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2002

In slow times, this is filled with enthusiasm—and ad dollars » PAGE 20
The Ev

"Dangerously cool!
—TV Guide

- CSI is television's most-watched drama.

- CSI scores double-digit growth of over 30% in key demos.

- CSI wins the time period in A 18-49 and A 25-54.

No Syndication

ALLIANCE ATLANTIS
JERRY BRUCKHEIMER TELEVISION
CBS PRODUCTIONS
Concentrate
On What
Cannot Lie...
Top of the Week August 12, 2002

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DIGITAL TV
Corn yes, tuners no
The American Corn Growers Association came out last week against the digital-tuner mandate, one of the "prominent public-interest groups" whose opposition was cited by CEA. What with pesticide and genetic modification to worry about, how did DTV tuners wind up on corn farmers' plates? The president of the association, Keith Dittrich, didn't know and wasn't familiar with the issue but said AGCA monitors some telecom issues; it founded the Rural Telecommunications Alliance to lobby for open markets and competitive pricing. Dittrich referred the tuner conundrum to AGCA CEO Larry Mitchell, who said he had "no idea" why they were opposing the mandate, but "was trying to find out."—J.E.

CABLE
No free ride at Western Show
The price tag to attend the Western Show is back up for major MSO execs. Last year, to boost turnout, the California Cable Telecommunications Association picked up their T&E. But not this year. Show organizers are focusing on technology and broadband services. Cable still isn't in the show's name. It's called the New BroadbandPlus Western Show.—A.R.

TECHNOLOGY
Backhauling it
CBS parent Viacom has taken the lead in the newly formed News and Sports Production Coalition, which aims to ensure that the spectrum crunch doesn't flatten TV. Networks already have to give up some of the "backhaul" ENG spectrum they use to send coverage of news and sports to their studios. But spectrum-hungry events such as golf, NASCAR and major news are particularly problematic. Proliferation of news channels and innovations such as driver cans often require "borrowing" spectrum from other services. Demand for wireless and other non-TV uses has made that search a lot harder. The coalition is asking the FCC to make sure temporary news and sports needs are accommodated. Members include broadcast networks, Turner Sports, C-SPAN, ESPN and Golf Channel.—B.M.

Hallmark's 'very best' for less
Hallmark Channel brags it is just about the fastest-growing cable channel since its relaunch a year ago, hitting 47 million subs. But when parent Crown Media posted earnings, it showed zero growth in cable license fees in the past 12 months. Why? Most of those sign-ups have been deep-discount deals. "We're not getting subscriber revenue out of most of these deals in the early years," Crown Chairman David Evans acknowledged. In the 10-year contracts Hallmark has been signing, fees don't kick in for four to six years, even when the network is paying a launch fee that industry execs say tops out at $7 per sub. Evans points out that some competing start-ups are signing 10-year deals with no license fees, leaving those nets totally dependent on ads: "That makes it a one-revenue-stream business."—J.H.

SYNDICATION
Recapturing Rhea
Wayne Brady debuts in Rosie O'Donnell's time periods on the ABC-owned TV stations Sept. 2. But come January, the stations will have to decide if he's earned it. The station group has a 50% stake in Warner Bros. Caroline Rhea Show, also debuting this fall, which the ABC group will debut in late night. Essentially, Rhea is a back-up show if Brady doesn't deliver. But there's a catch: A source close to the show says, if the ABC stations don't upgrade Rhea out of late night by January, Warner Bros. recaptures 100% ownership. Makes sense, observers say. After all, Warner gave the ABC stations the stake as an incentive to give Rhea maximum exposure. "There's little advantage to Warner Bros. having the show in late night in the big markets," says one executive.—S.M.

TRAFFIC JAM AT GROUND ZERO
About 100 TV stations and perhaps a third as many international broadcasters are expected to send anchors/reporters to the sites of the 9/11 attacks—most to Ground Zero in New York. New York officials say they have not yet had many outside requests for press credentials but expect a rush in the next few weeks. Network affiliate services, particularly news feeds, will provide facilities for the out-of-town journalists.—D.T.
USA IS #1 AGAIN FOR JULY!
The highest-rated cable network in primetime A18-49 and A25-54

Our new original dramatic series are the highest-rated on basic cable.

THE NEW USA.
BIG. BOLD. BLOCKBUSTER.
FCC turns DTV sights on cable

After mandating DTV tuners in all TV sets by 2007, agency gets set to tackle compatibility, plug-and-play

By Bill McConnell

As promised, FCC Chairman Michael Powell last week pushed ahead on two of three components that broadcasters say are crucial to the successful transition to DTV: DTV tuners and copy protection. The final key—making sure it's easy for consumers to hook up digital sets to cable TV—is next on his agenda.

"We're working on it," he said shortly after ushering through a new rule aimed at ensuring that American homes will be equipped to receive DTV and proposing strong copy-protection measures intended to prevent widespread copying and streaming of content over the Internet.

All three initiatives are aimed at speeding the transition from analog signals used since the Depression era to digital transmission allowing broadcasters to offer high-definition TV-set makers largely refuse to incorporate digital tuners. But Powell is convinced that the sale of 25 million analog-only sets each year jeopardizes the digital transition.

So far, the FCC hasn't weighed in on the third critical component in the mix: technical standards necessary for "plug-and-play" sets that work with cable without the need for extra converter boxes that consumers must buy or lease. Ensuring cable/DTV compatibility is critical because 70% of Americans rely on cable for their TV (another 15% rely on satellite).

"That's what has to be done next," said FCC Media Bureau Chief Ken Ferree, who will call various industry parties to one of his frequent DTV "hoedowns" in the next couple weeks to resolve some of the lingering disputes. In addition to stalemates over plug-and-play standards, there are disagreements between the cable industry and consumer electronics makers over copy-protection capabilities, standards for two-way interactive communication, and interfaces used between cable-industry security devices and retail set-top boxes.

"There is a golden opportunity for the industries to get involved and resolve some issues and keep the commission out to the extent they can," Ferree said. "We would prefer industry-driven solutions."

Said Marc Smith, spokesman for the National Cable & Telecommunications Association, "We're optimistic the industries can resolve this and save our friends at the FCC some work."

Cable disputes are a top priority. "We must quickly address cable-compatible issues," said Commissioner Michael Copps.

Commissioner Kevin Martin, noting only 15% of Americans rely on over-the-air tuners to get TV, went so far as to cast the lone vote against the mandate because no cable-compatibility requirement was included.

Martin's dissent echoed the complaints of the Consumer Electronics Association, which plans to fight in court. CEA says the...
requirement could add up to $250 to the price of each television set, a figure the National Association of Broadcasters disputes as far too high. That is probably no deal-breaker for the big-screen sets costing $2,000 and up that initially must face the mandate, but could double the cost of smaller sets, says CEA. Others say that, even if CEA is right, costs will decrease rapidly as more of the new tuners enter the market.

But CEA President Gary Shapiro retorted, "If 70% of Americans are relying on cable to get their broadcast signal, then let's set a national plug-and-play standard as Congress time and time again has asked the FCC to do."

CEA members Zenith and Thompson broke with the trade group and told Powell that they could live with the mandate. As a reward, the FCC relaxed the phase-in schedule by a year to 2007.

Cable has opposed government compatibility mandates, but the FCC action does not necessarily run counter to standards pushed by the industry and its technology-development arm, CableLabs. For instance, the FCC might decide it must back cable's insistence that equipment manufacturers sign licensing agreements that would greatly limit home copying.

Meanwhile, broadcasters were cheering the FCC. "Today's decisions represent the most important action on digital television since adoption of the DTV standard in 1996," said NAB President Eddie Fritts.

CEA is gearing up to fight the tuner mandate in court. Reps. Billy Tauzin and John Dingell and Sen. Fritz Hollings, the lawmakers reigning over communications policy, insist the All Channel Receiver Act that forced set makers to add UHF to television dials also gives the FCC authority to mandate a digital tuner. But CEA disagrees. When the act was created in the 1960s, broadcasters were the only avenue for delivering television, and the government had a compelling interest in making sure UHF could be received.

Consumer advocates are backing the set makers. The FCC and its supporters are "stuck in the past chasing the Holy Grail of over-the-air television," said Mark Cooper, research director for the Consumer Federation of America. Rather than help broadcasters, the FCC should let them try to survive by creating compelling programming. In the meantime, he says, the FCC could best help consumers by lowering cable prices and stopping media consolidation.

Powell derives predictions of consumer burdens as "absolutely ridiculous" because prices will drop rapidly as tuners are mass-produced. The All Channel Receiver Act, note FCC officials, gives the agency authority to impose any receiver standards necessary to ensure that TV sets can receive all allocated frequencies. "It's pretty straightforward stuff," Ferree said.

### The tuner timetable

<table>
<thead>
<tr>
<th>Year</th>
<th>Percentage of Sets Required</th>
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<tbody>
<tr>
<td>2004</td>
<td>$36 in. and larger, 50% of 36-in. + sets, 50% of 25- to 35-in. sets</td>
</tr>
<tr>
<td>2005</td>
<td>100% of 36-in. + sets, 50% of 25- to 35-in. sets</td>
</tr>
<tr>
<td>2006</td>
<td>100% of 25- to 35-in. sets</td>
</tr>
<tr>
<td>2007</td>
<td>100% of 13-in. + sets, receiver-equipped VCRs and DVDs</td>
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$250 digital tuners? Yes, more or (a lot) less

The Consumer Electronics Association says that the FCC-mandated tuners will cost $250 each. Chairman Powell says that he is confident that the additional costs associated with tuner incorporation, no matter what the costs are today, will be "relatively marginal" in the minds of consumers. So who's right?

It could be both. "Relatively marginal" may be pushing it, and $250 could be excessive. One DTV-receiver chip manufacturer says that he has seen the $250 figure and knows that his company can offer a tuner with a front-end demodulator, a substantial amount of processing power, and a front-end demodulator, and a substantial amount of processing memory and decoding and formatting capability.

"The DTV tuner is not a $16 chip by 2006," he adds, "and wishing will not make it so."

The device will be a simple tuner, incapable of doing some things: For example, the tuner couldn't be used for conditional-access services such as a broadcaster's pay-per-view service that stations may someday choose to offer. Over time, as conditional-access and interactive-TV standards are ironed out, those capabilities can be added. An analog tuner will most likely still be included in sets, and smaller 4:3 sets will letterbox any widescreen content.

A potential problem is cheap tuner solutions coupled with the low-power signals that many broadcasters are electing to send out to viewers. With both manufacturers and broadcasters looking to save money, the loser could be the stereotypical Joe Sixpack.

"Unless the viewer has a pretty good antenna outside the house, they won't receive the signal anyway," says one industry executive. "You know what the set manufacturers are going to do: They're going to find the lowest-noise, highest-gain chip they can find because it's the cheapest thing to put in. It's just not going to work." —Ken Kerschbaumer
THE BEST SHOW FOR... 2 That ’70s Show

...IS ALSO THE BEST SHOW IN DECADES.

Premieres in syndication
September 16th
Analysts, Wall Street knock MSO for its hazy plan to boost its stock price

By John M. Higgins

James Dolan faced a critical performance last Thursday. The Cablevision CEO had called a meeting to convince key Wall Street investors and analysts that he had a battle plan to reverse the 90% slide and work the cable operator out of a cash crunch that looms next year.

By many accounts, the meeting was a failure, with some attendees outraged by giant holes in the company’s plan. Yes, James Dolan and his father, Chuck, the chairman, said the company will sell some movie theaters and shut 60% of its ailing The Wiz electronics stores, both once touted as critical elements of Cablevision’s New York-centric strategy.

Its stock has sunk in part because the company has surrounded its core cable-system and network businesses with money-losing, capital-hungry or lame businesses.

But investors were angry last week over such things as the lack of detail on how, exactly, a dramatic chop in capital spending would affect growth at its cable systems. Or some justification for reeling in the Rainbow Media network tracking stock and forcing shareholders to take $800 million in Cablevision stock for a company valued at more than $4 billion 18 months ago.

The board of directors “determined it was in best interest of all shareholders, and we’ll leave it at that” was all Vice Chairman Bill Bell would say. There was no further estimate on how much money Cablevision expects from assets it might put up for sale.

But it was easy to estimate what Wall Street thought: Investors trashed the company’s stock, not only pounding it down 15%, from $8, on Thursday, but hitting it for another 15% on Friday morning.

Bear Stearns media analyst Ray Katz slammed the company, telling clients that seen. I thought it was a joke. How do you cut the (capital-expense) budget that much and not explain how it affects operations?"

He was one of many who stalked out of the crowded meeting during the Q&A session.

James Dolan defended the company, saying that, in previous years, investors expected fast, furious growth and capital investment. “Now it’s about disciplined growth,” he said. “It’s about risk-aversion.”

He projected the moves will allow Cablevision to begin generating positive free cash flow by 2004—actual cash after interest expense and capital spending are excluded from operating cash flow.

Cable capital spending will be cut 35%-45% in 2003, from an expected $1 billion this year to $550 million-$650 million.

Part of that will come from renegotiating a purchase agreement that made Sony the sole vendor for digital set-tops much more advanced than ones being deployed by other MSOs. Cablevision had committed to buy up to $1 billion worth of set-tops at $350 each. Now the company has backed off and won the right to buy from other vendors at a price the company put at $215 each, although the executives didn’t explain how they could get them so cheaply.

The company is also laying off 7% of its corporate staff, but executives refused to say how many workers that would hit.

In its free-spending days, Cablevision got into two ventures Wall Street would love to see it sell or scrap. One is the Northcoast PCS phone operation in Cleveland, which was planning a rollout in New York. The Dolans said they’ll consider selling or partnering, but will shelve the New York launch.

They do plan to go through with a DBS

'I think it's a highly risky plan in that it leaves no room for error. Under almost any circumstance, it's going to require them to sell assets anyway.' —Rich Bilotti, Morgan Stanley
Not HBO, it’s ABC

Network makes program deal with pay-cable giant; NBC links with DreamWorks

By Steve McClellan and Allison Romano

Broadcast-network executives have been vowing to change the way they do business. Some deals last week suggest they mean it.

ABC, the willing-to-try-anything network in its bid to climb out of the Nielsen ratings netherworld, struck a first-look development and financing deal with HBO, producer of such hits as Sex and the City, Six Feet Under and The Sopranos.

Then, ABC agreed to air repeats of a cable original, USA hit Monk, coincidentally produced by ABC sister company Buena Vista Television (technically, a Mandeville Films production in association with Buena Vista).

Also last week, NBC struck a new first-look and financing alliance with DreamWorks Television. DreamWorks’ alliance with ABC expired earlier this year.

Allen has a Charter plan

Chairman tells SEC he may buy company’s bonds, or the company itself, on the cheap

By John M. Higgins

With investors treating Charter Communications as if it’s on the verge of Chapter 11, multi-billionaire Chairman Paul Allen is starting to craft a rescue plan, by either taking Charter private or helping the MSO pare its debt.

Allen said last week in an SEC filing that he is considering buying some of Charter’s public bonds or the 46% of the company he doesn’t already own. The company’s huge leverage and the fallout from the financial scandal at fellow cable operator Adelphia Communications have sliced 90% out of Charter’s stock price in the past year.

Worse is the plunge in the price of Charter’s bonds, trading at just 40-60 cents on the dollar.

The stock drop means that the $7.8 billion in cash Allen has sunk into Charter is worth just $880 million today. But it also means that he could buy the rest of the company for a mere $750 million at today’s prices.

The news came as Charter joined three other MSOs in posting strong growth for the second quarter, up 14% in both revenues and cash flow. The company has $2.3 billion in existing credit lines and no significant repayment or other funding issues until 2004. “Trading at a near-bankrupt level, that I don’t understand,” complained CEO Carl Vogel.

A more complicated option for Allen would be to buy several classes of Charter’s $9.3 billion in outstanding bonds, some trading at 50 cents on the dollar. If he bought up bonds at a discount in the open market and offered to convert them into equity, the immediate public value of Charter would likely shoot up, and Charter’s balance sheet could be far healthier.

In Allen’s SEC filing, he says flat out that his first target will be Charter’s $1.8 billion in convertible bonds, now trading around 40 cents on the dollar. Those are designed to be readily converted into stock. The process of an insider’s buying other types of bonds and converting them into stock would be more difficult.
THE KING OF QUEENS is #1 in its time period!

THE KING OF QUEENS grows over its lead-in +104%!

THE KING OF QUEENS is the #1 CBS 8pm program!!

SOLD!
In 76% of the Country!

**Excluding SURVIVOR
Source: Nielsen Galaxy Explorer 9/24/01-5/20/02; #1 in TP among HH, women & adults 18-34, 18-49, 25-54, M18-49, M25-54; lead-in growth = A18-49 rating;
#1 CBS 8pm program = W, M, A18-34, 18-49, 25-54

COLUMBIA TRISTAR DOMESTIC TELEVISION
The Leader in Young Adult Programming.

CTDTV.COM
CNBC's Cohen declares split

Exec who largely created biz net's style clashes with new boss, sources say

By Allison Romano

CNBC is having trouble shaking off its own economic hangover. Its bread-and-butter financial news has lost its luster, and, while the other cable news channels are building their audiences, CNBC is hemorrhaging viewers.

Amid the traumas, it came as little surprise last week when the channel lost Executive Vice President of Business News Bruno Cohen. Insiders believe, though, he may still have a future somewhere else at NBC.

A five-year CNBC veteran, Cohen is electing a contract option to take a four-month paid sabbatical. Executive Producer David Friend will direct the newsroom and its operations until Cohen's replacement is found.

Cohen, who was charged with CNBC's 5 a.m.-8 p.m. programming, is unlikely to return to the channel after his time off. But the break gives NBC brass a chance to evaluate their needs, perhaps installing Cohen to run an O&O station or in another management post.

His departure ends a power struggle at the top of CNBC's executive ranks between Cohen and President and CEO Pamela Thomas-Graham. Industry executives say Cohen, a holdover from the days when current CNBC International chief Bill Bolster ran the channel, and Thomas-Graham disagreed on the direction of CNBC.

"There was major tension between him and Pamela all along," said one insider.

Said a cable executive, "The only thing that is surprising is how long it took" for Cohen to leave.

Thomas-Graham, who took over in July 2001, is said to favor more-analytical coverage, while Cohen prefers what some have called play-by-play news, which covers the stock market more like sports.

For a time, the Cohen formula helped propel CNBC to the top, though helped by a rocketing stock market. In 2000, CNBC reigned as the highest-rated cable news channel. Now, much like the stock market it covers, it's in the basement. It argues, though, its viewership is underreported.

In July, CNBC averaged a 0.2 rating in prime time, down 50% from the year before, and a 0.2 in total day, off 33%, according to Nielsen data. So far, the third quarter looks slightly better, and CNBC consistently argues that its viewership is underreported because the channel is watched in business offices, which Nielsen doesn't measure.

Nonetheless, Fox News and CNN have garnered better ratings for business news sprinkled with general news. Fox's Your World With Neil Cavuto is averaging a 0.7 so far this quarter, while CNN's Lou Dobbs Moneyline is pulling in a 0.5 average.

Before joining CNBC in 1996, Cohen was vice president and news director for WNBC(TV) under then-General Manager Bolster. When Bolster jumped ship to run CNBC, Cohen soon followed. He continued to rise through CNBC's ranks—until Thomas-Graham got the nod to head the network in July 2001.

"Bruno is more experienced than Pamela and wanted that job very badly," said one executive familiar with the situation.

At the time, Thomas-Graham, a former McKinsey & Co. partner, was CNBC's president and COO. She previously headed CNBC's Internet operations.
Nielsen taps into TiVo info

Research group begins test of TiVo ratings. But what to do with the data?

By Ken Kerschbaumer

Nielsen Research and TiVo have set up 20 households with personal video recorders to get a sense of how the devices change viewing habits. The results will then be shared with Nielsen clients to begin the arduous task of figuring out how ratings will reflect households that are time-shifting left and right.

The measuring might not be so tough. It's what to do with the results. For example, households with VCRs are counted by Nielsen when a program is recorded, because there is no way to know when the program is played back. But PVRs allow Nielsen to know when the program is recorded and then when it is viewed. And that creates the challenge for the industry.

"We need agreement from the industry about how they want the data reported," says Jack Loftus, Nielsen's spokesman. "Do they want it in the syndication report? In the overnights? Do they want it in a separate report? Right now, they're not sure, and that's why we have these test panels.

"The industry needs to learn as much as it can as early as it can," he says, "so we can make an intelligent decision about how we want the data reported."

Only 80 of Nielsen's 30,000 households have a PVR device, and those households are currently bypassed for ratings.

TiVo and Nielsen's new tests instead start with a test bed of 10 homes that have been given TiVos and 10 current TiVo owners so that Nielsen can see how viewing habits change with the devices in the home. The two companies began working on the project in August 2000.

The result is software that, for now, is usable only with the TiVo PVR. Nielsen is working with other PVR manufacturers to adapt it for their systems as well.

Susan Whiting, Nielsen Media Research president and CEO, said in a memo to clients that TiVo has downloaded the necessary software to its subscribers but the data will be retrieved only from sample households that give permission. She added that the goal is to fully credit PVR and other time-shifting usage by integrating the data into Nielsen's syndicated reports. There is no timetable for when that would happen.

"For the near term," she said, "we will continue to exclude households with PVR devices from our metered samples."

The other challenge for Nielsen is to integrate the information needed into existing data, and that requires creating new systems. Right now, the emphasis will be on learning the viewing habits of homes with TiVo, not gathering ratings. Nielsen wants to know how much recording is done and how much time shifting is done. That data will be shared with Nielsen clients later this fall.

"Once the industry learns more," Loftus says, "it can make a more rational decision on how that data should be reported."
Gooooooal! The numbers are staggering. Over 35,000,000 people cheered the World Cup on Univision, TeleFutura or Galavisión. Univision delivered more households tuned to the World Cup final match than ABC in seven of the nation’s top television markets. A phenomenal 66% share nationally! Of course, unbeatable soccer coverage is but one facet of Univision’s dominance. No other Spanish-language network has been awarded national Emmys® or collected more prestigious awards for broadcast excellence and public service to the community.
This year, we're proud to be recognized again by our peers with 13 local Emmys. We salute all those who contributed to these remarkable accomplishments. KMEX Los Angeles • Primera Edición • Cara A Cara Con Vincente Fox • Desfile de las Rosas • Best Photographer, Arturo Quezada. KDTV San Francisco • Noticias 14 a las 11. WLTV Miami • La Última Batalla. KTVW Phoenix • Los Muertos de Juárez • Gracias Por Los Aplausos • De Dónde Es La Quebradita • Deal with Death • Quiero Ser Policía • Siempre Contigo • Governors’ Award.
THE PEOPLE MEETER
As expected, AOL Time Warner hired Jon Miller, 45, as chairman and CEO of the company's America Online subsidiary. Miller replaces Bob Pittman, who was shown the door in a management shakeup three weeks ago. Most recently at Boston-based equity firm General Catalyst Partners, Miller previously worked for Barry Diller, first as head of USA Broadcasting and then as head of USA's information and services group (including HSN, Exedia and some other on-line ventures). ...

ABC hired veteran marketing and promotion executive Steve Sohmer as executive VP, marketing, advertising and promotion. Sohmer formerly led promotional efforts at NBC when that network began its climb from the cellar to dominance in the '80s and, prior to that, headed promotion for CBS. Most recently, he had been president, marketing, for Paxson Communications. ...

ABC Washington correspondent Cokie Roberts revealed last week that she is being treated for breast cancer. It was detected in its early stages, and she expects to continue working and to cover the midterm elections. Roberts underwent a successful lumpectomy after her doctor detected a lump in her left breast in mid June; a subsequent mammogram revealed a small tumor. Roberts begins six months of chemotherapy Tuesday. ...

Kim D. Kelly is now the highest-ranking woman at an MSO. 

TWEAKING ITS EXECUTIVE LINEUP
Insight Communications promoted COO Kim D. Kelly to the post of president, making her the highest-ranking woman in the executive suites of cable operators. Kelly has been at the company for 12 years, first as CFO and, since 1998, as COO. She takes one of the titles currently held by CEO Mike Willner, who remains the top executive but takes a new title, vice chairman. “We’ve always operated as a team, but the new title reflects that,” Willner said.

AD SPENDING UP 2.3% THIS YEAR
Nielsen Media Research reports that advertising spending for the first half of 2002 rose 2.3% over the same period last year, according to its ad-tracking service, Nielsen Monitor-Plus.

Hispanic TV climbed almost 7%, partly due to the World Cup. Broadcast-network TV, cable, and spot TV showed gains of 2%-3%, while spot radio rose 1%. Ad spending by the top 10 advertisers generated $5.6 billion dollars through May 2002, 5.2% greater than the same period last year. Pfizer Inc. and The Procter & Gamble Co. increased spending 32% and 21% more, respectively.

THE SPORTING LIFE
The Yankees Entertainment Sports network (YES) is gearing up to add the NBA's New Jersey Nets to its programming lineup. The Nets are owned by the same YankeeNets consortium that controls the New York Yankees and the YES network. For now, that means that Nets fans who are also Cablevision subscribers won't be able to watch the Eastern Conference champions in 73 YES televised games. The network is still mired in a carriage dispute with Cablevision ...

With every marquee sport on its schedule, ESPN is having to make some choices. The network is reducing its National Hockey League telecasts to 71 regular-season games, down from 102 last year. Pro hockey will still have an exclusive night, Thursday, plus ESPN is adding Sunday afternoon; the NHL's old night, Wednesday, will soon belong to the National Basketball Association.

ESPN's latest acquisition. But ESPN said its NHL changes had nothing to do with ESPN's NBA deal.

BOTTOM LINES
Nickelodeon is buying Sesame Workshop's 50% interest in their jointly owned Noggin kids cable network. Terms were not disclosed. Sesame will redirect its resources to production.

“Cable is our primary business and not necessarily theirs,” said Nickelodeon President Herb Scannell, who by adding Noggin, is adding about 25 million subs to his watch. ...

Four weeks after MSNBC's Phil Donahue and CNN's Connie Chung started, Chung is pulling in twice as many viewers. Chung averaged 819,000 viewers Aug. 5-7, compared with Donahue's 405,000, according to Nielsen data. Household ratings tell a similar story: Chung averaged 0.8 last week and Donahue a 0.4. Donahue boasted early victories over Chung, but recent ratings have slipped. Chung had a big night Aug. 6, with a 1.1 rating, compared with Donahue's 0.4. Of course, Fox News's Bill O'Reilly still beats both shows handily. ...

Nielsen signed another Boston peoplemeter client, WGBH-TV, the PBS station in the market.

WGBH-TV joins WUNI(TV), the Univision affiliate, independent WNDS(TV), AT&T Broadband, New England Cable News and New England Sports Network as TV clients in the new service. The traditional affiliate stations have so far stayed away, fearful that the new service will show lower ratings for them.
WJXT is still the Jacksonville Powerhouse!

Week Three: July 29-August 4, 2002

#1 Eyewitness News 5, 5:30, 6pm
#1 Eyewitness News 10pm
#1 Oprah 4pm
#1 Eyewitness News 12noon
#1 Daybreak 5am
#1 Daybreak 6am

WJXT....Still the One!

Source: Nielsen week ending 8/4/02
For the first time in a couple of seasons, syndicators' fall offerings create some buzz

For the new first-run syndication season, program distributors and their station clients are focused on the two meat-and-potatoes formats of the medium: talk shows and game shows. With six new talk shows and two new game shows on the schedule, more than half the new strips for the 2002-03 season fall into one of those categories.

Behind all of syndication's efforts is that this fall marks the start of what will be an aggressive multi-year effort on the part of talk-show syndicators to come up with the next Oprah Winfrey Show, says Garnett Losak, vice president, programming for Petry Media Group. Winfrey insists that she's quitting the show after 2006, which gives the whole syndication business several tries to find someone as strong to replace her.

"There is clearly a movement afoot to find an Oprah replacement," says Losak. "You can expect that, for the next several years, everyone will be looking for that next 4 o'clock show."

To some extent, the new talk entries are trying to emulate the success of shows that have gone before them. Serious-minded The John Walsh Show and The Rob Nelson Show, for example, are likened to Phil Donahue, which ruled the first-run talk genre for much of the 1970s and early 1980s.

Wayne Brady and Caroline Rhea are both entertainers, and their shows will reflect their backgrounds in blending talk with some variety elements. Dr. Phil, as King World Chairman Roger King will remind you repeatedly, is a spin-off of perhaps the most successful talk show in the history of the business, The Oprah Winfrey Show.

And James Van Praagh communicates with the dead. But don't scoff. Dick Askin, president of Tribune Entertainment, which distributes Beyond With James Van Praagh, says it is sold out for the season at rates that were pretty far out there, too. He credits Van Praagh with much of that success: The host met with a lot of advertisers and agency buyers at this year's NATPE convention and essentially sold them on his schtick.

Of course, having a successful entry in the genre, Crossing Over With John Edward, didn't hurt either, Askin admits.

For TV stations, there probably hasn't been a more important show in syndication than Oprah in the past 20 years. Why? Of all the syndicated shows, the show provides the best lead-in for local newscasts. Stations that carry it will miss it
clearly and are encouraging distributors to try to find a suitable replacement; stations that don't have it are hoping to find the next Oprah first.

"She's gone in May of 2006, but you have to be on the air by 2004 to generate a ratings track record if you're going to be seriously considered as a replacement," says Katz Media Group Vice President Bill Carroll.

Finding a solid 4 p.m. show is clearly the strategy for NBC's new talk hopeful, The John Walsh Show, which will debut mostly in morning time periods. "If he proves himself and becomes the hit we think he can become," says NBC Enterprises President Ed Wilson, "he's also got the opportunity to play at 3 or 4 o'clock. And that's what television stations are looking for: They need good strong local-news leads. Oprah has given stations around the country a terrific advantage as being a great news lead-in."

Beyond the upcoming season, three talk projects on tap for '03 are almost sure to make it to air: Warner Bros. Ellen DeGeneres, Universal Television's Forre and NBC/Court TV's Trial by Fire. King World is also developing at least two for '03, including a daytime show called Living It Up! With Ali & Jack, hosted by Jack Ford and Alexandra Wentworth, the new wife of ABC's George Stephanopoulos.

In the game-show arena, Pyramid, hosted by Donnie Osmond, and Who Wants to Be a Millionaire, with Meredith Vieira, are old but are debuting in new versions in September. But two other shows are sort of new as well. Weakest Link bowed in January so this will be its first full season on the air. And Family Feud is getting a complete makeover, including a new host, Richard Karn, known best perhaps as Al the tool guy from Home Improvement. In effect, Feud is being relaunched.

Carroll sees the resurgence of game-show activity in syndication as a product of the success (though brief) of Millionaire and, to a lesser degree, Weakest Link in network prime time runs. But, he notes, the fate of all the new games is "ultimately intertwined as they are running in blocks in many situations."

Petry's Losak believes the '02-'03 season is do-or-die time for the genre. Over several seasons, none of the new first-run

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| NBC is placing a bigger-than-usual bet on its latest talk entry, The John Walsh Show, which begins Sept 9. According to NBC Enterprises President Ed Wilson, the budget for Walsh is roughly twice that of most talk shows, which typically cost between $4 million and $5 million a year to produce. Part of the reason for the higher cost is that each episode of Walsh will start off with a produced piece from NBC News Productions introducing the topic of the day, but the extra expense will also come from the unusually high number of on-location shoots planned. "We think you have to invest if you want to find the next break-out hit," says Wilson.

John Walsh, Wilson and executive producer Alexandra Jewett, of course, don't think Walsh will be the typical talk show.

"The question is, is America ready for intelligent talk," says Walsh, suggesting that, for his sake, they'd better be. "People want to be empowered," which is why he'll cover subjects like child safety, kids and the Internet, school violence, and victims' rights initiatives before state and federal legislatures. Jewett says that, every week, the program will do one segment devoted to child safety, for which Walsh first came to prominence in the early '80s when his 6-year-old son Adam was kidnapped and killed. That got him deeply involved with fighting for passage of the Missing Children Act and, eventually, led to his crusading America's Most Wanted, a weekly staple on Fox.

Jewett said Walsh's talk show will also focus on hometown heroes. "These are things that John cares passionately about, and we intend to incorporate those passions into the show." Walsh will frequently take his show on the road because the topics will be more closely tied to big stories in the news than other talk shows.

And he will go where other TV hosts—or journalists, for that matter—may not have access. He says he was the only TV person allowed at Ground Zero in the immediate aftermath of last year's terrorist attack at the World Trade Center. (Indeed, Jewett says the show has "some very special and powerful segments planned" for its first week concerning the anniversary of the terrorist attack.) Walsh also had unusual access after the 1995 bombing of the Alfred P. Murrah federal building in Oklahoma City.

Ad buyers say their clients have been guaranteed a 2.5 household rating for the show, fairly high in today's fragmented viewing world, where a 2 rating is considered a hit in syndication. Wilson wouldn't confirm the guarantee but says the show got a 10%-15% premium over other new talk shows in the upfront ad-sales market "just because of who [Walsh] is. People really buy into this guy."

The program is cleared in 91% of the country, at NBC owned stations and some Hearst-Argyle and Gannett stations. The show will be produced at NBC News Studios at 30 Rockefeller Plaza in New York. And Walsh will be extremely busy this coming season: He's also continuing to do America's Most Wanted, the only show that remains from Fox's debut as a network 16 years ago. "It's been an incredible journey," he says.—S.M. |
What's happening and when

The upcoming season's crop of new shows

**Talk**

**Dr. Phil** (debuts Sept. 16 in 96% of the U.S.)—

If any show ought to succeed in syndication, it's **Dr. Phil**. Relationship expert Dr. Phil McGraw has had a weekly segment on *The Oprah Winfrey Show* for two years, and, by all accounts, those segments have been wildly popular. But now he's being spun off into his own show, and one place stations can't put him in is in direct competition with Oprah.

According to King World Chairman Roger King, though, Dr. Phil isn't assuming success. "Right now, he's working 24 hours a day in Los Angeles," says King. "This is not an easy thing to do." Still King is confident that **Dr. Phil** will be the top-rated new show of the season.

**The Caroline Rhea Show** (Sept. 2, 90%)—

The show replaces *The Rosie O'Donnell Show*, although it won't get all of Rosie's time periods. The ABC-owned station, for example, is putting *The Wayne Brady Show* where Rosie was. But ABC has a vested interest in giving Caroline maximum exposure, having taken a 50% ownership stake in the show. Call it an insurance policy on Wayne. Former NBC and HBO exec Bridget Potter is executive producer.

**The Wayne Brady Show** (Sept. 2, 50% plus)—

It's not the first slow rollout of a talk show, and it won't be the last. For now, Buena Vista Television is selling the show for cash with no barter, although that's likely to change when the show gets past the 70% threshold. Other stations carrying it besides the ABC group include WFTS-TV Tampa, Fla.; KNXV(TV) Phoenix; WCN(TV) Charlotte, N.C.; WJZ-TV Baltimore; KMNG-TV Denver; WOIO-TV Cleveland; and WTHR-TV Indianapolis. The creative team behind the show includes veteran producers Robert Morton (*The Late Show With David Letterman*) and Bernie Brillstein (*The Blues Brothers, Prime Time Click With Martin Short*).

**The Rob Nelson Show** (Sept. 16, 93%)—

Twenty-first Television President Bob Cook says Nelson "will bring the same blend of credibility and compassion to his show that made Donahue a talk-show franchise." The former Fox News Channel host (*The Full Nelson*) holds a law degree from Stanford and has authored two books, including *10 Common Sense Solutions to America's Biggest Problems*. After what the country has been through in the past year, some observers think viewers are ready for a daily dose of serious-minded topics.

**Beyond With James Van Praagh** (Sept. 16, 95%)—

Yes, he claims to talk to the dead. Get past it. Advertisers have, says Tribune Entertainment President Dick Askin, adding that the show is already sold out for the entire season. Van Praagh is now the second psychic talk show to enter first-run. Crossing *Over With John Edwards* is entering its second year in first-run syndication.

**The John Walsh Show.** See box, page 21.

**Games**

**Who Wants to Be a Millionaire** (Sept. 16, 95%)—

Well, ABC had a humongous hit on its hands but drove it into the ground by airing it four nights a week in prime time. Executive producer Michael Davies says ABC simply ran out of ways to promote it. "We will drive the Millionaire brand with the syndicated version," he says. And that version will be different from the network version in one respect. The so-called fastest-finger round, in which a dozen potential contestants compete to get to the hot seat, will be eliminated. Instead, all contestants will be preselected in an effort to get a more diverse crowd of players; in the network version, white males have dominated.

**Pyramid** (Sept. 16, 95%)—

Another new and improved game-show staple, and Columbia Tri...
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**We the Jury** is a fresh approach to the court strips—Go inside the jury room as eight ordinary people wrestle with hot cases!

Cleared in 65% of U.S.
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Co-produced by: Chambers Productions Corp.
Sand In My Pants, Inc.
Telco Productions, Inc.

Ad Sales by:
Syndication 2002

advertising business has taken a turn for the better. Gene DeWitt, president of the Syndicated Network Television Association (SNTA), estimates that this year’s syndication upfront ad sales were up 18% from last year, to $2 billion.

“arly thinking, which could lighten up invent-ory and enable syndicators to do very well in the scatter mar-ket,” DeWitt says.

According to Askin, Tribune Entertainment’s ad revenue is up 25%, the result of both improved sell-out rates and higher pricing. He notes that, last year, many syndication shows sold just 50% to 60% of their inventory upfront and, this year, those levels have been boosted to 70% plus to 80% plus.

King says this year’s upfront was “the strongest upfront we have had in years.” With price increases averaging around 9% across the company’s programs. And Dr. Phil, the new talk show, was one of the drivers, he says, adding that the show got the highest ad rates ever for a new show that King World has brought to market. He predicts the show will do a 3.0 to 3.5 rating, which would make it a huge hit.

Bragging is easier before the syndication season begins, but this season does seem brighter than in recent years. “None of my members are complain-ing,” says SNTA’s DeWitt, about the ad business they’re writing up. Syndicators and stations hope he can still say that a few months from now:}
E!'s great big blonde surprise

Anna Nicole Show debuts to large Nielsens and some rough critical response

By Allison Romano

E! Entertainment Television President Mindy Herman is oddly relieved that The Anna Nicole Show mustered “only” a 4.1 Nielsen rating for its Aug. 4 debut. Had the show notched a 5.0 or higher, Herman told staffers, she’d get an Anna Nicole Smith tattoo.

“No one is prepared for this type of show, where everyone is talking about it,” Herman said, who would have been thrilled with a 2.0 rating.

For better or worse—many critics said for worse—television is buzzing about Anna Nicole. Her show was the highest-rated program on basic cable last week. But what viewers must have been talking about was her slurred speech, unsteady gait and just plain space-cadetness.

Herman contends that Smith is playful and the show is well inside the bounds of cable. There’s no swearing and, technically, no nudity. “In the competitive landscape of television,” she said, “I don’t believe this show is outside of the norm.”

As for Anna’s appearance, E! execs insist she’s far from dumb and is not on drugs.

E! is planning 13 episodes at a cost that’s said to be less than $100,000 per episode. Just in case the show is a hit, E! has already locked up several more seasons.

But is Anna Nicole the flavor-of-the-week or the next big reality sitcom? Audience researchers say it typically takes three weeks to tell: Week one brings in curious samplers; in week two, some return and bring new viewers with them; by week three, a show becomes a habit—or not.

That was the case with The Osbournes, which debuted to a strong 2.8 rating back in March. Its audience grew nearly every week, averaging a 4.4 rating for the season. A late April episode nabbed a spectacular 5.9 rating.

E! wisely launched its show in August, when there’s less opposition from broadcast networks. Come September, though, The Anna Nicole Show will face competition from Sunday-night football on ESPN and the new broadcast season.

“They have about a month to make the Anna Nicole Show appointment viewing for the masses, like The Osbournes,” said Horizon Media head of research Brad Adgate.

Another coup for E!: Smith’s first audience is youthful, with 1.7 million viewers 18-34 years old and 2.7 million adults 18-49. Early advertisers—notably, Taco Bell, McDonalds, Old Navy and Almay—are squarely targeting those viewers.

E! sold early episodes in its scatter-market schedule. Now network sales execs are hurriedly crunching numbers to sell the show on its own. The Osbournes eventually commanded $150,000 per 30-second spot. But, unlike MTV, E! also needs Anna Nicole as a promotional platform for other shows. “My ad sales guys will tell me we need to sell it,” said Herman, “but we need to look at the long-term value.”

Critics roast Anna Nicole

Here’s a sampling of critical opinion that appeared in newspapers after The Anna Nicole Show premiered on E! last week:

“What this cable operation cobbled together on Anna was degrading, humiliating and embarrassing. ... She is an accident waiting to happen. And E! needs a censure.” —Cindy Adams, New York Post columnist

“At times wheezing, usually incoherent and horribly unlikable, America’s most famous gold digger is not a persona likely to pull in many viewers, beyond the crowd that likely tuned in for the heavily hyped premiere.” —Tim Cuprisin, Milwaukee Journal Sentinel

“Her biggest sin, for TV, was being monumentally tedious, but for good measure she tossed in bizarre, bewildered, self-centered and icky, Very icky.” —Rick Kushman, Sacramento Bee TV columnist

“Wobbled by Fox’s Celebrity Boxing specials, a battered Western civilization finally has thrown in the towel.” —Ed Bark, Dallas Morning News

“The Anna Nicole Show ... isn’t really a TV show. It’s a train wreck—with breasts.” —David Bianculli, New York Daily News
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**Monday, July 29 - August 4, 2002**

Broadcast network prime time ratings according to Nielsen Media Research.

**Channels Covered:**
- ABC
- CBS
- FOX
- NBC
- PAX
- UPN

**Notes:**
- Ratings are for the week of July 29-August 4, 2002.
- Ratings are based on 1) the number of TV households to which the program is delivered; 2) the number of viewers who tune in; and 3) the percentage of households that are tuned in at any given moment.
- The points are calculated by taking the total number of viewers who watched the show and dividing it by the total number of TV households in the Nielsen sample.
- Programs marked with a * are repeat airings.
- Programs marked with a ** are special airings.
- Programs marked with a *** are sweeps airings.
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## Programming

### DumpsterWatch

**JULY 22-28** Syndicated programming ratings according to Nielsen Media Research

### TOP 25 SHOWS

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<td>2</td>
<td>Seinfeld (wknd)</td>
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<td>Everybody Loves Raymond</td>
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<td>25</td>
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<td>1.2</td>
<td>1.2</td>
</tr>
</tbody>
</table>

### TOP OFF-Net SITCOMS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>18-49</th>
<th>18-49</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Friends</td>
<td>4.7</td>
<td>5.5</td>
</tr>
<tr>
<td>2</td>
<td>Seinfeld (wknd)</td>
<td>4.1</td>
<td>4.7</td>
</tr>
<tr>
<td>3</td>
<td>Seinfeld</td>
<td>3.9</td>
<td>4.2</td>
</tr>
<tr>
<td>4</td>
<td>Everybody Loves Raymond</td>
<td>3.4</td>
<td>4.7</td>
</tr>
<tr>
<td>5</td>
<td>Frasier</td>
<td>1.9</td>
<td>2.0</td>
</tr>
</tbody>
</table>


18-49 = Adults 18-49

AA = Average Audience Rating

18-49/GAA = Gross Aggregate Average

One Nielsen rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States.

NA = not available

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### Living It Up in daytime

King World intends to give

*Live With Regis and Kelly*,

*Good Day Live* and other first-run daytime shows a run for their money with a new strip called *Living It Up! With Ali & Jack*, targeted for fall 2003 launch.

The show stars comedian Alexandra Wentworth (wife of ABC News' This Week moderator George Stephanopoulos) and Jack Ford, the former-prosecutor-turned-TV-newsie. Ford is currently with ABC News but has been given permission to explore other opportunities. Before joining ABC, Ford was chief legal correspondent for NBC News and co-anchor of the Saturday edition of *Today*.

The thirtysomething Wentworth got her big break a dozen years ago as a member of the comedy troupe on the Fox series *In Living Color*. Her film credits include *Jerry Maguire*. She has also made numerous appearances on *The Tonight Show With Jay Leno*, including a bit as a scantily clad, cigar-smoking White House intern back when her hubby's former boss was still in office. (Check out her fan page, via Yahoo.)

Wentworth is pregnant with her first child; in the just-completed pilot, she snaps her fingers, and dad-to-be Stephanopoulos appears in a brief walk-on.

King World Senior Vice President, Programming, Steven Nalevansky says he tested dozens of personalities for the roles and, after three days of focus testing at the Viacom program research facility in Las Vegas, Ford and Wentworth stood out as the most compatible and appealing co-host combo.

No word yet on deals, but several big ones are expected soon, according to King World Chairman Roger King.

—Steve McClellan

---

### HOTTEST COURT SHOW THIS SUMMER

**Divorce Court**

**BIGGEST YEAR-TO-YEAR JULY HH GROWTH**

- +10%
- +5%
- +2%
- -4%
- -5%

Source: NMS, Sales Explorer, 7/11-7/17 vs. 7/12-7/18, 5AA HHI Msg. Carol Shields on set. Judge Mathis excluded because of change in measurement.
FORMER KSAT-TV ANCHOR PLEADS GUILTY
Just as his trial was to begin, former KSAT-TV San Antonio news anchor Gerry Grant pleaded guilty to possession of child pornography. According to the agreement, he will serve five years and pay a fine of $2,000. Grant was arrested in October 2000 after undercover officers sold him explicit photos of children engaging in sex acts.

Prosecutors had planned to offer as evidence tapes of Grant discussing violent sex with children, including paying extra for sex with a very young girl and molesting a girl in Mexico. In a statement given in court, he said he had never done those things but was merely talking in what he believed to be a private encounter with a prostitute. “I am repulsed by what I said, and I’m further repulsed by what I said because I have a sexual addiction,” he told the court. The remarks, the photos and his involvement with a prostitute ended his career.

In an interview with his former station, Grant’s wife, Michelle, with whom he has a 2-year-old son, said she has been supportive and called the five-year prison sentence too harsh.

A NEW HAVEN FOR DEHAVEN
The Viacom station group has named Walt DeHaven to head KCNC-TV Denver. He was displaced a week ago as general manager of WBBM-TV Chicago when new Viacom COO Dennis Swanson lured Joe Ahern away from ABC-owned KGO-TV San Francisco. Odd man out is Mary Rockford, the veteran TV newswoman who was promoted from news director to general manager in August 1995. Rockford, who had been at KCNC-TV more than 20 years, will leave the station.

Previously, DeHaven was executive vice president of then-Paramount stations WSBK-TV Boston and WLWC-TV Providence, R.I. (both now part of the Viacom group) and had responsibility for all Paramount Northeast stations.

DISHING IT OUT
Stations in the Burlington, Vt.-Plattsburgh, N.Y., DMA got a big boost from high up—literally—when DISH Network began carrying them for the first time in June. Station execs say they don’t expect a similar spike in HUT levels for the July book to match a reported spike in dish sales in the No. 90 DMA but are looking hopefully toward the November or February books, saying it’s a huge addition to their viewer base.

“We’ve gotten hundreds of inquiries about where to get [DISH] dishes in the last few weeks,” says Paul Sands, general manager at Heart-Argyle-owned NBC affiliates WPTZ(TV) North Pole, N.Y., and satellite WINNE-TV Hartford, Vt., who is looking forward to higher viewership and, eventually, higher ad rates.

Mountainous terrain, which makes it difficult to receive even a strong signal, and lack of cable availability have made the market among the highest in satellite penetration—estimated locally at more than 35%. Retailers tell station owners they’re experiencing an unprecedented boom due to the local-station carriage.

KHSL-TV SUED
Veteran sportscaster Royal Courtain (pronounced “core-tane”) has sued former employer KHSL-TV Chico, Calif., alleging age discrimination in his firing last year.

Courtain, who had been with the station more than 20 years, now works for KRCR-TV Chico. Station and owner Catamount Broadcasting officials could not be reached for comment, but, in past statements, Catamount President Raymond Johns has called the dismissal “justified, fair and reasonable” and suggested that Courtain was fired for cause. Courtain says he has been defamed by such remarks.

MORE NEWS IN MADISON
WISC-TV Madison, Wis., adds a half-hour to its local morning news this week. News 3 This Morning expands today from 90 minutes to two hours, 5-7 a.m. CT, with the 6-7 a.m. hour rebroadcast weekdays at 9-10 a.m. The program is anchored by Rob Starbuck, Susan Siman, and meteorologist Jeff Smith.

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

The Sanchez factor

It has been a while since anyone not named Sanchez has run a full-power U.S.-based English-language TV station in DMA No. 194, Laredo, Texas. But the club may be even more exclusive than that: KVTV(TV) General Manager Larry Sanchez and KGNS-TV General Manager Mary Nell Sanchez are brother and sister.

"When we get together, we talk no business. It's all family talk," says Larry Sanchez. "It's really been fun," says Mary Nell Sanchez, in competition against her brother as GM for three years. "I know the race will be a clean one."

So far, younger sister's team is winning. KGNS-TV is the market's leading English-speaking local station. KLDO-TV gets the biggest ratings, according to Nielsen numbers, but KGNS-TV outdraws it in revenue nearly two to one, although KLDO-TV was the only other station in the DMA to top $1 million last year, at $1.3 million, according to BIA Financial.

Like some other English-language stations in heavily Hispanic markets, KGNS-TV disputes Nielsen's Hispanic-household count and believes Nielsen discounts bilingual viewers. Minutes from the Mexican border, the market is heavily—94%—Hispanic.

Laredo draws significant regional and national ads, largely from several national retail and restaurant chains operating in the area, including Wal-Mart, J.C. Penney and Sears. "Of course, the national rate cards are higher," says Mary Nell Sanchez, "but national picks its time. We do everything we can to accommodate local dollars."

KGNS-TV's news has had its troubles, despite dominating among English-language viewers. In February, its four-person Spanish-language news staff walked out and filed a complaint with the Equal Employment Opportunity Commission, citing lower wages and resources compared with their English-speaking counterparts. The station had no comment, and the matter remains unresolved. The newscast, which had already lost ratings to KLDO-TV, has been replaced by one in English.—Dan Tegoff

HATCHETT RULES ATLANTA!
On WAGA at 11am, JUDGE HATCHETT Delivers
An Outstanding Summer Performance!
More power to you, big affils

FCC nixes special temporary authority permits, tells DTV stations to power up

By Bill McConnell

Making good on a pledge to force big-market affiliates to fulfill their DTV obligations, the FCC has ordered 16 stations to begin offering full-power digital transmissions rather than cost-saving reduced-power transmissions.

The FCC’s crackdown, however, will not affect the roughly 233 stations that are either located outside top-30 markets or not affiliated with Big Four networks. Those smaller stations continue to have permission for lower-power transmissions.

Reduced-power DTV transmissions were authorized in November 2001 for most TV stations, which were required to begin digital broadcasts in May. The move was intended to give cash-strapped smaller-market stations a way to go digital without the huge energy and construction expenses of a full-power station. Although roughly two-thirds of the country’s 1,300 stations failed to meet the May DTV deadline, many of those that did comply have relied on low-cost, low-power “turnkey” systems shaving millions off the cost of a DTV launch.

Big-market stations also could use a break on energy costs, said Dick Warsinske, GM at KOMO-TV Seattle, one of the stations ordered to beef up transmissions. “We’re going to spend $2,000 to $2,500 more a month on electric bills when the difference in coverage area will be insignificant.”

Industry experts, however, say the issue isn’t coverage area size but signal reliability. At lower power levels, even those close to a transmitter may have trouble receiving signals without large outdoor antennas.

Top-30-market affiliates of ABC, CBS, NBC and Fox have been required to offer digital signals since at least November 1999 and were not explicitly given authority for the reduced-energy broadcasts in November. In DTV rule revisions in May, the FCC clarified that big-market affiliates would not be permitted the low-power option. But 16 of them were operating under special temporary authority (STA) permits that did allow reduced-power transmission. Those permits began expiring this year, and, last month, the FCC issued each a letter ordering it to begin full-power broadcasts in August.

Nine of the stations are owned by Gannett or Belo, which have agreed to ramp up to full power but have asked the FCC for more time. “We’re not arguing with the requirement, but we’re asking to have until Jan. 1,” said Mamie Sarver, the Wiley, Rein & Fielding attorney representing both station groups.

Other affected stations: WUSA(TV) Washington, KHOU-TV Houston, KFMB-TV San Diego, WHDH-TV Boston, KRON-TV San Francisco, WOFL(TV) Orlando, KPHO-TV Phoenix, KPNX-TV Phoenix, KGW-TV Portland, Ore., KMOV-TV St. Louis, KSDK(TV) St. Louis, WTSP(TV) St. Petersburg, Fla., KARE(TV) Minneapolis, and KXTV(TV) Sacramento, Calif.

Three stations eligible to remain at low power were ordered to up energy levels because they have constructed full-power facilities: WJXT(TV) Jacksonville, Fla., KPTV(TV) Portland, Ore., and WLMT(TV), Memphis, Tenn. They are expected to appeal.

Liable for indecency

By Bill McConnell

A broadcast licensee does not escape liability for indecency violations when it is sold by its parent company, the FCC has ruled.

In upholding a $16,800 fine against WLDT Inc, licensee of WCOM(FM) Bayamon, P.R., the FCC ruled that the transfer of ownership of licensee WLDT from Chancellor Media to Spanish Broadcasting in January 2000, three months after the sanctioned material was broadcast, did not affect WLDT’s culpability. “In many cases,” the FCC said, “the entity’s employees remain with the company after a transfer. If the employees (or the prospective transferor) knew that the licensee would be insulated from forfeiture actions for violations preceding a transfer of control, they would have less incentive to comply with the law.”

Also, the FCC held a station liable for indecent remarks of a guest from MTV’s Jackass catching an interviewer off guard with a joke about knifeing an infant’s rectum. Rubber City Group, operator of WONE-FM Akron, Ohio, was fined $7,000. The FCC found that WONE-FM should have anticipated the “questionable nature of the guest’s material” because a station employee admitted that past Jackass guests had “a penchant for getting a rise out of people.”
Introducing the world's first HD camera built for SD: the LDK 5000.

More, more, more. It’s what every video professional wants from a piece of equipment. So we created the LDK 5000, the only high-performance digital camera with oversampling technologies to let you shoot in SD today—and in native HD anytime you’re ready.

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THOMSON GRASS VALLEY
The most watched worldwide
**Changing Hands**

**TVs**

**WVAH-TV Charleston, W.Va.**
- **Price:** $8.476 million
- **Buyer:** Sinclair Broadcast Group Inc. (David D. Smith, president/CEO); No. 11 station group owns 62 stations, including WCHS-TV Charleston
- **Seller:** Cunningham Broadcasting Corp. (Robert L. Simmons, president); was formerly Glencairn
- **Facilities:** Ch. 11; 51 kW, ant. 1,723 ft.
- **Affiliation:** Fox

**WNUV-TV Baltimore**
- **Price:** $4.453 million
- **Buyer:** Sinclair Broadcast Group Inc. (David D. Smith, president/CEO); No. 11 station group owns 62 stations, including WBBF(TV) Baltimore
- **Seller:** Cunningham Broadcasting Corp. (Robert L. Simmons, president); was formerly Glencairn
- **Facilities:** Ch. 54; 1,353 kW, ant. 1,145 ft.
- **Affiliation:** WB

**WTTE-TV Columbus, Ohio**
- **Price:** $3.276 million
- **Buyer:** Sinclair Broadcast Group Inc. (David D. Smith, president/CEO); No. 11 station group owns 62 stations, including WBBF(TV) Columbus
- **Seller:** Cunningham Broadcasting Corp. (Robert L. Simmons, president); was formerly Glencairn
- **Facilities:** Ch. 28; 1,910 kW, ant. 965 ft.
- **Affiliation:** Fox

**Combos**

**WBEC(AM) and -FM Pittsfield, Mass.; WZEC-FM Hoosick Falls (Albany-Schenectady-Troy), N.Y.**
- **Price:** $4.3 million
- **Buyer:** Vox Media Corp. (Jeff Shapiro, owner); owns 30 other stations, including WENU(AM) and WNYQ-FM Albany-Schenectady-Troy
- **Seller:** Tele-Media Broadcasting Co. (Ira Rosenblatt, VP/COO Radio)
- **Facilities:** WBEC(AM): 1420 kHz, 1 kW day, 1 kW night; WBEC-FM: 103.5 MHz, 950 W, ant. 591 ft.; WZEC-FM: 97.5 MHz, 400 W, ant. 1,204 ft.
- **Format:** WBEC(AM): News/Talk/Sports; WBEC-FM: Hot AC; WZEC-FM: Hot AC
- **Broker:** Frank Boyle of Frank Boyle & Co.

**KZFY(AM) and KZEY-FM Marshall (Tyler-Longview), Texas**
- **Price:** $400,000
- **Buyer:** Hanszen Broadcast Group Inc. (Jerry T. Hanszen, owner/GM); owns two other stations, none in this market
- **Seller:** Community Broadcast Group Inc. (Jerry Russell, president)
- **Facilities:** KMHT(AM): 1450 kHz, 650 W day, 1 kW night; KZEY-FM: 103.9 MHz, 2 kW, ant. 423 ft.
- **Format:** KMHT(AM): Urban AC; KZEY-FM: Urban AC
- **Broker:** Media Services Group

**AMs**

**WWCA(AM) Gary (Chicago), Ind.**
- **Price:** $1.5 million
- **Buyer:** Starboard Broadcasting Inc. (Mark Follett, chairman/CEO); owns six other stations, none in this market
- **Seller:** Willis Family Broadcasting, (Celestine Willis, president)
- **Facilities:** 1270 kHz, 1 kW day, 1 kW night
- **Format:** Gospel

**WAMM(AM) Woodstock (Winchester), Va.**
- **Price:** $140,000
- **Buyer:** Hometown Broadcasting LLC, (Margaret S. Boston, managing member); no other broadcast interests
- **Seller:** Grass Roots Broadcasting LLC, (Thomas A. Lewis, president)
- **Facilities:** 1230 kHz, 1 kW day, 250 W night
- **Format:** Soft AC

**WNCR(AM) Fair Bluff, N.C.**
- **Price:** $1,200
- **Buyer:** Stanley Broadcasting System (Thomas V. Stanley, owner/president); no other broadcast interests
- **Seller:** Arson Broadcasting (Don Arson, president)
- **Facilities:** 1480 kHz, 1 kW day 48 W night
- **Format:** Gospel

**KBCL(AM) Bossier City (Shreveport), La.**
- **Price:** Donation
- **Buyer:** Barnabas Center Ministries (Leon W. McKee, ministry director); no other broadcast interests
- **Seller:** Results Unlimited (George R. Aleywe, president)
- **Facilities:** 1070 kHz, 230 W
- **Format:** Christian/Contemporary/Talk

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Information provided by BIA Financial Networks' Media Access Pro
Chantilly, Va. www.bia.com
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NOVEMBER 11, 2002

BROADCASTING-CABLE'S
12TH ANNUAL
HALL OF FAME

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ISSUE DATE
November 11, 2002

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Friday, November 1

MATERIALS CLOSING
Monday, November 4

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
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VISIT OUR WEB SITE: www.broadcastingcable.com
CNN Europe blazes broad trail

New system will automate matching of Web text, video content to live stream

By Ken Kershbaumer

CNN Europe is about to launch an interactive service that promises to live up to the convergence hype. The new broadband service is currently being demonstrated to broadband operators throughout Europe, with plans for an official launch sometime later this fall.

With the help of speech-recognition software from Dremedia, CNN Europe will be able to automate the process of matching Web text and video content to the live stream of CNN Europe’s feed. This will allow broadband users to watch the video portion on one part of the screen while being able to drill into Web content on another part of the screen. For example, a live news report on unrest in Israel can bring up the latest Web content that matches the names and places mentioned in the video stream.

According to a CNN Europe spokesperson, there are no current plans for deployment over digital set-top boxes to TV viewers, but the Dremedia software is capable of that function as well. For now, the service will be available to broadband operators who wish to differentiate their product offering from that of other providers. Typically, the only tangible difference from one broadband operator to another is price.

Dremedia’s software uses speech recognition to create keywords that can be used to match the other Web and VOD content. It then uses contextual modeling to home in on the proper content.

“People talk about interactive TV all the time, but we found that executives weren’t that interested in investing in it because there weren’t any editorial models that were compelling,” says Dremedia President Matthew Karas. “This allows for content-sensitive linking to live and scheduled programs.”

The promise of the Internet has been that it can allow a more personalized experience. The challenge, however, has been automating that process for a mass audience. If only 2% of broadband users want more information on a story, the process of finding and delivering that additional information requires as much manpower as if 75% want more information. By automating the process of finding and delivering that content, Dremedia’s technology moves CNN Europe closer to its goal of personalization.

Dremedia’s technology was born out of work done at Cambridge University and uses statistical methods for name recognition. It uses technology developed by Autonomy (based on pattern-matching and Bayesian probabilistic techniques) to form a conceptual understanding of text in any format and to automate certain tasks.

The system works by ingesting the video into a server running the Autonomy software. The feed is delayed by 45 seconds so the software can match keywords and phrases in the audio portion of the broadcast and find relevant matches from Internet and on-demand video clips located on another server. The matched content is then made available to the viewer for viewing and interacting.

“Everyone has their niche interest,” says Karas. “If you’re watching a standard news program, 90 seconds on a story on Nigeria may do it for most of the audience. But there will be others that will want more information.”

That could include encyclopedia-type information, recent text links of related news and even video clips from the previous two weeks.

“Those links can be from anywhere on CNN.com, but there are a few rules about dates so it isn’t outdated,” Karas says. On-
demand video clips will also be part of the offering, making the broadband experience truly nonlinear. Karas believes that, eventually, that nonlinearity will be delivered to cable viewers.

"CNN Europe wants to create new, compelling ways of delivering the news without having to rebuild the newsroom and hire new people," he says. "So they're actually repurposing three things they already have: the standard TV output, the last two weeks of on-demand video clips, and any Web page."

According to Karas, a TV network can use the Dremedia software in two ways. In the first, a network that wants to control the content can combine the text and video at its facility and send out two streams: one with XML links to URLs, the other with a compressed video stream. The other way involves delivering the equipment to the cable operator or broadband provider and allowing the distributor to combine the content. The second method makes it easier for providers to brand the content in a way more to their liking. "It also might be easier for the broadband operator to pull down a broadcast-quality stream from satellite and then encode it themselves," adds Karas.

The software, which costs $200,000, requires one server ingest box for text and another ingest box to index the VOD content. Karas says the servers are connected by HTTP over standard networks.

"The speech-recognition part transcribes the broadcast output in real time," Karas explains, "and the text created in that way is conceptually matched against any available Web and VOD content."

We don't like the term keyword," he adds. "That's because our engine is capable of noticing that two documents are about the same thing, even when they don't have words in common."

As an example, he notes that a document with the words paleontology and brontosaurus might be identified as being conceptually similar to one containing fossil and dinosaur. "This is highly effective with larger archives," he says, "especially of news, which consists largely of names and places."

The system, he explains, has an internal representation of similarity, referred to as a concept, which is a probability table saying that a certain list of words commonly exists in the similar contexts and so documents containing several words from the same list are likely to be about the same subject.

VCI adds analysis Toolkit

Software allows sales and traffic data to be customized

By Ken Kerschbaumer

Traffic and automation vendor VCI is introducing a "Sales Analysis Toolkit" to its Starz II+ system. Comprising two products—the Cube and the Trend Analyzer—it is designed to enable sales managers to take a more comprehensive look at sales and traffic data.

The Cube allows raw data to be reconfigured any way a sales manager would like (its name refers to its ability to spin data on any axis).

"Almost every system out there leaves sales managers stuck with paper presentations," says CEO Lowell Putnam. "If you want to look at the numbers in a different way, you need to go back into the system and redesign it or call up another report and print it."

He says the advantage of the Cube software, which will be available as a free upgrade this fall following customer feedback, is that it takes advantage of data the Starz II+ system collects and never purges. A user can reprint, in full, every logged entry since the system was implemented. "If the user comes up with a new way to look at data," Lowell explains, "they can use it for the future and also historically."

The data can be sent as an HTML document, eliminating the need for a paper presentation.

The Trend Analyzer, Putnam says, will allow sales managers to more easily see when demand for inventory is up and when dollars started hitting the books. "If a sales manager knows when agencies and advertisers are going to start the heavy up period, they can know when to re-examine the rate card and make sure it prices out at an appropriate point."

The analysis can be done by daypart, specific advertisers or categories (such as General Motors or automotive), or type of programming (news, for example).

The Toolkit will continue to expand, according to Putnam. An anticipated feature is a base-rate modeling program, which he describes as an interactive "base-rate" budgeting applet allowing users to do "what-if" scenarios on inventory pricing to determine optimal rate structure.
KSHB GETS AN AUTOCUE
KSHB-TV Kansas City, Mo., will install AutoCue's QSeries newsroom production system. The station will initially install the QNews and QNet parts of the system to handle news production and prompting. The media-management portion of the system will be installed later. When complete, the system will allow journalists to write scripts and browse edited video on PCs at the same time.

NEW STREAM VERSION FROM OPTIBASE
Optibase has introduced a version of its MGW 2000 TV streaming platform for delivery of IP services like broadcast TV over IP-based DSL or fiber networks. It can receive up to six live digital or analog signals, encode them in real time, and stream them in multicast or unicast mode. The new version includes Session Announcement Protocol (SAP) and Session Description Protocol (SDP), allowing channel schedule information to be sent to viewers. Other features include a remote management system.

WINSTED'S LATEST
Winsted has introduced the Matrix Modular Console System, incorporating a Xenon overhead dimmable lighting system, an anti-glare monitor bezel with acrylic optical shield, a monitor-positioning system, pullout CPU shelves and a choice of one- or three-tier configuration. A standard two-tier system is 24 in. W x 31.8 in. D x 80 in. H. It has a tube-steel frame and can be made with a variety of surfaces, including DuPont's Corian.

MEDIA 100'S 844/X ARRIVES IN CANADA
Media 100's 844/X system has been installed at Visual Productions, making the Winnipeg facility the first Canadian site to install the system. According to Keith McKenzie, technical director and partner at Visual Productions, the system will make it easier for the company to compose and render material for its commercial clients.

SUPER WEATHER
WXIN(TV) Indianapolis is using the Adonis Super-Genesis Live weather system. The PC-based system features 3-D True Type text, fronts and air masses with true drop shadows, and soft or highlighted clouds. It also offers automatic plotting and contouring of domestic data and automatic preparation of ready-to-air contour and temperature maps.

COOKING WITH VIRAGE
Britain's Thomas Cook TV is using Virage software to help speed up the post-production process. The 24-hour travel channel uses the software to index raw footage, providing immediate and accurate search and retrieval of video.

IBIQUITY CHIP
Texas Instruments introduced the first digital baseband chip for digital AM and FM radios last week. The chip, which incorporates digital-signal processing from Texas Instruments and iBiquity's IBOC digital AM and FM technology. The TMS320DR1200 chip is expected to be used in digital radios that will be available next year. An IBOC digital module product is also available, including the hardware and software on a credit-card-size board for use in AM/FM receivers. Digital radio broadcasts are expected to start in the fourth quarter in six markets: Chicago, Los Angeles, Miami, New York, San Francisco and Seattle.

THOMSON GRASS X TEN IS GLOBAL SUCCESS
Thomson Grass Valley's Xten DD digital production switcher has already found itself popular among broadcasters worldwide. In the U.S., Trinity Broadcast, based in Costa Mesa, Calif., has ordered a switcher with four mix effects, and KERA-TV Dallas is using the system for SD production and passing through its signal for upconversion to HD. Other orders have been placed by TVB Hong Kong, the BBC, Lidier TV in Azerbaijan, Canal Sweden and Canal+. France.

AVID A GOOD IDEA
Disney-MGM Studios' i.d.e.a.s post-production facility has purchased an Avid DS HD editing system for both SD and HD work. The facility also has two Avid 9000s, two Avid 1000s and a Symphony.
TOP 25 RADIO GROUPS

On September 9, Broadcasting & Cable will feature its annual report on the Top 25 Radio Groups. Ranked according to revenue, each company’s listing will include a breakdown of stations owned in each Arbitron® market.

As the only magazine to provide this coverage, it’s no wonder the industry refers to this issue throughout the year. Plus, your message in Broadcasting & Cable receives the benefit of being seen in the industry’s best known publication. Reserve your space in Broadcasting & Cable and make our Top 25 Radio report your #1 buy.

silver lining?

News Technology/Weather Systems

Who’s shaking up technology in the news and weather business? Which platforms will be the best bets of the future? Find out in Broadcasting & Cable’s special report on September 16th and don’t get left out in the cold.

ISSUE DATE
Sept. 16, 2002
SPACE CLOSE
Friday, Sept. 6
MATERIALS CLOSE
Tuesday, Sept. 10

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Chuck Bolcom: 775-852-1290 • Marcia Orcutt: 323-549-4114
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Broadcast TV
Mike Chico, VP business development, sports sales and station Web operations, ABC, New York, joins NBC, New York, as senior VP, business development.

Jill Saarela, general sales manager, WPBN-TV Traverse City/WTOM-TV Cheboygan, Mich., joins KVVU-TV Henderson, Nev., in the same capacity.

Jeff Klayman, local sales manager, KSBW(TV) Salinas, Calif., joins WPBF(TV) Tequesta, Fla., in the same capacity.

Peter Apostle, account executive, WNAB(TV) Nashville, Tenn., named national sales manager, WFLI-TV Cleveland, Tenn.

Cable TV

At Cox Communications:
Rod Mickler, VP/GM, Pan American Sports Network, Hollywood, Fla., joins as VP; regional sports programming, New Orleans; Susan Ballance, assistant controller, Atlanta, promoted to controller.

At Comcast University, Philadelphia: Colleen Rooney, director, employee communications, promoted to senior director; Brian Mossor, director, performance improvement, promoted to senior director.

Programming
Scott Packman, general counsel/executive VP, business and legal affairs/corporate secretary, Creative Planet, Los Angeles, named senior VP/deputy general counsel, Metro-Goldwyn-Mayer Studios, Santa Monica, Calif.

At MTV, New York: Bob Kusbit, senior VP, production, launches his own production company, One Loud Production, and remains a consultant to MTV; Tony DiSanto, VP, production, promoted to senior VP.

Loris Kramer Lunsford, independent consultant, Los Angeles, named senior VP, creative affairs, RCN Entertainment, Los Angeles.

Sharon Markowitz Bennett, senior VP, licensing and merchandising, U.S. and Canada, Saban Consumer Products, Los Angeles, joins Discovery Communications, Silver Spring, Md., as senior director.

Obituaries
Sports fans around the nation but especially in Los Angeles mourn the loss of longtime Los Angeles Lakers announcer Chick Hearn, who died Aug. 5 at 85.

Hearn sustained injuries after a fall in his Encino, Calif., home the previous Friday. Doctors had operated twice to relieve swelling in his brain, but he never regained consciousness.

With 42 years at the Laker mike, Francis Dayle Hearn was the only regular play-by-play man the current National Basketball Association champions have ever had. He called a record 3,338 consecutive Lakers games between 1965 and 2001; heart surgery caused him to miss some games this past season.

The popular announcer is credited with popularizing the terms “slam dunk,” “air ball” and “no harm, no foul.”

Hank Stack, morning-news signer for the deaf at KGW(TV) Portland, Ore., died July 31, from complications following heart surgery. He was 84.

Deaf since childhood, Stack became KGW’s interpreter in 1971, making the news station the first in the US to have such a service for the deaf.

In addition to his work with KGW, Stack founded the Northwest Theater for the Deaf.

Joshua Ryan Evans, television actor, died Aug. 6 in a San Diego hospital during a medical procedure. He was 20. Evans was born with a rare disease that stunted his growth.

Evans, who played Timmy the living doll on daytime soap Passions, got his start as Dreyer’s Ice Cream’s “dancing baby.” The commercial landed him a role in the movie Baby Geniuses.

Evans made subsequent appearances on Ally McBeal and in cable net movies P.T. Barnum (A&E) and Poltergeist: The Legacy (Showtime).
VP, partnerships and licensing, consumer products division.

Janine Jones, director, current programming, The WB, Burbank, Calif., promoted to VP.

At Bravo Networks, Jericho, N.Y.: Alan Klein, director, advertising sales promotions, Court TV, New York, joins in the same capacity; Leslie Tseng, manager, ad sales marketing, promoted to director, ad sales marketing; Ted Leuci, manager, event marketing, Cablevision/ supervisor, corporate marketing, promoted to manager, ad sales marketing.

At The Rob Nelson Show, Los Angeles: Rob Nelson, host, The Half Nelson, Fox News Channel, named host; Linda Ellman, president, Ellman Entertainment, Los Angeles, named executive producer; Debbie Alpert, co-executive producer, Lifetime Now and Speaking of Women's Health, Lifetime Television, Los Angeles, joins in the same capacity; Rob George, director, The Other Half, Los Angeles, joins in the same capacity; Marilyn Zelin-
ski, supervising producer, Popstars, Los Angeles, joins in the same capacity; Bruce Catania, executive in charge, Paramount Domestic Television, joins in the same capacity; Steve Markowitz, line producer, Weller/ Grossman Productions, joins in the same capacity; Stacie Saugen, associate director, The Other Half, joins in the same capacity.

Ned Tate, production manager/executive producer/director, WKYC-TV Cleveland, joins Sunshine Network, Orlando, Fla., as executive producer; Barbara Barna, former director, talent development, VH1, New York, has launched Barbara Barna Casting, New York.

Advertising

Bruce Eskowitz, executive VP, national sales and marketing, Clear Channel Entertainment, New York, promoted to president.

At BMI, New York: Joseph J. DiMona, assistant VP, legal and regulatory affairs, BMI, New York, promoted to VP; legal affairs; Stuart Rosen, senior attorney, promoted to assistant VP, legal affairs.

At National Cable Communications, Chicago: Jim Mattal, general sales manager, AT&T Media Services, Chicago, rejoins as sales manager; Alan Weintraub, group director, market development, Clear Channel Communications, Chicago, joins as marketing manager; John Dortch, senior account executive, Katz Radio Network, Chicago, joins as account executive.

Journalism

Mike Jerrick, co-anchor, Good Day Philadelphia, WTXF-TV, joins Fox New Channel, New York, as weekend host, Fox and Friends.

Ed Daniels, sports director, WGN(AM) Chicago, joins WXIX(TV) New Orleans, as account manager.


Technology


David Jensen, VP, media and entertainment, broadband/future television division, Razorfish, Los Angeles, named executive VP, business development, Zetools, Los Angeles.


Satellite

Bob Lion, VP, marketing, Interep, Washington, joins XM Satellite Radio, Washington, as VP, ad sales.

P. Llanor Alleyne
Palleyne@reedbusiness.com
Fax: 646-746-7141
Looking to be a leader

Powell has big plans for the first U.S. black-owned PBS station

As a young man, Powell planned a career as an engineer and attended MIT, but he found himself drawn toward media. A telephone interview for the college radio station with MIT's president regarding the death of a well-known professor gained him national exposure. Later, mistakenly given a CBS internship intended for another Cambridge, Mass.-based student (and son of a famous father), Harvard student Chris Wallace, Powell found himself covering space launches and political conventions and writing for Walter Cronkite. He dropped his engineering major.

Early this spring, he hit the ground running at Howard University Television, announcing schedule changes that couldn't wait until fall. Last week, WHUT-TV doubled to five hours its weekly output of local programming, adding university-focused @Howard to its long-running political discussion Evening Exchange and extending kids programming.

Powell would like to add another 2½ to three hours of local programs over the next year. He hopes in particular to add programs dealing with personal finance and economics, in an effort to aid the economic empowerment of the communities WHUT-TV serves.

The station also added a Sunday-night documentary series focused on black history and race relations in America.

Howard University has built an enviable enclave of human and technological resources, and Powell wants to use those resources to develop the station as a major programming and distribution resource for TV programmers, educators and communities—minority and otherwise. He plans to turn the station building into a gallery of African and student art and invite community groups in.

“We are located in and owned by Howard University. This is a majority-minority city. We have to embrace, to tie in to all those incredible resources. We have in this building one of the most advanced video hubs in any university in the nation. I can program 10 channels, video-on-demand, over fiber and cable.

“We are the first African-American-owned PBS station in the United States,” he adds. “That means we should be in a leadership position for developing programming, not only locally but nationally. We should be providing templates for how to be inclusive and diverse. We are trying to be a resource for other communities and even for other countries.

“We go back to the Carnegie report [on higher education, 1970],” he explains, “and look to service the underserved. That can mean minorities, low-income—even anybody over 50 years old, the way things are going: I just had my 55th birthday, and there are no TV commercials aimed at me.”

—Dan Trigoboff
Please join Broadcasting & Cable in celebrating the 75th anniversary of CBS, one of the longest-running shows in broadcasting. Under a special arrangement with CBS, Broadcasting & Cable will publish a photographic history of the network, drawing from CBS's archive of some 50 million photos. This exclusive supplement will include candid, behind-the-scenes shots of the people, places and events that made CBS a cultural and journalistic force in America—from its early radio days to its TV present. Most of the photos have never been published before. Be part of this truly special publication. Be part of broadcasting history.
THOUGHTS ON THE FUTURE OF BROADCAST TV

Editor: I found your article ("Sink or Swim," 8/5, page 14) thought-provoking. You hit on the head the issue for local broadcasting’s survival—a distribution. Your suggestions revolve around making the local broadcaster a distributor of programming and services—again.

The fundamental change has occurred over the last 20 years. Local broadcasting was the means of distributing programming for the New York mother ships. Now, with 85% of the US subscribing to wired cable or satellite TV, the local broadcaster is only important to the remaining 15% of the US viewers ... and even then, those 15% are probably classified as lower-income or non-technology users. But what you suggest will be difficult to accomplish.

Assuming broadcasters could get a box to the field, can they offer something compelling enough for a generation that is growing up on 300 channels, high-speed Internet, and wireless technology? I don’t think they can offer enough to be competitive with cable or satellite. And, more important, can they afford servers for Internet and the $2-per-sub programming fees for ESPN?

It is very interesting indeed. A country based on choice has given us so many choices. Can local broadcast make itself a viable choice to the consumer that demands so much today? Probably not.

Dave Carter, Nashville

Editor: Your warning to the broadcast industry could not have been more on target. Unfortunately, it might be too late.

While broadcasters debate all the issues relating to this new “must-carry” spectrum, others have quietly been working and spending to make Interactive TV a reality. What will this new media landscape look like? How will the traditional networks, studios, MSOs, advertisers and others participate in this new world order? Today, no one has an answer. One thing is for sure, no matter how much we try to ignore it: Interactive TV is coming.

There are some very smart people with deep pockets thinking about how to make Interactive TV a reality in the U.S. They will figure it out; someone always does. Broadcasters must come to terms with this reality. They can’t look at it with the same skepticism they showed for new cable networks 20 years ago.

A model solely dependent on advertising revenues and consolidation won’t work long term. Interactive TV will deliver new revenue streams, for sure. Subscriptions, PPV, commerce and subscriber fees are all attainable. The question is whether or not the broadcasting business wants to be a part of it. The answer today would appear to be “we’re thinking about it.”

Adam Ware, Los Angeles

(Ware is former chief operating officer of UPN)

Editor: I read with great interest and pleasure your essay on the current DTV morass and what you see as a way out. My colleagues and I at Sinclair have been advocates of many of these ideas for several years. As you well know, Sinclair was publicly lambasted for even suggesting a multichannel application for DTV by none other than Sen. John McCain at one of his DTV hearings several years ago.

Clearly, over-the-air reception using simple antennas is a paramount necessary for the long-term success of DTV as a broadcast business. You clearly made that point. However, I am afraid that you have placed your trust in the wrong place. It is not certain, nor even likely, that the 8-VSB transmission standard will ever be fixed by increasing the complexity and cost of the receiver. Nor is it likely it will ever be able to provide for simple indoor-antenna reception or portable or mobile reception at reasonable data rates. All of these are extremely important applications if broadcasting—that is, free over-the-air broadcasting—is going to survive, let alone prosper in the digital age.

The FCC plan to require 8-VSB chip sets in new TV sets is the equivalent of a death warrant for over-the-air TV because chips that can receive 8-VSB signals via simple antennas do not exist and may never exist. Broadcasters will be doomed to shutting off their stations and submitting to an ever-demanding cable and satellite industry for distribution. Where is our industry leadership? Where is our industry vision and strategic planning? Is it lost in Washington?

Nat Ostraff, vice president, new technology
Sinclair Television Group, Baltimore

Editor: As a broadcaster of 40 years, now running a radio music research service for the adult contemporary format, but with antennas and dishes all over my house, I appreciate the ideas you offer in your commentary.

I have the RCA DTC-100 [set-top digital broadcast receiver], which allows me to see not only standard-definition programming but HDTV programming downconverted to standard definition.

My experience in Portland [Ore.] leads me to believe that most of the complaints about 8-VSB [digital transmission] are based on problems related to low-power signals. The six local digital broadcasters have no interference problems in the metro area that I have ever seen. More impressive, when the antenna is disconnected and the full-power analog signal becomes awful, the digital equivalent remains robust and perfect. The 8-VSB signal is more robust than the NTSC signal for each of these stations.

I agree that all digital stations should build out to full power as soon as possible, particularly if the manufacturers start building digital tuners into their sets as they should be compelled to do if they don’t do it voluntarily (it worked for UHF and would work for digital TV).

Eric Norberg, editor and publisher, The Adult Contemporary Music Research Letter
CITY COLLEGES OF CHICAGO
Remember when broadcasters made a difference? When the quality of production mattered? When "doing good" was not the opposite of "doing well"? When long-term strategy meant more than this quarter's financial results?

WYCC-TV20, the public broadcasting station licensed to the City Colleges of Chicago, seeks a Manager of Television Program Production, a senior management position supervising all local production and promotion activities at the station. The successful candidate will have demonstrated experience in the development and production of television programs which impact communities and inspire viewers, while adhering to budget, deadline, and legal standards. While managing a creative team of producers, editors, videographers and assistants, this candidate will also have hands-on producing responsibility for important, high-profile productions.

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KOIN Television, in the 23rd market, is a division of Emmis Communications and the CBS Affiliate in scenic Portland, Oregon currently searching for a creative and energetic news producer. Our newscasts focus on clarity, viewer benefit and compelling storytelling. If your well-honed skills and high standards can add to our product, we'd love to see your work. 3 years experience as a medium or larger market live newscast producer preferred. Please send your resume, references and VHS or Beta tape to:
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KLAS (CBS) is looking for an experienced MARKETING DIRECTOR to lead the marketing and branding efforts of Channel 8 in the country's fastest growing city. Responsibilities will include initiating, developing and directing the overall advertising, promotion, marketing, and publicity activities of the station. The successful candidate must have 5 years of news promotion experience and strong management, writing and production skills. KLAS offers state-of-the-art equipment in a brand new facility and is ready for a dynamic and creative individual to lead the way in this highly competitive market. Equal Opportunity Employer.
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KLAS
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Las Vegas, Nevada 89114

NEWS PRODUCER
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KIRO 7 in Seattle is looking for a hard news topical and image writer/producer. Your work will reflect KIRO 7's research-based marketing strategies. If you have what it takes to write and produce compelling stories on a daily basis, we would like to talk with you. Minimum three years topical experience. Non-linear editing a plus. Send tape and resume to Human Resources, KIRO 7, 2807 Third Ave., Seattle, WA 98121, EOE

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Broadcasting & Cable/8-12-02 43
Television

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ASSISTANT CHIEF ENGINEER
WTNZ-TV, a Raycom Media station, has an opening for an Assistant Chief Engineer in Knoxville, TN. The successful candidate will be a seasoned TV Engineer with 5+ years maintenance experience, solid knowledge of UHF television transmitters and RF systems. Candidates must possess above average computer, technical and people skills, be able to work in an “on call” status and assume the duties of Chief Engineer when called upon. SBE certification preferred. Resume and salary requirements to: HR, WTNZ-TV, 9900 Executive Park Drive, Suite D-300, Knoxville, TN, 37923. Or fax to (865) 691-6904. No phone calls please. WTNZ-TV is an equal opportunity employer.

ASSISTANT CHIEF ENGINEER
Koin-TV, a division of Emmis Communications and the CBS affiliate in iconic Portland, Oregon, is looking for a creative and energetic Anchor/Reporters. The successful candidate must be an experienced anchor/reporter who can handle a variety of assignments, including news, sports, weather, and special events. Send resume to: Human Resources, Koin-TV, 222 SW Columbia Portland, OR 97201. Emmis Communications is an equal opportunity employer.

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A great job at a top rated upper Midwest locally owned, Network affiliate with responsibilities in tv and radio. Successful candidate will have excellent news judgement, communication and writing skills. No beginners. $30K starting salary, clothing allowance, health, 401K and vacation benefits. Rush non-returnable tape and resume to kbarker@reedbusiness.com OR send to #Box 0812, Broadcasting & Cable K. Parker, 275 Washington St., 4th Fl., Newton, MA 02458 E O E.

MISC CAREERS
Marketing, Media, and PR Services start up firm is currently seeking producers, directors, creative directors for television, film, and radio production on a freelance basis. All applicants should have a minimum of 5 to 10 years experience working in one of the mediums mentioned. Established contacts in the industry of your expertise are also required to be part of our new team. Awards and Nominations for prior work are preferred. Please send resume to Steve382@covad.net or send resume and demo reel package to Media Resource Networks, Inc., 382 Central Park West, Suite 19U, New York, NY 10025.

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We’re looking for a meteorologist/weathercaster with 3 or more years live television experience in medium or larger market, who is ready to work in a top 25 market that is also a great place to live! Must communicate well and be able to function in high-pressure situations, be willing to work a variety of shifts. Send resume, references, cover letter and tape, beta or VHS to: kbarker@reedbusiness.com OR send to #Box 0805, Broadcasting & Cable K. Parker, 275 Washington St., 4th Fl., Newton, MA 02458. E O E.

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REPORTER/PHOTOGRAPHER -
Research, cover, write, edit TV news stories. Able to perform as one-person band. One year’s experience in commercial TV news; familiarity with newsroom computer systems, DVCPRO field acquisition & non-linear edit equipment. Send resume & non-returnable tape to Harvey Cox, KAT-TV, P. O. Box 790, Jonesboro, AR 72403. EOE.

VIDEOGRAPHER/EDITOR-
needed for broadcast production in fast-paced, nonprofit office. Excellent videography and editing in non-linear format, 5 years experience in top 20 markets required. Send resume and audition tape to Terry Murphy, Archdiocease of Seattle, 910 Marion Street, Seattle WA 98104; lerrymu@seattlearch.org

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He's playing their tune

FCC Chairman Michael Powell, who has been criticized for the deliberate pace of change at his agency, was nothing if not decisive last week. The digital-TV-tuner mandate seemed to go from legislative prompt to FCC order with an alacrity usually reserved for congressional pay raises.

The clock is now ticking on the analog giveback, but it's more like calendar pages flying off the wall in an old movie: It may take a generation. Assuming that the FCC action passes court muster, it be could several years before 85% of TV homes have at least one digital receiver. Even then, it will be tough for the government to take back the analog channels when there will still be tens of millions of analog-only sets in use.

The National Association of Broadcasters pushed hard for the integrated-tuner mandate and scored an important victory for the industry. It will give broadcasters confidence that viewers—in ever increasing numbers—will be able to receive the digital signals broadcasters are spending millions to generate.

For NAB, though, the real game begins now: must-carry and cable compatibility. Even though digital affords the opportunity of bypassing cable and reaching viewers directly over the air (see “the good old days”), most broadcasters continue to see cable as their primary conduit into the home. So NAB will demand rules that specifically require cable systems to carry whatever multichannel mix of HDTV and SDTV the broadcasters can squeeze into 6 MHz of digital spectrum.

With cable operators led by the National Cable & Telecommunications Association in firm opposition, things could get ugly.

Programming easy as HBO

If there were ever a week for broadcasters to sit up and take notice of the competition, it was last week. ABC certainly did.

In the clearest signal yet of cable's growing programming power, ABC, which has its own Disney and Touchstone studios to draw on, made a deal with HBO for shows. That's because ABC has been tanking in the ratings, while HBO collected the most Emmy nominations and continues to garner important kudos for shows like The Sopranos and Six Feet Under. But ABC didn't stop at tapping into the power of premium channels. A day later, it was signing up for basic, making a deal to re-air USA Network's Monk in a reverse of the broadcast-to-cable repurposing of shows like Law & Order. It is only a test, but, if it works, the strategy could spread to midseason or beyond. ABC was looking for a cheap way to schedule a quality show. Cable to the rescue.

That's not to say it's time to canonize the wired medium. A casual evening of channel surfing will reveal cable's share of dreck. See The Anna Nicole Show. Or, better yet, don't.
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