NASTY NATPE
Warner Bros.' Dick Robertson and other major syndicators press to leave altogether; NATPE fights back
» PAGE 6

SET SOME GOALS. PLEASE?
Tech companies want Bush Administration to make firm broadband timetable to speed deployment
» PAGE 13

OLYMPIC GAMES, AWESOME EQUIPMENT
Our tech section looks at how NBC and IBC are gearing up for the games in Salt Lake City
» PAGES 26-29

PIECES OF CHARLIE
It appears Ergen won't get DirecTV merger approved without having to make deals with lots of powerful opponents
» PAGE 24

Media companies cut more than 40,000 jobs last year—and it isn’t over yet. » PAGE 30
Women aren’t just on the industry’s mind, they’re on everybody’s mind.

Women’s networks dominated the entertainment industry in 2001. From the top-rated cable network* to the fastest growing entertainment network, WE: Women’s Entertainment.**

WE: Women’s Entertainment is the #1 entertainment network in growth/distribution for 2001.**
Now available in 43,476,000 viewing homes.**

Shouldn’t women be on the top of your list?
To launch WE: Women’s Entertainment, contact Kim Martin at (516) 803-4311

* Nielsen Media Research: Lifetime Network based on all basic cable network comparisons A15, Jan-Dec 2001. NTAR Reports M-Sa-Su.
** Nielsen Media Research universe Estimated Jan 2001 to Jan 2002 among basic entertainment networks only. Subject to qualifications upon request.
*WE: WOMEN’S ENTERTAINMENT* and the logo are service marks of WE: WOMEN’S ENTERTAINMENT LLC. © 2002 WE: WOMEN’S ENTERTAINMENT LLC. All rights reserved.
Top of the Week January 28, 2002

**SIDESHOW**  It was a very quiet NATPE conference—except for the battle over the future direction of the organization.  » 6

**MOVING ON**  News Corp.'s Chase Carey finds the satellite business less interesting without the DirecTV piece.  » 7

**REFORM REDUX**  Campaign-finance bill the House is forced to vote on includes discounted ad time.  » 10

**REDIRECTING RESOURCES**  Microsoft dumps set-top boxes to put its effort into Microsoft TV and Xbox.  » 10

**AT UPN**  Dawn Tarnofsky-Ostroff is named president of entertainment; weblet's departments will report to CBS.  » 12

**INQUIRY URGED**  Congressman asks Justice Dept. and FCC to look into Clear Channel's business practices.  » 12

**BROADBAND POLICY**  Industry wants government to spur deployment; regulators say it's too early for rules.  » 13

**Programming**

**Syndication Watch**  *Judge Hatchett* is switched from cash/barter to all barter as the economy impacts distributors.  » 21

**Station Break**  WTAE-TV GM Jim Hefner departs Pittsburgh to take over WRAL-TV Raleigh, N.C.  » 22

**Focus**  Birmingham, Ala., missed the dotcom boom—and is all the better for it now.  » 23

**Washington**

**Bird hunting**  EchoStar/DirecTV merger brings out at host of policy pushers with their wish lists.  » 24

**Technology**

**Olympic effort**  A look at NBC Olympics' preparations for the winter games.  » 26

**At the Center**  The International Broadcast Center in Salt Lake City will help 80 groups get the Olympics to viewers.  » 28

**BROADCASTING.CABLE**

{www.broadcastingcable.com}  • Volume 132 Number 4

GATES AND CABLE  Microsoft mogul buys $500 million stake in MSO Cox.  » 13

**OLYMPIC GOLD**  KSL-TV Salt Lake City pays more than $3 million to be the official TV station of the winter games.  » 14

**FROM ABC TO CNN**  News vet Connie Chung will get her own prime time show on the cable news net.  » 14

**PONY UP**  Cable operators brace for big fee hikes to help ESPN and TNT pay for new, $4.6 billion NBA contract.  » 16

**@#$%^&!*!**  TV watchdog group blasts Comedy Central and MTV, says *South Park* has most objectionable content.  » 16

**KIDS BLOCK**  4Kids says its deal to program Fox's Saturday morning will benefit the network and its affiliates, too.  » 17

**Cover Story**

**PINK-SLIP BLUES**

Media work force is likely to continue shrinking: some do see a silver lining.  » 30
**PROGRAMMING**

**Quiet at Columbia**

One key U.S. syndicated programming distributor was relatively low key at last week's NATPE Conference. Columbia TriStar Domestic Television, the Sony-owned company going through a number of structural changes, didn't grab too many headlines, and it doesn't appear the studio is going to bring out any new syndicated series in the fall, other than game show *Pyramid* (below), with Donny Osmond. Insiders say the studio is instead looking to cable, and possibly broadcast networks, to buy a number of other projects it has in development, though a renewed syndication push is not out of the question. The studio is shopping a potential late-night talk show with former *Talk Soup* host John Henson and a *Cops*-like show with parole officers (*On Parole*). Columbia programmers have taped pilots on both potentials. Columbia TriStar Domestic TV executives had no comment.—J.S.

**REGULATION**

**Action close on Northpoint plan**

FCC staff have presented commissioners several options for deciding on Northpoint Technology's plan to create a terrestrial multichannel-TV service. Among debated issues, sources say, are whether to pursue a market-by-market phase-in and the levels of interference the new service will be permitted to create. Sources are unsure about the biggest question: whether to grant the license to Northpoint, led by CEO Sophia Collier (above), or auction it to the highest bidder. In December 2000, the FCC indicated a preference for auctioning; Northpoint critics see no indication that the FCC is changing its mind.—B.H.

**FCC weighs public-interest points**

Proposals for overcoming obstacles to creation of hundreds of new radio stations will be issued by the FCC at its Feb. 14 open meeting.

The commission is looking for ways to resolve a July court decision barring the agency from auctioning broadcast licenses when non-commercial operators bid. Suggestions include banning noncommercial applicants from new commercial allotments altogether or awarding points to applicants based on several public-interest factors. Under the point system, the public broadcaster that tallied the most points would be declared the winner. If a commercial applicant scored most, noncommercial applicants would be disqualified, and an auction would determine the winner. Resolution is needed before auction of roughly 600 FM and AM allotments can be scheduled.—B.M.
"GO FOR IT! TV: The Real Challenge", an educational, healthy-lifestyle gameshow for children has already scored strong ratings and share numbers in both the kids and "tweens" demographic audience in its debut at 12 EST/ PST, 11CMT on Saturday January 5th after its move to ABC Family. "GO FOR IT! TV" is a multimedia platform extending from the "GO FOR IT! ROADSHOW", which has already reached 3 million kids in over 100 cities nationwide.

"We're extremely excited about the show's success," said HealthSouth Chairman and CEO Richard M. Scrushy. "This is a way to deliver messages about smart lifestyle choices, nutrition, and fitness to a much larger audience in a language they understand: music, entertainment, and the challenge to be the best each can be. Now we know we're reaching kids across America and they like it."

For more information on all of the "GO FOR IT!" opportunities, please visit www.healthsouth.com, or call Jim Whitten, Group VP Marketing, HealthSouth at 1-800-765-4772.

Is it check-out time at NATPE?

Warner Bros.' Robertson crusades for a new confab; Johansen fights back

By Joe Schlosser

NATPE had hardly begun last week, when organizers found themselves fighting to keep some of their top draws even in the same city with them.

More than 50 syndicators set up shop at the Venetian hotel rather than at NATPE's official convention center site, so things were testy to begin with.

But, on Tuesday morning, one day after the show began, Warner Bros.' Dick Robertson, de facto leader of the renegade syndicators, forcefully told reporters that, in the future, his studio will host its own showcase events, separate from NATPE's, and it appears at least some other studios are ready to join him.

"We can do this in L.A. for a fraction of the cost in hotels like this," Robertson said from his posh suite at the Venetian. "I don't think it's really necessary that NATPE be involved."

Responded NATPE President Bruce Johansen: "Mr. Robertson has been vocal over the last couple of years about this conference, and I think he has been hypocritical. He has indicated to me personally that he is supportive of our education activities, that he is supportive of us as a non-profit organization, and I don't see that support.

... I am also a little surprised because, in a way, he is a self-appointed shepherd. I don't know who appointed him king, but I guess he feels he is king of syndication."

Jon Mandel, NATPE's outgoing chairman and co-managing director of media buyer MediaCom, took some shots at Robertson, too. "I'm just shocked that otherwise smart, sometimes very smart people do some very dumb things."

The fracture left some executives shaking their heads. "With everything that went down, the advertising agencies and the stations all came out of this saying this is why syndication is such a *&@! business," one top syndication executive said.

Twentieth Television President Bob Cook says the syndication industry needs to get its act together or it will continue to lose out on the advertising pie to cable and other competing forces. "I don't think we as an industry have been telling our story and supporting our industry like cable. As a result, they are eating our lunch."

Robertson argues that, with consolidation, there are only a few buyers—hardly enough to justify the estimated $2 million Warner Bros. has spent gearing up for NATPE's past.

Still, even those who agreed with the logic weren't perfectly comfortable with the timing of Robertson's comments.

"You should not assume that Dick Robertson represents the opinion of other distributors, which doesn't mean he might not have some legitimate points, but I really thought Dick was just rude to get into it when he did," said a top distributor.

"He's got a track record of doing things like this," said another syndication executive. "It was just in poor taste, and it was poor timing and really quite unprofessional."

While the NATPE conference floor was as quiet as it has been in 20 years—mainly filled with international and smaller exhibitors—the Venetian hotel was jammed, although attendees complained about slow-moving elevators and the hassle of finding distributors scattered on different floors. "This setup was ridiculous. The suites didn't work," said NBC Enterprises President Ed Wilson from his Venetian space. "We will be back on the floor next year."

King World's Roger King told the crowd at the distributor's private party for upcoming show Dr. Phil that he wants to see NATPE back next year. "There is no better place for networking," he said.

But a number of syndicators said they saved more than $1 million by setting up

Warner Bros. rented convention signs to lead attendees away. Bruce Johansen (r) called WB's Dick Robertson "hypocritical."

PHOTO: Craig T. Mathew Photography
News Corp.’s Carey moves on

Loss of DirecTV dims the luster of the satellite business for Fox veteran

By Steve McClellan

For almost two years, News Corp. Co-Chief Operating Officer Chase Carey had been trying to build a worldwide satellite distribution company that would be unrivaled by any other in the entertainment industry. But then Charlie Ergen had to go and ruin it all by buying DirecTV out from under him (pending approval from various regulatory bodies).

After mulling the implications of that deal on News Corp.’s own satellite plans and considering other possible duties at the company, Carey opted to resign last week.

If News Corp. had won DirecTV, it would have been the crown jewel in a set of satellite assets that the company hoped to spin off into a separate publicly traded company: Sky Global Networks, now an internal division of the company, which Carey headed as president and CEO.

News Corp. has extensive satellite holdings in U.K. and Europe (BskyB), Asia (Star TV) and Latin America. Reached last week, Carey acknowledged that, when DirecTV went to EchoStar, it put a major crimp in the News Corp. satellite strategy.

Carey, a 15-year News Corp. veteran, formerly Fox Television’s chairman and CEO said “the challenges and opportunities just aren’t the same.”

Sources stressed that the decision was Carey’s alone and that he wasn’t taking the fall for News Corp.’s failure to cut a deal on DirecTV. “Rupert loves Chase,” says a company insider. “He tried to convince him to stay.”

Carey confirms that he has had numerous conversations with Murdoch about what he might do next at the company. “They were always friendly, and, while he would have liked me to stay, he understood my reasons for the making the decision I’ve made.”

While Carey looks for the next new thing, careerwise, he’ll remain a member of the News Corp. board and serve as a consultant to the company for one year.
THANKS FOR DA
blind date
RENEWED FOR SEASON 4

ANNOUNCING PARTNERSHIPS AGAIN WITH:
Fox Television Stations
Tribune
Newsweb Corp.
Sinclair
Hearst-Argyle
and more...

Roger Lodge

© 2002 Universal Studios. All rights reserved.
TING US AGAIN!

THE 5TH WHEEL

RENEWED FOR SEASON 2

ANNOUNCING PARTNERSHIPS AGAIN WITH:

Fox Television Stations
Young Broadcasting
Newsweb Corp.
Tribune
Sinclair
Hearst-Argyle
and more...

Aisha Tyler
Finance reform revived

House is forced to vote on campaign bill that includes discounted ad time

By Paige Albinia

Campaign-finance reform legislation will go to a vote in the House this year after supporters got the last two signatures needed to force it to the floor.

That puts broadcasters on high alert because the House’s primary reform bill includes a provision that would require broadcasters to sell politicians advertising at their lowest prices. That amendment was inserted into the Senate-passed version of the bill last summer by Sen. Robert Torricelli (D-N.J.). The bill also includes language that would ban so-called “issue advertising” in the 60 days leading up to an election, which is another provision broadcasters don’t like but aren’t actively protesting. NAB had no comment.

The House now is required to take up campaign-finance reform because 218 members of the body signed what is known as a “discharge petition.” Reps. Charles Bass (R-N.H.), Tom Petri (R-Wis.), Corrine Brown (D-Fla.) and Richard Neal (D-Mass.) provided the four remaining signatures reformers needed to force the vote.

Last year, House leadership narrowly avoided a vote on the issue due to a procedure dispute. Now, the House will vote on three legislative versions of campaign-finance reform. Whichever one gets the most votes will face a final vote in the House.

Observers expect the winning bill will be legislation sponsored by Reps. Chris Shays (R-Conn.) and Marty Meehan (D-Mass.), which includes the Torricelli amendment. The main competitor will be a version sponsored by Rep. Bob Ney (R-Ohio). Should Shays-Meehan stand, broadcasters could have a hard time getting rid of the Torricelli provision because the rules set up by the discharge petition limit the number of new amendments that can be offered.

Another opportunity to strip the provision could come in a conference session between the Senate and the House to reconcile two versions of passed bills. Reformers, however, would prefer to pass a House bill that closely resembles the Senate bill and avoid a conference altogether. If that happens and the Torricelli amendment has not yet been stripped, broadcasters likely will have to take the amendment to court.

Due to the recent Enron scandals, observers say campaign-finance reformers have a fair shot at finally getting a bill passed this year. “Enron pushed the issue over the last hill, although we got very close over the summer,” says Paul Taylor, executive director of the Alliance for Better Campaigns. Enron also forced President George W. Bush to take a clear stand on campaign-finance reform, something he wasn’t willing to do last summer.

“The president has made it very clear to Congress that they cannot count on him to veto campaign-finance reform,” said White House spokesman Ari Fleischer, who received the news while he was holding his daily press briefing. “The president is committed to having campaign-finance reform enacted into law.”

M’soft rethinks UltimateTV

Software giant decides to harden focus on other TV platforms

By Ken Kerschbaumer

Microsoft is folding its Mountain View, Calif.-based UltimateTV division and getting out of the business of designing and subsidizing set-top boxes.

Microsoft TV Director of Marketing Laura Norman says the move is designed to focus the company’s resources on the Microsoft TV platform, Microsoft TV and Xbox development.

The changes will take place during the next three months, with 168 of 500 jobs expected to be eliminated. Those remaining will be split among Xbox and Microsoft TV efforts.

In addition, Jon DeVaan, who has led the TV division and been general manager of the Microsoft TV unit, is taking a sabbatical. Moshe Lichtman, who has been with Microsoft for 10 years in various capacities, will take over DeVaan’s role.

Norman says Microsoft is not closing its UltimateTV business but rather increasing its commitment to Microsoft TV.

“Our group gets bigger with a bunch of excellent developers who are very experienced in iTV coming on board so we’re now fully staffed,” she says. “We remain committed to our DirecTV partnership and to our UltimateTV customers, and we will continue to offer the UltimateTV service for both new and existing customers.”
WE'VE UNCOVERED OUR LARGEST AUDIENCE EVER.

* Highest Rated Original Program ............... (1/3/02, A Husband's Secret)

** Top 10 Cable Network.......................... (12/24/01-12/30/01)

Highest Rated Month.............................. (Dec. '01 - .8 rtg.)

Highest Rated Week............................... (12/24/01-12/30/01 - 1.1 rtg.)

Highest Rated Night.............................. (12/16/01 - 1.1 rtg.)

Most Watched Quarter............................ (Q4-'01 - 456,000 HHs)
A new Dawn at UPN

But weblet’s departments will report to CBS counterparts

By Joe Schlosser and John Higgins

Days after naming Dawn Tarnofsky-Ostroff UPN president of entertainment, CBS chief Les Moonves dropped another shoe: UPN’s scheduling, marketing, sales and media-relations departments will report to their CBS counterparts.

Also last Friday, Moonves announced that Adam Ware will retain his UPN post as chief operating officer.

It would appear that the new reporting structure gives the UPN president less autonomy.

Tarnofsky-Ostroff, who has been running Lifetime Television’s successful programming division since 1996, will report to Moonves, who assumed control of the Viacom-owned network late last year.

He has known her since she was starting out as an assistant at Twentieth Century Fox Television in the early ’80s.

“Les was always so great to me when we were at Twentieth Century Fox, and he’s always kept in touch and been supportive,” says Tarnofsky-Ostroff. “Obviously, leaving Lifetime is a tough thing to do, but I jumped on the chance to work with Les. I have a great deal of respect for him.”

Moonves, still evaluating UPN’s staff and potential cross-overs with CBS, says Tarnofsky-Ostroff is perfect for the job: “She has been a successful programming executive on both sides of the process, for Lifetime and as a producer with some top production companies.”

Tarnofsky-Ostroff helped build Lifetime into the highest-rated basic-cable channel with a mix of original shows and films. Its Strong Medicine, Any Day Now and The Division are the highest-rated original dramas on basic cable. Prior to joining Lifetime, she was senior vice president of creative affairs at Twentieth Century Fox Television, developing such series as King of the Hill, Buffy the Vampire Slayer and The Practice.

“I’m going to roll up my sleeves, figure out what’s working and what’s not,” says Tarnofsky-Ostroff, who officially starts at UPN Feb. 11. “I come from cable, where having a brand is so important, and I think, at UPN, we can create a more cohesive brand and really bring all the nights together under one identity.”

Russ Krasnow, president of programming, Columbia TriStar Domestic TV, who has worked with Tarnofsky-Ostroff on several projects, said: “She knows how to build around a brand. That’s what UPN needs.”

She assumes a post that has been vacant since Tom Nunan’s departure early last year.

Lifetime Chairman Carole Black said: “This is the next logical step in a creative career. I feel very, very proud for her.”

Clear Channel challenged

Pay-for-play, antitrust allegations draw attention

By Paige Albiniaik

Rep. Howard Berman (D-Calif.) is calling on Justice and the FCC to investigate the business practices of Clear Channel, he wrote last week to Attorney General John Ashcroft and FCC Chairman Michael Powell.

“To the extent your respective agencies have jurisdiction to do so,” Berman wrote, “I believe you should investigate and fully prosecute any violations of the antitrust laws or FCC regulations in the above-referenced circumstances.” His letter outlines those circumstances, including Clear Channel’s reported practice of not paying recording artists who do not use Clear Channel’s concert-promotion service and of requiring record companies to pay for airplay. “These allegations, if true, have obvious, negative implications for consumers,” he wrote.

He also is concerned about reports that Clear Channel uses third-party companies to buy and hold radio stations for it while it waits for the FCC’s regulatory regime to change. “I believe you should fully investigate these ‘warehousing’ and ‘parking’ allegations, and if true should prosecute any violations of law,” he wrote. “These acts may be illegal in and of themselves, and are likely to exacerbate the negative effects that consolidation has had on recording artists, copyright owners, advertisers and consumers.”

Attorney Arthur Belendiuk, of Washington law firm Smithwick & Belendiuk, filed several petitions at the FCC providing evidence that Clear Channel has third-party companies buy stations for Clear Channel.

Clear Channel dismissed the allegations. “We are satisfied and excited about the ways we have grown our businesses. Our company competes aggressively, fairly and totally within the law,” said Director of Public Relations Rebecca Allmon. “If there is an investigation, we are confident this will continue to be proven true.”

Record companies welcomed an investigation. “There is no question,” said Recording Industry Association of America President Hilary Rosen, “that radio consolidation and radio promotion have raised questions about access to the airwaves.”
Broadband tug o’war

Industry wants regulatory spur; regulators say it’s too soon

By Paige Albinak

Industry is pushing the administration hard for a policy that encourages aggressive broadband deployment, while regulators say it’s too early to write specific rules for a developing market.

Many prominent technology companies want the government to set a goal of ensuring that 100 million homes have access to Internet connections of at least 100 Mb/s by the end of 2010.

By the end of 2003, they want the government to push for 1.5 Mb/s access for 80% of homes, and for at least two providers offering speeds of 6 Mb/s to 50% of homes. By comparison, delivering high-definition television over the Internet requires 19.4 Mb/s. Today’s “broadband” service, which is offered on cable modems and the phone companies’ digital-subscriber-line (DSL) technology, runs anywhere from 250 to 900 kb/s.

Several tech company CEOs—including Dell’s Michael Dell, Intel’s Craig Barrett, Motorola’s Chris Galvin and NCR’s Lars Nyberg—spent two days last week meeting with Vice President Dick Cheney, Director of Homeland Security Tom Ridge, White House Chief of Staff Andrew Card, House Speaker Dennis Hastert (R-Ill.), and other key members of Congress and the administration to promote their ideas. “We want a declaration of a broad and aggressive vision on broadband for the country,” said Galvin.

Technology companies are pushing for this at least partly because they believe an established policy would persuade companies to invest in and roll out a high-speed infrastructure more quickly. That should encourage companies to develop broadband applications, which should give the faltering economy a boost, Galvin said.

The proposal, put forward by the Computer Systems Policy Project, has the same goal as one released two weeks ago by TechNet, another group of tech company CEOs, including Cisco’s and Intel’s. One difference, though, is that CSPP’s proposal strongly emphasizes wireless technologies.

CSPP suggests creating a federal interagency National Spectrum Management Policy Group to free 120 MHz of spectrum for broadband by 2004 and another 80% by 2010. It could mean the government will want to push broadcasters off their analog spectrum even more quickly in its search for spectrum for wireless broadband providers. Wireless broadband requires big chunks of spectrum; most of what is available in the U.S. already is being used.

Several government agencies are working to create a comprehensive broadband policy, said Nancy Victory, head of the National Telecommunications & Information Administration, during the Broadband Outlook 2002 conference in Washington last week. Agencies and offices working on the issue include the FCC, NTIA, the Department of Commerce, the National Economic Council, the Council of Economic Advisors, and the President’s Council of Advisors on Science and Technology.

Industry and government agree the market should lead in setting broadband policy, with the government’s only task to write rules to keep deployment on track. “Government’s role is to remove the regulatory underbrush that impedes efficient capital investment,” Victory said. Removing that underbrush, she added, means staying out of the way of the market’s progress while standing ready to fine-tune with regulation if need be.

The government wants to avoid some policies, such as subsidizing industry, promoting one technology over another and overregulating, said Bob Pepper, chief of the FCC’s office of plans and policy.

Gates takes stake in Cox

Microsoft mogul spends $500 million that MSO can use to pay down debt

By John M. Higgins

Microsoft’s constant stalking of cable operators has taken on a new level of intrigue as a securities filing shows that two entities controlled by Microsoft Chairman Bill Gates have bought a $500 million stake in Atlanta-based Cox Communications.

An SEC filing shows that Gates’s personal holding company, Cascade Investments, and the Bill and Melinda Gates Foundation bought a combined 13.5 million shares of Cox Communications in October.
KSL-TV's Olympic victory

Station ponies up the gold to be the official television outlet of the winter games

By Dan Trigoboff

In the official city of the '02 Winter Olympics, on the official network of the games, KSL-TV Salt Lake City decided to complete the hat trick and become the games' official TV station.

KSL-TV, owned by Bonneville, which is owned by the Mormon Church, gained that status in a 1999 deal giving the station greater access to Olympic venues and sponsors. KSL-TV has been running Olympics specials and has been delaying The Tonight Show by 30 minutes for a nightly half-hour countdown to the games.

Value of the deal is estimated at $3 million cash and a nearly equal amount of in-kind consideration: use of KSL-TV's Video West production facilities and commercial time for special event promos, local ticket sales and volunteer solicitation.

Bargaining presented a rather unusual situation, because the Salt Lake Organizing Committee was limited in its choice of an official television station. Because NBC had network rights, "we could not do a deal with the CBS, ABC or Fox affiliate," says SLOC's Don Stirling. "If no deal had been made with KSL, there would have been no deal."

"It is a lot of money," says Steve Lindsley, who was general manager when the deal was made. "But it's also the chance of a lifetime. When are you going to get a chance to pitch nationwide sponsors for a local market like Salt Lake City? The revenue potential was just too large not to try and get a deal."

Among complications is the scandal in which bribes and personal favors were allegedly used to secure the games for Salt Lake City. "Our news is unencumbered in what it covers," says KSL-TV General Manager Jim Yorgason. "Perhaps we haven't broken any big stories, but we have tried to be fair and objective." Reporters at competing stations agreed that the station hadn't backed off any stories unflattering to the games or SLOC.

Another complication: Dave Johnson, credited with landing the Olympics for Salt Lake City but implicated in the scandal, is married to KSL-TV anchor Kim Johnson—although, when the scandal broke, she was working for KTVX, which broke the story. Yorgason said the station has been careful to keep the anchor away from relevant stories.

Chung's Next Network

News veteran leaving ABC for new prime time show on CNN

By Allison Romano

Turning network broadcasters into cable stars is becoming a trend at CNN. The latest to get the treatment is former ABC News correspondent Connie Chung.

Chung joins former CBS News and Fox News anchor Paula Zahn and fellow ABC vet Aaron Brown as CNN's high-profile broadcast acquisitions.

The names may not have the wattage of a Barbara Walters or Dan Rather, but they are the seasoned TV journalists CNN is counting on to spiff up its image and boost ratings. Upstart Fox News Channel and, to some degree, MSNBC, have eroded CNN's ratings; Fox News regularly beats CNN in prime time.

CNN landed Chung by offering her what the broadcast networks never could: her own prime time newscast. She will fill the 8 p.m. hour vacated when The Point host Greta Van Susteren departed for Fox News.

"I will be able dedicate myself to an hour of news," Chung said of her new gig.

Chung most recently co-anchored ABC's 20/20, where she was perhaps best known for landing an exclusive interview with Gary Condit last August.

CNN is Chung's fourth television home in her 33-year TV-news career. Before joining ABC in 1997, she did tours at both NBC News and CBS News, where, among other tasks, she co-anchored the CBS Evening News with Dan Rather. It was an awkward pairing.

CNN's conversations with Chung heated up once it became clear Van Susteren was leaving. "If everyone was locked in, we wouldn't have had something to offer Connie," CNN Chairman Walter Isaacson said.

ABC released Chung with one year remaining on her contract. She said ABC News President David Westin was "gracious and fair" about her desire to pursue opportunities at CNN.

Chung reportedly took a pay cut to move to cable, although neither she nor CNN execs would comment on her compensation. She was estimated to earn $4 million per year at ABC; sources say AOL Time Warner's CNN will pay her close to $3 million in salary and stock options.
C-SPAN by the Numbers

- Number of U.S. homes with cable and satellite that receive MTV: 83,400,000
- Number of U.S. homes that receive C-SPAN: 85,000,000
- MSNBC’s rank among U.S. cable television networks, based on distribution: 34
- C-SPAN’s rank, based on distribution: 8
- Average weekly audience for West Wing, 2000–2001 season: 17,012,000
- Estimated number of people watching C-SPAN each week: 28,500,000
- Percentage of Americans who voted in 2000 election: 51%
- Percentage of C-SPAN viewers who voted in 2000: 90%
- 2001 operating budget for C-SPAN networks: $36,200,000
- Number of people who work for Library of Congress: 4,083
- Number of people who work for C-SPAN: 282
- Miles traveled by 2 C-SPAN “School Buses” while visiting U.S. schools: 422,857
- Circumference of Earth, in miles: 24,901
- Hours of original programming produced annually by 11 Discovery networks: 2,100
- Hours of original programming produced in 2001 by 3 C-SPAN networks: 7,222
- U.S. House debates, as percentage of C-SPAN programming in 2001: 13%
- Hours of secret Nixon White House tapes housed at National Archives: 3,700
- Hours of programming stored in C-SPAN’s archive: 167,267
- Number of cameras that late-night comedians say C-SPAN owns: 1
- Number of cameras C-SPAN actually owns: 78
- Number of books featured on Oprah’s Book Club since its September 17, 1996 debut: 46
- Number of books featured on C-SPAN’s Booknotes since September 17, 1996: 271
- Number of cases argued before the U.S. Supreme Court during 2000–2001 term: 86
- Number of times C-SPAN was permitted to televise those cases: 0
- Number of viewer phone calls aired by C-SPAN last year: 25,000
- Number of pastries served in 2001 to guests fielding those phone calls: 2,920
- Percentage of cable customers with access to C-SPAN: 97%
- License fees paid by cable companies to support C-SPAN since 1979: $384,111,000
- Federal taxpayer dollars ever received by C-SPAN: $0

C-SPAN
Created by Cable. Offered as a Public Service.
Pay it forward

To pay for new $4.6B NBA contract, ESPN and TNT will charge MSOs more per sub

By Allison Romano

able operators are bracing for the aftershocks of the National Basketball Association's six-year, $4.6 billion TV deal.

NBA games will now appear on AOL Time Warner's TNT and a joint channel with the NBA, plus Walt Disney Co.'s ABC and ESPN. Currently, NBA games appear on NBC, TNT and TBS.

The deal is helping fuel cable networks' rate hikes to cable operators. TNT is getting ready to raise its rates by an undisclosed amount. Although ESPN says it won't impose an NBA surcharge, it was already planning to raise rates 20%.

"Unquestionably, the quality of our programming justifies an increase," said Andy Heller, U.S. distribution president for AOL's Turner Broadcasting. "But we're not gouging them."

Currently, TNT's average subscriber fee is 52 cents, ESPN's 72 cents, according to Kagan World Media.

Under the new NBA deal, which starts in the 2002-03 season, ABC/ESPN will pony up $2.4 billion for the broadcast portion, and Turner's cable share is valued at about $2.2 billion, industry executives say.

MSO execs grouse about the rising costs of sports programming. "They've pushed the NBA onto cable, and now everyone is paying for it," lamented one veteran cable exec. "It's a disaster for the cable industry. The model just doesn't work."

However, four operators are also NBA team owners: AOL Time Warner, Charter Chairman Paul Allen, Comcast Communications and Cablevision. Each had to approve the new TV deal.

NBA Commissioner David Stern sees no harm in moving the bulk of his league's telecasts to cable. "We're following the market; we're not making it."

Disney also holds TV rights for the National Hockey League, putting most of its games on ESPN. This season, ABC will air five NHL games and its All Star Game on Feb. 2. Local broadcasts of Major League Baseball games are carried on regional sports networks. ESPN also has Sunday-night National Football League contests.

Other pro packages at ESPN and ABC don't come close to the NBA's national cable exposure. A total of 223 regular-season NBA games will air on three different cable networks starting in the 2002-03 season.

Other over-the-air coverage will be thin. ABC will air 15 Sunday-afternoon games and the NBA Finals. NBC currently airs about 35 games.

Loose standards shock

It's basic, raunchy cable; Parents TV Council finds lots to dislike

By John M. Higgins

A conservative watchdog group is assailing Comedy Central and MTV for standards on sex and language it says are far looser than anything broadcasters air.

In a study to be released this week, the Parents Television Council found South Park to have the most objectionable content per episode, averaging 126 instances of sex, violence or foul language per half-hour. That's 4.2 per minute, even including commercials. That was followed by MTV's short-lived series Undergrads (73 per episode), Celebrity Deathmatch (66) and The Andy Dick Show (65).

Of the shows the study reviewed (excluding huge basic-cable territory like Discovery, ESPN and Food Network), it found 21.7 objectionable references per hour. A similar 1999 study of broadcast networks found 9.8 per hour.

The study counted 3.61 sexual references per hour in the shows it reviewed; 13.3 uses of foul language per hour (including "hell," "ass," "damn," "crap," "bitch" and anything bleeped out); and 4.7 instances of violence.

(See broadcastingcable.com for the complete study.)

"Ask the question, what is the fixation of Comedy Central and MTV to be as raunchy as they can?" said Brent Bozell, president of PTC and its former parent, the Media Research Council.

"They lump everything together as if there's not an adult channel or children's channel," complained Bill Hilary, Comedy Central executive vice president and general manager.

Of the PTC's 166 counts of "shit," 162 came in a South Park episode specifically parodying Americans' obsession with naughty language. "To take that episode out of context," Hilary said, "shows that they don't get the idea of irony."
4Kids’ win-win deal

Programmer’s CEO says Fox and its affiliates will profit, too

By Steve McClellan and Joe Schlosser

A l Kahn says his taking over Fox’s Saturday-morning programming makes a lot of sense for both the network and its affiliates—not to mention his company, 4Kids Entertainment.

Kahn’s four-year, $100 million deal to lease the network’s four-hour block in the fall was precedent-setting and attracted the attention of affiliates and rival programmers. Affiliates have expressed concern about the influence of an outside producer, and rivals question whether 4Kids can really afford the annual $25 million price tag in a down economy.

Under a similar deal signed late last year, Discovery Communications pays less than $8 million a year to supply programming for NBC’s Saturday-morning lineup.

Kahn, whose programming and merchandising company brought Pokémon to America and The WB, believes that the deal will make everybody happy when all is said and done and the price was not too high.

“We believe that every aspect of this deal stands up and we will be profitable on every portion of it,” says Kahn, chairman and CEO of New York-based 4Kids. “We believe that it is a terrific deal for us, a terrific deal for Fox and its affiliates. It will drive ratings to Fox, and it will drive ratings and advertising dollars to the affiliates.”

On the price difference between the NBC and Fox deals, Kahn says it was a matter of location and the fact that Discovery will be providing nearly FCC-friendly content, unlike 4Kids. “It’s hard to get good ratings and sell advertising with FCC-required programming.

“That’s one of the main reasons NBC made the deal they did,” he added. “Plus Discovery is only getting 2½ hours, not a four-hour block like ours. And NBC has never really been a kids player. Fox was the number-one kids broadcaster until The WB came along. We are going to bring back those ratings.”

4Kids beat out a number of rival kids producers attempting to get Fox’s Saturday-morning block, including DIC Entertainment and Canada-based kids programmer Nelvana. Under the deal, 4Kids will supply four hours of kids programming each Saturday, including one half-hour of FCC-friendly fare, which Kahn has already made a deal with DIC to supply. Fox provides affiliates a half-hour each week of

As FCC licensees, local stations are ultimately responsible for everything broadcast on their air. The affiliates appear inclined to give the deal their blessing.

FCC-friendly sports programming, including seasonal NASCAR and Major League Baseball shows aimed at kids. Fox executives are putting together a deal to supply affiliates with the other two mandated hours of FCC-friendly programming.

Don’t expect Pokémon on Fox’s lineup next season. The franchise is committed to The WB, Kahn says, adding: “We don’t want to do anything to damage our relationship with them. They have been great to us. They made us.” However, a pair of other Japanese imports, Ultraman-Tiga and Kinnikuman, are headed Fox’s way, he says.

In a meeting with Fox executives during the NATPE convention last week, the Fox affiliate board asked to see the details of the deal before signing off on it. As FCC licensees, local stations are ultimately responsible for everything broadcast on their air, said Mark Higgins, who was elected chairman of the board of governors at a separate meeting.

Affiliates appear inclined to give it their blessing. “I think we all felt better after [new Fox President Tony Vinciquerra] briefed us on the main points of the deal,” said Higgins, vice president and general manager, WOFL(TV) Orlando, Fla.

Fox and its affiliates also discussed, without resolution, extension of the inventory-buyback plan in effect since mid 1999 and due to expire at the end of June. Affiliates are paying Fox about $170 million over three years for prime time commercial inventory they used to receive free. Fox demanded the payments as a way for affiliates to shoulder some of the costs of programming the network.

From the affiliate standpoint, the plan has been a failure, said Cullie Tarleton, retiring senior vice president of Bahakel Communications and outgoing chairman of the Fox board. The poor economy and Fox’s decline in the ratings have made the buyback plan all the more onerous, he said. Indeed, for many Fox affiliates, particularly in small and medium-size markets, the plan was “the difference between positive and negative cash flow.”

A couple of affiliates have signed off on an extension, though, and talks continue with others. But Vinciquerra said he will spend the next month reviewing the current plan and looking at potential alternatives, as will the affiliate board.
LOOKING BACK— AND FORWARD
In 2001, sellers reaped what they sowed, after years of tagging advertisers with double-digit increases, said Irwin Gotlieb, head of media buyer Mindshare, characterizing the year as an “over-correction” on ad prices.

Speaking on a NATPE panel, he noted that, in previous years, national advertisers had a hard time placing all their allotted budgets on the networks, so a lot of money spilled over into syndication and other alternatives. “Syndication was a disproportionate beneficiary of the economic boom.”

Columbia TriStar Domestic Television’s Steve Mosko acknowledged that syndicators were “drunk with money” until last year and probably didn’t spend it as wisely as they could have in the area of programming development. Still, he said, last year’s adjustment was “probably necessary.” As for ’02, he acknowledged that it will be a “challenge” for syndicators.

Program development and distribution patterns will change, he said. “The bad economy has forced us all to re-evaluate our business models.” In the old days, “we were always swinging for the upper-deck home run” with expensive development efforts. “Now we’re scaling back.”

Gotlieb said ’02 probably won’t be a terrible year—particularly if the dotcom aberration is discounted. “Forget 2000,” he said. “That should never have happened, and we should just put it behind us.”

PETRY DOWN ON GAMES; KATZ SEEMS TO LIKE ‘EM
Petry Media sees a pretty bleak picture of the future for games [in syndication], even those with a network pedigree, citing network ratings for Who Wants to Be a Millionaire? and Weakest Link, both of which recently moved into first-run syndication.

“Millionaire’s ratings have dropped substantially the past two years; among adults 25-54, Petry notes, it has dropped 77% over six major sweeps periods. Link does better in the 25-54 demo than Millionaire, although, Petry points out, it has dropped 7% over the two major sweeps periods it has been on the air.

Still, the expectation level for both Millionaire and Link is extremely high. But, Petry warns, “if we expect immediate high returns, we will likely be disappointed.”

Separately, Petry analyzed shows repurposed on broadcast and cable and noted that, so far, cable ratings for most of the offerings have been rather anemic. Once & Again on Lifetime averaged a lower rating than Golden Girls, a 1980s sitcom, did in the same time period.

But rep firm Katz Television Group’s was more upbeat on game shows in its picks, giving syndicated versions of Who Wants to Be a Millionaire, Weakest Link and Pyramid game shows get a nod. In first-run talk, Katz gives thumbs up to new shows Dr. Phil and Beyond With James Van Praagh and sees some potential in new magazine Celebrity Justice, particularly as a lead-in or lead-out from a local daytime newscast. Stations seeking new off-set hours should make CSI: Crime Scene Investigation “a priority based on its solid record of performance” on CBS.

NEW FOX PREZ: GIVE LOCAL TV MUSCLE
The Fox network’s new president believes broadcasters in a market ought to be free to negotiate as a group for carriage fees from cable operators.

Speaking on a panel on media consolidation and deregulation, Tony Vinciquerra said: “Now we are dealing with [cable] monopolies in virtually every one of our markets. AT&T and Comcast, once they get together, will have 90% penetration in many, many large markets.” Broadcasters need an antitrust exemption, he said, so they can negotiate “en masse” with the local cable operator. He stressed he was talking for himself, not Fox.

REBORN IN THE U.S.A.
FremantleMedia North America, a division of German media conglomerate Bertelsmann, is building a Hollywood division to produce prime time dramas and, possibly, daytime soaps for broadcast and cable networks.

“Our company is very strong in drama development around the world, and we are going to give the American market a go,” says FremantleMedia North America Deputy CEO Catherine Mackay.

Having turned over its U.S. distribution and ad sales to Tribune Entertainment, FremantleMedia continues to produce first-run shows for syndication, mostly game shows. In syndication, its chief goal is to revitalize Family Feud. The series is currently in its third season in syndication, and Tribune is renewing it for 2002-03. Insiders say host Louie Anderson may be out next season; Tribune and FremantleMedia executives had no comment.

FremantleMedia has canceled its freshman remake of classic game Cardsharks, and Mackay says the company’s other U.S. syndicated series To Tell the Truth has been put on production hiatus.
THE WEEK THAT WAS

NATPE SCORECARD
Warner Bros. Domestic TV cleared its new talk show with Caroline Rhea at KCAL(TV) Los Angeles and WCIU-TV Chicago for the fall, bringing its clearance level to 64%. Also, eight ABC owned-and-operated stations signed on for the show, including WABC-TV New York. The Caroline Rhea Show is now sold in more than 64% of the country for the fall. Co-owned syndication unit Telepictures Distribution has also sold new strip Celebrity Justice in more than 70% of the country for its fall debut. It cleared on WNBC(TV) New York, KCAL Los Angeles and WMAQ-TV Chicago, ...

Paramount Domestic TV renewed freshman series Hot Ticket on the CBS O&Os for next season and sold its new strip Life Moments in more than 60% of the country. Clearances for Hot Ticket include WCBS-TV New York and KCBS-TV Los Angeles. Life Moments, which was already cleared on the NBC O&Os, has added several new markets, including KIRO-TV Seattle and KSTP-TV Minneapolis. ... Tribune Entertainment and Fireworks Entertainment cleared new action series The Ultimate Adventure Company in more than 60% of the country for the fall, including all its owned stations. ... Studios USA and Universal Worldwide TV may be merged into one entity in the coming weeks, but the two Vivendi Universal syndicators continued to work separately at NATPE last week. Studios USA renewed Crossing Over With John Edward in more than 65% of the U.S., and Universal Worldwide TV renewed Blind Date for a fourth season and The 5th Wheel for a second. ... New syndicated series Texas Justice and Weakest Link had respectable debuts in the national weekly ratings. Twentieth Television's new court series, which started as a slow-rollout last September, debuted on the national scene as the highest-rated new strip in syndication, with a 2.0 Nielsen rating. That tied Crossing Over With John Edward for the week of Jan. 7-13. The daytime version of NBC game Weakest Link started off with a 1.8 rating. ...

Former Paramount Television Chairman Kerry McCluggage's duties have been turned over to two top executives as expected. Garry Hart, who has been president of Paramount Network Television, and Joel Berman, who has been running Paramount Domestic Television, will separately handle the Viacom studio's production and distribution chores, respectively.

Welch also will contribute to CNBC's flagship show Business Center. ...

After being temporarily reduced to part-time carriage, C-SPAN is back full-time on Adelphia Communications' Los Angeles-area systems. On Jan. 1, Adelphia removed C-SPAN and sister net C-SPAN2 from prime time to make room for FCC “must-carry” outlets. Now the cable operator has agreed to restore C-SPAN to 400,000 subs by March 1. C-SPAN2's status has not yet been resolved.

FCC'S CHAIRMAN OUT OF HOSPITAL
FCC Chairman Michael Powell checked out of Walter Reed Hospital Friday after two days of tests for a lingering illness. FCC staff did not know if there was a diagnosis for the illness that forced him to cancel a Jan. 8 Q&A at the Consumer Electronics Show and left him too weak to make last week's scheduled appearance at NATPE.

Number One in News and Sport
Quantel is now the world's number one supplier of digital news systems, with more stations on air than any other manufacturer. Why not let Quantel's award-winning technology, worldwide support and years of experience in the news business keep you out in front. Find out more at www.quantel.com/news!
<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Program</th>
<th>Network</th>
<th>Ratings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>8:00</td>
<td>ABC's Who Wants to Be a Millionaire</td>
<td>PXTV</td>
<td>5.9/10</td>
</tr>
<tr>
<td>10:00</td>
<td>17.50</td>
<td>PAX's Diagnosis Murder</td>
<td>UPN</td>
<td>3.3/5</td>
</tr>
<tr>
<td>Tuesday</td>
<td>8:00</td>
<td>ABC's Who Wants to Be a Millionaire</td>
<td>PXTV</td>
<td>5.9/10</td>
</tr>
<tr>
<td>10:00</td>
<td>17.50</td>
<td>PAX's Diagnosis Murder</td>
<td>UPN</td>
<td>3.3/5</td>
</tr>
<tr>
<td>Wednesday</td>
<td>8:00</td>
<td>ABC's Who Wants to Be a Millionaire</td>
<td>PXTV</td>
<td>5.9/10</td>
</tr>
<tr>
<td>10:00</td>
<td>17.50</td>
<td>PAX's Diagnosis Murder</td>
<td>UPN</td>
<td>3.3/5</td>
</tr>
<tr>
<td>Thursday</td>
<td>8:00</td>
<td>ABC's Who Wants to Be a Millionaire</td>
<td>PXTV</td>
<td>5.9/10</td>
</tr>
<tr>
<td>10:00</td>
<td>17.50</td>
<td>PAX's Diagnosis Murder</td>
<td>UPN</td>
<td>3.3/5</td>
</tr>
<tr>
<td>Friday</td>
<td>8:00</td>
<td>ABC's Who Wants to Be a Millionaire</td>
<td>PXTV</td>
<td>5.9/10</td>
</tr>
<tr>
<td>10:00</td>
<td>17.50</td>
<td>PAX's Diagnosis Murder</td>
<td>UPN</td>
<td>3.3/5</td>
</tr>
<tr>
<td>Saturday</td>
<td>8:00</td>
<td>ABC's Who Wants to Be a Millionaire</td>
<td>PXTV</td>
<td>5.9/10</td>
</tr>
<tr>
<td>10:00</td>
<td>17.50</td>
<td>PAX's Diagnosis Murder</td>
<td>UPN</td>
<td>3.3/5</td>
</tr>
<tr>
<td>Sunday</td>
<td>8:00</td>
<td>ABC's Who Wants to Be a Millionaire</td>
<td>PXTV</td>
<td>5.9/10</td>
</tr>
<tr>
<td>10:00</td>
<td>17.50</td>
<td>PAX's Diagnosis Murder</td>
<td>UPN</td>
<td>3.3/5</td>
</tr>
</tbody>
</table>
Changing with the times

The economy is affecting the way syndicators go about their business this season.

The major U.S. distributors were down nearly $1 billion during the 2001 upfront season versus 2000, media buyers estimate, and that drop has played a major role in the quick cancellation of nearly a half-dozen first-run strips so far this season. And now, with stations crying poverty over the lack of local advertising dollars, syndicators are being forced to change their strategies to fit the stations' needs.

Heading into the NATPE conference last week, a number of distributors changed their asking price for new and returning syndicated series. On second-year court series Judge Hatchett, for example, Columbia TriStar Domestic Television executives switched from asking for cash and barter to just barter when renewing it for its third season. Telco Productions did likewise for its new We, the Jury series for the fall.

One syndication president said he had to halve the renewal price of a veteran talk show in a major market. "We were asking for $12,000 a week on it, and they said they could only pay $6,000 and offered to show us their books to prove it," the executive reported. "So we had to take $6,000 a week."

For Judge Hatchett, the move to all barter prompted a number of renewals across the country for the 2002-03 season, including on the Fox owned-and-operated stations. Judge Hatchett has now been renewed in 19 of the top 20 markets for the fall.

"This move offers us a tremendous opportunity to be responsive to the station marketplace while tapping into advertisers' strong support of the series," says Columbia TriStar Domestic TV Executive Vice President John Weiser. "We were aware that stations liked the show a lot but were facing tougher times."

—Joe Schlosser
WTAE OPENING
Jim Hefner will leave Hearst-Argyle’s WTAE-TV in March to take over Capitol Broadcasting’s WRAL-TV Raleigh, N.C.

Citing close ties to the North Carolina area and the station where he began his career, he said WRAL-TV is “the only place I would leave for. It’s a very special place to me. But I feel good about leaving in terms of where this station is.”

Hearst had not named a successor last week, but most speculation has centered on Vicki Regan, WPBF-TV West Palm Beach, Fla., her third station run for Hearst-Argyle. She has a long history with both WTAE-TV and Pittsburgh. She was a student at Duquesne, interned at KDKA(TV) there and even worked with Pittsburgh-based TV icon Mr. Rogers.

Also in Pittsburgh, WPXI(TV) General Manager John Howell retired in December after almost 18 years there. Only weeks ago, the revelation that CBS’s KDKA-TV had speeded up a football game to insert extra commercials (B&C, Nov. 5, 2001) had industry observers handicapping KDKA-TV’s Gary Cozen as the most likely Pittsburgh GM to be leaving.

That hasn’t happened, although Post-Gazette TV writer Rob Owen reported that CBS President Les Moonves had said that, if it ever happened again, “everybody involved will be out the door in 30 seconds.”

NO WARTS AND ALL
The cover story on WTVQ-TV Lexington, Ky., anchor Alexa Gromko in the current issue of local entertainment magazine NewsU carries no byline. Writer/radio host Tim Woodburn says he had his name cut when his drafts were altered into what he calls a puff piece with too much station input.

His second draft—posted on the Internet by student-journalist Ben Fain—includes her detailing how her blouse accidentally opened when she met Lexington’s mayor, her tongue-in-cheek fear of close-ups on her rear, and newsroom practical jokes. But it also discusses her award-winning reports on women in prison, cancer victims and co-anchor Jon Lindgren’s death from cancer last year.

The final version begins: “Alexa Gromko is and has been the archetype of confidence and pure professionalism.”

Changes came after Woodburn showed Gromko his first draft. The magazine let other drafts be reviewed by Gromko and News Director David Foky, who worried about the anchor’s and station’s being “trivialized without proper perspective.”

“We’re not the Enquirer or in the business of making someone look bad,” said Editor Angela St. Clair, adding the drafts were released as a courtesy—a highly unusual practice in print journalism. Showing a subject his work in progress, Woodburn said, was “a mistake I’ll never make again.”

STAYING THE COURSE
Hearst-Argyle said last week that its stations plan to continue the practice, introduced for the 2000 elections, of pledging a minimum of five minutes nightly for electoral news and candidate discussions for 30 days prior to primaries and elections. Hearst stations WCVB-TV Boston and KCRA-TV Sacramento, Calif., were among a handful recognized for pre-election coverage by the Annenberg School of Communications.

UPN ADDS AFFIL
Nexstar Broadcasting is converting its WCFN(TV) Springfield, Ill., station from a satellite for its duopoly partner and CBS affiliate WCIA(TV) into a UPN affiliate. It will relaunch April 2, and both stations will continue to be run by Perry Chester.

UPPED IN PHILLY
Veteran NBC newsman Chris Blackman has been promoted from assistant news director to vice president of news at NBC-owned WCAU-TV Philadelphia. Blackman replaced Steve Schwaid, running the NBC team to transition KNTV(TV) San Jose, Calif., to an NBC-owned station when the sale is approved sometime this year. Blackman, who joined WCAU-TV last year, was previously a news executive for NBC’s Asia operations and a producer at NBC-owned WMAQ-TV Chicago.

All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail dirg@starpower.net or fax (413) 254-4133.
THE MARKET

<table>
<thead>
<tr>
<th>DMA rank</th>
<th>Population</th>
<th>TV homes</th>
<th>Income per capita</th>
<th>TV revenue rank</th>
<th>TV revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>1,743,000</td>
<td>678,000</td>
<td>$16,091</td>
<td>40</td>
<td>$122,900,000</td>
</tr>
</tbody>
</table>

COMMERICAL TV STATIONS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Ch.</th>
<th>Affil.</th>
<th>Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>Fox</td>
<td>Fox</td>
</tr>
<tr>
<td>2</td>
<td>33</td>
<td>ABC</td>
<td>Allbritton</td>
</tr>
<tr>
<td>3</td>
<td>13</td>
<td>NBC</td>
<td>NBC</td>
</tr>
<tr>
<td>4</td>
<td>42</td>
<td>CBS</td>
<td>Media</td>
</tr>
<tr>
<td>5</td>
<td>21</td>
<td>WB</td>
<td>Sinclair</td>
</tr>
<tr>
<td>6</td>
<td>68</td>
<td>UPN</td>
<td>Sinclair</td>
</tr>
</tbody>
</table>

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

CABLE/DBS

<table>
<thead>
<tr>
<th>Cable subscribers (HH)</th>
<th>481,380</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cable penetration</td>
<td>71%</td>
</tr>
<tr>
<td>ADS subscribers (HH)***</td>
<td>101,700</td>
</tr>
<tr>
<td>ADS penetration</td>
<td>15%</td>
</tr>
<tr>
<td>DBS carriage of local TV</td>
<td>Yes</td>
</tr>
</tbody>
</table>

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

WHAT'S NO. 1

<table>
<thead>
<tr>
<th>Syndicated show</th>
<th>Rating/share***</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wheel of Fortune (WBRC)</td>
<td>13.9/21</td>
</tr>
<tr>
<td>Network show</td>
<td></td>
</tr>
<tr>
<td>Friends (WTVM-TV)</td>
<td>12.6/18</td>
</tr>
<tr>
<td>Early-evening newcast</td>
<td></td>
</tr>
<tr>
<td>WBRC</td>
<td>10.3/33</td>
</tr>
<tr>
<td>Late newscast</td>
<td></td>
</tr>
<tr>
<td>WBRC</td>
<td>9.5/15</td>
</tr>
</tbody>
</table>

***November 2001, total households

Sources: Nielsen Media Research, BIA Research

**Holding its own**

Five years ago, Nielsen Media Research made one market from three, adding Tuscaloosa and Anniston to the Birmingham, Ala., DMA and jumping the market from DMA 51 to 39. The move expanded considerably the ad base, although, local salespeople say, Birmingham remains the sales focus in the widespread market. However, Allbritton covers the market with three co-managed ABC affiliates—WCFT-TV Tuscaloosa, WJSU-TV Anniston and WBMA-LP Birmingham—so it can sell targeted spots.

The ABC affiliates compete with Fox's WBRC(TV) for top ratings locally, although NBC's Friends is the market's top-rated network program.

According to BIA Financial—and confirmed by local execs—the market didn't drop all that much in 2001, largely because the dotcom industry hadn't made much of a dent here and, therefore, didn't have much impact when it crashed. Local TV revenues burst through the $100 million mark in 1998 and are expected to top $120 million this year.

Automotive is the driving force in ad sales and in the job market. Mercedes and Honda operate manufacturing facilities nearby. Retail has moved upscale, with new entries from Saks 5th Avenue and Nordstrom, although Macy's will soon disappear.

WIAT(TV) has had its share of upheaval. Soon after arriving at then WBMG in '97, General Manager Eric Land eliminated the old call letters, got rid of all on-air talent, and took the newscasts off the air while an on-air clock counted down to relaunch. The station benefited significantly when Nielsen brought meters into the newly enlarged market.

Land moved on to Media General's Tampa, Fla., station last year, and his successor, former General Sales Manager J.D. Huey, watched as the station launched a 6 p.m. newscast on his first day as GM: Sept. 10.

—Dan Trigoboff

The King-Sized Success Continues!

**THE KING OF QUEENS is #1**

Season to Date At 8pm on Monday Night!

<table>
<thead>
<tr>
<th>Rank</th>
<th>Show</th>
<th>Network</th>
<th>Hit Rep.</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>The King of Queens</td>
<td>CBS 9.5</td>
<td></td>
</tr>
<tr>
<td>#2</td>
<td>Boston Public</td>
<td>FOX 7.4</td>
<td></td>
</tr>
<tr>
<td>#3</td>
<td>Millionaire</td>
<td>ABC 6.9</td>
<td></td>
</tr>
<tr>
<td>#4</td>
<td>Weakest Link/Fear Factor*</td>
<td>NBC 6.4</td>
<td></td>
</tr>
<tr>
<td>#5</td>
<td>7th Heaven</td>
<td>WB 4.5</td>
<td></td>
</tr>
<tr>
<td>#6</td>
<td>The Hughleys</td>
<td>UPN 2.4</td>
<td></td>
</tr>
</tbody>
</table>

*The Leading in Young Adult Programming*

©2002 Columbia TriStar Domestic Television. All Rights Reserved.
One bird: Sitting duck

Policy pushers tack wish lists to EchoStar/DirecTV merger

By Bill McConnell

A nd the hits just keep on coming. As if EchoStar’s Charlie Ergen didn’t have enough headaches. Not only are Al Sharpton and others trying to squelch his company’s acquisition of DirecTV (B&C, Jan. 21), but others are lined up to make sure that, if a deal emerges, there will be something in it for them. In fact, the merger of the country’s two direct broadcast satellite providers has become a focal point for nearly every telecommunications-policy fight in Washington.

“This merger is a real easy target. It’s like a piñata for competitors to whack at,” says Precursor analyst Scott Cleland. “Everybody wants to smack it to see what goodies come out.” Standing in line, stick in hand, are:

- The cable industry, which sees a chance to kill program-access rules forcing them to share programming with DBS companies.
- Broadcasters, fighting to tie the merger to disputes of DBS’s carriage of local stations.
- Backers of a plan to add terrestrial microwave competitors to EchoStar’s spectrum, demanding Ergen drop his opposition.
- Telephone companies, considering sources say, tying the merger to dropping rules forcing them to carry competing Internet providers over their high-speed digital subscriber lines.
- There’s nothing new about outsiders’ using government merger reviews as a backdoor way to battle over policy issues. About a year ago, consumer advocates turned the AOL-Time Warner merger review into a debate on access to cable companies’ high-speed Internet platform. Open access also was a key issue in AT&T’s Tele-Communications Inc. and MediaOne acquisitions.

Setting the EchoStar/DirecTV deal apart, say Washington analysts, is antitrust regulators’ skeptical reaction, making it a bigger target for more lobbyists. “There is a substantial risk,” says Blair Levin, policy analyst for Legg Mason, “regulators will say no.”

Almost immediately after the merger was announced, FCC Chairman Michael Powell warned that the agency would be leery of placing all of the country’s DBS orbital slots in the hands of one company; antitrust lawyers say there’s little chance the Justice Department, reviewing the merger, will agree to turn a two-company industry into a monopoly.

The bet in Washington is Ergen must, and is willing to, strike policy deals to win support.

For now, EchoStar officials say they aren’t worried that lobbyists will succeed in dumping a bushel of new obligations on the company or, worse, creating such crushing regulatory baggage that the deal falls apart. Their argument remains: DBS is not an industry by itself but part of a larger multichannel-TV industry dominated by cable. With no antitrust concerns, the merger will eliminate duplication in the DBS structure and free up spectrum for local and other channels not now carried.

Still, Ergen acknowledged his antitrust problem when he pulled out the piñata’s first piece of candy the day the merger was announced. To win rare support from public advocates, he promised to cap the rates of high-cost rural customers that cable neglects.

IN BRIEF

DISSING TWO-DISH DEAL
Broadcasters last week took aim at EchoStar’s plan requiring some subscribers to obtain a second dish to receive all local stations in their market. The NAB and the Association of Local Television Stations say the practice is illegal. EchoStar says it is a necessary stopgap measure until more spectrum is available. The broadcast groups are urging the FCC to provide interim relief to DBS providers only under strict conditions: 1) require widespread publicity for EchoStar’s offer for free equipment and installation; 2) order company payment of all consumer out-of-pocket expenses; 3) insist on “hassle-free” installation; 4) eliminate any preconditions to qualify for no-cost installation.

CARRIAGE REQUEST
Broadcasters are making a novel bid to revive prospects for TV stations’ digital carriage. In mid January, attorneys for several station groups approached the FCC about holding oral argument on the industry’s bid to win cable carriage for both analog and digital signals during the transition to DTV. Although oral argument on a rulemaking would be unusual, the FCC once routinely did so. The FCC has tentatively concluded that dual carriage violates cable’s First Amendment rights.

BIDDING BUNCH
The FCC has approved 12 applicants to bid on one or more of four construction permits to build analog-TV stations in Columbia, S.C.; Pittsfield, Mass.; Magee, Miss.; and Scottsbluff, Neb.
Changing Hands

TVs
WTRF-TV Wheeling, W.Va.
Price: $18.5 million
Buyer: Cary Communications (Albert B. Cary Jr., CEO); also owns WBOY-TV
Clarksville-Weston, W.Va.
Seller: Benedek Broadcasting Corp. (A. Richard Benedek, chairman)
Facilities: Ch.7; 316 kW, ant. 961 ft.
Affiliation: CBS

Combos
KNRB-FM, KALT(AM) and KPYN(AM) all Atlantic, Texas, and KNHD(AM) Camden, Ark.
Price: $2.05 million
Buyer: Family Worship Center Church Inc (Jimmy Swaggart, member); owns two other stations, including WJFM(FM) Baton Rouge, La., but none in this market
Seller: Dominion Media (John Swain, chairman)
Facilities: KALT(AM): 1610 kHz, 10 kW day, 1 kW night; KPYN(AM): 900 kHz, 1 kW day, 1 kW night; KMBY(AM): 50 kW, ant. 492 ft.; KNHD(AM): 1450 kHz, 1 kW day, 1 kW night
Format: KALT(AM): talk; KPYN(AM): gospel; KMBY(AM): oldies; KNHD(AM): gospel
Broker: MGMT Services Inc.

AMs
KIFO(AM) Pearl City (Honolulu), Hawaii
Price: $300,000
Buyer: Diamond Broadcasting Corp. (Jeffrey B. Bate, president); owns no other stations
Seller: Hawaii Public Radio (Michael Titterton, president)
Facilities: 1380 kHz, 6 kW day, 6 kW night
Format: News/talk

WFVR(AM) Valdosta, Ga.
Price: $255,000
Buyer: Rama Communications Inc. (Sabeta Persaud, president); owns four other stations, including WOKB(AM) Orlando, but none in this market
Seller: AC Broadcasting (Ron Cameron, president)
Facilities: 910 kHz, 5 kW day, 5 kW night
Format: News/talk
Broker: Wally Tucker, MGMT Services Inc.

—Information provided by BIA Financial Networks’ Media Access Pro, Chantilly, Va. www.bia.com

MAPLETON COMMUNICATIONS has acquired

KMBY-FM, KPIG-FM, KHIP-FM, KBTU-FM, KCDU-FM
Monterey, California
from NEW WAVE BROADCAST-
for $10,250,000

The undersigned represented the seller in this transaction and assisted in the negotiations.

Kalil & Co., Inc.
3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

Kalil & Co., Inc.
Technology

Lords of the rings

Olympic-size effort provides Olympic-class pictures, sounds

By Ken Kerschbaumer

When the 2002 Winter Olympics open on Feb. 8, NBC will have more than 3,200 full-time and part-time personnel on hand to cover 2,500 athletes. With more than one NBC employee per athlete, viewers should rest assured that, if there's a story to be told, NBC will tell it.

Like the athletes themselves, NBC employees in the Olympics division began working toward the games the moment the flame was extinguished in Sydney in 2000. Primary technology partner Sony and its System Integration division started working on wiring and other changes last summer in San Jose, Calif. That work was completed in late September, with on-site integration beginning Oct. 15.

According to Dave Mazza, vice president, engineering, for NBC Olympics, that work was completed for testing at the International Broadcast Center, where all the broadcasters will be housed, on Dec. 1. This tight turnaround, only 37 days, was half the time it took for integration for the Atlanta Games in 1996.

Tightening the relationship between the Sydney effort and the Salt Lake City effort is that the 2002 Games are the second of five consecutive Olympics that NBC will broadcast. As a result, NBC Olympics is implementing a strategy that uses as much equipment as possible from one Olympics to the next.

For example, the two main studios used are JAWS I and JAWS II, “JAWS” being an acronym for “Just Add Water Studio.” Those studios travel from one Olympics to the next, along with 12 RIBS, or “Racks in a Box”—portable platforms that hold 240 equipment racks. And a bar-code–based equipment-tracking system makes it easier to locate equipment needed for editing and production facilities.

Mazza says the initial strategy was to retool after every pair of games because the gap from winter to summer games is almost 28 months, much longer than the 16 months between the summer and winter efforts. As it turns out, the strategy had to be adjusted when the division implemented a host of new equipment, including Sony MVS-8000 production switcher and IMX tape machine, Graham-Patten audio console, and Pinnacle DVE, CG and still-store gear.

“Our hope was to change none of them, but we have to follow the technology curve of when vendors are releasing gear and what producers are asking for based on what they see in the rest of the market,” says Mazza. “So we’re trying to give the most firepower and make things more user-friendly for production.”

With some products used in 2000 at the end of their life cycle, the division had no choice but to add new gear. The tricky part is that it not only had to meet producer demands but also had to be familiar to freelancers and fit into the network's technical strategy.

Also, any new gear often needs to be freed of bugs and must fit easily into the existing infrastructure. An upside for manufacturers is that Mazza and company do a lot of the debugging.

Philip Paully, Olympics graphics director, engineering and operations, points out that one product came into Salt Lake City.
as revision three. One month later, it has
gone through 12 additional revisions.
"NBC Olympics engineering will make it
work," he explains. "We don't have a
choice, because, once the show starts
rolling, we have to have enough expertise
to make sure we stay on the air. We don't
understand the concept of downtime."

Adds Mazza, "Creating and building the
NBC Olympics infrastructure is a pretty
big sandbox. If we think there is a better
way to do something—more powerful,
more efficient or more reliable—we can go
out and try to make that happen."

An Avid Unity server with 262 hours of
storage will act as a central repository for
feeds arriving at the graphics facility from
the different venues. Six Avid Media Sta-
tion logging seats will be used to get mat-
erial into the server, with in and out points
marked on each video clip.

"It's a very sensible thing to do," says
Paully, "because, once the they tap down,
it's done and available to seven other par-
ticipants on the server. It's a drag-and-drop
world for us."

Clips available from one location will
make it easier for editors in two Avid edit-
ing suites to access the material and as-
semble highlights, bumpers and other seg-
ments. The Media Stations will also work
as VTRs for playback to the Quantel
equipment so that clips can be dumped
into the Henry and composited with 3-D
graphics.

Dealing with different manufacturers'
equipment and getting everything to easily
"talk" with each other remains a challenge,
but NBC has created a virtual LAN for file
transfers among equipment from different
manufacturers, according to Paully. Differ-
ent switches for: Pinnacle, Avid and Quan-
tel gear will be in place, along with five
gateways allowing for data to be passed
among the switches.

"It allows boxes of a similar nature and
file format," Paully explains, "to have
extremely fast access to each other.

When it comes to cost savings, the use
of ISDN for networking to the venues has
become so secure and stable, he says, that
the network no longer needs to rent T3
lines, which can cost $100,000 a week. The
result is that editors have access to all
venue information at their fingertips.

The area of 3-D graphics has also shown
improvements. Paully says 3-D has
expanded to the point where four SGI
Onyx 2 workstations, four SGI O200 ren-
der farms and two Octane 2 workstations
will be used just for rendering.

"It took us 26 seconds to do a frame in
Barcelona off the SGI workstation," he
says. "Now we render about 30 frames a
second."

The graphics department will have a
mix of proven Quantel equipment and
newer Pinnacle gear. The Pinnacle CG and
still stores provide an example of how the
division works in conjunction with the
network. "The network hasn't made that
same shift," says Mazza. "Now the net-
work will watch how well this works and
then decide how they want to proceed."

Pinnacle's Thunder XT still stores,
Paully notes, can handle video clips on all
four channels.

Like all the broadcasters on-site, NBC
will rely heavily on the work done by Inter-
national Sports Broadcasting (see page 28)
for feeds from the 13 venues. NBC's venue
coverage will be handled out of 10 mobile
units, two SNG vans and an ENG van.
There will be a mix of linear and nonlinear
editing at the venues and 13 Pinnacle FX-
Deko II character generators.

Besides ISB, the crew will be relying
heavily on the manufacturers themselves.

Randy Raddatz, director, sourcing, for
NBC Olympics, notes that there are
three sides to the relationship with ven-
dors: development, implementation and
support. "We can talk 14 months out on
what type of relationship we want with a
vendor, but, to us, a large portion of the
relationship is support," he says. "There
will be two full-time Avid individuals
here. Sony will have 20. Success for them
is that they're sitting around drinking
coffee and things are running seam-
lessly."

In the event of problems, there usually
won't be time to fix the equipment, and so
gear will be swapped out.

Next week will be a big one, particularly
for the NBC Olympics employees who
spend two years getting ready for basically
one night: the opening ceremonies.

"Over that two years, an incredible
amount of pressure builds up, and that's
the downside of doing the games," says
Mazza. "When you do a weekly or nightly
television show, each night you're on the
air, you have a release valve, and the pres-
sure is over. This pressure builds and
builds over two years, and you can imagine
the capacity for something going wrong
and the willingness to accept it."

There is, of course, the upside, like hav-
ing a chance to play in an Olympic-size
sandbox. And "you can really focus
energy," says Mazza, "on making the best
17 nights and days of television that is
humanly and technically possible."
IBC is ready for Winter Games

International Broadcast Center will help 80 organizations get the action to viewers

By Ken Kerschbaumer

The International Broadcast Center at the Winter Olympics will once again be the United Nations of broadcasting, as 80 broadcast organizations and their 6,000 employees bring the action to viewers around the globe.

The job of getting the facility up and running fell once again to International Sports Broadcasting. Led by CEO Manolo Romero, the company is responsible for ensuring that the technical facilities at the venues and at the IBC in Salt Lake City run smoothly.

According to ISB Director of Publications and Information Matt Mason, while Salt Lake City is the largest city to ever host a Winter Games, the layout is actually very compact. All the venues are within 60 miles of downtown and are relatively easy to get to. This is in stark contrast to sites of previous Games, such as Albertville, France.

Construction on the 300,000-square-foot IBC began Aug. 21. It was done in three phases, and some of the broadcasters began arriving in December to check into their offices. Some of the smaller broadcasters will wait until early February to check in.

Beyond the IBC, there are the venues. More than 25 production trucks from around North America will provide host broadcast production facilities. The units contain all the equipment needed to do the productions, including a variety of cameras from Sony, Thompson, Ikegami and Panasonic. Lenses will depend on what is on the truck but, according to Mason, will be primarily Fujinon and Canon.

Inside the IBC, Panasonic DVCPRO 50 VTRs, laptop editors and edit controllers will have a large presence. Also on hand will be Chyron Max, Infinit and Duets for character generation, a Telex/RTS intercom, and a mix of Panasonic and Ikegami monitors. Fiber transmission will be handled by Telecast Fiber and Force Technology.

“In covering the Games, we'll use more than 400 cameras, including approximately 100 hand-held, 73 fixed, 18 super-slow-motion, 25 cranes, two helicopters, three snowmobiles and one pop-up mount for the sledding events,” says Mason. “Broadcasters wishing to enhance the multilater-
Cable Positive is pleased to honor original HIV/AIDS-related cable network programming at the first annual cable positive’s POP Awards.

positively outstanding programming

PRESENTED BY TV GUIDE

CABLE POSITIVE WILL HONOR ORIGINAL PROGRAMMING IN THE FOLLOWING CATEGORIES

- Outstanding Original Series Episode/Storyline
- Outstanding News Coverage
- Outstanding Special Programming
- Outstanding Documentary
- Outstanding Newsmagazine Series Episode or Special
- Outstanding Biographical Series Episode or Special

ABOUT CABLE POSITIVE

Founded in 1992, Cable Positive is a non-profit organization dedicated to unifying the talents, resources, access and influence of the communications industry to raise AIDS awareness, to fund AIDS education, research, and care, and to promote a more compassionate climate for people whose lives have been affected by HIV and AIDS.

PLEASE JOIN US

Wednesday, February 6, 2002 • The Supper Club, 240 West 47th Street, NYC • TICKETS $125

Reception: 6:30 - 7:30p  Awards: 7:30 - 8:30p  Post Reception: 8:30 - 9:30p

cable positive

www.cablepositive.org

For more information please contact Melissa Hinnen at 212.459.1606 or via email at melissa@cablepositive.org
COVER STORY

Media's pink slip blues

By John M. Higgins

This year's reality is that cornerstones of American business are in deep financial trouble and there's no turnaround in sight
Carole Black recently had a fairly attractive job opening: vice president of marketing for Lifetime TV. Like many TV executives eager to “brand” their networks’ programming, Lifetime Chairman Black wanted someone with a background in pushing consumer products, preferably with media experience as well. Black figures that, if she had posted the job a year ago, when the ad market was just starting to dip and TV companies were beginning to craft layoff plans, Lifetime would have received perhaps 100 inquiries and she would probably still have had to scrounge to find the right person.

Lifetime was deluged with about 600 résumés for the job. “That’s extraordinary for a TV job where you have to have a strong marketing background,” Black said. She ended up with exactly what she wanted: a person who had done marketing for Pepsi, had spent several years at CBS/Fox’s home-video venture, and had lately been consulting.

The huge competition for a shrinking number of slots, of course, is no surprise to anyone looking for a job in TV and radio in recent months. Networks, stations, producers and syndicators have cut tens of thousands of workers over the past year, battered by what, in some ways, is the worst advertising market in 50 years.

Perhaps the worst news is that the tough job market is caused by more than the recession and could outlast an advertising rebound.

The problems predate the terrorist attacks and the war on Afghanistan by a year. Nobody’s simply blaming the disappearance of free-spending Internet companies any longer; that was last year’s excuse. This year’s reality is that cornerstones of American business, like Kmart and Ford, are in deep financial trouble and there’s no turnaround in sight.

Two years ago, TV players could easily bounce over to Internet companies hungry for grown-ups who could help them become serious media companies. That’s obviously no longer an option. It’s a rare media company that hasn’t had to slice from virtually every part of its operation.

“I’m finding it really, really tough,” said a former mid-level network manager who has been on the street since spring. “I’ve had two interviews since Sept 11. It’s bleak.”

Lamented a former TV-station ad-sales manager, “You can hardly get industry friends to come to the phone, because they know you’re out of work and they have nothing to say.”

Some of the cuts are simple pruning: slicing a sales force in a down market, trimming technicians supplanted by new automation in local TV production.

Other moves are more drastic. Sinclair Broadcasting is simply eliminating local newscasts at many of its stations, and other broadcast groups are starting to follow suit. After Viacom bought Black Entertainment Television, it quickly cut 25% of the cable network’s staff. Eroding ratings prompted CNN to lay off 25% of its 4,000 staffers last winter, although the terrorist attacks prompted the network to reverse some of the cuts.

Last March, Viacom President Mel Karmazin marveled at Walt Disney’s announcement that it would lay off 4,000 employees. “I never can understand how companies find themselves in a position where they have so many people they can let go,” he said. “I just don’t understand how you operate in that environment.”

Months later, Viacom’s MTV Networks axed 600 employees, 9% of its work force.

**STRUCTURAL SHIFT**

Many jobs are disappearing in structural changes in the business.

Broadcasters are “hubbing” TV sta-
tions, running four or five stations in a region out of one central facility and eliminating jobs for station managers and engineers. Station owners can now have dupes of two large stations, and Fox started cutting news and sales staffs immediately after pairing Chris-Craft's UPN affiliate WWOR-TV New York with its existing WNYW-TV.

Cable consolidation doesn't just shrink the number of system, regional and corporate manager slots. It creates bulk to allow even greater efficiencies. "Charter used to have customer-service operations in 100 systems in the state of Wisconsin," said one cable executive. "Now there are two regional call centers."

"I would think that consolidation is a bigger problem than the economy," said Greg Bannon, former E! Entertainment Television executive vice president of programming, who left the network last summer. "I think what the economy did was give people an excuse to do what would have happened anyway."

**FAINT SIGNS OF TURNAROUND**

A few see improvement ahead. Reports from headquarters—who generally fill senior slots—are mildly positive. Bill Simon, head of Korn/Ferry's entertainment practice, said that, for the past two months, some clients have told him they may have assignments to fill starting at the end of January. "I'm counting the minutes," he said.

Media specialists Brad Marks, Brad Marks International, and Joe Sullivan, of Joe Sullivan & Associates, said that, after a few quiet months, clients have begun giving them new assignments.

Media and Wall Street executives, though, don't see any rebound, and some see more layoffs coming.

"Viacom claims they're going to get 10% cash-flow growth this year on 0% growth in revenue," said Sanford Bernstein & Co. media analyst Tom Wolzien. "How else are they going to do it?"

"Batten down the hatches," advised Karen Lincoln, a veteran TV station ad sales executive whose résumé includes Paxson, New World Television and a recent stint as COO of Hispanic Television Network. "Prepare for kind of a tough year. Right now, no one knows if they're doing a
On March 11th Broadcasting & Cable will publish a very special supplement recognizing NBC for its 75 years of accomplishments in the industry. We'll take a retrospective look at its past with an eye on its future.

Please join us as we congratulate NBC on 75 wonderful years! To reserve space contact your Broadcasting & Cable sales representative.

ISSUE DATE: March 11, 2002
SPACE CLOSING: Thursday, February 21
MATERIALS DUE: Monday, February 25
‘After last year, flat feels pretty good.’

—Ad-sales exec for a TV broadcast group

good job or a bad job. When the market's down 20%, you can't tell.”

The short-term numbers are sufficiently scary. Disney executives said revenues at ABC Network dropped about $1 billion in 2001, to $3.3 billion. E.W. Scripps reported that sales dropped 23% at its TV stations in the fourth quarter while cash flow plunged 43%. Clear Channel's radio revenues are estimated to have fallen at a more modest 7%-8%.

Morgan Stanley media bond analyst David Allen estimates that broadcasters saw a 10.7% drop in ad sales last year, cable networks dropped 10.9% and radio fell 7.4%.

And he sees no recovery this year. His forecast of growth in total spending on all media, including print: 0%. Broadcast should drop another 2.5%, cable another 5.2% and radio less than 1%.

‘After last year, flat feels pretty good,’” said one ad-sales executive for a TV broadcast group whose revenues fell 18%-20% last year.

Even though ad sales are particularly vulnerable in a recession, media's layoff numbers are not as savage as those of other sectors.

Challenger, Gray & Christmas, an outplacement firm that carefully tracks job cuts, said media companies announced layoffs of 43,500 employees last year. That's about 2% of all layoffs the firm counted. The number doesn't include Internet companies but does include newspaper and magazine publishers.

That's not out of line with media companies' presence in the overall job market, accounting for about 2.5% of 131 million full-time workers in the U.S. And, according to Challenger, Gray CEO John Challenger, other sectors were far worse, notably telecommunications (317,000 layoffs) and computer manufacturers (168,000).

(The fewest layoffs last year were in health care, energy, mortgage banking, and, not surprisingly, defense and security companies.)

Still, “media has been taking it on the chin,” Challenger said.

Available data indicates that workers at TV stations are suffering the most. The U.S. Bureau of Labor Statistics shows that employment at TV stations fell 2.4%, to 117,400, during the 12 months ended in November.

That's an abrupt halt of the unbroken growth of the prior decade, which peaked in 2000 with a gain of 4.6%.

Cable and DBS continue extremely strong, with November employment up 10% over the prior year, to 245,000 employees. The most numerous occupations at those companies are installers and customer-service reps working the phones. While cable operators' basic-subscriber growth has stalled, the introduction of digital cable, high-speed Internet and telephone services generates a lot of truck rolls for installation and service.

And despite the ad downturn and consolidation in radio, station employment there doesn't seem to be affected. November employment was down 0.5%, to 117,400 workers.

The BLS mixes TV networks in with motion picture companies, so detailed stats aren't available.

THE HUMAN TOLL

Those looking for work say their lives have become a blend of pursuing the job hunt and coping with the frustration of being out of work or at least underemployed.

“There's definitely downtime,” said a former marketing executive looking for a TV gig. “One of the hardest transitions is getting disciplined. It's almost noon, I'm in my PJs and pink fuzzy slippers. I'm trying to keep my mind busy.”

A former network manager said coping with friends and family can be difficult.

“There's a sense of camaraderie with other people who are out of work,” she said, particularly since they're more receptive to networking. But there are those apparently clueless friends who, for example, still want to meet for dinner at Manhattan's pricier restaurants instead of the cheap Thai place down the block. “Those are the people I am spending less time with.”

When Lincoln left the ailing startup Hispanic network, she was enough of a veteran to be able to quickly start consulting, representing small companies in ad sales.

The process is almost—though obviously not quite—as maddening to executives doing the firing. A senior executive at one Viacom cable network said that growing license fees from cable operators and strong ratings means the operation hasn't really been suffering. Nevertheless, the network followed a corporate edict and axed about 10% of its staffers. “We'll be up 10%-15% in cash flow for 2001,” the executive said. “It's just not the 30% they were accustomed to.”

But there's an upside. “There's a fantastic opportunity to upgrade your talent,” noted a senior human-resources executive at one top-five media company. “When everything was go, go, go, some B and C candidates got into the organization. Now I advise weed and reseed, don't rehabilitate. It's an embarrassment of riches.”

Linda Levy hopes to be part of those riches. The former Showtime marketing manager is trying to return to TV after going to a promotion firm specializing in marketing by e-mail. “As an optimist, I see, by the end of the first quarter, things will be getting back to normal,” she said. Normal means that, “as positions come open, they'll get refilled, which isn’t happening now. I don't think MTV is overnight going to hire back 450 employees. But there's always churn.”

Meanwhile, Lifetime has another slot open in viewer relations. That kind of entry-level gig—$30,000 or so a year to deal with fan letters and e-mail requests for information—might have generated 200 or so resumes a year ago.

Lifetime has hired a temp to sift through the 1,300 sent in so far.
Broadcasting & Cable's upcoming issue profiles the solid strategy, focused direction and firm decision-making involved in media buying and planning. Find out how media buying firms and advertising agencies allocate their advertising budgets. Reserve your space and plan on over 34,000 industry leaders seeing your message. Contact your representative today.

**Issue Date:**
February 11, 2002

**Ad Close:**
Friday, February 1

**Materials Due:**
Tuesday, February 5

Check out our upcoming exclusive report on the Top 100 Cable Systems! For the first time, we are profiling the top 100 systems who make up America's cable industry.

We'll check out these “Giants behind the Giants”, and take a close look at each system's key execs, number of subscribers, and give a detailed overview of each system.

This special report will reach thousands of industry leaders, as well as our regular subscribers. Be sure to send a message on how your company is going straight to the top.

Reserve your space today.

**Issue Date:**
February 18, 2002

**Ad Close:**
Thursday, January 31

**Materials Due:**
Friday, February 1
Broadcast TV
John W. Zucker, VP, news legal affairs, ABC Inc., New York, promoted to VP, law and regulation.

Vinnie Malcolm, director, sales, KTCA(TV) Los Angeles, promotes to station manager.

Will Meyl, manager, sales, WBPX(TV) Boston, joins WUVP-TV Philadelphia, as general sales manager.

Tom Calato, regional sales manager, Internet Broadcasting Systems, Miami, named general sales manager, WKM-TV Orlando, Fl.

Cable TV

Mae Douglas, VP/chief people officer, Cox Communications, Atlanta, promoted to senior VP.

Programming
Maura Dunbar, VP, mini-series and special projects, ABC, Los Angeles, joins Hallmark Channel U.S., Los Angeles, as senior VP, original programming and development.

Jay McNamara, director, finance, Universal Studios Television Distribution, Universal City, Calif., promoted to VP, business development.

Appointments at Turner Broadcasting System Inc.: Alyssa A. Hochheiser, director, direct response advertising, New York, promoted to VP; Jason T. Baron, director, direct response advertising, CNN News Group, New York, promoted to VP.

Christina Miller, head, brand and licensing development, Gullane Entertainment, New York, promoted VP, licensing, for the Americas.

Alison Lazar, communications consultant, New York, joins ESPN Inc., New York, as manager, advertising sales and corporate communications.

Steve MacDonald, VP, basic cable sales, Twentieth Television, Los Angeles, promoted to senior VP/general sales manager, basic cable sales.

Radio
Erron Sorensen, national marketing director, Dr. Maarten, Portland, Ore., named marketing director, Entercom Seattle cluster.

Andy Santoro, VP/GM, WCIT(AM)/WCMQ(FM) New Brunswick, N.J., named VP, Millennium/New Jersey cluster operations/sales manager, Million Radio Group, Northfield, N.J.

Jon Thompson, account executive, WFLA(AM) Tampa, Fla., promoted to regional sales director, Clear Channel Radio, Tampa.

Journalism
Appointments at News 8 Austin, Texas: Cyndie Espinoza, news assignment editor, KABB(TV) San Antonio, joins as assignments manager; Tiffany Magana, news director, KAVU-TV Victoria, Texas, joins as executive producer; Melody Denning, evening producer, WWL-TV, New Orleans, joins as executive producer; Mike Lozano, chief meteorologist, KTVI(TV) Des Moines, Iowa, joins as meteorologist; Jeffrey Rineer, sports anchor/reporter, KCR-TV Redding, Calif., joins as sports anchor; John Hygh, sports reporter, promoted to sports anchor; Kelly Gier, associate producer, promoted to producer; Jacinto Ybarra, associate producer, promoted to producer.

Advertising/Marketing/PR
Deborah Maiocco, VP, advertising sales, CNX Media, Los Angeles, named national sales manager, Comcast MarketLink, Philadelphia.

—P. Llanor Alleyne
palleyne@cahners.com
(212) 337-7141
Kertzman’s dream job
He gets paid to watch TV, surf the Web, develop electronic gadgets

In the summer of 1968, Boston played unofficial host to the “Summer of Love.” Hippies had taken over Boston Common with a tent city, and Beacon Hill residents had had enough. In a move to clean up the park, the city implemented a midnight curfew to help keep the park clear of people looking to make the summer of love last a lifetime.

At that time, 19-year-old Mitchell Kertzman, now president and CEO of interactive-television software company Liberate, was hosting a radio show on progressive-rock station WBCN(FM) Boston. He had joined the station after consistently drawing the largest audience during his Sunday-night time slot on the Brandeis University radio station.

Of course, the fact that it was the only station on the air during his time slot might have helped.

“I was it, and 10 watts goes very far when you don’t have any other signals,” he says. “It was 1967, people were staying up all night smoking dope. So, what were they going to do? They were going to listen to me.” That exposure got him the job at WBCN.

On the day of the curfew, Kertzman received calls from listeners asking him to announce a peaceful protest set for the Common that night.

At first, he refused. But when a friend called up, he decided to mention it, and learned his first lesson on being on-air talent.

“One of the things you find out when you do something like that,” Kertzman recalls, “is there are little old ladies and others listening to the radio so they can hear something to complain about.

“Apparently, a woman called the Boston police,” he continues, “and said there was a crazy man on the radio telling everyone to go to Boston Common at midnight. There was a protest, and it was totally peaceful, but, the next morning, the police showed up at the station with an arrest warrant for inciting a riot.”

And that’s when he learned his next lesson. “Apparently,” he says, “you don’t have to have a riot to be charged with inciting one.”

Fortunately for Kertzman, the owner of the radio station was a lawyer and helped prevent his going to jail. Unfortunately, the owner thought Kertzman was trying to sabotage his station. Kertzman was fired.

Considering the rest of his career, he should try to find out who filed the complaint so he can thank her. After losing the radio job and pumping gas, he got a position, through a friend of a friend of his mother, as an audio/visual technician at an educational-software company called Interactive Learning Systems.

“I had never been exposed to computers, and it looked very interesting,” he says. “Two years after that, I was in charge of software development.”

After starting two unsuccessful businesses in 1974, he formed a company that offered custom programming services and eventually blossomed into creating software for manufacturing needs. In the early 90s, the company changed its name to Powersoft and offered a development tool for Windows.

“We went public in 1993,” he says, “and were acquired in 1995 by Sybase for $900 million, which was the biggest merger in the history of the industry.”

A year later, Sybase hit a wall, and its board of directors asked Kertzman to move to California and run the company. He did that for a couple years, then hired a successor and looked around for his next opportunity.

That was Liberate, a company that creates software incorporating interactive services in cable set-top boxes. It’s currently deployed on about 350,000 set-top boxes, with the company expecting to be on 1 million by year-end.

“The reason Liberate looked so attractive,” recalls Kertzman, “was summed up by my wife, who said I should take this job. She said the three things I liked best were watching television, surfing the Web and playing with electronic gadgets. ‘And,’ she said, ‘they’ll pay you to do that at this company.’”

—Ken Kerschbaumer
Classified Ad Rates:
BASIC LINE HELP WANTED ad - $3.15 per word gross
(20 word minimum)
SITUATIONS WANTED ad - $1.70 per word gross
(20 word minimum)
BOXED DISPLAY classified ad - $267 per column inch
gross w/ art.
(Please note: Cable advertisers receive rate of $182 per col. inch gross w/ art.)

Column inch is equivalent to 2\(\frac{1}{16}\)" wide \(\times\) 1" deep.
1 column width = 2\(\frac{1}{16}\)
2 column width = 4\(\frac{1}{8}\)
3 column width = 7\(\frac{3}{4}\)
BLIND BOX - $35 extra charge, will forward replies.

Professional Cards Page Rates:
13X contract = $122 per issue,
26X contract = $117 per issue,
or 51X contract = $85 per issue.
Size = 1\(\frac{5}{8}\)" wide \(\times\) 1" deep

Advertise your print ad online.
Visit our website
www.tvinside.com

We have a new issue every Monday!

Deadlines:
SPACE AND MATERIALS DUE: Tuesday by 5:00 pm EST
prior to the following Monday's issue date.

Payment: You may pay with a credit card, or we can bill
you per issue.

For more information
Kristin Parker (Account Executive)
kbparker@cahners.com
Neil Andrews (Account Executive)
nandrews@cahners.com
Phone: 617-558-4532 or 617-558-4481
Fax: 617-630-3955

ORDER BLANK

☐ Check Enclosed ☐ Please Bill me

CREDIT CARD PAYMENT: ☐ American Express ☐ Visa ☐ Mastercard
Cardmember Name:
Credit Card Number:
Card Number Expires:
Name
Company
Address
City State Zip
Telephone Fax
E-mail

Please indicate your preferences:
Industry Category:
☐ Television ☐ Radio
☐ Allied Fields ☐ Interactive Media
Job Category:
☐ Sales ☐ Management
☐ Marketing ☐ Technical
☐ News ☐ Programming
☐ Production ☐ Research
☐ Finance & Accounting ☐ Other
Online:
☐ 1 Week ☐ 2 Weeks

Please attach a type written copy of your ad to this order form and fax to:
Broadcasting & Cable, 275 Washington St., 4th Flr., Newton, MA 02458
Attention: Kristin Parker or Neil Andrews
Fax Number: 617-630-3955 • kbparker@cahners.com • nandrews@cahners.com
**EXECUTIVE CAREERS**

**Are you qualified to be President/CEO of Florida’s most-watched Public Television station?**

This is a major career opportunity for a special television executive — one with general management experience and a proven track record in sales, marketing and/or fund-raising. The successful candidate will win the top leadership spot within WEDU-TV, serving Tampa-St. Petersburg, the nation’s 13th media market.

As CEO, you will be responsible for generating revenue, leading the WEDU-TV staff to create quality television, completing the transition to digital, growing the station’s endowment and reinforcing its position as a strong local presence in the market.

To apply, and to receive a detailed Position Profile, send your resume to the address below, or e-mail it to ISA612@aol.com.

**Joe Sullivan & Associates, Inc.**

Executive Search & Recruitment

9 Feather Hill
P.O. Box 612
Southold, NY 11971
(631) 765-5050

---

**News Careers**

**MORNING EXECUTIVE NEWS PRODUCER**

Chicago’s number one news organization is looking for a seasoned television journalist with a proven track record in solid coverage and presentation of the news. Must have the skills to motivate, lead and strengthen this ABC owned station’s morning newscast. Excellent writing, copy-editing, and production skills a must. Successful candidate will have prior experience as executive producer or show producer in a large market. Send resume and demo tape to: Jennifer Graves, News Director, WLS-TV, 190 N. State Street, Chicago, IL 60601. NO TELEPHONE CALLS, PLEASE. EOE.

**MAIN ANCHOR**

The Market’s dominant #1 News Leader has an opening for evening Anchor. Candidates should have great writing skills, experience producing and 2 years reporting or anchoring experience in a competitive news environment. The ability to be a news room leader and effective communicator is a must. A College Degree is required. Send tape to Kristi Wilson, News Director, KOAM TV, P.O. Box 659 or 2950 NE Highway 69, Pittsburg KS, 66762. KOAM-TV is an Equal Opportunity Employer.

**WRITER/PRODUCER**

WCBD-TV NBC 2 in Charleston South Carolina is looking for a marketing writer/producer with a strong creative sense and good writing skills. We are looking for a highly motivated team player with the ability to handle multiple tasks. Non-linear editing skills are a plus. Send your resume and demo tape to: Human Resources WCBD TV 2 210 West Coleman Blvd. Mt. Pleasant, SC 29464. A Media General station, Drug test required. EOE, M/F.

Call today to place an ad! 617-558-4532 or 617-558-4481

---

**For Sale Stations**

**TV STATION FOR SALE**

Arizona rated market, low power TV station for sale. Call Amy or Scott at 915 829 6850 for details.

**TV STATION FOR SALE**

Full Power Television Station for sale, carried on 1.7 million cable homes in the Nation’s 6th largest market.

**BOSTON**

Contact Media Services Group, Inc.
George Reed (904) 285-3239

**Sales Careers**

**LOCAL/REGIONAL SALES MANAGER**

WIBW-TV, Topeka, KS seeks a Local/Regional Sales Manager. Must be a proven leader. This position would be responsible for managing and motivating the local sales staff. Would also be responsible for the development and execution of special projects and promotions. Minimum 3 years sales experience. EOE & Drug Free. Send resume to P.O. Box 119, Topeka, KS 66601 or e-mail to christopher@wibw.com.

**NATIONAL SALES MANAGER**

NBC Affiliate in 36th market. Candidates should have a minimum of 3-5 years of experience as a NSM, Rep, or extensive major agency sales. Hyphenated market sales experience a plus. Must possess strong organizational, leadership skills and be customer service focused, and results oriented. Applicant must have excellent negotiation, research skills and be conversant with STAR, Scarborough, Bias, Matrix also a plus; Please send resume to HR/NSM, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609, EOE.

6,500 CANDIDATES SEEKING NEW OPPORTUNITIES in 50 states

98% currently employed - Avg. 4.2 years experience

Sales Managers - Account Executives

Post your opening at: www.MediaRecruiter.com
PRODUCERS/ASSOCIATE PRODUCERS
Are you the hot shot producer in your newsroom who has great journalism skills, loves breaking news and pushing the envelope? Want to work at a place that encourages thinking out of the box, has all the toys and the news to go with it? WFOR, the CBS Owned & Operated station in Miami is expanding and has several openings for producers and associate producers. If you are smart, aggressive and passionate about news, send a resume and tape to: Shannon High-Bassalik, News Director WFOR-TV, 8900 NW 18th Terrace, Miami, FL 33172. M/F EOE.

NEWS PRODUCER
Two positions available. One will produce the early morning news/information program. Requirements include strong news judgment, plus compelling broadcast writing skills and videotape editing ability. At least one year of commercial TV news experience is preferred. To apply, send resume to Executive Producer, WTVC, P O Box 60028, Chattanooga, TN 37406-6028. Equal Opportunity Employer.

PRODUCER
KGO TELEVISION
EMPLOYMENT OPPORTUNITY
PRODUCER
DESCRIPTION OF DUTIES: KGO-TV/ABC 7 is seeking a Sunday morning news producer and week-day news writer responsible for story placement, teases, graphics, writing, timing and all other editorial and production elements. Contributes story ideas and participates actively in coverage decisions and editorial meetings. Ensures each newscast reflects the diversity of the Bay Area and meets standards for fairness, balance and accuracy.

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

Please send letter and resume to: KGO-TV / ABC 7 900 Front Street San Francisco, CA 94111 Attn: Human Resources Department No Phone Calls Accepted

KGO-TV, an owned station of ABC, Inc., is an Equal Opportunity Employer.

TRANSMISSION LINE
Foamed Dielectric - 1/2" - 7/8" 15/8" Smooth Wall 50 OHM. Suitable for Broadcast, Cellular, Land Mobile, Personal Communication, HF, RF, Lowest Attenuation, Complete Shield, Lowest Prices. What Do You Need? Nanci - BWC 1-800-227-4292

REPORTER

E-mail: wheeler.charles@uis.edu. PAR Home Page: www.uis.edu/publicaftsr/_reporting.htm. EOE.

SBC Sinclair Broadcast Group
Sinclair Broadcast Group, Inc. owns or programs 62 TV stations in 40 markets and has affiliations with all 6 networks. Explore your opportunities at: www sbgi.net

Contributes story placement, teases, graphics, writing, timing and production elements.

For Sale Equipment

For Sale Stations

Radio

For Sale Stations

NEBRASKA CLASS C FMS
Two Class C FM Stations co-located in smaller Nebraska market. Cash flow of $150,000 in 2001. Perfect for owner-operator. Other stations available in region for add-on purchases. Qualified buyers only. Please fax particulars to 301-854-3859 in confidence for detailed information on these opportunities.
Broadcasting & Cable is the weekly newsmagazine for the broadcast and cable television, radio, satellite and interactive multimedia industries.

In this aggressive market, it is imperative that your advertising message targets your specific audience. This is were Broadcasting & Cable can work for you:

- Commercial TV Stations
- TV Markets & Networks
- Local News Stations
- Cable Networks

B&C has a circulation of 36,000 and is published 52 times a year.

Please contact: Kristin Parker at 617-558-4532, kbparker@cahnners.com or Neil Andrews at 617-558-4481, nadrews@cahnners.com

ADVERTISE THE EASY WAY WITH YOUR BUSINESS CARD!
CALL 617-558-4532 OR 617-558-4481
Bind up the wounds

The exhibit floor at last week’s schizophrenic NATPE conference in Las Vegas may not have been filled with people, but it was littered with gloves, dropped by syndicators and association executives alike as the battle over the future of syndication sales gatherings turned into a bare-knuckles brawl.

Brewing for a couple of years, the fight came to a head last week when Warner Bros. sales veteran Dick Robertson announced his desire for a spring presentation in New York (where advertisers are) and a fall screening in Los Angeles (where Warner Bros. is) but probably not a presence in New Orleans next January (where NATPE plans to be).

“I don’t think it’s really necessary that NATPE be involved,” he added. “Hypocrite!” shot back a blindsided Bruce Johansen (NATPE’s president). “Sometimes very smart people do some very dumb things,” added outgoing Chairman Jon Mandel. Time out.

NATPE has to change, and the organization knows it. Johansen has said as much and did so again last week. If the timing of the conference and its proximity to advertisers are major points of contention, they could and should be addressed. NATPE could be enlisted in helping with the New York and Los Angeles meetings, leaving next year’s New Orleans gathering as a transition show, with the conference portion focusing on strong sessions and the floor targeted primarily to international buyers. Syndicators know how to sell shows; NATPE knows how to put one on.

Dick Robertson wants a revamped process. Bruce Johansen wants a revitalized NATPE. Both are legitimate aims, and not mutually exclusive. Before this breach becomes a chasm, Robertson and Johansen or new NATPE chairman Tony Vinciquerra should talk. Vinciquerra picked up the gavel last week with a vow to make peace. We hope he can do it.

Still no admittance

We were disappointed in the ruling of U.S. District Court Judge Leonie Brinkema that cameras would be excluded from the trial of suspected terrorist Zacarias Moussaoui. Her reasons were essentially twofold. The first was the ancient rule against microphones and photographs, which she concluded was mandatory. Her second was that she would have barred cameras anyway in concern for security and the intimidation of witnesses. She can argue the second point: What message does it send if we will not open up the court for fear of the terrorists? But the point was only hypothetical and the debate only an intellectual exercise, given her conclusion that the rule gave her no latitude. On that issue, we give no quarter. Judges need to have the discretion to allow cameras, so the debate over when and how can commence. Justice may have a blindfold, but it shouldn’t have its hands tied as well.
BROADCASTING & CABLE SPECIAL REPORT

Find your NAB Fortune in BROADCASTING & CABLE

Increase your exposure at NAB/RTNDA with the coverage you’ve trusted for over 70 years. Broadcasting & Cable devotes eight issues focussing on the NAB/RTNDA 2002 show. When you plan your advertising schedule with Broadcasting & Cable you’ll also get:

- **Unparalleled Exposure**
  Industry wide circulation to top-level decision-makers at TV Stations, Networks, Station Groups, Cable MSO’s and more.

- **Marketplace Penetration**
  Our eight NAB specials build momentum and awareness in the critical NAB 2002 time period.

- **Reliable Results**
  Our weekly coverage lets you plan and predict the delivery of your advertisement.

- **Extensive Reach**
  Our PAID circulation reaches the entire Technology buying Team -Group Owners, General Managers, Chief Engineers and News Directors.

**NAB Sellers Guide Part 1:**
TV Networks

**ISSUE DATE:** February 25
**SPACE CLOSING:** Fri. 2/15 **MATERIALS DUE:** Tue. 2/19

**NAB Sellers Guide Part 2:**
Major Station Groups

**ISSUE DATE:** March 11
**SPACE CLOSING:** Fri. 3/1 **MATERIALS DUE:** Tue. 3/5

Last year saw an incredible drop-off in M&A activity, but what is in store for 2002? Most analysts foresee some consolidation with the potential of several major players being involved. Industry investment bankers will be there to put the deals together.

This special issue will reach thousands of industry leaders including key executives in the Broadcast, Cable, Satellite and Technology/New Media segments.

Reserve your space today in Broadcasting & Cable and reach over 34,000 industry leaders who buy, sell and finance media properties!

**Issue Date**
February 25, 2002

**Ad Closing**
Friday, February 15

**Materials Due**
Tuesday, February 19

Chuck Bolkcom: 775-852-1290  •  Marcia Orcutt: 323-549-4114
Yvonne Pettus: 212-337-6945
Rob Payne: 212-337-7022  •  Michael Farina: 212-337-6941

VISIT OUR WEB SITE: www.broadcastingcable.com
Continental Television Sales
is proud to represent
KATV Little Rock
KTUL Tulsa

Joining their sister stations:

WBMA+ Birmingham
WCIV Charleston
WHTM Harrisburg
WSET Lynchburg
RED, WHITE & NBC
It has been a long ride from the XFL to the Winter Olympics for Dick Ebersol
» PAGE 8

RATING SMALL POTATOES
For the first time, some of cable's smallest networks are obtaining Nielsen ratings
» PAGE 29

'INDECENT' & IRATE
The FCC says her song decrying lyrics that are offensive to women is indecent; she's suing
» PAGES 16

NEW CAPITAL (CALL) LETTERS
Bidders get ready for an auction of TV stations in four small state capitals
» PAGE 34

The Gap
Cable networks have come a long way, but they still...
FASTEST SELLING SYNDICATE

FIRM GO.

THE ULTIMATE ADVENTURE

Executive Producer:
Gale Anne Hurd
producer of Aliens, The Relic, Terminator, T2, Armageddon
DEDA CATION HOUR AT NATPE

FALL 2002
SOLD 70% OF THE U.S.

ADVENTURE COMPANY

Steven E. de Souza
writer of Die Hard, Die Hard 2, 48 Hours, Lara Croft: Tomb Raider

TRIBUNE ENTERTAINMENT
Top of the Week February 4, 2002

**OLYMPIC GOLD** NBC may be the big winner with its upcoming Winter Games coverage. » 8

**FAMILY FEUD** Tensions between Sumner Redstone and Mel Karmazin are evident at Viacom. » 10

**SYNDIE GROUP** Optimedia CEO George DeWitt tops list to head syndication ad-sales organization. » 11

**CALLING IT QUITS** Association for Local TV Stations folds, a casualty of industry consolidation. » 11

**Security** NBC may be the big winner with its upcoming Winter Games coverage. » 8

**Threatened** TV networks weigh risks and responsibilities of keeping news crews in Pakistan. » 16

**SONG SUIT** Rapper Sarah Jones sues FCC over fine levied against KBOO(FM) Portland, Ore. » 16

**FANTASY BUYS** BIA ponders what the TV networks might acquire if there were no station ownership cap. » 19

**Programming**

**Nielsen numbers** Smaller cable networks are set to report their precise audience size for the first time. » 29

**Washington**

**On the block** Bidders line up for FCC auction of new analog TV stations in four state capitals. » 34

**Business**

**Clause cause** Bills moving through three state legislatures would bar noncompetes in broadcasting contracts. » 36

**House ads** AOL Turner Warner used $468M of its ad inventory to promote its own products in the fourth quarter. » 36

**Technology**

**Game plan** Fox Sports’ Super Bowl DTV production could be a sign of techniques to come at the network. » 38

**Hollywood and VOD** Five studios’ Movielink broadband service picks DirecTV founder Jim Ramo as CEO. » 39

**Product lines** Snell & Wilcox extends its offerings with smaller production switchers. » 40

**Overseas deal** CBS signs $10M contract with BT for cross-Atlantic satellite and fiber transmission. » 40
SOLD!

JUDGE HATCHETT

81%

of the Country
Including 20 of the
Top 20 Markets!

COLUMBIA TRISTAR DOMESTIC TELEVISION

www.ctdtv.com
Late-night lineup

There may be another flurry of new late-night shows joining the battle for ad dollars in the lucrative daypart. Fox is on the prowl for a show. Executives there have written off Conan O'Brien. They had hoped to lure him from NBC but think he's a shoe-in to re-sign with NBC. Sources say Fox has also considered Comedy Central's Jon Stewart and ABC's Bill Maher, whose contract is up shortly. Affiliates aren't crazy about either, saying they'd prefer someone newer and "edgier." Columbia TriStar has a development deal with Talk Soup's John Henson (above) and wants to develop a late-night show around him.—S.M.

Let's do launch

While most ad-sales operations are limping, AOL Time Warner's cable operation is stringing up the track. Local ad sales were up more than 40% in the fourth quarter, thanks to new cable nets. Like other MSOs, Time Warner Cable adds revenue by seeking "launch support" from new nets, essentially committing to local avails on the system.

With Time Warner rolling out digital cable in a big way, networks have a lot of ads. "I'm surprised they treat it as ad sales," said one media analyst. "There's a difference between marketing support and selling real advertising." The treatment is spelled out in AOL's SEC filings.—J.M.H.

Flagging fortunes

Several major broadcasters are waiting to find out if one of their proposed radio mergers will be approved or designated for a lengthy round of hearings before an FCC administrative law judge. Clear Channel, Cumulus and Nassau Broadcasting are among those with deals stalled by the FCC for more than a year under a controversial practice aimed at preventing undue concentration in local markets.

In November, FCC commissioners approved sales of 62 radio stations, clearing most of a backlog of license transfers caused by the so-called "flagging" policy, which subjected deals to added scrutiny when they would place the majority of a market's ad revenue with one or two owners. For five deals, pending more than a year, that the commissioners could not resolve, the agency's Mass Media Bureau was ordered by Feb. 8 either to recommend their approval or urge their review before an FCC judge. Affected markets are said to include Charlotteville, Va.; Columbus, Ga.; Cheyenne, Wyo.; Trenton, N.J.; and Starkville, Miss.

Many in the industry say the FCC wants to designate at least one deal for hearing because the FCC has no clear policy for ruling on flagged mergers and a judge's ruling could go a long way toward setting a consistent guideline.—B.M.
SOLD!

PYRAMID

77%
of the Country
Including 18 of the
Top 20 Markets!

www.ctdtv.com

COLUMBIA TRISTAR DOMESTIC TELEVISION

The Leader in Young Adult Programming.
There’s still gold in Olympics

At a time TV sports contracts are bloated, NBC expects cold hard cash in Salt Lake City

By Steve McClellan

Pro baseball, football and basketball were once known as the crown jewels of network-TV sports rights. Lately, though, if profit is the guide, sports has lost its luster.

So who wants the Olympics?

NBC Sports Chairman Dick Ebersol, that’s who. In the past three years, NBC has said hasta la vista to Major League Baseball, the National Football League, and, just last month, its decade-long partner, the National Basketball Association.

But the Olympics are a different story.

Last week, NBC Network Television President Randy Falco reported that the network expects to make as much as $75 million in operating profit on the Winter Games, which run Feb. 8-24.

The profits from Salt Lake City would more than offset one of NBC’s (and Ebersol’s) biggest miscalculations. Almost exactly a year ago, Ebersol was touting XFL football (Remember the New York/New Jersey Hitmen?), a joint venture with the WWF. A few months later, the league was gone, and NBC had wasted $50 million (which, in TV sports terms, has become spare change).

That’s not going to happen with these Olympics. For one thing, the “smash-mouth” football fans of 2001 have been replaced by millions more flag-waving, bin Laden-loathing Americans who will have more reason than ever to cheer the red, white and blue. And, at a time Americans are getting all sentimental for vintage television, NBC is even bringing back ABC’s Olympic veteran Jim McKay as a special commentator. In short, NBC likes its odds for these games.

NBC isn’t disclosing what it thinks the average prime time rating for the Salt Lake City games will be, but competitors believe it will be around 18.5 household rating. That’s a significant number; NBC promised advertisers between 17.5 and 18.5 Nielsen ratings for the 2000 Summer Games from Sydney and, especially in the first few days in mid-September, fell far below that. Sports experts blamed it on the tape delayed coverage. Whatever, NBC had to add advertising positions to make up the ratings shortfall.

As of about a week ago, NBC had sold roughly $706 million in advertising for the Salt Lake City Olympics and is very close...
SOLD!

THE Larry Sanders SHOW

80% of the Country.
177 Markets!

COLUMBIA TRISTAR DOMESTIC TELEVISION
to reaching its sell-out goal of $720 million, Falco said. That will be the highest take for any single set of Olympic games, he said, and 40% higher than the last Winter Olympics, in Nagano, Japan, in 1998.

Falco says NBC expects the Salt Lake games to be "slightly more profitable," than the network’s two most recent Olympic telecasts, in Sydney in 2000 and Atlanta in 1996, both of which had an operating profit of between $60 million and $65 million.

Meanwhile, sources at News Corp. confirmed that it’s all but certain it will report an NFL write-down when it issues its second-quarter earnings results Feb 12. Several analysts predicted the move last week. "It’s pretty clear there’s going to be some kind of write-down," says a Fox source.

And Credit Lyonnaise’s Richard Read says it’s "fairly logical" to assume that all the NFL rights holders will take write-downs in the future, given the huge price tags and the poor ad-sales market. There are strategic reasons networks go after the packages, including network brand reinforcement and pursuit of young male viewers, he says. From a pure economic standpoint, though, "they don’t make a lot of sense."

That’s true as well for the latest NBA package, which Read estimates puts twice as much product on the air despite a 30% decline in the ratings since Michael Jordan retired from the Chicago Bulls. NBC is said to have lost $300 million in the last two years of its NBC pact.

Disney issued its first-quarter financial results last week and took no NFL write-down. But financial types stress that all the big rights holders evaluate the need to take a write-down, or not, every quarter. Indeed, they said, Disney could decide to write down some part of the NFL contract next quarter or next year or at any time up to the expiration of the deal.

Disney Chief Financial Officer Thomas Staggs said through a spokesman that, if the company felt it was appropriate to take a write-down now, it would have been announced last week.

Viacom says CBS is making money on the NFL. But sources say that’s because CBS paid lower fees in the earlier years of the current contract. One source says a balloon payment coming up will probably wipe out CBS’s profits on the NFL. A Viacom spokesman didn’t return calls.

So far, Ebersol isn’t saying, "I told you so." But that’s what he has to be thinking about the sports environment. Here’s what he did say: "I think, as an attraction, sports is clearly strong. Sports in general is a healthy business, except as a [broadcast] business. Right now, outside of the Olympics, it is very difficult to sell.

“We’ve looked at huge losses for all the major networks in the last couple of years," he continued. "I pray that will turn around, but my sense is we’re moving more to a cable world when it comes to sport on television because they’ve got the sub fees."

Spencer Wang, media and entertainment analyst for ABN Amro, agrees. Under the new NBA deal, 90% of the games will be on cable, marking “the first time that cable will control the TV rights for a major sport.” And given broadcast’s lack of a second revenue stream and seeming inability to turn sports-rights investments into profits, Wang says, the era of big-time sports on the Big Four “may be on the wane."

---

Not seeing eye to eye?

Viacom corporate board tells Redstone, Karmazin to play nice

By Steve McClellan

Viacom strongly denied a report that Sumner Redstone, the company’s chief executive, stood up in a board of directors meeting last week and said that under no circumstances would he renew the contract of Chief Operating Officer Mel Karmazin, whose pact expires at the end of 2003.

Last Friday, the company went so far as to issue a press release to calm panicky investors, which quoted the two executives as saying they "are looking forward to working together productively in the ensuing years."

But one well-known and widely respected analyst had this take: "Sumner thought he had the horsepower to force Mel’s resignation at the board meeting. Redstone will attempt another run in a few months."

When Viacom agreed to buy CBS two-plus years ago, Redstone said he felt like he was "seduced" by Karmazin. In fact, in order to consummate the transaction, Redstone agreed to give Karmazin complete operating control of Viacom.

Apparently, the thrill is gone. In fact, tensions between the two executives have been so evident lately that Merrill Lynch speculated about a change in top management (read: Karmazin’s departure) and its negative implications. That report prompted a $3-plus drop in Viacom’s stock, which has already lost about $10 and 25% of its value over the past two months.

Last Wednesday, Viacom’s outside board of directors had a little talk with Karmazin and Redstone and told them to stop the bickering. Karmazin let it be known that he intended to fulfill his contract. In effect, the board last week backed him up.

Last week, Viacom’s stock was relatively stable. In late-afternoon trading, the stock was at $39.10, down just 50 cents on the week. ■
Optimmedia CEO tops list for SNTA chief

Ad-sales group is out to challenge NATPE as lead syndie organization

By Steve McClellan

A d-agency veteran Gene DeWitt has emerged as the leading candidate to run the Syndicated Network Television Association as president, sources within the organization confirm.

But it's not a done deal yet. Sources say DeWitt, currently chairman and CEO of Publicis media-buying arm Optimmedia, is the top choice of the hiring committee, composed of executives from Paramount, Disney and Studios USA. Warner Bros. likes DeWitt, too, sources say.

"They're still working on getting all of the member companies on board," a source at one of the pro-DeWitt companies says.

SNTA is the trade association representing national syndication advertising sales. DeWitt didn't return calls to his office. If he gets the final nod, he would succeed Allison Bodenmann, whose contract expired last year.

Choosing a new head for SNTA is central to plans make it a rival to NATPE as the lead organization coordinating future syndication conferences.

At a fractured NATPE gathering two weeks ago in Las Vegas, Warner Bros. syndication chief Dick Robertson, who led the exodus of major syndicators this year from the NATPE floor to Venetian hotel suites, proposed that syndicators hold two con-fabs a year: a syndication upfront for advertisers in New York in March and a show fair in November for stations in Los Angeles. Both, he said, could be run under the SNTA banner.

Under that scenario, which is by no means a sure thing, NATPE's usefulness to syndicators, stations or advertisers would be greatly reduced.

Over 36 years in the business, DeWitt served as media director for both McCann-Erickson and BBDO and formed his own company, DeWitt Media, more than a decade ago. It was acquired by Publicis in 2000 and folded into Optimmedia, the company's media-buying arm.

Some found his apparent choice curious because speculation had been that SNTA members wanted someone from the ad-sales side to run the organization. Bodenmann, now with Court TV, had also spent most of her career on the buy side. And DeWitt sure doesn't need the money; sources say he earned millions from the sale of his company to Publicis.

It's all over for ALTV

Consolidation has swallowed indies the organization served

By Paige Albinak

The Association for Local Television Stations' board of directors last week voted to fold the organization, a move the industry has been waiting for since most of the group's TV-station members have been swallowed up by larger corporations.

The board now has to decide what to do with the approximately $1 million left in its coffers and how long that task will take.

ALTV was formed as the Association of Independent Television Stations in 1972 to speak for independent stations. As they disappeared, particularly after the 1993 demise of the FCC rules barring broadcast nets from owning their own prime time programming, the group saw it needed a new constituency. Thus, ALTV was reborn in 1996, primarily representing Fox, The WB, UPN and Pax. President Jim Hedlund assumed the top job in 1990, succeeding Preston Padden, now head of Disney's government relations office.

The death watch began when Viacom bought CBS, taking the Paramount Stations Group's 19 stations, then intensified when News Corp. bought Chris-Craft's 10 stations last summer. Those groups exited ALTV. Earlier in 2001, Sinclair Broadcasting Group dropped out.

Only Tribune and Paxson remained large members, not enough to sustain it.

ALTV was an important counterpoint to the National Association of Broadcasters. It pushed hard for satellite carriage of all local broadcast stations—the so-called "carry one, carry all" doctrine. ALTV also fought to loosen the FCC's duopoly rules, ironically abetting its downfall: Once large corporations could own more than one TV station in a market, consolidation quickened.
AMERICA IS SOLD

The John Walsh Show
ON JOHN WALSH

Sold in 60% of the U.S.

Including stations from the following groups:

- NBC O&O’s
- Hearst-Argyle Television
- Gannett Broadcasting
- Post-Newsweek Stations
- Belo Corporation
- Landmark Broadcasting
- Raycom Media
- Meredith Broadcasting
- Young Broadcasting
- Emmis Communications
- Media General Broadcast Group
- Cox Broadcasting
- Quincy Newspapers

AVAILABLE FALL 2002
Fox News reports; you decided

For the first time, the upstart news network beats CNN in total day and prime time

By Allison Romano

Maybe now Fox News Channel has CNN’s attention. With bin Laden still on the lam and the war on terror seemingly more talk than action lately, Fox News reclaimed its pre-Sept. 11 prime time advantage over its rival in January. What’s more, Fox now leads in total day, too.

CNN execs have downplayed the cable news war. “It’s distracting,” CNN Chairman Walter Isaacson said earlier, referring to media infatuation with the rivalry. But CNN also has never lost to Fox in both dayparts, so the rivalry is probably disappointing, too.

Fox’s January triumph marked the first time in its 5½-year history under news chief Roger Ailes that the News Corp.-owned net has beaten CNN flat out.

There are theories. CNN feasts on periods of breaking news, but Enron is no substitute for Al Qaeda or the Taliban. Fox News has a talk-radio style that thrives on controversy when the news slows down.

“We’re not just a news machine spitting out facts like CNN does,” said Fox News Executive Producer for Daytime Programming Dennis Murray. “We have personality and interesting stories,” which may more closely explain the channel’s growing appeal than its slogan, “We Report, You Decide.”

In January, Fox News scored 1.1 in prime time, 0.7 in total day. In turn, CNN registered a 0.9 in prime, 0.6 in total day. Fox News has delivered better prime numbers than CNN for three straight months, but, in January, it outdelivered CNN for the first time. The distribution gap between the two nets is closing, with CNN in about 9 million more homes.

Almost twice as many people are watching Fox now than a year ago. The channel’s household delivery jumped 80%, to 840,000 homes, compared with January 2001. CNN’s delivery increased 19%.

CNN says its rebuilding strategy under Isaacson and Turner Broadcasting chief Jamie Kellner—mixing star power with journalism—is taking root on the air. But neither of its new franchise players Paula Zahn and Aaron Brown outperformed CNN’s daypart averages last month. Zahn’s American Morning averaged a 0.6 rating, and NewsNight With Aaron Brown posted a 0.8.

Few expect CNN’s latest acquisition, former ABC News correspondent Connie Chung, to dislodge Fox’s Bill O’Reilly from his perch atop the 8 p.m. hour. Chung’s new show is expected to launch in April. Isaacson has said she will attract broadcast-network-type viewers. Translated, Chung viewers aren’t the type who would watch O’Reilly anyway.

CNN execs say it takes at least a year for new programming to build a consistent following.

Zahn’s defection to CNN last fall aside, Fox News has kept its schedule largely the same. Greta Van Susteren, the former CNN legal ace who joined Fox last month, will take over Zahn’s old time at 10 p.m.

Fox claims four of the top five rated cable news shows; as usual Larry King, with a 1.2, was CNN’s big star.

“We’ll let CNN do all the tweaking that they want; we’re happy with what we have,” said Fox News’ Murray.

Fox’s personalities are an alternative to those on broadcast mode, while CNN is scooping up traditional broadcasters, says MSNBC President Erik Sorenson.

“We all do the same thing: We cover the same five or six big stories each day,” he said. “Fox has chosen to do it with people like Shep Smith, Sean Hannity, Bill O’Reilly. They counter the mainstream.”

Sorenson’s MSNBC harvested a 0.4 rating in January prime time, down from 0.6 in December. Former Republican presidential hopeful Alan Keyes hosts a new 10 p.m. show, Alan Keyes Is Making Sense, averaging a 0.4 rating its debut week Jan. 21-24.

Fox News also led all cable news nets in the three key adult demographics in prime. Compared with last January, Fox drew 102% more adults 18-49, 116% more adults 25-54. CNN’s biggest gains came with adults 18-34, an 83% increase.

Otherwise, according to a new study by Columbia University’s Project for Excellence in Journalism, both Fox News and CNN have been too patriotic and pro-administration in their war coverage. “For all Roger Ailes’ talk of CNN’s possible bias and Fox’s patriotism ... there was no appreciable difference,” the report said. It was based on a slim sample, focusing on Fox’s Special Report With Brit Hume and CNN’s NewsNight.
An Open Letter to:

Charlie Ergen, CEO - Echostar Communications
Robert Johnson, CEO - SkyAngel

Dear Gentlemen:

The Dream Network supports your efforts to merge with DirecTV. We represent the new choice in urban television, an independent black owned and operated network with family and religious program offerings. The Dream Network’s programs are broadcast on an Echostar satellite through Dominion Foundation, Inc.’s Sky Angel. We believe that the efficiencies resulting from the marriage of Echostar and DirecTV will allow us to extend and further promote the family-oriented programming that has already enriched so many throughout America.

The positive impact of our success extends well beyond our audience. Not only have our viewers been blessed, our firm employs many African Americans who until now, have had very limited opportunities in the entertainment industry. The Dream Network is also an important outlet for many independent African American owned and operated motion picture production companies who now have a major venue on which to air their fine productions.

The Dream Network celebrates and applauds your groundbreaking efforts. Not only do those efforts give networks like ours the opportunity to offer quality programming to an underserved population, they also pay tribute to the American ideal that everyone deserves a chance to reach their full potential.

We wish you well and pray Heaven’s best. If we can be of any service, please feel free to call me at 301-587-0000 or send an e-mail to ajones@thedreamnetwork.com.

In His Service,

Dr. Alvin Augustus Jones
Chairman & CEO
The Dream Network
Careful news crews in Pakistan

After threat to Pearl, television networks weigh risks and responsibilities

By Dan Trigoboff

The Jan. 23 kidnapping in Karachi and threats against Wall Street Journal Asia Bureau Chief Daniel Pearl had U.S.-based news organizations thinking security and rethinking their presence in Pakistan last week.

Eight journalists have been killed covering the war in Afghanistan. Most networks said last week that they gave their people the option of remaining in or leaving neighboring Pakistan. The kidnappers issued a warning to remaining journalists last Thursday.

That day, two of CNN's seven staffers chose to leave, the network said, adding that it would be reconsidering its Pakistan plans over the weekend.

Tom Fenton, the network's vice president for international newsgathering, noted that, in the past, the network has pulled staffers out of Somalia and Sierra Leone when executives and the staffers themselves believed it had become too dangerous. "I've been on both sides of this. I've been pulled out of spots, and I've pulled people out of spots. I've never believed a story is worth someone's life. Anyone there is a volunteer. If they want to leave, we encourage them to."

Danger is ever-present in covering a war, said Middle East-based CBS correspondent Bob Simon, who was captured and threatened repeatedly by Iraqis and, like Pearl, accused of spying in an ordeal that lasted for weeks during the Gulf War a decade ago. "The only real precaution you can take is to lock yourself in a hotel room. And that's not much of a guarantee."

Added Chuck Lustig, ABC News director of foreign news coverage, "We always have to take these threats under serious consideration in deploying people in the field. But, at this point, we're not planning to withdraw our people."

CBS News, in a statement that it acknowledged was "intentionally vague" for security reasons, said it would be continually evaluating the situation.

Fox News Assignment Manager David Rhodes noted that his network was "not doing as much reporting from Pakistan until last week, but now there's more of a story there."

Fox News had a handful of staffers there late last week, he said. "No one has asked to leave, and we have not made any assignment changes. Our people go into this knowing that these are dangerous places. We have to trust the reporters to know the limitations of the situation."

The Committee to Protect Journalists made repeated calls for Pearl's release last week but did not suggest that journalists exit Pakistan for their safety. "We're not experts in security," said Deputy Director Joel Simon. "The people in the best position to evaluate these threats are the journalists who are there and their editors."

But networks engage security experts, noted MSNBC President Erik Sorenson. "We put all our correspondents through special training before they go overseas," he said, "and we've used security consultants. There are touch points, check in procedures everywhere."

Additional reporting by Allison Romano

Rapper sues FCC

Sarah Jones wants indecency fine against station overturned

By Bill McConnell

Sarah Jones, the performance artist whose anti-misogynist rap drew an indecency fine from the FCC, last week sued the agency, calling the decision a misguided one that has squelched airplay of her song.

"I wrote 'Your Revolution' as a response to the music on mainstream radio, which often treats women as sex objects and playthings," she said. "It never occurred to me that turning them around in a way that offered hope for girls and women and their male counterparts that have respect for them in terms of more than body parts would be considered indecent."

In May, the FCC fined noncommercial KBOO(FM) Portland, Ore., $7,000 for airing "Your Revolution" as part of a 7 p.m. public-affairs program. With blunt sexual slang, the song lambastes popular culture,
and hip-hop in particular, for the way women are commonly portrayed. Among the lines: "You will not be touching your lips to my triple dip of french vanilla butter pecan chocolate deluxe or having Akinyele's dream a six-foot blowjob machine... your revolution will not happen between these thighs."

A listener was offended by the song and complained to the FCC. Jones said she filed the suit because there was no way for her to answer the FCC's allegations directly: Only KBOO is a party to the commission's proceeding.

One big point of contention with Jones is the FCC's sluggish pace for reviewing appeals, which isn't important to the shock jocks who frequently receive fines but can be very damaging to artists when their songs are knocked out of play lists.

It's unclear whether the court will let Jones's suit go forward, given that KBOO's fine is still on appeal. Her attorneys say they hope the court views the violation of her First Amendment rights as a pressing need that must be addressed quickly.

Jones's lawyers said, if the FCC rescinds the fine, they would drop the suit, filed in the U.S. district court in Manhattan.

The FCC's Enforcement Bureau decided Jones' use of sexual references was intended to "pander and shock" and thus indecent. Government rules bar broadcasters from airing indecent material between 6 a.m. and 10 p.m. Although the FCC could not fine Jones herself, her attorneys say the sanction against KBOO effectively bars other stations from playing the piece.

"As an artist who has been very vocal on issues of social justice in general and women in particular, to be tagged 'indecent' flies in the face of the message she tries to convey through her art," said Lisa Davis, one of her lawyers.

Washington First Amendment attorneys expect the commission to repeal the fine. Last month, it reversed its decision to fine a Colorado station for airing the edited-for-radio version of Eminem's raunchy rap, "The Real Slim Shady."

FCC officials would not comment. ■
AT PRESS TIME: PEARL’S FATE UNCLEAR
The fate of kidnapped Wall Street Journal reporter Daniel Pearl was uncertain at press time Friday, with conflicting reports contending that he had been been executed and that he was still being held for ransom. U.S. officials said Friday they were unable to confirm whether Pearl was dead or alive. An earlier story on Pearl appears on page 16.

UPN LAYS OFF 26
In the wake of its announced corporate restructuring two weeks ago, UPN has laid off 26 staffers, or 20% of its work force. The highest executive to go was Todd Linchy, senior vice president, scheduling and acquisitions. The Chicago sales office was closed, and five sales people in New York were let go.

THE WAR
The relationship between Arab network Al Jazeera and CNN erupted last week in a flap over a videotaped Oct. 20 Al Jazeera interview of Osama bin Laden. Al Jazeera, which had first denied the tape’s existence and then said it had no news value, charged that CNN obtained the tape improperly. CNN said the tape fell into its hands, from a source that was connected with neither Al Jazeera nor any government agency. ...

While on tour promoting volunteerism, President Bush told audiences last week that America’s enemies should not believe the country has grown too soft “watching too much daytime TV.” Here at BROADCASTING & CABLE, we heard the comments while watching TV in the afternoon. After that, we got right to work.

THE WHOLE PROGRAM
AOL Time Warner nets The WB, TNT and TBS Superstation will pony up at least $75 million for New Line Cinema’s Lord of the Rings: The Fellowship of the Ring and two upcoming sequels. The networks and New Line are all AOL Time Warner properties. It’s unclear whether The WB or a Turner net will get the first play, set for late 2004, but all three will air the movies. Starz pay TV has the first exclusive window for 18 months. ...

In January, Lifetime reigned over both total day and prime time ratings. The women’s net logged a 2.3 average rating in prime and tied Nickelodeon for first in total day (1.4 rating). ...

Hallmark Channel had its biggest month since it shed its Odyssey Channel roots last summer. The family net garnered a 0.8 rating in January, up 100% from January last year. Hallmark’s repeat of the six-part Roots miniseries grabbed a 1.7, ...

In its second week, the daytime syndicated version of Weakest Link held steady at a 1.8. The show has improved its time-period performance over the most recent sweeps period (November) in several markets, including Boston, Atlanta, Houston and Phoenix. ...

Oxygen this June will debut a documentary series, Sixteen, about four women transitioning from adolescence to adulthood, from filmmakers Rory Kennedy and Liz Garbus.

MONEY MATTERS
Broadcasting losses dragged down Disney’s media networks division, which posted a 58% decline in operating profit for the quarter ended Dec. 31, to $246 million. The decline was due to a $363 million swing in broadcasting profits, from a $287 million gain to a $76 million loss. Broadcast revenues were down 18% to $1.476 billion. The cable division fared better. Revenues were up 18% to $1.53 billion, while profits rose 6% to $322 million. ...

AT&T Corp.’s cable systems’ margins are sliding again. It spent months bragging about how its woeful cash-flow margins were turning around from a low of 13.7% in one quarter of 2000 to 25.2% for the third quarter of 2001. But, in results posted for the fourth quarter ended December 2001, the MSO’s margins slid back down to 22.9%, a 2.3-point decline. Most cable operators run with margins of 42% to 45%. ...

CORRECTIONS
In the Jan. 28 issue, page 28, broadcast-equipment manufacturer Thomson Multimedia’s name was misspelled. ...

In the Jan. 21 report, Top 25 TV Groups, starting on page 44, the tally included stations, translators, satellite and low power stations owned by each group. Fox Television Stations controls 33 stations in 26 markets.

Osama bin Laden’s (I) interview with an Al Jazeera reporter was unseen by the public until CNN aired it. Al Jazeera complained.
If networks went shopping

BIA study theorizes what Big Four would buy if there were no more caps

By Paige Albinia

If networks could own as many TV stations as they wished, things might not look so different. At least, not according to BIA Financial Network.

If they could, though, nets would likely try to acquire station groups that own a large percentage of their affiliates, individual stations in major markets, or clusters in regions where they don’t own stations, writes BIA Vice President Mark Fratrik.

NBC and ABC—which own stations covering 24% and 31% of the country, respectively—are in the best position to purchase station groups. CBS and Fox each own stations covering nearly 40%, according to the FCC. The cap is at 35% but is expected to change, and Fox and CBS have limited approval to be over the line now.

Gannett Broadcasting’s 22 TV stations would be a good fit for NBC, Fratrik says. Its 13 NBC affiliates account for 68% of its revenue. Sunbelt Broadcasting, though small, might be a target, with eight of its 12 stations operating as NBC affiliates in DMA markets 51 and higher.

Although ABC is well below the cap, few station groups are natural buys. Top candidates would be Scripps Howard, with six of its 10 stations ABC affiliates; and Allbritton and McGraw-Hill, with four ABC affiliates and no other stations. Hearst-Argyle owns the most affiliates—half its 34 stations—but they account for only half its revenue, meaning ABC would have to buy a lot of stations it doesn’t necessarily want.

CBS and Fox probably aren’t interested in buying many more stations. Fox owns stations in all the top 10 markets except San Francisco, where KTVU(TV) is owned by Cox Broadcasting. Sinclair Broadcasting and Tribune Broadcasting own the most Fox affiliates, but many more of their stations are affiliated with other networks.

CBS doesn’t fit well with any group either, Fratrik says. It may be interested in individual stations because it lacks O&Os in markets 6 to 10 and 12 to 16. Possibilities include Gannett’s WUSA(TV) Washington; Meredith Corp.’s WGCL-TV Atlanta; Belo Corp.’s Khou-TV Houston; and Cox’s KIRO-TV Seattle.
Cheaper by the thousand

No matter what the cable networks do, they can't close the CPM gap with broadcast nets. Here's why

By John M. Higgins & Allison Romano

When a 35-year-old man flops down on the couch, pets the dog and tunes in to watch The Agency on CBS Tuesday nights, he has a certain value. CBS will sell his eyeballs and those of other men 18-49 for about $43 a thousand (a thousand pair, of course).

If he picks up a remote control, though, and surfs over to USA Network to watch Keanu
Glamorous
Stylish
Surprising
Engaging
Spontaneous
Fresh
Intimate & Warm

And that's just the macaroni and cheese recipe.

THE ISAAC MIZRAHI SHOW
Every Wednesday at 10pm. Reality Television meets Talk Show meets Fashion Exposé meets Everyday Life meets Isaac Mizrahi meets macaroni and cheese. That's the Isaac Mizrahi Show. Take a brisk walk through the inner sanctum of celebrity and fashion with Isaac Mizrahi as he schmoozes famous friends, navigates the most trendy corners of Manhattan, designs a dress for the likes of Sarah Jessica Parker and even cajoles a mac and cheese recipe out of a local deli. Using an off-the-cuff, docu-style format, Isaac makes the most of what's become an endangered resource on television: spontaneity.

To learn more, contact Mary Murano at (212) 651-5075 or mmurano@oxygen.com.
Reeves save the bus passengers again in the theatrical movie Speed, his value drops dramatically. Even though USA will be selling the same eyeballs in the head of the very same 35-year-old to perhaps even the same advertiser, the network probably won’t command even half what CBS did minutes earlier. General-entertainment cable networks like USA sell 18-49 men for around $19 per thousand, a 56% discount from what CBS and other broadcast networks command.

It’s not just men. Research into ad pricing shows that cable networks like Lifetime get about 40% less for women 18-49 in prime time than NBC can. TNT is selling older adults for about 55% less than ABC.

It’s one of the most maddening issues for cable-network executives: the CPM gap.

Despite all the praise cable networks get for some of their programs and their increasing share of the television audience, they don’t get full respect from advertisers, which are willing to pay up for broadcast nets. When it comes to the most common benchmark in the advertising business, to put it bluntly, cable doesn’t match up.

This is not new; it has been the case for years. What’s surprising is the progress that cable networks have made in the past few years toward closing that gap: virtually none.

Indeed, data from ad research firm SQAD shows that, in general, cable’s discount to broadcast CMPS is actually two to four percentage points wider than it was in 1997.

CABLE’S ‘IRON CURTAIN’

Cable networks that tend to draw better-educated and paid viewers (for example, Discovery and A&E) do better. For most ad buyers, a broadcast viewer is worth more than a cable viewer.

“It’s still painful,” said Joe Ostrow, president of the Cabletelevision Advertising Bureau, which holds its annual advertising conference at New York’s Marriott Marquis Hotel on Tuesday. It’s Ostrow’s job to promote cable programmers’ case on Madison Avenue, and he knows more than many others that ad buyers’ perception of cable and broadcast is, as he calls it “an Iron Curtain that’s hard to penetrate.”

Noting that CPM data for various networks are estimates and difficult to obtain, Turner Broadcasting research chief Barry Fisher said he believes the CPM gap hasn’t widened that much, but acknowledged that it hasn’t shrunk, either. “There seems to be equilibrium.”

He acknowledged that the disparity is frustrating, particularly given the audience defections from broadcast to cable. “How much longer can people spend more for less?”

Said OMD Director of National TV Chris Geraci, “There’s a cyclical relationship between broadcast networks’ ratings, talent and revenue that is hard to break once you’ve established it.”

The bottom line is that advertisers put a premium price on reach; they want to cast as wide a net as possible. And the biggest broadcast networks average 7 million to 10 million households and 5 million to 10 million adults 18-49 at one time. The biggest cable networks capture 800,000 to 1 million homes, 300,000 to 400,000 adults.

Arithmetically, the price of a 30-second
I put my mind to learning how to do a loud sound soft.

I've never taken reviews seriously... I learned that from Warhol. Somebody knew somebody so we got to make a record.

I started out playing classical piano.

Not your everyday... every day on Bravo.

A Bravo Original Series with interviews & performances premiers Monday, February 4th with Lou Reed.

Sponsored in part by: Drivers wanted.
cable spot should be lower, but the cost per thousand shouldn't. When MGM opens *Rollerball* in theaters this Friday, that film studio wants to have advertised to the widest group of viewers possible. So be assured that the action drama will have been heavily promoted on the broadcast nets' Thursday-night lineups. Broadcast networks, particularly NBC's Thursday-night schedule, feast on Friday-night movie openings.

**LIVE BY NICHE, DIE BY NICHE**

Advertisers also like targeting, which is why certain young networks like MTV and Comedy Central actually can close the gap with broadcast nets and sometimes outprice them. But niche networks—by definition—aren't where the big audiences and big ad spending are.

Perhaps worst of all for cable networks is the enormous amount of supply. Each network startup increases the number of mouths to feed on the cable side of the ad budget. It's one thing to cut a deal for ESPN, but, when a sales executive also has to make deals for ESPN2, ESPNews and ESPN Classic, it dilutes the leverage.

"It's all about ratings size," said Lawrence Fried, chief revenue officer/network TV for Tarrytown, N.Y.-based SQAD. "How do you accumulate reach and [attract] different viewers? As low as the broadcast networks have fallen, they're going to be six to seven times higher than the cable networks.

Or, as one broadcast network executive put it: "7,000 spots on Oxygen don't really equal one on *All My Children.*"

Even for repurposed shows like Fox/FOX's 24 or NBC/USA's *Late & Order: Special Victims Unit,* the cable run gets a lower CPM (partly because the shows don't run in prime time on cable).

When Turner Broadcasting Chairman Jamie Kellner put a second run of *Charmed* on TNT's schedule last fall, he expressed hope that TNT and The WB would get the same CPM for the show. Sure, one ad agency executive joked in response: Sell *Charmed* on both networks at the low, low TNT price.

(One thing has changed: A decade ago, broadcast sales executives openly bashed cable's audience delivery to explain their CPMs. But now that ABC, NBC, CBS and Fox have huge investments in cable, the diatribes have stopped.)

Buyers place a marquee value on the broadcast airing and its higher ratings. "You're paying for the first time to any eyeball whatsoever. There's no prospect of duplication," says Kris Magel, manager of national broadcast for Optimedia International. *Charmed* is a bit out of place, a young, female-skewing show on a network otherwise crafted for adults 25-54. "TNT is not specifically targeted as the place to find *Charmed.* You're not getting the same 12-34 and 18-34 [year-old] eyeballs."

Indeed cable pricing is up. SQAD estimates that cable CPMs have increased 12% to 20% in prime time since 1997, with its group of young-skewing and upscale networks showing the best growth. It's just that broadcast networks' growth is higher, with CPMs up 25% in prime.

Broadcast is simply stronger. Investment banker Morgan Stanley estimated that advertisers spent $20.9 billion on network advertising last year. The recession cut broadcast nets' sales 6.6% on average.
WE'VE UNCOVERED OUR LARGEST AUDIENCE EVER.

* Highest Rated Original Program ................. (1/3/02, A Husband's Secret)

**Top 10 Cable Network ..................................... (12/24/01-12/30/01)

Highest Rated Month ...................................... (Dec. '01 - .8 rtg.)

Highest Rated Week ...................................... (12/24/01-12/30/01 - 1.1 rtg.)

Highest Rated Night ...................................... (12/16/01 - 1.1 rtg.)

Most Watched Quarter ..................................... (Q4/01 - 456,000 HHs)
to $13.5 billion.

But cable networks fell harder, losing 11.5% and falling to $7.5 billion. Both sectors should fall another 5% this year.

Morgan Stanley advertising-services analyst Michael Russel estimates that broadcast networks’ audience CPMs average $16, local TV stations’ $23, magazines’ $6, newspapers’ $19. Online banner ads get just $3.30.

“Daily newspapers generate high CPMs due to their targeting ability,” Russel said in a recent report. Prime time broadcast television is high “due to its broad reach. Eventually, we believe, the Internet will likely be able to combine very good targeting and very broad reach and thus generate a CPM above its current level.”

The problem with Internet ads is the enormous supply. Any 14-year-old running a Britney Spears Web site on Geocities is contributing to the vast pool of cyberflotsam.

The CPM-gap fight wasn’t supposed to go this way. In the mid 1990s, cable executives weregleeful about the prospect of narrowing—if not eliminating—the gap. First, as cable’s distribution and programming improved, broadcast nets’ share of the audience dropped like a stone, sliding 10 percentage points in just three TV seasons, from 52.4% in the 1993-94 season to 42% in 1996-97. It had taken a decade for cable to grind the previous 10 points out of broadcast, chipping down from 62% share in 1984 to 52% in 1994.

THE OPTIMIZER EFFECT
Cable was also getting much-better-quality programming. The traditional broadcast-network window for big theatrical movies suddenly became the basic-cable window as the Turner networks and USA started paying up to get them first. More recently, cable networks have started to get runs of off-network series almost immediately after they appear on one broadcast. And cable’s original series simply got good, like Lifetime’s Any Day Now.

A less obvious trend was the arrival at U.S. ad agencies of “optimizers,” elabo-rate modeling software to help media buyers buy. Optimizers furiously sift pricing and Nielsen ratings data as never before. Cable sales executives contended that optimizers would lead ad buyers through the back roads of cable networks to efficiently piece together the big audiences that ad clients sought, but at much lower cost than on the wide toll roads of broadcast networks.

In theory, optimizers would lower advertising costs by churning out the most efficient buying plan. The process was sure to benefit cable because of the industry’s discounted pricing.

When the computers crunched the numbers, though, buyers became leery. Optimizers recommended that most of a media buy, sometimes 60% to 80%, go into cable, which had seen maybe 30% before.

“If you use it raw, it will always take all your money to cable. It would be a drastic change in the way buys are made,” said Lifetime’s Tim Brooks. “Agencies weren’t comfortable making such a change overnight.”

Buyers say optimizers are now a mostly back-office tool. “It has kind of left the vocabulary during negotiations,” says Lifetime Executive Vice President of Ad Sales Lynn Picard.

Cable programmers may have no one to blame for the CPM gap except themselves. Cable’s growing supply of networks—with ad space to fill—has diluted the demand in the market.

“With so many cable networks rapping to get on the buy, cable’s tsunami of inventory has undercut its ability to raise CPMs,” said Brooks.

Without axing networks, the best way to raise CPMs is with strong programming that rivals that on broadcast. Media buyers will pay premium rates for sterling cable programming.

Industry sources say Lifetime’s highly rated Sunday-night dramas command CPMs only 20% below what average broadcast CPMs draw. A media buy for The Division or Strong Medicine is likely higher than CPMs for low-end broadcast products, buyers said.

TOO MUCH TO CHOOSE
Sanford Bernstein & Co. media analyst Tom Wolzien paints a frightening picture for cable networks. Distribution growth means that formerly mid-size networks are now large networks.

Forget the digital startup nets. He calculates that networks passing the 60 million-subscriber mark—good potential reach by cable standards—have increased commercial inventory 30% in the past three years. In the next few years, he sees enough networks coming on strong enough to balloon that inventory another 70%.

“The consumer’s plethora of choice can be the provider’s excess,” Wolzien said, “with resulting loss of pricing power for all but the most unique products.”

A fortunate few cable nets command
WE'VE SHOWN YOU WHAT HAPPENS WHEN AN ATHLETE PUSHERS THE LIMITS.

NOW, SEE WHAT HAPPENS WHEN A NETWORK PUSHES THE LIMITS.

Outdoor Life Network has worked hard to bring you some of the most intense adventure action on television, including exclusive daily live coverage of the Tour de France. In the last two years, OLN has added 18 million subscribers to reach a total audience of over 40 million. But we're not even thinking about slowing down now. This year OLN will deliver even more excitement, like our in-depth coverage of the 2002 U.S. Olympic Team Trials and the Louis Vuitton Cup Challenger Races for the America's Cup. Because as every great athlete knows, you can't slow down when you're in the lead.

OLN ADVENTURE TV

Patrick Dodd, Western Division VP, 310.473.5404
Pam Jensen, Eastern Division VP, 312.832.0808
CPMs that rival those on broadcast networks. “Anytime you’re dealing with an under-served demo, those distributors are able to charge a premium,” says Optimum Media CEO Steve Grubbs. MTV’s hard-to-find teens and ESPN’s loyal male sports fans are among the most desirable cable audiences.

ESPN’s flagship news show SportsCenter or its Sunday-night National Football League telecasts can attract CPMs between $18 and $20, rates that sources say are right up there with CPMs for sports on broadcast networks.

But niches, even good-size ones, can be volatile. Through early 2001, CNBC was considered one of cable’s hottest properties, with daytime programming attracting very high rates. “Demand for their time drove their prices through the roof,” Grubbs recalls. When the stock market turned downward, though, so did CNBC’s CPMs.

Buyers say these networks prove that cable is a better medium for targeting specific consumers, not the masses. The Food Network is a good buy for food products; Nickelodeon is the first for new toys.

“If it’s niche and hitting hard-to-reach target, you might pay a premium, regardless of the rating,” said Horizon Media’s Brad Adgate.

Broadcast networks work better for advertisers that want to hit more viewers in a concentrated period. “Movie companies have a two-week window to build as much reach as they can,” so they’ll go to broadcast, said Grubbs. Retailers, fast-food companies or anyone running a promotion also wants broadcast time, he added.

In the 1980s, fledgling cable networks offered advertisers deep discounts just to get on media buys. They’ve been trying to claw upwards ever since, and the competition has multiplied. With more digital networks coming on, the glut will only get bigger. Some specialized networks will get higher CPMs, but most will only cannibalize themselves.

Said Kagan Media cable analyst Bill Marchetti, “It’s something they’ll have to live with forever.”

‘Cable’s tsunami of inventory has undercut its ability to raise CPMs,’ says Lifetime’s chief researcher Tim Brooks.

‘Did this car come off the assembly line the same year as your traffic and billing system?’

Then it’s time to trade it in for a new one. With AdVision, you won’t be using the same mass-produced traffic and billing system as everyone else. Instead, we will take the time to understand your day-to-day operations and then tailor a system that meets your particular needs. For more information on how we can create a system as unique as your situation, call us at 303-244-1090.
New to Nielsen's numbers

Smaller cable nets are about to report audiences for the first time

By Allison Romano

While most networks try to brag about their ratings, certain cable networks have gone years without letting anyone in on the precise size of their audiences. There's usually a reason for that, but some of these smaller outfits are starting to let some light shine on how many—or how few—viewers they actually have.

Rainbow Media networks WE: Women's Entertainment and MuchMusic USA received their first ratings for January, BBC America and National Geographic will be next for February, and TechTV will be rated come April. Oxygen plans to subscribe soon, likely in the first quarter.

If it's willing to pay, Nielsen Media Research will release a new cable network's ratings with as few as 5 million subscribers. The sample, however, is minute and considered unstable until distribution reaches about 10 million homes.

Some networks have waited years. TechTV (initially, ZD TV) has been on the air since 1998, MuchMusic since 1994, BBC America since 1998.

Nielsen typically gives networks a three-month sneak peek at their ratings. The research firm tracks but won't release the data until a channel subscribes.

When Nielsen's early projections look good, some networks move quickly. Lifetime spin-off Lifetime Movie Network and Walt Disney Co.'s SoapNet, for example, started subscribing to ratings within months of launch, even though their distribution was less than 10 million. But they have strong scores, around 0.8 for Lifetime Movie Net and 0.7 for SoapNet. In that respect, they're in line with established nets like Sci Fi Channel and Comedy Central.

The ones that waited tend to be looking at low, low ratings. Industry executives believe Oxygen is hitting only 0.2-0.3. TechTV is seen posting about 0.2.

Cable execs say Nielsen ratings give their young networks legitimacy. "While I love 'concept selling,' it has its challenges," said TechTV's Executive VP and COO Joe Gillespie. "You finally get your first report card."

Rainbow diginet MuchMusic USA posted a slim 0.1 rating in prime for January, making it the lowest-rated cable net. But President Marc Juris is not discouraged. "Love them or hate them," he says, "if you want to build a network, you have to have ratings."

National Geographic, fast emerging as a competitor to the Discovery networks, decided to release ratings to back up its branding. "When you get bigger, faster, you have to react as if you were more mature and more deeply penetrated," President Laureen Ong said of her two-year-old channel.

Even low-rated networks will have a better time with ad buyers after they start paying to be published by Nielsen. "It's hard to take them seriously until they have data they can sell on or post on," said Initiative Media Senior Vice President of Research Stacey Lynn Koerner.

In January, WE notched a modest 0.3 in prime time, two ratings points lower than its rival Lifetime. Currently, Johnson & Johnson is WE's exclusive advertiser, but the net will become fully ad-supported with its first upfront this spring. It needs some numbers to sell from, even if they're not huge.

Industry executives expected WE competitor Oxygen to come out with ratings in January, but the network delayed for at least a few months and would not disclose its projected ratings.

Vice President of Research Jo Holz says Nielsen data needs to match Oxygen's internal numbers before the net comes out with ratings. "We've had a big increase in our subscriber base. As you are rolling out rapidly in new markets, it takes time for subscribers to find you." Holz estimates Oxygen will be in 45 million homes by year-end.
<table>
<thead>
<tr>
<th>Time</th>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
<th>FOX</th>
<th>USA</th>
<th>UPN</th>
<th>Programming</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>59. Who Wants to Be a Millionaire 6.6/11</td>
<td>50. Whose Line Is It A 4.4/7</td>
<td>2. CSI 3.1/10</td>
<td>5. The Job 6.9/12</td>
<td>127. Encounters With The Unexplained 6.6/7</td>
<td>3. The Irrepressible 3.5/11</td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td>68. PrimeTime Thursday 7.4/11</td>
<td>50. Who Wants to Be a Millionaire 6.6/10</td>
<td>10. Law &amp; Order 10.4/10</td>
<td>5. Law &amp; Order: Special Victims Unit 11.2/10</td>
<td>123. Diagnosis Murder 12.6/10</td>
<td>10. UPM Movie Friday—The Net 2.4/11</td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td>59. 20/20 6.0/11</td>
<td>50. Who Wants to Be a Millionaire 6.6/10</td>
<td>8. Law &amp; Order: Special Victims Unit 11.2/10</td>
<td>5. Law &amp; Order: Special Victims Unit 11.2/10</td>
<td>123. Diagnosis Murder 12.6/10</td>
<td>10. UPM Movie Friday—The Net 2.4/11</td>
<td></td>
</tr>
</tbody>
</table>

**Monday, January 21-27**

Broadcast network prime time ratings according to Nielsen Media Research.
## Programming

### SyndicationWatch

**JANUARY 14-20** Syndicated programming ratings according to Nielsen Media Research

### TOP 25 SHOWS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>HH</th>
<th>HH</th>
<th>AA</th>
<th>GAA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wheel of Fortune</td>
<td>10.2</td>
<td>10.2</td>
<td>10.2</td>
<td>10.2</td>
</tr>
<tr>
<td>2</td>
<td>Jeopardy</td>
<td>8.7</td>
<td>8.7</td>
<td>8.7</td>
<td>8.7</td>
</tr>
<tr>
<td>3</td>
<td>Friends</td>
<td>7.2</td>
<td>7.2</td>
<td>7.2</td>
<td>7.2</td>
</tr>
<tr>
<td>4</td>
<td>Seinfeld</td>
<td>7.2</td>
<td>7.2</td>
<td>7.2</td>
<td>7.2</td>
</tr>
<tr>
<td>5</td>
<td>Entertainment Tonight</td>
<td>6.6</td>
<td>6.6</td>
<td>6.6</td>
<td>6.6</td>
</tr>
<tr>
<td>6</td>
<td>Judge Judy</td>
<td>6.3</td>
<td>6.3</td>
<td>6.3</td>
<td>6.3</td>
</tr>
<tr>
<td>7</td>
<td>Oprah Winfrey</td>
<td>6.1</td>
<td>6.1</td>
<td>6.1</td>
<td>6.1</td>
</tr>
<tr>
<td>8</td>
<td>Everybody Loves Raymond</td>
<td>6.0</td>
<td>6.0</td>
<td>6.0</td>
<td>6.0</td>
</tr>
<tr>
<td>9</td>
<td>Seinfeld (wknd)</td>
<td>5.1</td>
<td>5.1</td>
<td>5.1</td>
<td>5.1</td>
</tr>
<tr>
<td>10</td>
<td>Wheel of Fortune (wknd)</td>
<td>4.1</td>
<td>4.1</td>
<td>4.1</td>
<td>4.1</td>
</tr>
<tr>
<td>11</td>
<td>Entertainment Tonight (wknd)</td>
<td>4.0</td>
<td>4.0</td>
<td>4.0</td>
<td>4.0</td>
</tr>
<tr>
<td>12</td>
<td>Live With Regis and Kelly</td>
<td>4.0</td>
<td>4.0</td>
<td>4.0</td>
<td>4.0</td>
</tr>
<tr>
<td>13</td>
<td>Frasier</td>
<td>3.6</td>
<td>3.6</td>
<td>3.6</td>
<td>3.6</td>
</tr>
<tr>
<td>14</td>
<td>King of the Hill</td>
<td>3.5</td>
<td>3.5</td>
<td>3.5</td>
<td>3.5</td>
</tr>
<tr>
<td>15</td>
<td>Friends (wknd)</td>
<td>3.5</td>
<td>3.5</td>
<td>3.5</td>
<td>3.5</td>
</tr>
<tr>
<td>16</td>
<td>Everybody Loves Raymond (wknd)</td>
<td>3.5</td>
<td>3.5</td>
<td>3.5</td>
<td>3.5</td>
</tr>
<tr>
<td>17</td>
<td>Judge Joe Brown</td>
<td>3.4</td>
<td>3.4</td>
<td>3.4</td>
<td>3.4</td>
</tr>
<tr>
<td>18</td>
<td>ER</td>
<td>3.2</td>
<td>3.2</td>
<td>3.2</td>
<td>3.2</td>
</tr>
<tr>
<td>19</td>
<td>Maury</td>
<td>3.2</td>
<td>3.2</td>
<td>3.2</td>
<td>3.2</td>
</tr>
<tr>
<td>20</td>
<td>Stargate SG-1</td>
<td>3.1</td>
<td>3.1</td>
<td>3.1</td>
<td>3.1</td>
</tr>
<tr>
<td>21</td>
<td>Divorce</td>
<td>3.0</td>
<td>3.0</td>
<td>3.0</td>
<td>3.0</td>
</tr>
<tr>
<td>22</td>
<td>Jerry Springer</td>
<td>3.0</td>
<td>3.0</td>
<td>3.0</td>
<td>3.0</td>
</tr>
<tr>
<td>23</td>
<td>Montel Williams</td>
<td>2.9</td>
<td>2.9</td>
<td>2.9</td>
<td>2.9</td>
</tr>
<tr>
<td>24</td>
<td>Goss</td>
<td>2.8</td>
<td>2.8</td>
<td>2.8</td>
<td>2.8</td>
</tr>
<tr>
<td>25</td>
<td>Buffy</td>
<td>2.8</td>
<td>2.8</td>
<td>2.8</td>
<td>2.8</td>
</tr>
</tbody>
</table>

### TOP TALK SHOWS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>HH</th>
<th>HH</th>
<th>AA</th>
<th>GAA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Oprah Winfrey</td>
<td>6.1</td>
<td>6.2</td>
<td>6.1</td>
<td>6.2</td>
</tr>
<tr>
<td>2</td>
<td>Maury</td>
<td>3.2</td>
<td>3.4</td>
<td>3.2</td>
<td>3.4</td>
</tr>
<tr>
<td>3</td>
<td>Jerry Springer</td>
<td>3.0</td>
<td>3.2</td>
<td>3.0</td>
<td>3.2</td>
</tr>
<tr>
<td>4</td>
<td>Montel Williams</td>
<td>2.9</td>
<td>3.0</td>
<td>2.9</td>
<td>3.0</td>
</tr>
<tr>
<td>5</td>
<td>Rosie O'Donnell Show</td>
<td>2.7</td>
<td>2.7</td>
<td>2.7</td>
<td>2.7</td>
</tr>
</tbody>
</table>


HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen Rating = 1,055,000 households, which represents 1% of the 105.5 million TV Households in the United States

NA = Not Available

---

**A home for two talk shows**

The ABC station group has answered one of the more interesting questions coming out of the NATPE show: where it will schedule the two talk shows picked up for the fall.

The Wayne Brady Show, from co-owned Buena Vista Television, will get the daytime slots currently occupied by Warner Bros' Rosie O'Donnell, which The Caroline Rhea Show replaces in the fall. Buena Vista plans a “slow roll-out” for Brady: After launch on the 8:00s, it will sell the show on a straight cash basis, retaining an option to withhold barter time in the future.

The time-slot news is a bummer for Rhea, great news for Brady. The latter, hosted by the actor-comedian now seen in Whose Line Is It Anyway?, will air at 10 a.m. on WABC-TV New York, WPVI-TV Philadelphia and WTVD(TV) Durham, N.C. That slot is one of the most coveted, particularly on ABC affiliates because of the strong lead-out of Live With Regis and Kelly, says Katz Media Group's Bill Carroll. It has the been the most successful launch pad for syndicated talk shows, he adds. Rosie, for example, gets its highest daytime ratings in the top 50 markets on WPVI-TV at 10 a.m., third-highest on WABC-TV, 10th-highest on WTVD.

In San Francisco, Brady will air at 3 p.m., when Rosie currently airs. Two of the bigger stations—KABC-TV Los Angeles and WLS-TV Chicago—don't currently air Rosie, and it’s unclear when they will air Brady, but it would almost certainly have to be late at night.

Meanwhile, Warner Bros.’ Rhea will shift to late fringe on many ABC stations. It may replace late-fringe Politically Incorrect With Bill Maher if the host and ABC don’t come to terms on his contract, which expires in the fall. If they do, Rhea—in which ABC bought a 50% stake last month—would likely air after Incorrect. But it will have a mix of time periods around the country. And Warner Bros. is betting ABC will do what it can to maximize on-air exposure.

—Steve McClellan

---

**GREAT GROWTH OUT OF THE BOX**

**TEXAS JUSTICE**

**JUDGE LARRY JOE DOMHERTY**

Source: NPD, Galaxy Research, as of 1/7/02 vs. as of 1/7/01. Avg GAA Mag.
KPIX GM SETTING SAIL
Longtime KPIX-TV San Francisco General Manager Jerry Eaton says he will retire as soon as the Viacom station group can replace him. He has been talking about retirement for months and plans to sail to Europe on a new 40-plus-foot boat. KPIX-TV’s local newscasts have gained recently in the tumultuous market, where all the stations are repositioning in the wake of NBC’s affiliation switch from KRON-TV to KNTV(TV).

Eaton announced his pending exit the day a racial-discrimination lawsuit was filed against the station. KPIX-TV, which plans to contest the suit, says the timing is coincidental. In the lawsuit, three current and past station staffers charge they were bypassed for promotions, unfairly disciplined, paid less and marginalized professionally. Angela Alioto, attorney for reporter Lance Evans and the other plaintiffs, said the station was guilty of “longtime and continuous racism.” The station says the charges will be proved “groundless.”

HALF-A-LOAF ACCESS
All Big Three affiliates in Nashville, Tenn., will participate in a plan that allows media access to meetings of key state leaders but restricts their ability to report on them.

The state’s governor and key legislators will allow pool reporters to attend meetings that had always been behind closed doors, but they can report them only generally and without attributing ideas and proposals to specific officials. Associated Press and the Memphis Commercial Appeal have refused to participate.

Veteran WKRN-TV Nashville political reporter Chris Bundgaard says the meetings have value, even with restrictions, because of the unusual access to a government that has historically been closed. “I understand the criticism,” he says. “This is not ideal. But we look at it as half a loaf being better than none.”

WCBS-TV STAKES MIDDLE EAST CLAIM
Kimberly Dozier, who has been a foreign correspondent for CBS News and CBS Radio, will set up a Middle East bureau in Jerusalem for WCBS-TV New York. She has been reporting for the station’s newscasts from Islamabad, Pakistan and Northern Afghanistan. In creating the bureau, WCBS-TV News Director Joel Cheatwood cited the intense interest in the region within the station’s viewing area. “Many people in our area have family and friends who live in or around the Middle East, while others reside there part-time,” he said.

“Needless to say, there is a keen interest in the issues and events impacting the region. It is truly local news to the tri-state area.” Cheatwood, who oversees local news at all Viacom stations, said Dozier will be exclusive to WCBS-TV, except on an occasional, as-needed basis.

ANCHORS AWAY
The retirement of Chicago news icon John Drury from WLS-TV Chicago at the end of the February ratings book opens the door for another prominent Chicago anchor. Ron Mengers, who currently anchors at 5 p.m. for WLS-TV, will move to 10 p.m. with co-anchor Diann Burns, said general manager Emily Barr. Burns currently co-anchors both newscasts, as will Mengers. Drury will continue to file reports for the station.

Mengers joined the ABC-owned station in 1997 after he and Carol Marin — now with CBS News — bolted NBC-owned WMAQ-TV over the issue of Jerry Springer’s commentaries for that station. Barr said her station’s 5 p.m. newscast has consistently led its competition since he began anchoring it. He debuts on the late news March 4.

BERRYHILL HEADS TO MEREDITH
KRON-TV San Francisco Vice President of News Mark Berryhill will be leaving the station to head news for Meredith Broadcasting. He had previously been news director at WHDH-TV Boston and KDKA-TV Pittsburgh, and GM of WMEX(AM) Boston. Berryhill will report to new group head Kevin O’Brien, who also left the Bay Area recently, having been longtime general manager and regional manager for KTVU(TV) and parent Cox Broadcasting’s Western stations.

All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail dtrig@starpower.net or fax (413) 254-4133.
Focus Fort Myers, Fla.

THE MARKET

| DMA rank | 76 |
| Population | 853,000 |
| TV homes | 385,000 |
| Income per capita | $20,014 |
| TV revenue rank | 63 |
| TV revenue | $70,600 |

COMMERCIAL TV STATIONS

<table>
<thead>
<tr>
<th>Rank*</th>
<th>Ch.</th>
<th>Affil.</th>
<th>Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11</td>
<td>CBS</td>
<td>Fort Myers</td>
</tr>
<tr>
<td>2</td>
<td>20</td>
<td>NBC</td>
<td>Waterman</td>
</tr>
<tr>
<td>3</td>
<td>16</td>
<td>ABC</td>
<td>Montclair</td>
</tr>
<tr>
<td>4</td>
<td>36</td>
<td>Fox</td>
<td>Emmis</td>
</tr>
<tr>
<td>5</td>
<td>46</td>
<td>WB</td>
<td>Acme</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>UPN</td>
<td>Glenwood</td>
</tr>
</tbody>
</table>

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

CABLE/DBS

- Cable subscribers (HH): 296,400
- Cable penetration: 77%
- ADS subscribers (HH): 46,200
- ADS penetration: 14%
- DBS carriage of local TV?: Yes

WHAT'S NO. 1

- Syndicated show: Wheel of Fortune (WBBH-TV)
- Rating/share**: 14/22
- Network show: Everybody Loves Raymond (WINK-TV)
- Rating/share**: 21/28
- Early-evening newscast: WBBH-TV
- Rating/share**: 13/22
- Late newscast: WBBH-TV
- Rating/share**: 10/19

**November 2001, total households

Saying no to Nielsen

Ranking stations and programs in the Fort Myers, Fla., market isn’t as easy as it used to be. Since last year, nearly all the stations in the market decided to take a pass on Nielsen Media Research numbers—and costs. Steve Pontius, who runs both the NBC affiliate, Waterman Broadcasting’s WBBH-TV, and the ABC affiliate, Montclair Communications’ WZVN-TV, under an LMA, says Nielsen’s use of meters would have raised those fees 14-fold. “I am not anti-Nielsen,” he insists. “We’re simply not a big enough market to support meters.”

More than a dozen larger DMAs, in fact, are not metered. “These are not unwarranted questions,” says Nielsen spokesperson Karen Kratz. “And, of course, we wish we had these stations as clients. But we have metered the market, and we have decided to continue metering the market. Our sales group is pleased with the research, and the market is still benefiting from it.”

The Big Four affiliates currently subscribe to Scarborough’s lifestyle-oriented service. WTVK(TV) is the lone Nielsen participant among local stations. The meters raised the WB station’s younger-skewing viewership considerably, allowing the station to up its rates accordingly. “The diary system is antiquated and inaccurate,” says GM Bill Scaffide. “Meters can’t lie.”

Per capita income in the market is high, and cable and satellite penetration—when duplication is accounted for—approaches 90%, which is particularly useful to low-power WEVU-LP, operated out of dominant local cable carrier Comcast.

Automotive is the leading ad-revenue source. The growing tourist trade has added seasonal traffic from hotels, restaurants and attractions; the first quarter—almost entirely in winter—usually sees higher ad rates and the most revenue. Retirement is also a growth industry, making real estate a major advertiser. Retired and vacationing TV execs, one general manager noted, have frequently taken advantage of the opportunity to see and raid local talent. —Don Trigoboff

HATCHETT PRESIDES OVER TAMPA!

JUDGE HATCHETT Scores BIG On WTVT!

She's All That.

4.5 Household Rating!
+55% vs. Year Ago!
#1 Daytime Program on WTVT!

Source: NSI, WRAP Overnights, HH rtg, 1/21-1/25/02, year ago = 1/22-1/26/01, 2:30-3pm tp; daytime = 9am-3pm

www.judgehatchett.com
New sticks on the FCC block

By Bill McConnell

Four state capitals are due to gain new analog TV stations, thanks to an FCC auction that begins Tuesday.

Unlike most existing stations, the new allotments do not come with paired digital channels. That may be a blessing, though, because they also don’t come with the obligation to meet the May 1 deadline for launching DTV broadcasts and can operate analog-only until at least 2006. Although the winning bidders may seem to be saddling themselves with the expense of finacing a new analog station today only to build an entirely new digital facility a few years later, most applicants say they can make money on analog and delay most digital expenditures until there is a market.

Three stations — serving Albany, N.Y.; Columbia, S.C.; and Jackson, Miss. — offer rare opportunities to launch channels in sizeable markets. The stations could fetch more than $2 million each, brokers predict.

The other station, ch. 16 in Scottsbluff, Neb., will serve Cheyenne, Wyo. The market has only 50,000 TV households, and bids aren’t expected to rise much higher than the $50,000 minimum set by the FCC.

Regardless of their size, the markets will be attractive to some buyers because state capitals are less susceptible to economic downturns, said media broker Frank Boyle.

One possible restraint on the bidding prices may be lenders’ skepticism of broadcasting’s future, Boyle said. “They look at buying a broadcasting property as getting leprosy or AIDS.”

Twelve broadcasters have received approval to bid on construction permits for at least one of the allotments. Ch. 51 in Albany, which will be licensed to nearby Pittsfield, Mass., has the most potential bidders with 11 and the highest opening price at $420,000. But media brokers and others following the bidding process said the most desirable permits will be ch. 47 Columbia and ch. 34 Magee, Miss., which will serve Jackson.

“Albany is already a tough market with 16 stations,” said Jesse Weatherby, of Media Services Group. “New stations in Jackson and Columbia have a better chance of making money and getting affiliations.”

In Jackson, Fox is without carriage after Pegasus Communications’ WDBD(TV) switched to The WB, although the winning bidder for ch. 34 might face competition for Fox from Natchez Broadcasting, which holds a permit to build ch. 51.

In Columbia, The WB needs carriage in a market with only five commercial stations.

The potential in Jackson and Columbia persuaded Grant Broadcasting to focus on those markets even though it is also eligible to bid in Albany, too.

Not everyone is skeptical of Albany’s potential. Stephen Simpson, attorney for Memphis broadcaster George Flinn, said the value of any mid-market spectrum makes the city’s allotment enticing. “We see this as a long-term play,” he said. Flinn is eligible to bid in all four markets.

In Cheyenne, station owner Mark Nalbone is amazed that he could face as many as five rivals. “I’m not sure why some of these big groups are interested,” he said. Nalbone’s Wyomedia Corp. plans to pair the allotment as a satellite to the company’s KLWY(TV), a Fox affiliate with UPN as a secondary affiliation.

“There are more people willing to leave the Cheyenne market than buy into it,” adds an equally puzzled Weatherby. ABC, for instance, affiliated with a low-power station, primarily so that limits on network non-duplication won’t prevent the local cable franchise from importing Denver ABC affiliate KMGH-TV.

A wild card in the bidding may be religious network Trinity Broadcasting, which is eligible to bid for the Columbia and Albany markets. Because Trinity, which controls a network of 300-plus full- and low-power stations, doesn’t aim to turn a profit and won’t incur any additional expense for developing programming, it may be able to bid up the price.

Trinity attorney Colby May dismisses suggestions that his client will drive up the price. “We usually operate on a much smaller scale than most commercial groups.”

The other eligible bidders are Equity Broadcasting, Powell Meredith, Roberts Broadcasting and Terrill Weiss, which have approval to bid on all four licenses; Venture Technologies for all but Cheyenne; and Innovative Television, Knoxville Channel 25 and Pegasus Broadcasting for Columbia only.
January Snow Storms

AccuWeather stations got it right!

From snow storms to severe weather –
AccuWeather stations are simply the most accurate.

STORM OF JANUARY 2-3, 2002

NORFOLK, VA

Forecast of 5 am, December 29, 2001
AccuWeather Clients: “Snow or flurries likely”
Government Sources: “Partly cloudy”

Forecast of 5 am, January 2, 2002
AccuWeather Clients: “6 to 10 inches”
Government Sources: “1 to 3 inches”

What happened: 7.6 inches of snow

RALEIGH, NC

Forecast of 5 pm, December 30, 2001
AccuWeather Clients: “Snow, possibly heavy”
Government Sources: “Partly cloudy”

Forecast of 5 pm, January 2, 2002
AccuWeather Clients: “6 to 10 inches”
Government Sources: “3 to 6 inches”

What happened: 11.5 inches of snow

STORM OF JANUARY 6-7, 2002

BOSTON, MA

Forecast of 5 am, January 6, 2002
AccuWeather Clients: “A slushy inch or two”
Government Sources: “5 to 9 inches possible”

What happened: 1.1 inches

NEW YORK, NY

Forecast of 10 am, January 6, 2002
AccuWeather Clients: “A coating to an inch”
Government Sources: “4 to 6 inches”

What happened: 0.5 inches

PHILADELPHIA, PA

Forecast of 5 am, January 6, 2002
AccuWeather Clients: “A slushy coating to an inch”
Government Sources: “1 to 3 inches”

What happened: Trace to 0.4 inches

AccuWeather
Simply The Most Accurate™

1962-2002
YEARS OF ACCURACY

385 Science Park Road, State College, PA 16803
Call 800-566-6606 • Fax 814-235-8609
Email sales@accuwx.com
AccuWeather.com™
Battling noncompete clauses

Bills surface in three states to ban restrictions in contracts

By Dan Trigoboff

Bills that would ban noncompete clauses in broadcasting contracts have been moving through legislatures in three states, and all three could face key hearings and votes this week.

In Washington State—where similar efforts failed in 1999—a new Democratic majority is seen as more receptive to labor concerns, and station management and its representatives there believe the fight will be much tougher this year.

When it comes to noncompetes, Missouri has been the “Don’t Show Me” state. One Kansas City weatherman irked his former station by using his dog in commercials for his new employer during the noncompete period. An AFTRA-backed Senate bill (753) is scheduled for hearing tomorrow. A companion House Bill (1516) has not yet been assigned to committee.

Noncompete clauses prohibit staffers leaving a station from working in the same market for a proscribed period. On-air staff and producers and their representatives in most states have been unable to eliminate noncompete clauses through negotiations and have turned to legislation. Station management argues that it should have the freedom to negotiate, while leaving it to the courts to throw out especially onerous provisions.

AFTRA has been successful in lobbying to outlaw broadcasting noncompetes in Massachusetts and Maine and, last year, was successful in winning an override of an Illinois governor’s veto of a bill there. A similar bill in North Carolina—which was introduced by a Republican—held better news for the opposing broadcasters by not passing.

Perhaps most surprising is the leadership for a noncompete ban by a Republican in right-to-work state Arizona, where AFTRA has no strong TV-news presence. AFTRA representatives are surprised by his support, says State Sen. Scott Bundgaard (Glendale). But, he adds, Arizona Republicans would do better in taking on labor issues than waiting for unions like AFTRA to gain a stronger foothold in the state.

Particularly troublesome for Bundgaard is the enforcement of a noncompete even when a staffer is fired. One former Arizona TV staffer told Bundgaard in an e-mail that “a noncompete is like having a bad ex-boyfriend: He doesn’t want you, but he doesn’t want anyone else to have you either.”

Missouri Broadcasters Association President Donald Hicks, a former station general manager, says this is the third time AFTRA has come in with such a bill there but “legislation can be like Dracula: You think you have a stake through its heart, but you still have to be ever-vigilant.”

Advertising us

In 4Q, $468M of ad time on Turner promoted AOL

By John M. Higgins

OL Time Warner is using much of its ad inventory to cross-promote its products: for example, all those AOL blurbs running on TNT.

According to COO Bob Pittman, the company used up $468 million in ad inventory for cross-promotion in the fourth quarter. That means that 5.2% of the ad revenues at CNN, TNT, TBS, Time magazine, etc. came from in-house products. The figure the prior year: a mere $14 million.

The figure shows how the ad market flattened AOL Time Warner’s TV operations. Faced with unsold time, it sold itself.

In disclosing results last week, AOL said network revenue increased 4% during the three months ended Dec. 31, while cash flow rose just 2%. That’s far less than the mid-teens percentage growth the programming units were generating a couple years ago.

Ad sales for Turner Broadcasting’s cable networks and The WB dropped 6% during the quarter. At the cable-systems unit, revenue increased a strong 18%, but cash-flow growth was just 13%.

However, growth rates accelerated for sales of both digital cable (now at 3 million subs) and high-speed data (now at 2 million subs).
Changing Hands

TV/Radio
KSIX-AM and KZTV-TV Corpus Christi and KVTV-TV Laredo, Texas
Price: $11.5 million
Buyer: Eagle Creek Broadcasting LLC (Brian W. Brady, partner); Brady is also president and CEO of Northwest Broadcasting, Okemos, Mich.-based owner of a TV-station group that includes KAYU-TV Spokane, Wash.
Seller: Corpus Christi Broadcasting Co. Inc. (Kathleen E. Kennedy, president)
Facilities: KSIX-AM: 1230 kHz, 1 kW day, 1 kW night; KZTV-TV; Ch. 10; 316 kW, ant. 942 ft.; KVTV-TV: Ch. 13; 85.1 kW, ant. 919 ft.
Format/Affiliation: KSIX-AM: news/sports; KZTV-TV: CBS; KVTV-TV: CBS

FM
KJHL-FM Leander (Austin), Pa.
Price: $22 million
Buyer: Amigo Broadcasting LP (Raul Salvador, president/COO); owns 10 other stations, including KXXS-FM/Austin
Seller: Shamrock Communications Inc. (William R. Lynett, president/CEO)
Facilities: 98.9 MHz, 20 kW, ant. 791 ft.
Format: Rock AC
Broker: Media Services Group

WJYA-FM Emporia and WJYJ-FM Fredericksburg, Va.
Price: $3.32 million
Buyer: CSN International (Charles Smith, president); owns 17 other stations, including KTWD(FM) Wallace, Idaho, but none in this market
Seller: Educational Media Corp. (Pete Stover, president)
Facilities: WJYA-FM: 89.3 MHz, 3 kW, ant. 371 ft.; WJYJ-FM: 90.5 MHz, 21 kW, ant. 538 ft.
Format: WJYA-FM: Christian contemporary; WJYJ-FM: Christian contemporary

KTVW-Walla Walla (Richland-Kennewick-Pasco), Wash.
Price: $1 million
Buyer: Educational Media Foundation (Richard Jenkins, president); owns 47 other stations, including KLVA(FM) Casa Grande, Ariz., but none in this market
Seller: Bridge Broadcasting Inc. (Jose Gonzalez, president)
Facilities: 93.3 MHz, 42 kW, ant. 1,378 ft.
Format: Christian contemporary

WWJB-FM Huntingdon, Pa.
Price: $620,000
Buyer: Forever Broadcasting Inc. (Carol Logan, president); owns 41 other stations, including WHUG(FM) Pittsburgh, but none in this market
Seller: Millenium Broadcasting Inc. (Warren S. Diggins, president)
Facilities: 106.3 MHz, 6 kW, ant. 154 ft.
Format: Country

WBGJ-FM Sylvan Beach (Utica-Rome), N.Y.
Price: $350,000
Buyer: Craig Fox; owns five other stations, including WSIV(AM) Syracuse, N.Y., but none in this market
Seller: Kevin O’Kane
Facilities: 100.3 MHz, 1 kW at 0 ft.

Format: Construction permit, not yet on-air.

WKAD-FM Harrietta, Mich.
Price: $235,000
Buyer: Cadillac Broadcasting (Patricia McDonald Garber, managing member); no other broadcast interests
Seller: Noordyk Broadcasting (Donald Noordyk, president)
Facilities: 93.7 MHz, 6 kW, ant. 328 ft.
Format: CP, not on air.

KLCH-FM Lake City (Rochester), Minn.
Price: $224,000
Buyer: Sorenson Broadcasting (Dean Sorenson, president); owns 17 other stations, including WGHC(AM) Clayton, Ga., but none in this market
Seller: Result Radio Group (Jerry Papenfuss, president)
Facilities: 94.9 MHz, 6 kW, ant. 328 ft.
Format: CP, not on air.

AMS
WPYK(AM) Dora (Birmingham), Ala.
Price: $190,000
Buyer: Javier Macias; owns three other stations including, WAZX(AM)-FM Atlanta, but none in this market
Seller: Paul T. Johnson
Facilities: 1010 kHz, 5 kW day, 41 W night
Format: Country
Broker: Media Services Group

—Information provided by BIA Financial Networks’ Media Access Pro, Chantilly, Va. www.bia.com

CLOSED!
Station: KAKW-TV, Killeen, Texas
Price: $12,000,000
Buyer: Univision Communications, Inc.
Seller: White Knight Broadcasting of Killeen License Corp.
CobbCorp represented the Seller.

CobbCorp, LLC
202-478-3737 • E-mail: briancobb@cobbcorp.tv
Super blueprint

Fox Sports' DTV production could prefigure things to come

By Ken Kerschbaumer

Last night's Super Bowl XXXVI DTV telecast by Fox Sports may be a harbinger of major sporting events to come for the network. The approach used to simulcast both a 4:3 standard-definition and a 16:9 480 DTV broadcast can be used for nearly any other event produced with a digital production truck.

"We're looking at it for national games and major events," says Vice President of Field Operations Jeff Court. "Those are decisions the corporation will make, but we definitely feel we have two crews that will have experience across the board. Next year, any digital truck is perfectly capable of delivering this very high-quality feed. As we get more experience, it becomes a little more straightforward."

Fox Sports had about 175 people in New Orleans for the Super Bowl, which was produced in three NEP Supershooter trucks. Twenty-two Philips and Sony cameras with Canon lenses captured the action, passing it along to 18 tape-based replay machines and a variety of digital disk recorders, including Grass Valley Group Profiles and Fast Forward Omega drives in two-, four- and six-channel configurations.

Work on the technique began in the playoffs to make production personnel comfortable with the process of acquiring in 16:9 aspect ratio and processing for 4:3. According to Court, the network generated a native 16:9 feed, which was sent to Los Angeles, where aspect-ratio converters were used to derive the 4:3 picture. The DTV signal was then sent out to 27 Fox O&Os and affiliated stations for broadcast to more than 50% of the country.

The benefits to the network of the DTV approach were two-fold. First, it cost about half what two separate productions would have cost. Second, production values and techniques didn't have to be changed to fit HDTV equipment that is still not as flexible as standard-definition DTV gear.

"It's analogous to a simulcast so that, ultimately, we'd be able to do our major events in both formats," says Court. "It will ultimately end up in the home as 480p at 60 frames per second and also end up as very-good-quality 4:3 standard definition that everyone can enjoy."

A variety of aspect-ratio converters handled the Fox feed as well as the international feed, which was done in 4:3. Converters from Videotek, Grass Valley, Snell & Wilcox, and Axiom were used.

Fox Sports also used MPEG encoding to keep the signal in a digital format throughout the production. Court says that, even when digital trucks were used in the past, there would be an area for digital-to-analog conversion so that the feed could be sent via the analog portion of fiber lines.

"There were several digital-to-analog translations, which we've eliminated," he says. "And we've gotten comments from people that there's a lot of resolution because, by staying digital, we minimize the amount of interference artifacts generated."

The challenge that has been worked on over the past few weeks is how to incorporate legacy material and mix it together with material created on new equipment.
Leading studios’ VOD charge

DirecTV founder takes over at Movielink broadband service

By Ken Kerschbaumer

Five top Hollywood studios have united in an effort to beat any pirates to the punch in Internet distribution of video content and have named Jim Ramo, primary founder of DBS service DirecTV, CEO of their broadband VOD service, Movielink.

“We have a team to build, infrastructure to build and deals to do,” says Ramo. “And then, once we launch the business, we have to sell movies. So that’s the job over the rest of this year.”

Movielink (formerly known as Moviefly) is a joint effort of MGM, Paramount, Sony Pictures, Universal and Warner Bros. The independent company has equal investments from the five studios.

“The studios are putting out a legitimate business as an alternative to piracy way before the piracy of video is anything like what existed in music,” Ramo says. “And one of the intents of Movielink is to get out ahead of that curve and provide a reliable, quality product at a reasonable price.”

Ramo joins the company after a stint at Shelter Ventures LLC, where he was a consultant and initiated investments. He was also CEO of datacasting company Geocast, COO of TVN Entertainment, and executive vice president of DirecTV. But now he wears the hat of VOD trailblazer.

Ramo hopes to have Movielink up and running by the end of the year. At that time, customers will be able to visit the site and download movies and other video content from the five partner studios. The faster the connection, the faster the download, he says, noting that even users with a 56k modem will be able to download content although it might take all night.

“We want to make this a convenient, quality-oriented and protected service so that consumers can come and get feature films and other high-value video content in a reliable manner,” he says.

Each studio will be given the latitude to choose which content will be offered, what window that content will be offered in and how much it will cost. Companies like Microsoft, RealNetworks and Quicktime may be involved to help play the content, although no deals have yet been worked out.

According to RealNetworks President Larry Jacobson, Movielink has licensed Real’s Media Commerce suite, which provides secure content delivery.

“A large part of the movie industry isn’t going to go forward unless they have technology that is strong enough to ensure that it’s secure, so we’re happy to be part of that,” Jacobson says. “Another way we can work together is for Movielink to be part of RealOne distribution channel. We’re building subscribers and just passed the half-million mark, so we think it’ll be a great place to promote movies. We’ll be talking with Movielink about making Real a distributor as well as a technology company.”

Ramo adds that the goal is to do more than just promote Internet-delivered VOD.

It’s also to help open up the concept of VOD. “If I think, over the long term, VOD will become a significant way we all watch recorded material because of the convenience of viewing. I would hope that any content provider, whether an independent film provider or a studio television provider, would look to us as an opportunity for additional VOD revenue streams.”

Another studio-launched VOD service is Movies.com, which will be offered by Disney and Fox. Plans at this point call for it to start out as a cable service, but Jacobson says it isn’t for long along as Movielink.

Ramo expects the distribution channels for Movielink to be extended to cable. “We’re clearly putting our initial investment into an IP Internet platform, but we’re interested in driving VOD in general,” he says. “If we could be constructive to the cable or satellite industry, we’d be happy to do that, and we’d love to talk to them.”

---

Through Technology

Automation

From single channel to the largest multichannel operations, you can trust the solutions from one of the industry’s leading automation and media delivery system suppliers.

Centralization

Reap the benefits of economies of scale with Encoda’s range of automation and business systems, in a central hub or connected across facilities.

Agency to Media

Get closer to your clients with Encoda’s pioneering systems for electronic invoicing, electronic contracting, and advanced reporting.

Encoda Systems™

www.encodasystems.com
Snell’s smaller lines

New switchers, converter enhancements highlight NAB intros

By Ken Kerschbaumer

The tough economic climate has some manufacturers scaling back on their product introductions, but Snell & Wilcox isn’t one of them. The company is introducing several features and enhancements to its product line.

Vice President of Marketing John Shike says 2001 was a challenging one from a business standpoint, with broadcasters postponing capital expenditures and making do with what they have. Consolidation is also reshaping the customer base, he says, noting that, as companies move forward with acquisitions, their equipment needs change.

Snell & Wilcox has done some acquiring of its own, picking up PSP Digital and Post Impressions in the past year. The acquisition help broaden its product offering, with PSP Digital bringing smaller production switchers to Snell’s lineup. “They allow us to offer switchers in two, four and eight outputs, and the SD version is also available in a 16-channel version,” says Shike.

At NAB in April, PSP will introduce the PVS-2HD switcher, a single-mix-effect switcher offering two to eight inputs, one or two keyers, a wipe generator, edit-controller interface, and internal black and matte generators.

New from Snell & Wilcox itself will be the Alchemist Platinum, a version of the Alchemist standards converter. “It has higher-quality processing and an option of a hi-def output so it can actually do motion-compensated upconversion from PAL to HD,” says Shike. “It will do a lot for international program exchange, and the HD feature has already been used by the BBC for the Blue Planet series.”

Snell & Wilcox also will introduce an ingest station for the purpose of video playout or archives. “It’s a fairly unique solution because it uses our MOLE technology, which allows the user to encode, decode and re-encode with only one generational loss,” he says. “It also takes advantage of constant-quality encoding so the user can maintain a level of picture quality as opposed to varying bit rate.”

The HD6200 has also been redesigned and is intended for those looking to change video from one HD format to another. “It can be purchased as any combination of upconverter or downconverter, and we have some new features for post-production, including improved 3:2 handling and time-code handling.”

Other new products include the CVR 450 standards converter, the TBS 180 TBC synchronizer line, an HD version of the Prefix pre-processor, and new features to the HD 2525 line of switchers.

CBS, BT sat pact

$10 million deal covers satellite, fiber transmission

By Ken Kerschbaumer

CBS has signed a seven-year agreement worth more than $10 million with BT Broadcast Services for a combination of cross-Atlantic satellite and fiber services that will make it easier for the network’s news department and for the network in general to get content into and out of Europe.

John Romm, BT head of commercial broadcast and satellite, says the connection between London and New York is 155 Mb/s SCM1. In CBS’s case, the fiber allows the network news bureau in London to be tied to New York.

“We thought using satellite capacity,” says Romm, “along with our fiber network, in combination with 44 transportable earth stations in Europe and six fly-aways, could offer a good deal for CBS.”

Unda-USA National Catholic Association for Communicators announces

The 2002 Gabriel Award Call for Entries

Honoring radio and television programs that enrich their audiences through a values-centered vision of humanity.

Program Categories:
- Entertainment and Arts
- Short Features
- Children’s Programming
- Religious
- News and Informational
- News Story
- Community Awareness and PSAs
- Station of the Year Awards
- Personal Achievement Award
- Programming in Spanish
- Markets: National Release, 1-25 and 26+

2001 National Release winners included:
- ABC News 20/20
- Dateline NBC
- Disney Channel
- Showtime
- Turner Network Television
- Personal Achievement Award Art Linkletter

Deadline: April 12, 2002

For information and/or entry forms call: 937.229.2303, ext. 1
Entry form also accessible on website www.undausa.org.
Unda-USA, 901 Irving Avenue, Dayton, Ohio 45409-2316
Even with all this:

- Three days of legendary keynotes
- Over 200 speakers to hear at 30 educational sessions;
- Five Special Interest Seminars;
- More than 1000 exhibitors on one half million square feet of floor space;

www.ctiashow.com
Register Today!

There's still time to play:

**March 18** | Exhibitor-sponsored Networking Events — look out for details and invitations in your pre-show exhibitor mailings for information on networking parties and receptions (you must be registered to receive information).

**March 19** | The 9th Annual Wireless Gala, starring Jerry Seinfeld! A rare, can't-miss opportunity to see one of the best comedians of our time!

**March 18-20** | Register for the "Smart Pass" package, presented by the world-renowned Disney Institute, and gain access to the VIP lounge — meeting room space, access to office equipment and business services and other executive amenities — essential for networking and finishing the discussions that start on the show floor!

www.ctiashow.com
Register Today!

MARCH 18/20 2002 ORANGE COUNTY CONVENTION CENTER ORLANDO, FL, USA
Broadcast TV
Freddie Tezak, VP/general sales manager, KRTV(TV) Houston, named VP, sales, WTIV(TV) Tampa, Fla.


Cable TV
Appointments at Time Warner Cable, Stamford, Conn.: Gerry Campbell, consultant, Time Warner Cable, Stamford, appointed senior VP, voice; Mark Aronson, senior director, local news, named VP, program development; Lynne Constantini, senior director, programming, named VP; Bonnie Hathaway, senior director, community relations; Jeff Zimmerman, assistant general counsel, named VP/general counsel.

Appointments at Cox Communications, Cranston, R.I.: Brad Shipp, director, information technology, promoted to VP; Deborah B. Wilson, VP, human resources, HorizonGuide, Denver, appointed VP, human resources; Alan Gardiner, director, network services, promoted to VP.

Journalism
Chris Blackman, assistant news director, WCAU(TV) Philadelphia, named VP, news.

Programming
Danielle Gelber, senior VP, drama series programming, Fox Broadcasting Co., Los Angeles, joins Showtime Networks Inc., Los Angeles, as VP, original programming.

Lyn McCool, senior VP, program acquisitions, Turner Broadcasting Systems Inc., Atlanta, promoted to senior VP, program acquisitions finance and program planning.

Amy Intracaso-Davis, VP, series, East Coast, Lifetime Television Network, New York, joins Bravo Networks, Jericho, N.Y., as VP, production and development.

Changes at QVC, West Chester, Pa.: Rowland Gersen, senior VP/controller, retired Jan. 31; Dan O’Connell, VP, finance, promoted to senior VP/controller; Raymond Blinski, director, accounting, promoted to VP, finance, international operations; Alan Kujawa, director, disbursement and inventory accounting, promoted to VP.

Appointments at USA Network, New York: Marla Newborn, director, program operations, promoted to VP; Vida Pelletier, freelance producer, New York, joins as manager, program administration.

Evan Messinger, senior VP, business development, Reciprocal.com, New York, named senior VP, sales development and marketing.

Univision, New York.

—P. Llanor Alleyne palleyne@cahners.com (212) 337-7141
Cable Positive is pleased to honor original HIV/AIDS-related cable network programming at the first annual Cable Positive's POP Awards.

Positively outstanding programming

Presented by

Cable Positive will honor original programming in the following categories:

- Outstanding Original Series Episode/Storyline
- Outstanding News Coverage
- Outstanding Special Programming
- Outstanding Documentary
- Outstanding News Magazine Series Episode or Special
- Outstanding Biographical Series Episode or Special

About Cable Positive

Founded in 1992, Cable Positive is a non-profit organization dedicated to unifying the talents, resources, access and influence of the communications industry to raise AIDS awareness; to fund AIDS education, research, and care; and to promote a more compassionate climate for people whose lives have been affected by HIV and AIDS.

Please join us

Wednesday, February 6, 2002 • The Supper Club, 240 West 47th Street, NYC • Tickets $125

Reception: 6:30 - 7:30p  Awards: 7:30 - 8:30p  Post Reception: 8:30 - 9:30p

www.cablepositive.org

For more information please contact Melissa Hinnen at 212.459.1606 or via email at melissa@cablepositive.org
It ain't shrimp cocktail

Weiser has come a long way from selling seafood door-to-door

John Weiser can thank his older brother for his entry into the TV syndication business. In 1985, the younger Weiser was selling meat and seafood door-to-door in Manhattan. “Steak, shrimp cocktails, filet mignon, chicken and veal,” he recalls. “It was a tough gig, selling 50 pounds of frozen scallops for freezers the size of a loaf of bread.”

Brother Michael was a sales executive at Television Program Enterprises at the time, selling shows like Solid Gold, Star Search and Lifestyles of the Rich and Famous to local stations. He sent John, who last month was promoted to executive vice president of Columbia TriStar Domestic Television, to see his friend Anne Rodgers at Tribune Entertainment.

“I knew she was looking for a salesperson,” says Michael Weiser, now president and CEO of Modern Entertainment. “I set it up for John to go into her office as if he was selling the meat and seafood, figuring she would be impressed because he had just the coolest pitch ever. She offered him a job the next day.”

Tribune was launching Geraldo Rivera’s first syndicated talk show at the time, and Weiser started as an account executive and worked his way up to selling that and other specials in the Midwest and Northeast.

“I just loved it right from the start,” he says. “I was a big TV fan, so, for me, it was a dream come true to be in the industry.”

After two years, Weiser was hired away by Chuck Barris, host of The Gong Show, and joined Chuck Barris Entertainment as senior vice president of sales to handle syndication of such shows as The Dating Game, The Newlywed Game and The Gong Show.

A year later, Guber Peters Entertainment bought Barris out and offered Weiser an opportunity to move to Los Angeles to run West Coast sales. Weiser moved west. In 1990, Sony acquired Guber Peters, and Weiser was again offered an opportunity to join the new company. This time, though, he would have to start at the bottom at Sony’s Columbia TriStar Television Distribution.

“I was a senior vice president at a ripe young age, and, when I came over to Sony, they said, if you want to join our team, you need to become an account executive again,” he says. “Having learned from my dad, who ran his own toy company, that you don’t let ego get in the way of the right decision, I decided getting on the right team regardless of title was more important than keeping the title without a team.”

Weiser worked as an account executive at Columbia TriStar for two years, learning the ins and outs of a true Hollywood studio. In ‘92, he was promoted to division manager and then moved on up the sales ladder at the Culver City, Calif., studio, working on sales of everything from The Ricki Lake Show to the most successful off-network syndicated show in TV history: Seinfeld, whose first two off-net cycles have generated more than $2 billion in syndication sales and barter revenue. He took over all sales of the studio’s film and TV libraries and now is the head of sales at Columbia TriStar Domestic TV, the newly minted studio responsible for all of Sony’s TV product.

“We are the front end of the transformation that almost every studio in Hollywood will soon go through,” Weiser says of Sony’s new TV structure. “When you look at these deals today, with multiple platforms and creating and sharing windows, we are a company with no walls in between all those areas.”

Weiser has come a long way from his meat-and-seafood days and doesn’t take any of his success in syndication for granted. That’s why he’s at the studio lot before sunrise each weekday.

“Doing what I do now is a dream come true, and that’s why I rush to work everyday,” he says. “I can’t get here soon enough.” —Joe Schlosser
Last year saw an incredible drop-off in M&A activity, but what is in store for 2002? Most analysts foresee some consolidation with the potential of several major players being involved. Industry investment bankers will be there to put the deals together.

This special issue will reach thousands of industry leaders including key executives in the Broadcast, Cable, Satellite and Technology/New Media segments.

Reserve your space today in Broadcasting & Cable and reach over 34,000 industry leaders who buy, sell and finance media properties!

**Issue Date**
February 25, 2002

**Ad Closing**
Friday, February 15

**Materials Due**
Tuesday, February 19

On March 4, Broadcasting & Cable will check the progress of cable's new digital networks—the ones in place and the ones on their way. Also in the same special report Broadcasting & Cable looks at the prospects for growth in the video-on-demand business. This special report will reach over 34,000 television industry decision-makers influencing the growth of these important services. Call your Broadcasting & Cable representative and reserve your space today.

**ISSUE DATE:** MARCH 4, 2002

**SPACE CLOSE:** Friday, FEB. 22

**MATERIALS DUE:** Tuesday, FEB. 26
Chief Engineer - WYCC TV

The City Colleges of Chicago has a immediate opening.

**CHIEF ENGINEER - WYCC TV**

The Chief Engineer is responsible for maintaining broadcast systems for WYCC - Channel 20; operation and maintenance of station television studio equipment and ensuring compliance with FCC guidelines and regulations.

**DUTIES & RESPONSIBILITIES:**

- Ensures television studio meets all the requirements for daily production and broadcasting.
- Replaces and repairs and adjusts complex electronic systems for the generation and transmission of television signals.
- Researches and analyzes products, systems and methods currently utilized or being developed to remain current on broadcast trends.
- Designs systems for maximum utilization and efficiency with regard to cost, maintenance, performance and integration.
- Develops and writes equipment specifications and requisitions to replace and upgrade systems; obtains costs and vendors.
- Constructs and installs systems, components and interconnects for television facilities.
- Supervises operating staff and students in maintaining proper signal levels for recording and transmitting television programs.
- Provides instruction to staff and students on the proper handling, adjustments, system configuration and required signal levels to properly operate components and systems for best performance.
- Coordinates work schedules and assignments for staff members.
- Interviews, hires and performs written assessments on staff members.

**QUALIFICATIONS:**

- Bachelor's Degree in Electronics, Computer Science or a related field, supplemented by six (6) years of progressive experience in broadcasting is required.
- Excellent knowledge of television operations, digital editing/recording/camera, master control equipment, broadcast services, digital storage equipment, satellite dish components, LNA equipment and other set-up/maintenance equipment is essential.
- Knowledge of FCC technical regulations. UHF transmitter maintenance expertise, layout interpretation skills and planning experience also required.
- Knowledge of analog and digital electronics, television systems integration and mechanical drawing/architecture preference.
- Must possess familiarity with master control and studio operations.
- Ability to instruct others in the operation, maintenance and proper handling of television transmission equipment.
- FCC licensure and/or SBE certification preferred.

For immediate consideration, please forward your resume or letter of interest to: WYCC Chief Engineer Search Committee, City Colleges of Chicago, 226 W. Jackson Blvd, 12th fl., Chicago, IL 60606; Fax: 312-553-2905 or email to: jobs@ccc.edu.

City Colleges of Chicago is an equal opportunity employer fostering diversity in the workplace. Chicago residency required within 6 months of hire.

**TECHNICAL CAREERS**

**WLS-TV News**

WLS-TV News is looking for a News Media Manager. Responsibilities include: news editing; supervising news editors; managing media ingest, output and traffic for multiple newscasts including digital playback; managing digital servers and archives. Individual will work closely with news producers, executive producers and management to ensure the timely and accurate production of newscasts, special reports and special segments. The successful candidate will have a minimum of 5 years television news editing experience, and multiple years experience working in a TV newsroom exercising editorial judgment. Must be proficient in non-linear editing techniques, computer literate and comfortable working with commonly used software and hardware platforms such as Microsoft Office and Windows NT, as well as extensive experience with one or more newssroom systems such as AVID iNews.

Must be highly organized and used to working under tight deadlines while working on multiple, overlapping projects. Prior supervisory experience preferred.

Send resume and letter detailing your interest to C.C. Boggiano, News Operations Manager, ABC 7 News, 180 N. State St., Chicago, IL 60601. NO TELEPHONE CALLS, PLEASE. EOE.

**MEDIA MANAGERS (3)**

ABC7, the #1 station in Los Angeles, is seeking Media Managers who will manage the storage, retrieval, and editing of non-linear and supervise non-linear editing assignments for newscasts. In addition, these positions will oversee digital video workflow for maximum quality and efficiency. Managers will check video clips before broadcast as well as manage digital storage of video. Candidates must have editing experience and knowledge of non-linear, computer-based editing. Previous experience in news editing or news management a plus. Successful candidates will have excellent people skills and the ability to deal with deadline pressure.

Please send resume to: ABC7 Los Angeles, Attn: Human Resources, 500 Circle Seven Dr., MM3/BC, Glendale, CA 91201. Or e-mail us at: KABC-TV.Resumes@ABC.com EOE

**CREATIVE SERVICES**

**EXECUTIVE PRODUCER**

Top twenty market / major network affiliate is looking for a full-time Creative Services Executive Producer. Responsibilities include writing, producing and editing. You should have a positive attitude, proactive approach, and the ability to take charge of challenges that are often driven by extremely tight deadlines. You must be extremely proficient in non-linear editing, as well as applicable software, including PhotoShop, Aftereffects, etc. Video editing and linear editing skills are a plus. 5 - 7 years experience required. If you have the skills, dedication and motivation to do the job and would like to advance your career with a great company, please send your resume and tape to Box #0121, Attn: K. Parker, B&C Magazine, 275 Washington St., 4th fl., Newton, MA 02458.

**CREATIVE SERVICES DIRECTOR**

Imagine running a Creative Department at Tribune Broadcasting's dynamic duopoly in the beautiful Pacific Northwest! We are looking for someone to direct the advertising, marketing and community involvement for Q13 Fox and WB 22. In addition to great network and syndicated programming, you will also be a part of the very successful Q13 News on 10 and the market's only local morning news from 6-9am. Ideal candidates need a minimum of 7 years experience in a television marketing department, and a background as a writer-producer for entertainment and news programming. Demonstrated strategic marketing and leadership skills along with previous staff and budget management experience are required. Must be able to meet deadlines and prioritize projects for both stations.

Please send tape/resume to: Recruiter, KCPQ/KTWB-TV, P.O. Box 9520, Seattle, WA 98109, Fax: 206-674-1344 EOE. www.kcpq.com No phone inquiries please.

**TECHNICAL CAREERS**

**BROADCAST ENGINEER**

Broadcast Engineer, WCIA is seeking an experienced Broadcast Engineer with a strong RF background. The position will be responsible for technical operations and maintenance of all transmitter sites. WCIA operates two analog locations with high power VHF and UHF transmitters. Low power UHF DTV installations are currently underway. Studio maintenance at the component level is also required. Position requires a well-organized self-starter with high ethical standards and 5 years experience in a broadcast facility with emphasis on RF systems. FCC/SBE certification desired. We offer good pay, good benefits and a great work environment in a family friendly community. Qualified applicants should send a resume and salary history to: Engineering Department, WCIA-TV, PO BOX 20, CHAMPAGINE, IL 61824-0020 or e-mail eng@wcia.com.
President and General Manager
Public Television

After 12 years of leadership at WNEO & WEAO, located in Kent, Ohio, William E. Glaeser has announced his intention to retire from the position of President and General Manager. The station serves viewers in northeastern Ohio and western Pennsylvania and is governed by a consortium of three public universities. WNEO & WEAO has a staff of 40 with a $5 million budget, 60% of which comes from private sources. The station seeks a dynamic and visionary leader with experience in TV broadcasting or a related area. Candidates should have experience managing a complex organization and familiarity with developing public programming that is responsive to regional community needs. Prior experience working with community and governmental organizations and with public broadcasting agencies such as the CPB, is a plus.

The position offers a competitive compensation package with excellent benefits, including university tuition. Candidates must hold a valid driver’s license and be insurable under the company insurance program. WNEO & WEAO is an Affirmative Action / Equal Opportunity Employer. We value diversity and encourage applications from women, minorities, and individuals with disabilities.

Interested individuals should send a letter of application outlining specific qualifications for this position, a professional vita, and names of at least three references. The search committee will begin reviewing applications on March 1 and continue until the position is filled. Applications or nominations should be sent to: General Manager Search Committee, c/o WNEO & WEAO, 1750 Campus Center Drive, Kent, Ohio 44240-5191. Questions can be addressed to Bill Glaeser, President and General Manager, of WNEO & WEAO at 330 677-4549 / glaeser @wneo.ogs.or or to Pam Creedon, Director of School of Journalism and Mass Communications, Kent State University and Search Committee Chair. 330 672-2572 / pcreeeon@kent.edu.
COMMUNITY AFFAIRS DIRECTOR
KTRK-TV has an immediate opening for a top professional to act as the liaison between the community and the Station in all its public service, news, and programming efforts. We’re looking for an individual with good community contacts and familiarity with non-profit organizations. The candidate will work closely with the General Manager and Department heads to identify and develop community and human interest stories. This individual will also coordinate the Stations involvement and represent the Station at a variety of community events. Must have good public speaking abilities, be detail oriented, and able to write public service copy and produce PSAs. The ability to work on many issues with a diverse group of people is essential. A college education and 5-10 years experience, preferably in television, is a must. Send resume to: Henry Florsheim, President, General Manager, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer M/F/DV.

PROMOTION WRITER/PRODUCER
Network O&O duopoly station in top ten market looking for a Promotion Writer/Producer. Must have at least 3 years promotion experience, exceptional writing skills and a thorough understanding of postproduction and graphics. Experience with news promotion and non-linear editing essential. If you have the skills to tame a big job with big challenges this could be the break you’re looking for. Send resume and tape to: Box 0204, Attn: K. Parker, B&C Magazine, 275 Washington St., 4th fl., Newton, MA 02458.

PRODUCER/ASSOCIATE PRODUCER
Are you the hot shot producer in your newsroom who has great journalism skills, loves breaking news and pushing the envelope? Want to work at a place that encourages thinking out of the box, has all the toys and the news to go with it? WFOR, the CBS Owned & Operated station in Miami is expanding and has several openings for producers and associate producers. If you are smart, aggressive and passionate about news, send a resume and tape to: Shannon High-Bassallik, News Director WFOR-TV, 8800 NW 18th Terrace, Miami, FL 33172. M/F EOE.

SPORTS PRODUCER
Do you love sports and want to join the fastest growing 24-hour local sports channel in America?? If so, this is the job for you! We are looking for an experienced sports producer who can produce two dynamic LIVE one-hour sports shows each day. We’re the ESPN Sportscenter of middle america. You have the backing of the world’s largest media company, a creative staff of 25 sports reporters, photographers and editors and other unlimited resources at your command. Send a resume and a tape with your best sports show to: Box 0205, Attn: N. Andrews, B&C Magazine, 275 Washington St., 4th fl., Newton, MA 02458.

BROADCAST JOURNALISM PRODUCTION
Tenure-Track Assistant Professor of Television and Film in Broadcast Journalism Production is being sought by California State University. Los Angeles. Position begins Fall 2002. Minimum qualifications: MFA in appropriate field. Minimum three years professional and/or teaching experience. Record of creative achievement or promise. Experience in field production, documentary, audio, news writing and reporting and editing. Ability to translate professional aesthetic and technical standards to student production budgets. Potential for teaching using a variety of methodologies. Ability and interest in working in a multi-ethnic, multicultural environment. Address letter of application, resume, three recommendation letters, sample reel and transcript from institution awarding highest to: Kevin Baaske, Chair, Department of Communication Studies, California State University, Los Angeles, 5151 State University Drive, Los Angeles, CA 90032-8111. Phone: 323-343-4230, Fax: 323-343-6467. Email: kbaaske@exchange.fullstata.edu. Direct link: http://www.fullstata.edu/academic/position/2002-al-cs-brod_journ.htm. Review of applications begin February 15, 2002 and continue until position is filled. All qualified applicants are encouraged to apply.

TOP 30 MARKET AM STATIONS
Several attractive market standalone AM stations for sale. Qualified buyers only. Please fax particulars to 301-854-3859 in confidence for detailed information on these opportunities.

NEBRASKA CLASS C FM
Two Class C FM Stations co-located in smaller Nebraska market. Cash flow of $150,000 in 2001. Perfect for owner-operator. Other stations available in region for add-on purchases. Qualified buyers only. Please fax particulars to 301-854-3859 in confidence for detailed presentation on this great opportunity.

To place an ad in the magazine and on the web, contact: Kristin at kbparker@cahners.com or Neil at nandrews@cahners.com

VISIT
BROADCASTING & CABLE’S
Classified Ads
ON LINE
FOR INFORMATION ON ADVERTISING IN THE MAGAZINE
AND ON THE WEB SITE,
CONTACT KRISTIN (617-558-4532) OR NEIL (617-558-4481).
www.tvinsite.com/broadcastingcable
Broadcasting & Cable is the weekly newsmagazine for the broadcast and cable television, radio, satellite and interactive multimedia industries.

The publication features articles and information on media technologies, FCC actions, station sales and programming, the Internet, Nielsen ratings and more.

In this aggressive market, it is imperative that your advertising message targets your specific audience.

This is where Broadcasting & Cable can work for you:

- Commercial TV Stations
- TV Markets & Networks
- Local News Stations
- Cable Networks

B&C has a circulation of 36,000 and is published 52 times a year.

Please contact: Kristin Parker at 617-558-4532, kbparker@cahners.com or Neil Andrews at 617-558-4481, nandrews@cahners.com

ADVERTISE THE EASY WAY WITH YOUR BUSINESS CARD!

CALL 617-558-4532 OR 617-558-4481
No good deed...

The Bush administration has committed the cardinal sin of stepping on someone else's turf while trying to make a government process more efficient.

The heads of Justice and the Federal Trade Commission had gotten together and decided to divide up merger-review responsibilities, with Justice handling media, telecommunications, software and games and the FTC handling health care, energy and electricity. Historically, the two had to decide who would look at what on an ad hoc basis, so the move would have created a clearer division of labor and, one could only hope, a more streamlined process. That doesn't mean greasing the wheels for shady deals, either. The same antitrust provisions remain in place, and the Justice Department remains sworn to uphold them. Enter some congressfolk, led by Senate Commerce Committee Chairman Fritz Hollings, with ruffled feathers over not having been consulted. They were followed closely by the consumer watchdogs, who tend to bark reflexively at friend and foe alike just to make sure they don't miss an opportunity to be heard. The result is that the move has been put on hold.

We encourage the administration to consult with anyone who now wishes to be consulted, then go ahead and divide up the merger-review responsibilities as initially planned. We've argued for some time that media mergers were better left to Justice than to some cobbled combination of DOJ, the FTC and the FCC, which always seemed two cooks too many. It still does.

You say you want ‘your revolution’

Performance artist Sarah Jones is suing the FCC over its May ruling that her song was indecent. Good for her. It wasn't anything like indecent, but it was apparently too hip for the room in which the enforcement bureau huddled to render its verdict. But Jones had more than principle to fight for. While the FCC takes its sweet time reconsidering a fine that has been in effect since last May, she continues to suffer from a lack of airplay and the stigma of an indecency ruling, although, from this FCC, we would take it as a badge of honor.

Jones says that stations have avoided playing her song, “Your Revolution,” for fear of suffering the same fate as noncommercial KBOO(FM) Portland, Ore., which was fined for having the temerity to air what is essentially a poetic condemnation of sexual exploitation during a public-affairs show. It could be the poster child for commentary in context.

We wish Jones had sued for millions. She didn’t, asking only for her reputation back. She will even drop the suit if the FCC comes to its senses. Frankly, that would be letting the agency off too easy. It might be better if the FCC stuck to its guns, loaded with blanks as they are, and the court came down hard on it. Somebody has to stop the madness.

---

Broadcasting & Cable is committed to the First Amendment.
REAL STORIES. REAL ACTION. REAL HEROES.

"The hottest new reality show this fall" – TV Guide

Beginning Production for Year 2

Produced and Distributed by:

Hearst Entertainment, Inc.

National Video Entertainment
460 W 42nd St, NYC, NY 10036  212.279.2000

© 2001 National Video Entertainment. All Rights Reserved.
Contrary to popular opinion, Hell is a pleasant, climate-controlled 20°.

In a business where a minute can be worth millions, you don't have a minute to spare. That's where Harris, the leader in automation solutions, can help. Our Media Asset and Content Management systems offer scalable solutions to turn a legion of tapes into a useable digital library. All of which allows you to ingest, catalog, index, archive and find what you want exactly where you expected it to be. So the last place you want to be today can become the opportunity of tomorrow.

For more information:
33.1.30.38.38.61
broadcast.harris.com