BROADCASTING
DENNIS PLAYS DOMINOES
Dennis Swanson's move from WNBC(TV) to Viacom starts a chain reaction at networks' O&Os
» PAGE 5

CABLE
HALLMARK'S UNHAPPY GREETING
Parent firm, Crown Media, cuts 140, including CEO Lana Corbi
» PAGE 17

WASHINGTON
ARMEY TAKES AIM AT BELO
Rep. Dick Armey wants to break up Belo, and the media conglomerate thinks it knows why
» PAGE 22

SPECIAL REPORT
DOING MORE WITH LESS
Station automation allows management to lighten the payroll, but it's not as simple as that
» PAGE 30

FCC shoots down EchoStar's bid to buy DirecTV. But Charlie-Ergen ain't done yet » PAGE 14
Top of the Week October 14, 2002

JOB SWAPPING Dennis Swanson's move to Viacom spurs a ripple of high-level moves at network O&O stations. » 5

MEDIA BASHING Montgomery County, Md., police chief blasts coverage of sniper manhunt. » 13

Police Chief Charles Moose accused the media of endangering investigation. » 13

First Cuts ABC leads off the season's cancellations by pulling Push, Nevada and That Was Then. » 10

JOB CUTS AT&T Broadband cuts 1,700 employees prior to its acquisition by Comcast next month. » 8

NEW AGAIN CBS prepares yet another format for The Early Show. » 9

FIRST CUTS ABC leads off the season's cancellations by pulling Push, Nevada and That Was Then. » 10

Programming Trimming down Fretting over growing deficit, Hallmark Channel cuts 140 jobs, including CEO Lana Corbi's. » 17

Syndication Watch Taking Jeopardy on the road gives local markets and the venerable game show a ratings boost » 19

Focus The NBC affiliate in the Casper-Riverton, Wyo., market is the very definition of a big fish in a small pond. » 21

Washington Texas feud Rep. Dick Armey tries to break up Belo's grandfathered Dallas combo. » 22

Technology Storm tracker New radar truck promises improved forecasting. » 26

Royalty deal Commercial broadcasters are concerned about small Webcasters' new agreement with the recording industry. » 39

SPECIAL REPORT AUTOMATION

Station operations The goal is no longer just to cut costs but to change the way a broadcast facility operates. » 30

News operations Newsroom systems can reduce the complexity of getting the show on-air. » 38

Encoda provides automation and staff for Viasat.

Cover Story

FLAME OUT

The FCC flatly rejects the EchoStar-DirecTV merger. EchoStar's Charlie Ergen has some moves planned, and News Corp.'s Rupert Murdoch is still in the wings. » 14

B&C Eye ........................................................................4
Broadcast Ratings....................................................18
Changing Hands ........................................................23
Classifieds .................................................................46
Cutting Edge ..............................................................28
Editorials ..................................................................50
Fates & Fortunes .......................................................43
Fifth Estater ................................................................44
Station Break ............................................................20
The Week That Was ................................................12
Look who’s not talking

In continued fallout from Opie & Anthony’s sex stunt in St. Patrick’s Cathedral, parent Infinity Broadcasting is taking advantage of WNEW-FM’s firing of the New York shock jocks to drop the FM-talker format. The firing has cost Infinity several million dollars in lost advertising, but Opie & Anthony’s afternoon show was really the only thing working on the troubled station. Infinity’s new CEO, John Sykes, is considering switching to either a Lite-FM or alternative-rock format that would be more expansive than Infinity’s headbanging WKRO-FM Edgewater, Fla.—J.M.H.

On the fence on SNTA

Sony Pictures Television hasn’t decided whether to participate in Syndicated National Television Association’s conference for advertisers in New York Feb. 25-26. Sony’s Steve Mosko says he may instead host his own gathering for advertisers. Sony has already ramped up its syndication pitch, hiring a marketer to increase its face time among advertisers. Sources say SNTA is charging $300,000 per membership, then another $150,000 for the conference. Syndicators participating in the show include Buena Vista, Paramount, Universal, Tribune Entertainment, 20th Television, Warner Bros. Domestic and NBC Enterprises.—P.A.

CABLE PROGRAMMING

Terrible irony

Showtime had invited Washington-area schoolchildren to a premiere screening last week of Bang Bang You’re Dead, an original drama about school violence based on the controversial one-act play by William Mastrosimone, who also executive-produced the Showtime drama. Ironically, the children were unable to attend because all outside activities had been canceled after a Maryland student was shot and seriously wounded outside his school by the sniper terrorizing the area. Teachers and others who did make the screening saw a powerful film and heard Mastrosimone praise Showtime Chairman/CEO Matt Blank for “putting your programming where your principles are.”—J.E.

TOUGH ON TICKERS

Disaffection with CNN’s news ticker (or “creepy crawler” as some CNN viewers have dubbed it) appears to be infectious. Lou Dobbs (pictured) and Aaron Brown have made no secret of their disdain for the ubiquitous crawl.

On Moneyline, Dobbs often reads—with relish—viewer emails on the crawl, most of them protests. When one viewer wrote that the crawl is “distracting, infuriating, arrogant, self-important, the yellow journalism of the 21st century,” Dobbs cheered, “Go, Gerald!” He says his favorite emails are from viewers who’ve blocked out the ticker with duct tape.

Speaking at a recent media gathering, Brown responded to CNN research showing 67% of viewers prefer the crawl: “Prefer it to what?” he deadpanned, “Freeze-dried coffee?”—A.R.
The Swanson domino effect

His move to Viacom station group triggers dozens of high-level job changes

By Dan Trigoboff

Fred Reynolds joked that, when he met Dennis Swanson, it was love at first sight. "He has a great philosophy, and an awesome track record."

What's more, "he's never not won," said Reynolds, president of Viacom's station group.

Reynolds had pursued the legendary WNBC(TV) general manager with considerable ardor. He jokes now that, to keep their meetings secret, they went on a virtual tour of New York's worst restaurants. Swanson proved susceptible to wooing, and without tipping his hand.

No sooner had Swanson retired from WNBC in July than he joined Viacom as executive vice president for its station group, which includes woefully weak CBS O&Os in major markets.

Speculation during the spring suggested he was increasingly dissatisfied with the NBC station group's moves toward centralized management. And the General Electric-owned group, either first or second in all the top markets, didn't appear likely to shift back toward more local control.

But the courtship of Dennis Swanson was only the beginning of a high-level recruiting frenzy beyond anyone's memory. When was the last time general managers at two of the Big Three O&Os in the nation's No. 1 market changed within days? But that wasn't all. Within weeks, all the Big Three O&O news directors had changed in New York, as had four of Viacom's top-five-market GMs.

"I've been in television a long time," Swanson said recently. "I didn't need to sit around and think about this for six to 12 months. I thought we had to really attack..."
IG RATINGS!

PYRAMID continues to deliver impressive ratings across the country!

PYRAMID

Hosted By Donny Osmond
the big markets, where there's so much at stake, where we're not as competitive as we should be. So we've got to get the best general managers possible and get them in place early."

He may not be done. He continues to look for the right people for the right jobs.

The new station managers may also make some additional moves. "I believe in delegation," Swanson said. "I don't intend to micromanage these stations."

"I've never seen a pace like this," says consultant and TV executive recruiter Tom Dolan, who was himself recruited to WLS-TV Chicago by Swanson in the 1980s. "I don't think there's been a pace like this. The pace is nothing more than Dennis attacking the whole product," he adds.

Swanson's moves caused a ripple of moves through the other networks' O&Os.

For instance, Lew Leone left WNBC (where he ran sales) to join Swanson and run WCBS-TV. He replaced Tony Pettiti, who first was moved into a group-management position, then to CBS Sports.

At WNBC, Frank Comerford was promoted to replace Swanson, leaving his post as executive vice president of sales and marketing for NBC stations.

Comerford then hired Mark Lund (son of former CBS executive Peter Lund) to become WNBC's vice president of sales. He had been sales manager for Viacom's Boston duopoly, WBZ-TV and WSBK-TV.

CBS sources say reports of "fill-in-the-blank" salary offers have been exaggerated. But compensation differences are only a drop in the bucket compared with the tremendous amount of money that can come from improved performance in a major market, they say: A single rating point for WCBS-TV in top-market New York can mean $5 million for the group.

Not all entreaties have been successful, notably those to WMAQ-TV General Manager Larry Wert, news executives Frank Whitaker and Vickie Burns, and Research Director Toni Falbo, all in Chicago.

But Swanson was able to put together a deal that brought Joe Ahern—who had been running ABC's San Francisco station KGO-TV and had shown no interest in filling Viacom's long-open slot at KPIX-TV there—back to Chicago, where he had worked with Swanson at WLS-TV.

When Carole Black, now president of Lifetime Television, was the general manager of KNBC(TV) Los Angeles, Swanson was her counterpart in New York, and she marvels, "I think Dennis Swanson understands every single area of the business, knows how to make a great station and drive it to the top."

Some at CBS had doubts that News Director Dianne Doctor would leave WNBC, the top shop in the top market, for WCBS-TV. But the combination of the challenge, additional compensation and Doctor's regard for Swanson sealed the deal. (Also, WNBC had brought in WABC-TV News Director Dan Forman as senior vice president of news and station manager, adding a layer of management at the station Doctor was leaving.)

NBC sources naturally downplay the exits and note that it has lost no experienced general managers. But, while NBC's bench has allowed it to fill recent big-market GM openings from its GM ranks—Linda Sullivan from WRC-TV Washington to KNTV(TV) San Francisco-San Jose, Michael Jack from WCMH-TV Columbus, Ohio, to replace Sullivan—Viacom was able to offer two top NBC sales execs GM jobs in major markets.

Viacom has filled GM jobs in four of its top-five markets from outside its group.

---

**AT&T cable cuts 1,700**

*By John M. Higgins*

BY EVERYONE has known for months that the layoffs were coming, but that doesn't make it any fun when they actually do. AT&T Broadband last week swung the ax on 1,700 workers in advance of the cable unit's takeover by Comcast.

The executive and management levels are taking the most hits. The cuts amount to 4.3% of the unit's workforce but represent a third of its 3,700 Denver headquarters staff. Comcast executives believe that AT&T had tremendously overstaffed its cable operation.

AT&T has notified 675 employees that they'll be gone when the deal closes next month. The rest will go over the next several months.

The company said no employee will receive less than four months' worth of pay as severance and some long-time workers will get more than a year's pay.

"It's not a great situation," said outgoing AT&T Broadband President and CEO Bill Schleyer, "but we tried to do the best possible."

AT&T Broadband axed an additional 500 workers at the beginning of the year to get operating numbers up and push more responsibilities out to the systems. Comcast plans to keep the 2,000 employees at AT&T's Denver cable system and the staff at its Digital Media Centers division in Englewood, Colo.
Early Show rises again, again

CBS's latest rework of troubled program expected to focus on hard news

By Steve McClellan

It's back to square one for The Early Show on CBS, with the network expected to announce this week its plans for a new format and four new anchor people.

There has been speculation that CBS might unveil its new talent first but not be ready with a new format until December. But network sources say the new format with the new cast will launch at the start of the November sweeps.

The new anchor team is expected to include Harry Smith, who co-hosted CBS This Morning in 1991-99; Hannah Storm, previously with NBC Sports; and Julie Chen, current news reader on The Early Show.

Sources indicate that the network has tapped its owned-station division for the fourth new co-host: Renee Syler, news anchor at KTVT(TV) Dallas.

In an effort to bring more on-air diversity to the program, CBS had been looking at several African-American women broadcasters for the fourth slot. Sources say it was in hot pursuit of Tamron Hall, co-host of Fox-owned WFLD(TV) Chicago's local morning news show but Fox wouldn't let her out of her contract. When Hall fell through, the network signed Syler, who is also African-American.

The network also considered Mallika Marshall (daughter of ABC's Carole Simpson), a Boston-based physician who does the Healthwatch segment for the CBS-owned WBZ-TV in the market. CBS also looked at Alison Stewart, former co-anchor on the overnight news program at ABC. No comment from the network on talent or format details.

Sources at the network also denied speculation that the new format will resemble the light and chatty The View, ABC's popular daytime show. CBS still intends to do a harder news show than either Today, the ratings leader among morning news shows, or second-place Good Morning America.

"It will be built around a team of equal anchors," says one source. "But they don't want this thing to be The View or Entertainment Tonight."

Still to be worked out is the amount of time local stations will have to air local news and weather inserts. A committee of affiliate board members has met with key network officials (including CBS Television President Leslie Moonves, News president Andrew Heyward, Early Show producer Michael Bass and affiliate relations head Peter Schruth) to discuss the direction of the show. Both sides say the meetings have been productive.

A major point of contention is the local/national "co-op" broadcast (previously known as the "blended" broadcast) that a couple of dozen stations in mostly big markets (covering more than 40% of the country, according to one network source) air from 7 to 9 a.m. Stations carrying the co-op format air significantly more local content in the two-hour block than those carrying the standard broadcast. It was a format that the network came up with years ago, both to differentiate the broadcast from the competition and to dissuade CBS stations from abandoning the show altogether.

Now the network wants to abandon the co-op broadcast because it's a logistical nightmare from a network production standpoint.

According to Bob Lee, newly named chairman of the CBS television affiliates board of advisors, the affiliates that air the blended broadcast love it. The ratings explain why: They tend to do 50% or better in the ratings than those that air the standard program, he says.

"The network came up with this idea of a blended broadcast, and, lo and behold, it worked," he says. "It would be a huge mistake to give it up."

Indeed, Lee and his colleagues on the Affiliate Futures Committee have also urged the network to consider using locally produced segments as a regular part of the new broadcast. "We made a pretty good case that there are some CBS affiliates who could bring a lot to the table in terms of content that viewers across America would find beneficial," Lee says.

CBS's most ambitious plan to escape the early-morning cellar effectively ended in the spring with the departure of Bryant Gumbel, who launched the Early Show three years ago with co-host Jane Clayson out of brand-new midtown-Manhattan studios created for the program.

The show made some slight gains in the key women demos, thanks to Clayson, who left two weeks ago. However, the show remains a distant third behind Today and GMA and often fourth behind local news competition.
It’s the fall canning season

ABC, first to act, puts the lid on Push, Nevada and That Was Then; NBC’s Just Shoot Me next?

By Paige Albinak

Although ABC and media buyers are crowing about the performance of its Tuesday-night schedule, it was the first network to announce cancellations last week, showing that it still has plenty of work to do on the rest of its schedule.

Getting the ax is ABC’s Push, Nevada on Thursday nights at 9 p.m. ET. It will get its last airing on Oct. 24, right before the sweeps. Also gone, at least for now, is the network’s That Was Then, on Friday nights at 9 p.m., which ABC stuck in the “hiatus” netherworld after only two airings. Analysts are wondering how long ABC will be able to support medical show MDs, on Wednesday nights at 9 p.m., which is getting battered by NBC’s ratings powerhouse, Law & Order.

“ABC’s ratings are still down over last year because their bads are outweighing their goods,” says Sam Armando, media director, broadcast research group, at Starcom Worldwide. “Push and That Was Then were really pulling them down.”

To fill the hole on Thursdays, ABC will run the two-hour pilot of Monk on Thursday, Oct. 31, and then fill the slot with to-be-determined special programming through November. ABC will move Monk to its new time slot, Mondays at 8 p.m., beginning Nov. 18.

The Drew Carey Show and Whose Line Is It Anyway?, which now air Mondays at 8 p.m. and 8:30 p.m., respectively, will move to Fridays as of Nov. 8, replacing That Was Then.

Regarding the switch, ABC Entertainment President Susan Lyne says: “That Was Then was a good show in a bad time period. We have six remaining episodes that we fully anticipate trying in a different time slot later on.”

Lyne also says Push viewers still can compete for the million-dollar-plus grand prize after ABC airs the seventh episode. The network will post revised rules on ABC.com.

Conversely, ABC has purchased full-season orders for the John Ritter comedy, 8 Simple Rules for Dating My Teenage Daughter, Life With Bonnie and Less Than Perfect, all of which are turning in strong performances for the network in key demos on Tuesday nights.

Otherwise, NBC is struggling on Tuesdays from 8 to 9 p.m. with last week’s seventh-season premiere of Just Shoot Me placing fourth in households and fifth in adults 18-49, performing even below last year’s ill-fated Emeril. Dennis Farina’s In-Laws at 8:30 p.m. didn’t do much better, coming in fourth in households and third in adults 18-49.

Viewers came back to NBC for Frasier at 9 p.m., which took first in the key ratings categories, and Hidden Hills at 9:30 p.m. retained enough of that audience to win the key adult demos.

Through Oct. 6, CBS is winning the race in households with an 8.9 rating/15 share to NBC’s 8.6/14, while NBC is hanging on to its lead in adults 18-49 with a 5.2/14 to CBS’s 4.3/12.

Elsewhere on the schedule, though having a tough year overall, UPN is happy enough with the performance of new comedy Half & Half on Monday night that it purchased a full-season order of the show, which airs at 9:30 p.m., to finish up a comedy lineup that includes The Parkers, One on One and Girlfriends.
FOURSQUARE THANKS THE LEADERS OF THE INFORMATION INDUSTRIES

WE LOOK FORWARD TO YOUR PARTICIPATION ON NOVEMBER 5-7
NEW YORK'S REGENT WALL STREET HOTEL

Foursquare is a different kind of conference. No prepared speeches. No endless keynotes. Instead, a series of intimate, sharply focused conversations among the leaders of the media, communications, technology, and entertainment industries, moderated by some of the country's top journalists. All net proceeds from Foursquare will be donated to New York charities; and, as part of the program, the New York City Partnership will present a special overview of downtown redevelopment.
THE WHOLE PROGRAM
Just because you're No. 1 doesn't mean you have job security. Just ask Jonathan Wald, the ousted executive producer of NBC's Today show. He was canned 17 months into his stint at the helm of the ratings-leading morning news show. He and Katie Couric clashed over the show's direction. Leading candidate to replace him: Tom Touchet, a former senior producer at ABC's Good Morning America. ...

CBS continues to narrow the ratings gap with NBC on Thursday nights, according to the Nielsen fast affiliate ratings report for Oct. 10. In fact, CBS overtook NBC in the circulation battle, winning households and total viewers. And it was a competitive second in the key adult demos, where it has gained ground on NBC since the start of the new season. For the first time this season, CSI was the most watched program of the night, beating Friends in total viewers. ...

The WB got more good ratings news last Wednesday night with its last series premiere of the fall season, Birds of Prey, a drama about the illegitimate daughter of Batman and Catwoman. The show, which aired at 9 p.m. ET, turned in the second-highest performance in WB history in adults 18-34, with a 5.0 rating/14 share, and men 18-34, with a 5.4/15, according to Nielsen ratings. The WB's Wednesday tied the net's best score in adults 18-49 with a 3.4/9. For the night, the WB was No. 1 in men 18-34 and No. 2 in adults 18-34, persons 12-34, women 18-34 and women 12-34.

In addition, The WB has picked up the last nine episodes of freshman drama Everwood, starring Treat Williams, the first drama this season to be picked up for a full 22-episode run. ...

Weekly syndicated action hour MGM/NBC Media Sales' She Spies, which got a three-episode preview on NBC this summer, debuted last week with a 1.9 rating on 278 stations covering 97% of the U.S.

AND NOW THE NEWS
The U.S. government is developing plans for an Arabic-language television network that would provide an alternative voice to Al-Jazeera, the Arabic world's only 24-hour news network. There are also plans for a radio station in Iran. ...

The Big Three networks' decision not to carry President Bush's speech Monday on Iraq drew quick and sharp criticism from MSNBC's cable editor-in-chief Jerry Nachman. Only Fox aired the speech. The other networks said the White House did not formally ask them to cover the Cincinnati address. But Nachman called the possible threat on Iraq "the most important story in the world" and chided networks for showing comedies and reality shows instead.

MSNBC last Friday yanked Ashleigh Banfield's 10 p.m. ET show. She will share anchor duties on MSNBC Investigates and report.

GET TOUGH
NBC's Brian Williams (above) told an assemblage of journalists that tougher questions of government officials were especially important during "the most important era for news since [World War II]." Addressing the Radio-Television News Directors Association's Edward R. Murrow Awards ceremony at the Museum of Television & Radio in New York Tuesday, he said, "Airing criticism of our government does not make us critics of our government."

No. 2 in adults 18-34, persons 12-34, women 18-34 and women 12-34.

In addition, The WB has picked up the last nine episodes of freshman drama Everwood, starring Treat Williams, the first drama this season to be picked up for a full 22-episode run. ...

Weekly syndicated action hour MGM/NBC Media Sales' She Spies, which got a three-episode preview on NBC this summer, debuted last week with a 1.9 rating on 278 stations covering 97% of the U.S.

AND NOW THE NEWS
The U.S. government is developing plans for an Arabic-language television network that would provide an alternative voice to Al-Jazeera, the Arabic world's only 24-hour news network. There are also plans for a radio station in Iran. ...

The Big Three networks' decision not to carry President Bush's speech Monday on Iraq drew quick and sharp criticism from MSNBC's cable editor-in-chief Jerry Nachman. Only Fox aired the speech. The other networks said the White House did not formally ask them to cover the Cincinnati address. But Nachman called the possible threat on Iraq "the most important story in the world" and chided networks for showing comedies and reality shows instead.

MSNBC last Friday yanked Ashleigh Banfield's 10 p.m. ET show. She will share anchor duties on MSNBC Investigates and report.

STRICTLY BUSINESS
News Corp. engineered its takeover of the executive ranks of Gemstar-TV Guide International, ousting Gemstar CEO Dr. Henry Yuen and Chief Financial Officer Elsie Leung. News Corp. controls about 42% of Gemstar and has been angling to remove the two execs for some time. News Corp. veteran Jeff Shell, who has been co-president and COO for five months, takes over as CEO. The company's EVP of Finance Paul Haggerty succeeds Leung as COO. ...

NBC subsidiary Telemundo has agreed to buy three stations already affiliated with the Spanish-language network for $53 million. The network has agreed to buy, subject to FCC approval, KNSO(TV) Merced, Calif. (Fresno-Visalia market) from Sante 51 Partners II for $33 million and KDRX-LP (low power) Phoenix and KHRR(TV) Tucson from The Apogee Companies (principally owned by Roy Disney) for about $20,000,000. ...

Viacom plans to buy up $3 billion more of its stock, banking that its fortunes and stock price are on the way up. ...

Time Warner Cable in Los Angeles and Orange County, Calif., is lowering from $41.95 to $39.95 for full basic to encourage customers to try its new video-on-demand and subscription VOD services. ...

Robert G. Lee, president and general manager of WDBJ(TV) Roanoke, Va., has been elected chairman of the CBS TV affiliate board. Lee succeeds Ray Deaver, who retired as general manager of Gray Communications' KWTX-TV Waco, Texas, at the end of last year.

FCC OK'S IBOC
Radio stations are free to launch a competitive alternative to satellite radio, thanks to the FCC's decision last week to approve in-band, on-channel (IBOC) technology that will make CD-quality sound an option for broadcasters. The technology requires listeners to buy radios equipped with digital receivers. IBOC is approved for round-the-clock use for FM and daytime-only use for AM, where atmospheric problems are still to be solved.
Top cop slaps Capitol media

Montgomery County, Md., police chief says WUSA tarot-card scoop hinders sniper manhunt

By Dan Trigoboff

Last week's report from a Washington-area TV station that a tarot card with the message to police that "I am God" had been found near one of the sniper shootings there caused the police chief to blast the news media and accuse it of endangering the investigation.

"Do you want the police to work this case, or do you want Channel 9 to do it?" asked a clearly angry Charles Moose, chief of police in Montgomery County, Md., referring to Gannett-owned WUSA(TV) Washington, which broke the tarot-card story.

Moose suggested that such revelations could "hinder our ability to bring this person or these people into custody."

It was reported later by the Washington Post that the card included another message, asking that the card not be shared with the media. Some detectives felt that reporting the card's existence could jeopardize the dialogue with the possible killer.

Clearly, not all police agreed. WUSA News Director Dave Roberts noted that "the information was obtained from several credible sources active in the ongoing investigation. We made contact with appropriate police authorities, and a request to withhold the information was never made by the authorities."

WUSA said sources for Mike Buchanan's report "are active police professionals, intimately familiar with the case. Some spoke to 9 News out of a belief that more information should be made available to the public than officials have released so far."

Poynter Institute broadcast journalism ethicist Al Tompkins commented that "just because someone doesn't ask you to withhold doesn't mean you're finished with the obligation to know the short-term and long-term effect of your reporting. On the other hand, we should continuously try to find ways to report the information that we know. It forces us into a series of conversations. There's always conflict between [a journalist's duties in] minimizing harm and in telling the truth."

A poll taken on WUSA's Web site reported that 75% of respondents through Thursday disagreed with the station's decision to report the discovery of the tarot card.

Moose has a history of clashing with the media. In 1998, as the Portland, Ore., police chief, he lashed out at local coverage of a standoff with a cop-killer and accused the media of potentially tipping off the shooting suspect, who killed himself rather than be captured (B&C, March 9, 1998).

Three officers were shot, one fatally.

Though Portland news execs conceded that some strategic movements were inadvertently aired, police later acknowledged that the death and injuries could not be blamed on the coverage. The controversy led to a dialogue and agreement between police and local media on crisis coverage. 

now you can take The Word Network along for the ride

SIRIUS SATELLITE RADIO, THE COUNTRY'S PREMIER IN-CAR AUDIO ENTERTAINMENT PROVIDER has just added The Word Network, the undisputed source for urban ministries and gospel music, to their lineup.

for more information on how to get SIRIUS Satellite Radio call 1-888-539-SIRIUS-(7474) WWW.SIRIUS.COM
Charlie Ergen's bid for DirecTV is rocketing toward earth. Can he put it back into orbit or will Murdoch pick up the pieces?

By John M. Higgins and Bill McConnell

What's good for General Motors is not good for the country.

That's the harsh assessment FCC Chairman Michael Powell delivered in rejecting Charlie Ergen's $30 billion bid to take over DirecTV parent Hughes Electronics, which is controlled by General Motors.

In voting 4-0 to shoot down the deal, the commission dismissed the central arguments that the EchoStar Communications chairman has spun in the 11 months and 11 days since the deal was first cut: that a single, strengthened DBS provider would compete more vigorously with cable operators and provide more services to customers than EchoStar and DirecTV could separately.

Instead, FCC officials—and probably anti-trust staffers at the Department of Justice—have riveted on how the multichannel video business would go from three players in most markets—one local cable system, DirecTV and EchoStar—down to two. In rural areas not served by cable, the number of players would go from two to one.

Now Ergen is furiously scrambling to keep the deal together, planning to file within 30 days a revised application for the FCC to transfer DirecTV's licenses. He's already making proposals to the DOJ, which DirecTV and EchoStar executives believe is also planning to turn down the deal.

Before the FCC's official rejection Thursday, Ergen acknowledged that he was proposing "structural changes" that would "mean new entrants in the marketplace." He wouldn't offer details, but analysts and industry executives believe that his check-list includes handing licenses for a satellite at 61.5 degrees west longitude to Cablevision Systems, which controls other frequencies in that slot. Another option would be to create "open-access" EchoStar and DirecTV's transponders, letting an outside company run a competitive DBS business on their birds. The most drastic option would be to cede EchoStar's satellite hovering at 119 degrees west.

FCC officials specifically objected to putting all three DBS "full CONUS" slots—those capable of delivering TV to the entire continental United States—in the hands of one company. In addition to 119 degrees west, a merged EchoStar-DirecTV would also have had full CONUS slots at 101 degrees west and 110 degrees west.
Despite considerable skepticism among satellite experts, Europe-based satcaster SES Americom says it plans to launch in late 2004 a DBS satellite at 105.5 degrees west, between existing birds owned by EchoStar and DirecTV. But, for SES to move forward, EchoStar must reposition somewhat its existing satellite and allow SES to piggyback on EchoStar spot beams used for local broadcast channels.

But Ergen is clearly floundering. "There's no easy or quick fix here. They have a very steep hill to climb," said FCC Media Bureau Chief Ken Ferree. "We're looking at years out before there would be real competition provided by these services." FCC officials also noted that Ergen has had a year to make changes if he wanted.

The exploding deal is a huge embarrassment for General Motors, which pulled all the strings on the sale of Hughes, a "tracking-stock" subsidiary. GM is selling because it needs cash to meet obligations in its car-manufacturing operation. In accepting EchoStar's $30 billion bid (which valued Hughes at $22 a share), GM, which owns 30% of the stock, rejected a competing offer from News Corp.'s satellite-hungry Rupert Murdoch, who started pursuing DirecTV in February 2000 (when Hughes was trading at $32 a share and GM was seeking $45).

But Hughes is trading at just $9 a share. And selling it again (probably for around $15 billion) could take a year to complete.

"Not only will GM probably get less," said one media investment banker, "but they have to wait for any money."

If the EchoStar deal craters, Murdoch will still be standing there, no doubt chuckling over his lobbying efforts against the deal. He dismissed as a "myth" well-documented assertions that he was lobbying against the merger. Though acknowledging continuing interest in DirecTV, he said he would have to wait to see whether he would pursue it again.

"A long time has gone since we last looked at that company," Murdoch said. "It had a lot of problems then. We have to see whether they're better or worse."

Murdoch would be no shoo-in. News Corp. was stretching to come up with its last offer and had to secure backing from Liberty Media's John Malone and Loral last March. He has 11 frequencies for a satellite that would orbit at 61.5 degrees west longitude and serve most of the country. Dolan has $300 million committed and says he will launch the bird next March.

Even though Dolan promises to bring in partners, investors are panicking that Dolan will pour cash into the DBS venture. "You need four million subscribers to get to the scale where it's profitable," said analyst Vijay Jayant. "Subscriber-acquisition costs right now are running $500 each."

Industry executives believe that what Dolan really wants to do is sell the spectrum to Rupert Murdoch's News Corp. if the DirecTV deal goes through, and to Charlie Ergen, who will need spectrum for a solo EchoStar, if the deal doesn't. —J.M.H.
Microsoft's Bill Gates to make it work. Liberty acknowledges its interest. His old $23 million bid included $5 billion worth of stock in interactive-program-guide developer Gemstar-TV Guide International, then trading at $30 a share. Gemstar shares now trade at $3 each.

A breakup is widely expected to spark a fight between GM and EchoStar. Ergen can appeal the FCC's rejection a couple of ways. If regulatory approval isn't secured by Jan. 21, though, the deal calls for EchoStar to pay Hughes a $600 breakup fee. Ergen would also have go forward with a planned $2.7 billion acquisition of Hughes's 81% stake in ailing international satellite operation PanAmSat. But there are ways out, and Wall Street executives widely expect Ergen to balk at paying the fees.

While, early in the week, EchoStar and DirecTV begged the FCC for more time to revise the deal, Ergen knew the turn down was coming. At a poker game in a Hughes-rented room at the Waldorf Astoria Hotel Tuesday night, a relaxed Ergen hinted to other players (losers for the most part, a witness said) that he expected an adverse decision by the end of the week.

Adverse it was. Powell blasted the DirecTV deal, dismissing Ergen's proposal for rules to guide EchoStar's pricing in rural areas with weak or no cable competition, where DBS has a huge capacity edge. "The combination of EchoStar and DirecTV would have us replace a vibrant, competitive marketplace with a regulated monopoly," Powell said. "This flies in the face of three decades of communications policy."

Powell rejected EchoStar's assertions that the DBS providers don't compete with each other and must combine channel capacity in order to offer local broadcast channels in every market.

The ability to match local cable systems' delivery of local TV stations is considered to be key in competing with MSOs. "The record shows that each company standing alone will be capable of offering local broadcast stations to 80% to 85% of American homes in a very short time."

Although antitrust experts predicted the deal would go down in smoke almost as soon as Ergen's offer was announced, FCC officials say they were baffled by Ergen's inability to read the tea leaves. Beyond his initial offer to submit to a national pricing plan, no hint of additional concessions was revealed until last Monday.

Yet it's hard to blame Ergen solely for the communications breakdown. No commissioners other than Powell had more than cursory discussions about the deal. In the meantime, Powell and Media Bureau staff obsessively guarded any hint of their thinking in order to stem what they apparently view as the most terrible outcome of all: that their plans would be leaked to the press before set in stone.

Only two weeks ago did a shocked Ergen realize that the FCC was going to knock down his deal rather than take the customary route of waiting until separate negotiations, possibly leading to EchoStar concessions, with the Justice Department concluded. Equally shocked were commissioners when they found out Ergen was willing to deal. "We were taken aback that they waited so long to say there were all these things they were willing to do," said one commissioner's aide.

Technically, the FCC cannot reject the merger outright. Instead, the decision is slated for a review by an FCC administrative law judge. The start of the administrative law process could take up to three months, and the proceeding itself conceivably could drag on for years.

Although administrative hearings for station license renewals were once quite common, examples of hearings for major mergers are scant. The last one occurred in 1966, when the Justice Department pressured the FCC to rethink its approval of the ITT-ABC merger. In that case, Justice fought a second FCC approval in court. On New Year's Day 1968, a little more than two years after the deal was announced, ITT dropped its bid rather than continue fighting the feds.

Despite Ergen's refusal to let the deal die, FCC officials and several Washington sources say he faces an almost insurmountable hurdle now. The biggest obstacle will be convincing either Justice or the FCC that new competitors would have a "significant market impact" within two years, a basic tenet of any condition imposed to offset a merger's harmful effects.
Programming

Hallmark takes a trimming

*Lana Corbi out, as parent firm whacks 140 jobs and frets over growing deficit*

By Allison Romano

In March, Hallmark Channel chief Lana Corbi confidently told reporters her channel would break into the top 10 in cable Nielsen's in just two years. Eight months later, she is out, and the Hallmark Channel is trying simply to hold on.

Corporate parent Crown Media Holdings Inc. ousted Corbi, formerly president and CEO, last Monday and shaved about 140 jobs, or 30% of its workforce. Most cuts came from Crown's international channel, as the company decentralizes international operations from Denver (which lost 80 jobs) to three foreign regions. That division's top exec, CEO and President Russel Givens, emerged unscathed.

Crown Media CEO David Evans adds Hallmark to his watch. Crown Media took over Odyssey Network in spring 2001 and relaunched it as Hallmark in August '01.

Corbi, a business-side veteran, took the Hallmark reins when veteran programmer Margaret Loesch left a year ago. It was her first shot at running the creative side.

With Crown focusing more on the U.S., "there were really two CEOs and only one business," she said. "For the health of the whole, you have to rearrange the parts." She will stay on as a consultant until year-end.

Crown has to pay the remainder of her contract, $1.5 million in base salary over two years, according to company documents.

It's in a tough financial spot. Securities filings show it about $804 million in debt and losing about $150 million a year, with an accumulated deficit of $580 million.

The company will take a $20 million charge in the fourth quarter, including $5 million in severance costs, and write down $60 million in programming costs.

To Salomon Smith Barney analyst Jill Krutick, the restructuring adds uncertainty to vulnerability. "A challenge for Crown Media will be to achieve improved ratings and profitable pricing for its channels in the face of growing competition," she said in a report.

The shakeups come as Hallmark's ratings are stagnating. By and large, it sits in the lower echelon of cable Nielsen's, averaging a 0.4 to 0.5 prime time rating in recent months. The channel has seen a few spikes in the past year, including strong ratings for replaying ABC's *Roots* mini-series. Recent original movie *Johnson County War* logged an above-average 1.1 rating, a disappointment given its promotional blitz (including parodying stars Burt Reynolds and Tom Berenger and a herd of cattle through Times Square).

The first year-to-year ratings comparisons since relaunch paint an erratic picture. In September, Hallmark registered a 0.5 rating, down 17% from 2001. Delivery to key demos was off: 16% in adults 18-49 and 19% in 25-54. August ratings were flat year-to-year in households, at 0.5, but up 26% in 18-49 and 28% in 25-54.

Distribution rose 13.4 million homes between September 2001 and September 2002, to 47 million subscribers, according to Nielsen Universe Estimates.

"There were really two CEOs and only one business. For the health of the whole, you have to rearrange the parts."

—Lana Corbi, former Crown Media CEO

Evans contends the channel needs time more than radical changes. "It takes time to grow ratings, and there is a limit to what you can spend on [advertising]."

He is banking on time-tested acquired fare. Reruns of *M*A*S*H* and *Touched by an Angel* join the schedule soon. He still plans to make 24 original movies and mini-series in the next two years. The exec in charge of those projects, though, former ABC miniseries chief Maura Dunbar, fell victim to the layoffs.
<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
<th>Rating</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00</td>
<td>ABC</td>
<td>9.4/15</td>
<td>1.0/2</td>
<td>3.6/6</td>
</tr>
<tr>
<td>8:30</td>
<td>NBC</td>
<td>12.0/19</td>
<td>1.0/2</td>
<td>3.6/6</td>
</tr>
<tr>
<td>9:00</td>
<td>CBS</td>
<td>7.2/11</td>
<td>1.0/2</td>
<td>3.6/6</td>
</tr>
<tr>
<td>9:30</td>
<td>FOX</td>
<td>0.8/1</td>
<td>1.0/2</td>
<td>3.6/6</td>
</tr>
<tr>
<td>10:00</td>
<td>UPN</td>
<td>3.0/5</td>
<td>1.0/2</td>
<td>3.6/6</td>
</tr>
<tr>
<td>10:30</td>
<td>WB</td>
<td>4.7/7</td>
<td>1.0/2</td>
<td>3.6/6</td>
</tr>
</tbody>
</table>

**Broadcasting Information**

- **Sept. 30 – Oct. 6**: Broadcast network prime time ratings according to Nielsen Media Research.
Putting Columbus in Jeopardy

The Jeopardy college championships were taped in Columbus, Ohio, last month, and Dispatch’s WBNS-TV already is getting a ratings boost for King World’s No. 1 game show—even though the taped shows don’t air until November.

Taking the show on the road is quite an endeavor for King World, adding $2 million to the show’s budget to custom-build a set and move the crew for more than a week. But Jeopardy executive producer Harry Friedman agrees that the ratings jump and the buzz such an event creates both in Columbus and nationally are more than worth it. That’s why King World is packing up Jeopardy and Wheel of Fortune fairly often.

Talks involving King World, Dispatch Broadcasting, WBNS-TV and Ohio State University, where the event was taped, began months ago. WBNS-TV got the Wendy’s fast-food chain, based in nearby Dublin, to promote the taping and provide information about ticket distribution. Dispatch also advertised the event in its newspaper, The Columbus Dispatch, and on its two radio stations, WBNS(AM) and -FM, as well as on WBNS-TV.

Comparing the Sept. 27-Oct. 8 ratings with the comparable period last year, Jeopardy on WBNS-TV is doing an average of 12.1/22 vs. 9.7/18. “We’re up four shares and literally three ratings points, and I attribute that primarily to the hype and the partnership,” says Frank Wilson, director of marketing and design for the station. And those are the ratings before the championship shows air Nov. 11-15 and 18-22.

Thousands of OSU students began lining up at the student center, some as early as 4 a.m., to try out for the show. Only one made it to the championships; WBNS-TV, of course, hopes the Buckeye beats the representative from Ohio State’s archrival, the University of Michigan.

Columbus is King World country. It would seem. WBNS-TV is Dr. Phil’s top affiliate nationwide, so far scoring an average 8.7 rating/share in its 10 a.m. time slot, more than twice the show’s national average. The show debuted in Columbus with a 10.0/27.

—Paige Albiniak
RIOS HEADS KCPN NEWS

Longtime KTTV(TV) Los Angeles news VP Jose Rios will expand his duties to include oversight of news at Fox duopoly partner KCPN(TV). Rios’s hour-long 10 p.m. newscast is a perennial winner, and the station has strong performers in its morning news and Good Day LA, now syndicated. A 20-year market veteran, Rios was news director at KCBS-TV prior to KTTV and was at KTTV when GM David Boylan began his tenure. All departments at the station have been consolidated, all under prior Fox-station leadership—including Boylan.

Rios’s promotion means the departure from KCPN of another well-regarded L.A. news director, Larry Perrett. Questions over the future of both Perrett—also a former KCBS-TV news director—and KCPN news began when Fox took over the former Chris-Craft station.

The station’s newscast was switched in June from an hour at 10 p.m. to a half-hour at 11, to avoid direct competition with KTTV and allow KCPN an hour syndicated sitcom block at 10. News has continued, and Boylan said it will continue. Both stations are expected to share Fox’s West L.A. facilities, a move delayed by union concerns.

KRON APOLOGIZES FOR PRIVATE SCREENING

The title “Puppetry of the Penis” already suggests that something other than Señor Wences’s thumb would be showcased, but KRON-TV San Francisco staff didn’t expect the kind of brief, no-briefs shot that made it on the air.

The shot of the “genital origami” practitioners—in a segment on its morning news show—was supposed to have been blocked to avoid the exposure of cast member Doug Friend, but the choreography proved flawed.

An on-air apology was followed by an off-air apology. “Even though the nature of live television lends itself to surprises and unexpected activities,” the station said, “we take full responsibility and assure viewers that this will not happen again.”

Clearly, said station manager Craig Marrs, more caution could have been exercised, but it basically was a case of bad choreography, although station officials would not confirm or deny local reports that some staffers had been disciplined. Following the exposure, the performers were chastised by news managers and escorted out, station sources said.

SINCLAIR NAMES NEWS CHIEF

Sinclair Broadcast Group, which is launching its combined local and centralized newscast in “beta market” WSMH(TV) Flint, Mich., Oct. 28, has named Joe DeFeo its corporate news director.

Veteran newsmen DeFeo had been the news director of flagship station WBFF(TV) Baltimore, helping launch news there in 1991, but was tapped earlier this year to build the group’s central news operation in Hunt Valley, Md. In appointing DeFeo, Sinclair credited his leadership for the station’s numerous Washington regional Emmy awards and Associated Press awards. Sinclair says it intends to use its News Central to provide news to stations that currently don’t have local newscasts.

PRODUCING FOR PAX

KGW(TV) Portland, Ore., will produce a 10 p.m. newscast for Paxson’s KPXG(TV) Salem, Ore., beginning in January. KGW said Tuesday that the KPXG newscast will have the same look as KGW’s, including the same weekday anchor team of Joe Donlon and Laural Porter, meteorologist Matt Zaffino and sportscaster Colin Cowherd.

CULLITON TO HEAD KNXV

John M. Culliton, who ran stations in Minneapolis and Los Angeles for the CBS group during the 1990s, has been named VP and general manager of Scripps’s KNXV-TV Phoenix.

“John Culliton has a national reputation as an innovative television executive,” said John F. Lansing, senior VP for the Scripps television station group and a longtime friend and associate of Culliton.

Since leaving KCBS-TV, Culliton helped found Internet Broadcasting Systems (IBS), which co-owns and operates Web sites for major broadcast companies, and Digital Cyclone, an online and wireless service affiliated with Belo and IBS. Culliton succeeds Brad Nilsen, who is leaving KNXV-TV after 21 years but will continue as a consultant, Scripps said.

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

**Focus Casper-Riverton**

**THE MARKET**
- DMA rank: 200
- Population: 128,000
- TV homes: 51,000
- Income per capita: $17,651
- TV revenue rank: 202
- TV revenue: $5,300,000

**COMMERCIAL TV STATIONS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Ch.</th>
<th>Affil.</th>
<th>Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KTWO-TV</td>
<td>2</td>
<td>NBC Equity</td>
</tr>
<tr>
<td>2</td>
<td>KFN(TV)</td>
<td>20</td>
<td>ABC Wyomedia</td>
</tr>
<tr>
<td>3</td>
<td>KGWC-TV</td>
<td>14</td>
<td>CBS Chelsey</td>
</tr>
<tr>
<td>4</td>
<td>K26ES-LP</td>
<td>26</td>
<td>Fox Wyomedia</td>
</tr>
</tbody>
</table>

**CABLE/DBS**
- Cable subscribers (HH): 35,000
- Cable penetration: 70%
- ADS subscribers (HH)**: 10,500
- ADS penetration: 21%
- DBS carriage of local TV?: No

**WHAT'S NO. 1**
- Syndicated show: Jeopardy (KTWO-TV)
  - Rating/Share***: 13/39
- Network show: ER (KTWO-TV)
  - Rating/Share: 26/42
- Evening newscast: KTWO-TV
  - Rating/Share: 12/26
- Late newscast: KTWO-TV
  - Rating/Share: 21/45

**What's New**

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

**Big, but thinly populated**

It might take less time to call everyone in the Casper-Riverton, Wyo., market than to drive across it. The No. 200 DMA stretches hundreds of miles across the rural state, with a population of only 128,000. Its five counties, local execs note, are huge.

Tom Shannon, the relatively new general manager at KTWO-TV, the market's NBC affiliate and dominant station—the very definition of the big fish in a small pond. Shannon says—is undaunted by the market's size. KTWO-TV has finished replacing its microwave-based distribution system with a permanent uplink, which, he says, will extend the station's over-the-air reach to near-statewide coverage.

Competing against KTWO-TV in local news, says Mark Nalbone, who runs Fox affiliate K26ES for Wyomedia Corp. and ABC affiliate KFN(TV), the market's No. 2 station, "doesn't seem economically feasible." Local executives believe that the lack of success competing in local news helped precipitate the diminution of the CBS affiliate's local presence. KGWC-TV's owners now keep only a small staff in Casper and run most operations from Cheyenne, DMA 197, where theirs is the dominant station.

The CBS station, being transferred from Benedek Broadcasting to Chelsey Broadcasting, is likely to change hands again, most interest coming from inside the market. KTWO-TV owner Equity Broadcasting expressed interest, but a duopoly might have regulatory hurdles, given the number of voices in the market. The inside track appears to belong to Nalbone, who might purchase the station with a corporation of his own.

The market dropped off more than 15% from 2000 to 2001, a bigger dip than in many DMAs. It retains a relatively high per-capita income and, local sales execs say, a moderate to low cost of living, which promotes discretionary spending as the market, which has had a significant local oil industry, grows in the service areas. The biggest advertisers are typically automotive, furniture and fast food. —Dan Trigotoff

---

**OKLAHOMA CITY DISCOVERS PYRAMID!**

**PYRAMID Scores With Impressive Ratings on KWTV AT 3:30pm!**

**Household Rating!**

4.4

+7% Over Lead-in!

+42% vs. Year Ago!

Source: NSI, WRAP Overnights, 9/30/02-10/4/02, lead-in-1/2 hr tp, year ago-Oct '01
Armey takes aim at Belo

House Majority Leader vows to continue trying to break up grandfathered Dallas combo

By John Eggerton

Retiring House Majority Leader Dick Armey (R-Texas) is trying to force Belo to divest itself of one of its Dallas media properties, taking a page from an earlier attempt by legislators to break up a media conglomerate they didn't like.

Armey's parting shot and his spokesman's suggestion that "several" other members expressed concerns about cross- ownerships raise questions about the FCC's ability to remove those restrictions in local markets. The commission is widely expected to eliminate or relax crossownership restrictions it imposed in 1975—a move Belo is pushing for—but concerned lawmakers could put up resistance. Already, Senate Commerce Committee Chairman Ernest Hollings (D-S.C.) is an avowed opponent of the idea.

The Belo-owned Dallas Morning News last week wrote a story suggesting that Armey had targeted the company in retaliation for its coverage of his son's failed attempt to capture his House seat.

Armey responded that the charge belonged "on the editorial page," and spokesman Greg Crist added that "the Scott Armey news coverage is an example of why the Armey amendment is necessary, but it was not its cause."

Crist conceded that Belo was the target but only because it was the only such "monopoly" in Armey's district. Armey "believes companies have a responsibility to provide fair and unbiased coverage where competition doesn't exist." He said Armey is concerned about what he feels is Belo's dominance of the market and wanted to "send a message."

That message, which Armey tried unsuccessfully to insert into a $10 billion military-appropriations bill, would have forced Belo to sell the News, WFAA-TV Dallas or The Denton Record-Chronicle. Crist said the Majority Leader will look for other venues for it.

The move was reminiscent of another attempt by lawmakers to add language to a big spending bill to strip an owner of a crossownership waiver.

In 1988, Hollings, at the behest of Sen. Edward Kennedy (D-Mass.), inserted language into a spending bill forcing Rupert Murdoch to sell the Boston Herald and New York Post (B&C, Jan. 4, 1988). That effort was said by some sources to have been prompted by Kennedy's dislike of Herald editorial policy, although the senator's office dismissed that as "absurd." The amendment was thrown out as unconstitutional by a Washington appeals court but not before Murdoch sold the N.Y. Post to comply (he eventually bought it back).

In 1974, President Nixon's Justice Department asked the FCC to deny license renewals of broadcast/newspaper combos in Milwaukee, St. Louis and Des Moines, Iowa.

Although the proposed Armey amendment did not name Belo, it did everything but. It would have required the FCC to force divestiture where "a media company owns, in a single market, a network-affiliated TV station; a predominant newspaper with Sunday circulation of 750,000 or more that doesn't have a competitor with a Sunday circulation exceeding 350,000; and a second daily newspaper with Sunday circulation of 25,000 or less."

Said Belo Chairman Robert Decherd, "There is no substantive reason or explanation for this unprecedented action. His misuse of congressional leadership powers for personal retaliation toward Belo is not in keeping with the positive results Congressman Armey has produced for his constituents during his long tenure as a member of the Texas congressional delegation."

"There is no substantive reason or explanation for this unprecedented action."

—Robert Decherd, Belo

Armey's amendment might have made it further had Waco, Texas, Democrat Chet Edwards not flagged it. A source says his office got wind of the amendment when a House military construction appropriations subcommittee staffer noted the targeted language and asked if it applied to anyone in Edwards's district.

The Morning News said in its story that, after Scott Armey's April 9 run-off loss for his father's seat, the senior Armey accused the paper of "vicious unprofessionalism" and has since refused to talk to the paper or WFAA-TV about the defeat.

The paper had written several stories raising issues about Scott Armey's record as a Denton County judge, including what they said were votes for contracts benefiting political friends and steering money to a charity he was "close to."
Changing Hands

TVs
KNSO-TV Merced, Calif.
Price: $33 million
Buyer: NBC/GE (Jack Ireland, president; TV stations); No. 4 group has 24 stations, none in this market
Seller: Sainte Partners II LP (Chester Smith, general partner)
Affiliation: Telemundo
Broker: Kalil & Co. (seller)

KHRR-TV Tucson and KDRX-LP Phoenix, Ariz.
Price: $20 million
Buyer: NBC/GE (Jay Ireland, president; TV stations); No. 4 group has 24 stations, none in this market
Seller: Apogee Cos. Inc. (James A. Johnson, president)
Affiliation: KHRR-TV: Ch.40, 1,550 kW, ant. 2,028 ft; KDRX-LP: Ch. 48, 7.5 kW, ant. 1,562 ft.
Broker: Kalil & Co. (seller)

Combos
WIXN(AM) and WIXN-FM Dixon, WSEY-FM Oregon, WCMY(AM) and WRKX-FM Ottawa, WJBD-FM and WJBD(AM) Salem, all Ill.; WATK(AM), WACD-FM and WRL0-FM Antigo, WDLB(AM) and WLYJ-FM Marshfield (Wausau-Stevens Point), WLKD(AM) and WMQA-FM Minocqua, WRGB(AM), WBOL-FM and WNFM-FM Reedsburg, WOBT(AM), WHDG-FM and WRHN-FM Rhinelander, WSOQ-FM Spencer and WYTF-FM Whitting (Wausau-Stevens Point), all Wis.
Price: $19 million
Buyer: NewRadio Group (Mary Quass, president); no other broadcast interests
Seller: Marathon Media Group LLC (Chris Devine, president)
Facilities: WIXN(AM): 1460 kHz, 1 kW day; WIXN-FM: 101.7 MHz, 6 kW, ant. 328 ft.; WSEY-FM: 95.7 MHz, 3 kW, ant. 358 ft.; WCMY(AM): 1430 kHz, 500 W day; WRKX-FM: 95.3 MHz, 4 kW, ant. 200 ft.; WJBD-FM: 100.1 MHz, 1 kW, ant. 449 ft.; WJBD(AM): 1350 kHz, 430 W day/99 W night; WATK(AM): 900 kHz, 250 W day/195 W night; WACD-FM: 106.1 MHz, 10 kW, ant. 276 ft.; WRL0-FM: 105.3 MHz, 100 kW, ant. 541 ft.; WDLB(AM):

CITADEL BROADCASTING has acquired
KLGH-FM
Oklahoma City, Oklahoma
from
KINGFISHER COUNTY
BROADCASTING for
$3,100,000
The undersigned acted as broker in this transaction and assisted in the negotiations.

Kalil & Co., Inc.
3444 North Country Club Tucson, Arizona 85716 (520) 795-1050
Darcy Antonellis
Senior Vice President, Distribution Technologies and Operations
Warner Bros.

Barbara Argentino
Executive Vice President, Advertiser Sales
Sony Pictures Television

Janet Barnard
Vice President, General Manager
Cox Omaha

Michele Ganeless
Executive Vice President, General Manager
USA Network

Stephanie Leifer
Senior Vice President, Comedy Series
ABC Entertainment

Stacey Marks-Bronner
Vice President, General Manager
WFLD/WPWR-TV Chicago

Teya Ryan
Executive Vice President, General Manager
CNN U.S.

Susana Schuler
Vice President, Corporate News Director
Nexstar Broadcasting Group

Jessica Wallace
Counsel
House Energy and Commerce Committee

Mary Ware
Vice President, Director
Katz Dimensions
On Nov. 18, in our second annual special report, Broadcasting & Cable will recognize the Next Wave of women who have what it takes to get to the top of the TV and radio industry. These women represent the best in cable news, broadcast news, cable programming, broadcast programming, cable system operations, TV stations, radio, law/regulation, syndication and technology. Catch the Next Wave. Plan now to congratulate these powerful women on their many accomplishments. Contact your representative to reserve your space today!
Inside bad weather

New mobile radar truck holds key to improved forecasting

By Ken Kerschbaumer

Even with dozens of TV-station meteorologists and national and regional weather services following the development of storms like the recently passed Isidore and Lili, the reality is that, for all the science involved, tracking tropical storms and hurricanes is still inexact.

By the 2003 hurricane season, though, forecasters hungry for information will have a new source: a mobile radar vehicle built by Florida State University. It has already been involved in tracking some of this season’s storms and even made an on-air appearance for The Weather Channel during Tropical Storm Isidore. By next year, it will be further improved, and the Weather Channel intends to figure out how to easily get the radar information to viewers.

“We can be at the best place for the best data, which can be combined in real time or later with other kinds of data,” says Dr. Peter Ray, who drives the truck and is a professor at Florida State University’s department of meteorology. “From that, we can get information that would otherwise be impossible to get.”

For example, Ray notes, Doppler radar measures only the speed of wind blowing to and from the radar. But the radar truck can gather information that, in tandem with data from another Doppler site, could depict three-dimensional flow structures like updrafts and downdrafts, which could be used to determine where tornadoes might occur. It also can measure maximum wind speed every hundredth of a second as opposed to an average speed.

The flatbed truck weighs 35,000 pounds and has a large cab that contains all the operational equipment: transmitter, receiver, display and controls. On the flatbed is a 25,000-W generator and a horizontal radar antenna that lifts to the vertical and can extend 30 feet. According to Ray, two pairs of outriggers extend more than 25 feet out from the truck, helping it withstand hurricanes of Category Five strength.

Terry Connelly, Weather Channel SVP, programming and production, says the truck is very powerful, precise and accurate. “It’s so new,” he adds, “that when we used it for Isidore, we couldn’t connect to it, but we did use a camera to get shots of the monitor showing the radar in the truck.”

The advantage the truck offers, he says, is that the closer you get to a storm, the more accurate the measurements.

Doppler radar, like that used in the truck, plays a big role at all weather-forecasting services and stations. WGNOR(TV) New Orleans used Doppler radar technology to track the eye of Hurricane Lili as it moved inland within the New Orleans market. Says chief meteorologist Bruce Katz, “We had several tornadoes and warnings, which the radar can depict. When a storm is coming in, it’s the Super Bowl for the weather guy, where we can show off all of our tools and what we have.”

The radar technology available in the FSU truck is particularly important because a hurricane is more than just wind and rain. “If we can get accurate simulations of what we’re observing, then we can look at ways of even weakening the hurricane some while it’s out at sea,” says Ray. “Attempts in the past haven’t been successful, but there may be other strategies and techniques that could reduce the amount of rainfall or wind speed. And if you reduce the wind speed even a few miles an hour, you can save buildings.”

Getting the information to The Weather Channel directly will be the next challenge. There are ways to get the data out of the truck and to The Weather Channel, Ray says, but they require some setup. “That’s impossible to do during a hurricane because everyone is busy. But there are a number of technologies that work, and which one to deploy is a matter of cost and effectiveness.”
Streaming deal worries NAB

Small Webcasters required to pay 10% of gross revenues to recording industry

By Bill McConnell

A new royalty deal may be enough to keep many small Webcasters afloat, but commercial broadcasters worry that their efforts to expand into a new technology platform could be crippled if they are saddled with a similar arrangement.

Last week, the U.S. House approved a royalty rate worked out between small Webcasters and the recording industry with exemptions intended to mollify broadcasters. Despite the House assurances, the NAB is expected to oppose the plan in the Senate.

Although commercial broadcasters are exempt from the royalty structure negotiated between independent Webcasters and the Recording Industry Association of America (RIAA) last week, station operators fear that the arrangement could become a template for their streaming-royalty negotiations. At the heart of their concern: Web-only streamers must fork over a huge portion of their gross revenues—more than 10%—for the right to play music. That's not just gross revenue from Webcasting; that's all revenue from audio or other entertainment programming and any other media- or entertainment-related businesses.

To add insult to injury, revenue from any Internet or wireless services would be added, too.

"Even though broadcasters are exempt, we're concerned about the precedent-setting potential on stations that stream," says NAB spokesman Dennis Wharton. The NAB won't confirm plans to block Senate approval, but recording-industry sources predict an assault on the plan by radio-station owners if a vote appears likely.

If a similar deal applied to commercial broadcasters, revenue from radio and TV ads would be included in the royalty calculations as would cash from any additional entertainment businesses the station owners control.

Whether the Senate will take up the House plan is unclear. With lawmakers aiming to adjourn before election campaigning next week, there's little time to negotiate a separate Senate bill. Passage of the House bill unchanged is a possibility, but that option probably requires its inclusion on a docket of non-controversial bills requiring a vote of two-thirds of the Senate.

Such a strong endorsement from the Senate is unlikely, especially now that closer reading of the details is giving small Webcasters second thoughts on the deal, which bases their fees either on gross revenues or expenses, whichever formula would provide the greater royalty. The fees may be low enough for them to survive as a business, but few could make a lucrative business under those terms (see box), sources say.

For now, broadcasters that offer streaming continue paying royalty rates established by the Copyright Office, and an exemption clarifies that gross revenues and expenses won't affect any future royalty obligations of broadcasters.

Still, the NAB would like to see the exemption strengthened if the group can't kill the bill in the Senate.

The controversy over royalties came to a head in February when the Copyright Office established rates for both broadcasters' streaming and Web-only operators that go into effect Oct. 20. Broadcasters argue that they owe no streaming royalties to record companies at all and have taken the issue to court. Oral argument is scheduled Dec. 2 in federal appeals court in Philadelphia.

NAB argues that the threat of Copyright Office fees prompted many stations to drop Web operations. According to the latest numbers from BRS Media, stations on the Internet fell from a high of 5,710 to 3,940.

RealNetworks Vice President of Public Policy Alex Alben rejects the gloomy outlook for Web radio. RealNetworks, which offers streaming stations for a monthly subscription, is negotiating with RIAA to set royalties for subscription-only operations. Traditional ad-based operations will have leverage to boost more-favorable terms once the NAB's court battle is resolved.

"Things are turning around," Alben says. "The recording industry realizes it needs economic arrangements that allow Webcasters to survive. Webcasters in general will get a better deal when the FCC-licensed broadcasters bring their leverage to negotiations."
AP IS A SNAP
The Associated Press Broadcast Technology division introduced SnapFeed, software designed to allow a laptop computer to be used as a remote feed station. It requires a laptop with Windows 2000 or XP, 20GB memory and a Windows Media 8 encoder. The server side requires partitioning into C and D drives, Windows Media Player 7.1, Microsoft Message Queue Service installed, Microsoft IIS installed with FTP service, and Microsoft SQL Server 2000 or MSDE 2000. Once the software is installed, video can be edited and compressed on the laptop and then sent to the server via dial-up, ISDN, DSL, cable or even Inmarsat connection.

WCNY GETS AGILE
WCNY-TV Syracuse, N.Y., has selected Leitch’s AgileVision DTV system to help the PBS station make the transition to digital. Installation and testing are complete, and the system is meeting the station’s initial DTV demands, according to Vice President, Engineering, John Duffy. AgileVision can handle splicing and statistical re-multiplexing of HD or SD content as well as data and logo insertion and PSIP.

THOMSON SALES UP 6% IN THIRD QUARTER
Thomson Multimedia revenues for the third quarter were $2.277 billion, up from $2.143 billion for the same period last year. The Digital Media Solutions division reported revenues of $664 million, up from $452 million. The newly acquired Grass Valley Group, Panasonic Disk Services, VidFilm, Still-in-Motion, Southern Star Duplitek and Victoria Films accounted for about $150 million of the sales.

ODETICS READY FOR PBS
Odetics Broadcast has introduced Airo-PBS, an automation system designed specifically for PBS stations. It uses a Windows interface and supports PBS traffic integration, PBS-specific metadata, archiving, multichannel DTV management, media transfer and automated satellite ingest. The key to the PBS application is the use of other technology used by PBS, including ProTrack planning and traffic system, Scout program management, SGL Archive Manager, and Triveni Digital PSIP and DTV stream-management products.

MULTIVU PICKS PATHFIRE FOR PR
Public-relations newswire company MultiVu is using Pathfire’s Digital Media Gateway (DMG) to deliver video news releases, B-roll, public-service announcements and other video content to stations that use Pathfire DMG. The DMG uses digital IP multicasts to distribute content to dedicated video servers where stations can access the content in individual files.

EIGHT IS ENOUGH
Petersen Productions, based in Traverse City, Mich., recently used Media 100’s 844/X editing system for the creation of eight television spots in the first month of the system’s use. The system has real-time transfer modes and a set of motion graphics tools that make it easier for the facility to experiment with different looks for a spot. The system also supports unlimited layers of compositing and text with multiple applied effects.

XETV IN SYNC
XETV(TV) San Diego has installed Ensemble Design’s Avenue Signal Integration gear. The station purchased a 3RU frame of the system and installed a variety of analog-to-digital conversion gear, including the submodule for TBC/Frame Sync control. The control provides all the functionality of a standalone time-base corrector.

A.F. GETS ENTERTAINING
New Jersey-based system design and integration firm A.F. Associates has formed the Entertainment Solutions Group in an effort to address new markets like theme parks, hotels, theaters, and sports and recreation facilities. The group will be appropriately headquartered in Orlando, Fla., with Howard Schlieper serving as director.
Lowell "Bud" Paxson's last name spells television, or at least one of its networks, Pax TV. The chairman of Paxson Communications Corp. has been involved in broadcasting—and selling—since his days at Syracuse University in the 1950s. He earned enough money during school from record hops and door-to-door sales to become a part owner and program director of WACK(AM) Newark, N.J., after he graduated in 1956. He moved over to television in 1966 and has since won fame and fortune through his aggressive entrepreneurship.

His distinctive approach came out of the old tenet "when you're stuck with lemons, make lemonade." In the late 1960s, while GM of WNYP-TV Jamestown, N.Y., he decided to give advertisers an opportunity to pay their bills in merchandise, which the station sold during the hour-long Auction Block show on weekend mornings. Those two hours a week ended up accounting for 35% of the station's revenue.

Auction Block was the seed of later direct sales successes, first on radio in the late 1970s, and then in 1982 with television's Home Shopping Network. He grew HSN with a combination of broadcast and cable outlets, taking it public in 1985.

In addition to HSN, Paxson also put together the Silver King Communications group of TV stations. He sold his interests in both in 1990, getting back into radio, eventually growing his group to 46 stations. In 1997 after the cable must-carry rules were upheld by the Supreme Court, he sold the radio group and launched Pax TV. Using a collection of UHF stations, cable carriage and DBS delivery, his family-friendly seventh network is now available to 87% of the U.S.

"I just remind myself all the time that I'm an entrepreneur," he says. "And entrepreneurial traits are nothing but the expression of a God-given urge to challenge the general tendencies, primarily to avoid boredom, and to embrace creativity with a passion."

**BROADCASTING CABLE**

**HALL OF FAME** • November 11, 2002
Broadway Ballroom, New York Marriott Marquis

To purchase single tickets or tables contact:
Steve Labunski, 212-889-6716

For sponsorship opportunities in our special supplement contact:
Paul Audino, 646-746-7111, paulino@reedbusiness.com

ISSUE DATE: November 11, 2002
SPACE CLOSING: Friday, Nov. 1
MATERIALS CLOSING: Monday, Nov. 4

Peter Barton
Carole Black
Katharine Graham
Kelsey Grammer
Eddy Hartenstein
Don Imus
Robert Miron
Lowell Paxson
Bob Schieffer
Lew Wasserman
Oprah Winfrey
Reshaping broadcasting

The goal is no longer just to cut costs but to change the way a facility operates

Automation systems are, in many ways, the infrastructure equivalent of the United Nations. Master control, traffic, the newsroom, sales: Increasingly, they are all under the purview of some form of automation. And, as with the UN, the goal is to help use resources in a way that makes the station a better place.

Unfortunately, as at the UN, the systems don’t all speak the same language or protocol, making communication between them difficult, if not impossible. And, while protocols like MOS (Media Object Server) are fine for the newsroom and Electronic Data Interchange (EDI) is fine in billing, they aren’t understood throughout a facility.

Nonetheless, automation, particularly in the age of digital, holds the promise of reshaping broadcast facilities. Smaller staffs mean a faster return on investment, and, with an automation system in master control, one person can run a whole station, right?

Well, maybe not. One person can no doubt run it. But, when things go wrong, having human backup helps. So the reality of automation in 2002 is that cutting costs can’t be the only goal; changing the way the facility operates also needs to be a goal.

In many ways, automation is at a crossroads. Mark Bishop, director of marketing for automation company Florical, sees new developments in automation focused on three areas: increased content localization, improved efficiencies, and turnkey systems for smaller stations.

Over the years, most established broadcasters have been slow to adjust workflow to take advantage of large-scale technology changes, observes Jon Hammarstrom, Encoda Systems vice president, worldwide sales and marketing. “Some of the inertia was the result of large capital investment; some of it was due to comfort with a process.”

Whether efficiencies mean a smaller staff remains to be seen. Automation in centralcasting facilities makes it possible for four stations or more to be operated by one master-control operator.

“These more tightly integrated solutions can reduce the size of staff necessary to successfully operate a multichannel broadcast facility,” Hammarstrom explains. “However, I would contend that it is the adoption of new technology in general, not automation specifically, that has enabled broadcasters to do more with less people.”

But, at the end of the day, says Omnibus Systems chief technology officer Ian Fletcher, a station needs people in the transmission area who know what they’re doing. Ultimately, that’s where the revenue is col-
If you're thinking about production switchers, ours should be the first that come to mind.

We have the broadest product line, the deepest engineering investment, and the highest levels of customer support and systems expertise available. And we're the only company that does.

Every day, our award-winning products set new standards for production flexibility, creativity, and efficiency. The Thomson Grass Valley Zodiak™ switcher, for example, offers high performance, a compact design, and up to 12 channels of internal digital effects. The XtenDD switcher, an extension of our popular DD-35 line, combines new features like 4 channels of internal digital effects, 4 keyers per M/E, and 90 inputs with sophisticated router and machine control capabilities, all in a 7 RU frame. And the Kalypso™ Video Production Center offers unparalleled production power, from its DoubleTake™ split M/E technology to its FlexiKey™ programmable clean-feed system.

Best of all, our ongoing research and development means you can invest in a switcher platform built for today and tomorrow. So you'll never have to take no for an answer. To learn more, visit http://www.thomsongrassvalley.com/switchers.
'It is now possible to implement a fully automated workflow from content ingest, through delivery, to eventual purging of the material from the facility.'

—Steven L'Heureux, Odetics Systems

The ultimate goal for broadcast operations should be to make the traffic system and the automation system exchange information in a seamless and bi-directional manner,” says Putnam, “so that end-users get the answers they need without having to know where that information came from.”

Fletcher concurs, adding that the bigger cost savings come about by looking at the facility operations. How are media ingest, archives and post-production run, and how is material moved around the facility?

Servers and related new technologies contribute to the blurring of the line between master-control operations and automation, whether simple built-in spot-playback software or advanced facility management. “In addition, the explosion of server-based broadcasting makes media database management—which is what modern automation really is—absolutely essential. It’s simply no longer possible to find a video clip on the shelf, when that ‘shelf’ is virtual and is part of a multi-terabyte hard-drive array.”

THINK TOGETHER

Parochial thinking in many parts of the U.S. broadcast market is that traffic and operations are separate, with master-control systems tied to broadcasting facilities. Movement of production material from the traffic system can cause significant delays. Scanners are used to transfer information from operations to the facility. Small protocols, such as rsync, are used to update remote databases. The result is that the traffic system is used as an inter-facility communication system.

Newer automation systems use high-speed, lossless network transport to move information at the speed of the traffic system. This is an advanced application of the automation system, where information from one facility is exchanged with another facility. These systems are designed to move data at a faster speed than human operators can do.

server-based traffic systems, already in use at many facilities, provide an alternative to manual processes. They are used to transfer data from one location to another, and can be used to move data between facilities. Server-based traffic systems can move data at a faster speed than human operators can do.

Newer automation systems use high-speed, lossless network transport to move information at the speed of the traffic system. This is an advanced application of the automation system, where information from one facility is exchanged with another facility. These systems are designed to move data at a faster speed than human operators can do.

server-based traffic systems, already in use at many facilities, provide an alternative to manual processes. They are used to transfer data from one location to another, and can be used to move data between facilities. Server-based traffic systems can move data at a faster speed than human operators can do.

networking technology.

Automation once meant CART machines with robotic arms zipping tapes in and out of VTRs. Journalists in a newsroom were removed from the editing process, usually handing off lists of timecode to editors, who would then grab the footage from tape decks.

But servers and networking have changed that. Today, journalists can edit from their desktop, and other non-technical station employees can use technology to their advantage. Members of the sales team, for example, can have greater control over inventory, quickly see avail, be more closely tied in with master-control operations, and someday even be able to receive spot ads as a file to be deposited instantaneously onto the on-air server.

media-asset management, says Steven L'Heureux, president, Odetics Systems, a manufacturer of automation and CART machine systems.

He still sees a role for videotape, though. "It is now possible to implement a fully automated workflow from content ingest, through delivery, to eventual purging of the material from the facility. While technology now makes it theoretically possible to run a 'tapeless' broadcast facility, the industry is still implementing very sophisticated media management solutions that utilize traditional videotape libraries in an on-line function for caching to the server."

In most cases, the server technology that stations are adopting to replace their aging VTRs mandate some form of automation, says Robert Johnson, president of Sun-
It's hard enough just integrating network feeds with local programming and spots and sending it to a single channel. Now, with the revenue potential of multicasting and cost savings of CentralCasting, you need to consider managing, integrating, and distributing a vast array of content to any number of channels. A complicated problem with a simple answer. Take control with AIRO. Protect your investment, optimize your productivity, and stay ahead of the competition with AIRO — the most flexible and scalable Windows® 2000 based automation solution from Odetics, the leading supplier of multi-channel automation systems worldwide. The AIRO Automation System for reliable broadcast automation. Now, more than ever before.
The search for a traffic standard

One thing is clear with station automation: Given the right amount of cooperation among vendors, the benefits and capabilities of a well-developed automation system could grow drastically. And traffic-system manufacturer Video Communications Inc. is looking for ways to bring about that cooperation.

According to VCI President and CEO W. Lowell Putnam, the company is currently developing interfaces between automation and traffic on a vendor/system basis. Those interfaces will allow the company to tap into the strengths of each automation system and to customize interfaces to specific requirements where appropriate.

"While this approach has allowed us to deliver some very sophisticated capabilities—such as wide support of billable and non-billable secondary events and management of both live and non-live events—automation functionality will advance much further with the creation and adoption of open industry standards."

For example, Putnam says, current interfaces are limited primarily to sending playlists either from traffic (finalized log) to master control or back (as-run log).

"The development of standard transactions could be enhanced to allow interfaces to include the concept of 'just-in-time' automation, which allows logs to be 'open' throughout the business day," he says. "That allows more sales time and easier handling of last-minute programming changes as well as other transactions to support show timing, status of media, etc."

Unfortunately, those standards, or even talks about those standards, don't exist. Putnam recently spent time on the West Coast visiting with various manufacturers discussing the possibility of setting standards. The problem is that many manufacturers are not comfortable discussing standards development outside the purview of an organization like the Society of Motion Picture & Television Engineers, Television Bureau of Advertising and National Association of Broadcasters. The particular challenge in this instance is that SMPTE doesn't really care about the business side of standards and TVB doesn't care about the equipment side. That leaves NAB as possible mediator. Putnam says he has discussed the idea with the NAB but its customers who may drive development.

"It's really going to be better to have customers go to NAB and say they want standards. One of the barriers in the past that made vendors reluctant to do this was that the technology they had was very proprietary and very customized or limited in terms of storage for general-purpose intelligence. But that's changing, and there is a generation of automation equipment based on Windows NT or Unix. All [the automation and traffic vendors] need is something to coax them to do something about standards."

Two manufacturers, Omnibus Systems and Pilat Media, are working on an integrated traffic/automation system.

"The ultimate dream is for the sales force to be able to sell spots up to 30 seconds to air," says Omnibus Systems chief technology officer Ian Fletcher. "The whole notion of files being downloaded from traffic twice a day is so arcane it's madness."

At the International Broadcasting Conference last month, the two companies announced that they'll be working on creation of a system that handles scheduling, ad-time sales and transmission. "It will mean that sales could sell spots as late as they want," Fletcher says, adding that there will be no technical restriction, it will be more a business restriction.

"If they want to sell a spot with 15 or 20 seconds to air, it will be able to do it and just flow the information through the system instantly," he says. "We have to integrate the workflow and asset management so there is only one place where metadata is stored."

The system is expected to be introduced at the NAB Show next April. Harris is developing a communications method that will allow presentation automation, news automation, media management, and trafficscheduling to share real-time information, according to Director of Product Marketing Brian Lay. Similar to the MOS protocol used for linking news systems, the Harris protocol will enable linking of systems from any vendor. —K.K.
Careful. Other stations might get jealous.

Speed. Quality. Flexible workflow. From acquisition to air, you can have it all with Avid. Of course, your competition might not be too happy about it. For more info, visit www.avid.com or call 800 949 2843.
reliably execute a schedule according to business rules, says Brian Lay, Harris director of product marketing, allows personnel to concentrate on jobs that require creativity. “In most cases, work previously done in master control close to airtime is now pushed back to traffic and scheduling.”

Partnerships are likely to play an increasing part in improving automation. Sundance, for example, is working with PathFire, TeleStream, and MediaDVX on developing complete systems. “In the near future,” says Sundance’s Johnson, “merchandising and programs will be sent digitally to small servers at the broadcast facilities to stop everything, send the crew out for two weeks of training, and start up again when they return. It’s rather like changing a tire on a moving vehicle.

“The issue,” he continues, “is the duration and pain of the change, not whether it will take place. Ultimately, once any station in a given market undertakes control-room automation, it will be very difficult for competitors to match its on-air capabilities and financial results.”

And that’s the rub for those not involved with automation. The business landscape, Danilowicz says, makes it all but impossible for the typical general manager to meet financial targets without cutting costs.

“It certainly doesn’t allow purchases in technology without hard financial justification,” he says. “So, while the fundamental capabilities of automation have advanced, it’s the increasing pressures of the industry that now demand a more aggressive implementation of that technology, pushing it to maximum effectiveness and maximum impact on reducing behind-the-scenes technical staff.”

The real issue, Putnam says, is the level and degree required to support specific business objectives. For some of VCI’s clients, that level is very high and easily justified. “The Weather Channel is able to modify its programming at any given time to more closely match the audience interests of a sponsoring advertiser,” he explains. VCI worked closely with The Weather Channel’s sales and automation staff to define a simple enhancement to the business process from the moment of contract entry through spot scheduling, log production and then to playback.

“This automated capability, which would otherwise be so people-intensive it could not be justified,” Putnam says, “helps give The Weather Channel an edge in their marketplace.”

Another new business objective is a result of consolidation. As station groups grow and duopolies become more common, the groups are looking for ways to

and then automatically moved to the transmission server.”

That means a great deal less work for master control since the concept of timing shows and ingesting commercials will basically go away.

The changes a system like that being proposed by Sundance will place on a system go well beyond the technology. The challenge posed by automation—whether in the newsroom, the control room, or master control—is actually not with the technology at all. “Though all vendors have occasional problems and operational issues, the real challenge is in the transition to automation,” explains Parker-Vision Vice President of Business Development Matt Danilowicz. “Because TV is a round-the-clock, non-stop operation, it’s not possible
Harris Automation Solutions. All At Your Fingertips!

Control, monitor, backup and otherwise enjoy complete confidence in your on-air programming - all with fingertip ease. This special Harris suite of products is the most comprehensive, single source for advanced automation that directly supports your credibility and profitability.

- Control multiple playlists and dozens of devices with drag-and-drop ease
- Take the surprises out of broadcasting with a single customizable status monitor
- PLUS real-time automatic backup; complete DTV transmission control; other-source transfer for on-air playout; as well as media browsing, preparation and management

Do more! Broadcast smarter with the most complete, advanced automation suite from the people who know broadcasting and where it's going. Visit us at www.broadcast.harris.com to learn more.
Controlling the news

Newsroom systems help reduce the cost and complexity of getting the show on-air

It wasn't too long ago that discussions of automation in the newsroom meant cameras on robotic pedestals. But the video server and digital newsroom have added much complexity to that discussion, and journalists at a PC desktop can have more control over the news department than was dreamed possible 10 years ago.

In fact, it could be said that the newsroom is changing the definition of automation. Automated graphic systems based on templates filled in by the journalist, video servers that automatically handle ingest of news feeds and satellite-delivered material, instant access to the playlist: They all give new meaning to the concept.

Newsroom automation is also allowing creation of systems designed specifically for news demands.

Sundance Digital's NewsLink, for example, fully integrates MOS-compliant newsroom computers with video servers, editors and graphic devices, according to Fred Schultz, vice president of news automation.

"It boosts efficiency of the director or technical director with a single interface that unifies control over all media devices."

Graphics company VertigoXmedia has been heavily involved in the Time Warner Cable 24-hour news operations, working closely with the Omnibus automation systems and AP's Electronic News Production System (ENPS).

VertigoXmedia President David Wilkins expects that the "next big thing" will be to allow users to collaborate on news production, eliminating the quasi-linear production processes in place in most stations today: "linking news-story creation, newsgraphics creation and delivery so that anyone in the production chain can access information."

There are still gaps between equipment vendors, he notes, adding that Vertigo's technology is designed to bridge those gaps. "We can read stories in the AP ENPS newsroom system, add graphics components, save in a central server, and play out those same graphics on-air using Omnibus's automation system."

Omnibus Systems has worked closely with AP's MOS protocol. Chief technology officer Ian Fletcher points out that the pressure on a system handling news automation is much greater than, say, on an on-air system handling automation for a two-hour movie. With hundreds of items of content created and constant changes, the MOS protocol, he says, has made news automation possible.

Giving journalists control over the creative content, graphics and everything else that goes on-air requires that all elements go through the newsroom system.

Master control has typically handed on-
Introducing AVALONidm™.

It brings a higher level of intelligence to data management.

AVALONidm™ is the next generation in intelligent data management that delivers a new level of cost-effective access and control of your data.

Going far beyond the capabilities of other storage management software offerings, AVALONidm features a revolutionary policy-based design that allows you to create highly customized data storage management workflow models that meet your unique business needs.

AVALONidm is a suite of software products that work together seamlessly in your facility. Avalon's AAMidm™ data manager, AAMtape™ and AAMdisk™ storage managers can be combined to meet and satisfy a wide range of data requirements. Supporting leading data tape, magnetic disk, video server, automation and asset management systems, AVALONidm is the perfect solution for a new environment or as an upgrade to an existing Avalon system. What's more, it's all backed by Avalon's worldwide customer service and support.

Apply a higher level of intelligence to your data management system today. Experience the genius of AVALONidm.
AUTOMATION: NEWS OPERATIONS

‘Stations can redirect their resources towards the aspects of their business that matter most to their audience: more local coverage, more feet on the street.’

—Matt Danilowicz, ParkerVision

air control to the news team at news time, and that continues with automated systems, says ParkerVision Vice President of Business Development Matt Danilowicz. “I think the situation may be more complex where station groups are looking to coordinate the actions of their different properties remotely. But,” he adds, “automating the newscast is still mostly a local phenomenon.”

As elsewhere, automation in news is almost always justified on the grounds of effect on the bottom-line. Danilowicz says it has invariably delivered both more and less than bargained for in the newscroom.

“When the networks first purchased newscroom computers, they justified them to their accountants as a means to reduce personnel costs,” he explains. “In fact, very few journalists ever lost their jobs to newscroom computers, though, of course, the intangible benefits of the investment were enormous.”

ParkerVision’s next advances will have much to do with refining and enhancing the experience of the operator in the control room, Danilowicz says. “The PVTV user interface continues to evolve to make it easier to implement late-breaking changes and to provide an ever-tighter linkage with the producer rundown.”

Automation also may blend the role of producers and directors, he suggests. “Some stations will see potential to collapse the producer/director role, while others will see value in retaining the separation.”

News-department automation may come down to how best serve the viewers. Is it with more technical staff or more journalists and ENG crews in the streets looking for stories? “By reducing the cost and complexity of putting the show on-air,” says Danilowicz, “stations can redirect their resources towards the aspects of their business that matter most to their audience: more local coverage, more feet on the street.”

Consolidation also is driving automation growth, he adds, noting that ParkerVision has seen more regional groups going national, and larger groups getting larger.

“If groups begin to operate more like networks by sharing more and more of their content, there will be ever more demand for control-room automation systems, newscroom systems and program automation systems to be able to interoperate across multiple properties at once.”

It also may require a larger staff instead of smaller because the complexity of supporting that infrastructure could strain current staffing. And that could make justifying more automation tricky in the current environment. “Even the most respected leaders in the TV news business have been cautious about making such investments,” Danilowicz notes.

Combining server and networking technology with control-room automation changes the equation, he adds. “For example, playing back video for the newscast using PVTV and tape decks still requires an operator to load tapes. Playing back video for the newscast using just a video server still requires an operator to trigger the server playback. But automation and servers in combination,” he notes, “perform the work of someone solely dedicated to this function.”

Despite the promise, VertigoXmedia’s Wilkins sees a definite need for better ways to interconnect the various systems in a news facility. “The MOS protocol has solved part of the communication issues, but there is still room for improvement. For example, our Producer Xmedia platform uses XML-based templates to link various steps in the production workflow. Our goal is to make the technical complexities associated with creating and sharing content between disparate systems transparent to the end-user.”

I, CONTROL PHREAK, HAVE WRITTEN THE WORLD’S GREATEST OPERA; CAFFIENA BURANA! AND WITH TITAN FROM SUNDANCE DIGITAL, I CAN BROADCAST IT OVER HUNDREDS, EVEN THOUSANDS, OF STATIONS ACROSS THE COUNTRY! ALL REMOTELY FROM MY SECRET UNDERGROUND LAIR! NOW IF I COULD JUST GET THAT DARN CHANDELIER FIXED...
We just wrote the book on integration.

Every minute of every hour of every day, someone, somewhere, is making news with ENPS. But that's just part of the story.

Dozens of companies are working with AP on integration projects using MOS, the Media Object Server protocol, and drop-in controls that plug into the ENPS interface. The combination simplifies the broadcast news production process and makes the best people more powerful.

ENPS is used by more than 45,000 reporters, writers, editors, producers, and news managers in more than 40 countries. It's uniquely "open" and can communicate with a variety of other software and systems — audio and video servers, desktop audio and video browsers and editors, character generators, still stores, prompters, automation systems, Web publishing tools, and other production equipment.

If this is news to you, check the on-line version of the new ENPS Partner Guide at ENPS.com, or request a copy from your AP Television Executive.

It's all about control.
Visit ENPS.com
Broadcasting & Cable's upcoming special report takes an inside look at the top "hot" cable programs that are helping the various cable networks stand out in the crowd. We'll break the report out by cable network and look at which show is a network's current signature program and examine what makes for a "hot" show. We'll also take a peek at which shows are on the cusp of being the next audience craze. Viewers watch programs and programs help create a personality for a network. Be sure to showcase your "Hot" show in Broadcasting & Cable's upcoming exclusive special report.

**Issue Date:**
October 28, 2002

**Space Close:**
Friday, October 18

**Materials Close:**
Tuesday, October 22
Broadcast TV
Kyle Krebs, local sales manager, KDFW(TV) Dallas, promoted to VP/general sales manager, KDFW(TV) and KDFT-TV Dallas.
Carol Nelson, national sales manager, WFTX(TV) Ft. Myers/Naples, Fla., promoted to general sales manager.
Donn R. Cole, director, programming and station marketing, WPSC(TV) West Palm Beach, Fla., named station manager.

Cable TV
Mark Allen, principal and client team leader, Katalist Ventures Partners I, Conshohocken, Pa., joins Comcast Cable, Philadelphia, as senior director, call center development.

Programming
Melva Goffney, director, research, Nickelodeon, New York, named senior VP, program research, NBC West Coast, Los Angeles.
Dana McClintock, VP, communications, CBS, New York, named senior VP.

Elaine Bauer-Brooks, VP, development and current programming, Imagine Television, Los Angeles, named senior VP, programming and development, Twentieth Television, Los Angeles.

At Touchstone Television, Los Angeles, Alex Weinberger, director, comedy series, promoted to executive director; Nina Howie and Jodie Platt, both managers, comedy series, promoted to directors; Josh Barry, director, drama series, promoted to executive director.
Lisa Finkel, publicist, Good Morning America, New York, named director, media relations, ABC News, New York.

Journalism
Margaret Larson, co-anchor, 11 p.m. weekend newscast, KING TV Seattle, is leaving the station at the end of the year.

Obituaries
David Somerville, a media research and advertising veteran at Warner Bros., died Sept. 30 of complications resulting from a stroke. He was 47.
Somerville had been director of Warner Bros. corporate media research since 1996, focusing on domestic cable distribution.

Arthur Lord, an outspoken Emmy-winning former NBC News producer, died Sept. 25 of undisclosed causes. He was 60.
A New York native, Lord was hired by NBC in the late '60s as a news writer and producer handling reports for David Brinkley, Frank McGee and Chet Huntley. He retired from NBC in 1996.
Lord, who was often critical of the sensationalism found in journalism, voiced his disgust with the 1995 coverage of the O.J. Simpson case, even while heading up NBC's coverage of the trial.

Zoraida Sambolin, host, Small Talk for Parents, WYCC(TV) Chicago, and Nuestra Ninos, WSNS(TV) Chicago, joins WMAQ-TV Chicago as co-anchor, 11 a.m. news.
Scott Swan, weekday morning anchor, KTVX(TV) Salt Lake City, joins WTIV(TV) Indianapolis as weekend co-anchor.

Internet
Jeff Rowe, GM, of Zap2it.com and TMS Movie Products, Los Angeles, joins America Online, Dulles, Va., as senior VP/executive producer.

Radio
Paul Agase, VP, sales, Infinity Radio, Chicago, joins as station manager, WKSC-FM Chicago.

P. Llanor Alleyne
Palleyne@reedbusiness.com
Fax: 646-746-7141

Make VCI your next automation upgrade.
Only one traffic system transforms your automation system into a more flexible business tool--VCI STARS II+™. More sales time. Easier handling of last minute changes. Reconciliation and billing in hours, not days. Made possible by the most sophisticated automation interface.

No matter which system you use, call VCI today. 413-272-7200
TV’s digital pioneer
Goodmon likes to be first in embracing new technologies

Last month, Capitol Broadcasting’s Jim Goodmon ponied up nearly $1 million for spectrum the FCC is carving out of frequencies once reserved for television. To many in the industry, he may seem nuts. Capitol was one of only three broadcast groups to buy licenses in the government auction, and Goodmon himself admits that he has no idea how to use the spectrum.

But Goodmon, whose grandfather A.J. Fletcher launched WRAL-TV Raleigh, N.C., in 1956, has never been afraid to take a plunge. In 1996, he made the family-owned station the country’s first digital broadcaster. “I like being first, and I believed at the time the digital transition was going to happen a whole lot faster.”

He admits to being disappointed by the slow pace of the DTV transition, but he hasn’t stopped his bringing new digital services online at WRAL-TV and four sister stations serving Raleigh, Charlotte and Wilmington. (Capitol also owns WRAL-FM.)

While many station owners fret about the cost of DTV facilities and wait for the networks to supply programming, Goodmon has created many services. And he hasn’t waited for the government to grant him cable carriage: By developing quality HD and multicast programming, he has been able to strike carriage deals with the local Time Warner system, which views his digital programming as an enticing value-added service.

Among WRAL-TV’s offerings: simultaneous transmission of CBS HD programming and a separate local news channel in SD. WRAL-TV also broadcasts 10 Carolina Hurricanes NHL games in high-definition. “Hockey is so much better in HD; it really adds a whole new dimension: the puck.”

Famous local minor-league baseball team Durham Bulls, which Capitol also owns, will be seen in standard definition on WRAL-TV sister station WRAZ-DT.

As other stations struggle to devise a game plan for datacasting, a complementary business possible with DTV, WRAL-TV updates news reports with datacasts to PCs equipped with digital receiver cards. Following the 9/11 attacks, WRAL-TV combined all its digital services to offer CBS coverage in HD, local church services in standard definition, and datacasts listing local business and school closings.

Last month, Goodmon paid $888,000 for 12 of the new licenses covering North Carolina metro markets for spectrum now used for TV chs. 54 and 59 and ch. 55, the so-called C- and D-blocks of the 700 MHz band. “I think they will be part of the digital transition.”

His aggressive plunge into DTV has set the example for the industry, says David Donovan, president of the Association for Maximum Service Television, the DTV trade group.

“Jim is the person everyone looks to as the example to make digital TV happen.”

Grandfather A.J. and uncle Fred got into the radio business in 1939 at the suggestion of Frank, another of A.J.’s sons. As a young lawyer for the Federal Radio Commission, Frank Fletcher helped draft the regulations implementing the Communications Act and creating the modern FCC. Later, he helped found Fletcher, Heald & Hildreth, still one of Washington’s top communications law firms.

Goodmon isn’t shy about criticizing the FCC for failing to grant dual analog/digital carriage during the transition. “If the goal is getting digital TV into the homes of 85% of American homes, I don’t see how that will happen without dual must-carry.”

But he also takes broadcasters to task for failing to make public-interest commitments that would justify cable carriage. “Digital stations should have the obligation to provide public-affairs programs, and we should have an industry code of conduct.”

Even if the digital transition hasn’t taken off as quickly as he hoped, Goodmon has no regrets about embracing the new technology. “We need this transition to stay competitive,” he explains. “It’s no different than going from black-and-white to color or from propellers to jet engines. It’s just a way to stay in business.”

—Bill McConnell
A new series of one-on-one interview with television's most influential people

Tuesday, Oct. 15, 2002

Executive Producers: Jerry Romano and Shelly Palmer

Guest: Don Hewitt, Creator and Executive Producer of "60 Minutes"

Host/Interviewer: P.J. Bednarski, Editor, Broadcasting & Cable Magazine

Doors open at: 6 p.m.
The 60-minute interview with the creator of "60 Minutes" begins at 6:30

Where: The Lambs Theater, 130 West 44th Street, bet. 6th and 7th

Fee: $10 for NATAS and NYWIFT members
Non-members $20 ($10 if you join at the door)
Free to full-time students

For reservations please call:
212-459-3630 ext. 200 or e-mail at info@nyemmys.org

Coming in November:
The Inside Take interviews continue with
John Walsh, host of the newly-syndicated "John Walsh Show" and the long-running "America's Most Wanted."
BROADCASTING CABLE

HOW TO ADVERTISE IN THE CLASSIFIEDS

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

Column inch is equivalent to $1/6" wide X 1" deep.
1 column width = 2 1/6"
2 column width = 4 1/6" 
3 column width = 7 1/6"
BLIND BOX - $35 extra charge, will forward replies.

Professional Cards Page Rates:
13X contract = $122 per issue,
26X contract = $117 per issue,
or 51X contract = $85 per issue.
Size = 11/6" wide X 1" deep

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

We have a new issue every Monday!

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

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

For more information, contact
Kristin Parker (Account Executive)
e-mail: kbparker@reedbusiness.com
Phone: 617-558-4532
Fax: 617-630-3955

ORDER BLANK

Q Check Enclosed     Q Please Bill me

CREDIT CARD PAYMENT:  Q American Express  Q Visa  Q Mastercard

Cardmember Name:
Credit Card Number:
Card Number Expires:
Name
Company
Address
City __________________ State _______ Zip
Telephone ______ Fax ______

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

Please attach a type written copy of your ad to this order form and fax to:
Broadcasting & Cable, 275 Washington St., 4th Flr., Newton, MA 02458  Attention: Kristin Parker
Fax Number: 617-630-3955 • kbparker@reedbusiness.com
Traffic Manager

Person experienced in all areas of traffic needed. Will coordinate daily functions of department and supervise traffic assistants for two television stations. Reports to the Director of Sales. Must be highly organized, detail-oriented and have a minimum typing speed of 50wpm. At least three years traffic experience preferred. Experience with JDS 2000 software and IBM AS/400 computer preferred.

Our client is an equal opportunity employer with a comprehensive salary and benefits package. Qualified candidates please send your resume and cover letter referencing Dept. to: TMP Worldwide, Dept. T799, 200 Regency Forest Drive, Suite 110, Cary, NC 27511-8502; FAX: (919) 460-8906; or E-mail: replyac@tmp.com (Please send resumes in rich text format or in the body of the E-mail.)

tmp.worldwide

Confidential Reply Service

WWW.MEDIALANDJOBS.COM
We are the #1 site for TV job listings.
Anchor, Reporter, Meteorologist, Producer, Photojournalism, Sports, Sales and Entry Level.

SITUATIONS WANTED

LOOKING FOR AN INTERIM GM?
Group and GM experience in large and small markets.
Both Radio and Television.
Quickly identify revenue and expense opportunities!
Paul J. Cassidy
972-403-9600

WWW.BROADCASTINGCABLE.COM

Classifieds

NEWS DIRECTOR
Skating, sailing, hiking, biking... but you have to work hard, too! It's Burlington, Vermont, it's the 91st market, and it could be your next great opportunity. We need a leader, a motivator, a winner! Can you help us take our news to the next level? Those who want to present news just like everyone else need not apply.
Even ourshhieving Assistant News Directors are welcome to apply. Send a resume, a description of your news philosophy and a VHS tape if applicable to: Erik Storck, General Manager.
ABC22 WVNY
530 Shelburne Road
Burlington, VT 05401
or e-mail estorck@abc22.com
EOE

NEWS PHOTOJOURNALIST
WWJ - Fox 8 is looking for a CREATIVE, aggressive, visual storyteller to join our award winning news team. We shoot on Sony SX and edit on non-linear systems. This is an immediate opportunity to work in one of America’s most exciting and unique cities. At least two years experience in television news is required and a good attitude is a must. If you have an eye for great pictures and an ear for great sound then rush your tape to: Donny Pearce, Director of Photography.
WJW-TV
1025 S. Jefferson Davis Pkwy.
New Orleans, LA 70125
dpearce@wwjw.emmis.com

RESEARCH DIRECTOR
Track Nielsen ratings data, analyze meter/diary placement and procedures; create collateral materials and ratings analysis for Sales; provide content recommendations for News and media buying recommendations for Promotions. Consumer research experience with Simmons, Scarborough or Marshall Marketing is preferred. Minimum two years broadcast research experience required.
Send Resumes to: Christine Briscoe, WPEC NEWS 12
1100 Fairfield Drive
West Palm Beach, FL 33407
EOE/DFW

ASSISTANT PROMOTION MANAGER
KXAN-TV News 36
Are you a producer ready for some real management experience? The Austin, Texas News Leader wants to see what you’ve got! KXAN, an NBC affiliate, owned by LIN Television, is looking for a dynamic, self-starter to help lead the Promotion Department. You’ll help oversee all on-air efforts of the television station and assist in developing long-term station marketing strategies. A strong writer with AVID editing skills and 2 years of promotion experience is who we’re looking for. Rush resume and reel to Jim Canning, Promotion Manager, KXAN News 36, 908 Martin Luther King Blvd., Austin, Texas 78701

For a comprehensive, subject line for classifieds, use: CANDIDATE DATABASE - 99%
Currently Employed
www.MediaRecruiter.com

SALES CAREERS

SALES MANAGERS - SALES PEOPLE
GENERATE NEW BUSINESS TODAY!
$395 TOTAL COST - NO ADDITIONAL FEES
CANDIDATE DATABASE - 99%
CURRENTLY EMPLOYED
www.Mediacareer.com

SALES
Market Leader seeks dynamic, LSM who can motivate, train, and lead experienced SALES TEAM in meeting station goals. This position requires hands-on leadership skills and an understanding that new business development is key to future success. Resume to mjaquini@wsaz.com or WSXAZ-TV, P.O. Box 2115, Huntington, WV 25721.

REPORTER
National [cable] network is in search of On-Air Talent. Position requires a minimum of 3 to 5 years of LIVE reporting experience. Candidate must have a law degree or extensive knowledge of legal issues. Position is New York based and will require some travel. Flexibility a must! Please mail reel & resume to: kbparker@reedbusiness.com, OR send to: #Box 1014, Broadcasting & Cable K. Parker, 275 Washington St., 4th Flr., Newton, MA 02458 EOE/M/F/D/V.

MANAGEMENT PROFESSIONAL
UPI is seeking an individual to lead in the development & execution of a start-up TV news syndicator and custom news provider. Individual must have at least 10 years experience in news operations with successful track record in revenue growth & cost containment. This person must be capable of authoring a business plan for presentation to investors. Please forward resumes indicating job code-PRC175 in the subject line to: HR@upi.com

SALES CAREERS
TECHNICAL CAREERS

Scripps Networks (HGTV, Food Network, DIY, & Fine Living) currently has the following opportunities available in our Network Operations Department based out of our Knoxville, TN office:

Network Operations Supervisor
In this role, you will: supervise operational and technical aspects within a 24/7 Broadcast Operations environment; ensure quality control standards and efficient day to day workflow is achieved; troubleshoot technical reports and remedy problems; oversee sched-uling and training of employees; and manage database inventory and work with outside departments.
Excellent verbal and written skills are a must. Experience with video file servers, cart machine, and automation systems are preferred. Job Code: NOS

Network Control Operator
In this role, you will operate Network Control to ensure a professional, well-timed and accurate on-air product. Candidates will work within a state of the art digital broadcast facility. Media Pool file servers, Thomson Automation, Odetics TCS-90, Sony Flexicast, Satellite master control switches, or StorageTek experience a plus. Must be familiar with satellite transmission principles and their applications in a 24/7 Broadcast Operations environment. Job Code: NCO

We offer a desirable working environment, competitive salary and comprehensive benefits package. To apply, please send your resume and cover letter, indicating position of interest and job code, to: Scripps Networks, 9721 Sherrill Blvd, Knoxville, TN 37932, Attn: Human Resources - (Job Code). Or e-mail resumes to jobs@scrippsonline.com indicating the job code above.

Scripps Networks is a wholly owned and operated by the E.W. Scripps Company and is an Equal Opportunity Employer providing a drug-free workplace through pre-employment screening.

Scripps Networks

RADIO & TELEVISION ENGINEER

KSCK/KAKM, Anchorage, AK, seeks Engineer to serve as asst. chief engineer, BS, EE, or comparable degree and/or relevant exp. 3-6 yrs, in field including supervisory exp. For more information visit our website at www.livingstonassociates.net or contact Tom Livingston at (703) 691-8737.

MANAGEMENT CAREERS

Business Manager needed for Pacific Northwest multi-market TV group. Minimum 7 yrs. business office experience needed with at least part of that in a supervisory capacity. CPA Preferred. Resumes to CFO, Northwest Broadcasting, Inc., 200 Palisades, Pechechtree City, GA 30269. EOE.

TECHNICAL OPERATIONS COORDINATOR
WLRN-TV/FM serving South Florida, seeks dynamic and energetic leader with 5 years exp. in radio & television as Chief Engineer/Director of Engineering, 3 years exp. in radio & television equipment installation, maintenance and operations. Candidate must have working knowledge in electronics, mechanics, broadcast operations, radio & television transmitters/translator, FCC technical compliance & personnel management with ability to successfully follow a project from inception to completion in a timely fashion as assigned while utilizing time, human and financial resources efficiently; ability to communicate clearly and concisely, verbally and in writing. Qualifications: BA in Engineering, Electronics or related field. Good benefits. Submit letter of application (including title of position), resume, copy of transcript or diploma and two references of letter written within this calendar year to: Ms. Gwendolyn Bryant, Executive Director, Administrative Professional and Technical Staffing, 1500 Biscayne Blvd, Ste 144, Miami, FL 33132. Call 305-995-7061 on Dec. 3, 2002 for screening result. An EOE.

MASTER CONTROL OPERATOR
This individual is responsible for on-air quality control, satellite feeds, commercial dubs, feed bay for newscasts, microwave control, and on-air switching. Must be capable of keeping an official and accurate commercial and transmitter log. High School or GED equivalent required. Two-year or vocational degree preferred. Two years experience, network or affiliate master control operations. Master Control automation experience necessary. Send resume to: ATTENTION HR CBS ATLANTA 425 14th Street Atlanta GA 30318 404-325-4646 FAX 404-327-3075

CHIEF ENGINEER
Ramar Communications Lubbock Texas is looking for a Chief Engineer. Ramar owns and operates in Lubbock a Fox affiliate, two Telemundo affiliates, three low-power stations, and four Radio Stations. Inside our new 32,000 SF state of the art building we maintain a news department, virtual set, 24/7 uplink and a mobile uplink. Future projects include DTV build out, a new tower and an automation system to control our multiple TV station master control. We are looking for a forward thinking, hands on, multi-tasking individual that enjoys working in technology friendly, locally owned and operated group of Stations. We're not for sale debt free. If this appeals to you send a resume to bmoran@ramarcom.com or P.O. Box 3757 Lubbock, Texas. EOE

THINKING ABOUT TEACHING?
The first step might be to work on a master's or doctoral or getting classroom teaching experience. The University of Texas at Austin offers a top-ranked graduate program along with an outstanding broadcast journalism program. We are looking for professionals with news experience who are looking toward securing a graduate degree. Stipends and tuition breaks are available for qualified candidates. Visit www.utex edu/prospective graduate.shtml or e-mail Don Heider at dshieder@mail.utexas.edu for more information.

Caption Services

Digital Captioning and Subtitling
800-822-3566
CAPTIONMAX

Academic

Caption Services

TELEVISION PRODUCTION TEACHING POSITION
A Los Angeles University seeks an Assistant Professor, full-time, tenure track, to teach beginning, intermediate and advanced courses in multi-camera television production and directing. Terminal degree (Ph.D. or MFA) from an accredited institution highly desired. A candidate without a terminal degree, but with significant, high-level professional achievement, may be considered for this position. Demonstrated successful university teaching experience and professional experience in television production and digital post-production preferred. Terminal degree or equivalent required for promotion and tenure. Pay range is $45,696-$53,772 per academic year depending upon qualifications. The review process will begin on November 15, 2002, and continue until the position is filled, but no later than February 1, 2003. Send letter of application, three references and vita to: Professor Karen Kears, Chair - Search and Screen Committee, Department of Cinema and Television Arts, California State University, Northridge, 1811 Nordhoff St., Northridge, CA 91320-8317. The full text of the position description can be found at www.CinemaAndTelevision.com.
Classifieds

Professional Cards & Services

Advertising

To Advertise
Contact Kristin Parker
at 1-617-558-4532
or by email kbparkerc@reedbusiness.com
Armey on the attack

It was déjà vu all over again last week. In 1988, as the FCC was considering whether to jetison the newspaper/broadcast crossownership rules, a powerful legislator slipped a provision into an omnibus spending bill that would have forced the breakup of a grandfathered major-market combo. The reason, or so the word on the street went, was that another legislator didn’t like what the paper was printing. Fast forward to last week, and virtually the same scenario was playing out (see story, page 22).

The crucial difference is that, in 1988, Sen. Ernest Hollings, working with Sen. Ted Kennedy, succeeded in getting the measure passed (although it was eventually ruled unconstitutional), whereas, last week, House Majority Leader Dick Armey was discovered and the effort failed, at least for now. That’s the good news.

The bad news is that, remarkably, Armey vowed not to give up his attempt to force Belo to sell off either WFAA-TV Dallas or one of its two papers. He cited its dominance of the market in general but used as an example what he said was a vendetta against him conducted through coverage of his son’s failed attempt to succeed him. Fortunately, Armey’s salvo is a parting shot. He is retiring, so his time is limited, and his chances slim to none.

Still, it was a bit too close for comfort, made more uncomfortable by the suggestion out of Armey’s office that a number of other members—that would registered similar complaints about newspaper/broadcast crossownership. Our first instinct is to say, “Pay no attention to that man behind the curtain,” but we’ve seen too many strange things not to warn broadcasters to be on their guard.

Wings clipped

The Wall Street Journal last week called Michael Powell an “IHOP waffle” when it comes to deregulation. Well, there was no waffling last week, and no deregulation, either. The Powell FCC slammed the door hard on the EchoStar/DirecTV merger. It was unanimous and included language like “staggering public-interest harms” balanced against benefits that were at best ephemeral and speculative and at worst nonexistent.

It’s lonely out on this limb, but we are staying here. The government has long been whining about competition to cable, but, when it has an opportunity to do something about it other than fulminate over its misreading of cable rate increases, suddenly creating a stronger competitor to cable becomes the public-interest equivalent of unleashing King Kong on a defenseless populace. Hardly. It would rather allow a new $800-pound gorilla to go toe to toe with the others, which we would argue include cable, traditional broadcasters and someday possibly a terrestrial service in the DBS band.

The FCC may be short on waffles, but we think they have some egg on their faces.

Broadcasting & Cable (ISSN 0556-6882) (USPS 0066-0000) (GST #1239379457) is published weekly, except at years end when two issues are combined and for one week in April, when it is published semi-weekly, by Reed Business Information, 360 Park Avenue South, New York, NY 10010. Broadcasting & Cable copyright 2002 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02168-1030. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post PM Product (Canada Distribution) Sales Agreement No. 0607520. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-1517. Prices for non-qualified subscriptions, including all issuers: USA $19.50, Canada $219 (includes GST), Foreign $250, Foreign Surface $198. A reasonable fee shall be assessed to cover handling costs in a cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are $7.95 U.S., $10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-1517. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (900-521-0500). Reed Business Information does not assume and hereby disclaims any liability to any party for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

Broadcasting & Cable was founded in 1921 as Broadcasting: The News Magazine of the Fifth Estate. It now incorporates Broadcasting: Telecasting, introduced in 1984; Cablecasting, introduced in 1988; and TimeWired West® was named Broadcasting & Cable in 1993. Broadcasting & Cable is a registered trademark of Reed Publishing Nederland B.V. used under license. TimeWired West® is a registered trademark of Reed Elsevier Inc. ©1995, U.S. Patent Office.

50 Broadcasting & Cable / 10-14-02
November 18, 2002
The Best...gets Better
We offer what our competitors do. (Just a few years sooner.)

At Encoda Systems we believe you shouldn't have to wait for the latest automation systems technology, so we offer it today. By managing $1 billion in media assets, Encoda has become the largest automation systems provider in the world. This enables us to provide automation solutions for companies of any size and in all market sectors. We take a comprehensive view of your station's operation and integrate it with the latest technology -- turning your facility into a single coordinated operation. And with our 35 years of experience, we've set the standard for multichannel and end-to-end integrated solutions, providing answers and support, and unifying the business process with your automation system needs.

So give us a call and see what tomorrow's technology looks like, today.

Toll-free: (866) 478 9188 (USA only)
Tel: (303) 237 4000
Fax: (303) 237 0085

Encoda Systems

www.encodasystems.com