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BUSTED!
FEDS' CRIME STARTS WITH MIKA MILLAR
CRIME STARS WITH MIKA MILLAR
» PAGE 8

FEDS' CRIME STARTS WITH MIKA MILLAR
CRIME STARS WITH MIKA MILLAR
» PAGE 8
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Syndication's
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Shows Have Been Renewed Again...
Top of the Week July 29, 2002

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Song of synergy Licensing pop music for use in shows and their promotion benefits both The WB and Warner Music Group labels. » 20
DIGITAL TELEVISION

NBC ups HD

NBC has been the laggard among the Big Three when it comes to prime time HD programming, but there are tentative plans to catch up this fall. The programs currently on the short list for HD broadcasts are Frasier, Crossing Jordan, In-Laws, Ed, American Dreams, Boomtown and Hidden Hills. The trick will be sorting out who picks up the additional costs associated with HDTV.

In May, the network took its affiliate advisory board by surprise in proposing that affiliates pick up half the cost of converting shows to HDTV. The board rejected the idea, telling the network that it seemed inappropriate given that the other networks have found alternative funding. Other options include having the studios pay (at least one has tentatively agreed) or sponsorship by an electronics manufacturer. How it plays out remains to be seen, but for now it looks like HD will be hitting NBC's fall schedule. NBC's only comment was that funding is still an issue.—K.K., S.M.

BREATH FOR ADELSTEIN

Jonathan Adelstein could be confirmed to the FCC as early as next week. Last week, the White House and Sen. John McCain (R-Ariz.) struck a deal that clears the way for McCain's candidate for the Federal Election Commission, Democrat Ellen Weintraub. After the agreement was struck, McCain lifted his holds on all nominations, clearing them for quick Senate approval. The Senate Commerce Committee last week approved Adelstein's nomination in an off-floor voice vote, and no other senators appear prepared to place further holds on nominees.—P.A.
Malcolm Is A GENIUS...
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*ICOLM in the Middle*

Available Fall 2004
Made-for-TV bust nabs Rigases

Handcuffs and perp walk signal feds are serious about cracking down on white-collar crime

By John M. Higgins

When John Rigas was led into a Manhattan courtroom last Wednesday afternoon, the Adelphia Communications founder sat down on a chair still warm from a man arraigned just moments before: a Staten Island restaurant owner who prosecutors contend is a loan shark tied to the Mafia’s Luchese family. Small-town boy Rigas has definitely hit the big time.

Earlier that day, federal agents had pounced on Rigas; his two sons, Michael and Tim; and two other ousted Adelphia executives, accusing them of orchestrating a complicated, multibillion-dollar fraud that enriched the family in big ways (using the cable operator to guarantee $3.1 billion in loans to family businesses) and small (using a company airplane to ferry guests to the wedding of only daughter Ellen Rigas Venetis.)

Panic over the Rigases’ insider dealings—even isolating just the ones the Rigases have acknowledged—had wiped out the company’s shareholders. What’s more, Adelphia’s financial excesses along with those of WorldCom and Enron, have cast doubt on the very foundations of the U.S. financial markets, a doubt that is blamed in large part for the recent stock-market plunge. That has robbed millions of widows and orphans and big institutional investors of many more billions of dollars than even the Rigases are accused of stuffing into family-controlled purses.

The tales of the Rigases’ greed make them a rich target for public officials who...
have been blasted for letting corporate executives so dramatically abuse investors' trust. For example, prosecutors say that John Rigas was drawing so much cash out of the company that Chief Financial Officer Tim had to put him on an allowance in 2001. Father Rigas couldn't draw more than $1 million monthly for his personal use without Tim's approval.

That's why it was no surprise that federal agents weren't cutting the Rigas Three any slack last week. Their lawyers offered to have them simply show up wherever the U.S. Attorney's Office desired. Nope. The feds clearly wanted to send a message. They wanted to make white-collar crime look a lot like plain old crime.

Postal inspectors (they get wire-fraud cases) say they had been tailing the Rigases for two days and knew that they were staying in, of all places, an apartment owned by Adelphia on Manhattan's Upper East Side. (Ellen Venetis lives in the apartment and, these days, is actually paying rent to the company.)

All three had left New York Tuesday but returned when they realized they were being followed. "I suspect they saw us and contacted their lawyers," said assistant postal inspector Thomas Van de Merlen.

A doorman called up to Ellen's 23rd-floor apartment when the inspectors arrived Wednesday morning at 6 a.m. The three soon emerged—John and Michael in blue suits, Tim in a sport coat and khakis.

After being booked at the main postal facility, the Rigases were subjected to an old-fashioned New York City "perp walk," in which they were paraded, handcuffed, from cars past TV and newspaper cameramen tipped where to be for the right shots outside. Their ties, shoelaces and belts had been removed, presumably to prevent suicide. "I think it's pretty tough to arrest a 78 year-old man at 6 o'clock in the morning when he's volunteered to surrender," said John Rigas's attorney, Peter Fleming.

The government's message was as clear as the images that played over and over on TV. "This administration will hold accountable corporate executives who violate the public trust, and we will do so in a way where we can do everything possible to protect America's workers and investors," Bush spokesman Ari Fleischer said after the arrests.

John, Adelphia's former CFO Tim and former COO Michael stand accused of securities fraud, wire fraud, bank fraud and conspiracy. Two other ex-Adelphia executives, Vice President of Finance/Treasurer James Brown and Assistant Treasurer Michael Mulcahey, were arrested in their homes in Adelphia's hometown of Couler-sport, Pa. No one has actually yet been indicted, although that is expected within two weeks. The Securities and Exchange Commission filed a separate civil suit against the five executives plus another Rigas son, James, and Adelphia itself.

Adelphia, in turn, sued the Rigases, plus John's wife, Doris, and several other ex-Adelphia executives seeking to freeze and capture their personal assets.

It's not clear what kind of assets the Rigases have left. Among the many ironies of the case is that the Rigases didn't simply borrow money with Adelphia's guarantee and stuff it in an offshore bank account. They used it to buy $1 billion worth of Adelphia securities. The securities are now practically worthless, and family companies have pledged most of their assets to Adelphia. The family and Adelphia are probably at least $1.5 billion in the hole.

The essence of the charges is that the Rigases used publicly traded Adelphia as a private piggybank and distorted the company's financial position in order to keep the stock price high. The Rigases have

---

4/1/02: Adelphia fails to file its annual report, asking the SEC for more time to review accounting issues. Adelphia stock dips to $13.12.

4/2/02: The first of more than 15 shareholder lawsuits, accusing Adelphia of misleading stockholders, is filed. Adelphia hires three investment banks to sell some assets and advise on restructuring the company.

4/16/02: The SEC opens a formal investigation into Adelphia's accounting.

5/15/02: Founder John Rigas resigns as chairman, president and CEO. Director and former CFO James Rigas quit shortly afterward.

5/17/02: Two federal grand juries, in New York and central Pennsylvania, start hearing evidence on Adelphia's problems. The company misses $44.7 million in bond payments.

5/23/02: Rigas family members all quit the board of directors and agree to turn over $1 bil-
The King Of Queens has both feet firmly planted on solid comic ground. Long may he reign.

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71% OF THE COUNTRY!

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- SCRIPPS-HOWARD
- BELO
- LIN TELEVISION
- JUST ADDED!
- GRANT TELEVISION
- FREEDOM COMMUNICATIONS
- MEDIA GENERAL
- AND
- THE WB 100+ STATION GROUP

Available Fall 2003
acknowledged that their private companies borrowed $2.3 billion with Adelphia guaranteeing the debt. It was disclosed that some of the loans went to finance cable-system deals. What was hidden until March is that some of the loans went to fund Rigas-family purchases of Adelphia stock and bonds, deals that investors believe were being independently financed.

According to the prosecutors, other tricks included creating a cash-management fund that co-mingled public and family money that the Rigas boys used for all sorts of financial needs (including John Rigas’s $1 million monthly allowance). Assets and debts were shuffled between the public and private companies to make the Adelphia balance sheet look good for a moment. Prosecutors say Brown in particular brazenly lied to investors about how many of Adelphia’s cable systems had been upgraded. They inflated basic-subscriber growth by including systems in Brazil and Venezuela.

But the criminal complaint also alleges massive insider dealing even beyond the many luxury perks common in other executive suites. Tim Rigas took an African safari vacation, allegedly on the company dime. The Rigases had Adelphia finance construction of a golf course on family land, property that they also tapped the company to help pay for by prompting the MSO to buy timber rights from the land. “The scheme charged in the complaint is one of the largest and most egregious frauds ever perpetrated on investors and creditors,” said James Comey, the U.S. attorney in New York.

Brown and Mulcahey were released on their own recognizance, but the Rigases had to make complicated bail arrangements. To collateralize bail of $10 million each, the bonds had to be co-signed by three “financially responsible” individuals. Doris Rigas signed all three. The other two co-signers were their co-defendants: John and Michael signed for Tim; John and Tim signed for Michael; Tim and Michael signed for John. They pledged real estate that Adelphia alleges was bought with company money. One piece is an apartment in Beaver Creek, Colo., that’s worth $2.4 million but is so heavily mortgaged that they have only $300,000 in equity in it. Another $3.3 million apartment in Hilton Head, S.C. (where Adelphia paid for Tim’s $700,000 golf-club membership), has just $200,000 of equity.

Basically, their bail is structured pretty much the way the finances of the Rigas-run Adelphia were.
AOL: Under scrutiny, under fire

With SEC investigating its accounting, AOL Time Warner's stock price tanks

By Steve McClellan

On the same day Adelphia's Rigases were arrested and charged with business fraud last week, AOL Time Warner acknowledged that the Securities and Exchange Commission had begun a "fact-finding inquiry" into the company's accounting practices. The company's accountant is Ernst & Young.

CEO Richard Parsons confirmed the SEC inquiry in a teleconference with investors and analysts after the markets closed last Wednesday. On Thursday, the company's stock was hammered by Wall Street, falling as low as $8.70, or more than 80% off its 52-week high of $47.25. By midday trading Friday, it had recovered to $10.55 but was still down more than 10% for the week.

Word of the investigation followed a series of Washington Post stories highlighting the way AOL accounted for some advertising sales in 2000-01. It's the second investigation into AOL accounting practices in five years. The SEC investigated AOL's accounting practices in 1997 (prior to the merger with Time Warner), and AOL signed a cease-and-desist order vowing not to violate SEC rules.

Several analysts downgraded their ratings on AOL Time Warner because of the investigation. Merrill Lynch's Jessica Reif Cohen also reduced her estimates for 2002 pretax earnings: "We are concerned with the uncertainty an investigation such as this creates."

Parsons said the company will "cooperate fully" with the inquiry. "I am quite confident that we have the right processes, controls ... to assure you the highest standards of integrity of financial accounting and reporting."

He also said that he had ordered Ernst & Young to "re-review" all the transactions raised in the Post stories and that the auditor said they had been accounted for and disclosed in ways that were "appropriate."

Malcolm in 10 markets

Twentieth TV kicks off sales campaign for sitcom; Fox, Viacom, Tribune are bidders

By Steve McClellan

Twentieth Television began its off-network sales campaign for Malcolm in the Middle last week, opening 10 of the top markets simultaneously. The co-owned Fox stations got the show in all 10.

But Twentieth took pains to set up an arm’s-length bidding process in an effort to prevent future lawsuits from its production partner on the show, Regency Television. (Fox had been down that road before in an ugly legal confrontation with Steven Bochco over the syndication of NYPD Blue.) Regency even had two representatives present last week when station execs gathered in Los Angeles to submit bids.

The process drew three bidders. Fox and Viacom made individual market bids; Tribune made a group bid, according to Twentieth Television President Bob Cook.

Cook called the bidding "aggressive" but declined to discuss specific bids. Sources say Tribune bid the show as an early-fringe vehicle, while Fox put up access dollars. The Fox group reportedly agreed to pay $800,000 to $900,000 per episode for all 10 markets, with about $110,000 per week going to New York (WNYW(TV)/WWOR(TV)) and to Los Angeles (KTTV(TV)/KCP(TV)).

Also getting the show: WFLD-TV Chicago, WTXF-TV Philadelphia, WFXT-TV Boston, KDFW(TV)/KDFI(TV) Dallas, WTTG(TV)/WDCA(TV) Washington, WAGA-TV Atlanta, KRIV(TV)/KTXH(TV) Houston and KDVR-TV Denver.

Malcolm is one of only three key off-network sitcoms coming to the market after 2002-03 for several seasons. Becker and King of Queens are being sold for ’03-04 by last week, King had been cleared in 71% of the U.S., Becker more than 50%. Malcolm debuts in ’04.

Cook considers Malcolm the most demographically balanced of the three, with a “bonus” of hard-to-reach teens. Competitors say that “bonus” won’t mean much by the time the show gets to off-net and the fickle teen audience finds the next new thing.

Bill Carroll, Katz Media Group programming vice president, urges all non-traditional affiliates to give the show a good, hard look. "It's got solid credentials, and I put it in the same league as The Simpsons or Married With Children."
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Gary Brokaw, John Frankenheimer,
Howard Dratch, Edgar J. Scherick,
Executive Producers;
Guy Reid, Producer
OUTSTANDING DIRECTING
FOR A MINISERIES, MOVIE
OR DRAMATIC SPECIAL
John Frankenheimer, Director
OUTSTANDING WRITING
FOR A MINISERIES, MOVIE
OR DRAMATIC SPECIAL
Ann Goulder, OR
FOR OUTSTANDING CASTING
Andy and Jeffrey OR
OR ACTOR
Alec
John OR
OUTSTANDING DIRECTING
FOR A MINISERIES, MOVIE
OR DRAMATIC SPECIAL
Richard Loncraine, Director
OUTSTANDING WRITING
FOR A MINISERIES, MOVIE
OR DRAMATIC SPECIAL
Larry Ramin, Story
Hugh Whitemore, Teleplay/Story
OUTSTANDING LEAD ACTRESS
IN A MINISERIES OR MOVIE
Vanessa Redgrave
OUTSTANDING SUPPORTING ACTOR IN A MINISERIES
OR MOVIE
Alec Baldwin
OUTSTANDING COSTUMES
FOR A MINISERIES, MOVIE
OR SPECIAL
Tamara Lindeman, Costume Designer;
Christy Morris, Costumer Supervisor
OUTSTANDING DIRECTING
FOR A MINISERIES, MOVIE
OR DRAMATIC SPECIAL
Barbara Pitts, Kelli Simpkins,
OUTSTANDING CASTING
FOR A MINISERIES, MOVIE
OR SPECIAL
Ann Goulder, Casting

THE LARAMIE PROJECT
4 Nominations!
OUTSTANDING MADE FOR TELEVISION MOVIE
Good Machine in association with HBO Films
OUTSTANDING DIRECTING
FOR A MINISERIES, MOVIE
OR DRAMATIC SPECIAL
John Frankenheimer, Director
OUTSTANDING WRITING
FOR A MINISERIES, MOVIE
OR DRAMATIC SPECIAL
Larry Ramin, Story
Hugh Whitemore, Teleplay/Story
OUTSTANDING LEAD ACTRESS
IN A MINISERIES OR MOVIE
Vanessa Redgrave
OUTSTANDING SUPPORTING ACTOR IN A MINISERIES
OR MOVIE
Jim Broadbent
OUTSTANDING SINGLE-CAMERA
SOUND MIXING FOR A
MINISERIES OR MOVIE
David Shepherdson, Production Mixer;
Rick Ash, Richard Pryke, Re-recording
Mixers; John Hayward, A.M.P.S.,
Re-recording Mixer
OUTSTANDING CASTING
FOR A MINISERIES, MOVIE
OR SPECIAL
Irene Lamb, Casting
OUTSTANDING COSTUMES
FOR A MINISERIES, MOVIE
OR SPECIAL
Jenny Beavan, Costume Designer;
Anna Ko, Assistant Costume Designer;
Clare Springett, Costume Supervisor
DINNER WITH FRIENDS
2 Nominations!
OUTSTANDING MADE FOR TELEVISION MOVIE
Laura Ziskin Productions
Laura Ziskin, Norman Jewison,
Margo Lion, Daryl Roth,
Executive Producers;
Patrick Markley, Producer
OUTSTANDING MUSIC
COMPOSITION FOR A
MINISERIES, MOVIE OR SPECIAL
(DRAMATIC UNDERSCORE)
Dave Grusin, Music Composer
IN MEMORIAM: NEW YORK CITY,
9/11/01
5 Nominations!
OUTSTANDING NON-FICTION
SPECIAL (INFORMATIONAL)
Brad Grey Pictures, Kummard
Productions in association with HBO Original Programming
Jonathan Liebman, Peter Kunhardt,
Executive Producers; Dyllan McGee,
Supervising Producer, Lisa Heller, Senior
Producer, John Hoffman, Sheila Nevins,
Brad Grey, Producers
OUTSTANDING CINEMATOGRAPHY
FOR NON-FICTION PROGRAMMING
Greg Andracke, Jeb Bergh,
Edward Moriarty, Bob Richman,
Cinematographers
OUTSTANDING PICTURE EDITING FOR NON-FICTION PROGRAMMING
Paula Hendler, Editor
Geof Birtz, Contributing Editor
OUTSTANDING SOUND MIXING FOR NON-FICTION PROGRAMMING
Stuart Stanley, Supervising Sound Editor
OUTSTANDING SOUND MIXING FOR NON-FICTION PROGRAMMING
Larry Rock, Production Mixer;
Ken Hahn, Re-recording Mixer
AMERICA UNDERCOVER
2 Nominations!
OUTSTANDING PICTURE EDITING FOR NON-FICTION PROGRAMMING
(REALITY)
Paula Hendler, Editor
OUTSTANDING NON-FICTION PROGRAM (REALITY)
View Time
Sheila Nevins, Executive Producer;
Felicia Caplen, Julie Anderson,
Supervising Producer, Harry Gantz,
Joe Gantz, Producers/Directors
JOHN LEGUIZAMO'S SEXAHOLIX... A LOVE STORY
OUTSTANDING MULTI-CAMERA PICTURE EDITING FOR A MINISERIES, MOVIE OR SPECIAL
Chad Glinn, Editor

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ATAS,
FOR 93 EMMY® NOMINATIONS

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In an interview with Broadcasting & Cable last week, Zucker emphasized that Lowe will continue on the show “until February, for 16 of the 22 episodes” being produced. But after that, he said, “there is mutual agreement between Warner Bros. and Lowe that he is moving on.”

John Wells Productions and Warner Bros. Television confirmed an original report in Variety of Lowe’s impending departure, which the paper (which is co-owned with B&C) ascribed to a salary dispute. “We regretfully confirm that Rob Lowe will amicably depart The West Wing in March after completing 16 episodes,” the statement said. “We appreciate his numerous contributions to the success of the series and wish him all the best in his future endeavors.”

Observed Zucker, “The West Wing is a true ensemble drama, and we are fortunate to have fine actors that will still be at the White House.” If past is prologue, Zucker is right in assuming that the strong cast can carry the show. The closest parallel is also an NBC/Warner Bros. show: ER has seen the defection of numerous marquee actors (George Clooney, Sherry Stringfield, William H. Macy, Julianna Margulies) while continuing as one of the net’s top draws.

The Lowe story was only one of several that competed for attention at the TV Critics Association tour in Pasadena last week.

Also making the TV columns of the hometown papers was the suggestion that the door to another season of Friends might be open. Zucker suggested that the sitcom might continue, despite previous word that its next and ninth season would be its last. “I don’t want to ever believe that it’s absolutely going to be the end,” he said. “I think it’s most likely the final season, but I wouldn’t 100% rule out [its continuing].”

The show’s producers, on a later panel, were less optimistic. “We’re certainly approaching this as if this is the last season and sort of planning our stories accordingly,” executive producer David Crane told a packed house. Added executive producer Kevin Bright, “If this was not going to be the last season, we would have to know that, like, now because everything is planning towards that, and so it’s not something that can be a last-minute decision.” If that sounded like the door closing again, co-creator Marta Kauffman wouldn’t let it shut: “[It’s] not that we couldn’t come up with another season if that were in front of us, but it does feel a bit like things are coming full circle; our characters are growing up, it may be time. Also, we don’t want to overstay our welcome.”

Elsewhere at the tour, Fox Television Entertainment Group Chairman Sandy Grushow told reporters that the network had succeeded in reducing license fees for new shows coming on the air next season by an average 5%-7% compared with last season. “It is one of the great challenges in our industry” to get more bang out of each production buck, Grushow said. “It doesn’t seem to be enough for most of us, the entire Hollywood creative community, to see the storm clouds forming. I fear that not only is everybody going to have to get drenched, but probably struck by lightning before significant progress is made on that front. But we are pushing back, and we do see ourselves making some progress.”

As an example, he cited upcoming Fox midseason Septuplets, which “will cost considerably less than about any drama I’ve seen come along at Fox in a long time.”
You could be doing so much more with television. All you need is OpenTV. We’re the world’s most experienced company at creating compelling interactive TV experiences. Our knowledge has been used to design reliable and profitable iTV solutions on more than 50 networks and 25 million set-top boxes around the globe. So listen to your TV. We’re just what it’s been waiting for. Learn more at www.opentv.com.
IT'S ONLY BUSINESS
Debt-laden Charter is shopping a package of small-town cable systems (about 10% of its sub base), hoping to raise around $1.9 billion. The systems serve about 600,000 subs and are all outside Charter's major clusters. Daniels & Associates is doing the shopping.

The deal could disappoint investors looking for guidance on system values. The properties are small and scattered, and some need rebuilds. Charter's price is said to be $3,200 or so per sub, which some dismiss as too high. Two years ago, strong suburban and urban clusters were going for $5,000-$6,000 per. If a couple of low-priced rural deals convince investors that cable systems are worth only $3,000, it could further batter cable stocks. Charter was mum on sale details. ...

Cable operator Insight Communications posted a 16% increase in operating cash flow for the second quarter, a big score in any week, much less a recession-battered media market like this one. Nonetheless, Insight's stock dropped 25%, to $9 last week. ...

Other media executives met with similar frustrations. Viacom's stock dipped despite a decent earnings report that showed evidence of a recovering ad market. Revenues rose 2% and operating cash flow by 4%. "I wish you could look us in the eye and read our body language and see how confident we are," said President Mel Karmazin on a conference call with analysts. ...

AT&T Broadband was more in its traditional slack mode, with basic subscribers dropping 2.6% from a year ago and digital-subscriber growth slowing uncomfortably. Cash-flow margins were 22%, or 25% if you exclude certain costs associated with the division's sale to Comcast.

WASHINGTON WATCH
Veteran alcohol-ad critics Frank Wolf (R-Va.) and Lucille Roybal-Allard (D-Calif.) want Energy & Commerce to hold hearings on alcohol ads, particularly for so-called alcopops like Smirnoff Ice. They are recruiting colleagues to sign a letter to that effect to be circulated in the next couple of weeks. ...

The Senate is debating prescription-drug coverage for seniors, but it doesn't appear any provisions affecting prescription-drug ads on TV will be included in a Senate-passed bill. Sen. Debbie Stabenow (D-Mich.) proposed an amendment limiting drug companies' ad tax deductions, but that amendment is unlikely to appear in any Senate bill. ...

Rep. Rick Boucher (D-Va.) wants the FCC to make sure new digital TVs are also compatible with digital cable, he told FCC Chairman Michael Powell in a letter last week. ... There's at least one winner in the war on terrorism: CBS. The network landed President George W. Bush's only interview for the anniversary of Sept. 11. The interview, with CBS's Scott Pelley, will be an hour or more and air on 60 Minutes II.

GET WITH THE PROGRAMS
King World has launched the next two-year renewal cycle (2005-06 and 06-07) for Wheel of Fortune and Jeopardy. A number of ABC O&Os have already re-upped, including WABC-TV in New York, KABC-TV Los Angeles and WLS-TV Chicago. ...

Saturday Night Live's Jimmy Fallon will host MTV Video Music Awards from Radio City Music Hall Aug. 29. ... VH1 unveiled its first new shows under programming whiz Brian Graden. Newlyweds Liza Minnelli and David Gest will star in a reality series, Lisa & David, premiering in October. Documentary series Music Behind Bars, debuting Nov. 1, looks at prison rock bands. In Rock the House, slated for an October debut, a musician redecorates an unsuspecting fan's room. Also on tap are animated sketch comedy Camp Chaos and I Love the 80s, a year-by-year look at the decade. ...

A familiar face will guest-anchor The Early Show on CBS July 29-Aug. 2. Harry Smith, now host of A&E's Biography and co-host for eight years of CBS This Morning, Smith is the latest in a series of guest anchors as the network searches for the next Bryant Gumbel. CBS hopes to have a full-time replacement by fall. ...

NBC's acquisition of Telemundo will revolutionize Hispanic TV, Jim McNamara, president of Telemundo, told TV critics last week. "The synergy will really be evident," he said, "when we broadcast The Olympic Games, The Golden Globes and The Miss Universe Pageant." This year, Telemundo will introduce two new formats—the limited-run novella and original mini-series. ...

Basketball star turned TNT announcer Charles Barkley is joining the CNN roster. Barkley signed a new multi-year deal with TNT that also calls for a weekly stint on CNN's Talkback Live during the basketball season and occasional appearances on other CNN shows. ...

PBS leads the pack in nominations for the 23rd Annual News and Documentary Emmy Awards with 41. Other top nominees were CBS with 26, ABC with 19, and HBO and NBC with 10 apiece. The National Academy of Television Arts and Sciences will also honor Roone Arledge with its first Lifetime Achievement Award.
Clearly unsettling

Clear Channel stock takes a beating after radio chief is moved

By Steve McClellan

Why did Clear Channel remove Randy Michaels as head of its radio division last week? The company didn't supply a clear answer, and Wall Street didn't like it. Market reaction was a severe pounding to an already battered stock.

The decision on Michaels was revealed Monday, July 22, after the markets closed. On Tuesday, the stock closed at $25, down 16.5% and about 60% off its 52-week high of $61.99.

The company tried to address the PR nightmare by issuing its second-quarter earnings last Wednesday, a week earlier than originally planned. The same day, in a teleconference call, it reviewed second-quarter results and addressed what CEO Lowry Mays described as “very negative rumors with no basis whatsoever” circulating about the company.

He stressed first of all that there has been no hanky-panky in the company's financial presentations. Message No. 2: Don’t mistake us for the Rigases—Mays went out of his way to distance Clear Channel from “family companies”—he specifically cited Adelphia—in which management has been accused of looking out for family interests first and the rest of the stockholders second.

Clear Channel President Mark Mays (Lowry's son) addressed but didn't really explain Michaels' shift into a post where he'll evaluate new technologies. Mays credited Michaels with doing a “fantastic job.” He also stressed the “stability” of senior and midlevel management and insisted that the division's management strength will continue to be the general managers who run the Clear Channel stations.

Speculation outside the company was that the flamboyant Michaels didn't fit with the Mayes' more buttoned-down style.

Meanwhile, pro forma revenue dipped 3.5% in the second quarter, to $2.16 billion. Entertainment division revenue fell 14%, to $612 million. But pro forma radio revenue (the company's largest segment) was up 4.3%, to $991 million. Pretax earnings were up less than 1%, to $625 million.

Even so, the stock price regained Thursday only 70 cents of the $5 it lost Tuesday.
Although the struggling AOL Time Warner empire has been marked by disharmony among its units, some of those units are making beautiful music together.

One example is the success of singer Michelle Branch's Maverick Records album The Spirit Room, released last year. Like all albums that sell more than 1 million copies, it has been boosted by significant radio exposure of three of its singles, as well as Branch's extensive touring. However, huge exposure has also come from The WB, where tracks from The Spirit Room have been played on Gilmore Girls, a Warner Bros. TV-produced series seen by an average of 5.2 million viewers per episode last season.

With exposure on a network whose audience skewed 63.5% female in the 2001-02 season, according to media buyer Horizon Media, and had a median age of 31, the youngest among the broadcast networks, Warner Music Group label Maverick couldn't dream up a better promotional platform—especially, considering that, according to the Recording Industry Association of America, the CD-buying public these days skews young and female.

“TV has become the new radio,” said Jennifer Pyken, co-owner of Daisy Music, a company that helps producers make music-programming decisions. Daisy Music currently works on The WB series Smallville and upcoming Birds of Prey, both produced by Tollin/Robbins productions and Warner Bros. TV. With CD sales slumping, she explained, “the record labels realize this is an opportunity, and they’ve set up departments just to service companies like mine. They understand that being played on a TV show drives record sales.”

The Warner Music Group—a vast collection of labels operating under the broad divisions of Warner, Elektra and Atlantic—is the most aggressive in seeking out this kind of television exposure, Pyken noted, adding that The WB is the most enthusiastic about providing it.

“Of course, The WB isn’t the only network that uses major-label pop music within and to promote its programming. Fox’s licensing of They Might Be Giants single “Boss of Me” for the comedy Malcolm in the Middle garnered the artists a Grammy award for best song in a movie or TV show.

Pyken’s Daisy Music—one of several music consultancies that have popped up in Hollywood in recent years—also helps make the pop-music choices for other networks’ shows, such as ABC’s Alias and Fox’s Boston Public.

Still, among the networks, she said, The WB is the most dedi-
He Comes From Outer Space

CURIOSLY ENOUGH, HE'S LANDED IN AN AD ABOUT COPYRIGHT LAW.

The miniature alien you see above is the proud possession of Allee Willis, vintage toy enthusiast. So if you're in the broadcast or cable industry, why should you want to read about an individual like Allee Willis, let alone her tin collectibles? Because Allee is a major supplier of content to your business: she's a songwriter.

At BMI, our job is to manage the songwriter relationship for you.

Every year, we license billions of public performances of musical works from songwriters, composers and publishers. Operating on a non-profit-making basis, we distribute the fees we receive as royalties to Allee and hundreds of thousands like her. Tasks that would otherwise have to be performed by you.

Now, we have no doubt you'd enjoy doing business with someone as creative as Allee. The question is: do you really have the time to do business with 300,000 different Allees?

Managing the songwriter relationship.

© 2002 BMI is a registered trademark of Broadcast Music, Inc.
Music licensing costs for the typical WB hour-long drama are considerable, even when the transaction involves a Warner Bros.-produced show using a tune from a Warner Music Group label. According to Pyken, producers receive up to a 40% discount on royalties by running “ad cards” during the credits at the end of the show. First used by Fox several years ago, ad cards display the name of the artist who sang a particular song, what album the song can be found on, and what label released it.

For the labels, the exposure doesn’t stop there: The WB viewers can log onto the network’s Web site, where virtually every song played in one of the net’s shows ultimately links to an order window on Amazon.com (the online retailer has a wide-ranging marketing agreement with AOL Time Warner). But playing snippets of tunes to enhance the emotional content of series is only a small part of the musical exposure at The WB, which licenses even more pop music to promote and brand itself to its youthful audience. According to Promotions Co-President Bibb, his department’s budget for music licensing is exceeded by only production and media buys.

Working to promote new series even before they’re produced, Bibb, his Co-President Lew Goldstein and music supervisor Richardson license singles for promotional spots that often wind up in the actual series. In 1998, for example, Bibb and Goldstein convinced Dawson’s Creek producer Stupin that the song they had used to promote the launch of the show—Paula Cole’s “I Don’t Want to Wait”—should also be its theme.

“Bob and Lew created an amazing series of promos,” said Stupin. “And, while that was happening, we were looking to replace the main title theme sung by Alanis Morissette, who wouldn’t give us clearance for her song. [Cole’s single] worked perfectly. It brought emotion and power and felt right.”

“I Don’t Want to Wait” was part of Cole’s Warner Bros. release This Fire, which went on to earn a best-album Grammy and double-platinum sales status.

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Still, Bibb said, The WB makes it a point “to work with our own company as much as we can. Warner [Music Group] is excellent about letting us know six months in advance who their priorities are and what bands match our demo and might go well into the various shows.”

Regardless of where the music comes from, producers of The WB’s programming find the network’s audience particularly susceptible to the manipulations of pop vocalists. “When we look at rough cuts, we always look for places where we can enhance the angst the characters are experiencing by putting in a song,” said Paul Stupin, executive producer of Dawson’s Creek. “You can take a scene that’s not working and make it work with good music.”

Music heard on WB programs often comes from a wide variety of labels outside the Warner Music Group. Bob Bibb, co-president of marketing, advertising and promotion for The WB, noted that licensing choices are content decisions made by show producers, who are often employed by outside production companies.

“I get CDs from every record label,” said Joe Davola, executive producer of Smallville and Birds of Prey. “I pick songs based on what’s appropriate. It’s not like we’ve gotten an edict that we’ve got to use Warner [Music Group].”

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Bibb, Ancier, Bibb, Goldstein, and a number of other former and current WB officials developed their acumen for using music to promote and enhance young-adult dramas at Fox, licensing tunes from bands like U2 for such series as Melrose Place in the early 1990s.

With Warner Music Group labels, though, licensing transactions can be conducted much faster, Bibb said. “At Fox, you always winced when you wanted to go in that direction, because you knew it would be a two-week process. Now we might attach music to a promo on Tuesday that feeds out Wednesday.”
Rhapsody in Blue
Music By GEORGE GERSHWIN
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MARILYN BERGMAN | PRESIDENT & CHAIRMAN OF THE BOARD
A new player for Pittsburgh

No longer noncommercial, WQEX(TV) would blend local and syndicated fare

By Steve McClellan

If Diane Sutter has her way, Pittsburgh will have a new independent station on the air by year’s end, the seventh commercial station in the market. The station, she says, will air an eclectic mix of locally produced Pittsburgh-centric programs, syndicated fare and, possibly, repurposed newscasts from a competitor in the market.

Sutter is president of Shooting Star Inc., which intends to convert noncommercial WQEX(TV) into an ad-supported outlet. After a six-year battle, the FCC agreed to de-reserve the station, which is owned by WQED(TV), another noncom in the market, and allow WQED to sell it to Shooting Star for $20 million.

To make the deal happen, the FCC also agreed to waive its general rule that de-reserved channels must be opened to competing applications. Since the FCC concluded that WQED was selling the station to dig itself out of a financial hole and fund the digital transition, the de-reservation and waiver of the rule went hand in hand.

Sutter, a Pittsburgh native, sees a niche opportunity in the market for a station to “highlight some of the things that never get on TV about the community and the city.” She envisions local shows that are both entertainment-oriented and informational.

There’s strong interest on the part of syndicators. Asked whether many distributors had been in touch yet, Sutter replied, “Yes? They’ve been in touch for the last year. The frequency has picked up very recently. They were among the first to offer their congratulations” after the recent FCC ruling gave Shooting Star the go-ahead to buy WQEX.

There’s a lot of syndicated fare to choose from, she says, from classic shows like Perry Mason and Deep Space Nine to first-run programming. Sutter says the new schedule will include both classic and first-run shows.

She hopes strike a deal with another TV operator in the market (both CBS and Sinclair run duopolies there; Cox and Hearst operate single outlets) to repurpose their news. “There’s lots of new product in the market. If you’re not home when it airs, you miss it.”

Sutter plans to hire a full-time staff of 25 to 30, plus part-timers and freelancers for specific projects. She’s currently based in Sherman Oaks, Calif., but says she’ll be spending most of her time in Pittsburgh as plans for the new station get under way.

Earlier in her career, the 51-year-old Sutter spent 15 years in the Pittsburgh radio market, including heading WWSW-AM-FM, then owned by Shamrock Broadcasting, the Disney-family broadcasting company.

Sutter also ran Shamrock’s TV division as president. Her last role there was to sell off Shamrock’s TV stations after Disney bought ABC. She ended up acquiring one of them herself: KTAB-TV Abilene, Texas, which she sold in 1999.

WQEX needs new studio facilities; as a WQE D satellite, it hasn’t had its own in about five years. It does have must-carry protection on Pittsburgh’s cable, covering about 81% of the market.

Sutter’s deal to buy the station was opposed by local citizens and independent advocates for public broadcasting, urging the FCC to solicit applications for Ch. 16’s license from other public-station operators. They have 30 days to appeal the FCC’s decision.

The FCC ruling said the Corporation for Public Broadcasting and Pennsylvania Public Television Network Commission, among others, urged the FCC to allow the sale. Sutter’s agreement to buy the station was set to expire Dec. 31.

Two earlier deals to spin off WQEX fell through. A plan to sell to a commercial owner was rejected by the FCC six years ago. A 1999 attempt to turn it over to religious broadcasters in a three-way swap with Paxson Communications fell apart after many in Congress attacked accompanying FCC guidelines for operation of noncommercial stations by religious broadcasters. ■

—Additional reporting by John Eggerton
Headline News fixes the fix

CNN's network tweaks year-old format that has so far failed to wow viewers

By Allison Romano

Sometimes, a year isn't long enough. After its ballyhooed relaunch last August, CNN's Headline News looks flashier and skews a little younger, but its household ratings remain small. So the CNN spin-off will celebrate its Aug. 6 re-birth day with a slightly newer look, to be unveiled Aug. 4.

The box in the upper right of the screen where the anchors speak and the video rolls will be 14% larger. Content of the graphics on the left and bottom will be remixed (less weather, more general and financial news). Irreverent factoids, which disappeared for a while, will return.

And, over the next two months, the majority of dayparts will be live; currently, 12 hours on weekdays are live.

"The short, small screen [for anchors and video] was not working for anybody, and, as a result, some other elements weren't working," said Headline News Executive Vice President and General Manager Rolando Santos, former head of CNN en Español. "This is not 'We messed up and have to fix it.' The basic information and style of writing are working well."

The Aug. 6, 2001, relaunch didn't energize Headline News' household ratings. The network is recording the same 0.2 rating it did before. (The new look has averaged a 0.3 partly because of heavy viewership in the months immediately after 9/11.)

"They are in more homes than Fox News and MSNBC, but it's not personality-driven or longer-form programming," said Horizon Media's head of research Brad Adgate. "You go in for news, and you go out."

Headline's audience may be small, but CNN execs say its demographics are encouraging. Delivery to the 18-34 demo is up 62%, to 18-49 up 69%. With news viewing surging since Sept. 11, Fox News, CNN and MSNBC have seen similar gains.

The goal of the relaunch "was to put our arms around a younger demo," says former chief Teya Ryan, who crafted the new design before taking over as CNN general manager in February.

"It takes a while to turn a ship around," says media buyer Tom DeCabia, executive vice president, AdvanswersNY. "Headline News is never going to be a blockbuster must-buy, but it's a good, solid performer."

It lands on many media plans, in part because it's sold in tandem with CNN.

Headline News, created in 1982 and now seen in 82.5 million homes, relaunched with a flashier look, a faster pace and more live feeds. Viewer reaction has been mixed. TV critics roasted it.

Whereas CNN is sometimes poked for being staid, Headline News tries to be a little quirky. A recent July day featured a host of Harley Davidson motorcycle stories, and Aug. 8 is dedicated to magicians.

After cult-favorite anchor Lynn Russell stepped down in May 2001, Headline News hired former NYPD Blue star Andrea Thompson, whose only journalism experience was a brief stint in local news in New Mexico. The network weathered a flurry of criticism over her plum prime time anchor slot, which she occupied 'til March.
Sharpton sues HBO for $1B

Civil-rights activist claims pay-TV net defamed him in airing 19-year-old FBI tape

By Allison Romano

T he fiery Rev. Al Sharpton has a new billion-dollar target: pay-television giant Home Box Office. He filed a $1 billion defamation lawsuit in New York last week over HBO's airing portions of a 19-year-old FBI surveillance videotape of him discussing a cocaine deal with an undercover FBI agent.

HBO played the Sharpton tape as part of a Real Sports With Bryant Gumbel story investigating former mobster Michael Franzese and his connections to sports corruption in the 1970s and 1980s.

Boxing promoter Don King is the link between Franzese, a former Colombo family captain, and civil-rights activist Sharpton. Franzese alleges that a South American drug dealer looking to launder money through boxing promotions approached him. Franzese says Sharpton was to arrange a meeting between the dealer and King.

The drug dealer was actually an undercover FBI agent, and the tape was part of an FBI investigation into boxing corruption. Sharpton was never charged with any crimes.

HBO Sports spokesman Ray Stallone dismisses the suit as "so silly that it is unworthy of comment." AOL Time Warner, HBO's corporate parent; Real Sports; correspondent Bernard Goldberg; and Franzese are also named as defendants.

Sharpton claims HBO painted a distorted picture by airing only portions of the tape. He contends a second tape exists that exonerates him of any suspicions. His lawyer, Michael A. Hardy, says HBO casts his client in a "false light and [that] is the basis for our defamation lawsuit."

HBO did give Sharpton the opportunity to respond to the tape. In an on-camera interview with Goldberg, Sharpton calls the tape a "total attempt to set up and criminalize people."

Sharpton claims the tapes were leaked to scuttle possible presidential ambitions.

The second tape so far hasn't surfaced in public. HBO says it "would welcome any chance to see it."

Ticker embedded in news

Most news nets have turned to the crawl as a multitasking tool

By Allison Romano

W atchers of cable news networks have become accustomed to the headline crawl as a permanent fixture. As breaking stories wane, though, the crawl is changing.

CNN recently revamped its ticker, adding moving graphics and dividing headlines into subjects, such as Health and Breaking News. "Organization and focus was the goal," said CNN Executive Vice President and General Manager Teya Ryan. "The ticker is about adding news value."

MSNBC dropped the ticker from prime time on July 15, the day it launched its new evening talk block headlined by Phil Donahue. "There are no breaking-news developments of the nature to justify the crawl," said a spokesman. Instead, MSNBC gives live news updates every 30 minutes. If big news breaks, the ticker could easily return.

Top-rated Fox News, however, isn't changing a thing. Its crawl still runs most of the day.

The ticker has become part of news-viewing habits, says Kathryn Thomas, associate director for media firm Bcom3's Starcom Entertainment. "It's a nice way to digest news bits and feel like you're in the know."

News crawls popped up on Fox News, CNN, MSNBC, CNBC and Headline News and most broadcast nets on Sept. 11. The ticker was not a radical new element; Bloomberg News and Headline News had been running a news stream for years.

Entertainment networks have caught the ticker bug, too. E!, VH1 and Oxygen use the crawl to hype upcoming shows or give extra information on a program.

Headline News Executive Vice President and General Manager Rolando Santos remembers removing a ticker in the early '90s because viewers hated it. Then, strangely, the finicky viewers wanted it back. "Everything takes time to get used to," he said. "We get very few complaints about the ticker these days."
**TOP 25 SHOWS**

<table>
<thead>
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<th>Rank</th>
<th>Program</th>
<th>HH</th>
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<tbody>
<tr>
<td>1</td>
<td>Wheel of Fortune</td>
<td>7.7</td>
<td>NA</td>
</tr>
<tr>
<td>2</td>
<td>Jeopardy</td>
<td>6.7</td>
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</tr>
<tr>
<td>3</td>
<td>Friends</td>
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<td>4</td>
<td>Seinfeld</td>
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<td>5</td>
<td>Oprah Winfrey Show</td>
<td>5.2</td>
<td>5.3</td>
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<tr>
<td>6</td>
<td>Everybody Loves Raymond</td>
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<tr>
<td>7</td>
<td>Judge Judy</td>
<td>5.0</td>
<td>7.3</td>
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<tr>
<td>8</td>
<td>Entertainment Tonight</td>
<td>4.9</td>
<td>5.0</td>
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<tr>
<td>9</td>
<td>Stargate -Vampires Slayer</td>
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<tr>
<td>10</td>
<td>Wheel of Fortune (wknd)</td>
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<tr>
<td>11</td>
<td>Maury</td>
<td>3.3</td>
<td>3.5</td>
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<tr>
<td>12</td>
<td>Live With Regis and Kelly</td>
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<td>NA</td>
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<td>13</td>
<td>Home Improvement</td>
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<tr>
<td>14</td>
<td>King of the Hill</td>
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<td>3.5</td>
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<tr>
<td>15</td>
<td>Judge Joe Brown</td>
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<td>16</td>
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<td>3.1</td>
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<td>The Practice</td>
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<td>26</td>
<td>Extra</td>
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<tr>
<td>27</td>
<td>Cops</td>
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<td>The X-Files</td>
<td>2.3</td>
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<tr>
<td>2</td>
<td>Andromeda</td>
<td>2.1</td>
<td>2.1</td>
</tr>
<tr>
<td>3</td>
<td>Buffy the Vampire Slayer</td>
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<tr>
<td>4</td>
<td>Stargate SG-1</td>
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<tr>
<td>5</td>
<td>Maximum Exposure</td>
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According to Nielsen Media Research Syndication Service Ranking Report July 8-14, 2002

**Improving on the best**

King World has kicked off the next two-year renewal cycle for the top two syndicated game shows, Wheel of Fortune and Jeopardy. ABC O&Os and Scripps Howard Broadcasting outlets, covering more than 24% of the U.S., have already re-upped for that cycle (2005-06 and 06-07).


According to Joe DiSalvo, president, domestic television sales, King World Productions, the terms remain the same for the next renewal cycle, although he expects increases in the cash license fees. That shouldn’t come as a surprise for shows that have been No. 1 and No. 2 in syndication since the 1980s. “They’ve really become a part of the stations’ fabric where they air,” said DiSalvo, adding that his sales team will be blanketing the country over the next several months.

Meanwhile, look for more fine-tuning of the Wheel format in the coming season, its 20th. Harry Friedman, executive producer of both, reports that a new “mystery round” is being added this fall. In it, the wheel will have two mystery wedges. When a contestant lands on one of them, he or she has a decision to make: Take the dollar value on the wedge for each consonant in the puzzle or take what’s on the other side of the wedge. One of the mystery wedges has a new car; the other indicates that the player goes “bankrupt,” forfeiting winnings in the game up to that point.

Jeopardy starts its 19th season in the fall, the first full season when all the dollar values of the questions have been doubled, a change made in the middle of the current season.

“The thing that we always keep in mind with both shows is that it’s okay to change the show but we never change the game,” says Friedman, “because that’s really the heart and soul of the show.”

—Steve McClellan

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**Congratulations!**

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**Including:**

**Malcolm in the Middle**

**Jane Kaczmarek** Lead Actress In A Comedy Series

**Bryan Cranston** Supporting Actor In A Comedy Series

**Jeff Melman** Directing In A Comedy Series

**Malcolm in the Middle**

**20th Anniversary**

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**Congratulations!**
Programming

BroadcastWatch

Compiled by Kenneth Ray

JULY 15-21 Broadcast network prime time ratings according to Nielsen Media Research

<table>
<thead>
<tr>
<th>Day</th>
<th>Network</th>
<th>Time</th>
<th>Show</th>
<th>Network</th>
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<td>Sunday</td>
<td>abc</td>
<td>8:00</td>
<td>10.</td>
<td>Mrs. Doubtfire</td>
<td>8:00</td>
<td>10.</td>
<td>Friends</td>
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<td>10.</td>
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<td>Monday</td>
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<td>8:00</td>
<td>10.</td>
<td>25.</td>
<td>24: The Truth</td>
<td>8:00</td>
<td>10.</td>
<td>Free Spirit</td>
<td>8:00</td>
</tr>
<tr>
<td>NBC</td>
<td>8:30</td>
<td>10.</td>
<td>3.</td>
<td>Challenge</td>
<td>8:30</td>
<td>10.</td>
<td>American Gothic</td>
<td>8:30</td>
<td>10.</td>
</tr>
<tr>
<td>Tuesday</td>
<td>PAX TV</td>
<td>8:00</td>
<td>10.</td>
<td>10. Fox Movie Special—Waltzing</td>
<td>8:00</td>
<td>10.</td>
<td>Fox Movie Special—Happy Gilmore</td>
<td>8:00</td>
<td>10.</td>
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<tr>
<td>PAX TV</td>
<td>8:30</td>
<td>10.</td>
<td>46.</td>
<td>The Fall</td>
<td>8:30</td>
<td>10.</td>
<td>The Simpsons</td>
<td>8:30</td>
<td>10.</td>
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<tr>
<td>Wednesday</td>
<td>UPN</td>
<td>8:00</td>
<td>10.</td>
<td>10. Diagnosis Murder</td>
<td>8:00</td>
<td>10.</td>
<td>Diagnosis Murder</td>
<td>8:00</td>
<td>10.</td>
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<tr>
<td>UPN</td>
<td>8:30</td>
<td>10.</td>
<td>5.</td>
<td>Charmed</td>
<td>8:30</td>
<td>10.</td>
<td>Charmed</td>
<td>8:30</td>
<td>10.</td>
</tr>
<tr>
<td>Thursday</td>
<td>ABC</td>
<td>8:00</td>
<td>10.</td>
<td>10. One on One</td>
<td>8:00</td>
<td>10.</td>
<td>One on One</td>
<td>8:00</td>
<td>10.</td>
</tr>
<tr>
<td>Friday</td>
<td>NBC</td>
<td>8:00</td>
<td>10.</td>
<td>10. The X-Files</td>
<td>8:00</td>
<td>10.</td>
<td>The X-Files</td>
<td>8:00</td>
<td>10.</td>
</tr>
<tr>
<td>NBC</td>
<td>8:30</td>
<td>10.</td>
<td>49.</td>
<td>Roundhouse</td>
<td>8:30</td>
<td>10.</td>
<td>Roundhouse</td>
<td>8:30</td>
<td>10.</td>
</tr>
<tr>
<td>Saturday</td>
<td>Fox</td>
<td>8:00</td>
<td>10.</td>
<td>10. Drama Desk</td>
<td>8:00</td>
<td>10.</td>
<td>Drama Desk</td>
<td>8:00</td>
<td>10.</td>
</tr>
<tr>
<td>Fox</td>
<td>8:30</td>
<td>10.</td>
<td>57.</td>
<td>Medical Center</td>
<td>8:30</td>
<td>10.</td>
<td>Medical Center</td>
<td>8:30</td>
<td>10.</td>
</tr>
<tr>
<td>Sunday</td>
<td>CBS</td>
<td>8:00</td>
<td>10.</td>
<td>10. The Drew Carey Show</td>
<td>8:00</td>
<td>10.</td>
<td>The Drew Carey Show</td>
<td>8:00</td>
<td>10.</td>
</tr>
<tr>
<td>CBS</td>
<td>8:30</td>
<td>10.</td>
<td>52.</td>
<td>The Nanny</td>
<td>8:30</td>
<td>10.</td>
<td>The Nanny</td>
<td>8:30</td>
<td>10.</td>
</tr>
</tbody>
</table>

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE
- TOP TEN shows of the week are numbered in red
- TV UNIVERSE ESTIMATED AT 105.5 MILLION HOUSEHOLDS
- ONE RATING POINT IS EQUAL TO 1,055,000 TV HOUSEHOLDS
- YELLOW TINT IS WINNER OF TIME SLOT
- RATINGS SHOWN FOR PROGRAMS MORE THAN 15 MINUTES IN LENGTH
- SOURCES: NIELSEN MEDIA RESEARCH, CAS RESEARCH

28 Broadcasting & Cable / 7-29-02
**Focus Springfield-Holyoke**

**THE MARKET**

| DMA rank | 105 |
| Population | 681,000 |
| TV homes | 258,000 |
| Income per capita | $16,892 |
| TV revenue rank | 112 |
| TV revenue | $28,500,000 |

**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>22</td>
<td>NBC</td>
<td>LIN TV</td>
</tr>
<tr>
<td>2</td>
<td>40</td>
<td>ABC</td>
<td>Sinclair</td>
</tr>
</tbody>
</table>

*May 2002, total households, 6 a.m. - 2 a.m., Sun.-Sat.

**CABLE/DBS**

| Cable subscribers (HH) | 215,900 |
| Cable penetration | 85% |
| ADS subscribers (HH)** | Not available |
| ADS penetration | Not available |
| DBS carriage of local TV? | No |

**WHAT'S NO. 1**

| Syndicated show | Rating/Share*** |
| Wheel of Fortune (WWLP) | 11/23 |
| Network show | 21/40 |
| Evening newscast | 13/31 |
| Late newscast | 10/33 |

**TV healthier than local economy**

The Springfield-Holyoke, Mass., market is down the turnpike from Boston and just up the road from Hartford, Conn., with which it shares an airport and some signal overlap. But where the much larger Boston and Hartford markets have several TV stations apiece and all the networks, Springfield-Holyoke has just two full-power commercial stations: LIN's WWLP(TV) and Sinclair's WGGB-TV. Both are older stations; WWLP is the nation's oldest operating UHF, celebrating 50 years on the air next year.

Hartford stations come into the market over the air and via cable, but the markets are clearly distinct, and the Hartford stations don't take ad dollars from the Springfield-Holyoke market, say local executives.

The market has extremely high cable penetration: 85%. According to WWLP General Manager Bill Pepin, that's at least partly a function of Northeast urban congestion. "Here, if you run a cable down the street, you can connect 30 homes. In Iowa, you run a cable down the street, you might connect two homes."

The television economy may be healthier than the local economy overall. The 2000 census showed the poverty rate for Springfield and Holyoke to be nearly three times the state average and more than twice the national average. Median family income dropped over the past decade in much of the market.

WWLP leads the market, with nearly $15 million in 2001 revenue, with WGGB-TV a bit behind at $13.6 million. Data from BIA Financial shows that the market dropped just under 9% from the record $31.5 million in revenue for 2000 to $28.5 million in 2001. BIA predicts steady, single-digit revenue growth for the next few years, even as the market experiences a steady decline in population. "In markets around this size," Pepin notes, "a little shift in population can make a real difference. Twenty years ago, we were [DMA] No. 93."

—Dan Trigoboff

---

**HATCHETT RULES HOUSTON!**

JUDGE HATCHETT Delivers Impressive Results on KHWB at 2:00pm!

JUDGE HATCHETT

The Judge America's Watching!

**Household Rating!**

2.1

+11% over "Ananda" lead-in!

+24% vs Year Ago!

Source: NSI, WRAP Overnights; HH ng., 7/15-7/19/02; Lead-in=program avg; Year Ago=July '01 Sweep

[CTDTVCOM]
Washington

Flag’s flying on Capitol Hill

Hollings, Tauzin, Dingell ask Powell to come up with rules for copy-protection technology

By Paige Albinia

House and Senate leaders last week asked FCC Chairman Michael Powell to write up rules governing the “broadcast-flag” digital copy-protection technology. Such technology, they argue, will spur programmers to start delivering high-quality digital fare to TV audiences, who will start buying DTV sets, which will drive widespread adoption of the new TV system.

“Given the central importance of broadcast content protection in expediting the digital television transition, it is imperative that the FCC quickly arrive at a final resolution and implementation,” wrote Sen. Fritz Hollings (D-S.C.), chairman of the Senate Commerce Committee, to Powell. House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) and ranking member John Dingell (D-Mich.) sent him a similar letter. Both letters emphasized allowing the views of all interested parties to be heard, which gave the flag’s opponents some cover by allowing them to praise the spirit of a free and open exchange of ideas. The FCC has yet to respond to the request.

Both letters asked the FCC to work on rules for implementing the flag, which would mark digital programming so that it could not be widely copied and distributed over the Internet.

Andy Setos, chief engineer at News Corp., was instrumental in developing the technology; News Corp. and Walt Disney Corp. are big backers. “We strongly support the FCC process and are looking forward to working with the commission in resolving any outstanding issues that may impede the swift adoption of the broadcast-flag standard,” said Peter Chernin, president and chief operating officer of News Corp.

The relevant industries have been working on a compromise agreement that would allow development of the flag. They have reached broad consensus but remain at odds over the details. The stalemate prompted the lawmakers to enlist the FCC.

There are still other players, however, that aren’t sure the flag is the way to go. Not all consumer electronics manufacturers, for example, wholly embrace the idea, saying it may limit their ability to develop new technologies. And many software and technology companies are not enthusiastic. They say installing copy-protection technology in computers could significantly slow processing time, compromising one of their biggest selling points.

The movie studios and broadcast networks, however, are pressing to be able to raise the flag as soon as possible. They say that, without it or something like it, they will not be able to deliver digital content to over-the-air television for fear of widespread copying.

Consumer electronics manufacturers chose their words carefully, emphasizing that bringing the issue to the FCC should allow more consumer voices to be heard in the process. Some manufacturers felt that they were shut out of both the interindustry discussion group on the broadcast flag and the industry roundtable discussions with Tauzin and other top House lawmakers.

“We are pleased these lawmakers have publicly recognized the important consumer interest in these FCC proceedings and have underscored the need for the commission to address the public interest in these issues,” said Gary Shapiro, president of the Home Recording Rights Coalition, who also is president of the Consumer Electronics Association.

Though supporting introduction of DTV legislation, Rep. Ed Markey (D-Mass.), ranking member on the House Telecommunications and Internet Subcommittee, was following his own drummer last week. He, too, sent a letter to Powell about new DTV rules. Markey wants the commission to require that TV manufacturers include digital tuners in new sets.

Markey has been focused on that issue since 1997. He proposed a DTV-tuner amendment to the Balanced Budget Act of 1997, part of which legislated the return of broadcasters’ analog spectrum to the federal government. The amendment was not adopted, but he has remained undeterred.

He also wants the FCC to finish reviews of cable operators’ DTV carriage obligations and of cable-equipment compatibility and interoperability with digital TVs. He asked for a response from the FCC by Aug. 1.
FTC SAYS NO TO LIBERTY
Looks like Liberty Media won't get to buy more AOL Time Warner stock or exercise control over the stock it has.
In a 5-0 decision, the Federal Trade Commission has rejected Liberty's request that it be disentangled from conditions put on the merger of Time Warner and Turner in 1996 now that Liberty is an independent company (it was spun off from AT&T in August 2001).
Those conditions required Liberty to put into a separate company the AOL Time Warner stock it received as part of the merger. Only that company could vote the shares or acquire more, both of which Liberty wanted the ability to do.
Liberty Chairman John Malone has been making noise about trying to secure a voice in AOL's management, angling for a board seat.
Liberty had been included because the FTC feared that the horizontal and vertical alliances among Turner, Time Warner and TCI, which then owned both Liberty and a piece of Time Warner, would "restrict competition among cable programmers." Liberty contended the split-off represented a "change of fact."
The commission said that, for any change in the order based on a change in fact, Liberty would have to demonstrate both that TCI and Liberty had severed their ties (which the FTC accepted on its face) and that it has "a present intention not to reenter that market." The FTC was not convinced of the latter.
Plus, the FTC said, there was no reason to believe its vertical-integration concerns about Liberty had changed.
Mike Erickson, VP, investor relations for Liberty, responded, "We are evaluating the FTC's decision to determine what the next steps might be." According to the FTC competition bureau, those steps could include appealing the decision or filing a new petition, without prejudice, containing additional supporting arguments.

ADELSTEIN ADVANCES
Would-be FCC Commissioner Jonathan Adelstein took a step, but only a step, closer to confirmation last Tuesday when the Senate Commerce Committee approved his nomination in an off-the-floor meeting. That nomination will now go before the full Senate for a vote, although Sen. John McCain (R-Ariz.) is still blocking all nominations until Democrat Ellen Weintraub is confirmed to a seat on the Federal Election Commission.
Senate Majority Leader Tom Daschle (D-S.D.) wants to get the nominations approved individually, which means he first has to line up 60 votes to trump a McCain filibuster.

OVERBUILDER OVERVIEW
Sens. Herb Kohl (D-Wis.) and Mike Dewine (R-Ohio) want to know whether cable overbuilders have an effect on keeping prices down and customer service up in markets where they are competitive with traditional cable. "The [cable-TV] marketplace has experienced increased consolidation in recent years, with the pending merger of Comcast and AT&T Broadband being only the most recent example," wrote Kohl and Dewine in a letter to David Walker, comptroller general of the General Accounting Office. "Moreover, cable television rates continue to rise at about triple the rate of inflation since 1996. We are concerned about the competitive implications of this continued consolidation in the ... marketplace." Chairman and ranking member, respectively, of the Senate Antitrust Subcommittee, Kohl and Dewine want GAO to look at the "effect of presence of cable overbuilders on cable rates and quality of service offerings, Internet broadband services and local telephone competition."

ECHOSTAR ON THE CLOCK
The FCC has restarted the countdown on its review of the EchoStar/DirecTV merger. The commission stopped the clock March 6 while it gathered documents from the parties, but, it says, the "applicants have substantially complied with our request." The FCC also found "without merit" complaints by the National Association of Broad-casters and the National Rural Telecommunications Cooperative, both of which oppose the merger. Those organizations raised several objections about the process by which the FCC was collecting documents from EchoStar and DirecTV. The FCC is now due to complete its review by Nov. 1.

RTNDA PUSHES FOR CAMERAS IN COURT
The news organizations wanted to cover State v. Tulloch, a high-profile case in which two Vermont teenagers were accused of murdering two Dartmouth professors. Although the case was eventually pleaded out, the news organizations still want the New Hampshire Supreme Court to address their concerns about restrictions on television and still cameras in the Grafton County Superior Court.
RTNDA wants the court to "limit the exercise of such unlimited discretion by the judge and to recognize the presumptive right of the press to report on courtroom proceedings through still photography and audio/video, absent a specific and compelling interest that outweighs the public's right to know."

Washington

RegulationWatch
BY JOHN EGGERTON
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**Changing Hands**

**TVs**
WRGT-TV Dayton, Ohio  
Price: $14.655 million  
Buyer: Sinclair Broadcast Group Inc.  
(David D. Smith, president/CEO); No. 11 station group has more than 60 other stations  
**Seller:** Cunningham Broadcasting Corp. (Eddy Edwards, president)  
Facilities: Ch. 45; 5,000 kW, ant. 1,171 ft.  
Affiliation: Fox

**Combos**
**WDXE-FM and WDXE(AM)**  
Lawrenceburg, Tenn.  
Price: $3.6 million  
Buyer: Daystar Television Network (Marcus Lamb, president/CEO)  
**Seller:** Norman TV LLC (Cyril Miller, managing member)  
Facilities: Ch. 46; 150 kW, ant. 558 ft.  
Affiliation: Not available

**FM s**
**KPUP-FM (CP)** Amargosa Valley, Nev.  
Price: $3.1 million  
Buyer: Sky Media LLC (Chris Devine, managing member); no other broadcast interests  
**Seller:** Argos Broadcasting LLC (Todd P. Robinson, sole member)  
Facilities: 101.1 MHz, 6 kW, ant. 328 ft.  
Format: cp

**KCKY(AM)** Coolidge, Ariz.  
Price: $130,000

**NEW FM (CP)** Nassawadox, Va.  
Price: $80,000  
Buyer: CSN International (Charles Smith, president); owns 20 other stations, none in this market  
**Seller:** Nassawadox FM Inc. (William Lacy, president)  
Facilities: 90.1 MHz, 25 kW, ant. 436 ft.  
Format: cp

**KTR-FM (CP)** Chester, Calif.  
Buyer: Sierra Radio Inc. (Gary Katz, president/director); no other broadcast interests  
**Seller:** Tom Huth; will receive a payment equal to 51% of expenses occurred in acquisition construction of the CP and will be 49% owner in Sierra Radio; Katz Investments will be primary shareholder with 51%  
Facilities: 99.7 MHz, 430 W, ant. 968 ft.  
Format: cp

**AM s**
**KCRY(AM)** Coolidge, Ariz.  
Price: $130,000

**CLEAR CHANNEL**
has acquired  
**KNEA-AM/KKEY-FM**  
Jonesboro, Arkansas  
from  
**WILLIAM H. POLLACK**  
Pollack Broadcasting, LLC  
for  
$2,000,000

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

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

---

*Information provided by BIA Financial Networks' Chantilly, Va. www.bia.com*
RealNetworks launches Helix

Streaming platform is designed to give content owners more outlets, cost flexibility

By Ken Kerschbaumer

RealNetworks introduced its Helix streaming-media platform, a set of services and products intended to facilitate migration of streaming media to more devices while lowering streaming costs for content owners.

The primary features of Helix are the creation of a new “community,” which allows product developers access to open source code, and a Helix Universal server that allows storage of 55 different types of streaming media on one server.

RealNetworks and Microsoft are racing for supremacy in streaming-media format, and Real’s move may change the race by shifting the competition off the consumer’s PC and into the backroom environment of servers.

“We’ve always felt that the battle over Internet delivery is not waged on the PC but on the server level, because that’s where you get the people making the technology decisions in the media companies to pay attention about how to stay flexible and scale,” says RealNetworks President and COO Larry Jacobson. “This answers those needs.”

For major media companies looking to reach as many eyeballs as possible, encoding for more than one format has meant more servers and more staff. Real believes its Universal server allays those cost concerns.

“Content owners have a lot to gain with Helix,” says Jacobson. “With the Universal platform, they don’t need redundant systems to reach the media players out there.”

RealNetworks CEO Rob Glaser noted at the press conference unveiling the system that there is a proliferation of Internet-related devices and that the growing number of protocols, formats and devices has become unmanageable. “If the industry didn’t create a strategy for coalescing around this stuff,” he said, “then we would slow the growth of the industry and impede progress.”

The community aspect of Helix is designed to allow companies and individual developers to access and license the platform’s source code. That will allow them to build Helix-enabled encoders, servers and client products for use with a potentially wide variety of products. Cellular phones, cable set-top boxes, personal video recorders and other devices could all incorporate the Helix player, allowing users to play streaming content in any format they choose.

A number of device companies, large and small, have approached RealNetworks about integrating RealPlayer consumer products, according to Dan Sheeran, RealNetworks vice president, media systems marketing. In the past, the companies would negotiate and work out a relationship, which complicated the process.

“What we wanted instead was a model where companies could more easily add support for our technology to their device.

Unveiling Helix in San Francisco last week, RealNetworks CEO Rob Glaser said it was a response to the unmanageable proliferation of protocols, formats and devices.
The hi-def Chronicle

WCVB-TV ramps up for HD production with Sony, Panasonic, Ikegami gear

By Ken Kerschbaumer

WCVB-TV Boston is beginning the move to HD production, its first step toward leaving NTSC behind.

“We’re trying to get out of the NTSC game. We have an SDI facility, except for the tape machines,” says Director of Engineering Mike Keller. “Repair costs were ramping up, and repair parts were pushing $250,000 a year.”

The backbone of the move is Sony’s DVCAM 25-Mb/s tape decks, Panasonic DVCPRO100 tape decks and Ikegami cameras. The station has relied on analog Betacam since the mid-1980s, and the recent purchases, which total more than 150 pieces, were picked primarily because the engineering staff is comfortable with the quality of Sony’s DVCAM format. The Hearst-Argyle station ponied up more than $1.4 million for its DVCAM gear, the largest DVCAM sale to date.

A number of VTRs will be used at the station: the DSR-2000, DSR-1600, DSR-50, DSR-25, DSR-70 and DSR-1500. Two years ago, Keller says, the DVCAM 25-Mb/s lineup wasn’t wide enough to make it easy to upgrade across the facility. That is no longer the case.

“I don’t have to teach people how to operate new types of VTRs; I can match them to the task,” he adds. “And that’s very attractive for a facility-wide upgrade.”

The DVCAM commitment is complemented with 24 new Ikegami cameras, 21 ENG cameras and three HD units. Panasonic DVCPRO 100 decks will be used with the HD cameras.

For HD use, Panasonic’s DVCPRO100 won the day. “We can attach 720p or 1080i cameras to the decks,” he says, citing the importance of flexibility for the ABC affiliate.

But it was the low cost of the DVCPRO tape that weighed most heavily.

“We shot six Chronicle episodes in HD with DVCPRO and were amazed at how it looked,” he says. “And the tape costs were almost the same as the DVCAM tape.”

The station looked at the Sony DVCAM cameras before selecting the Ikegami version. Keller says, while the Sony cameras yield beautiful pictures, he was concerned that they weren’t rugged enough for the WCVB-TV news environment. The Ikegami cameras have the same controls for the HD version and the DVCAM version, making them much more user-friendly.

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minute can be worth millions, you don’t have a minute to spare. That’s where Harris, the leader in can help. Our Media Asset and Content Management systems offer scalable solutions to turn a legion

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PANASONIC GOES FOR A RIDE
Panasonic’s AJ-HDC27 VariCam variable-frame HD camera was used to acquire source footage for a 60-second national television commercial for Ford Motor Co. Commissioned by J. Walter Thompson, the spot was completed by Image G, Hollywood, and Luminary Films, Detroit. The AJ-HDC27 VariCam captures 24-frame progressive-scan images and offers frame rates from 4 to 60 frames per second.

“High-definition was the correct medium for us: The entire project was a digital composite, and we needed control over every element,” said Director Thomas Barron. “Production expediency dictated the immediacy of HD, which allowed us to build the composite and pull the commercial together seamlessly and also ensured getting a timely response from the client.”

UNIVISION PICKS AVID
Univision’s KMEX-TV Los Angeles has made a major investment in Avid, purchasing an Avid Unity for News media network, four NewsCutter Effects editing systems, a Media Browse journalist video-editing server system, a ControlAir automation-assist system and two AirSpace video servers. The systems will connect to an existing Avid iNews newsroom computer system to help the news team deliver a newscast from a single, integrated technological environment once material is ingested.

PATHFIRE FLIPS FOR TELESTREAM
Gateway provider Pathfire will integrate Telestream’s Flip technology into its Digital Media Gateway (DMG) platform in an effort to make it easier for broadcasters to transfer metadata alongside the video and audio portions of the content.

Pathfire Broadcast General Manager John Wilson says the company views Telestream as one of the leading companies solving interoperability issues between incompatible broadcast systems. “With the integration of Telestream Flip technology into the DMG,” he said, “broadcasters will be able to take advantage of true digital-to-digital file-transfer capabilities for higher-quality, faster file transfers than they can achieve using analog or real-time file-transfer techniques.” In Telestream Flip software, modular XML-based architecture facilitates media and metadata exchange between devices via plug-in modules.

LIBERATE TO ACQUIRE SIGMA SYSTEMS GROUP
Interactive television company Liberate Technologies has signed an agreement to acquire Sigma Systems Group, a provider of service-management systems for the cable industry, for approximately $62 million in cash.

WCAX TAPS RADAMEC
WCAX-TV Burlington, Vt., has purchased two Radamec RP2A pedestals and three HK 436 pan/tilt heads, as well as an ARC 2000 touch control panel. The gear will be used for four daily newscasts and two shows that have been on the air for nearly 50 years: You Can Quote Me, a local news program, and Across the Fence, a local farm and home program. The ARC 2000 comprises a 19-inch operator control panel, a touchscreen monitor and a 19-inch panel control unit that can be upgraded to support up to four individual operator control panels.

NEW SGI GRAPHICS FOR USE WITH ONYX
InfiniteReality4 graphics is now available from SGI for use with the Onyx family of visualization systems. SGI says the new technology will allow the Onyx systems to create images as large as 130 million pixels, increasing photo-realism. Features include image-based rendering, 1-GB texture memory, 10-GB frame buffer, and more than 192 GB per second of internal bandwidth per graphics pipeline.

ENCODA SYSTEMS SIGNS ON FOR EDI
Encoda Systems will implement the Television Bureau of Advertising (TVB) Standards for EDI (Electronic Data Interchange), which are designed to enable paperless invoicing. The new standards establish rules for exchange of data between buyer and seller. In the first phase of developing standards-based applications, Encoda will implement the TVB invoice standard in Spotdata, the industry’s leading Web-based e-business portal, in the fourth quarter. The Media Buying module for ad agencies will support the standard when it’s available in first quarter 2003.
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NOVEMBER 11, 2002

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November 11, 2002

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Friday, November 1

MATERIALS CLOSING
Tuesday, November 5

Peter Barton
LIBERTY MEDIA

Carole Black
LIFETIME

Kelsey Grammer
FRASIER

Eddy Hartenstein
DIRECTV

Don Imus
IMUS IN THE MORNING

Robert Miron
ADVANCE/NEWHOUSE

Bud Paxson
PAXSON COMMUNICATIONS

Bob Schieffer
FACE THE NATION

Oprah Winfrey
OPRAH

VISIT OUR WEB SITE: www.broadcastingcable.com
This Week
July 29-31 National Cable Television Cooperative 18th Annual members’ meeting. Disney’s Yacht & Beach Club, Orlando, Fla. Contact: Caprice Caster, 913-599-5900 ext. 1506.
July 30-Aug. 2 Women in Cable & Telecommunications The WICT Forum. Marriott City Center, Denver. Contact: Linda Magad, 312-634-4233.

August
Aug. 12-14 Minnesota Cable Communications Association Annual meeting. Two Harbors, Minn. Contact: 651-641-0268.

September
Sept. 3-6 Women in Cable & Telecommunication Executive Development Seminar, Washington. Contact: Linda Magad, 312-634-4233.

October

November
Nov. 11-15 AAAA Creative Directors Conference 2002 Grand Hyatt, San Francisco. Contact: Michelle James, 212-850-0733.

Send Datebook entries to
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* Source: American Wireless, as reported in re:Business, March 2002
Broadcast TV
Julio Marenghi, senior VP, sales, Viacom Television Stations Group, New York, named VP/station manager, WCBS-TV New York.
Jennifer Cabalquinto, VP, finance, Telemeduo O&Os, Miami, named VP, finance, NBC/Telemeduo Los Angeles stations.
At WNBC-TV New York:
David Hyman, creative director, named VP, creative services and programming;
Anna Carbonell, director, press and public affairs, named VP, station relations.
At WXTV-TV New York:
Greg Karlik, account executive, and Matt Boxer, national sales manager, WLTV-TV Miami, both promoted to local sales manager.
David Lippoff, VP/GM, WFTV-TV/WRDOQ-TV Orlando, Fla., joins KOIN(TV) Portland, Ore., in the same capacity.
Danielle Johnson, local/national sales manager, WMMP(TV) and WTAT-TX Charleston, S.C., named director, sales, WJZY(TV) Belmont, N.C., and WWWB-TV Charlotte, N.C.
Brian Erdlen, national sales manager, WLVI-TV Cambridge, Mass., promoted to local sales manager.
At WTIV(TV) Tampa, Fla.: Diana Weatherell, national sales manager, named local sales manager;
Shawn Gossett, account executive, Fox Station Sales, Detroit, joins as national sales manager.
At WFXB(TV) Myrtle Beach, S.C.: Brian Simpson, national sales coordinator, promoted to national sales manager; Cathy Honeycutt, sales manager, KAMC(TV)/KLBK-TV Lubbock, Texas, joins as Grand Strand local sales manager.
Joe Borgwardt, senior account executive, KWGN-TV Denver, named local sales manager, WXMI-TV Grand Rapids, Mich.
Cable TV
At Comcast Cable Communications, Philadelphia: Carla Simonet, national director, marketing, data and reporting, promoted to national senior director, marketing data and reporting;
Kavita Vazirani, national director, media services, promoted to national senior director.
Jonathan Elks, senior risk management and assurance officer, Telstra Corp. Ltd., Melbourne, Australia, named senior VP, risk management and assurance, Cablevision Systems Corp., Bethpage, N.Y.
Programming
Michael Weisbarth, head, West Coast drama programming, A&E Television Network, Los Angeles, joins Fireworks Television, Los Angeles, as president.
Scott Koondel, senior VP/national sales manager, Paramount Domestic Television, Los Angeles, adds cable sales to his duties.
At Discovery Networks, Bethesda, Md.: John Carrozza, executive VP, sales planning, ABC Family Channel/Disney Kids Network, New York, named VP, national advertising sales, New York;
Trish Iliff, senior promotions specialist, AT&T Media Services, San Francisco, and Cristina Tharin, marketing and promotions coordinator, Cable Advertising of Metro Atlanta, join as affiliate advertising sales account managers.
Jennie Born, director, marketing for Sony Pictures Entertainment, Culver City, Calif., named VP, national promotions, Buena Vista Television, Burbank, Calif.
Elizabeth Pritchard, director, central sales, Radio Disney Network, Chicago, named VP, sales, training and development, Fox Stations Sales, New York.
Barry Nugent, director, talent relations, E! Networks, Los Angeles, promoted to VP, talent and on-air casting.
Ken Warun, VP, on-air promotion and short-form programming, Game Show Network, Culver City, Calif., promoted to VP/creative director.
Susie Kricena, manager, acquisitions, Comedy Central, New York, promoted to head, acquisitions.
At Turner Network Sales, Atlanta: Julie Cappello, account director, and Megan Rock, regional director, Fox Family, Southeast region, Atlanta, both named sales and marketing director.
At Scripps Networks, Knoxville, Tenn.: Adam Gold, marketing and research consultant, New York, joins as VP, research, Food Network and Fine Living, New York; Ellen C. Ryan,
Broadcasting & Cable will look at the newest transmission and tower technologies. We'll also report on the progress stations are making towards complying with the federal timetable for the transition.

Be part of this important special report. Call your Broadcasting & Cable representative today.

Issue Date
August 19, 2002

Space Close
Friday, Aug. 9

Materials Close
Tuesday, Aug. 13
director, research, DIY and Fine Living, named VP, research, HGTVD and DIY;
Michael Dingley, VP, programming, HGTV, named senior VP; Melissa Sykes, director, programming, HGTVD, named VP; Rita Mauceri, independent contractor, HGTV, joins as director, programming; Kristy Bruce, producer, Scripps Productions, named executive producer; Ali Clift, associate producer, Scripps Productions, named producer; Chandra Streifel, associate producer, named video-on-demand producer, Scripps Productions.

At Bravo and MuchMusic USA, New York: Karen Zollman Gauci, director, ad sales services, Bravo Networks, promoted to VP, ad sales services, Bravo and MuchMusic USA; Shannon M. McGovern, senior manager, sales pricing and planning, Lifetime Television, New York, joins MuchMusic USA as director, ad sales services.

Media
Susan Plagemann, publisher, Cosmopolitan, New York, named VP/publisher, Lifetime magazine.
Denise Palmer, president and CEO, ChicagoLand Television, Chicago, named president, publisher and CEO, The Baltimore Sun.

At Belo, Seattle: Jamie Downing, sales assistant, KING-TV Seattle, promoted to account executive, Belo Interactive; Nan Hall, public relations director, Woodland Park Zoo, Seattle, Sharlyn Kerr, senior marketing specialist, Arthur Andersen LLP, Seattle, and Laurel Yamaguchi, account manager, PRR, Seattle, all join as marketing consultant.

Radio
Larry Elder, host, The Larry Elder Show, KABC(AM) Los Angeles, will be syndicated beginning Aug. 12.

Journalism
Dan Forman, news director, WABC-TV, rejoins WNBC(TV) New York, as senior VP, news/station manager.
Dave Levine, senior producer, MSNBC, New York, promoted to senior broadcast producer.

At NorthWest Cable News, Portland ( Ore. )
Bureau: Ron Barbarita, general sales manager, KHGI-TV Lincoln, Neb., named local sales manager; Larry Sherrer, senior account executive, KSTE-FM Portland, Ore., joins as account executive.
At WXVT(TV) Greenville, Miss.: Beverly Thomas, assistant news director/anchor, promoted to news director; Kelly McCullen, anchor/reporter, named assistant news director/anchor.
Lisa Carberg, anchor/host, Fox News Channel, New York, rejoins WVTI(TV) New Britain, Conn., as reporter/anchor/host.
Holly Herbert, freelance reporter, KABC-TV Los Angeles, named host, Celebrity Justice, Time-Telepictures-Television, Los Angeles.
Gaard Swanson, anchor, Fox Sports Northwest, Seattle, named sports director/weeknight sports anchor, KIRO-TV Seattle.
Dave Scallan, sports anchor, WFAA-TV Dallas-Fort Worth, joins Fox Sports Net as Houston bureau chief and reporter, Southwest Sports Report.

Advertising/Marketing/PR
Allen Milman, partner, McCarrin & Kunin, New York, joins Cox Advertising, New York, as senior VP.
Matt Brown, executive director, sales services, UPN, Los Angeles, joins Adlink, Los Angeles, as VP, marketing and communications.
Philip D. Mussman, associate publisher, youth marketing, Primedia, New York, joins The Interbrand Corp., New York, as executive director, business development, packaging.
At National Cable Communications, New York: Matthew Leger, account executive, named sales manager;

Stacey Gross, promotions specialist, named manager, sales promotions; Ryan Mahoney, account executive, Petry Media Corp., New York, joins in the same capacity; Karen Cavit, director, sales, Allied Radio Partners, Dallas, joins as account executive, Dallas.

Technology
John Walthall, VP, sales, Liberate Technologies, Everett, Wash., joins Microsoft Corp., Redmond, Wash., as director, worldwide sales, TV division.
At Harris Corp., Cincinnati: Haldane Wilson, senior VP, customer service, Rolls Royce Energy in Surrey, UK, joins as VP, studio products and systems; Nahuel Villegas, sales director, Lucent Technologies’ Service Provider Networks, Argentina, joins as regional sales director, Latin America.

Associations/Law Firms
At NATPE, Los Angeles: Emerson Coleman, VP, programming, Hearst Argyle Television, New York, and Stephen J. Davis, president and CEO, Carlton America, Studio City, Calif., named to NATPE board of directors.

P. Llador Alleyne Palleyne@cahners.com Fax: 646-746-7028
News services have evolved, offering a wide spectrum of programming - whether it's hard news or soft.

On August 26, Broadcasting & Cable will take a look at the latest developments in news services and take a hard look at the merits and differences between products. B&C's report will discuss the latest trends and success stories in television, radio and Internet news services and how these tactics help build and retain viewers.

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Soldinger of fortune

Equity COO is always on the lookout for media opportunities

The military jet flying over the Norfolk Naval Air Station was in trouble. On the ground, Steven Soldinger, then 14, made a dramatic entry into the media business: He grabbed a 16mm camera and filmed the midair explosion. His film made the evening news on WTAR (now WTKR) Norfolk, Va. Later that year, the station gave him an award for spot news.

Today, Soldinger remains on the alert for similar opportunities. "Like everyone else, we are looking to expand our business and offer synergy to what we are presently operating," says the CEO of Little Rock, Ark.-based Equity Broadcasting, which owns 11 radio stations, two professional sports teams and 75 low-power TV stations. "Each station we consider has to fit that special niche, and it must fit within our specially developed mode of operation. It's a far different business than in those early days of three networks and black-and-white video."

Equity has attracted the attention of other industry players.

According to Soldinger, executives from The WB, AOL Time Warner, Pappas, UPN, Cascade and others have come to the company's headquarters to see its central automated satellite hub (CASH), which allows Equity to operate more than 10 stations from one location.

CASH "allows us greater efficiencies of operation; we don't have to build and maintain staff with elaborate buildings to house equipment in every location," he says. "We control our destiny from corporate headquarters and operate as a 'sales office and TV station' in one. After all, we are in the business of sales."

He learned that at an early age. With his spot-news award in hand, the young Soldinger worked as a disc jockey and performed news, production, promotion and sales tasks at WNOR(AM)/FM Norfolk, Va. He attended the University of Richmond School of Business while working full-time as a news reporter/photographer at WWBT(TV), the Jefferson Pilot NBC station in Richmond. Later, still in college, he turned to sales and joined WTVR(TV), the Park Broadcasting station in Richmond, as an account executive.

"We thought sales was competitive back then," Soldinger recalls. "How naive we were. There was no cable, only three networks, and we had 23 of the top 25 shows. Today, you have to do more and add more value for the advertiser."

By the time he graduated from college, he was the station's top sales rep and was sought after by Hearst Corp.'s WBAL-TV Baltimore. Soldinger not only sold spots but also produced them. He shot 200 commercials a year for a local car dealer and got the bulk of the dealer's ad dollars.

A few years later, Soldinger bought WVAB Virginia Beach, Va. "I was the small guy competing with the big conglomerates in the market," he recalls. "Anytime we became successful, the big boys would steal our ideas and force us to do something different."

He eventually sold the station and went on to manage several in major markets.

His involvement with Equity began when he met Equity President Larry Morton. Both were filing construction permits for full-power TV stations in similar markets and, though bidding against each other for some, became friends and even merged some of their interests. Later, as Equity grew, Morton contacted Soldinger to be his chief operating officer.

When Soldinger joined the company, Equity had only one full-power station on-air. A year later, under his direction, the company had grown to nine stations. Today, he has 14 stations on-air and another 16 under construction. By this time next year, Equity will have 30 full-power stations, covering more than 10% of the country.

"There is more to it than just getting stations on the air; they have to be profitable in a very short time," he observes. "We're building too many to sustain losers."

—Ken Kerschbaumer
AWRT-NYC CHAPTER
&
BROADCASTING & CABLE MAGAZINE

Presents a Special Luncheon

“Anchors Away:
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Moderator: Catherine Crier, Anchor, Court TV

Speakers: Roz Abrams, Anchor, ABC7
Jane Hanson, Anchor, NBC4
Jonathan Wald, Executive Producer, “The Today Show,” NBC

Date
Luncheon: Tuesday, August 13th, 2002

Time: 11:30 p.m. – 12:00 p.m. Cocktails/Networking
12:00 p.m. – 12:45 p.m. Lunch
12:45 p.m. – 2:00 p.m. Panel

Where: Yale Club of New York
50 Vanderbilt Avenue, 20th Floor, Grand Ballroom

Fee: $50 – AWRT Members, $60 – Non-Members, $500 for table of 10
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We gratefully acknowledge our corporate sponsors:
DTV interference

FCC, congressional resolution needed for a systemic problem

In light of reports carried in Broadcasting & Cable about recent reception problems at WBOC-TV Salisbury, Md., and suggestions that WHRO-TV’s digital station, WHRO-DT Norfolk, Va., is at fault, I felt it important to provide another perspective. WHRO-TV is sympathetic to WBOC-TV’s problems. Indeed, WHRO-TV is receiving interference from a North Carolina DTV station. But our problems are not unique. Other digital-to-analog interference complaints are pending at the FCC, and many more are expected as DTV stations come on the air and move to full power. This is an unfortunate but expected consequence of the DTV transition.

The big question before us as broadcasters (and also facing the FCC and Congress) is whether we have the resolve to continue the transition, even with some attendant risk to our current service. This question has national consequences, and we believe the FCC should therefore not rush to judgment or act in a vacuum in any individual case. Any FCC actions in this or other cases will have significant impact—for good or ill—on the digital transition.

Having spent six years at the Advanced Television Test Center and helped make WETA-TV Washington, D.C., one of the first DTV broadcasters, I understand the policy, technical and financial uncertainties that commercial and noncommercial broadcasters face. I also am aware of limitations of laboratory or limited field testing of new technology in predicting real-world effects. In spite of these uncertainties, I am proud that the two noncommercial stations with which I have been associated built full-power DTV stations early. Public-TV station WHRO-TV invested in good faith over $4.7 million to properly construct and activate maximized WHRO-DT facilities as authorized by the FCC and is spending an additional $5 million to rebuild its master-control and production facilities. Over 400 other commercial and noncommercial stations have now also acted in good faith to implement the DTV mandate.

Some time after WHRO-DT began operations, WBOC-TV began to experience intermittent interference and now claims that WHRO-DT is the exclusive source of that problem. WHRO-TV believes that it is probably contributing to periodic episodes of interference experienced by some WBOC-TV viewers as a result of “ducting,” a problem that varies by season and time of day. It is still not clear, however, whether WHRO-DT is the sole source of the problem. Also, the problem appears to vary but is generally limited in scope, duration and severity. Yet WHRO-TV is being asked to forego its DTV investment and bear the cost of resolving the problem. This creates huge uncertainties for WHRO-DT’s transitional service.

Even so, WHRO-TV has voluntarily reduced power and is working cooperatively with WBOC-TV to collect data to define the source and scope of the problem. Our fundamental position, however, remains clear: WHRO-TV played by the rules, invested substantial public and charitable resources in complying with FCC mandates, and should not be penalized either financially or through prolonged uncertainty affecting its transition to digital because of these unintended consequences.

It has now been more than 14 years since the FCC began its proceeding on advanced television and more than six years since it adopted its DTV ruling. Over 400 commercial and noncommercial DTV stations are now on the air. Public television alone has secured over $700 million in public and private funds for the conversion, without substantial funding from the federal government. Our public policy is now geared toward forcing the transition along.

The question before us is whether we will be resolute in moving to this new platform as quickly as possible or will be subjected to further fits and starts that will add more uncertainty to the market and potentially jeopardize the whole DTV effort. While the FCC and Congress may hope that issues such as the one facing WBOC-TV and WHRO-DT can be resolved by the parties, they cannot be excused from weighing in and ultimately settling the underlying, fundamental policy choice: Are we going to do this transition or not? Quite frankly, I thought that decision had been made back in 1996. I hope future actions don’t show that I’m wrong.

I urge all of us in this industry, therefore, to address these problems as they occur, in a thoughtful and deliberate manner, cognizant of the fundamental issues, so that we can deliver to the American people the benefits of this incredible technology.

Joseph Widoff is president and chief executive officer of WHRO.
**Classifieds**

**Television**

**SALES CAREERS**

**ACCOUNT EXECUTIVE**
RARE OPPORTUNITY

NBC market leader in Grand Rapids, Michigan (38th Market) is searching for an Account Executive to maintain and develop a local account list. Seeking a candidate with a 4-year degree in Communications Marketing/Management/Advertising. Sales experience required. Excellent written and verbal communication skills are a must. Experience with broadcast marketing, vendor development, and TV scan a plus. Wood TV 8 is a part of the LIN family of television stations.Duties include writing and producing scripts, running the teleprompter, archiving cast scripts, and possess clean driving record. Equal Opportunity Employer. M/F/H/V. Send resume and non-returnable VHS tape to: Mark Little, KFVS-TV, P.O. Box 100, Cape Girardeau, MO 63902.

**WEB PRODUCER**

KTRK-TV, an ABC Owned TV Station's Traffic Department, has an opening for a Sales Traffic Clerk.

The candidate sought should have television station experience, with a working knowledge of all traffic functions including order entry, log preparation, program and break timing, copy, sign on and goodnight, reports, and interaction with other departments.

The individual must have an excellent work record, be detail-oriented, have good verbal communication skills, possess good arithmetic skills, and the ability to handle a high volume of detailed input and computer work particularly Microsoft Word, Excel, and Powerpoint, with poise and accuracy. Duties also include maintaining commercial inventory.

Respond by mail or fax to: JoAnn Crenshaw Traffic Manager KTRK-TV 3310 Bissonnet Houston, TX 77005 Fax: (713) 668-0024

No phone calls please.

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No phone calls please.

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**INTERNET CAREERS**

**WEB PRODUCER**

KTRK-TV, an ABC station, is seeking a top-notch Web Producer for its heavily trafficked internet site. Candidate should have strong news writing and promotion writing and experience a good working knowledge of the web. Experience in web publishing and graphics is a big plus. Candidate must thrive on breaking news and have a "Do It Now!" mentality to excel in our fast-paced environment. No beginners please. Send your resume to:

Randy Klein
Web Manager
KTRK-TV
3310 Bissonnet
Houston, TX 77005

No phone calls.

Equal Opportunity Employer M/F/W/D

**required:**

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No phone calls please.

Equal Opportunity Employer M/F/D/V

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**PRODUCTION ASSISTANT**

KTRK-TV is accepting applications for a production assistant. Applicants should have a strong interest in broadcast journalism and be computer literate. Duties include, but are not limited to, sorting news cast scripts, running the teleprompter, archiving the news cast, and search for file videotape.

Candidates must be willing to work overnights, weekends, and holidays. College degree preferred. Preference will be given to those with previous experience in a television newsroom. Submit cover letter, resume, and references to:

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

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Television

PRODUCER/CAREERS

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NEWS PRODUCER:
Candidate must have superb writing skills and solid news judgment. Must know how to put production values to great use. Excellent people and organizational skills required. Minimum of three years news producing experience.
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FINANCIAL/CAREERS

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Qualifications Required: College Degree with 3 years credit and collection experience (broadcast experience is a plus). Must be a self-starter, possess strong interpersonal skills and a and a working knowledge of Microsoft Excel and Word software.
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Dan Adams
Business Manager
KTRK-TV
3310 Bissonnet
Houston, TX 77001
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Strategic thinking, outstanding negotiating skills, plus ability to relate to small market and institutional station owners are all critical to success. Working knowledge of the FM upgrade process, leadership positions in radio, and industry wide personal relationships also extremely desirable. Important personal attributes include high motivational level, strong work ethic, willingness to travel, superior intellect and a solid reputation for high ethics and integrity.
Compensation package based on experience and past earnings. Please include salary, bonus history, detailed resume and a specific listing of station acquisition and sale history to CEO, First Broadcasting, 750 North St. Paul, Tenth Floor, Dallas, Texas 75201. hr@firstbroadcasting.com.
ASSISTANT CHIEF ENGINEER
WISN-TV has an immediate opening for the position of Assistant Chief Engineer. The final candidate will have the drive and ambition to be a Chief Engineer. Applicants must have an engineering degree or equivalent experience and a minimum of five-years broadcast engineering experience, or an equivalent combination of education, training and experience to meet the requisites of the job. Applicant must have computer knowledge of LAN’s and networking. A solid engineering and broadcast perspective is required with knowledge in system distribution and component level troubleshooting. Priority will be given to the applicant with previous experience in electronics maintenance, project management, RF engineering and previous technical management. We are looking for a person with a positive team attitude who is news oriented with limited skills in business management, accounting, and human relations. A valid driver’s license is required. Please mail resumes to Dave Kaylor, Director of Engineering, WISN-TV, P.O. Box 402, Milwaukee, WI 53201. EOE.

DIRECTOR OF TECHNOLOGY
PENN STATE PUBLIC BROADCASTING
PENN STATE
We seek a Director of Technology, reporting to the General Manager, to oversee the management of our engineering, computer and traffic operations and budgets. This is a key leadership position on our senior management team, which will move our technical infrastructure forward while ensuring technical standards. PSPB has begun the digital conversion process and is in the process of a new broadcast facility; scheduled to be completed in late 2004. Overseer the selection, purchasing, installation, evaluation and repair of all broadcast, production, computer and software equipment. Hire, supervise, develop and evaluate departmental personnel. Prepare grant applications for equipment funding and manage funded projects. You must have strong leadership ability, project management, financial management and strong verbal and written communication skills. Requires a Master’s degree plus three years of work related experience, including a demonstrated understanding of the production process and management of technical facilities. Explore this unique opportunity to demonstrate your talent in a supportive, dynamic, forward thinking university environment, not to mention beautiful, rural location with rich family-oriented offerings. As a member of the Penn State community, you will be able to take advantage of all the excellent benefits: Very low cost and competitive Health Insurance/Benefits; a generous vacation plan; a portable and rich “matching” retirement program and many others. Send cover letter, resume and salary requirements to: Employment & Compensation Division, Post: B-13797, 120 S. Burrowes St., University Park, PA 16801, or FAX to (814) 865-3750. Resumes accepted until position filled. AA/EEO.

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A self-unmade man

In the blink of an eye and the flash of a badge, the first family of Couversporta, Pa., last week became the Bush administration's poster children for a new "get tough on corporate greed" campaign. The spectacle of public ruin was not a pretty sight from any vantage: an old man led away in handcuffs—his belt, tie and shoeless shoes gripped with fear of suicide—accused of destroying the company he built and taking stockholders and employees down with him.

Could the government have allowed the Rigas gang to turn themselves in, as the family had offered, and still made an example of them? Yes, but, in this climate, that was unlikely. Should the Rigases have been publicly arrested and cuffed? Yes. Recent events suggest that corporate America needs to see that a collar is a collar, whether yours is white or blue. The powerful video and photographic images may reassure the public that there is justice at work in corporate America.

We can't help seeing this as tragic. We don't think John Rigas is hiding a set of horns beneath that shock of white hair. Yes, his actions and those of his children smack of greed run amuck. But his offenses seem less the calculations of a Machiavelli than the tainted byproducts of a self-made billionaire and family running a public company as though it were a private fiefdom, compounded by the deceit that goes hand in hand with panic. But that's an explanation, not an excuse.

These are serious charges of banking and securities fraud on a massive scale, including falsifying documents, lying about earnings and raising company coffers to pay personal debts. All precipitated, it would appear, by greed. When the Rigases began borrowing to buy their own stock, they were already worth $4 billion, almost all of it already in Adelphia. Now, of course, that—and more—is gone. By their actions, they have hurt not only themselves and their company, employees, stockholders and suppliers but also the entire cable industry.

There's no telling the damage done. In addition to severely depressing cable stock prices, the Rigases handed cable's opponents in Washington another weapon in their efforts to cap prices, force access and block mergers. The Consumers Union, for one, called for re-regulation only hours after the arrests. (Ironically for such crusaders, one likely consequence of this sad affair will be the gradual absorption of Adelphia's subscribers by other cable operators—a further concentration of the industry.)

More important, perhaps, the Rigases breached the trust between the cable industry and the lending community. The trust is vital because cable companies have to borrow more and more each year to keep growing. Even MSOs with strong operating cash flow generally blow every penny on debt service, system rebuilds and digital set-tops. To keep expanding, the most highly regarded and conservative MSO, Cox, will have to borrow $1.9 billion. The same goes for Cablevision ($1.1 billion), Charter ($1.7 billion) and Insight ($76 million).

Equity markets have largely shut down for cable. Let's hope bank windows stay open.
**The Result of Independent Thinking...**

**Week One:**  
*July 15-21, 2002*

| Eyewitness News at 5:00, 5:30 and 6:00pm remain an impressive #1 | **11.4/22** |
| WJXT Eyewitness World News with Tom Wills (with CNN and the Washington Post) beat CBS and ABC Evening News every night and on Tuesday it was #1 | **9.2/16** |
| WJXT Eyewitness News at 10:00pm is the #1 newscast. In fact on Thursday, Friday and Saturday it beat all network prime time shows | **6.6/10** |
| For 3 out of 7 days, WJXT won sign on - sign off! WJXT missed winning the entire week by only one-tenth of a rating point | **5.0/11** |
| WJXT's Local Morning Show (7-9am) beat CBS, ABC and Fox easily, and did so from the very first day | **5.0/15** |
| WJXT Express News at 11:00pm is a competitive #2 | **7.4/13** |
| WJXT prime-time Monday thru Friday (8-10pm) | **5.7/9** |

*Keep your eye on WJXT!*
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