

BROADCASTING CABLE

SEPTEMBER 10, 2001

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TVB'S NEW FORECAST: CHILLY

Media economy doesn't appear to be picking up. Analysts revise estimates, ever downward

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REALITY & RATINGS

NBC and CBS put their new reality projects up against each other on the schedule. Did either win?

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HOW FOX IS FIXING FX

Increasingly, the cable network is becoming home to off-Fox hits

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70 million

X appeal is sweeping the nation

This month, the cable premieres of
Buffy the Vampire Slayer, Ally McBeal and **The Practice**
will be available in over **70 million*** FX homes.
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*SOURCE: Nielsen Media Research; Sept '01 71.3 million



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Top of the Week September 10, 2001



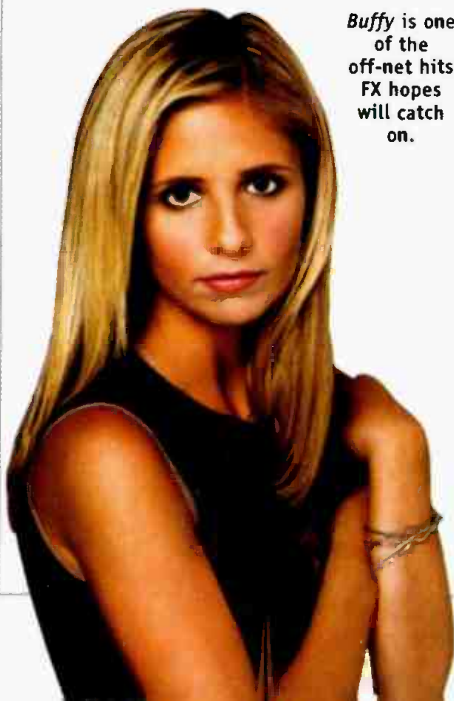
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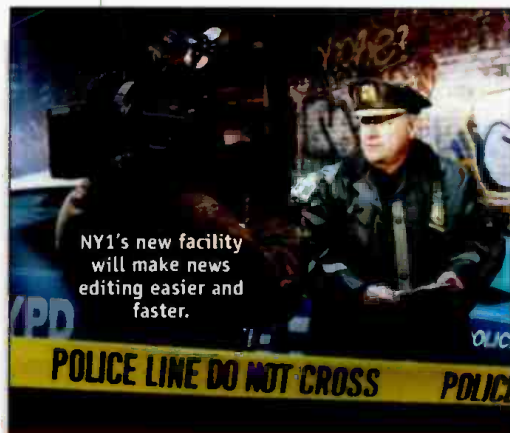
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Lost World's
Jennifer
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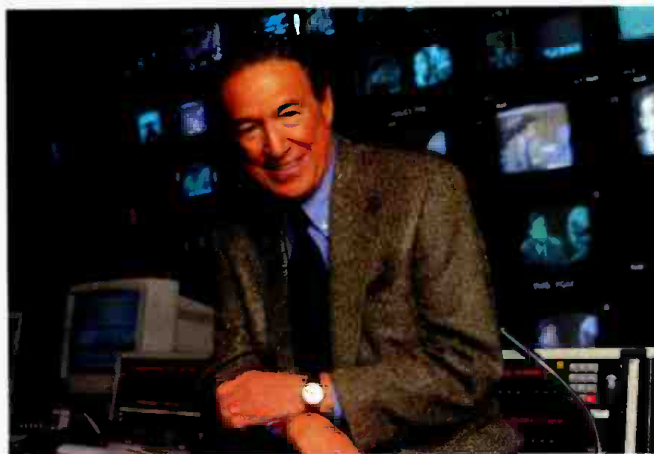


BCEYE

JOURNALISM

Wallace, anyone?

USA Network's celebritycam caught CBS news icons Mike Wallace (below) and Morley Safer in the stands at the U.S. Open tennis tournament in New York last Wednesday night for the match between Pete Sampras and Andre Agassi. But across town at the Marquis Hotel it was black tie, not tennis whites, and *60 Minutes* was winning four Emmys—six, counting the two brought in by *60 Minutes II*—in the National Academy of Television Arts and Sciences' news and documentary awards. A *60 Minutes* representative said Emmy-nominee Wallace decided to let producers Peter Klein and Tricia Sorrells, who worked with him on a piece about small pox, accept the award. Wallace, a tennis fanatic, is a regular at the Open and the Emmys. The Emmy he won last week was his 20th.—D.T.



Blind Date
host Roger
Lodge



SYNDICATION

Show me the money

Paramount has reportedly been outbid for Universal dating strips *Blind Date* and *The Fifth Wheel*. Startup Studio M is said to have offered \$20 million for the two shows. Studio M, in business less than two years, is headed by Max Keller, former producer of syndicated *Acapulco H.E.A.T.* The studio has been distributing blocks of music programming. Because of its youth, insiders say, Universal parent Vivendi is making sure it has the money. Universal reportedly has been asking \$25 million to \$30 million for the shows. No one at Studio M, Paramount or Universal would comment.—S.A.

PROGRAMMING

Lost World isn't

New Line action hour *Sir Arthur Conan Doyle's The Lost World* is not at the end of its rope after all.

With production partner Canada-based Telescene out of business, *Lost World* was thought to be history, even though cleared for the 2001-02 season in 95% of the country. Enter Australia-based production company Over the Hill Gang (James Woods film *Race to Space*), which will help bankroll the third season. David Spiegelman, New Line's executive VP of distribution, says the company "fought the whole summer long to keep the show on." New Line has also just sold the off-syndication rights to the first two seasons to TNT, which will strip the series at 4 p.m.—S.A.

ADVERTISING

TVB motors

The Television Bureau of Advertising has decided not to continue holding an annual marketing conference at the NAB spring convention, a TVB spokesman confirmed. It instead plans to stage the conference at the New York Auto Show next March. The idea is to get the attention of car makers and dealers, stations' largest ad category. The Auto Show is also looking for a greater presence from the TV and ad communities. Separately, TVB officials continue to talk to NATPE about some sort of presence at its convention.—S.M.

Resilient Roy

Mass Media Bureau Chief Roy Stewart will be back, but in a different role in the reorganized FCC of Chairman Michael Powell. FCC sources say the FCC plans to combine the Mass Media and Cable Services Bureaus and the satellite-TV section of the International Bureau into one superbureau under current Cable Services Bureau Chief Ken Ferree. Industry sources said Stewart had conducted a behind-the-scenes campaign to head the superbureau. But that campaign apparently fell short.

Stewart told B&C Friday he would accept a job as a top deputy in the superbureau, where he would play a "significant role" in TV and radio licensing and have "some input on satellite TV and cable." Earlier, at the NAB Radio convention, Stewart allayed broadcasters' concerns that their interests would not get sufficient attention in the FCC's new order, saying Powell's plan is not "anti-broadcaster" but rather an effort to push broadcasters into the digital age.—B.M.

TVB CONFERENCE:

Through a crystal ball darkly

No consensus on when the ad sales will resume growth

By Steve McClellan

Here's how it was at last week's TVB forecasting conference in New York: Sanford Bernstein media analyst Tom Wolzien got a big laugh when he told attendees that Scotch and Valium would be available on the way out.

Overall, the forecasts coming out of the session were, in a word, depressing. One unanswered question: Will the recovery come in late 2002. Or perhaps not till sometime in 2003?

Forecasting ad projections has always been a tricky business, and there were some widely different projections made for next year. For example, the predictions for cable advertising ranged from Merrill Lynch's 10% decline to Veronis Suhler's 14% increase.

And many firms constantly revise their ad predictions. Just last week, both Merrill Lynch and Zenith Media offered new and lower projections on ad spending for 2001.

As TVB head Chris Rohrs candidly noted, volatile market conditions can mean blown projections. Take TVB's initial 2001 projection for local- and national-spot TV a year ago. Last September, the organization was projecting an increase of 3%-5% for local-spot TV sales and a gain of 1%-3% for national-spot sales.

Not even close. The TVB revised those projections just last month based on ad-sales results for the first five months of this year.

Read it and weep: The TVB's new forecast for national spot this year is down a whopping 16%-18%, while local spot is expected to be down a somewhat less depressing 3%-5%.

And the TVB was far from the only one that blew its initial 2001 projection. Last year, a dozen Wall Street firms contributed forecasts to the TVB's forecasting conference. None of them predicted a down year for local spot in 2001. About half thought national spot might be down 1% or 2% but

nowhere near the 16%-18% currently being predicted for this year.

And the news from the auto sector—TV's biggest advertiser— isn't very rosy, either.

Robert J. Maguire, chairman of the National Automobile Dealers Association, said the industry is currently on track to sell 16.5 million vehicles this year, almost 1 million fewer than last year and 400,000 fewer than 1999.

Domestic automakers have cut their ad budgets by close to 20% this year. Foreign carmakers have increased their budgets, but they account for only about 15% of the overall market.

Yes, Maguire said, dealers believe television to be a "valuable bridge to our customers." At the same time, he said, "we have more options for spending our ad dollars than ever before." And increasingly, dealers are using such alternative media as the Internet and direct mail. The share of auto dealers' ad budgets going to television dropped from 16.6% in 1999 to 15.5% in 2000, he said.

TV stations, Maguire said, "need to show dealers the value you bring to the table." And television, he suggested, was not helping its quest for

Wall Street analysts now say they don't expect the ad market to fully recover until the second half of 2002 at the earliest.

FORECAST 2002

TV-industry analysts offer projections for ad sales in 2002. The following chart compares percentage growth or loss projections by the Television Bureau of Advertising with estimates by a cross-section of financial analysts.

Source	Local	Spot	Nets	Syndie	Cable
TVB	+4 to +6	+6 to +8	+5 to +7	+2 to +4	+5 to +7
Merrill Lynch	+3	+5	-5	-8	-10
Bear Stearns	-3 to +3	+5 to +8	0 to +5	-5 to -10	-5 to -7
Prudential Securities	+9	+7	+6	+7	+8
Vogel Capital	+4	+4	+5	+6	+6
UBS Warburg	+1	+7	0	+4	+3
Sanford C. Bernstein	+5.0	+1.5	+1.2	+2.6	+5.1
Universal McCann	+5.0	+6.5	+6.0	+4.0	+7.0
Veronis Suhler	+6.5	+5.0	+8.0	+4.8	+14.2

WHY DOES THE ARRIVAL OF A 308 LB TEENAGER CONFIRM OUR FAITH IN THE UNIVERSE?

Why do I wake up at 6:15 AM on a Sunday morning
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Saturday I spent in Happy Valley?

Why do I respect a man named 'Bum'?

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

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

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ESPN Radio

Bowl Championship Series on ABC

ESPN the Magazine

NFL PrimeTime

ESPN.com

Monday Night Countdown

ABC's College Football

Sidelines

NFL Wildcard Playoffs on ABC

ESPN GamePlan

NFL Films Presents

ESPN Bowl Week

NFL 2Night

Heisman Award Presentation

AFC-NFC Pro Bowl on ABC

Rites of Autumn

NFL Match-Up

College Football Thursday

auto ad dollars with unflattering portrayals of the dealers in news reports and entertainment shows.

"You see the same old and invalid stereotypes on the tube," he said, of "motor-mouthed dealers in plaid suits and loud ties."

Maguire stopped short of asking TV stations to do glowing features of the auto industry in its newscasts. But he did say there is "built-in media bias against car dealers." The public has a rosier perception. Maguire said a recent Gallup poll indicated about 75% of those surveyed reported being very satisfied or extremely satisfied with their car-buying experience.

But when journalists were asked in the same survey what percentage of consumers they believed would have such a satisfying experience they said about 5%.

"If only we could see that true image reflected more often in TV coverage," said Maguire.



Sanford Bernstein's Tom Wolzien got a laugh when he said Scotch and Valium would be available on the way out at the TVB meeting.

In what may be a positive development for the TV industry, Maguire reported that General Motors is reverting to an ad-buying procedure that gives dealers far greater input into the way dealer ads are planned and purchased. GM assumed almost total

control of that process a couple of years back, and "it didn't work," he said.

Meanwhile, Wall Street analysts now say they don't expect the ad market to fully recover until the second half of 2002 at the earliest. "It's about as bad as we've ever seen it," said Merrill Lynch's Jessica Reif Cohen.

CS First Boston entertainment analyst Dennis Leibowitz said this year will be the first time a long time that advertising growth will be slower than the growth of gross domestic product. "The question is, is it cyclical" or a sign of an emerging new pattern? The answer is probably years away, he noted.

Paul Sweeney, TV and radio analyst at CS First Boston, doesn't see a recovery happening until the second quarter of next year at the earliest. "But there are real concerns about to what degree it will even be a 2002 event." ■

Fries tells NAB Radio convention: Recovery's on the horizon

Gary Fries won't put a number on it, but he's convinced that radio advertising will start to grow again before the end of the year.

"We are going to go positive [in the fourth quarter] and go positive through 2002," the president of the Radio Advertising Bureau told executives at the NAB Radio convention in New Orleans last week.

Fries said he saw the signs of the turnaround in the July advertising, which was down just 4% (14% national, 1% local) from July 2000. For the first seven months of 2001, advertising is down 7% (20% national, 4% local) compared with 2000.

The recovery will not be like "a rocket taking off," Fries

said. It'll be more like steam engine, starting slowly and gradually gathering speed. "Before we know it, it's going to be rolling down the track."

Other radio executives at the convention—those who would be pinned down to any sort of prediction—agreed that it would be a slow rebound.

Joan Gerberding, who runs a small radio group for Nassau Media Partners, said the market will be flat or down for the rest of this year and will grow steadily "but very slowly" next year.

Alfred Liggins, the president of Radio One, the seventh-largest radio group, said that, this year, advertising will be down in "the mid single digits" and next year will be flat

or slightly up or down. Don't think that radio can't suffer through two bad years, he said. "It's happened before."

Said Randall Mays of No. 1 radio group Clear Channel: "I've given up on making predictions."

Fries said his belief in the fourth-quarter turnaround is based on his conversations with advertisers and ad agencies and with a close look at the 2000 results. If you strip away the dotcom spending that inflated the 2000 figures, he said, "the local marketplace was actually up a little bit" in July.

What's more, all of radio's core advertisers are sticking around and, in some cases, giving radio a bigger share of their business.

In Los Angeles, he pointed out, radio has outperformed newspapers in 15 of 20 advertising categories.

In Southern California, through July, automobile makers spent 22% more on radio than they did last year, Fries said.

"We are seeing a recovery, and we are seeing it from the people who brought us," Fries said. "Everything has not gone to hell in a handbasket."

The downturn will ultimately prove beneficial to the radio industry, Fries said. Stations will be focus more on local advertising and be better managed, he continued. "When we come out, we are going to be stronger than when we went in."

—Harry A. Jessell

No valentine to UPN

President/CEO sues his own network, claims he's owed millions

By Steve McClellan

As of noon Friday, Dean Valentine was still president and CEO of UPN, a day after he filed a multimillion-dollar lawsuit against his employer for alleged breach of contract.

But many industry observers were betting last week he won't be in the post much longer. The big question seems to be what kind of severance package he'll get.

Valentine took the highly unusual step last week of suing his employer, claiming that the network owes him millions in payments under an incentive plan he says was promised to him when he joined UPN four years ago but was never finalized.

Filed in Los Angeles Superior Court on Valentine's behalf by Los Angeles attorney Dale Kinsella, the suit claims he was promised a "long-term incentive plan" val-

ued as high as \$22 million (if he did an "exceptional job") hinged on the network's ratings and profits. His suit claims UPN lost \$190 million in 1997, the year he joined. Now, the suit says, UPN's operating losses improved by \$40 million in 2000 and will increase "by at least" another \$50 million in 2001. His contract has one more year to run.



Dean Valentine says that he was promised \$12.5M for an "OK job," and \$22M for an "exceptional job."

The suit says he "has taken a failing network with a failing strategy and turned it around."

The lawsuit comes amid speculation that Viacom is planning a major management shakeup at the network. Nobody at Viacom or Paramount

would comment on the record.

A Paramount source said that executives consider Valentine's compensation "fair and consistent" with his performance. His current salary is \$2.25 million, up from the \$1.75 million he received his first year. ■

Another NATPE no-show

Buena Vista joins the list of syndicators not taking convention-floor space

By Susanne Ault

Count Buena Vista among the growing number of syndicators not setting up shop on next year's NATPE convention floor.

A studio representative said last week that Buena Vista won't have its usual booth in Las Vegas in January. The tough economic climate and the fact that the studio has already solidly cleared its 2002 strip *Who Wants to Be a Millionaire?* were apparently factors in the change of plans, but the Disney unit joins a variety of other syndica-

tors that are opting out.

However, the representative said Buena Vista won't be completely absent at NATPE and is "working with NATPE on other options" besides exhibiting its wares on the floor.

At this point, it's unclear whether Buena Vista will move to an off-site hotel location, which the domestic divisions at Warner Bros. and Carsey-Werner believe is a better, cheaper alternative.

It's not definite, but there's a strong chance King World's domestic arm, similarly citing the need to cut costs this year, will be off the floor in Las Vegas as well. Paramount is still undecided about keeping its presence at the NATPE floor. ■

IN BRIEF

CBS, ABC BOOST HDTV

CBS, which already does the most high-definition television programming, said it will air all of its scripted prime time shows in HDTV this fall. (That eliminates reality and news programs.) Also, as reported earlier (B&C, Aug. 27), ABC late last week said it will essentially do the same. That's a boost to HDTV proponents, who claim lack of programming hurts HDTV sales.

KEEP TRANSCRIPTS, FCC TELLS RADIO EXECs

Radio and TV stations should voluntarily keep public transcripts of their broadcasts so the FCC can track indecency complaints, FCC Commissioner Michael Copps said last Friday at the NAB Radio Show. "We at the commission put too much of a burden on complainants. ... You should keep a recording of your entire broadcast so we have recourse to find out what the facts are," he said. Republican Commissioner Kathleen Abernathy said stations should pay attention to listener complaints because "you will get nailed. We have an enforcement bureau now." Commissioner Kevin Martin was least adamant: "There is nothing the commission can do to give you incentives to be responsible to your listeners other than the incentives you already have."

MANAGERS TO RUN AR&D

Media Advisors International says it's selling its companies to management at each firm. Audience Research & Development and Talent Dynamics will now be run by Jerry Gumbert, Sandra Connell and Jim Willi—who said earlier he was leaving AR&D. TV-program-testing service ASI Entertainment will be run by David Castler.

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Morning drives news

Stations find profitable new prime time in early shows

By Dan Trigoboff

During a 1982 press conference in a restaurant in Baltimore's Little Italy, as WJZ-TV announced a new local news show at 6:30 a.m., Marty Bass looked over at his new co-anchor, a local broadcaster named Oprah Winfrey. "Oprah and I exchanged glances that said, 'You've got to be kidding,'" Bass recalls. "We wondered, could we even fill a half-hour? Who's going to be watching at that hour?" The station was hoping for a rating of "1 and some change."

He got "close to a 3 in the first book," and the change would eventually come in the way broadcasters programmed a time period once reserved for farm reports and *Davey & Goliath*. And while Winfrey, reportedly, moved on to other projects, Bass has become a Baltimore morning fixture, paired since the mid '80s with Don Scott for a 5-8 a.m. show—sharing the 7-8 hour with CBS's *Early Show*—that has the flavor of drive-time radio.

The audience, apparently, was there long before the programming. Bass and Scott's *Morning Edition* is among the strongest early performers in the country, but, over the years, the show has drawn competition from WBAL-TV, WMAR-TV and, only this year, from WBFF(TV). Many middle to large markets offer three pre-7 a.m. newscasts, and some larger markets have as many as five—and that doesn't count one or two local Spanish-language shows in larger markets.

Morning news has gotten bigger, more lucrative and earlier than envisioned even a few years ago, before additional Nielsen data covering the 2-6 a.m. hours prompted more stations to push their start times to 5:30 a.m. and, in many cases, 5 a.m.

"It's the only growth period left," says



Austin Caviness and Margaret Johnson of WXII Greensboro, N.C., where, says GM Hank Price, it's boom time for morning news.

Jim Willi, outgoing president of AR&D TV consultants.

Insight Media Research reports that, since 1998, the number of stations with weekday news at 5:30 a.m. has nearly doubled, from just over 20%—with 6 a.m. newscasts up to 17% from 5%—while the number of stations doing noon newscasts has dropped to 46% from 51%.

"We're seeing two distinct patterns," says Scott Tallal, president of Insight. "For the people who tune in the earliest, it's a quiet time; unlike the people who are tuning in from 6 to 7—who brush their teeth and eat breakfast with the TV on as background."

Harry Stecker, general manager of local services for Nielsen Media Research, notes that, until recently, Nielsen was not reporting the 2-6 a.m. daypart, although metered markets could give advertisers some numbers and project some demographics based on the 7-9 audience. Nielsen's addition of the daypart, says Stecker, "was a recognition that there was an audience. It was a pretty widespread request. We gave it the accountability many stations needed."

For the past few years, 5-6 a.m. has been provided as an insert in Nielsen's Viewers in Profile book. Beginning in the October book, Nielsen's new CD format will provide 5 a.m.-5 a.m. coverage. Also in October, Nielsen will add four new Monday-through-Friday periods to the daypart section of the VIP: 5-5:30 a.m., 5:30-6 a.m., 5-6 a.m. and 2-5 a.m.

Jay Newman, a former news director and now general manager at WJZ-TV Baltimore, inherited

Bass and Scott's morning show and added a half-hour when he took over in early 1999. Nielsen's measuring demographics, he says, "helped us get the full sales impact. We're finding that the household-demographic ratio is pretty strong. There are a lot of 18-49 viewers out there. These are the people working in offices, in construction, in the service industry."

In Boston, says WCVB's research director, Adrienne Lotoski, stations used their knowledge of the market to project demographics for early-morning news a few years before Nielsen expanded its service.

"We knew from other research that people wanted news."

Mornings were a largely untapped mine. Some general managers say a successful morning show can not only draw the same audience but earn almost as much as the 5-6 p.m. or even 11-11:30 p.m. newscasts. While the cost-per-point is considerably lower—about 40% lower than early evenings and about 70% lower than for late news—the daypart is longer, and there's much more local inventory to sell.

'Morning audiences are more loyal. They're not sitting there with the zapper; they're shaving or dressing.'

—Steve Wasserman, Post-Newsweek's KPRC-TV Houston

Duopolies test market muscle

"More and more stations are telling me their morning news sometimes outdraws their evening," says Bob Papper, a professor at Ball State University and a leading researcher into local TV news.

"There's a serious professional going out the door by 8 a.m.," says Bill Carey, news director at WXYZ-TV Detroit. "There are a lot of advertisers willing to pay for that." For news directors as well as GM, he says, it's an opportunity to show off the local product.

Veteran General Manager Hank Price says that, when he left Greensboro, N.C., 10 years ago, the morning news at his station, WFMY-TV, dominated early programming with about a 70 share. Ten years later, he is running competitor WXII-TV, and, while WFMY-TV is still in first place, it wins with a 27 share.

It's a boom time for morning news, Price notes. "It's the big growth area. It's about lifestyle changes; the same reason 10 o'clock news programs are all the rage. People go to bed earlier; they get up earlier. They're not home at 6 p.m." the way they were.

"I remember when all stations did were cut-ins to the *Today* show," says Steve Wasserman, a former news director now general manager of Post-Newsweek's KPRC-TV Houston. "It's hard to believe that, all those years, we didn't do news in the morning. Once we got in, the numbers grew dramatically. It's the last daypart where we hadn't planted the local flag. Morning audiences are more loyal," he continues. "They're not sitting there with the zapper; they're shaving or dressing." And in a down economy, with its lower cost-per-point, "morning news is a bit healthier. Advertisers are really interested in that daypart."

Says Willi, "People are listening to television, the way they listen to radio. They set their internal clocks to the set. They know that, when they're shaving, it corresponds to the weather or, when they're brushing their teeth, it's time for the traffic report."

"People are listening more than watching," agrees Howard Nass, executive director, local broadcast and spot broadcast, for TN Media. Yet they have gravitated toward television because "we've become a visual society." ■

Foxy or outfoxing themselves: Montel Williams might be the bellwether

By Susanne Ault

Montel Williams might tell the early story about duopolies. Fox is yanking the talk show from the old Chris-Craft station News Corp bought in New York City to play on its O&O there, WNYW-TV.

In Los Angeles, the *Williams* show will begin airing on both the old Chris-Craft station and Fox O&O.

Ricki, the talker fronted by Ricki Lake, is set to make similar jumps in those markets because News Corp. is convinced such movement will grant it great leverage with advertisers.

Looking at *Montel Williams'* planned 3 p.m. run on KTTV-TV Los Angeles and 10 a.m. run on KCOP-TV there, for example, advertisers might efficiently gain more eyeballs by spreading their spots across two different episodes that air on two different stations. As for *Ricki*, it has nabbed a second 10 a.m. run on WNYW-TV, complementing its current airing at 5 p.m. on WWOR-TV in New York. In Los Angeles, it'll stay put at 5 p.m. on KCOP-TV, adding a home in the afternoons on KTTV-TV.

Ad buyers, at least some of them, aren't crazy about the perceived clout of duopolies.

Fox salespeople might think advertisers will delight in being able to buy another ad on a spread-out *Montel* or *Ricki*, but, "if these guys are going to try to monopolize anything, set their own rates, that could

backfire," says Tom DeCabia, executive vice president at Advanswers PHD, particularly, he adds, in a tough economy. Fox stations' executives would not comment.

Jean Pool, president of operations at the ad firm Mindshare, explains, "The more inventory they control, the more power they have over the rates they can dictate." As proof, she says that, when the radio industry began consolidating, "they immediately gouged us on pricing."

For now, Pool says, Mindshare will treat Fox O&O WNYW-TV and former Chris-Craft outlet WWOR-TV as two separate entities, even though Fox wants the two treated as one combined ad force. Fox is said to be looking to test a new combined selling strategy in New York, and Pool is meet-

ing with her Mindshare colleagues to discuss the scenario.

She might resist Fox's plan. But she concedes, "We're probably whistling Dixie at this point. This is how it is."

Jim Burke, president of sales at the Fox O&Os, confirmed that they are looking to have one person sell both stations nationally and have fewer people looking after the duopolies on the local side.

A few station sources say the duopoly clout may be diluted if station pairs in major markets overestimate their power.

Initiative Media's director of local broadcast negotiations Amy Nizich thinks it's "absolutely" wrong for Fox stations to get a big head about their muscle with advertisers. But she acknowledges that it's the world in which ad buyers now live: "We didn't get a vote." ■

The more inventory they control, the more power they have over the rates they can dictate!

— Jean Pool, Mindshare





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NBC's special *Fear Factor* squeaked out a victory over the debut of CBS's series *The Amazing Race* (below).

Reality slugfest

CBS's and NBC's Wednesday-night tactics hurt each other—and themselves

By Joe Schlosser

Last Wednesday night's reality showdown between CBS and NBC was just the latest tit-for-tat scheduling duel between the two sides, as CBS attempted to hurt the launch of NBC's *Lost* and NBC took a swipe at CBS's premiere of *The Amazing Race*.



Both networks attracted stronger than normal summer ratings, but some industry analysts believe executive egos may have gotten in the way of possibly much better performances for both premieres.

And CBS, which used a special edition of *Big Brother 2* to lessen the impact of *Lost*, will again use its summer reality series to counteract another big NBC event. On Sept. 20, CBS's *Big Brother 2*'s finale will go head-to-head against the wedding of Chandler and Monica on NBC's *Friends*.

"There are a lot of egos involved," says Stacey Lynn Koerner, Initiative Media's senior vice president and director of broadcast research. "In a way, it's really kind of silly. If those shows were on their own and not put up against the other, they'd do a lot better. But it's like they each have something to prove that they are strong enough to be real competition.

'It's like they each have something to prove ... but I'm not so sure it's good for the viewers or for the networks either.'

—Stacey Lynn Koerner,
Initiative Media

That's OK, but I'm not so sure it's good for the viewers or for the networks either."

Last winter, shortly after Jeff Zucker was named the head of entertainment at NBC, CBS put *Survivor 2* on Thursday nights to air against *Friends*.

Zucker countered with super-sized episodes of *Friends* and other Thursday-night stunts.

"I'm sure both shows would have done a little better," Zucker says of last week's reality showdown. "Look, we all are competitive, and we all want to win, and I think we all like to play the game. All is fair in love and war. I have nothing but respect for the folks at CBS."

Of the rivalry, CBS Executive Vice President of program planning and scheduling Kelly Kahl says, "They've got their schedule, and we've got ours."

The reality showdown last Wednesday actually turned into something of a tie. CBS's special *Big Brother* episode at 8 p.m. ET/PT took down the debut of NBC's *Lost* in households (6.9/12 vs. 6.1/10), total viewers (11.0 million vs. 9.4 million) and adults 18-49 (4.7/14 vs. 4.1/12). At 9 p.m., NBC's special edition of *Fear Factor* topped CBS's debut of new series *The Amazing Race* in households (7.5/12 vs. 7.4/12) and in adults 18-49 (5.5/14 vs. 5.0/13). In total viewers, *The Amazing Race* squeaked out a win with an 11.83 million average vs. *Fear Factor*'s 11.81 million.

After seeing the ratings, one NBC executive said, "*The Amazing Race* matters a lot more to them than *Lost* does to us because it's a regular-season series, it's their 24, it's their *Alias*, it's their *Scrubs*. So hurting *Amazing Race* is a far bigger deal than hurting

Lost. *Lost* is here and gone in six weeks.

Countered CBS's Kahl: "As far as I am concerned, we took the best punch they had, and we are still here. We didn't even go down."

The rivalry continues. ■

The purloining of Paula

Fox fires Zahn and sues her agent for contract breach; she signs with CNN

By Allison Romano and Dan Trigoboff

The announcement that Paula Zahn was moving from Fox's cable news network to CNN came, in her estimation, about six months early.

"I'm as surprised as anyone to be here today," she told reporters last Thursday, one day after Fox News Channel fired her for negotiating with CNN, which also cleared the way for her to figure into CNN's plans for a new morning show. Her press conference, at CNN's New York facilities, took place on the same day Fox filed a lawsuit against her representatives, the prominent talent agency N.S. Bienstock, charging that the negotiations with CNN violated Zahn's contract.

Zahn, one-time co-anchor of CBS's morning show, will host a new CNN morning show from a new street-level studio in the Time-Life building in New York City. CNN News chief Walter Isaacson says the show will benefit from Zahn's early arrival. "One of the great things about having Paula do this with us is we get to sit down for a few months now and see how can we do something interesting."

Sources say Zahn will receive more than \$2 million a year under her new contract—considerably more than the \$800,000 Fox is said to have offered—but others say the \$2 million figure is inflated.

Fox's suit against Bienstock contends that the agency had intentionally and illegally interfered with her Fox employment. Fox says it is considering other actions as well, possibly against Zahn or CNN. Zahn, CNN and Bienstock deny any impropriety.

Fox says that its deal with Zahn expressly laid out a right of first refusal for three months after the contract term ended and that this prohibited any such negotiations with other potential employers before. Otherwise, Fox says, any employee could

negotiate with another potential employer at any time, and the exclusivity of the contract would be meaningless.

In its complaint, Fox says that it learned of the deal with CNN and informed Zahn in writing that, under her contract, "she was not permitted to solicit, entertain, or accept any third party offers prior to the expiration of the agreement on February 28, 2002."

Fox accuses Bienstock of siding with CNN in its "efforts to reorganize its newscast programming." The lawsuit left other agents wondering how Bienstock and Fox's relationship would be affected.

According to published reports, Fox News chief Roger Ailes referred to Zahn's representative Richard Leibner—arguably



Paula Zahn will host a morning show being developed by CNN.

the best-known, most powerful agent in TV news—as "a liar" and unethical. He also disparaged Zahn's performance at his network, where she was host of *The Edge With Paula Zahn*. Bienstock—specifically agent Carol Cooper, Leibner's wife—also represents Bill O'Reilly, probably Fox's best-known personality. ■

The WB inks two Fox affils

In what appears to be a first, Pegasus Broadcast stations make switch

By Steve McClellan

In what The WB says is a first, it has signed two Fox affiliates to join the Frog Net's affiliate lineup as of Oct. 7.

The two stations are WPXT(TV) Portland, Maine, and WDBD(TV) Jackson, Miss., in the 80th and 88th Nielsen DM's, respectively, both owned by Pegasus Broadcast Television.

Fox said Pegasus had opted to terminate the agreement, saying the stations "were not honoring the terms and conditions of the affiliate agreement," as a Fox spokesman put it.

"I'm not aware of any violations," said Todd Leddy, WPXT(TV) creative services

director. He said the station is switching because "WB programming has offered us a great branding strategy in the market." Pegasus also owns the UPN affiliate in the market, WPME(TV), which has also been the secondary WB affiliate, carrying WB shows out of pattern. Leddy says viewers complained they wanted to see WB shows in prime time and that was part of the motivation for the switch.

WPXT(TV)'s Todd Leddy says viewers complained they wanted to see WB shows in prime time and that was part of the motivation for the switch.

In Jackson, Pegasus also owns a low-power TV station that has carried WB programming that will now switch to WDBD(TV). Sources said Fox and Pegasus had been negotiating a contract-renewal agreement for months and ultimately couldn't come to terms.

Fox is talking to other stations and cable operators in the market about carrying its programming. ■

IN BRIEF

CANAL+ TAPS MOSS

To help provide a direct U.S. presence, cable-industry veteran David Moss has been named to head up the North American division of Canal+ Technologies Inc. as chief executive officer. A native of Texas, he takes over his new position in the Cupertino, Calif., headquarters after serving as the company's senior vice president of sales.

SEEKING ANSWERS ABOUT AP'S SOLOMON

Judiciary Committee member Sen. Charles Grassley (R-Iowa) has asked Attorney General John Ashcroft to turn over documents and answer questions about the specifics of Justice's seizure of the telephone records of AP reporter John Solomon. The senator, who wants Ashcroft to clarify the ground rules for when the media can be subpoenaed, asked for a response by Sept. 24.

ABC SELECTS GVG GEAR

ABC's Owned Television Stations Group has agreed to buy \$15 million worth of Grass Valley Group (GVG) digital news-production equipment over three years. The deal includes purchase of GVG servers and Vibrint nonlinear editing systems. It will initially go to WABC-TV New York and WLS-TV Chicago.

QUIET DUOP DEADLINE

Nobody seems to know how many TV local marketing agreements are under obligation to unwind now that an Aug. 6 deadline has passed. Only Sunbelt Communications (for stations in Idaho) and Pegasus Broadcasting (for stations in Scranton, Pa.) asked for FCC waivers. Sunbelt attorney Howard Weiss guesses that 25 to 75 stations may need FCC permission.

Cap on the ropes

In oral arguments, judges indicate broadcast limits could go

By Bill McConnell

Federal judges last week gave strong indication they will eliminate FCC rules capping a national broadcast ownership reach and restricting cable/broadcast cross-ownership unless the regulators can provide better justification for the rules.

Less clear is whether the limits would stay in place while that review is taking place. The judges' comments were made during oral arguments in a case against the limits filed in the federal appeals court in Washington by Fox, NBC, CBS and AOL Time Warner.

"The agency is being pushed hard" by Congress to deregulate, Judge Harry Edwards told FCC attorney Grey Pash in a series of questioning suggesting the FCC's rationale for rules was too thin.

The most likely scenario, predicted several observers, is for the court to keep the rules in place but give the FCC a deadline, perhaps 90 days, to justify them.

Earlier this year, the appeals court threw out the FCC's 30% cap on a cable company's subscriber share. But regulators made that law; Congress created the broadcast cap.

At issue is whether the FCC's 2000 decision to maintain the limits was adequate, given that Congress ordered the FCC to review all its ownership regulations every two years beginning in 1998. The congressional mandate clearly implied that restrictions that could not be justified were to be relaxed or eliminated.

If either limit is vacated, the industry could face a tide of mergers allowing the major networks to gobble up more station groups and tear down the longstanding barriers to crossownership of local media.

The judges took shots at the law, calling the two-year review obligation a "silly" and

"bizarre" mandate too burdensome for the FCC to fulfill. But, "there are a lot of laws I think are stupid," quipped Judge David Sentelle.

Defending the rules were lawyers for the National Association of Broadcasters and the Network Affiliated Stations Alliance, a coalition of TV-station groups. Public-advocacy groups are also urging the court to retain the limits. NAB/NASA lawyers argue that letting the networks grow beyond the cap would give them enough economic leverage to strip control of stations from their owners.

Fox and CBS reach 42% of TV households and are under orders to sell enough stations to get under the 35% cap, pending resolution of this case.

Broadcasters and cable-industry officials argue that the limits violate their free-speech rights by restricting the number of Americans they can reach directly and say that the rules should be vacated.

"I don't think it's a satisfactory outcome for the FCC to kick this around

indefinitely when our First Amendment rights are being violated today," said Edward Warren, the networks' attorney.

The FCC's Pash said the 1998 review fulfilled the agency's obligations, despite the fact there was never a separate request for public comment on either of the limits.

The judges' demoralized rule supporters. "The commission has got its work cut out for it," said former FCC Commissioner Susan Ness, who voted to retain the limits when she was a commissioner. She was one of several media luminaries to attend the hearing.

Media Access Project Associate Director Harold Feld urged the judges to make paramount a viewer's right to receive a diversity of media voices. ■

'I don't think it's a satisfactory outcome for the FCC to kick this around indefinitely when our First Amendment rights are being violated today.'

—Edward Warren, the networks' attorney

C-SPAN3

A photograph of a grand interior space, likely a museum or a historical building. The scene is dimly lit, with light streaming in from tall, narrow windows or openings, creating a dramatic atmosphere. Several tall, fluted columns are visible. In the foreground, the silhouettes of a group of people are seen, some appearing to be looking at something off-camera. To the right, a large, classical-style statue is partially visible, resting on a pedestal. The overall tone is serious and historical.

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IN BRIEF

UNILEVER EXEC TO HEAD FAMILY FORUM

Unilever marketing executive Brad Simmons last week was named co-chair of Family Programming Forum, an advertising-industry group formed to encourage TV networks and studios to air more family-oriented programs during prime time. Johnson, Unilever's VP of U.S. media services, will share chairman's duties with forum founder and Johnson & Johnson ad executive Andrea Alstrup.

ABC MOST WATCHED

ABC was the most watched network for the fourth consecutive week, and NBC was back on top of the weekly ratings in the key adults 18-49 demographic. For the week of Aug. 27-Sept. 2, ABC averaged a network-best 8.4 million viewers, according to Nielsen Media Research.

NBC, which had its run of 18 consecutive weeks atop the adults 18-49 demo broken by ABC the week before, came back with a network-best 3.0 average. CBS finished the week in second in total viewers with a 7.8 million average, followed by NBC at 7.7 million. ABC was second in adults 18-49 with a 2.8, followed by Fox at a 2.5.

CORRECTIONS

Peter H. Smyth's title was incorrect in the Sept. 3 Top 25 Radio Groups Special Report. He is president/COO of Greater Media Inc.

Also in the Top 25 report, John Hare, president of ABC Radio, was misidentified in a photograph, and Robert Callahan was identified as the president of ABC Broadcast Group. Callahan retired earlier this year.

Mouse, Fox on VOD

Disney and News Corp. team up to launch Movies.com

By Steve McClellan

On the video-on-demand front, all the big studios are present and accounted for now that word has surfaced that Disney and News Corp. will partner in a VOD service scheduled to debut early next year.

Word of that venture came last week, just three weeks after the five other major studios—MGM, Paramount, Warner Bros., Universal and Sony Pictures—said they are forming their own VOD venture, also expected to be launched by early next year.

Pricing hasn't been set for either service, but it's expected that it will cost about \$4 to download a film from either one.

Disney and News Corp. are ahead of the game in one respect: At least they have a name for their service, to be called Movies.com, which will provide films and other entertainment content to U.S. consumers on a pay-per-use basis.

Disney and News Corp. say their service will be different from the rival and as yet unnamed service in some ways. One difference they say is that they plan to carve out a short new window when Disney, Miramax and 20th Century Fox films will be available on the VOD service before they go to the traditional pay-per-view window on cable.

But sources say that, by the time the two services launch, that difference may be gone. "Paramount, Sony et al obviously have to consider offering a similar window," one source notes.

Movies.com will be available to consumers via digital set-top cable boxes and all forms of broadband Internet access, the companies say. The service will feature films and other content from The Walt Disney Studios, including its Miramax Film division, Twentieth Century Fox and other con-

tent licensed from third-party suppliers, as well as movie-related information and promotional video content.

In addition, according to executives, Movies.com will have a commerce site where consumers will be able to buy movie tickets and possibly merchandise as well.

News Corp. and Disney expect that, when the service launches next year, more than 10 million homes in the U.S. will be able to access video-on-demand via either broadband Internet or through digital cable set-top boxes. The service will absorb Disney's existing Movies.com Web site, a movie-information service, and will be based in Los Angeles.

Pricing hasn't been set for either service, but it's expected that it will cost about \$4 to download a film from either one.

News Corp. President and Chief Operating Officer Peter Chernin says the venture will "provide consumers with an exciting new way to enjoy films with full-function capability and will be an important step toward protecting the integrity of our intellectual

property in the broadband era."

Disney Chairman Michael Eisner adds: "With Movies.com, we are creating a new service that takes advantage of advances in technology that will enable consumers to enjoy an exclusive array of their favorite films and other forms of entertainment on demand in their homes." The venture will be owned equally by the two companies.

In addition to current products, Movies.com will offer films from the libraries of Fox and Disney. Users will be able to access a film on the service through their digital cable set-top or via any broadband Internet connection to download the film to a computer hard drive for playback on a television or computer display. In either case, users will be able to watch the film using pause, stop, rewind and fast-forward functionality, according to the companies. ■

THE WEEK THAT WAS

USA LOVES TENNIS

A fierce duel between Andre Agassi and Pete Sampras last Wednesday night at the U.S. Open helped USA Network to a 4.1 overnight Nielsen rating with 3.4 million households. It was cable's biggest audience for a tennis telecast, says USA's head of research Ray Giacomelli. "We lucked out with the marquee match," he said. USA's 2001 U.S. Open ratings to date are up 36% from last year. ...

CBS took home the most statues at last week's News and Documentary Emmy Awards in New York, winning eight prizes from the National Academy of Television Arts and Sciences, one more than PBS. Five went to CNBC, which bested co-owned NBC, which got four; ABC won three. Prizes were awarded to CBS for reports by *60 Minutes* and *60 Minutes II*. ...

SEE YOU IN COURT

Court TV sued New York state and three New York officials last week, contending that a statute banning cameras in trial courts is unconstitutional. The network tapped legal ace David Boies, who represented Al Gore in Florida, to lead its suit. Forty other states allow cameras. ...

Time Warner's Ted Turner plummeted from 14th place to 50th (and last) place, in *Vanity Fair's* annual Top 50 Information Age Leaders list. Among the gainers was



Photo: AP Photo / Bill Kostroun

USA Network had reason to celebrate with Pete Sampras: His match with Andre Agassi scored cable's biggest audience for a tennis telecast.

Comcast's Brian Roberts, who went from 37th to 16th. Breaking into the top 10 was AOL Time Warner co-COO Bob Pittman, who rose from 15th to 8th. ...

NBC has spun off its NBC Connect cross-platform sales and marketing unit into a separate division that will be headed by Jay Linden. ... ABC and ESPN inked a contract extension with the Indy Racing League to keep races on the Walt Disney Co. networks through 2007. The original TV deal, signed in 1999, would have expired in 2004. ABC has had it since 1965. ... Discovery Health Channel has won the survival-of-the-fittest contest, gobbling up rival The Health Network for \$155 million. ...

IN HIS OWN LEAGUE

Mark Cuban, founder of Broadcast.com and owner of the Dallas Mavericks, jump-started his own high-definition-TV network on DirecTV last week. Cuban's HDNet starts up with 15 Major League

Baseball games down the pennant-stretch run. He also has pacts with the NHL and the Olympics committee. ...

Comcast Cable and Cox Communications pulled the plug on their exclusivity pacts with Excite@Home last week. Steve Burke, Comcast Cable president, said the cable company is in talks with Excite@Home "about how we might structure a different relationship." Meanwhile, Burke said, existing Comcast Excite@Home subs needn't worry about losing service. ...

First Amendment groups are backing NBC's decision not to turn over to Rep. Henry Waxman (D-Calif.) internal videotapes that allegedly show GE Chairman Jack Welch in the NBC newsroom on Election Night 2000, supposedly urging the newsies to call the race for George W. Bush. Three journalism groups wrote Waxman a letter last week urging him to drop the issue. So did Radio-Television News Directors Association

President Barbara Cochran. Phil Schiliro, Waxman's spokesman, said the Congressman planned to speak with NBC to see if the parties could arrive at a "constructive resolution" before Waxman would proceed with any plans to issue a subpoena to NBC. ...

TOUGH GOING

FremantleMedia, formerly Pearson Television, laid off a number of people, apparently fewer than 10, in its New York office. In June, the syndicator laid off 15-20 in Los Angeles. A company representative attributed the executive departures to Fremantle's ongoing restructuring and the current "softness in the market." ...

Crossing Over With John Edward and *Shipmates*, the latest syndicated shows to debut, saw mixed results in their debut week, Aug. 27-Sept. 2. Scoring a 1.5 rating/4 share in the Nielsen weighted-metered markets, *Crossing Over* was 12% below its average lead-in (1.7/5) and 12% down from the comparable year-ago time period (1.7/5). It's the same story for *Shipmates* (1.0/3), which was down 9% from its lead-in (1.1/4) and off 23% from its time period's year-ago performance (1.3/4). It was also slow going for other newcomer *Iyanla* (1.3/5), which was 35% below its lead-in (2.0/7) and 23% below performance of the comparable time period last year (1.7/6).

Programming

Race begins at broadcast nets

Yet already the potential replacement shows are lining up just behind the starting gate

By Joe Schlosser

Next week is premiere week, which can mean only one thing for the broadcast networks: It's time to get ready for midseason replacements.

With the success rate at the network level dipping ever lower with new series, backup or midseason shows are playing an increasingly important role.

If Emeril Lagasse's sitcom does not work at NBC or if Jason Alexander is not a hit at ABC (and that's the current wisdom), the networks have backup plans.

Still, with the economy slowing and ad sales off more than \$1 billion, some top executives wondering if the networks will stay with shows longer this season instead of spending more money to launch new ones with full-fledged marketing campaigns.

"I would expect that you are not going to see the [program] buying that existed in the past," says Jordan Levin, The WB's entertainment president. "Because taking a six-episode flier or committing to eight episodes there adds up. You are going to be really happy to believe in what you are doing this season."

NBC has no dramas planned for midseason, but executives say that is not a matter of economics but rather a strategic plan to launch more comedies later.

UPN ordered scripts on two potential series for midseason—Stephen King's *The Dead Zone* and comedy *Random Years*—but neither has a production order yet.

CBS is putting its muscle behind two shows for midseason, a comedy starring computer-generated character Baby Bob and Supreme Court drama *First Monday* from *JAG* producer Don Bellisario. The network is also developing a number of reality series, including *The Farm*, which sends urbanites out into the country.

Fox has three comedies in active development and one drama, including a follow-up series to *That '70s Show* set in the '80s from producer Carsey-Werner-Mandabach. *Greg the Bunny*, the story of a sock puppet that becomes the star of its own TV show, is already produced, and former Conan O'Brien sidekick Andy Richter is currently

redoing the pilot for the series, which has a 13-episode commitment from the network. The WB has also ordered 13 episodes of comedy *Young Person's Guide to Becoming a Rock Star* and of reality series *No Boundaries*. Comedy *The Misadventures of Fiona Plum* is also in the works, and WB execs are awaiting a presentation tape from comedian Jamie Kennedy for a comedy/reality series.

It's unclear whether WB comedy project *Cedric the Coach*, which was to star comedian Cedric the Entertainer, will ever make it. The series was to be produced by Michael Ovitz's ATG Studio, but the studio's financial woes have left the show in limbo.

At NBC, the focus for midseason is comedy. The network has ordered 13 episodes of a sitcom starring Hank Azaria that will start taping at the end of the month. Also headed for production in late Sept. is *Tikiville*, a sitcom revolving around a young mother raising a teenage son. NBC executives have seen the pilot for *Seinfeld*

alum Julia Louis-Dreyfus's comedy ("It came out great," says NBC programming executive Karey Burke) but have yet to decide whether to green-light it for a series. The network has also given a six-episode commitment to *Leap of Faith* at NBC Studios, a single-camera half-hour series.

ABC has a pair of midseason series on tap. *The Runner* debuts Jan. 7, will air Mondays and will provide viewers an opportunity to win prizes if they can catch the designated runner. Sally Field stars in *The Court*, as a liberal Supreme Court Justice. ■



Quick as a bunny: Greg, the sock puppet, is starring in its own show, which is already in the hopper.

in production on his own comedy, titled *Andy Richter Controls the Universe*. The lone drama at Fox is *Emma Brody*, which follows an American girl working for the U.S. Embassy in London. The Jersey TV/Twentieth Century Fox drama is currently in production in London and is scheduled to get a short stint in *Ally McBeal*'s Monday time slot in March.

At The WB, *Dawson's Creek* creator/producer Kevin Williamson is trying his hand at a whodunit mystery series tentatively titled *Glory Days*. Williamson is

Syndication Watch

AUG. 20-26 *Syndicated programming ratings according to Nielsen Media Research*

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	8.1	8.1
2	Jeopardy	6.8	6.8
3	Oprah Winfrey Show	5.5	5.8
3	Entertainment Tonight	5	5.5
5	Judge Judy	5.2	7.3
6	Seinfeld (wknd)	5.1	5.8
7	Friends	4.7	5.4
8	Frasier	4.3	4.9
8	Seinfeld	4.3	4.3
10	Wheel of Fortune (wknd)	3.8	3.8
11	The X-Files	3.6	3.9
12	Jerry Springer	3	3.8
13	Judge Joe Brown	3.4	4.3
14	Maury	3.2	3.3
15	Entertainment Tonight (wknd)	3.1	3.2
16	ER	3.0	3.6
16	Friends (wknd)	3.0	3.4
16	3rd Rock From the	3	3.2
16	Hollywood Squares	3.0	3.0
20	Drew Carey	2.8	3.1

TOP TALK SHOWS

Rank	Program	HH AA	HH GAA
1	Oprah Winfrey Show	5.5	5.8
2	Jerry Springer	3.5	3.8
3	Maury	3.2	3.3
4	Montel Williams	2.8	2.9
5	Live With Regis and Kelly	2.7	2.7

According to Nielsen Media Research Syndication Service Ranking Report Aug. 20-26, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

NA = Not Available

Talking up *Ananda*

It has been slow going for all the new syndicated strips, but that's not dampening King World's enthusiasm for *Ananda*, which debuts today.

"We don't expect to come shooting out of the gate," says Roger King, the distributor's chief, but he believes the talk show has "a better chance" of grabbing viewers than some, including the struggling *Iyanla*.

Headliner Ananda Lewis has "a real sparkle to her," he says, noting that she has already built a TV following with gigs on MTV and BET.

There has been talk that today's soft ad market could shorten the season for many new syndicated shows. Traditionally low ratings complicated by weaker-than-normal ad dollars make it hard for studios to justify the high start-up production costs.

Still, even if *Ananda* isn't a hit at first, King promises "she will be on the air for 52 weeks. I give you my word."

As for the advertisers, he acknowledges that "it hasn't been a great upfront" but insists he's nevertheless "pleased" with how *Ananda* was received.

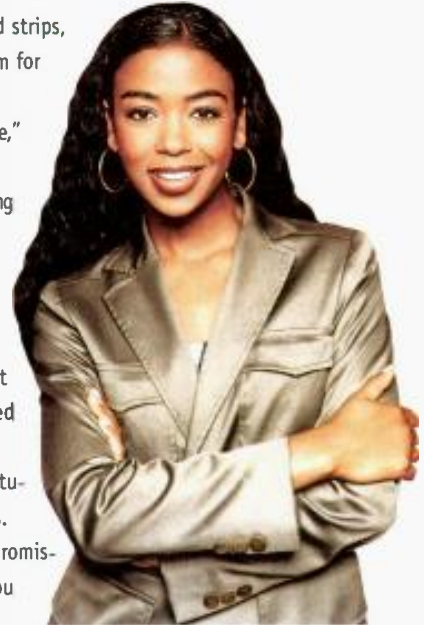
"All of the buyers that have met her so far love her.

"The economy is bad, so I don't blame them for cutting their budgets," he adds. "It's been a very tough year on our advertising division, I can tell you that."

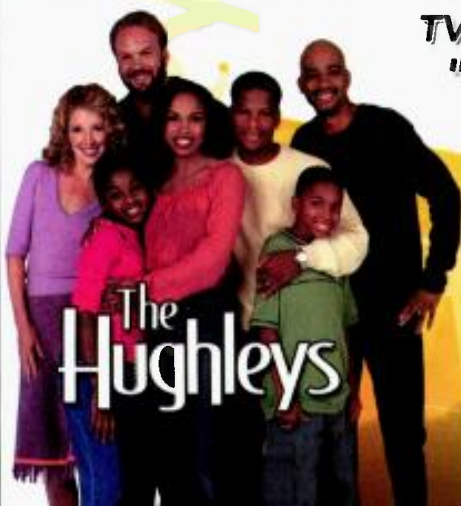
King World may be confident of *Ananda's* future, but, last week, Lewis was still worried whether daytime audiences would take to her. "Ananda, do Ananda!" King urged her in a phone conversation/pep talk.

It's fair to say audiences are ready for new talk offerings. Most of the veterans' season debuts last week posted numbers that were flat or below their time periods' year-ago figures.

—Susanne Ault



Even if *Ananda* isn't a hit at first, King World's Roger King pledges that "she will be on the air for 52 weeks."




TV Guide Says:
"...The Hughleys Season Opener Is Clever And Very Funny..." (09/01/01)

And The Viewers Agree!

UPN, Monday, 8:00-8:30pm

Teens	Women 18-34	Women 18-49
+13%	+33%	+40%

Available Fall 2002



Source: NTL, Galaxy Explorer, Hughleys 9/3/01 vs. Month 9/4/00 5/21/01 season avg. % CH based on share

StationBreak

BY DAN TRIGOB OFF

CHOPPER FIRED ON

The news chopper of WNDU-TV South Bend, Ind., took a bullet when covering a police standoff at a Michigan farm where police suspected marijuana use. Two men later died during the five-hour standoff, shot by police, authorities said, after the two men pointed guns at them. A third man was also shot.

During a fly-over to shoot footage of two burned-out buildings, the station reported, "Newschopper 16 was shot at and hit. A bullet believed to be from a .22 tore through a stabilizer, but that did not affect the helicopter's ability to fly. The bullet missed the chopper's rotors and did not harm anyone inside."

MINSHALL WINS DISCRIMINATION SUIT

Former Denver reporter Dave Minshall won a half-million-dollar age-discrimination judgment just after the his phone service was cut off. Of course, Minshall, now in his own public relations business, isn't likely to see any of it soon because defendant KMGH-TV, Minshall's former employer, plans to appeal the

\$550,000 jury verdict. Still, he feels vindicated and says that his courtroom victory also vindicates "a lot of other people who were fired for the same reasons I was." Station management could not be reached for comment.

COST-CUTTING CAVEATS

Fisher Broadcasting employees have been told to expect staff cuts as the company reduces expenses by 10% in the next year. Parent Fisher Communications sold off its flour-milling business this year to focus more on its core radio and TV business. The company employs about 1,000 workers at its 12 TV and 26 radio stations.

"Risks and uncertainties" could cause Fisher to "scale back or stop entirely its cost-reduction effort," a company statement said, "if (1) cost reductions began to unacceptably degrade our product, particularly the quality of our broadcasts ... cost reductions began to otherwise unacceptably injure our ability to generate revenue (e.g., by losing key sales personnel); cost reductions unacceptably damaged employee morale; reallocation of responsibilities increased

workloads to too great an extent; or cost reductions threatened to prevent Fisher from taking advantage of a business opportunity."

MOUNTAIN TIME

Longtime Boston newsman Ted O'Brien, missing for two days and nights in New Hampshire's White Mountains, was discovered unhurt by a search party. The former WHDH-TV anchor and WABU(TV) news director acknowledged his lack of preparedness for what was intended to be a six-hour hike. O'Brien, now an anchor at WBUR-FM Boston, quipped that, if he'd taken more steps beforehand, he'd have taken fewer steps afterward.

TV STAFFER BUSTED

South Carolina authorities are accusing Howard Burkhart Jr., a 67-year-old longtime camera operator at WSVN(TV) Miami, of ties to a major drug-smuggling and money-laundering operation. Police say he allowed his brother, who allegedly had connections to the Medellin drug cartel, to buy properties in South Carolina in his name.

Burkhart was arrested last weekend at his Hollywood, Fla., condo by local police.

Local media reported that Burkhart has no criminal record, although his son was arrested last year, allegedly trying to help a friend escape a treatment center via helicopter. His brother, who died last year, was also a target of the investigation.

The station had no comment, and Burkhart could not be reached for comment.

LIGHTS, CAMERA, NEWS FROM PBS

RTNDA attendees will get a preview of *Local News*, a five-hour PBS documentary for which Lumiere Productions obtained extensive access to the news operation at WCNC-TV Charlotte, N.C. Lumiere's Cal Skaggs said his crew received unprecedented access for nearly 10 months. The project cost between \$2 million and \$3 million, financed by grants from the Ford and McArthur Foundations and the Corporation for Public Broadcasting. Among the events covered are the firing of reporter Bea Thompson and subsequent protests, a busing-desegregation trial, and hurricane coverage, but Skaggs says it's mostly about "TV news, period, vividly acted out in people's lives."

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



Beantown buzz

WBZ-TV Boston anchor Jack Williams and former WHDH-TV Boston anchor Kim Carrigan introduce a half-hour newscast for WSBK-TV from duopoly partner WBZ-TV's new state-of-the-art set. The DDG-designed set has built-in computer monitors and a world-map backdrop.

Focus Nashville

THE MARKET

DMA Rank	31
Population	2,156,000
TV homes	831,000
Income per capita	\$17,821
TV revenue rank	37
TV revenue	\$153,300,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WTVF	5 CBS	Landmark
2	WSMV-TV	4 NBC	Meredith
3	WKRN-TV	2 ABC	Young Bcst
4	WZTV	17 FOX	Sinclair
5	WUXP	30 UPN	Sinclair
6	WNPT	8 PBS	WNPT

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

CABLE/DBS

Cable Subscribers (HH)	523,530
Penetration	63%
ADS Subscribers**	216,060
ADS Penetration	26%
DBS carriage of local TV	Yes

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Wheel of Fortune</i> (WKRN-TV)	11/21
Network show	
<i>Survivor</i> (WTVF)	25/36
5 p.m. newscast	
WSMV-TV	10/20
10 p.m. newscast	
WTVF	13/21

***May 2001, total households

Sources: Nielsen Media Research, BIA Research



A wealth of local programming makes the home of country music a lively market.

More than the Grand Ole Opry

It's the home of country music, but there's a lot more to Nashville, Tenn.

"People think that's the whole thing, but it's really not," insists Frank DeTillio, general manager at NBC affiliate WSMV-TV. "It's a very, very vibrant market."

He cites the variety of local programming options. Beyond activities at the city's Grand Ole Opry, stations are covering the NFL's Tennessee Titans and former vice president/presidential candidate/Tennessee senator Al Gore.

Also, the stations are following two hotly contested pieces of state legislation, which, if passed next year, would institute a state lottery and a sales tax.

"Nashville is bursting at the seams," DeTillio adds, noting that all the activity will eventually "heal" the currently slumped local-advertising market and "move us forward."

With national-ad buys off as well, "our revenue has certainly gone down," he admits, but he is generally happy with his station's business, claiming that WSMV-TV still maintains the largest market share by revenue of any station in the top 35 markets.

Mike Sechrist, general manager at ABC affiliate WKRN-TV, shares the optimism and credits the Titans with helping make his station competitive. His locally produced pregame show *Monday Night Live With Jeff Fisher* attracts viewers and advertisers alike.

"Three years ago, we were grabbing people off the street and putting them in the audience," says Sechrist. "But now, we're attracting 1,000 to 1,500 people, having security at the door to hand out tickets," which has meant the station has nearly sold out local ad inventory on the show for this season.

Also, as the team's official station, WKRN-TV nabbed the Titans' two preseason games and, thanks to the team's rising profile, several *Monday Night Football* shows. —Susanne Ault

rocky mountain high!

on KTVD in denver, *shipmates* cruises past its predecessor and delivers the time period's best performance in 3 years!

1.5
HH Rtg.

Clueless

+

2.3
HH Rtg.

Shipmates

53%

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FX casts a wider net

Lineup adds proven off-nets, experiments with originals, repurposes Fox shows

By Allison Romano

FX doesn't want to behave like today's general-entertainment networks. While other cable nets seek specialized but broad niches, FX is playing to a wider demographic, adding proven off-nets and experimenting with original series and repurposed shows from News Corp. sister Fox.

Beginning Sept. 24, FX adds *Buffy the Vampire Slayer*, *Ally McBeal* and *The Practice* (all Twentieth Century Fox Television shows) to its prime time lineup. In late fall, the network gets second-window rights to upcoming Fox series *24* and *Nathan's Choice*. And it has ordered two of its own original series (with a third on the way) for 2002.

"To really grow your brand, you need a mix of [off-nets and originals]," says Initiative Media buyer Tim Spengler. "This moves them up the food chain of cable networks."

FX's competitors are narrowing their focus. TNT has refashioned itself the drama net, TBS is a comedy destination, and TNN is sharpening a pop image. Since losing the WWF to TNN, USA is focusing on 25- to 54-year-olds.

FX President Peter Liguori says his net is going for viewers who want HBO-like originality missing on basic cable. "We're programming for people who want quality and creativity that breaks through the clutter."

One of the originals, cop drama *Rampart*, stirred up controversy when it was announced two weeks ago because of its association with the scandal in which Los Angeles' Rampart district police were accused of framing suspects and planting evidence.

Liguori contends that *Rampart*, slated for spring 2002, is a dramatization "inspired by the issues that Rampart raised," not the specific incidents.

FX is offering *Baywatch* spoof *Son of a Beach* for a third season and has ordered 13 episodes of dark comedy *Bad News, Mr. Swanson* for 2002. FX plans to air its originals at 10 p.m., after the off-nets.

The network needs the off-nets to drive ratings growth. Prime time averages have hovered

around 0.7 for the past year, according to Nielsen numbers. Buyers say they'll wait from three weeks to two quarters to see results.

Liguori cites the 2001 upfront as proof of his network's potential. He says that, while other networks were off 20%, FX took in 50% to 60% more in sales commitments than the year before.

Media buyers say they are buying more time on FX than in the past.

"They used to be more of a write-off in buyers' and clients' minds," says Optimedia's Kris Magel. "Now that numbers are starting to show and adding good programming, they are more of



Buffy the Vampire Slayer (above), *Ally McBeal* (below left) and *The Practice* should attract a young, gender-balanced demo in prime time.

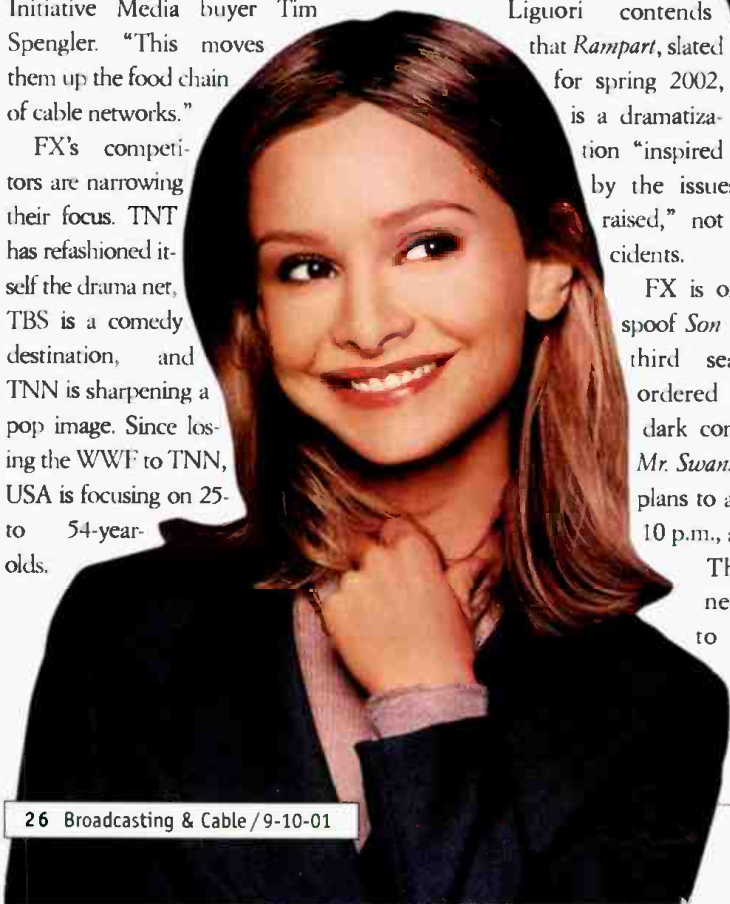
a consideration."

On Sept. 10, Time Warner added FX to its New York City system, putting "the cherry on the sundae of the growth story," says Liguori.

FX is projected to reach 71.4 million households in September (including 1.2 million new Time Warner subs), adding 17 million subs since last September.

When the network launched in 1994, it programmed to an older female audience. To shift the balance, in the late 1990s, the net loaded up on male-skewing shows like *The X-Files*, *NYPD Blue* and *Tough Man*.

Buffy, *Ally* and *The Practice* should tip FX toward a young, gender-balanced demo in prime time. ■



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Changing Hands

Combos

KROF(AM), KPEL-FM Abbeville, KFTE-FM Breaux Bridge, KRKA-FM Erath, KMDL-FM Kaplan, KPEL(AM) and KTDY-FM Lafayette, all La.

Price: \$39.6 million

Buyer: Regent Communications Inc. (Terry Jacobs, chairman/CEO); owns 54 other stations, none in this market

Seller: Communications Corp. of America (Thomas R. Galloway Sr., CEO)

Facilities: KROF(AM): 960 kHz, 1 kW day, 95 W night; KPEL-FM: 105.1 MHz, 25 kW, ant. 292 ft.; KFTE-FM: 96.5 MHz, 42 kW, ant. 535 ft.; KRKA-FM: 107.9 MHz, 100 kW, ant. 863 ft.; KMDL-FM: 97.3 MHz, 38 kW, ant. 561 ft.; KPEL(AM): 1420 kHz, 1 kW day, 750 W night; KTDY-FM: 99.9 MHz, 100 kW, ant. 984 ft.

Format: KROF(AM): adult standard; KPEL-FM: news/talk; KFTE-FM: alternative; KRKA-FM: classic rock; KMDL-FM: country; KPEL(AM): sports; KTDY-FM: AC

Broker: Media Venture Partners

KYOS(AM), KABX-FM and KIBG(FM) Merced, Calif.

Price: \$4.3 million

Buyer: Mapleton Communications (Michael Menerey, president); owns 10 other stations, including KAXW(AM) Merced, KJMQ(FM) Arwater and KLOQ-FM Winton, all Calif.

Seller: Merced Radio Partners (Edward Hoyt Jr., president)

Facilities: KYOS(AM): 1480 kHz, 5 kW; KABX-FM: 97.5 MHz, 9 kW, ant. 1,161 ft.; KIBG(FM): 106.3 MHz, 3 kW, ant. 476 ft.

Format: KYOS(AM): news/talk; KABX-FM: oldies; KIBG(FM): AC

Broker: Elliot B. Evers of Media Venture Partners and Patrick Communications

WCED(AM) and WMOU-FM Du Bois, Pa.

Price: \$4.2 million

Buyer: First Media (Alex Kolobielski, president); owns six other stations, none in this market

Seller: Vox Media Corp. (Jeff Shapiro, president)

Facilities: WCED(AM): 1420 kHz, 5 kW day, 500 W night; WMOU-FM: 102.1 MHz, 28 kW, ant. 663 ft.

Format: WCED(AM): oldies; WMOU-FM: country

Station Trades	
By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets	
THIS WEEK	
TV/Radio	\$0 □ 0
TVs	\$0 □ 0
Combos	\$48,518,000 □ 4
FMs	\$21,644,000 □ 5
AMs	\$0 □ 0
Total	\$70,162,000 □ 9
SO FAR IN 2001	
TV/Radio	\$200,000,000 □ 1
TVs	\$574,304,028 □ 26
Combos	\$2,843,744,572 □ 73
FMs	\$469,744,572 □ 139
AMs	\$125,754,661 □ 93
Total	\$4,213,274,816 □ 332

50% of KMOZ(AM)-KDAA(FM) Rolla, Mo.

Price: \$418,000 (assumption of debt)

Buyer: Mahaffey Enterprises Inc., Springfield, Mo. (Robert B. Mahaffey, president; John B. Mahaffey as trustee, 50% owner/father of president); to be 100% owner. Robert Mahaffey owns KGFY(FM) and KVRO(FM) Stillwater, Okla., and 50.4% of three FMs and one AM, all Kansas; has interest in KTTR(AM)-KZNN(FM) Rolla and KSPI-AM-FM Stillwater, Okla.; has applied to build FM in Doolittle, Mo.

Seller: Stillwater Broadcasting LLC, Springfield (Robert B. Mahaffey, member). Note: Mahaffey and his father bought KMOZ-KDAA for \$850,000 (Changing Hands, May 22, 2000)

Facilities: KMOZ(AM): 1590 kHz, 1 kW day, 88 W night; KDAA(FM): 97.5 MHz, 6 kW, ant. 292 ft.

Format: KMOZ(AM): adult pop standards; KDAA(FM): AC

FMs

KPXC(FM) Indian Springs/Las Vegas, Nev.

Price: \$16 million cash

Buyer: Hispanic Broadcasting Corp., Dallas (McHenry T. Tichenor Jr., president/3.9% owner; Clear Channel Communications Inc., 26% owner); owns/is buying 48 other radios, including

one FM and one AM in Las Vegas

Seller: Claire B. Benzra

Facilities: 99.3 MHz, 100 W (to be 100 kW), ant. -417 ft.

Format: To be Hispanic

Broker: Kalil & Co. Inc.

KRCY(FM) Kingman, Ariz.

Price: \$4 million

Buyer: Spectrum Scan LLC (Rodney A. Burbridge, president, Rodco Inc.); no other broadcast interests

Seller: Hualapai Broadcasters Inc. (Rick Murphy, vice president)

Facilities: 105.9 MHz, 17 kW, ant. 1,890 ft.

Format: Oldies

KMJI-FM Ashdown (Texarkana), Ark.

Price: \$1.5 million (includes noncompete agreement)

Buyer: Clear Channel Communications (L. Lowry Mays, chairman; Randy Michaels, CEO, Clear Channel Radio); owns 1,202 other stations, including KKYR(AM) and -FM, KPWW-FM and KYGL-FM, all Texarkana

Seller: Bunyard Broadcasting (Jay W. Bunyard, president/CEO)

Facilities: 93.3 MHz, 7 kW, ant. 597 ft.

Format: AC

WAQV(FM) Crystal River and WHIJ(FM) Ocala, Fla.

Price: \$80,000

Buyer: Radio Training Network Inc. (Jim Campbell, president); owns 10 other stations, none in this market

Seller: Ocala Word of Faith Church Inc. (Mike Pugliese, general manager)

Facilities: WAQV(FM): 90.9 MHz, 4 kW, ant. 331 ft.; WHIJ(FM): 88.1 MHz, 1 kW, ant. 394 ft.

Format: WAQV(FM): Christian contemporary/inspiration/gospel; WHIJ(FM): Christian contemporary/inspiration/gospel

Construction permit for WJIC(FM)

Zanesville, Ohio

Price: \$64,000

Buyer: VCY America Inc. (Victor Eliason, vice president); owns eight other stations, none in this market.

Seller: Riverside Youth and Rehabilitation (Carl Sullivan, president)

Facilities: 91.7 MHz, 6 kW, ant. 328 ft.

—Compiled by BIA Financial Network



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See a Demonstration at RTNDA, Pathfire Booth #334



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DBS must-carry stands

FCC makes minor changes; leaves 'à la carte' option intact

By Bill McConnell

Broadcasters and satellite-TV carriers have been competing to alter rules governing carriage of local channels, but last week the federal regulators said no to both sides.

On Jan. 1, direct-broadcast satellite must offer carriage to all local stations in a market when any receive carriage. Late last year, the FCC implemented a law requiring satellite must-carry.

The law has already survived at least one court decision: A federal district judge in Alexandria, Va., earlier this year upheld the statute. Appeals of that decision and the FCC's rules are pending in the federal appeals court in Richmond, Va., which hears oral arguments Sept. 25.

In the meantime, DirecTV asked the FCC to toughen its "good-quality signal" standard, which requires local broadcasters to provide similar quality over-the-air transmission as they provide cable operators. The DBS carrier argued that stations should be required to deliver a signal of quality equal to one delivered via fiber optics, which broadcasters complain is a nearly impossible standard for many weak-signal stations. Leasing a fiber-optic line to deliver a signal to a DBS provider could cost \$14,000 a year, according to DirecTV.

"Imposing an exacting standard that exceeds the level necessary would inhibit many local stations' ability to qualify for carriage," the FCC said.

Indeed, broadcasters have already accused DBS carriers of denying carriage without undergoing costly tests to prove their signal is adequate. The FCC virtually eliminated that practice by insisting that DBS provide carriage without tests unless there is evidence a signal won't be adequate.

"We're disappointed because this will

increase our costs, but we'll abide by the decision," said EchoStar regulatory counsel David Goodfriend.

To prevent DBS carriers from making it more expensive for customers to receive lower-rated local stations, DBS carriers also are prohibited from requiring a second dish for a portion of the local-channel lineup. They are permitted, however, to require a second dish for the entire local package.

Broadcasters lost their bid for more-favorable treatment. The commission dis-

missed a demand by the Association of Local Television Stations that satellite carriers be allowed to offer a local market's stations only as an entire package and eliminate the station-by-station "à la carte" option currently permitted. "This flexible approach ... promotes consumer choice in programming," the commission said.

The FCC did make some small changes:

- Allowing a station to negotiate a retransmission-consent deal with one DBS carrier and demand must-carry with another.
- Limiting stations' right to switch from retransmission consent to must-carry after the deadline for an election cycle.
- Forbidding DBS carriers to require payment for basic reception equipment. ■

Pondering tax breaks

Victory says NTIA should help industry boost minority ownership

By Bill McConnell

Despite the switch to a Republican administration, the White House's main arm of telecommunications policy is promising to keep generating ideas for promoting media-ownership diversity.

Nancy Victory, the new head of the National Telecommunications and Information Administration, said last week that promoting diverse media ownership is part of a broader effort to afford "access for all" to telecommunications services, an endeavor heavily promoted by Bill Clinton's Democratic appointees Larry Irving and Greg Rohde.

Victory said the government's role should be to assist industry efforts to bring more minorities into media and telecom-

munications businesses. "We want private-sector solutions with incentives for investment," she told reporters.

One idea getting her attention is a plan to revive tax breaks for media companies that sell properties to minorities, women and small business. Although a previous "tax-certificate" plan was killed in 1995 because of well-publicized abuses, its revival has bipartisan support. In the last Congress, then-Senate Commerce Committee Chairman John McCain and the House Commerce Committee's ranking Democrat, Charles Rangel, offered versions. FCC Chairman Michael Powell also has been an outspoken fan of the idea.

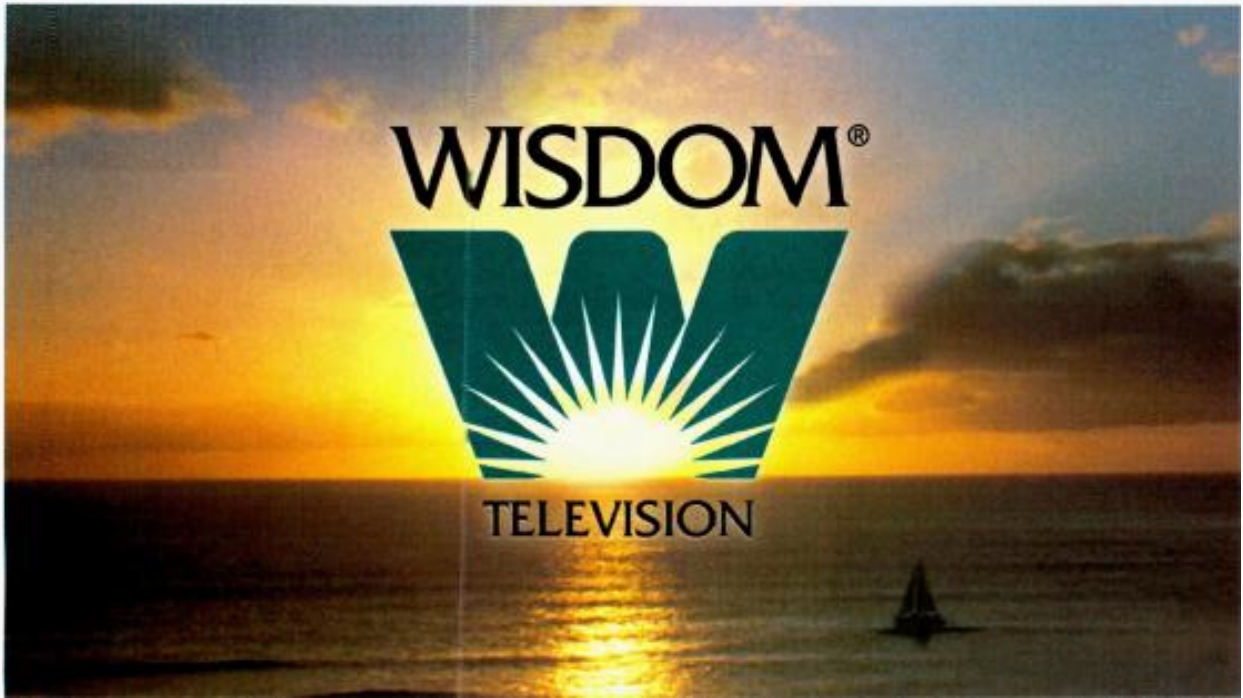
Victory isn't ready to commit yet and called the plan

"one of the things we're looking at."

So far, the Bush administration shows no signs of pushing NTIA into new areas of media scrutiny. The bulk of Victory's duties will be overseeing the government's effort to find room for new broadband services. ■



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IN BRIEF

MICROSOFT, CHYRON TEAM FOR ITV

Microsoft Corp. and Chyron Corp. have jointly developed software that can automatically manage and deliver interactive TV triggers to multiple channels. Similar to a Web-site application, the Chyron Metaplayer allows a user to manage and maintain millions of hyperlinks instantaneously, by collecting incoming interactive triggers from multiple sources and redirecting them. Network operators will create and deliver this ITV content through the Microsoft TV platform.

OPENTV ON 2 MILLION SATELLITE SET-TOPS

OpenTV interactive software is deployed in more than 2 million DISH Network set-top boxes in the U.S., providing interactive services such as Instant Weather. OpenTV said its middleware is now inside 18.2 million set-top boxes worldwide. EchoStar's DISH Network has 6 million+ U.S. subs.

VERTIGOXMEDIA TO DO ITV APS FOR TECHTV

Montreal -based VertigoXmedia, a provider of content-automation software for live broadcasts, the Internet, interactive television, and wireless devices, has been hired by 24-hour technology-news channel TechTV to develop interactive applications for its broadcast content. First project will be an interactive version of TechTV's *Tech Live* show application for the Microsoft TV platform.

TechTV will use Vertigo's Producer On Air system to deliver ITV content in parallel with the television broadcast. This will allow TechTV to share content across both media.

Reviving ReplayTV

SONICblue is out to get consumers to buy PVRs

By Michael Grotticelli

With up to 320 hours of VHS-quality storage and fast data transfer, SONICblue's new ReplayTV 4000 personal video recorder is targeted at the 10 million broadband homes predicted in the U.S. by year-end. The home gateway device is part of an effort by the company, which acquired PVR manufacturer ReplayTV last month, to stimulate PVR sales.

Including sales of Microsoft's Ultimate TV service and ReplayTV and TiVo devices, only about 500,000 PVRs have been sold in the U.S. in the two years the technology has been on the market, according to the Consumer Electronics Association. Besides increased storage, SONICblue's strategy for boosting that figure, according to Vice President of Marketing Steve Shannon, is to provide Ethernet capability and a subscription service offering niche programming.

An internal Ethernet connection will permit files to be shared among rooms of a home and among other homes that have the device. SONICblue sees potential in using Internet Protocol (IP) to distribute signals throughout a networked home and throughout the world: Broadcast-quality video and Web pages can be displayed on a standard television, and virtually any ReplayTV user will be able to "broadcast" home-made programming to ReplayTV 4000 users anywhere.

"We're saying video over the Internet [often referred to as IPTV] is going to happen so let's embrace it and start creating business models around it," Shannon says, adding that digital-rights-management software will be supported to protect copyrighted material.

The high-speed access will also accommodate niche content, such as independent films, foreign-language programming or international sports, that SONICblue plans to offer. It would be suitable for movie studios to sell titles on a per-use basis, he adds.

SONICblue will sell the ReplayTV 4000 direct over the Internet and in selected retail stores. Pricing will vary according to storage capacity. The 320-hour version will list at approximately \$2,000. Also available: 160 hours at \$1,499, 80 hours at \$999, and 40 hours at \$699 (about \$50 more than competitor TiVo's 30-hour version). The AutoSkip



New ReplayTV 4000 personal video recorder offers 320 hours of VHS-quality storage and an Ethernet port for high-speed data transfer.

feature on the current ReplayTV box, which avoids recording commercials, is included.

Storage capacity depends on recording quality. The high-end box provides 320 hours at the lowest quality, 160 hours at medium quality, and slightly over 100 hours at DVD-quality (6 Mb/s).

The \$2,000 price tag could be a tough sell to consumers. Mark Mullen, a director of strategic planning for Microsoft Ultimate TV, notes that several companies, including his, have the technology to pass files around. The hard part is doing it at a price point that encourages consumers to jump in and create a mass market. ■



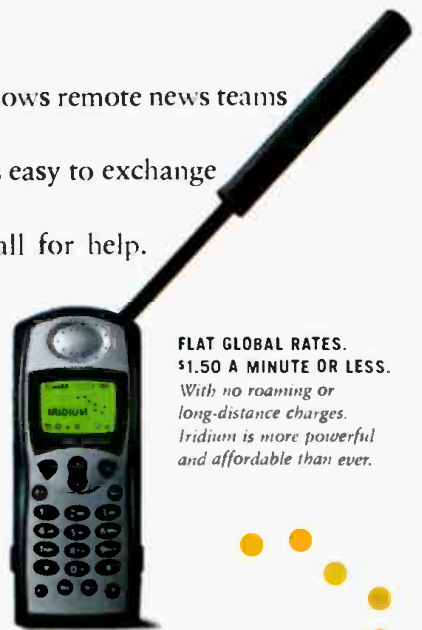
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ity few other news organizations in the television medium have achieved.

This year, the change is possibly even more dramatic, as each reporter will have the tools necessary to edit a complete news package on his or her desktop.

The work involving the staff of 150 begins today, although the technical team and system integrator A.F. Associates have been busy since May in a test bed making sure the system will come together as planned. And, on Oct. 22, the network's staff will hit the air from its new 50,000-square-foot facility in Manhattan's Chelsea Market (also home to the Oxygen cable network and Major League Baseball).

The new home, which cost less than \$30 million, including construction, is the same space that was used by HBO and Viacom to shoot the prison drama *Oz*, giving a whole new spin to complaints of being chained to a desk. In the space's defense, it does offer ample natural sunlight, much more than the typical newsroom environment.

"We were out of space the minute we moved into the old facility," says Steve Paulus, NY1 senior vice president and general manager. "So, instead of having 25,000 square feet, we have 45,000 square feet plus a mezzanine of 8,000 square feet. We have the room we never had before, and also the work environment is going to be a

great place to work."

More important than the additional space are the additional opportunities reporters, editors, producers and nearly everyone else in the facility will be afforded with the new technology.

"This is the truly integrated newsroom because, from that one desktop, you'll be able to do everything you need to do as a journalist," says Harlan Neugeboren, senior director, technology and engineering, Time Warner Cable local news group. "You can put graphics in, view video, do cuts-only video, even edit full video with the Pinnacle Vortex SX system."

Neugeboren and a group of engineers and programmers are putting the final touches on the system that will become a model for future Time Warner Cable 24-hour-news networks. After NY1 is up and running, it will be only two months until the next Time Warner Cable news network launches in Raleigh, N.C., before Christmas. Networks in Charlotte, N.C., and Syracuse and Albany, N.Y., as well as joint ventures with Belo in San Antonio and Houston, are also set to hit the air by May.

"We get to build a total serial-digital plant after nine years," says Paulus. "We were a

bastardized half-analog, half-digital facility before that and would shoot on digital tape, then edit to analog Beta and then digitize into a server. And that doesn't make sense."

For the next month Paulus, Director of Operations Jeffrey Polikoff and the staff at NY1 will turn their attention to learning a new integrated system that will involve video servers, a newsroom system, nonlinear editing, and new graphics capabilities.

"The biggest key is going to be that

'We have the room we never had before, and also the work environment is going to be a great place to work.'

—Steve Paulus

everything is digitized to servers as soon as it comes in, whether it's a feed or videotape," says Paulus. "We have a whole new area for media management. The people there will be responsible for getting material into servers and then tracking what is there, how long it stays there, who should see it and what should be done with it."

The way the newsroom will operate is something like this. The reporter heads into the field and shoots footage for a story. The footage is brought back into the station and ingested at a media station and placed on a Pinnacle server along with associated metadata (the metadata includes assignment



NY1 News will double its facility size to 50,000 square feet.

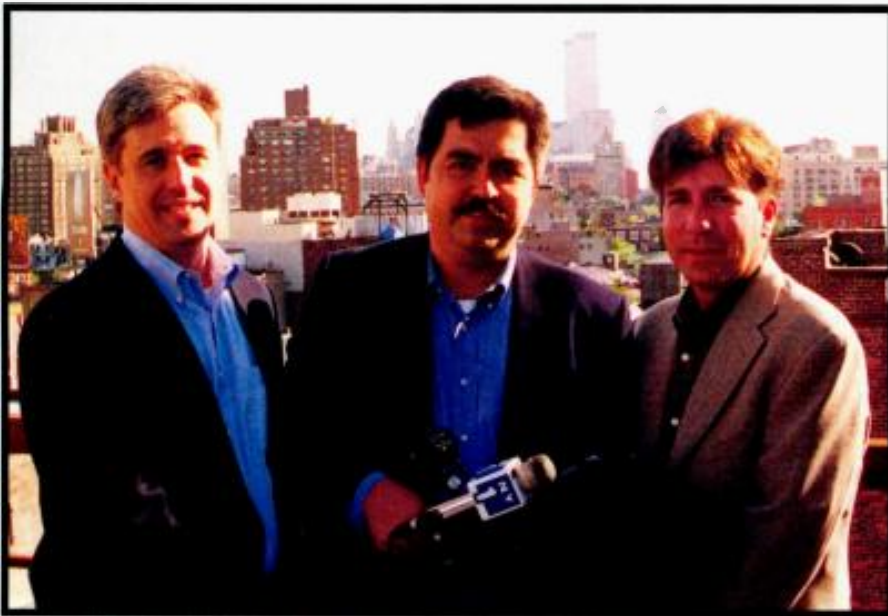


Photo: Ken Kerschbaumer

L-to-r: Time Warner Cable's Harlan Neugeboren and NY1's Steve Paulus and Jeff Polikoff on NY1's rooftop at the Chelsea Market, new home of the network serving 1.7 million Time Warner Cable subscribers.

notes, comments, related wire-reports, and other information).

While that process is taking place (for the time being, it will be done in real time, but plans call for it to be done at four times that

speed in a couple of months) the reporter returns to his or her desk, grabs a cup of coffee or reads the paper. Once the content is on the server, the reporter accesses the content through the Omnibus control system and uses the Pinnacle Vortex news nonlinear editing system, Pinnacle Deko-cast for character generation, the Vertigo system for graphics, and the AP ENPS newsroom system to put the story together.

Polikoff says the first thing the reporter will do is cut B-roll immediately for a

voiceover. Then it's on to editing the full report. A reporter who isn't comfortable in creating the finished product can simply make a rough cut that one of the station's editors will finalize into on-air material.

One of the challenges in designing the facility was re-creating the same synergy NY1 had in its old facility. The newsroom, anchors and assignment desks are all still in close proximity to each other, but the new facility takes that to a larger scale.

"We're drawing all the editorial people into one core except for sports," he says. Even those involved with editorial for the Web site will be pulled into the core. There will be two main producer areas with producers and writers working, as well as the Web department and the political unit located within shouting distance of the studio (which, for *Oz* fans, is in the *Oz* lunchroom).

Everyone at NY1 will have a lot of adapt-

ing to do in the next few weeks, from the new editing and graphics systems to the AP ENPS newsroom system. But, from an operational standpoint, Paulus believes the AP ENPS system will create new efficiencies.

"The ENPS is a pretty robust system, and it has archive and search capabilities we never had before," he says. "Every component brings something pretty spectacular along with it."

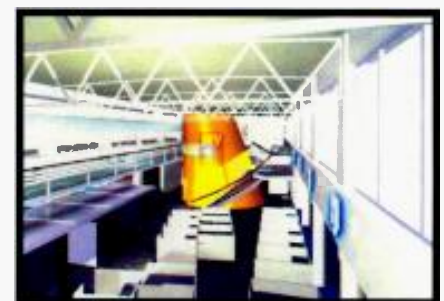
With reporters handling editing tasks, one has to wonder whether the current editors at NY1 are concerned that their jobs will be obsolete. Paulus allays those fears and says that it will allow for repurposing some of those editors. And there will still be a need for editors in the facility as six full edit rooms will still be part of the blueprint.

"I don't think real editors that are cutting technically highly advanced video with a lot of effects will ever be replaced," adds Polikoff. "This is basic editing in news: cuts, dissolves, and laying in a key."

Explains Paulus, "I tell the reporters that, when they take notes on a piece of paper, they're making edits. But now, with the nonlinear system, the notes they're making are with keystrokes, and they're marking ins and outs. And instead of the editor having to sit there for an hour to edit, they can knock it off in 15 minutes."

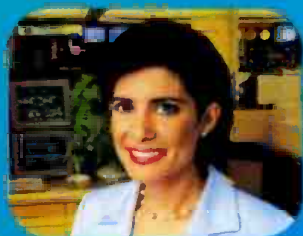
Right now, the challenge is to get the station's personnel acclimated to not only a new environment but also a new way of doing news. The staff has been split in half, with one part reporting to the new facility and the other remaining at the current facility on 42nd St. and 8th Ave. to work with freelancers to keep the news on the air.

"We're planning a week of training on



A funky conference room (the yellow room, center) will give the NY1 facility some atypical newsroom architectural style.

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the Pinnacle Vortex nonlinear editors," adds Polikoff. "But we had Harlan's 8-year-old editing on it within an hour or two, so it isn't that complicated."

Paulus is confident the staff will catch on to the new technology fairly quickly, although he admits that it will take some time to learn keystroke shortcuts and other subtleties of the newsroom system. But the prospect of working in a facility with 25 channels of Pinnacle video servers (with 300 hours of RAID and 300 hours of near-line storage) that can allow 25 workstations to access material amazes him.

"It's a true nonlinear system so, when a feed comes in from the field, the promo department can be looking at it, the political department can be looking at it, everybody can be looking at it and working with it at the same time," he says. "That's going to be pretty exciting."

Neugeboren says the use of a SQL data-

base on the backend provides that access, a level of integration that has never been done in the U.S. The integration challenge is what Neugeboren is working on with his team and approximately 30 programmers. The goal is to get inside the separate components and software to make sure all devices can talk and work with each other at the necessary level of efficiency and reliability. Most important is that they can exchange the necessary metadata.

Much of that integration work revolves around the Media Object Server communications protocol (or MOS) used by the AP ENPS newsroom system. The MOS protocol allows newsroom computer systems and media object servers to exchange information using a standard protocol. Those media objects can include character-generator objects, audio, still-store items and video.

One of the issues being worked out at

the Time Warner Cable/NY1 News test facility is that the MOS system creates a separate gateway to the server for each type of object. For example, a CG object goes through a CG gateway, a video object goes through a video-clip gateway.

The problem from a control standpoint, according to Neugeboren, is that no one system can know where everything is. To facilitate the control of those objects, programmers have created a program that will "wrap" the MOS items in a wrapper that tells the system all MOS items are coming from a single source: the Omnibus system.

"Devices like Vertigo and Pinnacle are sending MOS messages from their Actix X applications, and their Omnibus is wrapping them and sending them across the gateway," says Neugeboren. "This gives Omnibus the ability to manage all the objects being created from separate systems. And that is key to being able to manage the assets of a facility as large as NY1."

With all the talk of servers and nonlinear editing in the newsroom, there's no doubt that the facility is one of the first to make serious strides towards being tapeless. But there are no plans for disk-based systems in the field, because reporters still prefer the light weight of the Panasonic camera systems.

"Eventually, it'll be a tapeless society," says Polikoff. "But, for us now, this offers more accountability on where the tape is going. We're putting the tapes into a secure space for a month in case something goes wrong with the server."

Some equipment will make the transition to the new facility. For example, Thomson Saturn master-control switchers and Thomson LDK100 cameras with Fujinon lenses will be used.

Four studios will also be in the facility, a net gain of two studios over the old facility.

"It'll give us more flexibility, and we also think we could generate some outside revenue because we've had a lot of people come to us looking to rent studio space," says Paulus. "And our expense level is so much lower that we're probably one of the more cost-efficient facilities in New York." ■

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SEACHANGE
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Changing television for good.

Getting connected

BY MICHAEL MURRIE

News managers attending this year's annual convention of the RTNDA may take integrated digital newsroom-production systems seriously because they're in actual working newsrooms, at last. And manufacturers have stepped up with newsroom systems that can tie related products together, facilitating the

*RTNDA
newsroom
exhibits
highlight
integration*

long-awaited arrival of nonlinear editing and graphics systems on reporters' and producers' desktops.

"In digital news production, we've really reduced the need, if not completely eliminated the need, for tape in the newsroom," says Roland Boucher, director of marketing for Grass Valley Group (GVG) digital news-production products.

News departments have typically resisted nonlinear editing because the time it took to transfer the video into a computer delayed the news in the same way that film processing did through the 1970s. Now some nonlinear editing systems have reduced the capture delay and joined integrated digital systems that address a host of other news-production problems, including lost videotapes, redundant editing, clumsy video transfer, and one-at-a-time access to video.

The new systems quickly ingest and share video with multiple producers, reporters, the promotion department and anybody else on the network.

"At RTNDA, we'll show how we can view that material even before the ingestion is complete," says Kevin Prince, news business manager for Pinnacle, which will demonstrate its VortexNews system at the show. GVG, Avid and Panasonic will also demonstrate newsroom components, while iNews and the Associated Press will show newsrooms and integrated systems.

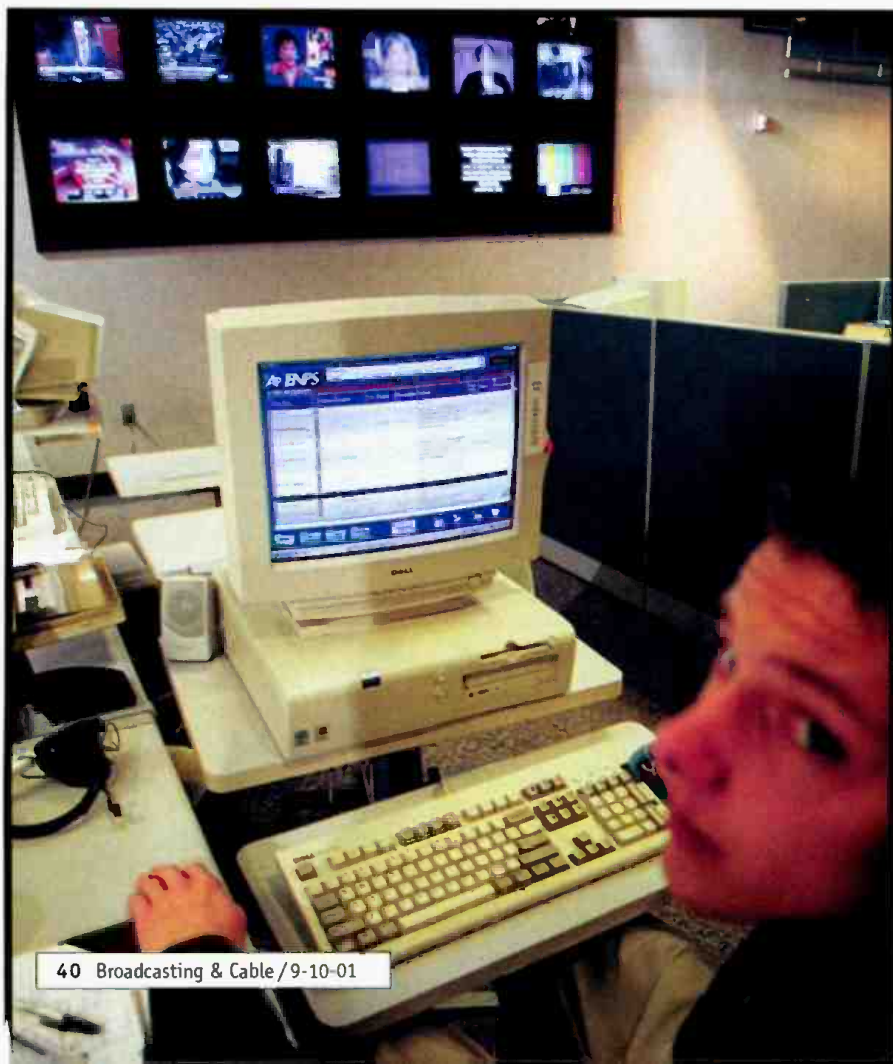
In addition to networked newsroom computers and nonlinear editors, the integrated systems include video servers and software that manages, records and plays video in a digital network.

"If you separate the media from the process of editing, you quickly realize that a facility needs a range of tools to get the job done," notes David Schleifer, director of Avid Broadcast.

Pricing for NLE systems varies widely depending on storage capacity and configurations. An entry-level Avid integrated editing system with four NewsCutter editors and a server—but not including an iNews newsroom system, monitors or local storage—starts at about \$150,000.

Typically, the systems capture video at two quality levels: a full-quality version and a lower-resolution "browse" version. The browse version is a leaner representation of the full-quality video and can fit on an Ethernet computer net-

The AP ENPS system is used in the Tribune Broadcasting Washington, D.C., newsroom.



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work. The producer watches the browse video on a computer screen and creates a list of edit points. The full-quality video stays in the video server or nonlinear editor. The producer then sends an edit-decision list to a nonlinear editor, for a complicated story, or directly to the server. Editing is then done on the full-resolution version.

The sharing of video can go beyond the newsroom to a bureau or another station.

"No satellite feed, no missed recordings, and, for the producer, no technical skills are required," says Lee Perryman, director of Broadcast Technology for the Associated Press. For non-affiliated stations, AP's newsroom system, Electronic News Production System (ENPS), can manage rights and secure access for video exchange.

ENPS's Media Object Server (MOS)

allows a newsroom worker's computer to see and control a broad range of production devices, including video editors, character generators and servers. Perryman says WGN(TV) Chicago now cuts 70% of its morning-news video with Sony ClipEdit operated via ENPS.

Another trend is that the new systems are no longer task-specific. The components must be thoughtfully integrated with each other and with existing systems.

On the other hand, most are open, able to work with components from different vendors and even, in some cases, with different video formats. For example, GVG's NewsEdit editors and Profile servers can handle MPEG or DV formats. Panasonic's NewsByte editor in its DNA system can work with DVCPRO video servers from

GVG, Silicon Graphics or Quantel. Panasonic pricing is \$65,000 for a 25-Mb/s NewsByte system while an AJ-HDR150 video server is \$55,000. Many systems use as much off-the-shelf hardware and software as possible to help keep systems open, costs down and performance as high as possible.

Another news-production theme at the RTNDA show will be portability. Avid will demonstrate its NewsCutter XP Mobile, a laptop version of its regular NewsCutter. Avid says the laptop can also dock with an integrated newsroom system.

And Panasonic will show its new DV camcorders with professional features. With the use of a Firewire (IEEE1394) connection, DV video can be fed into a laptop for editing. ■

TYING IT TOGETHER

Avid Technology's iNEWS and the Associated Press's Electronic News Production System (ENPS) have continued to improve on the integration of disparate applications and assets into one graphical user interface. That's because their clients, who represent broadcasters and cable networks large and small, want control over their assets in a way that's invisible to the journalist.

Pricing of the systems, which can cost from \$20,000 to several hundred thousand dollars, is based on the number of seats a customer wants to install and the level of functionality involved. Although AP declined to provide specific numbers, a representative at Avid said that a basic, 20-seat iNEWS system goes for about \$28,000. Training and installation fees are approximately \$10,000 more.

Among the important new features of these newsroom computer systems is the use of the Media Object Server (MOS) protocol to remotely operate

audio and video servers, desktop audio and video browsers, and edit systems, character generators, still stores, and other news-production equipment. More than 30 equipment manufacturers are now supporting the MOS protocol, making equipment control a non-issue.

The newest version of Avid Technology's Media Browse, 2.1, includes features to enable communication with the AirSPACE server. (AirSPACE was acquired with all of the Pluto Technologies assets last year.) This allows dual digitization of a high-resolution copy of material from the company's Media Browse video editor so that two people can view motion-video clips and work on synchronized text simultaneously.

"Today's newsroom [employees] want access to every bit of information they can get, from within their facility and from the outside world," says David Schleifer, director of Broadcast and Enterprise Solutions at Avid. "We're focused on making that integration as seamless to

the journalist as possible."

Version 2.1 also includes automatic registration of assets with the Avid MediaManager and the means to import edit-decision lists directly into the NewsCutter nonlinear editor via Open Media Framework (OMF) import.

Having control early in the creative process is the goal that everyone is working toward as they modernize their plants to get ready for the next phase of the digital transition, says Lee Perryman, director of Broadcast Technology at the Associated Press.

"We're betting the business on making sure that as much of the work can be done as far up the assembly line as possible," he explains, "because there's not enough money to keep polishing it and redoing different versions after it leaves the reporter's desk."

Among the new features on which ENPS product engineers are working is remote access to the system, including Internet-ready transports for connecting



Avid's iNews 2.1 now can import EDLs directly to the NewsCutter NLE.

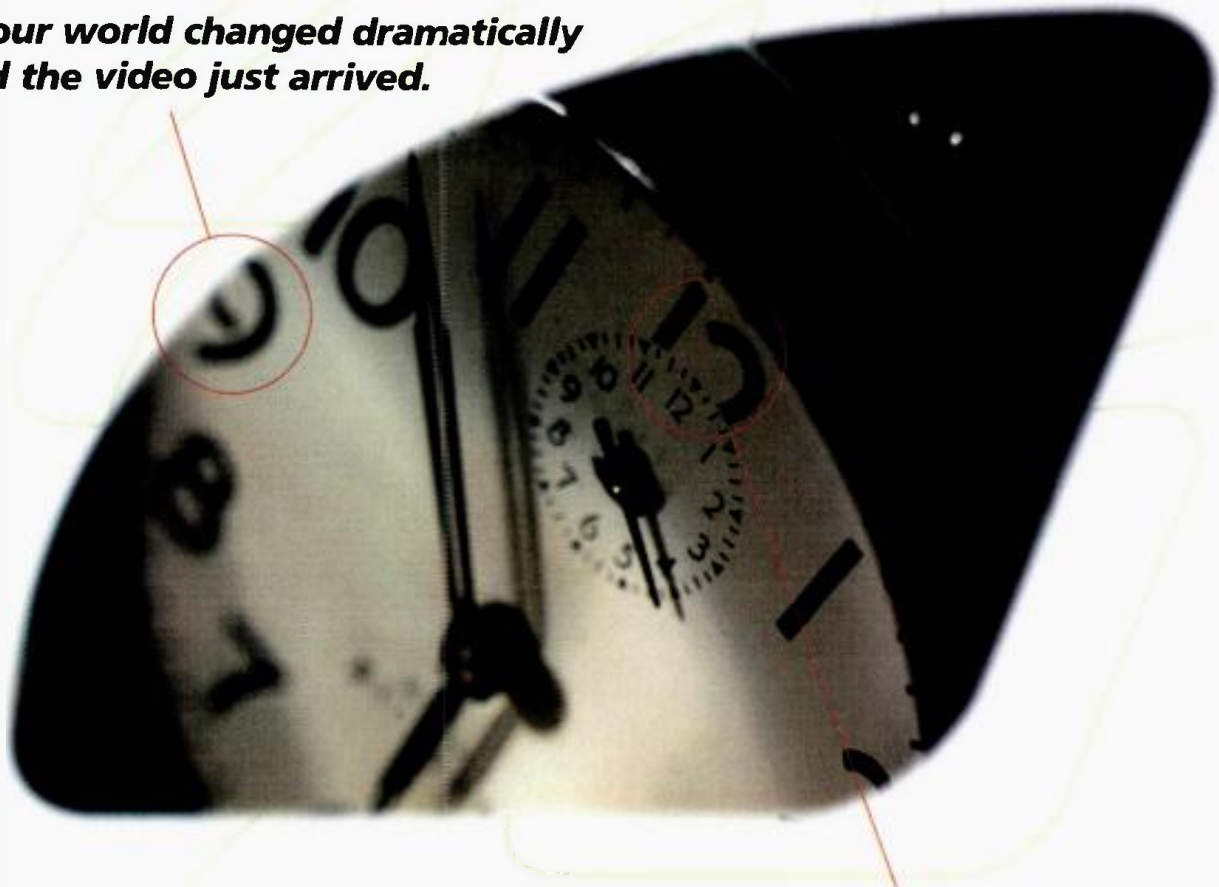
multiple sites and the means to import numerous file formats and export scripts as text files or Web pages.

Both iNEWS and ENPS use Microsoft Windows NT or Windows 2000 server components and workstations running Windows 95, Windows 98, Windows Me or Windows NT 4.0.

Many people associate automated features with the reduction of staff, Perryman observes, adding, however, that he sees news departments getting more work out of existing numbers of employees. This is especially important with the advent of centralized operation among remote facilities.

—Michael Grotticelli

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The DV revolution

BY MICHAEL GROTTICELLI

Small-format digital camcorders and laptop editors are becoming standard issue at broadcast and cable news departments. The so-called digital video (DV) technology is helping TV news operations save money, while getting more cameras on the street.

"We're employing the [DV] gear when it makes sense and getting great bang for our buck," says Eason Jordan, CNN's chief newsgathering executive.

CNN now has more cameras in the field than ever before, Jordan says. "But this is about a lot more than money. In many cases, we're getting better stories, and more of them, than we would get with larger-format equipment that's harder to handle and more obtrusive."

The DV camcorders, originally designed for the consumer market, cost far less than the units designed for ENG. A typical digital Betacam SX camera from Sony, for example, costs approximately \$26,000, while professional DV

Cheaper camcorders and laptop editors allow news operations to improve coverage, lower costs

cameras can be had for about \$5,000. Panasonic's AG-DVC200 camcorder sells for \$5,500. To date, Sony has sold 230,000 units worldwide and Panasonic 150,000, including 60,000 in the U.S.

Laptop editors are not only inexpensive but versatile and empowering, say suppliers and users. Editing on a laptop in the field (or at a desk) allows the reporter to become part of the editing process. Many feel this makes for a better story because the reporter has the best understanding of the material. It also saves time.

CNN is one of the leaders of the small-format movement. In January, it began outfitting crews with Sony DSR-PD150 DVCAM camcorders and Macintosh laptops running Apple's Final Cut Pro software and outfitted with a FireWire connector for the camcorders. Each such laptop with software costs \$10,000.

The new gear gives CNN a chance to send out smaller crews, perhaps just two people, says Jordan. He cites a story that broke in northern



Sony DSR-PD150

Canada. "It was an expensive place to get to, and, if we had to send the standard four or five people, we just wouldn't have gone."

Frank Governale, vice president, news operations, at CBS, has seen huge growth in the use of professional DV equipment in the past year. He says CBS is currently using up to 40 DV cameras in prime time broadcasts as well as for hard news. "I think some of [the popularity of DV] is a cost issue, but the size of the gear is also a huge plus for us. We're lighter on our feet."

Recognizing the value of editing in the field, CBS is testing Avid Technology's NewsCutter XP Mobile laptop editors. In some situations, these laptops can be linked to a satellite or phone so that reporters in remote places can send back stories quickly.

The laptop version of the NewsCutter nonlinear edit software also permits users to send and receive material via wireless Ethernet.

At NBC, according to Stacy Brady, vice president, network



Hitachi DZ-MV1000A

CNN EYES DVD

CNN's vision for electronic newsgathering will extend to disk-based cameras, if current experiments go well. According to Eason Jordan, chief executive for news at the cable

network's News Group, CNN is experimenting with small, single-chip DVD cameras from Hitachi (model DZ-MV1000A) that will make the news-production process smoother

and faster. The DVD format will enable images to be transferred from a disk in the camera to an edit system at speeds faster than real time.


"We are not far away from

eliminating tape from our system altogether," he says. "By the end of this decade, there will not be tape anywhere in our newsgathering system."—M.G.



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GEAR

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For news anchors and other on-camera talent that requires a microphone with minimal visibility and good sound quality, Shure makes the MC50B professional subminiature lavalier microphone. With an in-line preamplifier, omni-directional pattern, 5-foot cable and a \$488 price tag, the MC50B offers interchangeable equalization caps for optimal audio clarity and response, according to the company.

VISION ENG & EFP TRIPODS

Vinten has designed its Vision series of tripods for ENG camera operators looking for light weight and stability. It comes with aluminum or carbon-fiber legs in single- and two-stage configurations. It also uses either the new Pozi-Loc or the well-established Torque-Safe clamping systems for fast set-up in the field. The profile of the knobs protects against cable snags. All Vision tripods may be used with a floor spreader or a dolly for extra stability.

CHYRON OFFERS A DUET LE

Chyron's Duet LE is a 2-D graphics system designed for live news graphics applications. It features a 32-bit video processor that works in tandem with the company's Lyric text and graphics software. Available in single- and dual-channel configurations, Duet LE is compatible with current Infnit files and creates on-screen rolls, crawls and other digital effects with a Pentium III CPU (running Windows 2000) and 30-GB hard drive. It includes a rewritable CD drive, 128 MB of RAM storage.

LEITCH OFFERS NEWSFLASH

NEWSFlash-II is a DV-based, integrated nonlinear edit system designed to work with the Leitch VR400 series of MPEG-2 video servers. Editing is performed to a time line, with media-clip access provided from a shared, centralized server. Users can choose the control and interface that best suits their editing needs: a mouse, CMX-style keyboard, external edit controllers, or directly off the front panel of a VTR.

news and field operations, crews are outfitted with professional DV gear, both at the network level and in New York City. With smaller gear, the interview seems less intrusive, she says. "People who might feel uncomfortable on camera have an easier time opening up to the reporter."

Another surprise is that getting veteran camera operators to use small-format cameras has been easier than expected, Brady says. "I find that people are a lot more open to it. They are not looking at it as a replacement for what they are used to using; they see this new gear as another tool."

BIG QUALITY, SMALL MARKETS

Panasonic and Sony say they are selling large amounts of small-format gear to small-market TV stations, which, like the networks, are looking to do more with less.

WBOC(TV) Salisbury, Md., funnels a large portion of its annual equipment budget (roughly \$400,000) into the news department because that's where most of the station's revenue comes from. The station uses 52 pieces of Panasonic DVCPRO equipment, including several newsBYTE newsroom editing systems (in a deal valued at about \$800,000 over three years), to produce more than 32 hours of local news each week.

"We want something that looks good when we send it out over the digital channel," says Rick Jordan, vice president of engineering and technical operations, WBOC.

In buying DVCPRO equipment, Jordan was less concerned about cost of the 25-Mb/s gear than about image quality and durability. The station also uses three Panasonic AJ-LT85 DVCPRO laptop editors, two mounted in live remote trucks.

Michael Rosenblum, whose company Rosenblum Associates has led a series of "video boot camps" at Time War-



Oxygen is using Sony's DSR-150 in the field.

ner's NY1 news channel and Oxygen Media, has been a vocal advocate of the one-man-band approach to news-gathering. He has trained

on-camera talent to shoot, edit and report stories. At Oxygen

Media, he says, reporters shoot with Sony DV cameras and edit stories on an iMac DV computer, now listing for \$800.

Rosenblum says that the broadcast networks in the U.S. have yet to fully embrace the small-format technology, relegating it to day-in-the-life segments and for sporadic undercover work.

"Most news groups don't understand the power behind this technology," he says.



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GEAR



LIVE VIDEO TRANSMISSION

The Canobeam DT-50 from Canon is designed for short-distance transmission of digital video for live news coverage. It can send video between any two locations that have a direct line of sight. Because the system uses laser light, it is free from radio interference and requires no radio-frequency allocation, permits or licenses to operate. Microwave-frequency licenses are also not required.

AUTOMATED NEWSCAST

At the RTNDA show, Parkervision will demonstrate its PTV Studio News 24 Plus! live production system working with an Avid iNEWS newsroom computer system and an integrated PTV WebStation for News system. PTV Studio News 24 Plus is an automated system that features multiple digital CameraMan robotic cameras and PTV SCRIPT Viewer teleprompting system operated by one person. The WebStation system will show how a live newscast can be streamed as a Webcast live or on demand, with the viewer choosing the viewing order of the segments.

NEWS KEEPS ROLLING

Builders of ENG microwave and satellite vans and trucks will be out in force at the RTNDA convention. Companies like BAF Communications, E-N-G Mobile Systems, Frontline Communications, Shook Electronics, Television Engineering Corp. and Winemiller Communications Inc. will all showcase lighter body designs, increased space efficiency to hold more equipment, and a variety of safety devices, including mast technology to prevent electric shock.

"The real impact of this equipment is that it allows a news department to create more news. Instead of having eight Betacam crews in play, you can have 300 in play. That means people can take risks. They'll make mistakes, but they'll also capture some of the greatest footage ever seen on TV."

Rosenblum says that foreign broadcasters have adopted the technology at a faster rate. He's training reporters at the BBC in London, where the UK broadcaster is converting operations to Sony's DVCAM equipment. He will travel to Sweden in the fall to convert the country's TV4 network.

Rosenblum sees the move to DV as allowing TV news operations to be more discriminating. "Every [reporter] at *The New York Times* writes something," he says. "If it's really good, it gets into the paper. If it isn't, it doesn't. Television news has got to get to that same point. Imagine what CBS News would be like if you had 700 cameras and edit systems in place every single day."

UNION ISSUES

Although the format allows virtually anyone to shoot good pictures, NABET, the union that represents network camera operators, is concerned about using reporters as camera operators. Jim Joyce, vice president of NABET's Local 16 in New York, thinks it will affect the quality of news coverage, especially on the local level.

"You've got to know how to use this equipment to get good usable footage," he says. "I think there is go-

ing to be a lot of wasted videotape being shot."

Governale agrees that getting "broadcast-quality" images with DV requires the experience of someone who knows how to shoot video. At CBS, much of the DV footage is color-corrected before it goes to air.

Broadcast network representatives say they are hampered by union rules that prevent network news departments from allowing anyone but a certified technician to shoot news, but they are looking for ways around them. That's why DV footage

'We want something that looks good when we send it out over the digital channel.'

—Rick Jordan, WBOC(TV) Salisbury, Md.

seen on network TV usually ends up as part of an undercover story or for unique footage involving a breaking story.

"We are gaining some ground in terms of easing the restrictions," says Governale. "We can't assign a producer or reporter to shoot DV, but, if they're driving home, see a breaking story and happen to have a DV camera with them, we can use that footage without repercussions. Overseas, we don't have any issues with this." ■



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The SGI Octane and O2 platforms are standard on equipment from companies like WSI and Weather Central.

Storm warning

BY KEN KERSCHBAUMER

The area of weather graphics has been dominated by the SGI platform because the system manufacturer has provided the necessary computing power to get high-resolution weather images on-air quickly.

AccuWeather is looking to change that. And for the time being, it is alone in the effort.

Next quarter, AccuWeather shoppers will be able to purchase a new PC-based weather-system platform on which the company has been working for two years, according to Dr. Joel Myers, AccuWeather

AccuWeather introducing a PC-based system for graphics, a new challenge for SGI

founder and president.

The PC system, called Galileo, is priced at \$39,999 and is based on dual 1-GHz Pentium III Xeon processors. It has a Nvidia Geforce 2 Ultra 64MB 4X AGP video card and a Matrox CG2000 NTSC video board for graphics capabilities. Options include SDI video output and a video switcher (the Videotek

RS12A).

"SGI has been the system to use since 1995, but we see the future as PC," says Myers. "The PC has more capabilities and software, and it's open to all applications. So we made a strategic move and are ahead of the competition with a PC-based system."

The system will be beta-tested at WJAC Johnstown, Pa., beginning next month as well as at two other stations to be announced. Myers says the system will offer a feature called WeatherRide, which is a fly-through done in realtime. "It's extremely easy to use," he says, "People can sit down and do a weather map animation in five minutes."

Myers believes the PC platform offers greater flexibility than the SGI system because most newsrooms are PC-based. Using a PC in weather makes it easier to tie the systems together, add complementary software and make upgrades.

The approach taken by AccuWeather indicates a PC vs. SGI battle looming in the weather-systems market, but the move to PC is chiefly a reflection of systems manufacturers' looking to make products for all the platforms that can now handle the weather-graphics load. Despite the gains in PC power, says Jim Brihan, vice president of media marketing for system manufacturer WSI, it's important to remember that there's still a gap between the two.

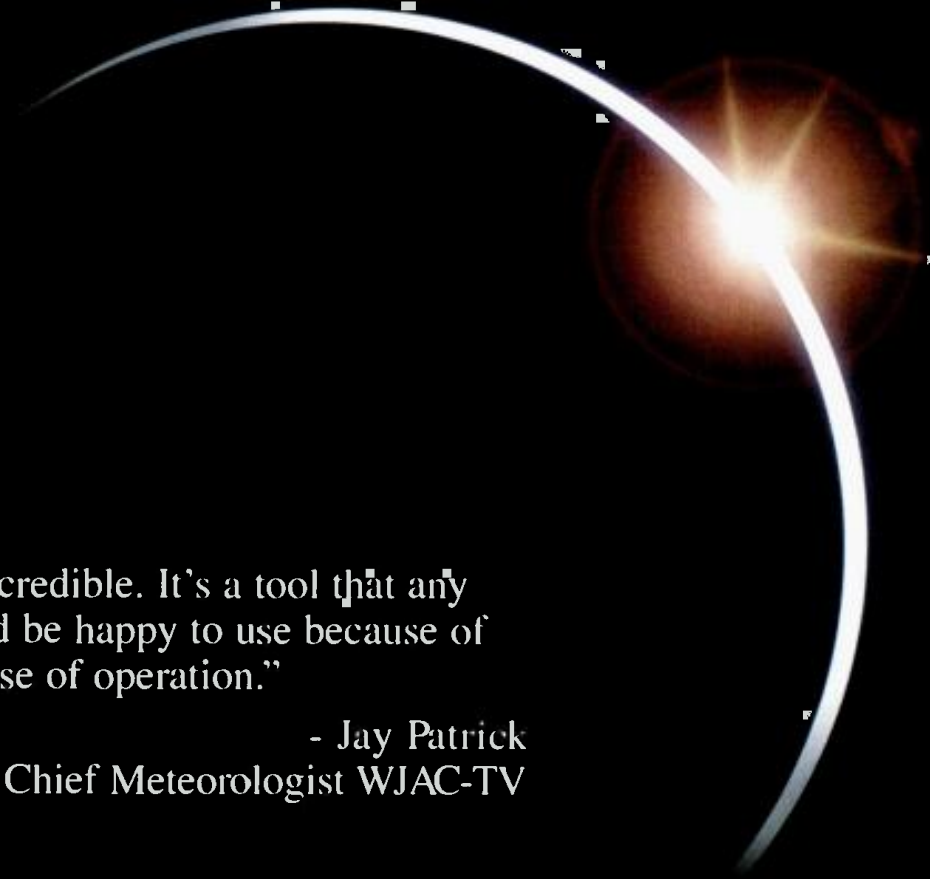
"Right now, SGI is the best platform to be on," he says. "It's the most mature and it has the broadcast quality look that our

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- Jay Patrick
Chief Meteorologist WJAC-TV

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viewers and customers require.”

Victor Marsh, director of development for Weather Central, says SGI's platform still leads the industry in combining three critical items in one system: the computer itself, the graphics hardware to make creation fast, and the video hardware to ready the graphics for broadcast.

“Where SGI still leads is that it sells a turnkey system that has that all integrated,” he explains. “When you go to the PC platform, you deal with using this motherboard for the next week, this graphics card for the next three months, and then a videocard from yet a third vendor. And getting it to work together is a challenge for any vendor.”

WSI, Weather Central, Baron Services and DTN Weather (formerly Kavouras and soon to be renamed Meteorlogix) all

strongly support the SGI platform. And one weather-system executive believes SGI's woes are behind it given its new CEO, and he believes the company will show a new focus.

“I would be less than honest if I said we didn't have some concerns about the SGI platform, and we're staying in continuous contact with them,” says Bill Schlueter, DTN vice president, media industry. “We have a lot invested in software that is versatile so we fully expect to be very neutral on the issue of the platform.”

BETTER GRAPHICS

Each of the weather-system manufacturers approaches the market differently, but each strives for the similar goal of cleaner graphics that make it easier for viewers to under-

stand forecasts.

“Most of the projections of weather information tend to be map-based fronts and symbols and numbers,” says Brihan. “That can tell a story, but it makes it hard for viewers at home to assimilate the data when they only have five or 10 seconds to do so.”

A new product that WSI is offering to meet the need for clearer graphics is Skycast. About 300 TV stations in the U.S. use its Weather Producer system (it's also used by the *Today* show and the Weather Channel), and Skycast is available for Weather Producer clients. It's designed for 48-hour forecasts and gives weather forecasters a chance to roll an animation that shows clouds rolling in, precipitation or any other weather pattern. The difference is that, instead of rolling over a satellite or map-

WEATHERMAN IN A CAN



Edward St. Pé and his fellow forecasters at WeatherVision give stations without news departments a chance to offer on-air forecasts.

In 1991, when Edward St. Pé began Jackson, Miss.-based WeatherVision (then known as National Weather Networks), his vision was to bring 30-second weather cut-ins to broadcast stations that didn't have news and weather operations. The

hook for broadcasters was that it would give them programming that advertisers interested only in news would find attractive.

Ten years later, St. Pé's company is providing on-air weather forecasts for more than

100 stations, including the Pax Network, which recently became the first network St. Pé signed for his service.

“We supply a 30-second weather cut which allows them to go and sell a news product,” says St. Pé, company president. “We picked up some WB stations, UPN, and a few public stations. And we finally got a call from Pax.”

St. Pé says his company will feed its customers whatever weather programming they want but, for now, there are three Ku-uplinked feeds: early morning, early afternoon and late afternoon. St. Pé, along with three anchors, handles the task of hosting the forecasts for client stations.

“Some stations want a locally branded 40 seconds that tie into an advertiser, and about 80% of our stations do that,” he continues. “But other stations want it in the newscast, so the anchor throws it to us, we take the pitch and throw it back.”

St. Pé adds that his company

has never gone to stations with existing news operations attempting to replace on-air talent and meteorologists. But, with the current economic crunch, he does see the potential to service stations that have folded news operations or scaled back on the morning cut-ins during the national morning news.

The deal worked out with stations is typically a combination of cash and barter, with larger-market stations paying more cash. “We can tweak the deal with spots,” St. Pé adds. “So if a station can't afford the cash, we can give it at a lower cash cost but add a spot.”

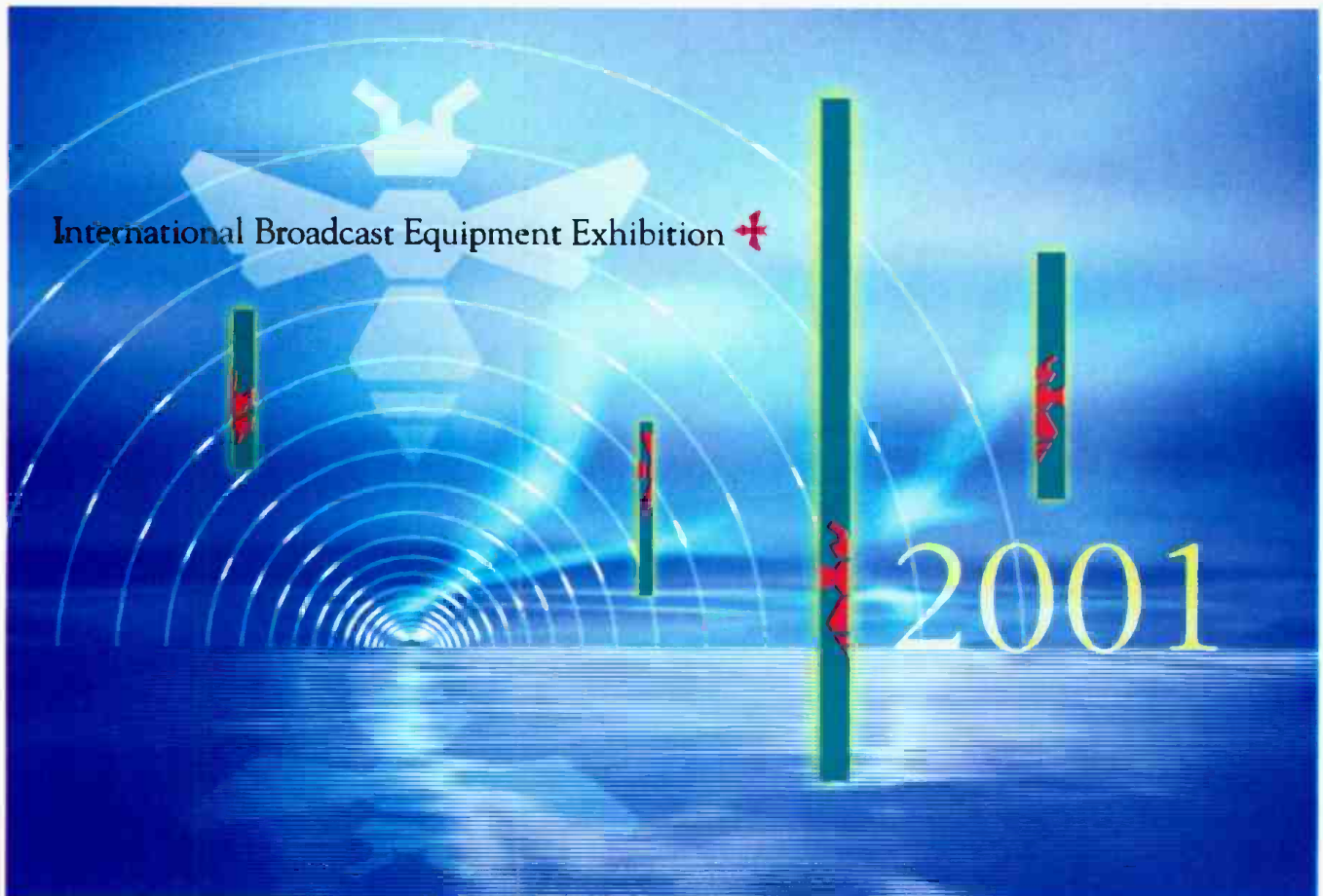
WeatherVision also offers the spots around its weather forecasts, recently selling segments to brand advertisers such as SlimFast on a national basis and, in the South, Bengal Chemical.

“After the Pax deal, that's when I can tell something happened,” says St. Pé. “It legitimized what we've been doing all these years.”—K.K.

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Weather Central's hottest new feature is its Walk On Weather, which allows immersion of the forecaster in a 2-D or 3-D map.

based image, the weather animation takes place behind a skyline or other local landmark, giving the viewer a glimpse at what the sky is expected to look like were they standing outside (darkening clouds, rain, etc.). A second version of Skycast, called Weather Window, replaces the skyline with a graphic that offers a view outside a window for those news operations that don't want to use a landmark.



Doppler radar towers allow gathering of data that can mean the difference between life and death for viewers.

Weather Central's hottest new feature is its Walk On Weather, which allows immersion of the forecaster in a 2-D or 3-D map.

Weather Central's hottest new feature is its Walk On Weather configuration. Marsh says it combines the traditional weather-graphics presentation with the means to immerse the weathercaster into either a 2-D or 3-D weather map. One application of this feature is useful when the weather forecaster is at a remote location. That usually means that, when graphics start to roll, on-air talent is reduced to a voiceover role.

"Typically, you'll just hear a voiceover," says Marsh, "but this allows keying and compositing of weather maps so they float in front of the weathercaster while the location background is there."

One of the more pressing needs for any station is ensuring that information regarding dangerous storms can more accurately be presented to viewers. DTN Weather is offering stations what it calls DopplerCast, which works with the company's Storm Commander system that provides radar animations, warnings and crawls.

Schlueter says DopplerCast analyzes historic radar images and projects up to the next 30

minutes of activity related to a specific storm. Current Doppler technology provides solid information on current and past storm intensity but doesn't offer viewers a projection that will show how that intensity will change in the next 30 minutes based on past activity.

"If you add DopplerCast to Storm Commander," says Schlueter, "you can show a radar image five, 20, 30 minutes out as a color radar image where the rain cells will change color."

Baron Services is another player in the weather-graphics market, offering complete graphic systems for \$50,000 and Doppler radar systems for \$215,000 to \$475,000, according to David Starnes, director of broadcast sales. Dealing with tighter budgets is never easy, and, with Doppler radar systems costing a premium, Starnes says, his company's clients want to share resources, such as Doppler radar data.

"The Internet allows us to move huge amounts of radar data around the country and make it accessible to dozens of users in a way that could never be technically feasible or cost-effective with older dial-up or satellite technologies," he says. "We call it Network America, and we have clients who

'Where SGI still leads is that it sells a turnkey system that has that all integrated.'

— Victor Marsh, Weather Central

can show data from 21 live Doppler radar [systems] simultaneously."

Marsh says that WeatherCentral's latest offering for severe weather needs is Sentinel storm tracking. The system allows the weathercaster to control radar images with a touch-screen. "They can zoom and have a better on-air presence," he says.

Making it easier for weathercasters to access information during dangerous storms is a feature beginning to turn up in product offerings as technology evolves. Baron Services has NexTrac Millennium, a system that allows a meteorologist to walk in front of the key, zoom to the most dan-

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The WeatherRide feature from AccuWeather takes viewers on a fly-by of local areas and needs no rendering time.

gerous storms and track them automatically with a mouse click.

“The system actually knows which storms are the most severe, where they are going, and in what order to display them,” says Starnes. “That feature updates constantly and renders on the fly, meaning the meteorologist doesn’t have to do a thing other than be a meteorologist.”

BETTER FORECASTS

Another factor that appears to loom large in the future of weather needs is the desirability of using digital bandwidth to create a localized 24-hour weather channel. AccuWeather is currently working with



WSI’s Weather Window gives viewers a chance to see what the weather will look like outside their window.

WFMZ Allentown, Pa., (BROADCASTING & CABLE May 28 and TVinsite offer a related story), and WSI is sending content via ISDN to Time Warner Cable’s Bay News 9 in Tampa Bay, Fla., for a 24-hour cable weather station.

“It’s unattended, it’s hands-free, and it’s a local service,” says Myers. “Our research shows that, in 12 to 18 months, there will be these local stations in virtually every market. We just signed a deal with Benedek to roll it out in its markets, and we have several other major deals pending.”

Brihan says WSI is also speaking with broadcasters and about a half dozen stations are interested.



Doppler radar systems like those offered by Baron Services play an increasing part in local forecasts.

“They’re more willing to take the leap and program another channel,” he says. “And we’re expecting that to take off.”

Weather Central is also working with a number of stations on a secondary weather channel, including WISH-TV Indianapolis and other LIN stations. Marsh says that stations that look to offer a second channel of weather information will typically sequence the weather information around other elements.

Complementing the potential for a dedicated weather TV channel is the expanded demands on Internet-related information. Schlueter says that DTN Weather has a system called the Triton RTI that can automatically repurpose weather graphics to a Web site with all of the animation and resolution seen on the broadcast.

“Right now, most Web sites have static graphics and thumbnail pictures,” he notes. “But the Triton RTI presents the weather animation to the station’s Web server in way that still shows the quality of the telemetry.”

AWS is another company that sees the Internet as an important weather tool, not just for information but also for advertising. The company’s WeatherBug product is free to its customers and offers local broadcasters a branded weather-information icon that



AccuWeather Galileo PC-based system starts at \$39,999 and offers real-time graphic capabilities.

sits on viewers’ PCs. The icon offers live temperature information for the closest Weather-Net station as well as forecasts and radar information. It also provides an ad space, which that can allow for new revenue possibilities. ■

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BROADCASTING CABLE

Spectrum wrangling

BY BILL McCONNELL

Last summer, broadcasters won the right to compensation for giving up part of the spectrum they use to beam footage from news sites back to their studios. So far, however, the victory has been only a moral one, because no stations have seen a dime.

Broadcasters and the mobile satellite communications companies slated to move onto the vacated spectrum were supposed to settle on compensation amounts, but the spectrum talks never got under way. Instead,

Broadcasters, mobile satellite companies bog down the process

the process is bogged down by requests from both sides asking the government to rethink the spectrum reallocation rules.

At issue is an FCC plan forcing broadcasters to eventually relinquish 35 MHz on the 2 GHz part of the spectrum, where electronic newsgathering services are designated. The shrinkage eventually will cut

the size of the industry's seven electronic newsgathering channels from roughly 18 MHz to about 12 MHz. The mobile communications companies that move in will compensate broadcasters for the full cost of replacing or retuning ENG equipment.

Broadcasters, led by the NAB, are asking the FCC to speed up a phased-in compensation plan that currently allows the satellite companies to pony up the cash as they enter new markets and expand their service. Specifically, in top-30 markets, the initial mobile communications licensees first must bear the cost of moving broadcasters off 18 MHz of spectrum, a move that cuts channel size from 18 MHz to 14 MHz, before beginning operations. Subsequent licensees will reimburse the initial entrant as they move into the band. In the next 70 markets, the first entrants will have three years after beginning operations to complete the relocation of broadcasters.

When the first 18 MHz in any market becomes crowded, a second phase will require broadcasters to give up another 15 MHz and shrink the ENG channels again to their final 12 MHz configuration.

The broadcasters want to get the shift completed quickly, and the NAB has asked the FCC to ditch the complicated phase-in schedule and require the new entrants to pay for equipment changes of every station in a top-210 market within the first five years of the changeover.

The Society of Broadcast Engineers, some station groups and other industry players asked for better interference protections.

ICO Services, a satellite company that has emerged from bankruptcy thanks to an investment from cellular pioneer Craig McCaw, is leading the fight for more-lenient compensation rules and calls the broadcasters' proposals "profoundly burdensome, disruptive and unfair."

ICO attorney Cheryl Tritt notes that the number of stations moved during phase one would rise 67%, from 1,172 to 1,963, were the broadcasters' plan to be adopted. The number of replaced tuners and transmitters would jump from 8,928 to 14,919.

But ICO is seeking its own rule changes. The company wants the FCC to authorize terrestrial in addition to satellite transmission authority and to extend the phase-in time. ■

Broadcasters are pushing the FCC to speed up payment plan.



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Cable TV

Dick Wallace, VP, materials management, Cox Communications, Atlanta, will retire from the company in early 2002.

Broadcast TV

Promotions at Maine Public Broadcasting, Bangor, Maine: **Gil Maxwell**, VP, operations and technology, promoted to senior VP; **Deborah Turner**, director, development, individual giving and membership, promoted to VP, marketing and development.

Rene Cordeau, acting controller, WLVI-TV Cambridge, Mass., named director, finance.

Gail E. Schmeling, resident controller, KTAR(AM)/KKLT(FM)/KMVP(AM) Radio Phoenix, named business manager, KNXV-TV Phoenix.

Scott M. Linden, national sales manager, XUPN(TV) San Diego, joins KSWB-TV San Diego, in same capacity.

Steve Wilkerson, general sales manager, WTOG(TV) St. Petersburg, Fla., joins

KPIX-TV San Francisco, as director, sales.

Marty Wilke, local sales manager, WMAQ-TV Chicago, joins WGN-TV Chicago, in the same capacity.

Programming

Mark Dvornik, senior VP/general sales manager, domestic television division, Paramount Television Group, Hollywood, Calif., promoted to executive VP/general sales manager.

Vince Porter, director, production, Showtime Networks, New York, promoted to VP, production.

Appointments at Fox Cable Networks, Los Angeles:

Michael Biard, director, business affairs, promoted to VP, business affairs, affiliate sales and marketing; **Sol Doten**, director, affiliate marketing, sports, promoted to VP; **David Nathanson**, director, broadband strategy, promoted to VP, broadband strategy and channel development, continuing as GM, Fox Sports Digital Nets; **Oren Lieber**, manager, network development, promoted to director,

national accounts; **Carlos Gutierrez**, account executive, alternate technology and distribution, named manager, West, affiliate sales and marketing; **Tracy Schwartz**, coordinator, West, promoted to account executive, West.

Appointments at E! Networks, Los Angeles: **Cindy House**, VP, affiliate marketing, promoted to VP, affiliate relations, Western region and affiliate marketing; **Mary-Jo Matava**, manager, local ad sales, promoted to director.

Ron Klamert, executive director, production and finance, ABC Cable Networks Group, Los Angeles, joins Mixx Entertainment, Los Angeles, as VP, production and manufacturing.

Marjorie Rodgers, VP, business development, Oxygen Media LLC., New York, joins NFL, New York, as senior director, entertainment programming.

Appointments at Diplomatic, Los Angeles: **Jen Kelly**, producer, *Two Minute Drill*, ESPN, Los Angeles, named director, development;

Jacqueline Ytuarte, assistant to Executive Producer Michael Davies, *Who Wants to Be a Millionaire?*, Los Angeles, named development associate; **John Kaplan**, production assistant, @Radical media, New York, joins as development assistant.

Appointments at Columbia TriStar Television Distribution: **Marti Rider**, account executive, Culver City, Calif., promoted to director, sales; **Sean Trigony**, account executive, Northeastern region, New York, promoted to division manager, Southeastern region, Atlanta; **Jason Troshinsky**, analyst, syndication research, New York, named account executive.

Radio

Bob Cohen, VP/GM, San Antonio radio cluster, Clear Channel Communications Inc., promoted to president, international radio division.

Scott McCarthy, senior VP, ABC Broadcast Group, Dallas, appointed executive VP, new media and international programming, ABC



Gil Maxwell



Deborah Turner



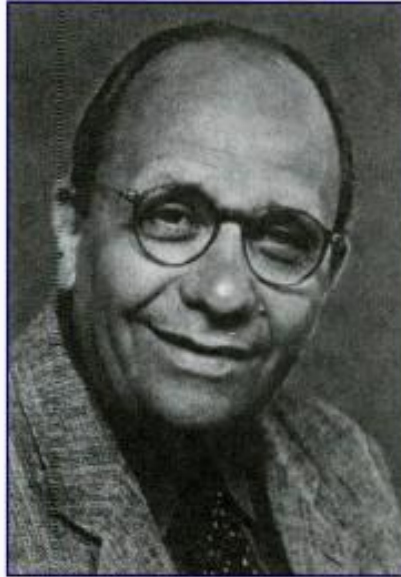
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Changes at Cox Radio:
David R. DuBose, VP/GM, WBHK(FM) Warrior, Ala., WBHJ(FM) Tuscaloosa, Ala., WAGG(AM) and WRJS(AM) Birmingham, Ala., promoted to VP/market manager, Birmingham, Ala., market; **Bob Green**, group VP, Miami, will resign as of Oct. 3; **Rich Reis**, group VP, Orlando, Fla., adds Miami and Jacksonville clusters to his responsibilities. The following have been named regional vice president: **Kim Guthrie**, VP/GM, WBLI(FM) Patchogue, N.Y./ WBAB-FM Babylon, N.Y.; **Ben Reed**, VP/GM, San Antonio radio cluster; and **Jay O'Connor**, market manager, Tampa, Fla.

David Allen, manager, operations, WZAT(FM) Savannah, Ga., appointed VP/GM, Tampa Bay Nature Coast operations, The Gull AM/FM Group, Homosassa Springs, Fla.

Journalism

Irene O'Connor, reporter/anchor, KWGN-TV Denver, joins WVIT(TV) New Britain,

Conn., in same capacity. **Sue Kwon**, high-tech reporter, KRON-TV San Francisco, joins KPIX-TV San Francisco as technology and business reporter.

Advertising/Marketing/PR

Heidi Bayer, free-lance executive producer/account manager, Los Angeles, joins Via Worldwide, Los Angeles, as executive producer.

Appointments at Bragman Nyman Caferelli Public Relations & Marketing: **Brian Gordon**, account executive, New York, promoted to director. All of the following are based in Beverly Hills, Calif.:

Lewis Kay, account supervisor, personalities, promoted to director, entertainment, personalities; **Kevin Jackson**, account executive, promoted to director, entertainment marketing, product placement; **Jenny Faraldo**, account supervisor, promoted to director, television publicity.

Appointments at Continental Television Sales: **Joni Ulle**, account executive, Detroit, promoted to sales

Obituary

Christopher J. Corr, longtime television sales executive, died on Aug. 22 at 62. He had started at KTVK(TV) Phoenix in 1963 and subsequently held management positions with KPHO-TV Phoenix and KPNX-TV Mesa, Ariz. Survivors include his wife, Sally; sons Chris Jr. and Rob; sister Kathleen Corr Sample; and brother Fitzhugh.

—Beatrice Williams-Rude

manager; **Lance Williams**, account executive, Chicago, promoted to sales manager, silver team.

Raysa Rodriguez-Leon, account executive, Katz Hispanic Media, Miami, promoted to sales manager.

Andrew Perini, account manager and account executive, Eagle Television Sales and Katz Television, respectively, named group sales manager, Los Angeles Apollo sales team, Eagle Television Sales, Los Angeles.

Judy Ogren, director, research, Clear Channel, San Francisco, joins Arbitron Inc., as customer-service representative, Western region, Los Angeles.

Technology

Jason R. Atkinson, founder/manager, PremiereCast, Houston, named VP, account services, The Production Companies Inc., Houston.

Lisa Willems Connelly, area manager, Pro Staff, Twin Cities, Minn., joins Conus Communications, St. Paul, Minn., as director, marketing.

Correction

Kevin MacLellan's new title was incorrectly identified in the Sept. 3 issue. He is senior VP, International, E! Networks, Los Angeles.

—P. Llanor Alleyne
 palleyne@cabnrs.com
 212-337-7141



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T H E F I F T H E S T A T E R

Master of all trades

O'Reilly's career spans the disciplines of the broadcast industry

Over the course of his career, Terry O'Reilly, president of Conus Communications, has done just about everything in broadcasting. From radio to television to cable, reporting to producing to selling, he has consistently expanded the scope of his activities.

Through the years, he has learned his strengths and weaknesses, but it was his move to Conus that allowed him to pull together all his disciplines. The multifaceted company has a variety of products for TV broadcasters and viewers, from news feeds to a 24-hour news channel on DirecTV, production facilities and satellite truck rentals, even a New York-based advertising sales company.

He joined Conus in 1998. He was beginning his second year at The Weather Channel as senior vice president, production and programming, his first senior-level cable-management position, when he got a call from Conus Chairman and CEO Stanley S.

Hubbard and faced a difficult choice.

"I was approached by the Hubbards with the chance to work at Conus," he says. "If anyone else had called, I would still be in Atlanta at the Weather Channel."

What attracted O'Reilly to Conus was that Hubbard made it clear that integrity was an important part of the business equation. Before O'Reilly began working for Conus, Hubbard told him that, if he were hired and gave his word about a business deal or anything else and then tried to get out of it, he would be fired immediately. "Talk about refreshing," O'Reilly recalls. "There are lots of businesses where honesty and

integrity aren't the most important thing you do."

O'Reilly, a Bronx, N.Y., native who grew up in Pittsburgh, developed an interest in broadcasting in college when he worked at WNDU, Notre Dame's radio station.

"I was an engineer, doing radiocasts at WNDU," he says. "After college, I was offered the chance to work at the TV station. So, from 6 to 9 a.m. I would do drive-time radio, and then, in the afternoon, I would pick up a camera and be a reporter."

O'Reilly says there's a novelty that comes with being on the air but, by 1980, he had decided he was through with being on television and the radio. "I figured I could prob-



Terry O'Reilly
President, Conus
Communications

B. July 2, 1954, New York; B.A., American studies, University of Notre Dame, 1976; disk jockey/engineer/producer, WNDU AM/FM South Bend, Ind., 1973-76; reporter/anchor, WNDU AM/FM/TV, 1976-77; reporter/anchor, WSYX-TV Columbus, Ohio, 1977-80; executive producer, KDKA-TV Pittsburgh, 1980-83; vice president, Americas, WTN, 1990-97; senior vice president, production and programming, The Weather Channel, 1997-98; current position since 1998; m. Donna Lenzycki, 1976; children: Christopher (18), Kevin (15)

ably make a better contribution in another way."

That was when he heard of an opening for a producer at KDKA-TV Pittsburgh. He drove his unreliable 1972 MG to the station, got the job, and began working with one of the

more influential people in his life: KDKA-TV anchor Bill Burns.

"Burns had been an institution in our house," he recalls. "He was the big guy in town."

O'Reilly says that working for someone he had watched on television while growing up was nerve-racking at first. "He was a tall Irish guy with curly gray hair, and he could dress you down with a look. Once you broke through the tough exterior, though, he had a heart of gold and would do anything to help you out."

One thing O'Reilly learned from Burns was the importance of good storytelling. "It's one thing to go out and report the stories of the day," he says. "It's another thing to relate them in an interesting fashion that is not just informative but entertaining. Watching Burns do the newscast I learned that every day."

O'Reilly spends as much time as he can with his wife, Donna, and their two teenage sons. But, when he can find the time, he likes to be a "mediocre" fly fisherman.

"It's one of the few things in my life that, if I slip off on a morning and climb waist deep into a trout stream, I won't even notice the passage of time," he says. "I'll look at my watch, and it will be seven or eight hours later. I completely get lost in it. And a few hours in a trout stream is an awfully good way to recharge my batteries."

—Ken Kerschbaumer

Classifieds

Television

NEWSCAREERS

News Director

WLS-TV in Chicago, the #1 rated ABC owned station in the 3rd largest market, is looking for a top-notch news director with a proven track record in news management. Qualified candidates must be rock-solid journalists with strong leadership and organizational skills as well as a keen eye for local news and a demonstrated record of sound fiscal management. 3-5 years prior experience in a major news management position is required. Major market experience is preferred. Interested applicants should send a resume and references to: **Emily Barr, Pres. & GM, WLS-TV, 190 North State Street, Chicago, IL. 60601.** No phone calls accepted. EOE



GENERAL ASSIGNMENT REPORTER

ABC7 Eyewitness News is seeking an aggressive, hardworking, and dynamic General Assignment Reporter to join our top-rated news team. If you have at least four years TV news reporting experience, plus excellent writing and live presentation skills, you'll apply these talents in a challenging and exciting news market. Please send your resume and a non-returnable videotape to: ABC7 Los Angeles, Attn: Human Resources, Dept. GAR/BC, 500 Circle Seven Drive, Glendale, CA 91201. Equal Opportunity Employer.

REPORTER MEDIA GENERAL BROADCAST GROUP WWW.MBG.COM WCBD-TV

WCBD-TV2 in beautiful Charleston, SC is looking for a high energetic journalist who is prepared to tackle investigative pieces as well as the police beat this person would be required to bring stories to the table. Also, must be a good storyteller. Broadcast degree or equivalent required. EOE M/F Drug Screen. Send current tape and resume to HR Dept. 210 W. Coleman Blvd. Mt. Pleasant, SC 29464 or fax to (843)881-3410.

NEWS ANCHOR

WTWO, the NBC affiliate in Terre Haute, Indiana, is looking for a news anchor for the #1 morning show in the market. No beginners or straight news readers. At least two years experience and a refreshing style required. Send resume, tape and references to Kathy Dash, WTWO-TV, PO Box 299, Terre Haute, IN 47808. EOE

ANCHOR 10PM NEWSCAST

KMSP, the Fox-owned UPN affiliate in Mpls.-St. Paul, is looking for an anchor for our 10pm newscast. We require a strong journalist with command of the anchor desk, excellent writing and copy-editing skills, who is prepared to become a leader in the newsroom and an ambassador to the community. Our anchors are involved in content and production, and you must demonstrate the ability to report creatively using contemporary production and story-telling techniques. A college degree and at least 3 years of previous anchor experience are required. Send tape, resume and letter of interest to Dana Benson, News Director, KMSP-TV, 11358 Viking Drive, Eden Prairie, MN 55344. No phone calls please. KMSP is an Equal Opportunity Employer.

ASSIGNMENT EDITOR

KCPQ-TV is seeking an Assignment Editor to facilitate news gathering & ensure comprehensive coverage of Western WA as well as national and int'l news. Must be able to develop interesting and unique story ideas, have proven news judgement, and coordinate interview & logistics for field crews. Candidates must have a min. of 2 yrs exp. as an Assign. Ed. & exceptional organizational skills. College degree in journalism or Mass Communication or equivalent exp. EOE/AAP. No phone calls please.

Please send resume to:
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1813 Westlake Ave N
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WANTED: PROMOTION WRITER/PRODUCER

We're looking for a highly creative, motivated team player with strong writing and production skills. If you have experience writing and producing solid TV advertising and a reel that proves it - we want to talk to you! Send your reel and resume to: Dan Weig, Audience Promotion Manager, WCCO-TV, 90 South 11th Street., Minneapolis, MN 55403. EOE M/F/H/V No calls please!

ANCHOR/REPORTER

for major newscast in top 50 market. It may be time for us to make a change. All of our morning and evening anchors do some reporting, so we're looking for a person who can join this team with talents both on the anchor desk and in the field. Good work ethic, storytelling skills, a passion for journalism, natural enthusiasm, an ability to work with a team, and that certain sparkle when the camera light goes on... these are all important to us. We're a major network affiliate in the upper Midwest, a beautiful part of the country with an excellent quality of life. If you think you might be right for this opportunity, please send tape, letter and resume to: Box 93, Broadcasting & Cable, 275 Washington Street, 4th fl., Newton, MA 02458, attn: N. Andrews.

MORNING ANCHOR / REPORTER:

WFMZ-TV is still looking for someone to help write and co-anchor our Sunrise news, then co-anchor or report for Noon. Send non-returnable VHS tape to Brad Rinehart, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. WFMZ is located in the beautiful Lehigh Valley, a short drive from Manhattan, Philadelphia, and the Poconos.

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Patti McGettigan
News Director
WOOD TV8
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MORNING METEOROLOGIST

KMIZ, KQFX and KJWB has an opening for a full-time position. Monday-Friday, 3:00 am - 12:00 pm. Anchoring and producing forecasts for daily weekday morning newscasts, assisting coverage of severe weather, producing evening weather casts and other duties as assigned. Ability to communicate effectively, strong organizational skills, comfortable on camera and strong professional appearance. Prefer an experienced meteorologist who is familiar with triton I-7 radar system or like computer capability. Bachelor degree in meteorology, atmospheric sciences or related field. Send resume and tape to Curtis Varns at: KMIZ-TV, 501 Business Loop 70 E., Columbia, MO 65201. Equal Opportunity Employer.

DIRECTORCAREERS

MARKETING/PROMOTION DIRECTOR

Marketing/Promotion Director needed for mid 50's 2 station operation in Sunbelt market. Must have 4+ years of prior TV promo/marketing experience, plus creativity, organization and solid strategic planning. Send your resume and salary requirements to: c/o K. Parker, B&C Magazine, Box 910, 275 Washington Street, Newton MA 02458, 4th floor.

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Television

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WKFT-TV, an independent television station serving the Raleigh-Durham-Fayetteville market is searching for an LSM/Senior Account Executive. This is a newly created management position dedicated towards directing the local sales operation in goal setting, new enterprise development, negotiations, generating non-traditional revenue, training and AE evaluations. Must be able to project a creative, proactive and positive approach to our selling environment. Must have a minimum 3 years experience in television or cable sales and working knowledge of basic industry research tools. Send resume and references to HR Manager, WKFT-TV P O Box 2509, Fayetteville, NC 28302. EOE

SALES MANAGER

KSTW/UPN 11 Seattle seeks an aggressive, results driven, experienced Local sales manager to direct and lead local sales team in new business development, strengthen existing client relationships and increase market share. Solid business acumen combined with exceptional leadership, negotiation and organizational skills necessary. Min 3-5 years Television sales management experience required. Send resume to HR/LSM KSTW-TV 602 Oakesdale Avenue SW Renton, WA 98055 EOE

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Send resume and tape work to: Karen Dahlquist, Art Director, WCCO-TV, 90 South 11th Street, Minneapolis, MN 55403, No calls please! EOE.

TECHNICAL CAREERS



weather.com

BROADCAST SYSTEMS ENGINEER

Will maintain and repair analog, digital, video and audio systems; including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Must have ability and desire to develop skills in UNIX, Windows NT, and networking systems. Required: 4 years experience as Broadcast Maintenance Engineer, with TV broadcast related systems and equipment.

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TECHNICAL CAREERS

SR. VIDEO ENGINEER METRO TRAFFIC & WEATHER CHANNEL

Cablevision's highly successful channel, consisting of five, 24-hour channels devoted exclusively to traffic and weather in the NY market, is currently seeking individuals for their Woodbury, NY facility. Position involves system installations, modifications, enhancements, maintenance, adjustments and ongoing changes, field/shop repair and maintenance of all equipment.

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- Exp w/computers including DOS, MS-Windows 3.XX, MS Windows 95/98, MS Windows NT, SGI Irix and Mac OS.
- Ability to make strong engineering and support decisions.
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- Clear and effective use of written and spoken English.
- A minimum of an A.A.S. in Electronic or Electrical Engineering Technologies or equivalent.
- Be able to work flexible hours in a high-pressure env w/strict deadlines.

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Rainbow Staffing, Dept JFE, 200 Jericho Turnpike, Jericho, NY 11753 or email to: careers@cablevision.com (include REF # in subject line of email). Equal Opportunity Employer

OPERATIONS MANAGER

Small market, northeast affiliate in search of a qualified technical manager to oversee all broadcast operations and maintenance. Experience in budgeting and capital planning. Must provide a high level of competency in all areas of television's technical and operational positions. Responsible for technological advances and continued growth. Will handle all hiring/staff changes for the department and will have intense interaction with the sales, news, technical and maintenance departments. Must be highly motivated, have a positive attitude, be a team player and above all have exceptional people skills. 5+ years of supervisory/management experience required. Send resume by September 14th, 2001, to Box 95, Broadcasting & Cable, 275 Washington Street, 4th fl., Newton, MA 02458, attn: K. Parker. EOE.

BROADCAST MAINTENANCE TECHNICIAN

Requires self-starter possessing strong computer skills with Microsoft NT4.0, 9x Windows and MAC OS. This position also requires experience with video servers such as Profiles, Media pool, Seachange or HP. Experience with SDI and AES/EBU digital standards, Avid Media Composer, BetaSP/SX, VPR-3, and other studio equipment maintenance a plus. Contact Charles Hofer, Manager of Engineering Maintenance, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

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Television

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NEWS channel

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Miscellaneous

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Academic

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PIONEERS CHAIR IN CABLE TELECOMMUNICATIONS

Penn State's Department of Telecommunications in the College of Communications invites applications and nominations for the Pioneers Chair in Cable Telecommunications. The Pioneers Chair was endowed by the Cable Television Pioneers organization in 1988, and is one of two endowed chairs in the Department. The Chair is a permanent, full-time (nine month) position that will be filled at the tenured full or associate professor level, commensurate with the candidate's experience and record.

Candidates should have an established national and/or international reputation in cable, telecommunications, broadband and/or information technologies, the Internet or related fields. Appropriate backgrounds include, but are not limited to: education, research, professional experience and public service. Possible areas of emphasis within the field include: management, programming, economics, law and regulation, technology and social/public policy. A terminal degree is required. Substantial industry experience and/or a strong record of published research is highly desirable, as is a successful record of obtaining research funding.

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Send a letter describing qualifications, a resume detailing teaching and research/creative experience and the names, addresses, and phone numbers of three to five references to Pioneers Chair Search Committee, College of Communications, Penn State, 201 Carnegie Building, Pos. #D-11207, University Park, PA 16802.

Screening of applications will begin immediately and will continue until 11/15/01 or the position is filled. Position starts August 2002.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Vacancy

Starting today, the FCC will be down to four members with the departure of Gloria Tristani, finally tiring, as we pointed out last week, of swimming so strongly against a deregulatory current. (Her term wouldn't have expired until 2003.) We cannot claim to be shedding copious tears at her exit. Though fiercely independent, her fiercely independent pursuit of perceived media vice was no virtue. She had lately pushed for more anti-industry enforcement and was never reluctant to advocate a more activist role for the FCC in content, be it sexual content, violence or children's TV. Her heart was in the right place, we suspect, but she seemed always heading toward an *in loco parentis* role for the FCC.

As for her successor in the Democratic seat, several names have surfaced with both Washington and industry experience, or the administration may instead go outside the Beltway for a candidate not on anybody's radar screen. Whatever the choice, the administration should resist the temptation to put another content cop on the beat. We extend that caution to Copps already on the beat: new commissioner Michael Copps, who last week seemed to be walking in Tristani's footsteps in suggesting ways to make it easier to file, track and investigate content complaints. FCC résumés should always include a healthy respect for the First Amendment. Such respect for law is the best insurance against extremes of content regulation from either side of the political spectrum.

Downsizing downside

We were struck by a Fisher Communications statement about restructuring (Station Break, page 24). It discussed 10% operating cutbacks—which, the company says, will include reductions in staff. But it also spelled out the possible downsides of downsizing, including the potential degradation of its broadcasts, loss of key sales personnel, “unacceptably damaged employee morale,” and unrealistic workloads. If any of those proved to be the unintended consequences of its actions, said Fisher, it might have to “scale back or stop entirely its cost-reduction effort.”

We certainly hope all the companies we cover take such factors into consideration. Too often, we've written stories of midsize to massive *layoffs*—an oft-misused term considering that workers are unlikely to be laid back on when things get better. But our memories are not so short that we don't remember employees as well as mid-level management complaining of low morale and unrealistic workloads even when profit levels were soaring. Most of the staff reductions we've seen pay lip service to the corporate pain required but are made by companies still well in the black. Perhaps we show a 1960s naïveté, but we like to believe that media companies recognize that they are more than moneymaking entities and their success is gauged by more than the bottom line.

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