

BROADCASTING CABLE

SEPTEMBER 17, 2001

www.broadcastingcable.com

SPECIAL REPORT

WHEN THE IMAGES ARE TOO REAL

News networks had to make rules about how much carnage they would show viewers

» PAGE 6

ENGINEERS MISSING FROM WTC

At least six broadcasters manning transmitters near the top of Tower 1 are unaccounted for

» PAGE 21

WHAT HAPPENS NOW?

The terrorist attack puts a question mark in the middle of prime time

» PAGE 12



The mayhem is the message

REALITY TV



*****3-DIGIT 591
BC075184 AUG02 REGD 194
JOHN C JOHNSON
KTVQ-TV
265 WATERTON WAY
BILLINGS, MT 59102-7752

ON SEPTEMBER 9TH OVER

100,000*

viewers called to request
Lifetime Movie Network.

Sept 9th Sneak Preview hosted by Gail O'Grady

Lifetime Movie Network
continues to be the #1 choice
with women since its launch —
for three consecutive years!**

Shouldn't it be yours?

Call your account representative
for more information:

New York: (212) 424-7000

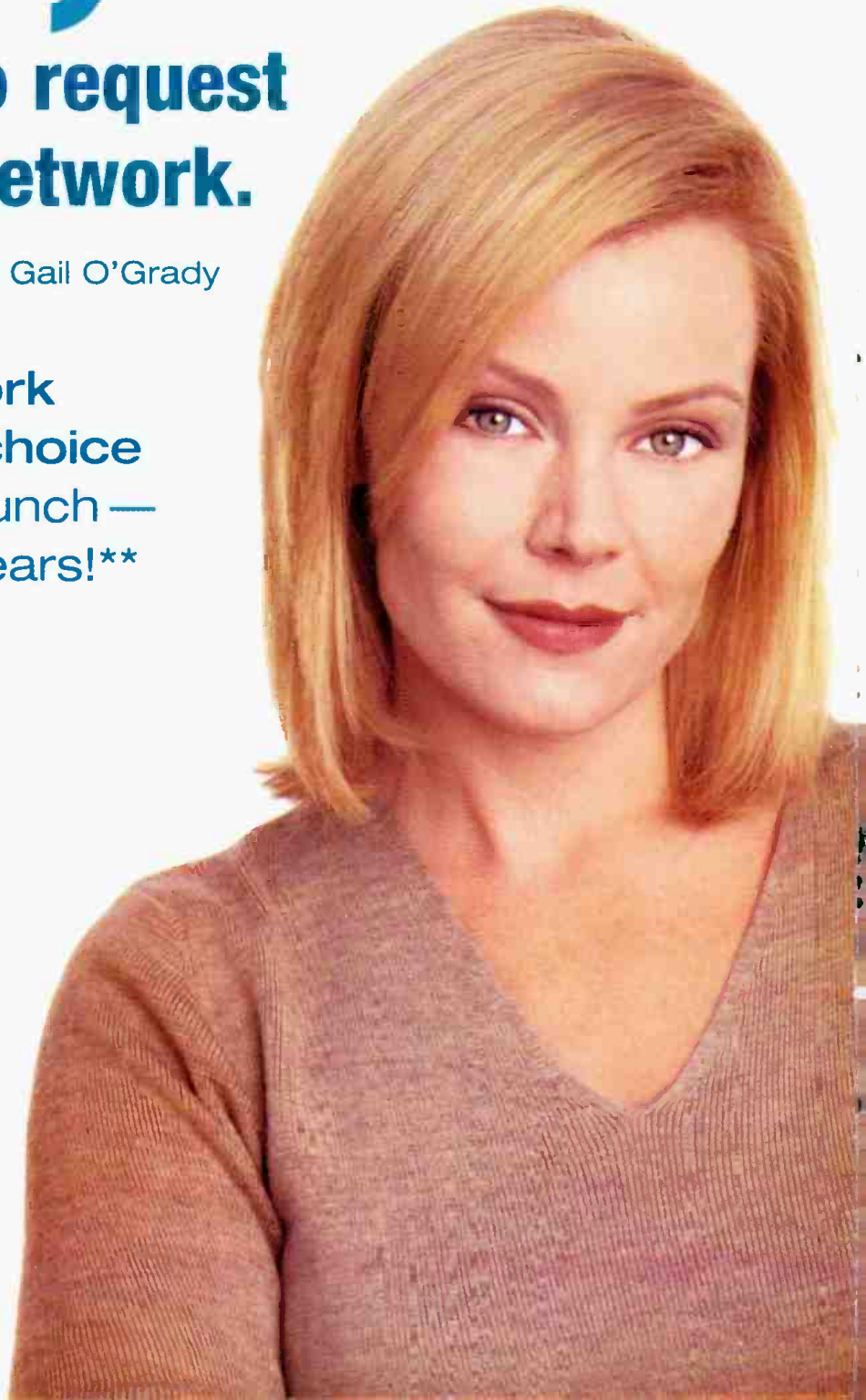
Los Angeles: (310) 556-7500

Chicago: (312) 464-1991



www.lifetime.com
©2001 LIFETIME ENTERTAINMENT SERVICES

*SOURCE: KALEIDOSCOPE PROMOTIONS, INC. 9/9/01.
**SOURCE: SEPTEMBER 2000 BETA RESEARCH CABLE
SUBSCRIBER INTEREST STUDY, LMN 18+, INTEREST
RANKING AMONG AD-SUPPORTED EMERGING NETWORKS.



Black

Tuesday



MADE-FOR-TV Terrorism

Networks and stations scramble to cover the attacks that shook the nation

BY THE STAFF OF BROADCASTING & CABLE

No producer could have staged the horror for television more dramatically. By crashing the first hijacked jetliner into the World Trade Center Tower 1 at rush hour, the terrorists caught the attention of TV stations' morning traffic helicopters ringing Manhattan island. Those choppers were well-positioned to deliver live pictures a few minutes later as the second passenger jet plowed into Tower 2.

As the twin towers stood for their final hour, television crews had time to capture images of frightened evacuees pouring through the streets, trapped office workers clinging to the outside of the buildings and—most chillingly—terrified jumpers choosing to plunge to their deaths rather than face the 2,000-degree flames consuming the upper floors. And finally, TV captured the New York City icons' slow collapse into the streets.

Most bombings, plane crashes or

CONTENTS

THE PENNSYLVANIA CRASH "There's nothing here," says KDKA-TV's news director. **» PAGE 10**

DIVERSIONS DELAYED The Big Four networks postpone their premiere weeks and review program content in light of the tragedy. **» PAGE 12**

NOTHING TO CELEBRATE The Emmy Awards are delayed. **» PAGE 13**

DEATH OF ANGELLS TV Producer David Angell and his wife are victims of hijacked plane crash. **» PAGE 13**

THE FUTURE IS CANCELED Cable cancels its 'Hell Week,' and news directors call off their convention. **» PAGE 14**

TRANSMISSION PROBLEMS The collapse of the World Trade Center also destroyed New York stations' transmitters and antennas. **» PAGE 20**

Cover: AP Photo from ABC video

disasters have TV rushing to the scene after the fact. The attack on the World Trade Center and the Pentagon was made for TV.

"Terrorism has become an act of mass communications," said Joan Deppa, a communications professor at Syracuse University's Newhouse School, who authored a book on the media and Pan Am Flight 103, downed by terrorists in Scotland. The second plane, she said, was "meant to crash in front of us. The first plane that came in ... was to get the attention of the media."

That it did. Camera crews rushed to the rooftops (CNN has the best vantage point), and reporters, generally based in midtown Manhattan, rushed downtown, sometimes without their crews.

With traffic instantly gridlocked, CNNfn's Allan Dodds Frank ran into the subway station beneath the network's Manhattan bureau, finding three other CNNers doing the same. When the subway stopped over a mile short of the Wall Street area, they ran on foot.

Fox News morning anchor Jon Scott, a self-described "wannabe pilot" who carries aviation magazines in his briefcase, was overwhelmed. "The details were coming so fast, the information was coming so fast,"

he said. "Who'd figure you'd hit the World Trade Center twice, then the Pentagon and then a report of another plane crashing in Pennsylvania?"

Joel Cheatwood, vice president, news, for the CBS-owned stations said the biggest challenge was "getting our arms around the magnitude of the story" and then staying focused.

The logistics of coverage became the immense, immediate challenge. WCBS had a satellite truck within blocks of the towers that was running low on fuel. The dilemma: If it went to refuel, the authorities wouldn't let it back in position, but then, cops weren't going to let anyone bring a canister of fuel within miles of the deadly terrorist attack. The outcome: CBS negotiated a refueling.

Considering the wall-to-wall coverage, radio and television reporting was remarkably informative, maybe even calming. But there were mistakes, too. ABC, MSNBC and Fox reported that a car bomb had exploded outside the State Department in Washington. CNN apologized for identifying Adnan Bukhari, of Vero Beach, Fla., as a suspected pilot of one of the hijacked planes when, indeed, he was still in Florida.

When police detained 10 people at New

York airports Thursday night, stations widely and falsely reported that some were armed with knives. And many networks reported on Wednesday that the official toll from the Pentagon fire would be around 800; the actual number, whenever it is finally determined, will be hundreds fewer than that.

In Baltimore, WBFF-TV asserted that local men believed to be "mid-level players" in the attacks were being questioned Wednesday night by local police, although police said they had told the station's reporter beforehand that he had bad information and that the men were merely questioned and dismissed.

New York Mayor Rudy Giuliani Friday slammed the media, saying that false reports of survivors can play with the emotions of people with missing family and send rescue workers on fruitless chases. "Some of it can be very dangerous and emotionally damaging," he said. A fire official scolded reporters for talking to fatigued firefighters for information rather than getting it through official sources.

And far away from the scene, the AP found itself in a tense situation with the Palestinian authorities. A free-lance photographer who captured images of Palestinians celebrating the attacks was apprehended by officials and told the material must not air. Phone calls in the name of the Tanzim Militia, an armed group associated with Yassar Arafat's Fatah group, made threats on his life, and Arafat's cabinet secretary said the Palestinian Authority could not "guarantee the life" of the cameraman if the footage was shown. As a result AP didn't release the footage.

AT THE BEGINNING

Last Tuesday would have been a hot news day even without the terror.

"We were lucky that we had a primary day and we are beginning to train for the new facility, so everyone was in and we prohibited vacation," said Steve Paulus, senior vice president and general manager,



Relatives looking for loved ones in New York papered an ENG truck near Bellevue Hospital.

Photo: PJ Bednarski

How much is too much?

Victims' leaping from flames tests news judgment

By Allison Romano

News executives had no difficulty conveying the horror of the attacks on the World Trade Center and Pentagon. The struggle in newsrooms was deciding how much horror to transmit.

CNN opted to show the victims leaping from the World Trade Center as part of a correspondent's package last Tuesday night. Executives decided it was more responsible to show a few brief seconds than running 10-20 seconds of footage separately.

"We certainly have to be judicious, but we don't want to shield people from the horrific reality," said Eason Jordan, CNN's head of newsgathering. He added, "If you show only the smallest snippet in the body of a story about the horror, that's more appropriate than showing one person going to the ground."

But MSNBC won't show jumpers, extreme bloodiness and victims' bodies. "It was not necessary," President Erik Sorenson said. "You can imagine, looking at the

tower on fire or collapsing, the horror that was for those people who were inside."

CBS aired footage, although a spokeswoman said the scenes didn't show people landing. Fox's two New York stations showed snippets. The NBC network showed jumpers once, but WNBC-TV says it has a policy not to show the desperate acts.

Fox News network executive producer Bill Shine said he regretted his network telecast footage once or twice. "That was early, it was wrong and accidental. We have [other] video in house that we've purposefully not shown and will not show," Shine said.

Instead of airing jumpers, an ABC spokesman said, the network showed two women at the scene shrieking in horror as their eyes followed the descent of one body. "We thought that was a better way of showing the horror of the situation without being gruesome," the spokesman said.

—Dan Trigoboff and Steve McClellan
contributed to this story

The New York Times had no qualms. It ran this AP picture the day after the attack. So did other papers.

AP Photo

NY1, New York's all-news cable channel operated by AOL Time Warner.

Shortly after the crash, local stations began calling up reinforcements from co-owned stations outside the market. WNBC-TV, for example, called in reporters and crews from sister stations in Philadelphia, Providence and the Hartford-New Haven markets. WNBC-TV News Director Dianne Doctor summoned in-studio production personnel from outside markets to give relief to her troops.

NY1 pulled in reporters from a similar Time Warner Cable operation in Tampa.

At the Pentagon, first on the scene was the Associated Press mainly because AP Radio reporter Dave Winslow lives across

the street from the Defense Department headquarters. He looked out his window and saw the plane plow into the building. He called in to AP, confirmed what had happened, and went immediately on air.

Simultaneously, Eugenio Hernandez, an AP video journalist, was driving by the Pentagon and saw the plane crashing. He borrowed a tourist's video camera and began shooting.

One problem with covering the collapse of New York City's tallest buildings is that critical radio, cellular and microwave links were housed there.

"All our communication devices were on top of the World Trade Center," said Dan Forman, news director for WABC-

TV. "We couldn't use two-way radio, no cell phones. We were able to use Nextel, a kind of half-way house between two-way radio and telephone service."

Because CNN lost its microwave facility, it was forced to set up a temporary receiver on the roof of its New York headquarters (and use a series of portable transmitters on the street). "We'd never had to do this before, but desperate times call for desperate measures," said Barclay Palmer, an executive producer.

Reporters for Washington's all-news WTOP(AM) moved immediately to the Pentagon but couldn't get through on their cell phones to file reports. So they typed out text messages on pagers, which

anchors read on the air.

And, of course, Tower 1, the first hit, hosted the broadcast tower for the city's major TV stations, knocking them off the air, except for WCBS-TV, which had a backup transmitter on the Empire State Building (see story, page 20). Most stations are hardwired into local cable systems, so their coverage was never interrupted and many viewers never noticed.

COOPERATION IN CRISIS

Even non-news cable networks switched to news. Disney-owned ESPN dropped sports on Tuesday and picked up ABC's feed. Similarly, Viacom networks MTV, VH-1 and TNN ran sister network CBS's feed. Oxygen and some Time Warner Cable systems around the country picked up AOL Time Warner's NY1. TLC took a feed from the BBC. Shopping networks QVC and the Product Information Network, along with HGTV, suspended programming, with notes onscreen explaining their deference to the disaster and recommending viewers tune to news outlets.

Nielsen Media Research estimated that 79.5 million viewers were tuned in between 8 and 11 p.m. watching ABC, CBS, NBC, CNN, Fox News Channel, CNBC, MSNBC or CNN Headline News (or TBS or TNT, which were also carrying CNN reporting). By comparison, this year's Super Bowl drew 86 million viewers.

Nielsen said the level of homes using television jumped about 13% nationally.

In New York, just over 76% of households were tuned to coverage while almost 74% of Washington-area homes were tuned in.

On cable, CNN proved that, for all its recent ratings problems, viewers turn to it in a crisis. The network averaged a 5.5 cable household rating Tuesday, vs. 2.9 for Fox News and 2.1 for MSNBC.

Few were paying attention to ratings at the broadcast networks, which spent the week as 24-hour news networks. They planned to return to their entertainment

schedules last Saturday night.

National radio networks—including ABC Radio and Westwood One-syndicated CNNRadio and Fox News Radio—sent their feeds out to any station that wanted it. ABC radio and TV reporter Ann Compton was traveling with the president Tuesday and filed reports for all broadcast operations.

In Washington, NBC's coverage, along with its owned station and market leader WRC-TV's reporting, was replayed on eight Clear Channel Communications radio stations in the area, the result of a business relationship between the two entities.

As the story broke, all the major TV news organizations, at the suggestion of veteran *60 Minutes* producer Don Hewitt, agreed to share all video footage and satellite feeds, agreeing that it was more important to get information out than to compete. The agreement expired after the second day.

The agreement did not preclude labeling video as "exclusive." About 5:30 p.m. Tuesday, CBS ran video it had obtained exclusively that showed an astonishing, clear view of the second plane crashing into the World Trade Center, as anchor Dan Rather apologized for the profanity aired in the

raw footage. Similarly, ABC News aired compelling, exclusive footage of one of the tower collapses from a street-level view, but made the video available to all.

ALL TOO REAL

In New York, the hour delay between the attack and the buildings' collapse turned the Trade Center towers into a time bomb. Just as they swallowed fire fighters racing inside, the crumbling towers threatened to engulf journalists standing on the streets.

Harold Dow, correspondent for CBS's *48 Hours*, was almost wiped out by smoke and debris. He ran into a subway station and into a shoe repair shop for shelter.

"Maybe we were a bit cavalier about going through a restricted area," said CNBC business anchor Ron Insana, who normally works at the network's New Jersey headquarters. In lower Manhattan for a breakfast meeting, he had to duck into an unlocked parked car to escape debris from the first tower collapse.

CBS News correspondent Carol Marin narrowly survived a fireball explosion as one of the towers collapsed. She was at the scene midmorning looking for a CBS News crew on her cell phone. Suddenly, the phone went dead, and a fireball erupted in the wake of huge explosion. A New York City firefighter grabbed her and smashed her against a building. "I could feel his heartbeat," she recalled later. She was then passed off to a policeman, and the pair made their way through black smoke that covered lower Manhattan like nightfall. Finally, she reached a paramedic truck and was given oxygen and taken away from the scene. She wasn't hurt seriously but recounted to a colleague that "it was the closest I've ever come to death." She later discussed her experience on the air with Rather.

"We're lucky not to have lost anybody on the ground," said WNBC-TV General Manager Dennis Swanson. "One of our cameramen, Jeff Scarborough, was shooting pictures when the towers came down.

MEDIA DEATHS

Here are names of members of the media community known to be among the victims of last week's attacks:

Tom Pecorelli, 30, a cameraman for Fox Sports Network, a passenger on American Airlines Flight 11.

Karen Kincaid, 40, an attorney with the Washington law firm of Wiley, Rein & Fielding. She was a passenger on the American Airlines Flight 77, which smashed into the Pentagon.

Elizabeth Wainio, 27, a manager of Discovery Communications retail operation, was a passenger on United Airlines Flight 93, which crashed in Shanksville, Pa.

Daniel C. Lewin, 31, co-founder of Akamai Technologies, a passenger on United Airlines Flight 11.

DIGITAL'S THE WAVE OF THE FUTURE.

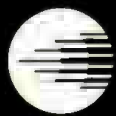
Face it, the future is now for digital. Industries like media, entertainment and advertising need to convert to digital to compete. But don't worry. Our fast, secure, seamless global network was born to handle a tidal wave of content. With world-class IP+Optical, SONET and DWDM technologies from Cisco Systems.

As a truly integrated solutions provider, we'll link the industry via our worldwide Media and Entertainment Extranet. Creating, collaborating on and distributing rich content will be nothing but smooth sailing. You'll transmit broadcast-quality video, CD-quality audio and live-event broadcasting at speeds that'll make you spin.

With core service protocol platforms built directly over a globally deployed DWDM fiber-based network, tiered multiplexing is eliminated and network performance improves dramatically. The platform is made for rapid scalability and has the "ready now" bandwidth to meet rich content demands. And with our optical Wavelength services, huge amounts of data can be transmitted at high speeds virtually anywhere. It's a world-class backbone in place and ready for the industry to hop on and ride.

BETTER HAVE YOUR SURFBOARD.

Surf's up for digital. So ride the wave and stay on the board with Global Crossing.



Global Crossing[®]

HOW BIG BUSINESS DOES BUSINESS.

GLOBAL NETWORK | GLOBAL SERVICE | GLOBAL SOLUTIONS

www.globalcrossing.com

Supported by



©2001 Global Crossing Holdings Ltd. All Rights Reserved.
Global Crossing and the Z Cable Design are the registered trademark of Global Crossing Ltd.
Other trade-marks appearing above are the property of their respective owner(s).

Copyright 2001 Cisco Systems, Inc. All rights reserved. Cisco, Cisco IOS, Cisco Systems, and the Cisco Systems logo are registered trademarks of Cisco Systems, Inc. and/or its affiliates in the U.S. and certain other countries. All other trademarks mentioned in this document or Web site are the property of their respective owners. The use of the word partner does not imply a partnership relationship between Cisco and any other company. (0106R)

He's a Vietnam veteran, and he said it was worse than anything he'd seen over there. We ordered our people on the ground to get out. There were several close calls."

WABC-TV's N.J. Burkett was doing a standup not far from the World Trade Center, just before the first tower collapsed. "Our camera tilted up to show the tower, and it just blows. We heard a boom and then a rumble; firemen were screaming to get out. I said, 'We got to get out of here.' It's all on camera. We ran, and we kept on running until we felt secure. We went into an office building. What's haunting me today are the dozens, if not hundreds, of people who were standing with us. I think a lot of them were buried. And what if the doors of that office building were closed?"

Even grizzled journalists had to overcome the shock of the tragedy itself. At the same time they were covering the horrific

story, some reporters had to deal with their own grief as it became clear that friends had been killed in the terrorist attack.

"Five of my friends died, and one is missing," said WNBC-TV reporter Scott Weinberger. "A lot of us are in this situation where we're dealing with our personal feelings but doing our jobs at the same time." He broke several stories last week as events unfolded, including one about the Iraqi Embassy's attempt to finalize a large insurance policy for a building located in Virginia not far from the Pentagon.

People from other departments were also pitching in. WNBC-TV Program Director Adele Rifkin was manning the phones and, at one point, found herself on the phone with a witness at "ground zero." The woman was hysterical, imploring Rifkin to call ambulances to the scene, where people were jumping from or tum-

bling off the two towers. "She kept saying 'Oh my God, there goes another one,'" Rifkin recalled a day later.

Journalists eventually treasure their war stories. But NY1's Paulus worries about the effects of the World Trade Center terrorist attack.

"The blessing has been that we've been so busy working that we haven't been able to focus on what happened," he said. "I'm concerned that we have very young staff members who saw some very horrible sights. We have kids who saw dead bodies and people jumping out of windows."

But veteran reporters weren't immune, either. "One of our field producers who has been in the business for 32 years walked into the newsroom," Paulus said, "and burst into tears." Last week, that producer wasn't alone. ■

—Written by John M. Higgins

The high cost of coverage

Networks lose an estimated \$50 million to \$75 million a day in ad revenues

By Steve McClellan

It was a horrible week for America and a costly one for the TV business, which devoted 'round-the-clock commercial-free coverage of the terrorist attacks from the outset on Tuesday morning. At deadline, the networks expected to continue such coverage through Friday, when President Bush was scheduled to visit New York.

Analysts and network sources estimate conservatively that the industry lost \$50 million to \$75 million a day in advertising, or between \$200 million and \$300 million for the first four days of coverage. "Order of magnitude, it's in that range," said one network source.

In addition to preempted network programs, Major League Baseball canceled games for six days, deciding to resume play



The networks gave up commercials 24 hours a day for at least four days.

today. The National Football League canceled all games scheduled for the second week of the season. The football league resumes play Sunday but, at deadline, had not decided whether to reschedule those games or play a 15-week season this year.

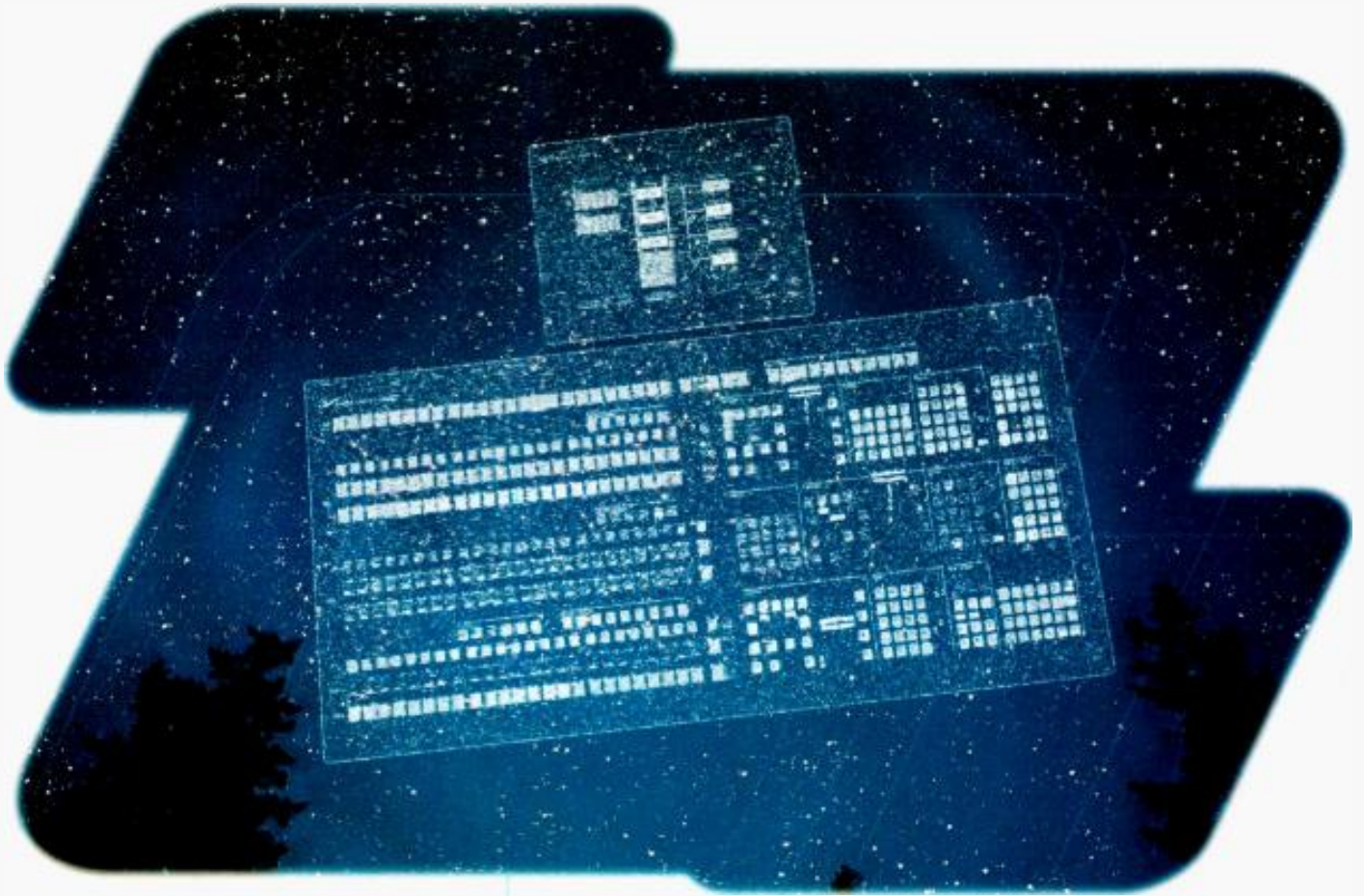
Movie companies delayed the opening of several theatrical films dealing with ter-

rorist themes, thus diluting one of TV's more lucrative ad categories. Warner Bros. plans to delay the opening of *Collateral Damage*, with Arnold Schwarzenegger, which had been set to open Oct. 5.

Disney is delaying the premiere of *Big Trouble*, a movie scheduled for release on Sept. 21.

Ad agency executives were huddling with their clients last week to devise strategies for advertising in the aftermath of the worst terrorist attack on the U.S. in history. "We're talking to clients now about how they want to precede," said one source at a major agency.

"It's too early to give you any definitive answers," the source continued. "But it's all going to be on a case-by-case basis, and individual advertisers will decide how they want to handle it." ■



***The stars predict great things for Zodiak™,
our newest video production system.***



Zodiak is a full-featured digital production system created for those who want big time performance packed into a small space. At only seven rack-units, Zodiak still offers four keyers per full M/E, built-in digital effects on every keyer, 100 frame still store with animation and the familiar, dare we say beloved, Grass Valley interface.

Available in both 2.5 and 3 M/E versions, it's ideal for high-quality mobile production. Or as a cost-effective way to expand and upgrade existing facilities. To learn more, visit our Web site. www.grassvalleygroup.com/ad/zodiak **MEDIA WITHOUT BOUNDS.™**

Pa. TV stations play their parts

News crews from Pittsburgh, Johnstown, Altoona raced to site of hijacked jetliner crash

By Dan Trigoboff

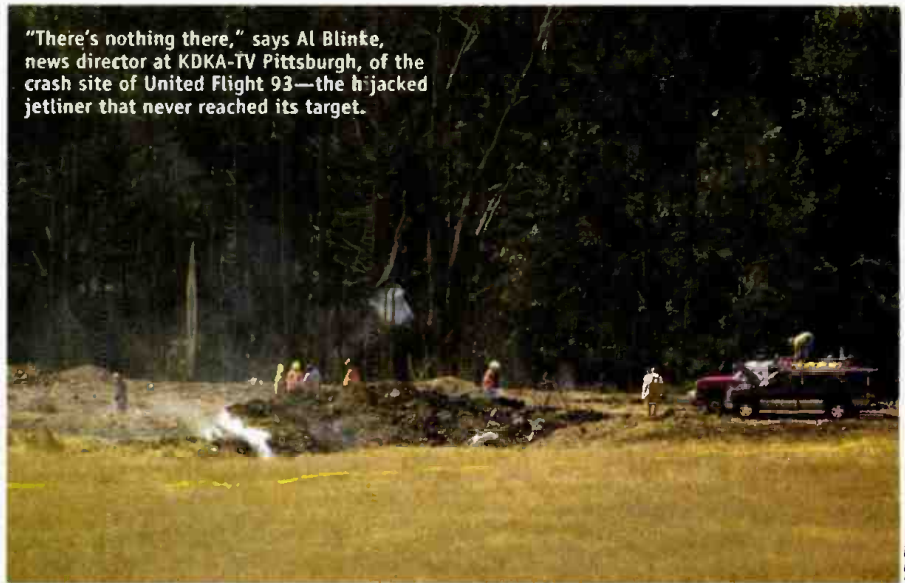
The on-board events leading up to the crash of United Flight 93 may have been the most dramatic of all the terrorist incidents last week. There were reports that passengers may have chosen a final act of resistance, thwarting the terrorists' plans for further federal targets.

But the gigantic hole in the ground outside Shanksville, Pa., left by the disintegration of the plane and the 45 people it carried lacked the visual drama of the burning Pentagon and collapsing World Trade Center.

"There's nothing there," said Al Blinke, news director at Pittsburgh's KDKA-TV, echoing the view of many local newspeople. "Just a 20-foot crater. We don't have the signs or mayhem or destruction that New York or Washington have."

Even without the connection to the world-shaking events in New York and Washington, a plane crash 90 miles from Pittsburgh would have been big news in that market and in the smaller Johnstown-Altoona market closest to the crash.

"It was an unbelievable national story



"There's nothing there," says Al Blinke, news director at KDKA-TV Pittsburgh, of the crash site of United Flight 93—the hijacked jetliner that never reached its target.

AP Photo

with a never-before-seen local story," said WTAE-TV News Director Bob Longo. "I hope we never have to go through that again."

One of WTAE-TV's reporters, Jim Parsons, was detained by police after they found him close to the newly formed crater.

"Jim said it was the smell of scorched earth,

total disintegration," Longo said, adding that Parsons was let go after about 45 minutes.

"Today was a day I called in sick," WCCP-TV and WATM-TV News Director David Price said late Tuesday. "That lasted about five minutes. Nobody has the day off on a day like this. How can we compare this to any other story?"

"I've been in the market for 11 years," said WTAJ-TV Altoona News Director Jim Frank. "I've seen nothing like this."

"This is a rural area," Price noted. "We had the advantage of knowing where we were going. That's our job. But still, we're a local newscast. There's no way we can do what CNN can do."

Pittsburgh's news leaders cited the city's experience in 1994, when USAir Flight 427 crashed in nearby Aliquippa, and noted that that story seemed more intensely local—perhaps because of the more dramatic crash scene but most likely because of the number of local families affected: That plane had taken off from Pittsburgh and had many area passengers aboard. ■

Broadcasters pitch in

In a show of support for victims of the terrorist attack, TV and radio stations around the country have been raising money and holding blood drives.

All of Hearst-Argyle's 28 stations are holding fundraisers. KMBC-TV Kansas City, Mo., for instance, raised \$500,000 for the Red Cross, including \$10,000 given by the Kansas City Royals. Belo Corp. has launched a similar matching effort at its 17 TV stations and has contributed

\$250,000 to a fund to help the American Red Cross. "The response has been phenomenal," says Belo's Regina Sullivan.

In New Orleans, WDSU-TV made an impromptu decision on Wednesday to park its news truck on a corner and collect money, says News Director Margaret Cordes. The station had \$20,000 within the first hour. The drive was so successful that the station opened another site and, as of Friday, counted more

than \$500,000. "Until something like this happens, you don't realize how powerful you are and what you can do," Cordes said.

Citadel Broadcasting's three radio stations in Bloomington, Ill., has raised \$120,000 for the Red Cross Disaster Relief Fund. Clear Channel radio stations in South Florida held a blood drive, collecting blood from 200 people until the supply of blood bags ran out. —Paige Albinak

We've done it again



Powerful M/E:
Five video layers

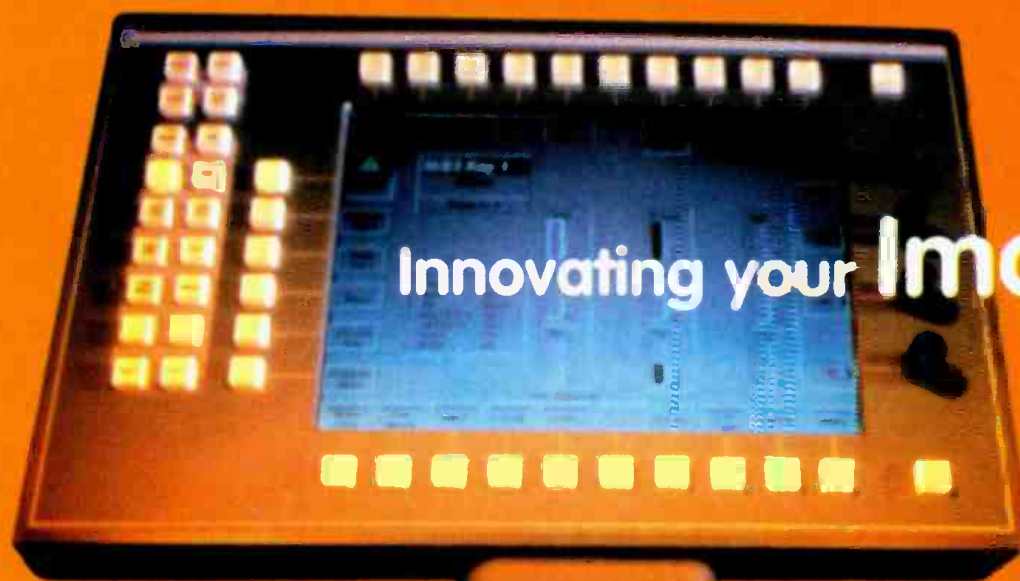


FX-Processor:
3D built-in DVE



MultiDef:
Simultaneous operations in SD and HD

And you'll be doing it just **as easy**



Innovating your Image

DD35

Production Switcher Systems

THOMSON MULTI
MEDIA
BROADCAST & NETWORK SOLUTIONS

Disaster disrupts prime time

Postponements include Emmys, Latin Grammys, Big Four season launches

By Joe Schlosser and Susanne Ault

This year, the television industry looked forward to a premiere season that wouldn't include presidential elections, the Olympics, an O.J. Simpson trial, or impeachment hearings.

No one ever considered that the new season would be prefaced with the worst act of terrorism in the nation's history.

In the aftermath, the 53rd Annual Emmy Awards were postponed, the 2nd Annual Latin Grammy Awards canceled and the start of the TV season delayed in some cases.

NBC last week was the first major network to announce it would push back the launch of its fall lineup a week, to Sept. 24. CBS and ABC followed quickly. Fox had not decided what to do, but it has baseball's post-season to get through first: Schedule interruptions could push the

World Series into the November sweeps period. The NFL resumes next Sunday.

"In light of the recent tragic events in our country, NBC has decided to postpone the premieres of the network's fall prime time programs," a network statement said.

"However, further developments could alter this plan."

By week's end, even Nielsen Media Research didn't know exactly what to do. "We understand that many of you are in the process of making decisions on whether you

will be delaying the program premieres that were scheduled over the course of next week," reads a Nielsen letter to networks that BROADCASTING & CABLE received. "Our decision on whether to make a change in our reporting of season-to-date figures will be made after all of you have made your decisions."

Meanwhile, networks were busy weeding

Networks were busy weeding through programs to find content that seemed inappropriate or insensitive.

through programs to find content that, after the World Trade Center disaster, seemed inappropriate or insensitive.

Fox pulled all promotional spots for its new action series *24*, scheduled to debut Oct. 30. It is unclear whether the show will launch as scheduled. The series stars Kiefer Sutherland as the head of a counter-terrorist unit attempting to stave off an assassination plot on a presidential candidate—and, in the first episode, a bomb goes off in a commercial airliner. Fox last week hurriedly pulled the film *Independence Day*, which was to have aired last Sunday, and yanked *The X-Files Movie* and *The Rats*, an original Fox film that features thousands of rodents taking over Manhattan.

CBS's new CIA thriller, *The Agency*, is under heavy scrutiny because its first episode includes a reference to accused terrorist Osama Bin Laden as the mastermind of a phony bomb threat in London.

The weirdest happenstance may be at CBS where three remaining contestants in the network's *Big Brother 2* were still confined in a house in Studio City last week.

The contestants were told about the attacks shortly after they occurred, although, typically, contestants are not supposed to be informed of life in the "outside world." Contestant Monica Baily, of Brooklyn, whose cousin worked at the World Trade Center, has been given daily updates; the others have not.

Because of the news events, CBS preempted at least two of the three scheduled telecasts of last week's *Big Brother 2*. The network still says the show's final episode will air Sept. 21.

Networks and studios spent millions of dollars in marketing and advertising to launch new series this fall. Those messages got lost in the news shuffle, or were simply eliminated last week. With an advertising



CBS's *The Agency* has come under particularly heavy scrutiny. Its first episode includes a reference to Osama Bin Laden.

market already down substantially, the fall television season was precarious enough.

"There is clearly going to be a financial impact for everybody, but that's just the way it's going to be, said Lloyd Braun, ABC Entertainment's co-chairman. "I just think it's a situation where the country is clearly traumatized, we are all traumatized. And I think we as broadcasters all feel a public responsibility to do the right thing."

More routinely, several syndicated shows were forced to stop production in New York, and the debuts of several national series, including *The Other Half* and *The Ananda Lewis Show*, were prevented by wall-to-wall news coverage. A number of first-run court shows, including *Divorce Court*, *Power of Attorney* and *Judge Hatchett*, will probably be out of production this week as well, because of travel concerns.

All new first-run syndicated shows are set to launch as planned this week, including Tribune's *Talk or Walk*, Fremantle's *Card Sharks* and Warner Bros.' *Elimidate*.

Warner Bros. executives have told stations that they were waiving any make-good demands from preemptions of their syndicated shows last week.

Said Tribune Entertainment President and CEO Dick Askin, "There will be some economic repercussions that will affect the distribution community and broadcasters." But, he said, on a practical basis, compared with what's going on in the world, syndication's woes don't amount to much.

The Rosie O'Donnell Show, *Live With Regis and Kelly* and many other Manhattan-based talk shows were dark last week. Those two will be back this week, but, with travel concerns for audiences and potential guests, it's unclear when others will be.

Jill Blackstone, executive producer of Twentieth Television's *Divorce Court* and *Power of Attorney*, both taped in Los Angeles, noted: "We do 30 to 40 cases [a week]. That's 60 to 80 people we need to put on airplanes. Are we going to be able to find 60 to 80 people who will want to get on airplanes right now? I don't think so." ■

Emmys get new date

Industry's biggest event will be held Oct. 7; awards program will be reworked

By Joe Schlosser

In the wake of the terrorist attack, the television industry's biggest night of the year was postponed, to Oct. 7.

After many meetings and opinions from all sides, the Academy of Television Arts & Sciences and CBS opted to delay the 53rd Annual Emmy Awards for two weeks.

It had been scheduled for yesterday evening.

Producers and ATAS executives will rework this year's program, taking out comedy bits that may be deemed inappropriate and also adding tributes for the families of victims and rescue workers.

Academy executives had cleared The Shrine Auditorium for both Sept. 23 and Oct. 7 and held several meetings with CBS

and other networks to come up with the best alternative date, sources say.

"The deck has been massively reshuffled, and there is nothing that can be taken for granted anymore," newly elected ATAS Chairman Bryce Zabel said in the aftermath of the terrorist activities last week.

The ATAS membership and some network executives were divided about when to hold the awards show. But one ATAS source said Friday, "Les Moonves really came through. A lot of forces were pulling in different directions, and he's been sensational and gotten everyone together."

One network president said before the Oct. 7 date was set, "It's hard to say what the feeling is going to be two, three days from now. What's air travel going to be like? Are you going to be able to get your talent here, and are people going to

be comfortable attending? And is the country going to want to be celebrating television? I just don't know."

Academy executives also got the green light from representatives of the Museum of Television & Radio, which is postponing a gala of its own, originally scheduled for Oct. 7. ■

'The deck has been massively reshuffled, and there is nothing that can be taken for granted anymore.'

—Bryce Zabel, ATAS

Frasier's Angell killed



David Angell, with wife Lynn, was co-creator and executive producer of *Frasier*.

Photo: Berlimer Studios

While production resumed on most network shows on Wednesday, the set of Paramount Network Television's *Frasier* remained dark, as cast and crew of the Emmy Award-winning sitcom mourned the loss of co-creator and Executive Producer David Angell.

Angell, 54, and his wife, Lynn, were aboard American Airlines Flight 11 when it was crashed into the World Trade Center. An eight-time Emmy winner for writing and producing on both *Cheers* and *Frasier*, he had received a 14th nomination this year for *Frasier*.

"Words cannot express our sorrow at this incredible loss," a statement from Paramount said. "David had been at Paramount since 1983, and his grace, wit, humor and talent will be deeply missed."

—Joe Schlosser

No time for galas or gabbing

When tragedy strikes, RTNDA cancels convention, and cable forgets about its 'Hell Week'

By John M. Higgins and Dan Trigoboff

Cable executives couldn't do anything about the hell downtown, but they did move to cancel the industry's annual "Hell Week" in New York City.

Hell Week, cable's string of annual conferences, seminar and trade-association meetings, was just part of the TV-industry events disrupted by the attacks on the World Trade Center and Pentagon. The Emmys were delayed. The Radio-Television News Directors Association ended its annual convention because Nashville, Tenn., was suddenly not where its members needed to be.

The big New York event to be canceled

was the annual Walter Kaitz Foundation fund-raising dinner, cable's biggest social event, whose 1,800 or so attendees typically include the industry's biggest hitters. The gala itself raises some \$1.6 million for the cause, and because the foundation, which promotes minority hiring in cable, draws so many industry players to town, all sorts of cable groups schedule events around it.

It didn't take long Tuesday for cable executives to figure out that problems with travel, security and taste dictated that just about everything be canceled. CTAM scrapped a planned lunch seminar. Kagan Media halted a seminar on cable investing

midway. The Satellite Broadcast Communications Association called off its semi-annual SkyForum seminar.

Court TV Chairman Henry Schleiff was in the dentist's chair when news of the World Trade Center attack broke. He nevertheless went to a Times Square hotel to appear on a panel at the National Association of Minorities in Communications an hour later. But attendees were transfixed by television rather than by minorities in television.

After a discussion with panelist Robert Sachs, president of the National Cable Television Association, NAMIC officials pulled the plug on the final two days of their three-day conference. "I've got to get out of here," said Sachs.

"It was such a Kafka-like day," said Schleiff, who had been booked on a flight to Los Angeles that afternoon, precisely the kind of long-distance flight the terrorists had hijacked that morning. "Thank God, my flight wasn't earlier."

Members of the Radio-Television News Directors Association board and staff—those who had already arrived in Nashville—called an emergency meeting on Tuesday. After nearly two hours of deliberation, they canceled the conference.

RTNDA reported that its exhibit hall was full and booths had been set up, but many of the salespeople and others who were going to staff them were unable to get to Nashville.

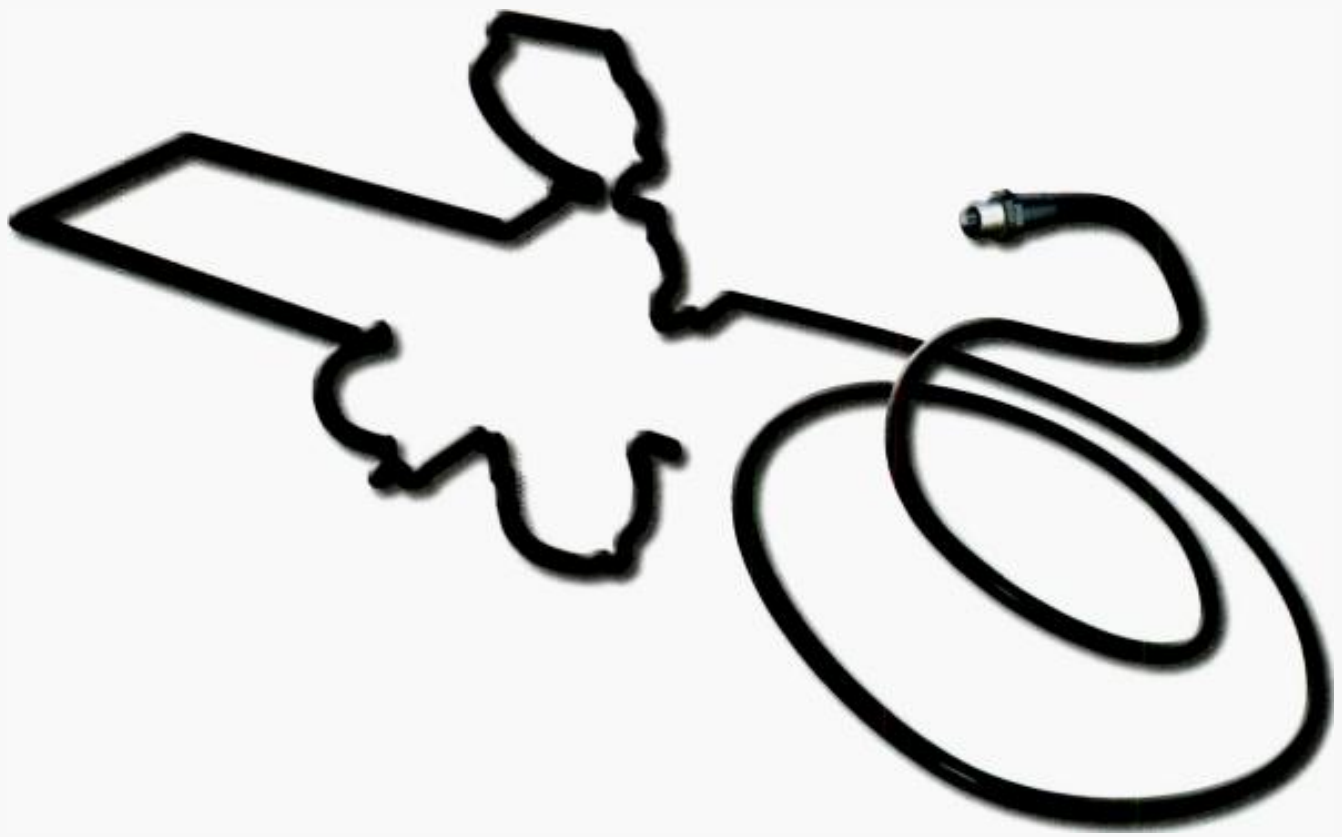
"As an organization of newspeople, our board felt strongly that our members needed to be at their jobs," said RTNDA President Barbara Cochran. The organization will be at least partially indemnified by insurance, but she was unsure of how much the cancellation of the annual conference, already hit by the economic downturn, would cost the association. ■

**CBS NEWS
ESPN
BET NEWS
BBC**

Broadcasters all over the world are making news with ENPS.

AP's ENPS is part of the most demanding broadcast stations and networks in the world. Tens of thousands of reporters, writers, editors and producers make news with ENPS every day. Unmatched ease of use means better on-air product. Plus, the AP-inspired MOS protocol promotes plug-and-play with editing and automation equipment from most major manufacturers. Be part of the story. Think integration and control. Connect with ENPS. Visit ENPS.com.





We're committed to cable

Our cable neighborhoods reach all cable TV households

GE Americom satellites cover 100% of the cable TV households in America. We're committed to continually improving and expanding our cable TV neighborhoods with the most impressive roster of cable programmers in the industry.

GE Americom provides immediate, easy and efficient access to the finest satellite transmission and support services available. Our 26-year tradition of excellence and a track record of reliability, signal quality and availability are second to none. We offer all programmers seamless and turnkey solutions to complement or improve their distribution options.

In 2004 our next generation satellites will continue to expand, improve and provide unmatched services to the entertainment industry.



Call us today at 1-877-GE-Cable (432-2253)
e-mail ge.cable@gecapital.com or visit our web site at www.geamericom.com

Our premier cable neighborhood welcomes the continued commitment of...



GE Americom

We bring good things to life.

www.geamericom.com

P E R S P E C T I V E

"This was 'reality' TV that buckled the knees and left news anchors and reporters grasping for appropriate words."

—Ed Bark, *The Dallas Morning News*, on the calamitous images that filled the nation's homes via television

"There's a hole in New York. There's a hole in America. There's a hole in the world. TV can't fill it. But it can remind us that we are connected to it—that it's our world, and that every one of us belongs to it. These past few days, TV did not merely represent the idea of community; it became community."

—Matt Zoller Seitz, *The Star-Ledger*, Newark, N.J.

"It is patently absurd in an event such as this to declare one network's coverage superior to another, as if it were a hurricane or a horse race, but it is worth mentioning the

impressive performance of the city's local news operations during the crisis. Local news teams justifiably take a lot of grief for their shallow approach to the news, but on this day, the performance of these operations was almost uniformly superb."

—Jason Gay, *The New York Observer*

"More than anything, though, it was a disastrous morning in which these presidents of the airwaves, otherwise known as network anchors, earned their pay by reporting calamity with calm. ... Early today, television did just that, doing itself proud; for once, the dust and debris was not coming from the mouths of those reporting the story."

—Howard Rosenberg, *Los Angeles Times*

"It's a truism that when the news is at its worst, networks and local stations are at

their best. Television coverage of national tragedies, whether the assassination of John F. Kennedy, the explosion of the space shuttle Challenger or yesterday's terrorist attack, is visceral and sobering. It's a moment when television fulfills its promise as a uniting force, a place for Americans to gather in shared sorrow."

—Rob Owen, *Pittsburgh Post-Gazette*

"The visuals were stunning, often displayed in split screen: the Trade Center towers burning and finally collapsing, the Pentagon cloaked in smoke. Only ABC, its cameras transmitting murky shots from odd angles, failed to do what television does best: show us the pictures. Anchor Peter Jennings, too, seemed confused and testy, complaining repeatedly that his monitors weren't working properly."

—Gail Pennington, *St. Louis Post-Dispatch*, St. Louis

"The images were terrifying to watch, yet the coverage was strangely reassuring simply because it existed with such immediacy, even when detailed information was scarce. Imagine how much worse the nightmare would have been if broadcasting had been destroyed. On a day of death, television was a lifeline to what was happening."

—Caryn James, *The New York Times*

"For reasons best known to himself, CBS' Dan Rather at one point quoted a French politician. Peter Jennings kept scolding his ABC crew that he needed to know which of his monitors was an on-air feed. Tom Brokaw on NBC kept harping on the failure of the intelligence community to anticipate this siege."

—Phil Rosenthal, *Chicago Sun-Times*, commenting on the actions of shaken star broadcast anchors as they covered the attacks

"They never learn. As if planes crashing into the World Trade Center and the Pentagon weren't newsworthy—and frightening—enough, television piled on to the story by rushing out information that turned out to be bogus."

—Marc Allan, *The Indianapolis Star*, on the several inaccurate reports broadcast in the aftermath of the New York and Washington attacks

EMMIS FISHER RAYCOM TRIBUNE

Broadcasters all over the world are making news with ENPS.

AP's ENPS is part of the most demanding broadcast stations and networks in the world. Tens of thousands of reporters, writers, editors and producers make news with ENPS every day. Unmatched ease of use means better on-air product. Plus, the AP-inspired MOS protocol promotes plug-and-play with editing and automation equipment from most major manufacturers. Be part of the story. Think integration and control. Connect with ENPS. Visit ENPS.com.





You're invited to a very special anniversary celebration...

On October 15, 1931, *Broadcasting & Cable* (then called *Broadcasting*) published its very first issue. It was dedicated to fair and accurate reporting of what was even then a dynamic and powerful industry.

On October 15, join us for a very special look back at the past 70 years of news and views at the people, places and events that shaped the growth of an industry, as reported in the pages of its leading publication, *Broadcasting & Cable*.

It will be a unique chronicle that stretches from the days of dominant AM to the rise of FM, through the first flickering of black and white TV, to color, cable, satellite, the Internet and beyond. All from the only publication that has been there every step of the way.

We couldn't have done it without you.
We still can't.
Reserve your space today.

ISSUE DATE:

October 15, 2001

AD CLOSE:

October 5, 2001

MATERIALS DUE:

October 9, 2001

BROADCASTING & CABLE

Internet slowed but unbowed

Heavy demand causes congestion; sites respond by boosting capacity, streamlining

By Ken Kerschbaumer

With phone lines down and broadcast signals knocked off the air, New Yorkers relied on the Internet, logging on to send messages to loved ones and check Internet sites for information on the attacks.

But accessing information was difficult in the early hours of the attack, according to Keynote Systems, a company that analyzes Internet performance. CNN.com, ABCNews.com and NYTimes.com were all unavailable between 9 and 10 a.m.; MSNBC.com was available 22% of the time, and USAToday.com was accessible

18.2%. Performance ratings improved as the day wore on, thanks to a combination of additional server capacity and streamlined Web pages.

ABCNews.com attracted seven times its normal daily users and served six-times-normal page views, according to Steve Jones, executive producer and vice president of programming and operations.

Peak usage of the streaming material, he says, was around 10:45 a.m., when 35,000 concurrent streams were served (the site handled the demand by using RealNetworks' servers typically dedicated to Major League Baseball). Interestingly, Jones says,



ABCNews.com's Steve Jones says viewers used PCs to watch network coverage in markets where local stations offered local news.

some viewers were using the PC to watch national network coverage and the TV to watch local coverage.

"Several people have said the stream has been a benefit to them," he explains, "because, in some local markets, they weren't able to watch the network feed because of local coverage."

For the 24-hour news cycle after the attacks, MSNBC.com ran about 10 times above normal load capacity, which translates to 300,000 to 400,000 simultaneous users coming to the site at any moment. Says Director of Communications Peter Dorogoff, the site is estimating 12.5 million unique visitors during the 24-hour period, nearly twice the previous high. On the streaming side, nearly 6.5 million live streams were served; 6 million on-demand clips were served as well. The previous high for streaming was 1.5 million served during the Seattle earthquake on Feb. 28.

Under a contingency plan, MSNBC.com goes into "lite-site" or "ultra-lite-site" mode in cases of heavy traffic. "It strips all the heavy graphics ... and gets down to a bare-bones, text-only mode," Dorogoff says.

CNN.com also experienced record traffic, with 162.4 million page views on the day of the attack, 6% more than previous viewer totals. ■

TELEMUNDO
TIME WARNER
CABLE
HEARST-
ARGYLE

Broadcasters all over the world are making news with ENPS.

AP's ENPS is part of the most demanding broadcast stations and networks in the world. Tens of thousands of reporters, writers, editors and producers make news with ENPS every day. Unmatched ease of use means better on-air product. Plus, the AP-inspired MOS protocol promotes plug-and-play with editing and automation equipment from most major manufacturers. Be part of the story. Think integration and control. Connect with ENPS. Visit ENPS.com.





*Get the latest on
the industry's
hottest couple!*

TV & THE INTERNET PART 2

ISSUE DATE: OCTOBER 8

AD CLOSE: FRIDAY, SEPTEMBER 28

MATERIALS DUE: TUESDAY, OCTOBER 2

BROADCASTING-CABLE

Chuck Bolcom: 775-852-1290 • Marcia Orcutt: 323-549-4114
Yvonne Pettus: 212-337-6345
Rob Payne: 212-337-7022 • Michael Farina: 212-337-6941
Classified Advertising & Marketplace Advertising: 866-258-1075
VISIT OUR WEB SITE: www.broadcastingcable.com

STATION AUTOMATION

Broadcasting & Cable's upcoming special report presents a comprehensive guide to the products and companies involved in station automation. We'll explore the latest features and trends in station automation, and take an in-depth look at recent broadcast installations.

Contact your representative and reserve your space today.

ISSUE DATE:

October 15, 2001

AD CLOSE:

October 5, 2001

MATERIALS DUE:

October 9, 2001

BROADCASTING-CABLE

Chuck Bolcom: 775-852-1290 • Marcia Orcutt: 323-549-4114
Yvonne Pettus: 212-337-6345
Rob Payne: 212-337-7022 • Michael Farina: 212-337-6941
Classified Advertising & Marketplace Advertising: 866-258-1075
VISIT OUR WEB SITE: www.broadcastingcable.com



After the collapse, stations struggle

New York broadcasters lose transmitters and antenna on top of World Trade Center, rely on cable to get signal to viewers

By Michael Grotticelli

The hijacked jetliner that stuck Tower 1 of the World Trade Center knocked eight of New York's most biggest TV stations off the air for at least a day. The doomed building housed their transmitters

and supported the rooftop tower with their broadcast antennas.

The stations were still able to reach most viewers via cable or satellite TV. And by week's end, three of the stations had restored limited broadcast service.

Of the major New York stations, only CBS's WCBS-TV, was able to stay on the air throughout last week's ordeal, switching quickly to its backup transmitter and antenna at the Empire State Building.

By Wednesday, Tribune's WPIX-TV, WABC-TV and WNBC-TV had made temporary arrangements to resume broadcasting. WPIX-TV, an affiliate of The WB, returned at "substantially less" than half power using a low-power transmitter and two north-facing panel antennas at the Empire State Building, according to engineer Michael Gano.

WABC-TV cut a deal to use the transmission facilities of USA Broadcasting's WHSE-TV in Newark, N.J., and noncommercial WNYE-TV in Brooklyn. WHSE-TV normally airs the Home Shopping Network.

Likewise, WNBC-TV took over a couple of independent stations, Mountain Broadcasting's WMBC-TV Lake Hopatcong, N.J., which normally offers foreign-language programming, and LTV Networks' WXNY-TV Long Island City, N.Y., a Spanish-language station.

At deadline last Friday, other stations, notably Fox's WNYW-TV and WWOR-TV (UPN), were still not putting out a broadcast signal. "We're scrambling right now," said Fox engineer Dennis Beattie.

Also off the air at week's end: Paxson's WPXN-TV, Telemundo's WNJU-TV and noncommercial WNET.

Cable was the lifesaver for those broadcasters that relied on Tower 1. Nearly 80%

BRAIN CENTER

Analyze
your business
and operational
requirements

Visualize
appropriate
implementation
models

Actualize
the cost-effective
integration of your
separate operations into
a centralized entity

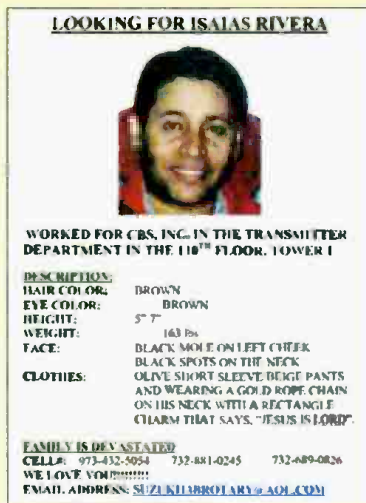
Six tower broadcasters missing

Six broadcast engineers manning broadcast transmitters in Tower 1 have not been heard from since last Tuesday's attack on the World Trade Center.

WCBS-TV can't account for two of its station engineers. WABC-TV, WNBC-TV, noncommercial WNET(TV) and Fox's WPIX(TV) are missing one employee each.

The NBC engineer is William Steckman. According to an NBC representative, he was last heard from shortly after the first hijacked jetliner hit Tower 1. He said he was "powering down" the transmitter and getting out.

The CBS engineers are Bob Pattison and Isaias Rivera. Robert Seidel, vice president of engineering for the CBS



This is one of the thousands of posters that relatives of the missing put up all over New York City.

network, said the two engineers, who were on the 103rd floor, called on their cell phone to say they were trapped minutes

before the building collapsed.

The missing WABC-TV engineer, 43-year-old Donald DiFranco, was on the 104th floor finishing up work on the DTV digital transmitter that was set to go online soon, said WABC-TV Chief Engineer Kurt Hansen.

WPIX-TV engineering chief Michael Gano said that Steve Jacobson was working on the the 110th floor when the terrorists struck.

WNBC Chief Engineer Ken Devine said his station does not regularly have people at the WTC but one of his engineers, 47-year-old Rod Coppola,

happened to be working there Tuesday morning. "It's obviously a very difficult situation."

Nine stations operated separate transmission facilities between the 103rd and 110th floors. CNN also operated a microwave facility on the 110th floor, but no one was there at the time the building came down.

Tower 1 also housed a new digital TV facility that was jointly owned by WABC-TV, WNBC-TV, WNET, WPIX and WWOR-TV and was to be fully operational by next May.

The engineers often worked together through the All-Industry Committee, sharing responsibility for the upkeep of the broadcast antennas.—M.G.

of New York market's 7.3 million TV homes get their TV from cable and satellite TV.

Time Warner Cable and Cablevision, which serves the city, were able to continue carrying the broadcast signals because they receive them via fiber links rather than off air. However, Comcast Cable, which serves suburban New Jersey, does pick up the New York signals up off air. To restore

ABC and NBC programming to its customers after the tower went down, a representative said, Comcast had to switch to its Philadelphia affiliates.

Time Warner Cable was able to maintain service to its Manhattan subscribers, except to subscribers in the vicinity of the World Trade Center.

Subscribers of DirecTV and EchoStar temporarily lost some local signals when

another of the buildings at the World Trade Center, Building 7, collapsed on Wednesday. According to a EchoStar representative, the building next to Building 7 was the source of its fiber feeds from WCBS-TV, WNYW-TV and WWOR-TV. When Building 7 went down, the feeds were interrupted for a few hours.

The feeds of WABC-TV, WNBC-TV and WPIX-TV come from a different loca-

Intelligence • Decisions • Control One B.R.A.I.N. Does It All

Digital broadcasting offers extraordinary opportunities to function more efficiently, create new sources of revenue and realize exceptional cost savings. The key to all of this is centralization – the ability to consolidate, manage and direct all of your resources through a single control system.

Enter the B.R.A.I.N. Center: Broadcast Resource Asset and Information Network.

This unique product combines Horris' unmatched business, technology, automation and systems expertise to provide an intelligent, profitable centralization strategy for your enterprise.

Make the intelligent choice. Call Horris today.



O N T H E S C E N E

tion and were not affected.

Under the auspices of the TV All-Industry Committee, an informal association of radio and TV broadcasters in New York, affected broadcasters met at ABC in New York on Wednesday to work out plans for getting everybody back on the air on a permanent or temporary basis.

"We're reviewing many options, for radio and TV," said Kurt Hansen, chief engineer at WABC-TV. "We're dealing with this as best we can."

Hansen said WABC-TV is considering a site in Alpine, N.J., and others are looking at another site in Central New Jersey and the Empire State Building.

Ken Devine, director of engineering for WNET-TV, said he had ordered a Larcam transmitter and hoped to be back on-air this week by co-locating with other stations at either the Empire State Building or one of the New Jersey sites.

"There's a lot of pressure from management to get these stations back on the air," he said, "but everyone is doing the best that they can."

CNN lost a fixed microwave receive facility on the 110th floor of Tower 1, which was used to bounce live video signals from ENG vans around the city to CNN's studios near Madison Square Garden.

CNN engineer Jeff Gershgorin said the network would handle its ENG transmissions from the Empire State Building under an agreement with Quicklink until its new headquarters at the southwest tip of Central Park is completed in about two years.

"It's been very hard for everyone, but it's easier when we keep focused on the job at hand," he said. "When you take a moment to realize the scale of what has happened, it's just incredible."

Harris Broadcast is trucking six replacement transmitters from its Mason, Ohio, facilities but wouldn't identify the customers. Harris Vice President Dale Mowry said engineers from as far away as Washington were helping the installation. ■

HELPING HAND

Dan Cohen, a producer for Fox News and also an emergency medical technician, raced to the World Trade Center disaster to treat victims, rather than report the news. The collapsing buildings, he said, forced the EMT units to flee the scene, leaving behind equipment and ambulances that would be buried in debris.

As the afternoon wore on, Cohen moved north to Chelsea Piers, where an emergency treatment center was erected on an old *Law & Order* set. Hundreds of medical personnel awaited the arrival of hundreds of casualties. They never came. "At 7 p.m.," he said, "there were over 600 doctors and paramedics and still no patients." —*Allison Romano*

THE LUCKY ONE

Tom Werner, partner at Carsey-Werner-Mandabach, was originally booked to fly on American Airlines Flight 11. But a change in plans kept him off the doomed flight. Werner was in Boston for a meeting to discuss his interest in buying the Boston Red Sox, but the meeting was moved to a New York location. He drove to Los Angeles from Kansas, where his plane from New York had been diverted.

—*Susanne Ault*

WITNESSES

Some media executives got closer than CNN to the attacks. Comcast chief Brian Roberts and Liberty Media Chairman John Malone were attending a meeting of the Bank of New York on the 49th floor of 1 Wall Street, just six blocks from the World Trade Center. Together, they watched the second plane plow into the tower. The meeting ended immediately, and the executives left. Afterward, Malone and Roberts started walking to midtown Manhattan. Roberts eventually flagged down a cab already crowded with refugees and piled in.

—*John Higgins*

NO SPIN ZONE

Torie Clarke, assistant secretary of public affairs at the Pentagon and former spokeswoman for the National Cable & Telecommunications Association, was in the Pentagon when the plane hit but was not in the affected section and escaped harm. She later appeared on television introducing briefings.

Clarke said Defense Secretary Donald Rumsfeld and other top military personnel stayed at the Pentagon all day on Tuesday, even though they periodically would have to change locations to avoid the smoke.—*Paige Albinak*

EYEWITNESS

M. Corey Goldman, a reporter for ABCNews.com, says the collapse of Tower 2 was first a rumble, then a roar. "Sheer panic broke out as the building came down, with throngs of people screaming and running past him up Broadway," he recalls. "I made my way to a diner to call my newsroom. People had their hands over their mouths, their foreheads. Some were hugging, others sat in shock. Still others sobbed."

Then, as he searched for the words to give the newsdesk, Tower 1 came crashing down.

"The sound was even more bone-chilling the second time," he says.

—*Ken Kerschbaumer*

Your story

Were you on the scene for last week's events? If you'd like to share your experiences with the readers of **BROADCASTING & CABLE**, please feel free to send us your thoughts and comments. In the coming weeks, we'll print your letters in an effort to give industry professionals an opportunity to heal, vent and share. E-mail your experience to jessell@cahners.com.

Over 7,000 clearances . . . and growing daily!

B U S I N E S S A S U S U A L

DEREG REVIEW

The FCC launched two major revisions of media-ownership limits last week by proposing to rewrite restrictions on local broadcast/newspaper crossownership and a cable company's national subscriber reach.

The FCC is considering whether the addition of stations and the creation of the Internet have negated threats to local-media diversity posed by broadcast/newspaper combos since the rule was implemented in 1975.

The commissioners also want input on whether crossownership should be

allowed in markets where there are a substantial number of media voices and how relaxing the restriction will affect advertising.

Regarding cable-ownership limits, the commission is considering two approaches to setting a new cap. One would create a new cap. The other "safe-harbor" approach might forbid mergers with unacceptable levels of market power. The FCC is said to be considering three antitrust-style models for measuring market power.

The panel also is reviewing how to alter related channel-occupancy limits barring a cable system from devoting

more than 40% of its channel lineup to programming of its affiliated cable networks and how it would tally partial investments toward a cap.

VOTE WLWT-TV

There must be something in the air in Cincinnati. City voters decided that their next mayor will again be an ex-anchor from WLWT-TV, the city's NBC affiliate. Incumbent Charlie Luken, who has been mayor since 1999, and Curtis Fuller, who recently left the station, garnered the one-two spots in the city's open primary and square off Nov. 6.

Fuller received 54% of the

vote to Luken's 39%. The two Democrats defeated two independent candidates. Talk-show host Jerry Springer is both a former Democratic mayor of Cincinnati and an ex-WLWT-TV anchor.

BROTHERS ROLLS OUT

HBO's highly promoted *Band of Brothers* scored an impressive 17.9 rating with 9.9 million viewers during its two-hour premiere on Sept. 9 among HBO subscribers. The 10-part miniseries, executive-produced by Tom Hanks and Steven Spielberg, tells the story of a U.S. paratrooper unit in World War II.

Radio news: E pluribus unum

Regardless of format, stations unite in providing disaster coverage, as they have historically

By Allison Romano

It didn't matter that the format was usually talk, music or sports; on Tuesday, almost all of the country's 12,000 radio stations were news stations, providing wall-to-wall coverage of the terrorist attacks.

"It's similar to the Kennedy assassination and Pearl Harbor: Radio was there to provide immediacy and to link people together in common bond," said Chris Berry, ABC Radio's VP of News.

Most stations dropped their commercials. At New York's WINS(AM), which planned to remain commercial-free through the weekend, insiders estimate that the losses will be close to \$500,000. Bonneville's WTOP(AM) Washington reinstated ads on Thursday after losing at least \$100,000,

according to station estimates. Many stations have carefully sorted through the spots, weeding out those that are "too upbeat" or had jingles. WTOP, for example, pulled a spot for the play *The Vagina Monologues*.

Some stations substituted public-service announcements for commercials or read informational commercials, such as how to make insurance claims or obtain emergency prescription refills.

Unionized staffs are getting overtime pay for working around the clock, which station execs say will be another huge cash drain.

New York and Washington stations sent their feeds to sister stations across the U.S.

"Our staff is sort of like the rescue workers," said Scott Herman, vice president and

GM at WINS. "Sports guys are working sports angles. Our business guys have working on the impact on businesses. Everything is related to the story."

Radio networks, such as Westwood One and ABC Radio, assembled a menu of programming offerings for affiliates, from long-form reports and features to hourly updates. CBS Radio offered five updates an hour; CNNRadio, four an hour. In addition, CNNRadio and Fox News Radio had in-depth coverage. ABC Radio provided instant updates and a 7 p.m. long-form report.

Westwood One's Shadow Traffic service in New York used its traffic cameras to provide the TV networks some of the first video images of the World Trade Center attacks. ■

BROADCASTING CABLE *TODAY*

The Essential Email Newsletter!

Launched..... **1/23/01**

Available..... **Now**

Frequency..... **Daily**

Terms..... **Free**

Clearances..... **Over 7,000 and growing**

Breaking News delivered to your inbox everyday! Our FREE email newsletter is packed with the latest news on the television industry. Get vital industry data daily from the recognized leader. To receive the free service, just log onto **www.TVinsite.com/subscribe**.

What are you waiting for? Sign up now!

BROADCASTING CABLE

Advertising Contacts

MARCIA ORCLYT (323) 549-4113, CHUCK BOLKCOM (775) 852-1290,
ROB PAYNE (212) 337-7022, YVONNE PETTUS (212) 337-6945, MIKE FARINA (212) 337-6941

Classifieds

Television

DIRECTOR/CAREERS



TEAM UP WITH THE NCAA & TEAM UP WITH SUCCESS

The National Collegiate Athletic Association (NCAA) is dedicated to maintaining the highest standards of quality and professionalism by working together in an environment that promotes respect, communication and teamwork. An exciting and challenging opportunity now exists for a proactive, forward-thinking professional with strong organizational and negotiation skills to join our fast-paced National Office team in Indianapolis, Indiana.

ASSISTANT DIRECTOR, SYNDICATION & ASSET MANAGEMENT

Reporting to the Director of Broadcast Services, you will oversee all aspects of regional/local television and radio syndication operations for NCAA championships; spearhead footage licensing and tape library operations; manage/approve NCAA home video/DVD productions, promotions and distribution; and identify/manage opportunities to repurpose archival content. In addition, this individual will oversee, administer and update the NCAA-CBS policy manual as well as develop consistent championship policies pertaining to bidding procedures, syndication and footage use. To qualify, you must have a Bachelor's degree combined with 3-5 years of experience in television and radio programming and/or production with demonstrated knowledge of the sports or entertainment industries and excellent written/oral communication skills. Our ideal candidate will have experience in contract supervision and budget administration, a basic understanding of strategic brand applications, and a background in the committee and project team decision-making process.

Team up with the NCAA and enjoy 100% employer-paid family health insurance, 15 vacation days/year, pension fund, annual personal fitness stipend and a complimentary ticket program (including Final Four tickets). For consideration, please send resume to: NCAA Human Resources, P.O. Box 6222, Indianapolis, IN 46206-6222. FAX: 317-917-6888. The NCAA is an equal opportunity employer and encourages women, minorities and disabled persons to apply.



www.ncaa.org

NEWS DIRECTOR

KSEE24, the NBC affiliate in the growing 55th market seeks an experienced News Director who will provide dynamic leadership to a very talented newsroom. We do more news than anybody in the market and are committed to news as the cornerstone of our growth. California location near Yosemite offers great year round recreation. Send resume to Gay Gutierrez HR Dept, KSEE, Inc. 5035 E. McKinley Avenue, Fresno, CA 93727. Final candidate will be required to undergo drug screening. EOE.

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.

DIRECTOR/EDITOR

We are currently seeking a creative professional located in Southern California to shoot and edit commercials for our local advertisers. AVID or Media 100 experience required. Knowledge of Adobe PhotoShop required. Experience in shooting on BetaCam a plus. Excellent communication and customer relations skills a must. Excellent benefits package and work environment. EOE/M/F/D/V
Send tape and resume with salary history to:
Time Warner Cable
Attn: HR
7441 Chapman Avenue
Garden Grove, CA 92841
Fax: 714-903-8270
Email: APPOCHR@aol.com



TECHNICAL CAREERS

The mission of ABC Cable Networks Group is to create and develop new networks and oversee and manage a portfolio of properties. These include: Disney Channel, Toon Disney and SoapNet. (which launched in January 2000, built around the long standing success of ABC Daytime Soap Operas). Based in Burbank, CA, we currently have the following exceptional opportunity:

MASTER CONTROL OPERATOR

We have an excellent opportunity for a broadcasting professional to troubleshoot video and audio problems as they occur and ensure that programming airs properly. You will also monitor closed captioning, V-Chip, AMOL and SAP for all on-air products and key rating, logo and voice over information using Logomotion and Digicart technologies. Requires an AA degree in Film, Television, or related field and 1+ years of television broadcast experience in master control. A knowledge of Louth automation systems, LMS and file-server based technologies is essential. Prefer a working knowledge of Windows operating systems, all areas of post-production, including dubbing, and videotape/film formats. A basic understanding of digital signal, video and audio, routing systems, waveforms and vectorscopes a plus.

To apply, please submit resume & salary history to: disneychannel.hr@Disney.com. Please indicate position of interest on subject line. We are an Equal Opportunity Employer.



BE SURE YOU'RE REACHING THE BEST & MOST QUALIFIED PROFESSIONALS IN THE INDUSTRY.
CALL KRISTIN PARKER AT 617-558-4532 OR NEIL ANDREWS AT 617-558-4481

Classifieds

Television

TECHNICAL CAREERS

CHIEF ENGINEER/CHIEF OPERATOR

Well versed in Capital budgets, news operation support and all broadcast engineering practices. Hands-on experience with Harris VHF transmitter, microwave, analog and digital satellite systems, Sony DV-CAM, Leitch VR spot playback, Avid News and Commercial editing systems. Minimum of three years experience in all phases of broadcast television maintenance and installation. Degree and digital and computer experience preferred. Member SBE preferred. Send resume Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE

MAINTENANCE TECHNICIAN

Supervise Maintenance Engineers, responsible for overall preventative and corrective maintenance, ensure compliance with FCC and OSHA rules, perform maintenance duties and other duties as may be required. Five years television broadcast maintenance experience and supervisory experience preferred. Able to troubleshoot broadcast equipment to the component level. SBE Certification preferred. Send your resume and/or tape to:

HUMAN RESOURCES
FOX 13 WHBQ
485 S. HIGHLAND AVENUE
MEMPHIS, TN. 38111
OR FAX RESUME TO: 901-320-1252
E.O.E.

DIRECTOR OF OPERATION

WHNS-TV Meredith Corporation owned FOX affiliate in the Greenville/ Spartanburg/ Asheville/ Anderson market seeks a Director of Operations. Duties include the overseeing of Programming, Promotion, Production, Public Affairs, Master Control and compliance with all FCC regulations relative to programming issues. Send resumes to WHNS-TV, Attn: General Manager, 21 Interstate Court, Greenville, S. C. 29615.
Fax (864)297-0728
Email to: rmirabel@fox21.com
EOE



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.

Come join our team! Please visit our website at www.weather.com/jobs to view the job description and submit your resume.

The Weather Channel
300 Interstate North Parkway, Atlanta, GA 30339

SALES CAREERS

NATIONAL SALES MANAGER

KFOR-TV (NBC affiliate) in Oklahoma City is looking for a National Sales Manager. Job functions include working with KFOR-TV national rep firm Millennium TV Sales & Marketing/American Division, negotiating spot/package rates for national clients with national sales representatives, monitoring flow of orders and make-goods for national buys, preparing national sales reports, and achieving monthly and yearly national sales goals. The right candidate must be aggressive and highly motivated. Must also have five years of sales experience in broadcasting sales at local or national level. Previous management and sales supervisory experience preferred. Knowledge of Nielsen ratings is a must. Knowledge of CMR, Bias, TV scan and Marshall Marketing preferred. Send resume to Wes Milbourn, VP/General Sales Manager, KFOR-TV, 444 E. Britton Road, Oklahoma City, OK 73114 or fax to (405)478-6227. No phone calls please.

FIND ACCOUNT EXECUTIVES!

Sales Managers!
Marketing - Research - Traffic
Production Pros!
www.MediaRecruiter.com
\$395 Total Fee - 303-368-5900
50,000 Sales Pros see your ad monthly!

PRODUCER CAREERS

PRODUCER

KFSN-TV, the ABC owned station in Fresno, CA, is looking for a newscast producer. Candidate must be experienced and a self-starter responsible for all editorial and production elements of a newscast. College degree preferred. Send resume to: KFSN-TV, 1777 G Street, Dept. BC 01-10, Fresno, CA 93706. ABC, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply.



PROGRAM PRODUCER

KNTV, the soon to be NBC Affiliate for the San Francisco Bay Area, has an immediate opening for a Producer for a new, weekly magazine-style program. This individual will develop a vision for the launch of a half-hour Northern California lifestyles program and oversee development to production. Candidate must demonstrate a creative flare for telling a story and utilizing graphics. Must be an excellent writer and organized producer, and experienced in supervising talent and crew. Interest/knowledge of wines a plus. Requires 3-5 years producing experience. Send resume and non-returnable reel to:

Bob Anderson
Vice President of Programming
KNTV, Inc
645 Park Avenue
San Jose, CA 95110
KNTV is an Equal Opportunity Employer

GENERAL SALES MANAGER

General Sales Manager with great leadership skills and a 'get-it-done' attitude. Must possess exceptional forecasting, inventory control and new business development skills. Pro experience as a TV GSM with proven history of consistent budget achievement is a must. This is an enthusiastic, team-building environment in a very challenging market that needs the direction of a real pro. Great benefits, lots of opportunity awaits the right individual. Send cover letter and resume to Box 917, Broadcasting & Cable, 275 Washington Street, 4th fl., Newton, MA 02458, attn: N.Andrews. E.O.E.

LOCAL SALES MANAGER

Local Sales Manager, KVUE (ABC Affiliate, Austin, Texas). Do you love TV and possess the following characteristics: leadership, integrity, diplomacy, creativity, enthusiasm and persistence? Would your track record show knowledge of inventory management, aggressive packaging, new business development, team building, over achieving goals? If your answers are yes to all of the above, send your resume to Human Resources, KVUE-TV, 3201 Steck Ave, Austin Tx, 78757 or email to jmthompson@kvue.com

CREATIVE SERVICES

GRAPHIC DESIGNER

KVUE-TV, the BELO owned ABC Affiliate in Austin, Texas is looking for an experienced Graphic Designer. The right candidate must be a talented and creative individual with a keen sense of design. Must be self-motivated, team player, quick thinker and capable of creating quality graphics for News and other design projects while meeting tight deadlines. The position requires strong Mac based skills using Photoshop, Illustrator and After Effects with a working knowledge of Media100. Print or 3D experience a plus. Send resume and tape to:

Human Resources
KVUE-TV
3201 Steck Ave., Austin, TX 78757
Or email to: jmthompson@kvue.com
EOE.

FOR SALE EQUIPMENT

TRANSMISSION LINE

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

RESUME TAPES

CAREER VIDEOS

prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, tape critiques. Great track record. 847-272-2917.

Classifieds

Television

NEWS CAREERS

PRODUCER/DIRECTOR/HOST

The University of Vermont is seeking an individual to act as the Producer/Director/Host of Across the Fence, a locally televised daily 20-minute program. Across the Fence is the longest running locally produced TV show in the nation (45+ years) with an audience of over 100,000 per day. The individual will be responsible for designing, producing and directing the program. Specific duties will be: plan shows, schedule guests, write scripts, produce studio tapings, produce and host on-location tapings and serve as public relations representative for UVM Extension and the University to viewing community. Bachelor's degree in Communications or related field and two to three years of related television production experience, or equivalent combination required. Knowledge of broadcast and editing equipment required. Effective written, oral, interpersonal and public communication skills required. Apply with cover letter, resume (including social security number), video portfolio of past work and names of three references to: UVM Employment Office, 232 Waterman Building, 85 South Prospect Street, Burlington, VT 05405, or e-mail: employment@uvm.edu (attachments in rtf or html), Tel: 802-656-3494. Job website: www.uvm.edu/~uvmhr/jobs.html. The University of Vermont is an Equal Opportunity/Affirmative Action

REPORTER

We are the #1 station in the 38th market, and we are losing two key reporters. If you're interested in telling good stories and know how to enterprise, this shop may be for you. We need a frontline reporter who wants to lead the broadcast every day. Send your resume with references and a non-returnable videotape to:

Patti McGettigan
News Director
WOOD TV8
120 College Avenue
Grand Rapids, MI 49503

WOOD TV IS AN
EQUAL OPPORTUNITY EMPLOYER

WEEKEND ANCHOR/REPORTER

WESH-TV, the Hearst-Argyle station in the 20th market, is looking for an experienced anchor/reporter. We want a self-starter who will work several beats, produce great live shots, and break "lead" stories. Our ideal candidate will have at least 5 years broadcast television reporting experience, 2 years anchoring experience and a college degree. Must also be available for personal appearances to promote the station. Send resume and non-returnable tape immediately to Russ Kilgore, News Director, WESH-TV, 1021 N Wymore Rd, Winter Park, FL 32789-1717.

An Equal Opportunity Employer.

REPORTER

MEDIA GENERAL BROADCAST GROUP WWW.MGBG.COM WCBG-TV

WCBG-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.

PHOTOJOURNALISTS

Is your work good enough to put your name on it? Our photojournalists get on-air credit for their work. Our staff of photojournalists has the well-deserved reputation of being one of the best in the Southeast. Larger markets have noticed and have raided us again. The qualified applicants must have 3 years experience as a photojournalist, experience with microwave live units, strong editing skills and as a plus be a NPPA member. The right candidate will also be a creative and motivated video photojournalist with strong vision and creativity.

Send your resume and/or tape to:
HUMAN RESOURCES
FOX 13 WHBQ
485 S. HIGHLAND AVENUE
MEMPHIS, TN. 38111
OR FAX RESUME TO: 901-320-1252
E.O.E.

MANAGEMENT CAREERS

ASSIGNMENT MANAGER

WFMJ-TV has an opening for an Assignment Manager. Candidates must have previous newsroom experience, strong news judgment, the ability to multi-task, meet deadlines, think creatively and work with the daily schedules and assignments of reporters and videographers. We are looking for a people person with solid news skills to take a key management position with a strong NBC affiliate. Send resume and cover letter to: Mona Alexander, WFMJ News Director, 101 W. Boardman St., Youngstown, Ohio, 44503. EOE

GENERAL SALES MANAGER

Media General Broadcast Group www.mgbg.com WIAT-TV is looking for a General Sales Manager. WIAT-TV is a CBS affiliate in the 39th market. Candidate must have a take charge attitude, previous television sales management experience with a proven track record in new business development, sales promotions and special events. College degree and rep. experience preferred. Must be organized, possess leadership and people skills and have the ability to train others. EOE M/F Drug Screen. Send resume, references, sales management philosophy and salary history to: Human Resources, WIAT-TV, P.O. Box 59496, Birmingham, AL 35259. No phone calls please.

Radio

STATIONS WANTED

BLACK GOSPEL FORMATTED RADIO STATIONS

Alvin Augustus Jones
The Broheim Group, LLC
1-301-587-0000 1-301-587-7464 (Fax)
ajones@thedreamnetwork.com

SALES CAREERS

SALESPERSON

Radio stations KAGH/KWLT have immediate openings for experienced Salesperson...Could lead to Sales Manager. Also Salesperson Announcer. Great opportunity in a good small market. Send tape and /or resume to Barry Medlin, Box 697, Crossett, AR. 71635 or call 870-364-2182. EOE.

Radio

TECHNICAL CAREERS

CHIEF ENGINEER

KBPS AM/FM, Portland, OR. 3 yrs. exp. req'd. Install, maintain, repair all equipment. Salary \$45,612 - \$50,580 DOE. Full benefits. Call (503)916-3544 for job description and application. KBPS is an equal opportunity employer.

FOR SALE STATIONS

WANT TO BUY

Want to Buy FM Stations anywhere in the US, On or Off Air - Or AM's in the top 300 market - call (615) 662-3398 or E-Mail Radio1019@aol.com.

PRODUCER CAREERS

PRODUCER - RADIO

Wisconsin Public Radio seeks an idea generator who thrives on the high-energy and fast pace required to produce a nationally broadcast, live weekly radio program. The Producer for *Michael Feldman's Whad' Ya Know?* must be a highly creative individual with experience producing variety, entertainment, magazine or talk variety formats for radio or television. Requirements: Bachelor's degree, organizational skills, project/budget planning and more... Read more about it at www.wpr.org (About WPR). Bendrick@wpr.org. 608-262-5221.

Miscellaneous

FOR SALE STATIONS

AM/FM/RADIO - TV FOR SALE

Raleigh/Durham\$450K
Washington DC LPTV\$1.9M
Group-3LP's\$8.5M
Miami-AM Full-time\$6.5M
Atlanta Am/FM C3 combo\$1.9M

Email Haddenws@aol.com or visit us online at:

www.Haddenonline.com

HADDEN & ASSOC.

(Office) 407-699-6069 (FAX) 407-699-1444

URBAN TELEVISION/RADIO

The Broheim group, LLC, the new urban television and radio choice is looking for dedicated college graduates. Opportunities available:

TV-Station Manager	Washington, D.C.
TV-Sales Manager	Washington, D.C.
TV-Traffic Manager	Washington, D.C.
TV-Account Executive	Washington, D.C.
Radio-Account Executive	Raleigh, N.C.
Receptionist	Raleigh, N.C.
Accountant/Bookkeeper	Washington, D.C.

Forward Resumes to:
Randall Williams-COO, The Broheim Group, LLC
P.O. Box 5202, Takoma Park, Md. 20913.
E-mail to rwilliams@thedreamnetwork.com or fax to 1-301-587-7464. EEOE M/F Drug Screen.

Classifieds

Professional Cards & Services

du Treil, Consulting
Lundin & Engineers
Rackley, Inc.

Sarasota, Florida
941.329.6000 WWW.DLR.COM
Member AFCCE

CARL T. JONES
CORPORATION

CONSULTING ENGINEERS
7901 Yarnwood Court
Springfield, Virginia 22153
(703) 569-7704 fax (703) 569-6417
MEMBER AFCCE www.ctjc.com

LOHINES AND CULVER
CONSULTING ENGINEERS
8309 Cherry Lane
Laurel, MD 20707 4830
(301) 776-4488
locul@locul.com

Since 1944 Member AFCCE

COHEN, DIPPPELL AND EVERIST, P.C.
CONSULTING ENGINEERS
Domestic and International Communications
Since 1937
1300 "L" STREET, N.W., Suite 1100
WASHINGTON, DC 20006
PHONE: (202) 898-0111 FAX: (202) 898-0895
E-MAIL: cdepc@att.net
Member AFCCE

John F.X. Browne
& Associates

A Professional Corporation
Member AFCCE
BROADCAST/TELECOMMUNICATIONS
Bloomfield Hills, MI Washington, DC
248.642.6226 (TEL) 202.293.2020
248.642.6027 (FAX) 202.293.2021
www.jfxb.com

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS
Box 280068
San Francisco, California 94128

HE 707/996-5200
202/396-5200
www.h-e.com

HATFIELD & DAWSON
Consulting Engineers
9500 Greenwood Ave., N.
Seattle, Washington 98103
(206) 783-9151
Facsimile (206) 789-9834
MEMBER AFCCE

Cavell, Mertz & Davis, Inc.
*Engineering, Technology
& Management Solutions*

10300 Eaton Place, Suite 200
Fairfax, VA 22030
(703) 591-0110 (202) 332-0110
fax (703) 591-0115
www.cmdconsulting.com
www.DTVinfo.com

CARL E. SMITH
CONSULTING ENGINEERS
AM FM TV Engineering Consultants
Complete Tower and Rigging Services
"Serving the broadcast industry
for over 60 years"
Box 807 Bath, Ohio 44210
(330) 659-4440

Denny & Associates, P.C.
Consulting Engineers

 301 768 5600 tel.
301 768 5620 fax
www.denny.com
Member AFCCE

WALLACE 101 West Ohio St.
ASSOCIATES 20th Floor
Indianapolis, IN 46204
Dennis Wallace (317) 684-6754
wallacedtv@aol.com

SPECIALIZING
IN DIGITAL TELEVISION

NATIONWIDE MONITORING SERVICES, INC.
P.O. BOX 1829
HENDERSON, KY 42419-1829
P: 270-869-8000
F: 270-869-1068
E-mail: info@nightmonitoring.com



Incandescent and strobe lights, Reporting and Solutions, HVAC, Doors, Alarms, Generators, Temperature, Humidity and others.
Notification via fax, e-mail, phone, and beeper.
Reporting and/or Filing to FAA, Owner or Others.

Munn-Reese, Inc.
Broadcast Engineering Consultants
P.O. Box 220
Coldwater, Michigan 49036
Phone: 517-278-7339

Mullaney Engineering, Inc.
Consulting Telecommunications Engineers
9049 Shady Grove Court
Gaithersburg, MD 20877
301-921-0115
Member AFCCE

TOWER/ANTENNA CONSULTANTS

NATIONWIDE TOWER COMPANY, INC.
ERECTOR • DISMANTLES • ANTENNA • RELAMP
ULTRASOUND • STRUCTURAL ANALYSIS • PAINT
INSPECTIONS • REGUY • ENGINEERING

P.O. BOX 1829 HENDERSON, KY 42419-1829
PHONE (270) 869-8000 FAX (270) 869-8500
E-MAIL: hjohnston@nationwidetower.com
24 HOUR EMERGENCY SERVICES AVAILABLE

 **UNIVERSAL TOWER, Inc.**

Manufacturer of
Self-Supporting Towers,
Guyed Towers and Accessories

P.O. Box 276 • Henderson, Kentucky 42419-0276
Tel: 270-533-5151 • 270-533-1479
www.universaltower.com

BROADCASTING CABLE

Broadcasting & Cable is the weekly newsmagazine for the broadcast and cable television, radio, satellite and interactive multimedia industries.

The publication features articles and information on media technologies, FCC actions, station sales and programming, the Internet, Nielsen ratings and more.

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

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

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

Please contact: Kristin Parker at 617-558-4532
or Neil Andrews at 617/558-4481 phone

Shoolbred Engineers, Inc.
Structural Consultants

Towers and Antenna Structures
Robert A. Shoolbred, P.E.

1040 Morrison Drive
Charleston, S.C. 29403 • (843) 577-4681

Contact Kristin Parker
or Neil Andrews
to place an ad in the
Professional Cards and
Services Section.
Call 1-866-258-1075

TVinsite is an online decision-making tool for television and cable industry professionals. Visit
www.tvinsite.com/broadcastingcable
to see what we can do for you!

**ADVERTISE THE EASY WAY WITH
YOUR BUSINESS CARD!
CALL 617-558-4532 OR 617-558-4481**

Editorials

COMMITTED TO THE FIRST AMENDMENT

Oh my God!

For those in reach of a TV, the images of horror and destruction last Tuesday began to accumulate at the speed of electronic journalism. Fortunately, as the minutes and hours accumulated, those images began also to be mixed with others of heroism, sacrifice and service.

For those listening to the radio on their way to work, one eyewitness to the first plane hit was being interviewed when he suddenly became an on-air witness to the second strike. "Oh my God! Oh my God!" he kept repeating numbly. The evocations of the Hindenburg broadcast's anguished "Oh, the humanity" were immediate and inescapable.

Also immediate and inescapable was the effort of the broadcast and cable industries to cover the tragedy. With most local New York TV station transmitters wiped out in the attack, cable immediately became a lifeline, and broadcasting and cable true partners, in providing local news and information. Fiercely competitive news networks dropped the gloves and agreed to share whatever information they got. Broadcasters around the country pitched in to raise millions for relief efforts.

The combined power of technology and people to move information was extraordinary. And the industry continues to do a herculean job of covering this ever-expanding story. There have been some stumbles along the way, but they are understandable in an operation running at full speed on little sleep and with its eyes on the next development. The coverage that we saw was blessedly light on attempts at melodramatic description. The drama of the event was, unfortunately, entirely sufficient.

For the media, it was—and is—the largest abandonment of their commercial base and massing of communications resources since the JFK assassination. And this time around, cable is a player, and a key partner, in the effort.

It has already begun that work with the heartrending footage of family members holding up pictures of their missing wives, husbands, parents and children, and in the profiles of casualties and interviews with family members. A caution here: Such interviews can be cathartic for survivor and viewer, but they must be handled carefully and used judiciously or they cross the line into exploitation.

Once the grim work of accounting for the dead is completed, however, we'd like to see the industry spearhead an effort to collect the pictures of each one of them. That collection would include two employees of our parent company, Cahners: Jeff Mladenik and Andrew Curry Green, executives with eLogic, the company that helps put this magazine on the Web. Perhaps the pictures could be transferred to tape and presented as part of a memorial service in Washington or New York. They could also or alternatively be collected on a Web site and linked to as many other sites as possible.

We would like to see the defining visual image become the faces of our fellow Americans, not the ugly face of terrorism.

Broadcasting & Cable (ISSN 0007-2028) (USPS 0666-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined, by Cahners Business Information, 245 W. 17th St., New York, NY 10011. Broadcasting & Cable copyright 2001 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02158-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$149, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Cahners Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

Broadcasting & Cable was founded in 1931 as Broadcasting: The News Magazine of the Fifth Estate. It now incorporates Broadcasting-Television, introduced in 1945; Television, acquired in 1961; Cablecasting, introduced in 1972; Broadcasting/Cable, introduced in 1989; and Telemedia Week, which was named Broadcasting & Cable in 1993. Broadcasting & Cable is a registered trademark of Reed Publishing (Nederland) B.V., used under license. Telemedia Week is a registered trademark of Reed Elsevier Inc. "Reg. U.S. Patent Office."

The Fifth Estate TELEVISION Broadcasting

BROADCASTING CABLE

www.broadcastingcable.com

Harry A. Jessell/EDITOR IN CHIEF/212-337-6964

P.J. Bednarski/EDITOR/212-337-6965

Denise O'Connor/ASSOCIATE PUBLISHER/212-337-6961

CAHNSERS TV GROUP

William McGorry/SENIOR VP/212-463-6543

Lawrence Oliver/VP and GROUP PUBLISHER/212-463-6544

Marianne Paskowski/GROUP EDITORIAL DIRECTOR/212-463-6581

Carol Jordan/GROUP DEPUTY EDITOR/212-463-6582

William Knight/GROUP DESIGN DIRECTOR/212-463-6512

EDITORIAL/NEW YORK

Harry A. Jessell/EDITOR IN CHIEF/212-337-6964

P.J. Bednarski/EDITOR/212-337-6965

Stephen McClellan/DEPUTY EDITOR/212-337-7023

John M. Higgins/DEPUTY EDITOR/212-337-7024

Susan Qualtrough/MANAGING EDITOR/212-463-6432

Ken Kerschbaumer/ASSISTANT MANAGING EDITOR/212-337-7011

Michael Grotticelli/SENIOR EDITOR/201-760-0194

Richard Tedesco/WEB EDITOR/212-337-7025

Allison Romano/STAFF WRITER/212-337-7027

Linda Moss/CONTRIBUTING EDITOR/212-463-6592

Beatrice Williams-Rude/COPY EDITOR/212-337-7140

P. Llanor Alleyne/EDITORIAL ASSISTANT/212-337-7141

DESIGN/NEW YORK

Todd J. Gast/ART DIRECTOR/212-337-7017

Miguel Romero/ASSISTANT ART DIRECTOR/212-337-7144

EDITORIAL/WASHINGTON

Donald V. West/EDITOR AT LARGE/202-463-3701

John S. Eggerton/DEPUTY EDITOR/202-463-3712

Dan Trigoboff/SENIOR EDITOR/301-260-0923

Paige Albinak/ASSISTANT EDITOR/202-463-3708

Bill McConnell/ASSISTANT EDITOR/202-463-3706

Kim McAvoy/CONTRIBUTING EDITOR/540-341-4234

Elizabeth A. Rathbun/CONTRIBUTING EDITOR/202-463-3709

Doris Kelly/OFFICE MANAGER/202-463-3711

EDITORIAL/LOS ANGELES

Joe Schlosser/BUREAU CHIEF/323-549-4111

Susanne M. Ault/STAFF WRITER/323-965-5361

ADVERTISING/NEW YORK

Denise O'Connor/ASSOCIATE PUBLISHER/212-337-6961

Rob Payne/NATIONAL SALES DEVELOPMENT MANAGER/212-337-7022

Yvonne Pettus/REGIONAL SALES MANAGER/212-337-6945

Michael Farina/REGIONAL SALES MANAGER/212-337-6941

Dana Levitt/MARKETING SERVICES DIRECTOR/212-463-6546

Georgina Sculco/ART DIR., CREATIVE SERVICES/212-337-7154

Melissa Mitas/Creative Copywriter/212-337-7047

ADVERTISING/LOS ANGELES

Marcia Orcutt/ADVERTISING DIRECTOR/323-549-4114

Eric Low/SALES COORDINATOR/323-549-4113

Chuck Bolckom/DIRECTOR OF TECHNOLOGY ADVERTISING

775-852-1290; Fax 775-852-1291; email: chuckbolck@aol.com

ADVERTISING/ASIA

Yukari Media Inc./Masayuki Harihara

81-66956-1125; Fax 81-66956-5015

CLASSIFIED ADVERTISING/NEWTON, MASS

Kristina Parker/ACCOUNT EXECUTIVE/866-258-1075

Neil Andrews/ACCOUNT EXECUTIVE/866-258-1075

275 Washington St., Newton, Mass. 02458; Fax 617-630-3955

EVENTS

Sandy Friedman/DIRECTOR, SPECIAL PROJECTS/212-463-6740

Steve Labunski/SPECIAL EVENTS SALES/212-889-6716

PRODUCTION/NEW YORK

Luis Mendes/PRODUCTION MANAGER/212-463-6524

Farah Aponte/PRODUCTION ASSISTANT/212-463-6571

CIRCULATION/NEW YORK

John LaMarca/CIRCULATION MANAGER/212-337-7080

SUBSCRIPTIONS/DELIVERY

BROADCASTING & CABLE: 800-554-5729

Online Customer Service: www.pubservice.com/ch.htm

BROADCASTING & CABLE YEARBOOK: 888-269-5372

CABLEDAY: 800-563-9056, TV FAX: 800-554-5729

LISTS/REPRINTS

ANNE-MARIE LEGRAND/LIST RENTAL/800-323-4958 EXT. 2251

CHRIS SCHROLL/REPRINTS/800-323-4958, EXT. 2367/cschroll@cahners.com

OFFICES

New York: 245 W. 17th St., 10011 / 212-645-0067;

Edit Fax: 212-337-7028 or 212-463-6610; Ad Fax: 212-337-6948

Washington: 1627 K Street NW, 20006

202-463-3711; Edit Fax: 202-463-3742

Los Angeles: 5700 Wilshire Blvd., Suite 120, 90036

323-549-4100; Edit Fax: 323-965-5327; Ad Fax: 323-965-2432



CAHNSERS BUSINESS INFORMATION

Gerard van de Aast/CHIEF EXECUTIVE OFFICER

Ted Smith/PRESIDENT, MEDIA DIVISION

Dan Hart/VICE PRESIDENT, FINANCE

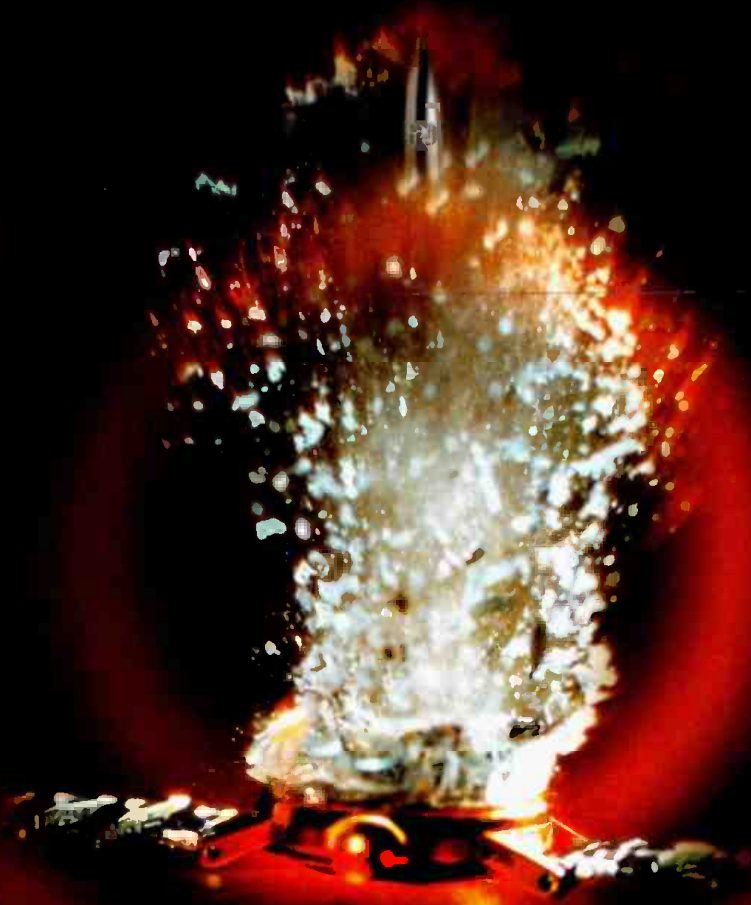
Sol Talshoff/FOUNDER AND EDITOR (1904-1982)

Our thoughts and prayers
go out to the families,
colleagues and friends
we lost in the tragic events
of last week.

Cahners Television Group

Broadcasting & Cable Cablevision Multichannel News
Multichannel News International

DIGITAL MEDIA DOMINATION ... IT'S TIME



THE WORLD'S LARGEST INTERNET AUDIO
AND VIDEO EVENT HITS NEW YORK



**STREAMING
MEDIA
EAST 2001**

Platinum Sponsor



Platinum Sponsor



Gold Sponsors



Full Conference and FREE Exhibition Registration Online at
www.streamingmedia.com/east or call (888) 301 8890

DECEMBER 10-13, 2001
CONFERENCE & EXHIBITION
JACOB K. JAVITS CONVENTION CENTER, NYC

BROADCASTING CABLE

SEPTEMBER 24, 2001

www.broadcastingcable.com

CAN IT GET ANY WORSE?

It was already a bad year for media companies. Now they have to deal with a disrupted economy

» PAGE 4

TV'S QUIET PREMIERE WEEK

No bells, no whistles and, maybe, tiny audiences for the networks' showcase event of the year

» PAGE 12

LIMITED VISION

New York TV stations knocked off the air are back, but most have stunted coverage

» PAGE 36

THE REALITY EXPERTS

Q&A with six network executives who decide prime time reality

» PAGE 24



A TIME FOR WAR

*****3-DIGIT 591

BC075184 AUG02 REG# 194

JOHN C JOHNSON
KTVQ-TV
265 WATERTON WAY
BILLINGS, MT 59102-7753



» PAGE 8

"Ask not what your country can do for you,
ask what you can do for your country."

John F. Kennedy

American Red Cross: 1-800-HELP-NOW

Salvation Army: 1-212-SAL-ARMY

NYS WTC Relief Fund: 1-800-801-8092

NY Police and Fire Widows' and Children's Benefit Fund:

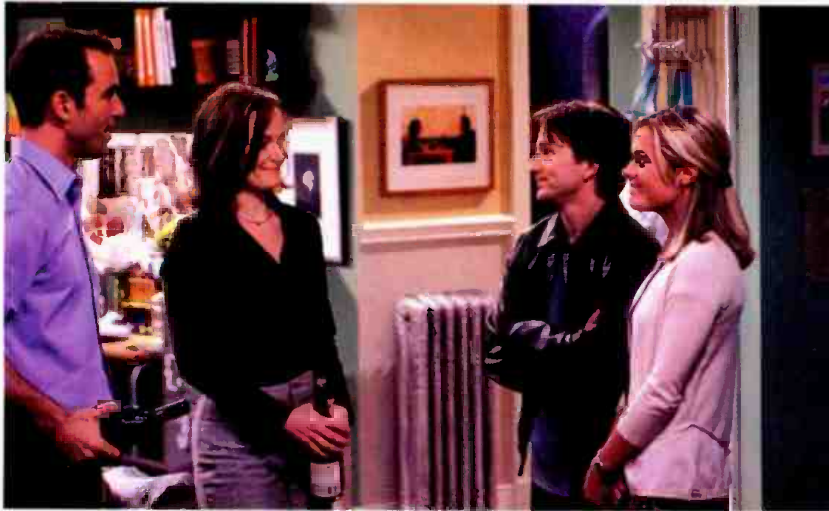
PO Box 3713, Grand Central Station, New York, NY 10163

Blood Donation Info: 1-800-993-BLOOD

FBI Tip Line: 1-866-482-5137

COURT 

Top of the Week September 24, 2001



New sitcom *Inside Schwartz* got the benefit of NBC's summer promo campaign.

HOW FAR DOWN? Recovery recedes further into the future for the flailing advertising market. » 4

GLOOMY START Broadcast networks, already buffeted by the economy, struggle to stir interest in their fall season. » 13

Programming

The feature of reality Broadcast nets' reality execs talk about the genre. » 24



Photo: Kim Kulish / Corbis Saba

The network folks who bring you reality TV.



Mel Karmazin had to revise his rosy 2001 projections for Viacom.

Washington

Windfall FCC's relaxing deadline for switch to DTV may mean big bucks for spectrum owners. » 33

Interactive Media

On the phone CNN uses videophone to get live feeds from inaccessible sites. » 34

Less cluttered RealNetworks intros streaming-media player, platform. » 35

Technology

New homes Nine New York TV stations are back on the air after the World Trade Center attacks. » 36

COVER STORY

A TIME FOR WAR

TV news managers marshal resources to cover the war. But where to send the reporters? » 8

News executives fear tighter restrictions on coverage of the war against terrorism. » 9

CNN's Nic Robertson was first to report from Afghanistan after attacks on U.S. » 12

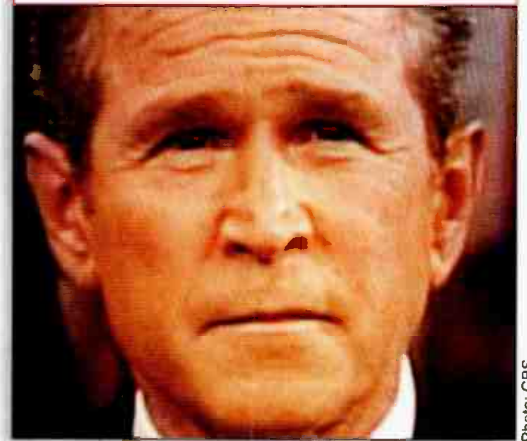


Photo: CBS

SPECIAL REPORT

SYNDICATION ON CABLE

Seeking to diversify outlets, syndicators are increasingly turning to cable. » 16

Directory of cable syndicators » 22

Changing Hands	32
Classifieds	42
Editorials.....	46
Fates & Fortunes	38
Fifth Estater	40
Focus.....	31
Station Break.....	30
Syndication Ratings	29
The Week That Was	14
Web Watch.....	35

The new economics of terror

Attacks on U.S., concerns about war push ad-market recovery further into the future

By John M. Higgins and Allison Romano

Three weeks ago, the big question in the TV and radio business was “When’s the recovery?” Now that station and network executives feel the shock waves the terrorist attacks delivered to advertisers, the new question is “Where’s the bottom?”

The attack on the World Trade Center and Pentagon promises to rock the media business, crushing what was already a weak ad market. Executives and analysts last week went back to their existing gloomy models to see how much worse they could get. Investors didn’t wait and slammed most media companies’ shares.

There are three concerns. First, major broadcast and cable networks not only went several days without advertising but have unexpected costs of covering the attacks. A second, broader concern is the economic aftershocks created just by the single day of attacks.

The third, broadest concern—and unanswerable question—is what kind of war the United States might be headed for and what kind of long-term economic disruption it might create.

“It was bad before, and now the bottom has disappeared,” said Alan Frank, president of Post-Newsweek Stations.

“I think everybody is in a state of shock,” said Jeff Smulyan, chairman of Emmis Broadcasting. “Advertisers aren’t sure what they want to do. Nobody is.”



AP Photo / Charles Dharapak

To put it another way: “What had stabilized in the advertising environment has been shattered,” said UBS Warburg media analyst Leland Westerfield. “We could see an unprecedented two-year downswell in advertising spending.” He and Sanford Bernstein analyst Tom Wolzien said that has never happened in the history of the television business.

The first-week losses are the easiest to take a stab at. Ad tracker Competitive Media Reports estimates that \$320 million in advertising sales disappeared during that period. Wolzien estimates that losses at each of the major broadcast networks totaled \$35 million to \$55 million, with the absence of revenue partly offset by savings from not airing prime time sitcoms and dramas, which can be aired later. CNN incurred \$24 million to \$36 million in loss-

es, partly because it remained free of advertising longer.

A major-market TV station would have lost \$2.5 million to \$3 million a day.

Before the terrorist attacks, analysts and ad-buying execs were predicting that the ad market might rebound as soon as first quarter 2002. Now ad-buying execs are looking further into next year for a recovery.

“We’re going to see conservative fiscal management taken to a higher power,” Marc Goldstein, president of media buying firm Mindshare, said Thursday at an industry luncheon in New York.

Top executives from MediaVest, Mindshare, Zenith Media and Magna Global said it’s going to take two or three weeks to assess any new economic damage.

“There’s no certainty what will transpire in the coming days or months,” said

MediaVest President Mel Berning.

The executives said clients intend to honor their upfront agreements, but, in the current market, they have leverage to pull their ads with little consequence.

Another unanswered question: Where will clients want to put their money? If the reality-TV trend fizzles, advertising dollars will race to follow the next trends. That's always true, of course, but how to read what a stunned and shell-shocked public wants? "The current environment will determine what we want to watch," said Zenith Media Executive Vice President Peggy Green. "Will it be sweet, non-confrontational movies? Dramas that make you think?"

Some companies had answers, and they weren't positive. Viacom had been projecting to finish 2001 with a double-digit percentage gain in cash flow, to around \$5.6 billion. President Mel Karmazin now says that cash flow will be only "slightly higher" than last year. That would be \$450 million to \$500 million less than projected.

"As a result of the attacks," he said, "we incurred a considerable increase in costs at CBS News, our local television-station news operations, especially in New York, and at our major-market all-news and talk radio stations." Karmazin also said in a statement that he expects "significant loss of revenue" from Viacom's cable networks and radio and TV stations.

Station group Hearst-Argyle said Friday that, because its stations went ad-free for four days, third-quarter results should be even worse than the 14% drop predicted two weeks ago. Now revenues should come in 18%-20% lower.

USA Network also forecast problems from a sour ad market and slower sales at its Home Shopping Network unit.

But many companies were holding back on detailed revisions. Expectations that AOL Time Warner and News Corp. would issue new forecasts didn't materialize. Disney sent out a bulletin headlined "Cast Member Commitment, Brand Value And Fundamental Business Strength Cornerstones Of The Walt Disney Company's Long-Term Outlook" (Disney refers to its

employees as cast members). Not surprisingly, the announcement was devoid of a single number that investors might find helpful in figuring out where the company was going.

Before the stock market reopened Monday, some politicians and talk-show hosts exhorted investors to show some financial patriotism—a sort of "terrorist-bet-damned" act of defiance in which investors wouldn't sell and might even buy. By the closing bell, the market had suffered its largest point drop (though not percentage drop) ever. Some kind of patriotism: The worst media stock was one called USA—that is, USA Networks.

That set the tone for the week. The Walt Disney Co. was the weakest of the major media stocks, dropping 30%, in part because major shareholders, the Bass brothers, had to dump \$2 billion worth of shares into the market (they were worth \$4 billion in July). USA was down 22%, Viacom dropped 21%, Charter Communications fell 16%, AOL Time

Warner fell 13%. The Dow Industrial Average fell about 13%. Travel stocks dropped 25%-30% while defense and mining stocks rose 15%-20%.

The attacks have clearly spoiled the strategy of Viacom's Karmazin, media's top bull. Unhappy that CBS wasn't getting enough action in the upfront market, he withheld inventory from the market, betting that he could get better prices in the scatter market in the fall and winter.

"That blew up," said one media analyst. "He bet that he could outlast the advertisers."

A Viacom executive said that was unfair, because no one could

have predicted a terrorist attack that crippled the economy.

But the stock downdraft could suck some deals down. After dithering around on a deal to sell Hughes Electronics and its DirecTV division for 18 months, General Motors is now watching the DBS division get hammered, from \$20 a few weeks ago to \$12.50. That complicates plans to sell the unit to News Corp.'s SkyGlobal unit, because valuations have to be carefully

matched to keep the deal tax-free.

News Corp. said talks with Hughes are continuing.

The same goes for AT&T's efforts to find a buyer or partner, other than hostile bidder Comcast, for its AT&T Broadband unit.

The company's board was to meet Friday to ponder the sale, although analysts said they had difficulty believing that Cox Communications or Disney would make a multibillion-dollar acquisition—no, not now. ■

'It was bad before, and now the bottom has disappeared.'

—Alan Frank, Post-Newsweek Stations

Harder times		
Investors hammered media stocks out of fear that the terrorist attacks will exacerbate the downturn		
Company	Price*	Week's change
Disney	\$16.58	-30%
Univision	\$18.98	-27%
Fox	\$17.64	-24%
Hughes	\$12.50	-23%
USA Network	\$17.95	-22%
News Corp.	\$24.25	-21%
Viacom	\$30.00	-21%
EchoStar	\$20.63	-17%
Charter	\$16.57	-16%
Adelphia	\$27.03	-16%
AOL	\$30.04	-13%
Comcast	\$33.51	-3%
Cox Communications	\$38.50	-1%
AT&T	\$17.99	+2%

* As of close of day Sept. 20



Wired for Primetime

Columbia TriStar
Television Distribution
is proud to be a leading
provider of quality
first-run cable
programming.

**WORST-CASE
SCENARIO**

Weekly Reality
coming 2002 to **TBS**

**BAD NEWS,
MR. SWANSON**

Weekly Comedy
coming 2002 to **FX**

strong MEDICINE
#1 Series on **LIFETIME**

GOING TO CALIFORNIA
SHOWTIME'S Newest
"10 Sharp" Franchise

Ripley's
Believe It or Not!
#1 Series on **TBS**

Residents
Non-fiction Drama coming 2002 to **TNT**



The Leader In Young Adult Programming.[®]
cttd.com

TV mobilizes for 'global war'

Networks send reporters, crews to Central Asia, not sure they're in the right place

By Steve McClellan

Still struggling with the terrorist attacks and their aftermath in New York and Washington, TV news managers everywhere are now getting ready for what may be an even bigger challenge: what President Bush calls the "global war on terrorism."

The executives say it is tough to prepare for because they don't know where the flash points will be or what form America's military action will take.

"The planning never stops," says Paul Friedman, executive vice president of ABC News and executive producer of *ABC World News Tonight With Peter Jennings*. "You try to pre-position people in logical places, and they may or may not turn out to be the right calls."

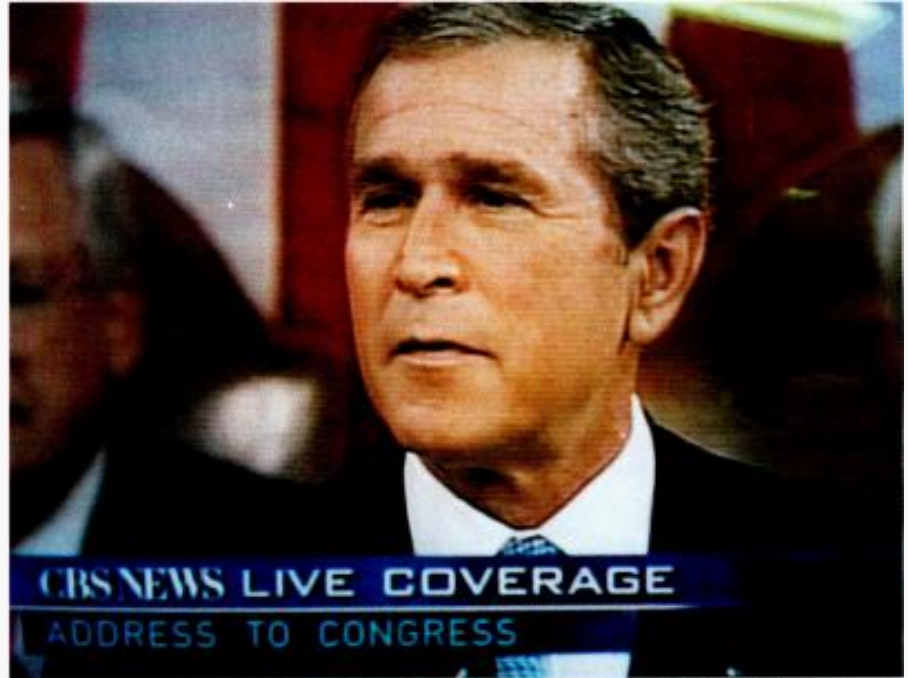
Indeed, it's not like journalists are invited to the war rooms at the Pentagon. "I think there is going to be a series of unforeseen events just like there were a series of unforeseen events on Sept. 11," says John Stack, vice president, news coverage, Fox News.

Says Bill Wheatley, senior vice president, NBC News: "It looks like this war ... is going to be fought on multiple fronts."

ABC and CBS say they're positioning dozens of reporters and crews in Central Asia, where a U.S. military strike is highly anticipated. NBC is deploying a hundred or more people to the region, but it services three networks, including MSNBC and CNBC. CNN has more than 60 people in the area, many of whom were there before the terrorist attack, says Eason Jordan, president of newsgathering for the network. Late last week, Fox News had two coverage teams in Pakistan and another on route.

All say they will add more people as conditions warrant.

As of last Thursday, the main "staging



'Americans should not expect one battle, but a lengthy campaign unlike any other we have ever seen. It may include dramatic strikes visible on TV and covert operations, secret even in success.'

area" for TV news in the region was Islamabad, Pakistan, which borders Afghanistan on the south. U.S. officials say the Taliban-controlled government in Afghanistan is harboring Osama bin Laden, who is accused of masterminding the terrorist attack.

All the major news organizations were trying to get people across the Pakistan border into northern Afghanistan, where anti-Taliban forces have welcomed Western journalists.

CNN had been the only TV network to have a correspondent in Kabul, the Afghan capital. But the correspondent, Nic Robertson, was kicked out of the city last Thursday. Jordan says Robertson was told he would be "dismembered" if the Taliban

found him in the country after bombs started falling. "We obviously take such threats very seriously," says Jordan.

Other TV news organizations consider the capital and other parts of Taliban-controlled Afghanistan too dangerous to send in reporters.

But the Western media haven't been shut out entirely. "We're getting good coverage in Kabul," says Brad Kalbfeld, deputy director and managing editor of AP Broadcast.

Given the security issues, Kalbfeld was reluctant to detail just how or by whom AP was getting its video and commentary. "But we are very happy with the coverage we're getting out of there, in terms of words, pictures and video." The coverage has been

picked up by all the major network news outlets, he says.

News budgets, of course, pretty much got torn up after the terrorist attack. Although news executives have been paying strict attention to costs and the bottom line for years now, their corporate bosses aren't imposing spending limits on the story, they say.

"This is the biggest thing that's ever hit," says Marcy McGinnis, vice president, news coverage, CBS News. "There have been no discussions of money. There will never be enough money to cover something like this. ... You just do it, and nobody is going to tell you not to."

Tom Wolzien, media analyst at Sanford Bernstein, estimates that the Big Four news networks are spending between \$1 million and \$2 million more a day than usual to cover the story. Generally, he says, annual network news budgets are in the \$400 million to \$500 million range. Given the magnitude of the story, he believes the news departments may have to spend another 25% to 35% over the next several years. That, of course, would represent a reverse of the trend at the broadcast networks to trim costs, bureaus and news personnel over the past decade or so.

But some news executives don't believe they have to ramp up their costs to the degree that Wolzien suggests. ABC's Friedman is among them. The networks, he says, "have done a superb job of covering this story, so far, after going through a lot of budget cutbacks."

What the networks have done, and what they need to continue to do, Friedman says, is "bulk up on the story," by hiring additional free-lance crews and producers. "We're all spending a ton of money on the story, but it's not the kind of infrastructure that we used to maintain."

CNN's Jordan says that, while the story is "exceptionally challenging to cover," the network has all the resources it needs. Since the Gulf War, it has twice the number of people (now about 3,800) and twice as many bureaus outside the U.S. (30 staffed by about 300 journalists). "We're well-positioned." ■

Rules of engagement

Executives worry that Pentagon may place more restrictions on coverage, say they are aware of heavy responsibility

By Paige Albinia and Steve McClellan

Although it is too early to tell, news executives are concerned that the principles for war coverage agreed to by major news organizations and the Pentagon after the Gulf War will not apply in the coming war against terrorism. That could leave news organizations with stricter rules than ever before.

"I think there are going to be guidelines unfolding on this one that none of us have thought about yet," says John Stack, VP of news coverage for Fox News.

The 1991 war-coverage rules say "open and independent reporting will be the principal means of coverage of U.S. operations." They discourage media pools, but recognize their occasional necessity. They also say military public-affairs officers "should act as liaisons but should not interfere with the reporting process." And journalists at the scene of battles are required to carry military credentials and heed a "clear set of military-security ground rules that protect U.S. forces and their operations."

Thus far, the principles still govern, Washington news executives say. But they could be modified. Marcy McGinnis, vice president of news coverage for CBS News, says Washington bureau chiefs are talking with White House officials and each other

about coverage guidelines. The Pentagon plans to meet with news organizations in Washington this week.

Barbara Cochran, president of the Radio-Television News Directors Association, plans to send a letter to Secretary of Defense Donald Rumsfeld urging the military to "honor the nine principles."

"While we understand the need for national security," Cochran says, "the public has a right to as much information as possible."

So far, the Pentagon has set forth some informal guidelines.

"We're not going to

talk about operational details or intelligence. We will acknowledge that a deployment has been given. We will not acknowledge where they are going or what they are doing," says the Defense Department's Torie Clarke.

Reporters may be able to go out with military operations, but it is unlikely they will be accompanying special forces.

The Pentagon will put limits on what can be aired live, Clarke notes.

While no one wants censorship, news organizations say they understand that there is a need to protect national security, particularly

in the first time since the War of 1812 that the U.S. mainland has been attacked.

"We don't want to be the one telling the enemy exactly what we're doing before we do it," McGinnis says.

'While we understand the need for national security, the public has a right to as much information as possible.'

—Barbara Cochran,
Radio-Television News Directors
Association



Christiane Amanpour and other CNN reporters are willing to abide by "reasonable" coverage rules, says CNN's Eason Jordan.

I ONLY VACATION IN AFC TOWNS.

Buffalo
Indianapolis
Miami
New York
Foxboro
Cincinnati
Cleveland
Jacksonville
Baltimore
Pittsburgh
Nashville
Denver
San Diego
Kansas City
Oakland
Seattle

These are the towns I watch on Sundays. These are the towns I read about on Mondays. These are the towns I love. These are the towns I hate. These are the towns I care about. I only vacation in AFC towns.

FOOTBALL IS WHY.

ESPN





**FOOTBALL IS WHY WE
COVER FOOTBALL IN
EVERY WAY POSSIBLE:**

ESPN Sunday Night Football

ESPN College GameDay

ESPNEWS

SportsCenter

College Football Saturday

Sunday NFL Countdown

ESPN Radio

The Season

ESPN The Magazine

NFL PrimeTime

ESPN.com

Monday Night Countdown

ESPN Classic

Sidelines

NFL Yearbooks

ESPN GamePlan

NFL Films Presents

ESPN Bowl Week

NFL 2Night

Heisman Award Presentation

ESPN Deportes

Rites of Autumn

NFL Match-Up

College Football Thursday

“By nature, journalists chafe at restriction, but we have to understand that the U.S. is in a war that is truly unprecedented,” says Eason Jordan, president of newsgathering for CNN’s newsgroups. “The fewer rules the better as far as we’re concerned. CNN wouldn’t say ‘that’s just

fine’ to every rule ... but we are understanding about reasonable rules of restriction.”

NBC News Vice President Bill Wheatley reminded staffers in a memo last week of the World War II saying “Loose lips sink ships.”

He urged news teams to take “great care to make sure that our broadcasts don’t inadvertently pass along information that could prove helpful to those who would do harm to our citizens, our officials and our military.” ■

—Additional reporting by Dan Trigoboff

CNN’s man at the Afghan front

Nic Robertson makes early mark with reports from Taliban-controlled portion of country

By John M. Higgins

Nic Robertson isn’t just shaping up to be CNN’s next Peter Arnett. He’s one reason Peter Arnett is Peter Arnett.

The conflict following terrorist attacks on the World Trade Center and Pentagon promises to push Robertson to the kind of prominence that Arnett found during the Gulf War. When the terrorists attacked, Robertson was the only Western journalist reporting from the southern portion of the country, the part controlled by the ruling Taliban force. The Taliban harbors U.S. officials’ prime suspect in the attacks, Osama bin Laden, and, hence, has made Afghanistan the prime target of American retaliation.

Before being expelled from the country last Wednesday, Robertson scored a major scoop by delivering, via videophone, the first feed out of Afghanistan on the day of the terrorist attack. He has been a steady presence on CNN.

Robertson said in an interview that, after 20 years of war in their country, the Afghans are well drilled when they think an attack is imminent. “Most of the men are still around, but the women and children are gone,” he said from Taliban stronghold Kandahar last week. “The government has prepared them for the possibility of war. Threats from the outside have a unifying effect.”

The heat of action is familiar territory for



Robertson was the only Westerner reporting from Taliban territory at the time of the terrorist attack in the U.S.

Robertson. In 1991, he was a CNN engineer, covering the early days of the Gulf War. He was sitting in a Baghdad hotel with Arnett and anchor Bernie Shaw on the first night of the United States’ attack on Iraq, the night that made Arnett famous.

“He was instrumental in getting our coverage going,” Arnett said, noting that among Robertson’s coups was smuggling a bulky satellite telephone into Iraq by breaking it into pieces, which he convinced Iraqi customs officers were less interesting video equipment.

Robertson graduated from technician to producer, tapped by CNN star Christiane Amanpour to work with her around the world, most notably covering the brutal conflict in Bosnia. For four years, Robertson’s job was on both sides of the camera—sometimes producer, sometimes reporter.

Based in London with his wife, fellow CNN correspondent Margaret Lowrie, he has covered the peace process in Northern Ireland, a coup in Pakistan, conflict in Kosovo and waves of events in Afghanistan.

When the Taliban expelled foreigners last Sunday, he continued reporting and struggled through the government bureaucracy, pushing to remain behind. He and CNN colleagues argued that the Taliban was better off allowing CNN to remain to communicate its messages to the rest of the world, particularly in the event of an American attack. “Otherwise, their side of the story won’t get out,” Robertson said.

But government officials finally sent Robertson and his crew out, contending that they couldn’t guarantee their safety either from a U.S. attack or from Afghan mobs that might come looking for even a British employee of a U.S. TV network. Robertson was reporting from the Pakistani border Thursday.

“It’s very disappointing for him,” said Lowrie of Robertson’s expulsion from Afghanistan. “On a personal note, my children and I thank God.”

But, after three years of frequent trips to cover Afghanistan—and the holder of an active visa into the country—Robertson thinks he could go back in. With the Taliban is searching for a diplomatic solution, it would be to their benefit to have CNN around, he said. “I’m still hopeful.” ■

Prime time intros: Who cares?

Delayed debuts have ad executives struggling to call attention to their fall lineups

By Joe Schlosser and Susanne Ault

Faced with wall-to-wall news coverage, a delayed start to the season and little or no advertising to hype it, television marketing and promotions executives have reason to worry about premiere week, which starts tonight at the major networks.

There are 25 new shows, but most viewers probably can't name more than a handful. Normally, in the week before the new season, the networks are wall-to-wall promos. For the week of the World Trade Center and Pentagon attacks, though, Nielsen didn't even issue a ratings report.

In many cases, \$20 million advertising campaigns at broadcast networks have been severely diluted. Syndicated shows with rollout budgets in the \$5 million to \$10 million range have suffered as well. King World is extending its advertising campaign for the syndicated *Ananda Lewis Show* through the end of September, hoping that, by October, viewers will finally get a chance to find it. (The show aired once before the attack.)

Most syndicated shows aren't so lucky.

Cable networks like FX, which is launching an entirely new prime time lineup this week, are keeping their fingers crossed, hoping not to get lost in the clutter or forgotten among the news bulletins.

"First of all, the tragic events supersede anything that we do here, but a lot of promotional things have just gone wrong in light of what has happened in New York and Washington," says Vince Manze, co-president of the NBC Agency, the network's in-house advertising/promotion division. "Money has been wasted, and people have been scrambling at all of the networks. We had all aimed at this one date and suddenly that date was no longer valid."

Print and outdoor campaigns, which require long lead-times, have been the areas hardest hit. Multiple-page ads in *People* magazine, *Entertainment Weekly*, and TV



NBC promoted debuting *Inside Schwartz* (above) and *Crossing Jordan* in a summer campaign.



Guide and billboards and other outdoor efforts, were in motion well before the attacks. Most radio and on-air promotion has just been rescheduled.

Networks that are part of larger media entities, such as ABC and CBS, are taking advantage of synergies in rescheduling.

"The good news for us, at least at CBS, is that we have a lot of flexibility because of radio and cable, which is part of the Viacom family," says George Schweitzer, CBS executive vice president of marketing. "We were able to call upon our cable and radio cousins, and they were very accommodating and flexible. The real matter was just communicating what the changes would be."

At NBC, which has six new shows—*Crossing Jordan*, *Emeril*, *Scrubs*, *Inside Schwartz*, *Law & Order: Criminal Intent* and *UC: Undercover*—Manze says the network was able to achieve strong awareness for its fall programs during summer reality series like *Fear Factor*. He also points out that

NBC was the first network to delay its season start. That gave marketing executives enough lead-time to change most radio and on-air campaigns.

UPN is offering a contest to coax affiliates to boost awareness of its fall launch. Affiliate general managers and promotion managers whose stations post the strongest premiere ratings win their choice of prizes, including Caribbean and European vacations.

But, with money already tight, most network and studio executives say they don't have the funds for new campaigns.

"You've just got to stay the course and be smart about what you message is, and, hopefully, you'll get a little lucky," says FX President Peter Liguori. "We are a cable network with limited marketing funds, and any idea of trying to shout louder, in what has now become a more crowded environment, means we are going to shout louder through higher levels of creativity, not higher levels of spending. We just can't afford it."

Neither can syndicators or stations. "There's just not enough money right now," says one top-station-group executive. "Stations are going to be forced to carry new shows longer than they may want to in an effort to get any kind of real feedback on them. They're going to have to invest in what they've chosen this season and take their chances with them." ■

THE WEEK THAT WAS

L.A. BOMB THREATS

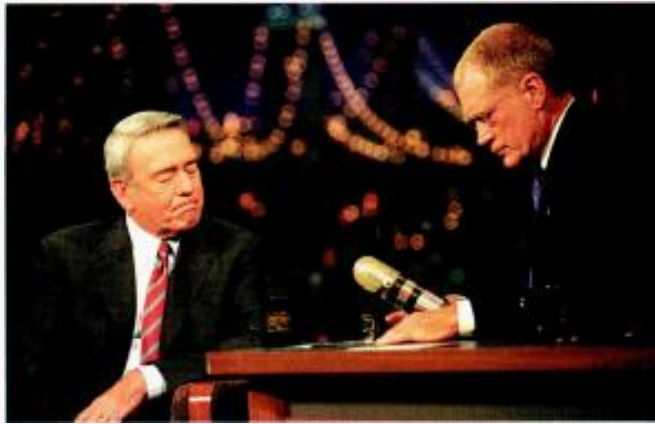
As film and TV stars prepared for a telethon last Friday to raise funds for victims of the terrorist attacks, Hollywood studios and networks took extra security measures to guard against any violence there. An NBC memo said the company "learned the FBI notified specific film studios ... of potential bomb threats." Motion Picture Association of America President Jack Valenti was briefed by Attorney General John Ashcroft's office last Thursday; Valenti then briefed studio heads on the potential terrorist activity.

The upcoming *53rd Annual Primetime Emmy Awards*, originally scheduled to take place Sept. 16, have been rescheduled for Oct. 7, and that date still holds.

HARD TO LAUGH

David Letterman, Jay Leno, Conan O'Brien, Bill Maher and Jon Stewart all resumed their late-night talk and comedy shows last week, but there wasn't much funny about them. Comments by Maher and a guest on his *Politically Incorrect* show on ABC actually prompted one station chain to cancel and two advertisers to pull spots.

On *Late Night With David Letterman* on CBS last Monday, anchorman and guest Dan Rather began crying when describing his feelings about the attacks. On *The*



A distraught Dan Rather (l) sobbed discussing the World Trade Center tragedy on David Letterman's first *Late Night* telecast since the attack.

Tonight Show With Jay Leno, the comedian said Americans had been "sucker-punched" by the terrorists. O'Brien said resuming his show was "the hardest thing I've ever done."

On *Comedy Central's Daily Show*, which resumed last Thursday, host Jon Stewart quipped, "'Sublimable' is not a punch line anymore," referring to the oft-repeated jab at President Bush's pronunciation. "One day, it will become that again, Lord willing, because it will mean we've ridden out the storm."

Immediately after the attacks, Comedy Central execs met to decide whether the channel should switch to alternative programming, but Executive Vice President of Programming Bill Hilary voted to stick with the schedule. "You need some refuge," he said.

However, *Daily Show* and *Saturday Night Live* reruns poking fun at Bush have been shelved.

During *Politically Incorrect* last Monday, panelist Dinesh D'Souza disagreed with President Bush's reference to the suicide bombers as "cowards," arguing that the terrorists gave their lives for a cause.

Maher responded, "We have been the cowards, lobbing cruise missiles from 2,000 miles away. That's cowardly. Staying in the airplane when it hits the building, say what you want about it, it's not cowardly." Sears and FedEx lifted ads the next day, and, later, *Citadel Communications*, which runs ABC affiliates in Des Moines and Sioux City, Iowa, and Lincoln, Neb. pulled Maher's show until further notice. Maher, in public statements, conceded he'd been insensitive.

MORE FALLOUT

Canceling the *Radio-Television News Directors Association* convention the week of the terrorist attacks cost RTNDA \$2 million, or half its annual revenue, and a

shortfall of \$400,000 to \$800,000, but the organization hopes to avoid layoffs. There's a movement to have would-be attendees forfeit their refunds to cushion the blow to the organization. ...

ABC News decided last Monday to no longer air the video of the terrorist attack on the World Trade Center. Saying that gratuitous use of the footage is inappropriate, ABC News management said that still pictures should be used unless the video is "critical" to the piece. ...

Not surprisingly, Dick Wolf and NBC have opted to pull the plug on their planned *Law & Order* miniseries titled *Terror*, which features a phony biological terrorist attack in New York City. ...

WSJV(TV) Elkhart, Ind., last week apologized for airing the 1986 film *Delta Force*, a film about a plane hijacking and Middle East terrorism, five days after the attacks on New York and Washington. The station called it a "terrible mistake."

HOLLYWOOD EXITS

Citing the need to cut costs, Universal on Friday became the fifth syndicator to announce it is leaving the NATPE floor in Las Vegas this January. It will take a suite in the Venetian Hotel. ...

After less than a year on the job, Brian Mulligan resigned as chairman of Fox Television, citing personal reasons.

Real iTV, right now.



Deliver what viewers value.

Rich iTV applications that work today on your set-top box.

Now playing, only from OpenTV.



www.opentv.com U.S. 1 650 429 5500 Europe +33 (0) 1 58 58 22 00 Asia-Pacific +81 3 3515 1070

©2001 OpenTV, Inc. All rights reserved. OpenTV and the OpenTV Logo, are trademarks of OpenTV, Inc. All other service marks or trademarks are the property of their respective owners.

It's not just for broadcast any more

SYNDICATORS TURN TO CABLE AS THEY LOOK TO DIVERSIFY OUTLETS

BY SUSANNE AULT

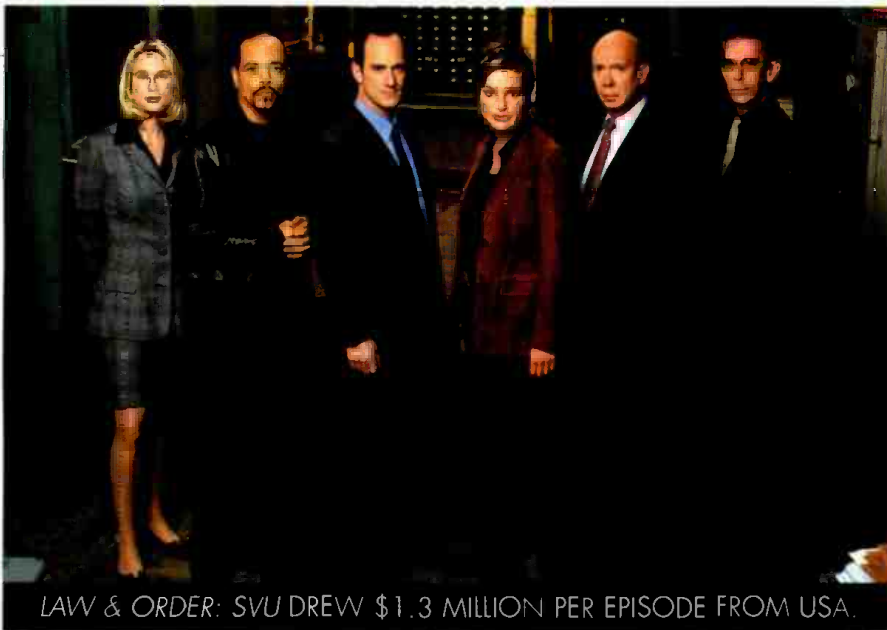
King World, the studio that is home to *Jeopardy* and *Wheel of Fortune*, is preparing a new game show for next year. But don't yawn, this isn't business as usual for the syndicator. *On the Cover*, on which players answer questions based on magazine and CD covers, is earmarked for TNN, not broadcast stations.

And it's not just King World that's starting to sidestep its bread-and-butter broadcast business for other programming outlets. Paramount Domestic Television, Twentieth Television, Fremantle Media (formerly Pearson Television) and Tribune Entertainment are just some of the studios that have deals in the works with cable networks for next year.

Paramount, for example, is looking for a cable network to launch reality show *The Bar*, where people try to manage a *Cheers*-like restaurant. MTV, sources say, has optioned Fremantle's *Looks Are Everything*. And Tribune's *MechWarriors*, based on Microsoft computer game *Battletech*, could land on cable as easily as on broadcast.

When added to the few distributors that are already active in cable, like Columbia TriStar Television Distribution with Lifetime's





LAW & ORDER: SVU DREW \$1.3 MILLION PER EPISODE FROM USA.

Strong Medicine, it appears that every studio is looking to cable. And for good reason.

Nielsen Media Research reports that cable audiences have doubled during the past 10 years. And Lifetime is believed to be shelling out about \$900,000 in per-episode license fees for *Strong Medicine*. In contrast, broadcast viewership has fallen about 30% over that same period, depressing syndication license fees so much that stations often don't want to pay anything for a show's first couple years.

Bob Cook, president of Twentieth, puts it this way: "When the market gets tough, that's when the mother of invention steps in. This is when you come up with a new mousetrap." Cook notes that, in bringing a few pilots to cable networks this year, Twentieth, now best-known for such court strips as *Divorce Court*, has spread its wings into original cable production.

The motivating factor for all the syndicators is diversification. Several years ago, you could really make money solely in straight first-run syndication. *Judge Judy*, it has been said, at least broke even in its first couple years, keeping production costs between \$200,000 to \$250,000 for one week's worth of shows. But, in 1999, when *Judge Judy* had skyrocketed in the ratings, New York's

WNBC(TV) alone, agreed to pay \$200,000 in per-week license fees. *Judge Judy's* per-week fees now total \$1 million, sources say.

Fremantle Entertainment President David Lyle says, "It's like if you had all of your investments in blue-chip industrials. That wouldn't be as good as if you had spread your investments across a whole range of markets."

As distributors continue to make shows for little money, weaker daytime ratings are killing a lot of shows' chances to become the type of hit necessary to rake in *Judge Judy*-type profits. Given upfront promotional dollars, plus low fees and slim ratings, which hurt barter advertising dollars, it's not unusual now for a

first-run strip to lose \$10 million to \$12 million in its first year, insiders say.

In comparison, things are a lot merrier over at the cable networks. There's an exploding cable landscape, with channels like FX, TNN, USA, TBS and TNT racing to distinguish themselves with original programming. That competition is boosting prices higher and higher. TBS apparently pays well north of \$500,000 per episode for Columbia TriStar's *Ripley's Believe It or Not*. And, believe it or not, sources say *Ripley* was making the studio money right off the bat.

"Remember in the old days, when we

'There's going to be more need for [shows] and fewer in the pipeline.'

—Bob Cesa, Twentieth Television

LEADER OF THE PACK

Columbia TriStar Television Distribution seems to be producing everything but the kitchen sink these days. It has six cable and six syndicated series in production, which includes such distinct programming as the sitcom *Bad News*, *Mr. Swanson* for FX, reality show *Ripley's Believe It or Not* on TBS, and court effort *Judge Hatchett* for syndication.

As for "how and why" the studio has been able to offer such diversity, "I don't want to give away all of our trade secrets," says Steve Mosko, the distributor's president.

However, he credits Russ Krasnoff, president of the studio's programming division, with leading Columbia TriStar to do a little of this and a little of that.

A varied content strategy is different from what a lot of the other distributors are doing. But having produced such non-syndication-type shows as *Mad About You* and *The Nanny* while previously stationed at Columbia TriStar's network division, Krasnoff couldn't picture himself not branching out.

"This gives you the opportunity where, if something doesn't work [in syndication], you're covered," he explains. "But also, candidly, this makes it fun."

To split up projects between cable and broadcast, Krasnoff often determines whether a project would make a successful strip, steering it toward stations. For example, the studio's 2002 plan to turn the online auction site eBay into a TV show is likely to include delivering the show the day it's taped, à la *Entertainment Tonight's* first-run model.

But if a show would make a better weekly effort, which often means that it fits a scripted comedy or drama format, that one will be directed toward a cable network. Doing a relatively more expensive weekly for a station is "a tougher market," with increased network programming eating into stations' ratings-attractive, prime time slots, Krasnoff explains. At the same time, however, 12 cable networks, almost twice the number of just two years ago, are hungry for original programming in prime time.

These first-run series often become the centerpiece of a cable channel's programming. Krasnoff loves how TBS has branded itself with *Ripley's*: "You can't turn on a Braves baseball game without seeing a sign for it behind home plate."—S.A.

PRIME TIME HITS...

**BOSTON
PUBLIC**



TWO GUYS AND A GIRL



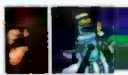
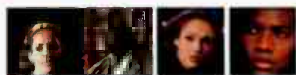
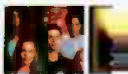
ANGEL



FAMILY GUY



MALCOLM IN THE MIDDLE



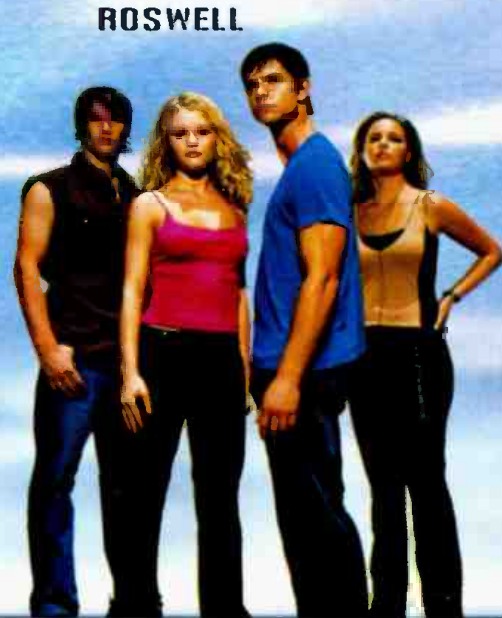
NOW, CABLE READY



DARK ANGEL



THE HUGHLEYS



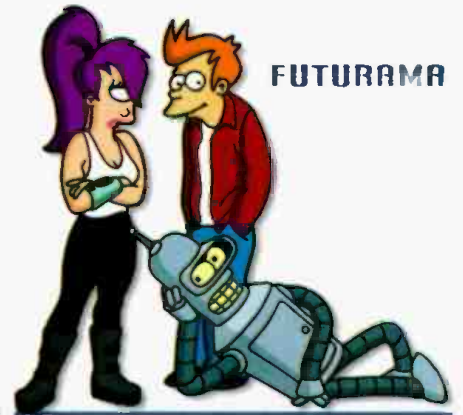
ROSWELL



JUDGING AMY



TITUS



FUTURAMA



called all of this ancillary activities?" asks Warner Bros. cable distribution head Eric Frankel. "The reality is everything is part of the puzzle. We need cable."

King World studio head Roger King got such a taste for cable after selling the off-net episodes of *CSI* for a record-breaking \$1.6 million per episode that, when programming chief Nalevansky joined the company several months ago, King told him, "You want to do a show in cable? Then go do it." That led Nalevansky "to get his feet wet" with TNN with *On the Cover*. "That's the mandate that we've got from Roger. In many ways, it's a new King World."

It's true that off-net broadcast syndication dollars, on the other hand, aren't slipping away. Warner Bros. Domestic Television Distribution is expected to bag \$100 million (license fees plus barter) over the course of *Will & Grace's* syndication run, which starts next year.

But, with network reality shows supplanting future scripted offerings and the cable-channel universe expanding at the same time, cable networks will be in the hunt for programming. "There's going to be more of a need for [shows] and fewer and fewer in the pipeline," says Bob Cesa, executive vice president, advertiser and cable sales, at Twentieth.

Cable license fees will likely continue to climb, whereas consolidation of the broadcast-station industry (for example, the recent



ALLY McBEAL CAN BE SEEN ON FX.

Fox/Chris-Craft merger) might ultimately hurt price tags in off-net broadcast syndication with fewer people angling for the shows.

It seems like cable networks are starting toglom onto the syndicators as well. With shows such as *Entertainment Tonight*, *Oprah* and *Judge Judy* under their belts, syndicators are considered the early leaders in cheap-but-quality reality content.

"Yeah, talk shows are reality programming," agrees Bill Cox, TBS senior vice president of programming, suggesting that it wasn't a stretch to hook up with Columbia TriStar of *Ricki Lake* fame on *Ripley's Believe It or Not*. "They've done that so effectively, we had confidence in them."

But being courted by cable outlets has not stopped some from staying fiercely loyal to the broadcast syndication model for off-net and first-run properties. It is the case that, so far, no one has been able to

persuade the cable networks to give up a significant amount of ad inventory in deals, which is why "you can still make more money in syndication," observes Joel Berman, Paramount's studio chief.

However, Berman is hoping to distribute a show both on cable and in syndication, figuring he can get the best of both worlds. Paramount hopes to strip *The Bar* on cable, plugging in a weekend run in syndication. That way, ratings can be cumed, leading to better revenues from the syndication side's barter component. And, using this logic, most cable off-net deals now include a secondary, weekend broadcast window in syndication.

Studios USA Domestic Television is eyeing *Crossing Over With John Edward*, concurrently aired this season on Sci Fi and in syndication, as a popular, ongoing model. This is how the syndicator plans to navigate "the sea of 2-rated products in syndication," says President Steve Rosenberg. "This can be another revenue source."

Another benefit: Syndicators can expect to save promotional costs by placing their shows on cable networks. The cable nets will do the syndicators' marketing work, shaving millions off studios' overall production costs.

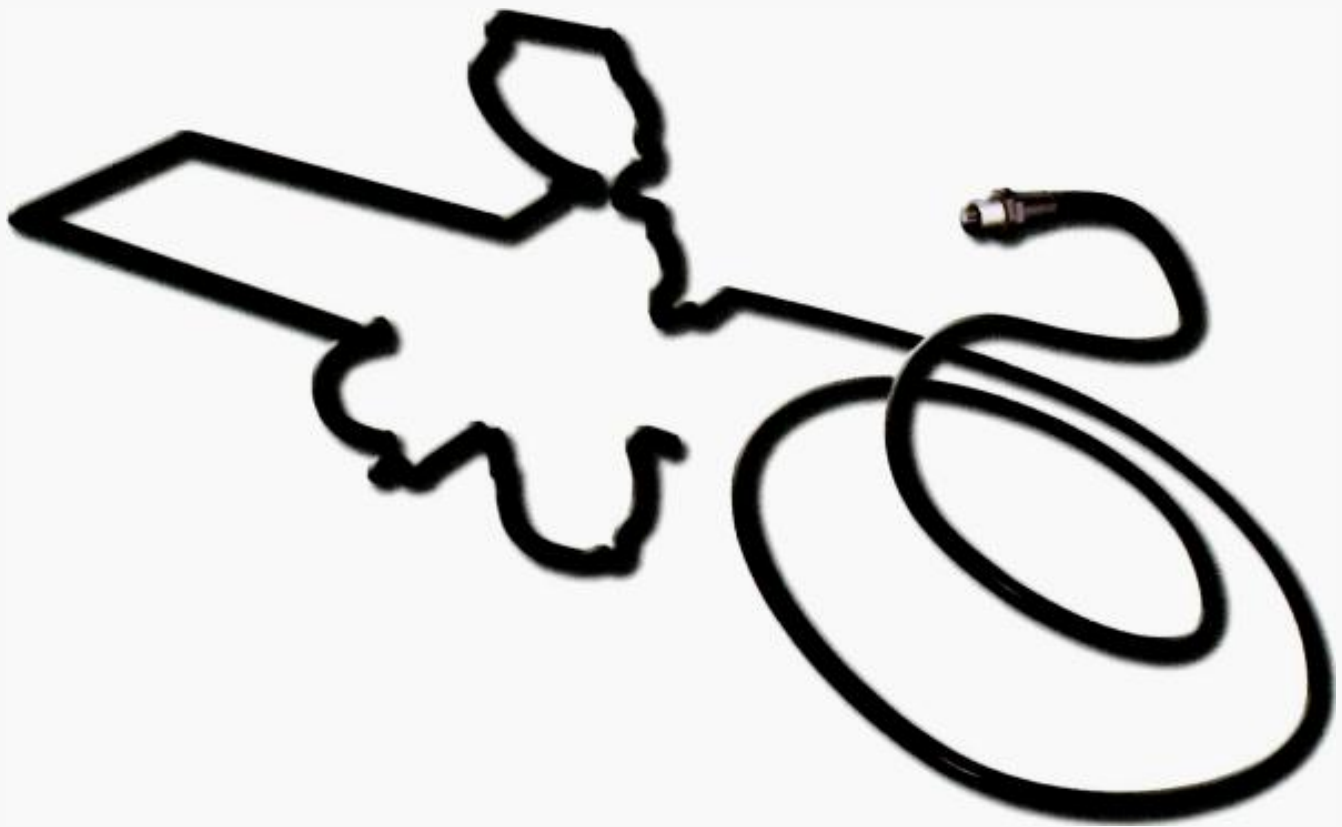
FX programming head Chuck Saftler says that, with FX plastering cities last month with billboards shouting, "*Ally McBeal*: five nights a week at 9 p.m.!, there's a very consistent message."

Clearly, with syndicators turning increasingly to cable, the term *syndication* is taking on a whole new meaning. ■

The top deals in off-net

Show	Studio	Network	License Fee	Year
<i>CSI</i>	King World	TNN	\$1.6 million	2001
<i>L&O: Special Victims Unit</i>	Studios USA	USA	\$1.3 million	2001
<i>The West Wing</i>	Warner Bros.	Bravo	\$1.2 million	2001
<i>Seinfeld</i>	Columbia TriStar	TBS	\$1 million	1998
<i>Star Trek: Next Generation</i>	Paramount	TNN	\$1 million	2000
<i>The Practice</i>	Twentieth	FX	\$825,000	1999
<i>NYPD Blue</i>	Twentieth	TNT/Court TV	\$825,000	2001
<i>ER</i>	Warner Bros.	TNT	\$800,000	1996
<i>JAG</i>	Paramount	USA	\$750,000	1998
<i>Walker, Texas Ranger</i>	Columbia TriStar	USA	\$725,000	1996

Compiled by Kagan Media



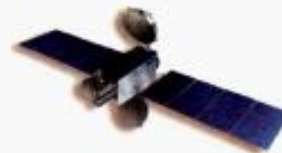
We're committed to cable

Our cable neighborhoods reach all cable TV households

GE Americom satellites cover 100% of the cable TV households in America. We're committed to continually improving and expanding our cable TV neighborhoods with the most impressive roster of cable programmers in the industry.

GE Americom provides immediate, easy and efficient access to the finest satellite transmission and support services available. Our 26-year tradition of excellence and a track record of reliability, signal quality and availability are second to none. We offer all programmers seamless and turnkey solutions to complement or improve their distribution options.

In 2004 our next generation satellites will continue to expand, improve and provide unmatched services to the entertainment industry.



Call us today at 1-877-GE-Cable (432-2253)
e-mail ge.cable@gecapital.com or visit our web site at www.geamericom.com

Our premier cable neighborhood welcomes the continued commitment of...



GE Americom

We bring good things to life.

www.geamericom.com

Directory of syndicators



Win Ben Stein's Money

BUENA VISTA TELEVISION

500 S. Buena Vista St.
Burbank, CA 91521
818-560-1000

Head of Studio: Janice Marinelli, president
Head of Cable Sales: Tom Cerio, executive VP, sales
First-run: *Win Ben Stein's Money* (Comedy Central)
Pilots/Development: N/A
Off-net Properties: *Home Improvement*, *Ellen*, *Boy Meets World*
Evergreen: *Golden Girls* (LIFE), *Blossom*, *Empty Nest*



CARSEY-WERNER DOMESTIC TELEVISION DISTRIBUTION

4024 Radford Ave.
Studio City, CA 91604
818-655-5598

Head of Studio: Bob Raleigh, president
Head of Cable Sales: Jim Kraus, executive VP, general sales manager

N/A=None available

First-run: N/A
Pilots/Development: *Grounded for Life*, *Grace Under Fire*
Off-net properties: *Cosby* (TBS), *Roseanne* (TBS, Nick/Oxygen in 2003), *That '70s Show* (FX, 2005), *3rd Rock From the Sun* (Fox Family, 2004)
Evergreen: *The Cosby Show* (TBS, Nick in 2002)



Strong Medicine

COLUMBIA TRISTAR TELEVISION DISTRIBUTION

Sony Pictures Plaza
10202 W. Washington Blvd.
Culver City, CA 9023
310-244-4000

Head of Studio: Steve Mosko, president
Head of Cable Sales: John Rohrs, executive VP
First-run: *Strong Medicine* (Lifetime), *Ripley's Believe It or Not* (TBS), *Bad News*, *Mr. Swanson* (FX), *Going to California* (Showtime)
Pilots/Development: *Odyssey V* (Showtime), *Street Time* (Showtime), *Dope* (FX), *Dawson's Creek*
Off-net Properties: *Seinfeld* (TBS), *Married With Children* (FX), *V.I.P.* (TNN), *Larry Sanders Show* (Bravo)
Evergreen: *The Jeffersons* (NICK), *Sanford & Son*



Baywatch

FREMANTLE MEDIA

(Formerly Pearson TV)
1330 Avenue of the Americas
New York, NY 10019
212-541-2800

Head of Studio: Catherine Mackay, Deputy CEO North America
Head of Cable Sales: Jane Rimer, senior VP sales and programming
First-run: N/A
Pilots/Development: *Body of Evidence* (working title with Court TV)
Off-net Properties: *Baywatch*
Evergreen: *Baywatch* (USA), *Family Feud*, *Beat the Clock*



Everybody Loves Raymond

KING WORLD

10877 Wilshire Blvd.
Los Angeles, CA 90024
310-446-6000

Head of Studio: Roger King, chairman & CEO, CBS Enterprises and King World Productions
Head of Cable Sales: J. Stuart

Stringfellow, president, Domestic Television Sales

First-run: N/A
Pilots/Development: *On the Cover* (TNN)
Off-net Properties: *CSI* (TNN), *Early Edition* (Fox Family), *Everybody Loves Raymond* (TBS, 2002), *Caroline in the City* (Lifetime, 2002)
Evergreen: N/A

LITTON INC.

2213 Middle St., 2nd Floor
Sullivan's Island, SC 29482
843-883-5060

Head of Studio/Cable Sales: Dave Morgan, president/CEO
First-run: *Toughman* (FX), *P. Allen Smith* (The Weather Channel)
Pilots/Development: *Thunderbox* (BET)
Off-net Properties: N/A
Evergreen: N/A

MGM WORLDWIDE ENTERTAINMENT GROUP

200 Broadway St.
Santa Monica, CA 90404
310-499-3000

Head of Studio: Jim Griffiths and Hank Cohen, co-presidents
Head of Cable Sales: Bruce Tuchman, executive VP, MGM Networks
First-run: *The Outer Limits* (Sci Fi), *Stargate SG-1* (Showtime), *Leap Years*, *Jeremiah* (Showtime)
Pilots/Development: *Twisted Justice*, *Spartacus*
Off-net Properties: N/A
Evergreen: *In the Heat of the Night*, *The Magnificent Seven* (TBS), various movie packages

NBC ENTERPRISES

3500 West Olive Ave., 15th Floor
Burbank, CA 91505
818-526-6900

Head of Studio: Ed Wilson, president
Head of Cable Sales: Frances



Profiler

Manfredi, VP, cable sales
First-run: N/A
Pilots/Development: N/A
Off-net Properties: *Profiler* (Court TV), *Providence* (Fox Fam), *Homicide* (CourtTV), *SNL*
Evergreen: *Saved by the Bell*, *SNL*



Star Trek: Voyager

PARAMOUNT DOMESTIC TELEVISION
5555 Melrose Ave.
Los Angeles, CA 90038
323-956-5000
Head of Studio: Joel Berman, president
Head of Cable Sales: Robert H.

Friedman, sr. VP cable sales
First-run: N/A
Off-net Properties: *7th Heaven* (Fox Family), *Charmed* (Turner Networks), *Star Trek: Next Generation* (TNN), *Clueless* (MTV Networks)
Pilots/Development: *The Bar*
Evergreen: *I Love Lucy* (NICK)

STUDIOS USA DOMESTIC TELEVISION DISTRIBUTION

1325 Avenue of the Americas
New York, NY 10019
212-373-7600

Head of Studio: Steve Rosenberg, president
Head of Cable Sales: Bill Vrbanic, senior VP, distribution and operations
First-run: *Law & Order: Special Victims Unit* (USA/BC), *Law & Order: Criminal Intent* (USA/NBC), *Crossing Over With John Edward* (Sci Fi/syndication), *The Invisible Man* (Sci Fi/syndication)

Off-net Properties: *Law & Order* (TNT/A&E), *Law & Order: Special Victims Unit* (USA)
Pilots/Development: N/A
Evergreen: *McHale's Navy* (TVLAND), *Coach* (TBS)

TRIBUNE

5800 Sunset Blvd., TEC Building
Los Angeles, CA 90028
323-460-3858

Head of Studio: Dick Askin, president and CEO
Head of Cable Sales: Steve Mulderrig, senior VP, general sales manager

First-run: N/A
Off-net Properties: *Gene Roddenberry's Earth: Final Conflict* (Sci Fi)
Pilots/Development: N/A
Evergreen: N/A



Futurama

TWENTIETH TELEVISION

2121 Avenue of the Stars
Los Angeles, CA 90067
310-369-3924

Head of Studio: Bob Cook, president, COO
Head of Cable Sales: Bob Cesa, executive VP, advertiser and cable sales
First-run: N/A
Off-net: *Buffy the Vampire Slayer* (FX), *The Practice* (FX), *Ally McBeal* (FX), *King of the Hill* (FX)
Pilots/Development: *Judging Amy*, *Malcolm in the Middle*, *Roswell*, *Boston Public*, *Futurama*
Evergreen: *M*A*S*H*, *Newhart*, *The Mary Tyler Moore Show*

UNIVERSAL STUDIOS TV DISTRIBUTION

100 Universal City Plaza

Universal City, CA 91608
818-777-1300
Head of Studio: Phil Schuman and Belinda Menendez, co-presidents
Head of Cable Sales: Marc Grayson, VP basic cable sales
First-run: N/A
Pilots/Development: N/A
Off-net Properties: Films
Evergreen: Films including *Jurassic Park*, *The Mummy*



The West Wing

WARNER BROS. DOMESTIC CABLE DISTRIBUTION

4000 Warner Blvd.
Burbank, CA 91522
818-977-4340

Head of Studio/Cable Sales: Eric Frankel, president, Warner Bros. domestic cable distribution
First-run: *Witchblade* (TNT)
Pilots/Development: N/A
Off-net: *Friends* (TBS), *Third Watch* (A&E), *West Wing* (Bravo), *ER* (TNT), *Drew Carey* (TBS)
Evergreen: *Gilligan's Island* (NICK); *The Waltons* (TNN), *Dukes of Hazzard* (TNN)

AZCAR extends condolences to the families and associates of broadcast technicians missing in the attack on the WTC :

WCBS - ISAIS RIVERA AND BOB PATTISON

WABC - DON DIFRANCO

WNET - ROD COPPOLA

WNBC - BILL STEKMAN

WPIX - STEVE JACOBSON

AZCAR TECHNOLOGIES

Toronto, New York, Pittsburgh

Programming

Top row (l-r): CBS's Ghen Maynard, NBC's Jeff Gaspin.
Bottom row (l-r): Fox's Mike Darnell, The WB's Carolyn
Bernstein, ABC's Andrea Wong and UPN's Danielle Greene.



Photo: Kim Kulish / Corbis Saba

Meet the execs who shape

REALITY

A Q&A about 'unscripted' prime time series--the troubles, the deceptions, the future and how reality will work with audiences if the United States goes to war

Reality television debuted with *Survivor* last summer on CBS, after ABC rediscovered the prime time game show with *Who Wants to Be a Millionaire?* Now, reality (somehow game shows have been lumped into the genre) is everywhere. As the 2001-02 TV season begins this week, 11 "unscripted" reality or game shows will dot prime time on six networks. All of the networks have reality series in development for midseason as well, and NBC is coming off a successful summer reality run led by *Fear Factor*, *Spy TV* and *Weakest Link*. There have also been failures, lawsuits and allegations of chicanery.

Earlier this month, BROADCASTING & CABLE's Los Angeles Bureau Chief Joe Schlosser organized a roundtable discussion with the top reality executives at ABC, CBS, NBC, Fox, The WB and UPN. Constituting the panel were Andrea Wong, ABC's senior vice president of alternative series and specials; Ghen Maynard, CBS's vice president of alternative programming; Jeff Gaspin, NBC's executive vice president of alternative series, long-form and program strategy; Danielle Greene, UPN's vice president of alternative development and current programming; Mike Darnell, Fox executive vice president of specials and alternative programming; and Carolyn Bernstein, The WB's newly named senior vice president of drama development.

The roundtable took place prior to the terrorist attacks in New York and Washington, but the executives were asked several questions in the week after the tragedy.

The following is an edited transcript:

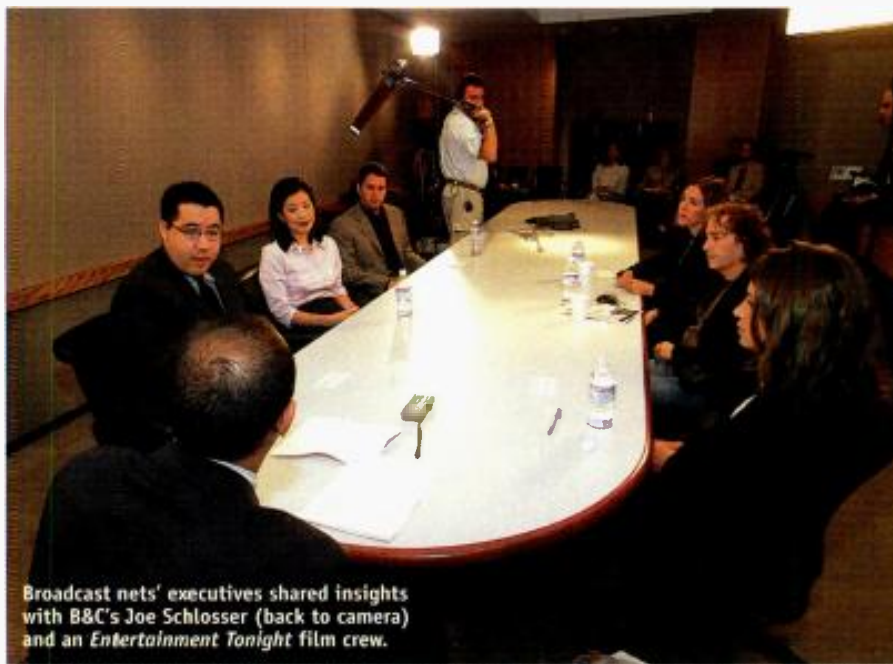


Photo: Kim Kullish / Corbis Saba

Broadcast nets' executives shared insights with B&C's Joe Schlosser (back to camera) and an *Entertainment Tonight* film crew.

In light of the terrorist attacks, will reality TV change at your network?

Wong: I think we are evaluating that now. I think it may be too early to tell because we are just fresh from this. At the same time, we are evaluating all of our shows and everything we have in development in terms of creative content, to sort of assess ... the appropriateness of each of them.

Darnell: It's a much broader question, [concerning] all entertainment. I think to specify reality is weird. I don't think there is any difference between reality shows and fictional shows in the sense of sensitivity. I don't know how things are going to be affected. I don't know what the differences are going to be. I think the whole world has changed, but especially this country. Now it's really a question of where people's minds are going to be in two weeks, five months or two years from now. I think if you asked the drama or comedy department or anybody else, it would be the same answer: We just don't know yet.

Bernstein: Our approach at The WB has always been to embrace themes like wish fulfillment, positivism and optimism in all of our reality programming, so I think we are in a fortunate position in that we don't need to really change direction because we have always been trying to embrace those themes as opposed to the kind of negativity or mean-spiritedness that some of my counterparts have embraced.

Gaspin: Everything we are doing is not reality TV; what we witnessed in New York and Washington, that's reality TV. What we do is unscripted drama or comedy, and there is a big distinction because, in everything we do in what we used to call "reality TV"—and I don't think that we should call it 'reality TV' anymore, it's produced, it is manipulated, there are games—the only things that are real are people's reactions.

Greene: We haven't had any conversations since the attacks happened. I think we are fortunate that the one big show we are shooting, it doesn't have a name, but it's an Endemol project, and it's a family reality show. It's certainly much more uplifting.

Do you think there will be less interest in reality programming after what happened at the World Trade Center?

Gaspin: I think unscripted TV is going to be just as desired as scripted television the same way it was beforehand. When you go back to your viewing, I don't think it makes a difference. When you want to go back to be entertained, that's what you are going to look for. Whether people will want the more humorous vs. the more dramatic, I don't know the answer to that, but

I think it will affect unscripted the same way it does scripted.

Bernstein: I'm not good at playing Nostradamus, but I know just as a viewer that we all are going to need an escape from the news events that are going on 24 hours a day right now. I don't know what the audience is going to have an appetite for.

At CBS, has there been any talk of renaming *Survivor*, given all that has happened?

Maynard: It's something that a lot of us have thought about. If *Survivor* were being pitched right now as a brand-new show, I think absolutely it's something that you would have to think about, because it would seem a little bizarre and unfortunate. The reality is, however, it is a show that is a very established franchise and everybody knows what it means, so I don't think it's a name that has to change.

Is there anything that would now seem inappropriate?

Wong: We are going through that process right now and trying to figure that out. I would assume all of the networks are doing this right now, looking at their development, figuring out ... what makes sense and what is appropriate in light of last week's events. Also waiting, a little bit, to see how this unfolds.

'I don't think that we should call it "reality TV" anymore, it's produced, it is manipulated ... the only things that are real are people's reactions. —Jeff Gaspin, NBC

Gaspin: At the moment, no. Not that we had anything in development, but there were a bunch of pitches for a lot of spy-type reality shows, simulated war games and stuff I wasn't interested in before, and I'm still not interested. There are no plans to really change *Spy TV* either. I will tell you there were a couple of stunts in *Spy TV* that we changed or canceled for episodes being done right now. They just didn't seem appropriate. ... There was one with a car that has to take an off-road route and it turns out to be a fake minefield. It was going to be simulated bombs going off, and we chose not to do that.

How many reality projects have you been pitched since *Survivor* hit a year ago, and how many reality projects do you have in development? If you can, pass on the craziest idea you have heard.

Maynard: It's hard to say how many reality shows I have been pitched. I'd say probably, for a while, there was an average of 15 or 20 pitches a week. A number of them were very imaginative, but the problem was that, a lot of times, they are by people who have never executed anything similar to those concepts.

Wong: I've had hundreds, probably thousands of pitches, many of them derivative.

Greene: We probably have six to 10 projects in some form of development. I think the hoax stuff [*Candid Camera*-style prank programming] is the craziest stuff you hear. I think people like coming in and trying to shock us. We laugh and sometimes enjoy it, but then most of the time we say, "We really can't broadcast that."

Gaspin: In the four months since I joined the network, I'd say I have had over 200 pitches, but that's because many people come in with multiple ideas. It's amazing: If I have several people coming in on one day, everybody who comes in has the same pitch. They don't come in different weeks. ... Someone will come in thinking they have something you've never heard before, and you actually heard it 10 minutes earlier.

As for the craziest idea, I was pitched—via email, and I'm glad it came this way—for a show called *Convict Island*: Basically, convicts are put on an island and have to go through *Survivor*-like challenges—all for charity. So it had some redeeming qualities. We have about a dozen reality series currently in development.

Darnell: As far as shocking stuff goes, I've heard some stuff I wouldn't do, but, generally, the stuff we've created is worse than the stuff that is pitched.

How did the international market get so far ahead of Hollywood in reality, and what does that say about U.S. networks?

Darnell: I think it does say something about us. I've been saying that for years. I think what happened was, when there was *That's Incredible* and *Real People* and you had other stuff in the late '70s and early '80s, there was a lot more variety on net-

work TV. Sometime in the late '80s and early '90s, when cable was sort of doing its own things, doing reality and cheaper stuff, the networks, I think subconsciously, went to dramas and comedies and decided that that's the more expensive programming, that's what people are coming to us for, and that's what we are concentrated on.

A recent *Boston Herald* article said, "The reality trend is going to continue unabated this fall, much to the chagrin of anyone with even a scintilla of good taste." Is there anything to that? Is there anything redeeming about these shows?

Gaspin: Look, I've been a fan of reality television for a long time, so I don't hold that belief. Certainly, when you look at the younger demographic, anything under 30, that's what they grew up on, reality shows.

Look at MTV or even Nickelodeon, there is so much more reality programming out there. As they grow up, they are not growing up with sitcoms and dramas. My kids don't watch the networks. They watch cable. They start with Nick and Cartoon Network, and they are going to graduate probably to some networks geared towards teen-agers like an MTV. At some point, they will hit the broadcasters, but they are not growing up with sitcoms and dramas.

In terms of redeeming value, I don't know. Is there anything redeeming about dramas or comedies? It's to pass the time, and, hopefully, it provides a reflection of

what you do and who you are and give you some insight to some things. I think reality television actually does that better than scripted television.

At first, reality series were billed as cheap, alternative programming to high-priced comedies and dramas. Still true?

Greene: With the quality of shows and elaborate stuff we are getting pitched, it is hitting a point where it's not cheaper than some dramas and comedies we are doing.

Wong: Certainly, costs are going up. The economic incentive is lessening over time because of the demand for producers who can do these shows and their prices are going up. Also, we looked at *Survivor* a lot, and it has sort of established a certain benchmark in terms of production values.

We've seen how failed background checks have come back to bite a few networks, with Justin on *Big Brother* and Rick Rockwell on *Who Wants to Marry a Multimillionaire*?. How have background checks changed in the past year, and how does your network handle the task?

Darnell: It's funny because we were the first to have the issue come up with Rick Rockwell and, in hindsight, it seems relatively minor to what has sort of happened since then. It has now become a major cost factor for us in producing shows. We are incredibly elaborate with it. We have an outside company that does everything for us, then there are lawyers involved, and there are just 50 billion things going on now to do this. ...

You will never perfect it. In the last couple of years, the FBI has had two people who turned out to be spies for over 20 years, the CIA has had spies, and it took until George Bush was running for president of the United States to find a DUI on him. Even government organizations, where security is everything, can't find everything.

Maynard: We have been very lucky on *Survivor* that we haven't had surprises. But, on *Big Brother*, the Justin situation does exemplify some of the challenges. In that case, one of the administrators in the court system from his home town considered the information that he had been arrested (charges were dismissed) to be information that the public wasn't entitled to and therefore did not tell us. Yet that same person

Set for TV, really	
Here are the new season programs that fall under each broadcast network's reality/alternative division:	
Show	Network
<i>Weakest Link</i>	NBC
<i>Ripley's Believe It or Not</i>	The WB
<i>Who Wants to Be a Millionaire?</i>	ABC
<i>The Amazing Race</i>	CBS
<i>Whose Line Is It Anyway?</i>	ABC
<i>Survivor: Africa</i>	CBS
<i>Temptation Island 2</i>	Fox
<i>WWF Smackdown!</i>	UPN
<i>Popstars 2</i>	WB
<i>Eliminate Deluxe</i>	WB
<i>The Mole II</i>	ABC



You're invited to a very special anniversary celebration...

On October 15, 1931, Broadcasting & Cable (then called Broadcasting) published its very first issue. It was dedicated to fair and accurate reporting of what was even then a dynamic and powerful industry.

On October 15, join us for a very special look back at the past 70 years of news and views at the people, places and events that shaped the growth of an industry, as reported in the pages of its leading publication, Broadcasting & Cable.

It will be a unique chronicle that stretches from the days of dominant AM to the rise of FM, through the first flickering of black and white TV, to color, cable, satellite, the Internet and beyond. All from the only publication that has been there every step of the way.

We couldn't have done it without you.
We still can't.
Reserve your space today.

ISSUE DATE:
November 12, 2001

AD CLOSE:
November 2, 2001

MATERIALS DUE:
November 6, 2001

BROADCASTING & CABLE

felt that *The New York Times* had a right to know about it.

In the wake of the *Manhunt* revelations, in which a producer claimed he was urged to manipulate parts of the show, should reality shows be put under the same guidelines that game shows were placed under after the 1950s quiz-show scandals?

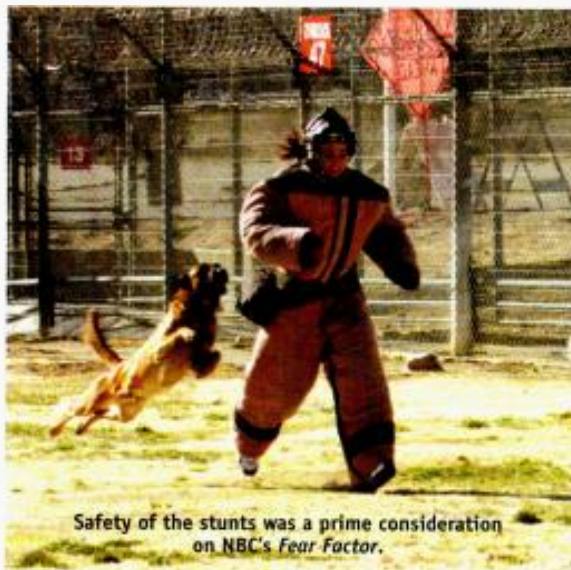
Bernstein: We have not had to deal with the same kind of problems. I think some of it's luck. I can't say that that kind of problem is not going to come up. I think it's a constant struggle, not so much on the programming side but at broadcast standards and practices, which is sent to almost all of our shoots. I think we try to be really, really diligent in trying to present a fair, clean game to the audience, but, unless we have someone on location for every second of shooting, we have to work with producers we can trust.

Gaspin: It's really two separate issues. You've got the fairness issue: With game shows, you've got to make sure that the game is fair and that the contestants all have an equal chance at winning. ... Then there is the other issue, which is how it is presented to the audience. When you are taping 600 or 700 hours of tape and culling it down to a few hours, there is a lot of manipulation going on. You are trying to create the best story that you can.

So I really think it's two separate issues. We have not presented to the audience that everything we are doing is as it happened in the order that it happened. We are saying these are unscripted dramas. The press is saying what they want to say, but we have not presented it that way.

Producers on *Survivor*, *Manhunt* and others have admitted to staging certain scenes and/or adding "beauty" shots after the fact. Sort this out for me.

Maynard: A so-called beauty shot is OK if it's just that, a beauty shot. When it's not OK is when you are actually saying that something happened and it never did. Or if you are taking the actual contestants and directing them to do something in a certain

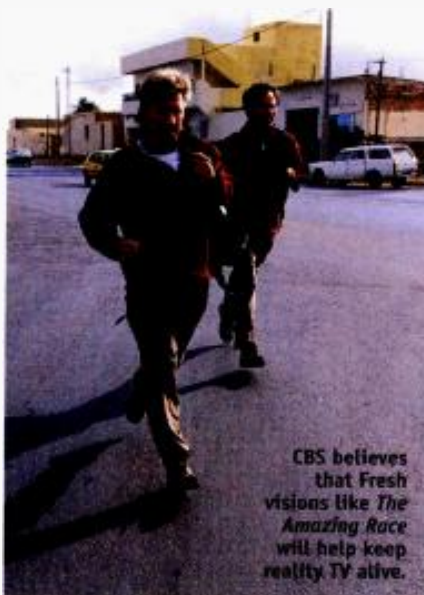


Safety of the stunts was a prime consideration on NBC's *Fear Factor*.

way, that's not OK. But getting a beauty shot from a helicopter way up high of people running does not change the reality of what happened; it just gives it a bigger feel for the epic-like quality of what it is you are trying to visually communicate.

Gaspin: I'm not a huge fan of staging a situation, but I have been very comfortable with stealing a shot from another time and placing it in a particular show to cover a hole that I might have. We are not recreating anything, but we are taking something out of context.

Are you afraid someone might die on a reality show? Will it kill off the genre, so to speak?



CBS believes that fresh visions like *The Amazing Race* will help keep reality TV alive.

Gaspin: In terms of shows like *Fear Factor*, I think the illusion of danger is much greater than the actual danger. That is the point of shows; I think that is the point of *Fear Factor*. It's all produced by the same stuntmen that produce all of the stunts in all Hollywood movies and television, and we triple- and quadruple-check the safety on all of the stunts that we do on our shows.

In the end, you're probably more likely to get killed in your car on the way to one of these shows than you are on the actual show. ... I think the likelihood of someone dying of a heart attack because they won a million dollars is greater than getting hurt on *Survivor* or *Fear Factor*.

Bernstein: I'm sort of laughing, because the only injury that we have had, at least that I can think of, was on the most recent *Popstars* audition: One of the contestant was so thrilled to have gotten a call-back that he jumped up the air and twisted his ankle. That's probably the biggest issue that we have had so far.

On *No Boundaries*, we had more safety personnel on-location than we had contestants. Literally. I think there were two people assigned to every contestant for safety precautions.

What is the next trend in the alternative area?

Greene: We are getting pitched a lot of fantasy things. I don't know if it's because of the coming *Harry Potter* and *The Lord of the Rings*, but I do think there are a lot of fantasy elements to the stuff that we are getting pitched. Role-playing is a key thing in some of these potential shows.

Where will reality TV be in five years in terms of its importance to your schedule?

Maynard: The economics will always be somewhat of an incentive to try to keep this form of TV alive. I think for us, with *Survivor* and *The Amazing Race*, it wasn't about "Hey, this is going to cost a little less than dramas, that's why we are going to air it." It was because, competitively, it could stand up with dramas and comedies. I think that, as long as we get fresh visions and people who excite us with good visions, the genre has a good chance of staying alive five years from now. ■

SyndicationWatch

SEPT. 3-9 Syndicated programming ratings according to Nielsen Media Research

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	8.3	8.3
2	Jeopardy	.9	6.9
3	Seinfeld (wknd)	5.6	6.4
4	Entertainment Tonight	5.4	5.5
5	Judge Judy	5.1	7.3
5	Oprah Winfrey Show	5.1	5.2
7	Friends	4.8	5.4
8	Frasier	4.6	5.0
8	Wheel of Fortune (wknd)	4.6	4.6
10	Seinfeld	4.3	4.3
11	Live With Regis and Kelly	3.6	3.6
12	Jerry Springer	3.3	3.7
13	Judge Joe Brown	3.2	4.0
13	The X-Files	3.2	3.6
13	Drew Carey	3.2	3.5
16	Friends (wknd)	3.0	3.3
16	Entertainment Tonight (wknd)	3.0	3.1
18	3rd Rock From the Sun	2.9	3.1
18	Hollywood Squares	2.9	2.9
20	Maury	2.8	3.0

TOP OFF-NET SITCOMS

Rank	Program	HH AA	HH GAA
1	Friends	4.8	5.4
2	Frasier	4.6	5.0
3	Seinfeld	4.3	4.3
4	Drew Carey	3.2	3.5
5	3rd Rock From the Sun	2.9	3.1

According to Nielsen Media Research Syndication Service Ranking Report Sept. 3-9, 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

Lowered expectations for *Friends*

For several months, Warner Bros. has been seeking *Seinfeld*-sized license fees for *Friends*' second cycle. By last week, though, the distributor had sold the second off-net syndication cycle to the majority of the Tribune stations, reportedly for less than what it sought and less than what Tribune had paid for the show's first cycle.

Warner Bros. did have ammunition to work with in its negotiations. *Friends* consistently ranks No. 1 among off-net sitcoms. And, since there are few A-level comedies in the syndication pipeline, retaining *Friends* had to be appealing to stations.

However, "if [Tribune stations] were going to pay what they paid last time, this would have been done a long time ago," says a source, referring to the fact that Warner Bros. has been pitching *Friends* since March.

Apparently, Warner Bros. had been aiming for \$300,000-plus in per-week license fees for top markets New York and Los Angeles—on par with the \$600 million (license fees plus barter revenue) of *Seinfeld*'s second cycle.

But, several weeks ago, Hearst-Argyle's KQCA-TV Stockton, Calif., apparently paid 15% to 20% less for *Friends* than for its initial cycle. And, in May, Fox affiliate XETV-TV Tijuana, Mexico, outbid Tribune-owned KSWB-TV San Diego, reportedly paying \$25,000 a week in license fees, about half what the studio sought.

The pricing was likely affected by today's economic climate and worries that *Friends*' added TBS run, premiering Oct. 1, will devalue the property by the time of the show's second off-net cycle.

In the latest Tribune deal, stations that currently air *Friends*, including KSWB-TV and KQCA-TV, were able to keep their double runs through next season. The double-run option has reportedly been bundled into the second-cycle deal. The next cycle could be delayed until 2005 if *Friends* extends its network run past this season.

—Susanne Ault



Tribune stations have reportedly paid less for *Friends*' second cycle than they paid for its first.

NEW #1 IN TIME PERIOD FOR MIAMI

NEW SEASON, NEW JUDGE, NEW STATION

WPLG/ABC 10-30-11:00AM

POWER ATTORNEY

+17% Rtg

2.4/8

Judge J. Brown

July '01

+25% Shr

2.8/10

POWER ATTORNEY

8/27-9/7/01

THE NEW COURT LEADER

20th

ANNIVERSARY

Source: NBC News. Copyright: T.P. Communications. Today's Florida. Southard Film, Jimmy Jones, John Schmitt, Connecticut.

StationBreak

BY DAN TRIGOBUFF

PATRIOTIC DISPLAYS, YES

A plan by Sinclair Broadcasting for its stations to offer messages of support for government efforts against terrorism brought objections from some Baltimore talent, who were required to read the notices.

Station sources confirmed dissent among WBFF(TV) talent, who felt that they might compromise their objectivity and credibility by sounding as though they supported specific people or actions. The proposed message, from which Sinclair said stations could deviate, said that the station “wants you to know that we stand 100% behind our President and his vow that terrorism must be stopped” and suggested that messages be left at supportour-nation.com for “President Bush, and we will send it on to our nations leaders.” Baltimore staffers informed viewers that the opinions expressed were those of management. Sinclair Vice President Mark Hyman said other stations in the group had received the idea enthusiastically.

On-air staffers indicated

that it would be a no-win situation for them since they risked looking unpatriotic if they refused to read the messages. In fact, one staffer, who was not a fan of the messages, noted that the only negative comments received by the station early last week were critical of the station talent—whose complaints first aired in the *Baltimore Sun*—for not getting on board with the rest of the country.

PATRIOTIC DISPLAYS, NO

On the other hand, at least two news directors, WKBD-TV Buffalo, N.Y., and WFLA-TV Tampa, Fla., ran the risk of negative public opinion with their dictates that station talent not wear patriotic ribbons on the air. “I’m kind of a traditionalist,” said WKBD-TV News Director Bob Yuna. “Our competition’s split on this subject. I think it looks cleaner and more straightforward without the ribbons. We have an outdoor weather set that has a flag on it. If somebody felt strongly about it, I would talk to them.”

WFLA-TV News Director

Forrest Carr jumped deeper into the thicket. “That type of patriotic display is appropriate for many people,” he said, “but not for our role as journalists.” Carr said he had mixed feelings and consulted the Poynter Institute before issuing his memo to staff. “Of course we’re patriotic. But if terrorists have created a society where your patriotism is questioned because you haven’t wrapped yourself in a ribbon, haven’t they already succeeded?”

OVERTAKEN BY EVENTS

It was a bittersweet moment for Lou Prato. The Radio-Television News Directors Association had planned to honor the veteran journalist and well-known educator for his long service to the organization—including 20 years as treasurer—with a reception at the beginning of the conference and a scholarship in his name.

Although the attacks on New York and Washington led to the conference’s cancellation and members scrambled for rental cars to return to their newsrooms, the remaining staff

and membership went ahead with the reception.

Though touched, Prato acknowledged that the national tragedy that morning made the reception “like a wake. I felt very uneasy accepting this honor—even though it is one of the highlights of my life.” Ironically, the cancellation of the conference meant a delay in its elections, which means Prato hasn’t actually retired and remains treasurer.

ENOUGH

KRQE News Director Dan Salamone was an early voice in the discussion of whether stations or networks should continue to use the now-familiar but nonetheless devastating video from the day of the attacks on New York and Washington. “I feel that, at this point,” Salamone said, “we have all seen the horrific images and that viewers feel it is exploitative to keep using these images unless there is a legitimate journalistic reason. Too often, these pictures end up on the air because an editor is looking for pictures to fill in the reporter’s story.”

Salamone distributed a memo to his staff last Monday, about the same time ABC was deciding to curtail its use of the video, informing employees that use of those images would be made on a case-by-case basis.

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



Focus Cedar Rapids-Waterloo

THE MARKET

DMA rank	89
Population	809,000
TV homes	308,000
Income per capita	\$16,764
TV revenue rank	93
TV revenue	\$43,500,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	KCRG-TV	9 ABC	Cedar Rapids
2	KWWL (tie)	7 NBC	Raycom
3	KGAN	2 CBS	Sinclair
4	KFXA	28 Fox	Second Gen.
5	KWKB	20 WB	KM Comm.
6	KWWF	22 UPN	Will. Smith

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

CABLE/DBS

Cable Subscribers (HH)	203,280
Penetration	66%
ADS Subscribers**	55,440
ADS Penetration	18%
DBS carriage of local TV	No

**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> (KWWL)	17/36
Network show	
<i>ER</i> (KWWL)	23/39
6 p.m. newscast	
KWWL	14/30
10 p.m. newscast	
KWWL	14/30

***May 2001, total households

Sources: Nielsen Media Research, BIA Research

Cedar Rapids, Iowa, is one part of a widespread, varied market.



Talk about the weather

Stations in the diverse Cedar Rapids-Waterloo-Dubuque-Iowa City, Iowa, market find that providing comprehensive weather information is one way to reach the largest audience.

"You want to try to appeal to as many people as possible," says Rick Lipps, general manager of NBC affiliate KWWL-TV. "Our home city is Waterloo, so we want to make sure we provide our residents with Waterloo news. But we don't want to turn off anybody else."

Since the market is largely agricultural, the weather is particularly important—and becomes vital during tornado season.

Even so, "you can't make everyone happy," Lipps readily concedes. "There may be a tornado in the northern part of the DMA, and it could be sunny in the southern part."

KWWL-TV has built a strong brand, which is helpful in today's tight market. Right now, the station is going after companies that don't traditionally advertise on TV, such as the local auto dealers, which tend to use classified ads.

Mark Culbertson, general manager of one of the area's start-up outlets, WB affiliate KWKB-TV, finds that the "disjointed market" makes it "extremely hard" to attract advertisers. Many "have two locations in Dubuque but nothing in Waterloo," he points out. "Or they have Waterloo and don't have Cedar Rapids," which means it can be tricky to convince them that it's worth while to spend money on viewers that might not be their target consumers.

Still, the market has plenty of upside.

Just two outlets, CBS affiliate KGAN-TV and KWWL-TV, belong to big station groups: Sinclair and Raycom, respectively. That makes it easier for a station to win such high-profile programming as the upcoming *Will & Grace* and *That '70s Show*, which will air on the independent KWKB-TV in fall 2002.

—Susanne Ault



"Brilliantly Funny..."

-TV Guide

THE Larry Sanders SHOW



Available Fall 2002

©2001 Columbia TriStar Television Distribution. All Rights Reserved.

The Leader in Young Adult Programming®

cddd.com

Changing Hands

Combos

WMIQ(AM), WIMK(FM) Iron Mountain; WIAN(AM), WJPD(FM) Ishpeming; WDMJ(AM), WUPK(FM) Marquette; WNGE(FM) Negaunee; WIHC(FM) Newberry; WZNL(FM) Norway; WKNW(AM) and WYSS(FM) Sault Sainte Marie, Mich.

Price: \$7.95 million

Buyer: Northern Star Broadcasting LLC (Palmer Pyle, president); owns eight other stations, none in this market

Seller: Marathon Media Group LLC (Chris Devine, president)

Facilities: WMIQ(AM): 1450 kHz, 1kW; WIMK(FM): 93.1 MHz, 100kW, ant. 591 ft.; WIAN(AM): 1240 kHz, 1kW day; WJPD(FM): 92.3 MHz, 100kW, ant. 469 ft.; WDMJ(AM): 1320 kHz, 5kW d, 1kW n; WUPK(FM): 94.1 MHz, 5kW, ant. 377 ft.; WNGE(FM): 99.5 MHz, 2 kW, ant. 597 ft.; WIHC(FM): 97.9 MHz, 50 kW, ant. 492 ft.; WZNL(FM): 94.3 MHz, 2 kW, ant. 650 ft.; WKNW(AM): 1400 kHz, 1kW d, 950 W n; WYSS(FM): 99.5 MHz,

27 kW, ant. 276 ft.

Format: WMIQ(AM): news/sports/talk; WIMK(FM): classic rock; WIAN(AM): news/talk/sports; WJPD(FM): country; WDMJ(AM): news/talk/sports; WUPK(FM): classic rock; WNGE(FM): news/talk/sports; WIHC(FM): country; WZNL(FM): WKNW(AM): AC; WKNW(AM): talk; WYSS(FM): top 40

FMs

KBZR(FM) Arizona City, KDDJ(FM) Globe, KEDJ(FM) Sun City and KSSL(FM) Wickenburg (Phoenix), Ariz.

Price: \$34 million

Buyer: Hispanic Broadcasting Corp. (McHenry Tichenor Jr., president/CEO); owns 49 other stations, including KHOT-FM Phoenix

Seller: Big City Radio (Charles Fernandez, president/CEO)

Facilities: KBZR(FM): 106.5 MHz, 6 kW, ant. 292 ft.; KDDJ(FM): 100.3 MHz, 90 kW, ant. 2,047 ft.; KEDJ(FM): 106.3

MHz, 23 kW, ant. 725 ft.; KSSL(FM): 105.3 MHz, 6 kW, ant. 1,365 ft.

Format: KBZR(FM): classic hits; KDDJ(FM): alternative; KEDJ(FM): alternative; KSSL(FM): top 40/Spanish

KCUA(FM) Coalville, Utah

Price: \$2.26 million

Buyer: Millcreek Broadcasting LLC (Bruce Buzil, president); owns seven other stations, none in this market

Seller: Community Wireless (Blair Feulner, president)

Facilities: 92.5 MHz, 300 W, ant. 138 ft.

Format: AAA

Brokers: Greg Merrill, Media Services Group; Andrew P. McClure, Exline Co.

KHME(FM) Winona, Minn.

Price: \$1 million

Buyer: Result Radio Group (Jerry Papenfuss, president); owns 13 other stations, none in this market

Seller: Mid-West Family Broadcast Group (Thomas A. Walker, COO/director)

Facilities: 101.1 MHz, 5 kW, ant. 742 ft.

Format: Lite AC

KXIO(FM) Clarksville, Ark.

Price: \$400,000

Buyer: Barnett Broadcasting (Gary Barnett, president); no other broadcast interests

Seller: River Valley Radio Group (Fran Harp, president)

Facilities: 106.9 MHz, 6 kW, ant. 112 ft.

Format: Country

AMs

WMJH(AM) Rockford and WMFN(AM) Zeeland (Grand Rapids), Mich.

Price: \$1.9 million

Buyer: Birach Broadcasting Corp. (Sima Birach, president); owns eight other stations, none in this market

Seller: Cook-Media II LLC (Mike Marshall, president)

Facilities: WMJH(AM): 810 kHz, 4kW; WMFN(AM): 640 kHz, 1kW d, 230 W n

Format: WMJH(AM) adult standard; WMFN(AM) sports

KIKN(AM) Port Angeles, Wash.

Price: \$525,000

Buyer: Salem Communications Corp. (Edward G. Atsinger III, president/CEO); owns 82 other stations, none in this market

Seller: Radio Pacific Inc. (Terry MacDonald, president)

Facilities: 1290 kHz, 1 kW d, 149 W n

Format: Country

COUNCIL TREE

has acquired

KMAZ-TV

El Paso, Texas

from

LEE ENTERPRISES

for

\$8,000,000

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



Kalil & Co., Inc.

3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

Payday for Paxson

Millions seen as FCC paves way for buyouts of ch. 60-69

By Bill McConnell

Paxson Communications and several other broadcasters are starting negotiations with wireless companies that could lead to billions of dollars in payouts to companies with TV stations on channels 60-69 following an FCC ruling last week.

Under the new dictum, owners that relinquish their right to broadcast on the 60-69 band prior to the completion of the digital TV transition can delay the switch to DTV on their remaining allotment until Dec. 31, 2005. They also have the right to request additional extensions after that if U.S. DTV household penetration is less than 70%. Generally, broadcasters had to provide a DTV signal by May 2002.

The government's decision is predicted to bring a financial windfall to the holders of the 142 channels and allotments on the band. Some analysts predict Paxson's 18 channels on that part of the dial could fetch hundreds of millions or even a billion dollars. Auctions two summers ago in Germany and the UK, which fetched as much as \$35 billion, have been pointed to as indicators of the TV spectrum's worth, but many analysts believe that the European buyers overpaid and that values will drop in the tanking U.S. economy.

Negotiations between broadcasters on the band and prospective buyers will be conducted by investment bank Allen & Co. and Greenbelt, Md., consulting company Spectrum Exchange Group.

By relaxing the deadline, the FCC aims to make sure viewers continue to receive conventional analog television if those broadcasters turn one of the two channels they currently control over to wireless companies. Those



Lowell "Budd" Paxson has 18 channels on the strategic part of the dial.

companies previously had been given FCC approval to negotiate early buyouts for Paxson and other broadcasters with frequencies on the 700 MHz spectrum band.

The decision was the last media-related vote of former Commissioner Gloria Tristani. Although she opposed the earlier ruling allowing quick evacuation of free-TV broadcasters for what are expected to be expensive new products, she grudgingly approved the delay in DTV transitions because it ensures the availability of conventional TV service.

FCC officials say the buyouts are necessary to speed the introduction of new "third-generation" mobile Internet services because broadcasters aren't obligated to relinquish spectrum before 2006. The government plans to auction the 700 MHz on a date yet to be set, and many officials worried that uncertainty over wireless companies' ability to utilize the spectrum quickly would diminish the government's revenue from the bidding. ■

By relaxing the deadline, the FCC aims to make sure viewers continue to receive conventional analog television.

IN BRIEF

FCC OKS REPEATERS

The FCC last week gave XM Satellite Radio and Sirius Satellite Radio temporary permission to build repeaters to back up their satellite radio system. XM also rescheduled the date of its Dallas and San Diego launches to Sept. 25. The National Association of Broadcasters had protested the satellite radio companies' requests for fear they would use them to enter the local radio business, but NAB expressed satisfaction with safeguards in the FCC's decision. "We're pleased the FCC has explicitly barred satellite radio companies from using their extensive high-powered terrestrial repeater network from originating local programming. We expect the final FCC rules authorizing this service will keep this prohibition," said NAB President Eddie Fritts. The FCC last week said, "It would be unfair to penalize XM [and Sirius] for complying with our required milestone schedule on the one hand, but on the other hand force it to seriously delay initiation of service because there are no final repeater rules." The FCC is expected to have final rules out by March.

TEST CANCELED

Broadcast stations and cable systems are being asked to halt routine tests of emergency alert systems to avoid public confusion and panic. In light of a request by the Federal Emergency Management Agency, the FCC said it would not sanction broadcasters and cable operators for not conducting tests through Oct. 2. The FCC said the moratorium might be extended.

Interactive Media

CNN phones in from hot spots

Videophones help get live feeds from inaccessible sites, including Afghanistan

By Michael Grotticelli

Although the video images have been jittery and the audio sometimes drops off, CNN's use of a videophone is proving that content is the most important element in news.

In an effort to scoop the competition, reporters at the cable news network are using the Talking Head videophone system from England's 7E Communications Ltd. connected to a satellite telephone to transmit exclusive live feeds out of Afghanistan.

"Some information is better than no information," said Eason Jordan, CNN's chief news executive. "I think people are very understanding of the difficulties in getting news out of Afghanistan, and we've had nothing but compliments from viewers."

The Talking Head videophone is about the size of a laptop computer, though twice as deep, and costs roughly \$20,000. It can be used with any telephone line, ISDN connection or satellite phone. For reporting out of Afghanistan, CNN is using the worldwide INMARSAT satellite service, which requires a dedicated phone and dish, also about the size of a briefcase.

Because the INMARSAT phone can handle transmissions at only about 64 kb/s, video images are sent and displayed at 15



frames per second, instead of the normal 30, resulting in the low video and audio quality. The frame rate can be improved to 30 f/s (or 128 kb/s) by linking two satellite phones together, but, CNN is not doing it that way, saving time and money.

According to Robert Tait, an engineer at 7E Communications, the manufacturer has received "hundreds of calls" since the terrorist attacks of Sept. 11. ABC has ordered several for its foreign bureaus, he said, although a spokesman at the network would not confirm this.

"We're working 20-hour days to satisfy orders," he said, noting that requests have come from a broad spectrum of users.

"Demand has gone up five-fold since this started. Everyone wants it yesterday, and we're having problems keeping up."

The manufacturer's exclusive U.S. distributor (Rich Tech, Ocala, Fla.) has placed an order for 50 units, Tait said.

CNN currently uses about 15 Talking Head systems and plans to outfit all 30 of its international bureaus, according to Parisa Khosravi, senior vice president of international newsgathering.

The network has used videophones since December 1999, when correspondent Nic Robertson used an earlier model to broadcast exclusive pictures and sound of a hijacking in Kandahar, Afghanistan.

The videophone also gave CNN the first live pictures of the 24 crew members released from the U.S. Navy spy plane held in China when they landed on the Pacific island of Guam.

Robertson, currently the only Western reporter in the Taliban-ruled section of Afghanistan, is using the latest Talking Head system. The units are "remarkably easy to use," according to CNN's Jordan,



Host: Todd Newton

who said several hundred news personnel have received training in Atlanta. They like its portability, which allows a reporter in the field to "broadcast live TV in a matter of seconds," he said.

Although the system was initially used as a backup to CNN's more-traditional satellite trucks, it has stepped to the forefront in the past weeks as getting live pictures out of Afghanistan has become problematic. ■

Simplify streaming

New RealOne interface is designed to clear the clutter

By Ken Kerschbaumer

RealNetworks today is expected to unveil RealOne, a streaming-media player, platform and service that the company says will afford new opportunities for streaming-content providers and improved performance to consumers.

The most noticeable change to consumers is that the interface is less crowded than that of the Jukebox or even RealPlayer 8.

"There was this mindset in terms of user-interface design that, if it weren't at the top level of the interface, it wouldn't be used, and no one would see it," says General Manager, Consumer Products, Steve Banfield. "The problem is, if everything is top priority, nothing is top priority."

From a design standpoint, the goal of RealOne is to give the content provider greater control of the interface. For example, under the current RealPlayer 8 interface, the

window is surrounded by buttons that access content unrelated to the content displayed.

RealOne, on the other hand, offers a platform on which the viewer can watch the video and have HTML-based content related to it located next to the window. An Internet-browser window is located below the window, offering content providers the opportunity to create a Web environment optimized for the new platform. Or users can access current Web pages.

New authoring capabilities include RN SMIL extensions for the context window, Javascript extension for the media browser and ActiveX, SMIL 2.0 support, and nested Metafiles.

Another improvement to the platform is that the new player requires less memory on the consumer's PC. As a result, it can be used more easily by a PC user who wants to access video and audio content while word processing or using other programs.

"If we want media to be a primary part of someone's computing experience, it can't be the singular experience they're having on the PC while they're using it," says Banfield. "PCs are designed to be multiuse devices, so we spent a lot of time making sure we provided enough horsepower."

The new system also offers improved video and audio performance, he says. ■

WebWatch

NEWS SITES

Week ended 9/16/01
Ranked by unique visitors
Source: Jupiter Media Metrix
Weekly Flash Report

Site	Unique visitors (000)	Chg. vs. 9/7
1 CNN.COM	4,601	264%
2 MSNBC	4,205	182%
3 ABC NEWS*	1,257	362%
4 NYTIMES.COM	1,127	71%
5 CBS.COM SITES*	1,045	174%
6 WASHINGTONPOST.COM	872	124%
7 TIME.COM	753	578%
8 USATODAY.COM	715	54%
9 SLATE.COM	678	565%
10 FOXNEWS.COM	6	506%
11 BBC.CO.UK	526	260%
12 DRUDGEREPORT.COM	374	76%
13 LA TIMES*	295	95%
14 AP.ORG	293	176%
15 BOSTON.COM	212	123%
16 NYPOST.COM	1	124%
17 DISCOVERY.COM	174	0%
18 MIAMI.COM	5	297%
19 NPR.ORG	152	223%
19 SFGATE*	152	6%
21 PHILLY.COM	139	276%
21 CHICAGOTRIBUNE.COM	39	117%
23 WSJ.COM	125	51%
24 USNEWS.COM	124	57%
25 STARTRIBUNE.COM	120	56%
All digital media	46,494	-1%
News/information	13,719	61%
General news	11,695	97%

Average daily unique visitors: The estimated seven-day average (expressed in thousands) of different individuals that accessed the Web content of a specific site in a single day among the total number of projected individuals using the Web during the past 30 days

* Represents an aggregation of commonly owned/branded domain names

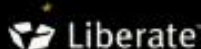
Chg.: Change from previous week

—Statistically insignificant traffic

NA: Comparison with previous week not available

Sample size: More than 60,000 individuals nationwide

Play Hollywood Showdown on



and screen test your entertainment knowledge.



Technology

New York stations are back

Cut off the air Sept. 11, they find new homes, but most see limited coverage

By Michael Grotticelli

The nine New York TV stations that lost their transmission facilities on Tower 1 of the World Trade Center were all back on the air last week. But, with the exception of WCBS-TV, they were making do with less power and less over-the-air coverage.

WCBS-TV was in the best shape. Shortly after the attack on the WTC, the station switched to a backup transmitter at the Empire State Building and has maintained continual service on ch. 2 since then.

Last week, CBS engineers were at work, transforming the Empire State facilities into a new broadcasting home. They began replacing the 40-year old Harris tube transmitter with a Harris Platinum solid-state model, which had been slated to go into the WTC. They will also install a Harris Sigma digital transmitter for the digital TV station, whose service was also uninterrupted.

Fox's WNYW-TV and WWOR-TV are also now broadcasting from the Empire State Building, using space that had been set aside for their planned digital TV stations. Fox is negotiating with building



WCBS-TV and Fox's WNYW and WWOR-TV are now broadcasting from the Empire State Building. Others may join them.

owner Helmsley-Spear to make the building the permanent home for its analog and digital stations.

Meanwhile, WABC-TV, WNBC(TV), noncommercial WNET(TV), Tribune's WPIX(TV), and Telemundo's WNJU-TV are broadcasting at low power from a tower in Alpine, N.J. Located 15 miles southeast of midtown Manhattan, the tower rises 920 feet above sea level and has a line of sight to the New York skyline.

Engineers concede that the low-power Alpine signals are not reaching the entire market. WABC-TV, which broadcast over two independent UHF stations in the days immediately after the attack, switched to Alpine on Sept. 15. According to Chief

Engineer Kurt Hansen, viewers in Connecticut; Westchester County, N.Y.; and the northern half of New Jersey are getting a good signal, but coverage has been spotty elsewhere.

"Some people are getting it; some aren't," Hansen said. "Eastern Long Island can be tough."

It's "undetermined" when the station will be able to improve coverage by increasing power, Hansen said. And he declined to talk about any plans for moving elsewhere.

A spokesman for WNBC, which also borrowed other stations' facilities the week of the attack, turned on its Alpine signal on Friday, Sept. 14. Last week, the spokesman said, the station was operating at 6 kW but expects to crank the power up to 20 kW in 60 to 90 days. At the WTC, the station was broadcasting at about 25 kW.

WPIX lit up its Alpine transmitter on Sept. 17, with engineers working 18- to 20-hour days to get on the air. It is also broadcasting from a backup transmitter on the Empire State Building (ch. 64), which enables it to reach Brooklyn and eastern Long Island.

WNJU-TV, another Alpine resident, hopes to go to full power in the next two months, said Ramon Pineda, vice president and general manager at the Spanish-language

LIKE
STRAVINSKY, WRAPPED IN
14-GAUGE STEEL.



Forced to relocate

Nine New York City stations lost their transmission facilities at the World Trade Center and had to move to new or temporary sites

Station	Owner	Affiliation	Transmitting from
WABC-TV	Disney/ABC	ABC	Temporary site at Alpine, N.J.
WCBS-TV	CBS	CBS	Permanent site at Empire State Bldg.
WNBC	NBC	NBC	Temporary site at Alpine, N.J.
WNET	Educational Bcst.	PBS	Temporary site at Alpine, N.J.
WNJU-TV	Telemundo	Telemundo	Temporary site at Alpine, N.J.
WNYW	Fox	Fox	Temporary site at Empire State Bldg.
WPIX	Tribune	The WB	Temp. sites at Alpine and Empire State
WPXN-TV	Paxson	Pax	Temporary site at East Orange, N.J.
WWOR-TV	Fox	UPN	Temporary site at Empire State Bldg.

station. That is, once a new Harris transmitter and other equipment are in place.

WNET was on the air from Alpine by Sept. 15, using a new Larcen transmitter, according to Director of Engineering Ken Devine.

Paxson's WPXN-TV plans to move to Alpine in a month. Right now, it is broadcasting from low-power facilities in East Orange, N.J., and Amityville, N.Y.

The Alpine site is the former Armstrong Tower, built by FM radio pioneer Edwin H. Armstrong in 1937. It is now owned by Alpine Tower Co., Montvale, N.J.

Thanks to a direct fiber feed from the stations, most New York-area cable operators have been able to continuously carry the stations that had been on Tower 1.

That's good news for the stations, since the cable systems serve 75.7% of New York's 7.3 million TV homes, according to Nielsen. (Satellite TV reaches another 5.3% of the homes but carries only a handful of the most popular stations.)

Time Warner Cable's 1.2 million subscribers in Manhattan experienced little or no service disruption, except for those in the immediate vicinity of the WTC, a spokesman said. Late last week, he said, about 5,500 homes near Ground Zero were without service.

Cablevision says it maintained service to its 3 million subs in The Bronx, Brooklyn, lower Hudson Valley, Long Island and New Jersey.

RCN, which would not reveal exact sub

numbers, said it provides service to 1,000 buildings in Manhattan and Queens and only those in Battery Park City, across the street from the WTC, lost service.

Univision's WXTV-TV, whose primary transmitter is at the Empire State Building, was unaffected by the attack.

Broadcasters at the Alpine tower don't consider it a permanent solution. Victor Tawill, of the Association for Maximum Service Television, said they have considered other sites for a common tower, including Staten Island and Manhattan's Chrysler and CitiCorp buildings.

"There's a lot of options being talked about," said WWOR-TV's Al Shjarback. "We're taking this one step at a time. Everyone's in the design-and-build-as-you-go mode." ■

To honor the missing

The Society of Broadcast Engineers has set up a fund through its Ennes Trust to help the families of the six broadcast engineers listed as missing in the wake of the attack on the World Trade Center:

Rod Coppola WNET
 Don DiFranco WABC-TV
 Steven Jacobson WPIX-TV
 Bob Pattison WCBS-TV
 Isaias Rivera WCBS-TV
 Bill Steckman WNBC

To make a contribution, make checks payable to Ennes Educational Foundation Trust Fund and mail them to:

SBE
 9247 North Meridian St., Ste. 305
 Indianapolis, IN 46260
 Attn: BE Relief Fund



Composing a media network for the next generation requires a virtuoso performance. Concerto™ deftly orchestrates analog video and audio, HD, SD, AES/EBU, and data signals—all in the same frame. With built-in audio A-to-D and D-to-A conversion, you can eliminate costly converters. Equally impressive is Concerto's unique linear expansion capability, which lets you grow from a 32 x 32 matrix to a full 128 x 128 by adding only three boards.

Learn how to better orchestrate all your signals with Concerto. Visit our Web site today. www.grassvalleygroup.com/ad/routers MEDIA WITHOUT BOUNDS™ SOLUTIONS

People

F A T E S & F O R T U N E S

Broadcast TV

Phillip D. Cox, VP/GM, WNCN(TV) Montgomery, Ala., named GM, WXXV-TV Gulfport, Miss.

Andrew Stewart, director sales, KGUN(TV) Tucson, Ariz., adds the responsibilities of station manager to his duties.

Tori Grant Wellhouse, national sales manager, WGBA(TV) Green Bay, Wis./WACY-TV Appleton, Wis., joins WLUK-TV Green Bay as general sales manager.

Cable TV

Robert Sullivan, executive VP, Rainbow Advertising Sales Corp., New York, named senior VP, consumer sales, Cablevision, Bethpage, New York.

Keith Crossley, director, operations, Cox Communications Inc., Bakersfield, Calif., appointed GM, Humboldt, Calif., system.

Caterina McIntyre, senior director, Net2Phone, Newark, N.J., named regional director, marketing, Northeast Region, Comcast, Eatontown, N.J.

Programming

David Snyder, senior VP, programming and creative department, Walt Disney Television International, London, joins Gullane Entertainment, New York, as senior VP, entertainment.

Appointments at Columbia TriStar Television

Distribution: **Dennis J. Dunphy**, VP, sales and marketing, Central region, Chicago, named senior VP, sales, Central/Western regions; **Susan Law**, director, merchandising and marketing, Los Angeles, named VP, advertiser sales, marketing and promotions. **Kimi Serrano**, general sales manager, KOCO-TV Oklahoma City, joins as division manager, Southwest region, Dallas.

Joseph LaPolla, VP, scheduling, acquisitions, digital programming, The History Channel, New York, joins A&E Network, New York, as VP, program planning and acquisitions.

Radio

Tracie Savage, morning

Obituaries

Heywood Hale Broun, TV commentator, actor, writer and sportscaster for CBS for 19 years, died Sept. 5 in Kingston, N.Y., at 83. Broun's wry wit and colorful commentary were evidenced on all three major TV networks and on National Public Radio, where he was a commentator on *All Things Considered*. Among his acting credits: *The Doctors*, in which he had a running role, and *Robert Montgomery Presents*, a distinguished NBC anthology. His father, Heywood Broun, founded the Newspaper Guild, and Broun himself was subjected to the blacklisting of the '50s.

Director-producer **Fred De Cordova**, 90, died Sept. 15 in Los Angeles.

Although his career began in the theater—where he directed Milton Berle in *Ziegfeld Follies*—and moved to movies—where he directed Ronald Reagan in *Bedtime for Bonzo*—his greatest triumphs were in television. *The Tonight Show*, which he produced for 22 years, won Emmys in 1976, '77, '78, '79 and '92, at which time he retired, along with Johnny Carson, the show's star, who had made Cordova a national name by bouncing one-liners off him. Among his other series were *The George Burns and Gracie Allen Show*, *The Jack Benny Program* and *December Bride*.

Actress Janet Thomas, whom he married in 1963, survives him.

—Beatrice Williams-Rude

anchor/general-assignment reporter, KNBC(TV) Los Angeles, named evening-drive news anchor, KFWB(AM) Los Angeles.

Changes at KDKA(AM) Pittsburgh: **John Cigna**, host, morning news, is scheduled to

retire at the end of the year; **Larry Richert**, main weather anchor, named morning news host.

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



Phillip D. Cox



Robert Sullivan



David Snyder



Dennis J. Dunphy



*Get the latest on
the industry's
hottest couple!*

TV & THE INTERNET PART 2

ISSUE DATE **OCTOBER 8**

AD CLOSE: **FRIDAY, SEPTEMBER 28**

MATERIALS DUE: **TUESDAY, OCTOBER 2**

BROADCASTING CABLE

Chuck Bolcom: 775-852-1290 • Marcia Orcutt: 323-549-4114
Yvonne Pettis: 212-337-6945
Rob Payne: 212-337-7022 • Michael Farina: 212-337-6941
Classified Advertising & Marketplace Advertising: 866-258-1075
VISIT OUR WEB SITE: www.broadcastingcable.com

STATION AUTOMATION

Broadcasting & Cable's upcoming special report presents a comprehensive guide to the products and companies involved in station automation. We'll explore the latest features and trends in station automation, and take an in-depth look at recent broadcast installations.

Contact your representative and reserve your space today.

ISSUE DATE:

October 15, 2001

AD CLOSE:

October 5, 2001

MATERIALS DUE:

October 9, 2001

BROADCASTING CABLE

Chuck Bolcom: 775-852-1290 • Marcia Orcutt: 323-549-4114
Yvonne Pettis: 212-337-6945
Rob Payne: 212-337-7022 • Michael Farina: 212-337-6941
Classified Advertising & Marketplace Advertising: 866-258-1075
VISIT OUR WEB SITE: www.broadcastingcable.com

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

Disruptive thinking

Lego likes technology that challenges traditional ideas

For as long as he can remember, Paul Lego has had an affinity for technology that changes the way people do things. As a boy of 8 or 9, he built robots and his own short-wave radio because he wasn't satisfied with traditional toys.

Today, as president and CEO of San Mateo, Calif.-based Virage Inc., he's doing much the same thing.

The company, as he sees it, is "disrupting" traditional thinking in the area of digital-media editing and distribution. Virage develops asset-management software, which is used to maintain a database of video and audio files. On Major League Baseball's Web site, for example, it allows users to search for and access clips of a particular player or even entire games.

Surprisingly, given his youthful interests, Lego gravitated to the management side of technology. "You'd think engineering would be my eventual goal, but I soon found out that a lot of engineering is not that fun tinkering that I still love to this day; it's a lot more rig-

orous discipline," he explains. "I tend to do more tinkering as a business man now than when I worked in an engineering capacity."

Lego moved into technology management in 1988, about the time the desktop computer began to have a significant impact on professional audio and video production. He met Peter Dogger, founder of Digidesign, a small, four-year-old audio editing/mixing company with annual sales of about \$800,000.

After several meetings, Lego recalls, Dogger told him, "I am going to make it possible for the average garage musician to be able to record and mix music on a computer, with no concession in quality to what

the major recording studios were doing."

Lego soon joined Digidesign as chief operating officer. The company's approach to audio editing was disruptive for the time, he says, adding that it is a way of thinking he still finds appealing.

"I love it when a certain technology completely changes the traditional thinking," he says, citing the combustion engine and the first television as other examples. "Up to that point, everybody was recording and mixing audio in the analog world on tape. The disruptive change happened when disk drives got fast enough to record digital audio data."

Although recording on disk was promising, Lego says, it



Paul Gregory Lego
President/Chairman/CEO,
Virage Inc.

B. Sept. 7, 1958, Pittsburgh; BS, electrical engineering, Cornell University, 1980; MBA, Harvard Business School, 1984; graduate, General Electric Manufacturing Management Program, 1980-82; marketing and sales, Pyramid Technology Corp., 1984-88; executive vice president, chief operating officer, and board member, Digidesign, 1988-95; associate, Sutter Hill Ventures, 1995-96; current position since 1996; member, Leadership Circle, Tech Museum of Innovation, San Jose, Calif.; m., Catherine, 1996; son: Paul Henry (4)

was years before audio professionals fully embraced it. But they did. In the seven years that he ran the business, the company's market share rose from less than 5% to 90%, and revenue grew to more than \$30 million.

Lego left soon after Digi-

design was sold to Avid Technology in January 1995. Looking back, he's "really proud" to see Digidesign's progress (it maintains about 80% market share in high-end audio postproduction) but laments Avid's corporate influence, which he believes has tended to stymie innovation. "Both those companies started out as innovators of disruptive technology, but I don't think they innovate any more."

Lego joined Sutter Hill Ventures in 1995, with the idea that, within a year, he would either become a venture capitalist or sign on with one of the companies in which the firm had invested. It was while overseeing "a large stack" of business proposals for technology ventures that he began working with Virage, which he joined as interim CEO in 1996.

He has been there ever since and today oversees 200 people and nearly \$20 million in annual revenue.

"The image-management technology that Virage was developing and its view of the future of the media industry really interested me," he recalls, adding that "broadband in most consumers' homes is two to three years away, but, when it gets here, the streaming industry will explode, and we plan to be in the middle of it. Having a video experience that's a personalized, two-way communication with the user, that's what we're working [for] at Virage."

—Michael Grotticelli

Classifieds

Television

NEWSCAREERS

NEWS PRODUCER

NEWS PRODUCER needed for area's top-rated news team. Strong news judgment is a must, along with compelling broadcast writing skills and videotape editing ability. As least one year of commercial TV news experience is preferred. Send resume to Executive Producer, WTVC, P O Box 60028, Chattanooga, TN 37406-6028. Equal Opportunity Employer.

#1 WABC-TV NEW YORK NEEDS TOP WRITER-PRODUCER :

Tough job requires talented pro. WABC-TV seeks an experienced, dedicated promotion/producer with a strong reel and talent to shine in # 1 market. News topical experience, strong creative and avid skills a plus. Lots of pressure, tight deadlines, great opportunity. Please send resume and tape to: David Vianello, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

NEWS PROMOTION PRODUCER

One of the strongest Fox News organizations in the country has an immediate opening for a News Promotion Producer. Do you have a passion for news, love the immediacy and quick turn-around of daily promotion and have an awesome attitude? If so, we need to talk. FOX23, a Clear Channel station, needs a top quality producer for daily news topicals, news tease production and image promotion. Qualified candidates will have shooting and non-linear editing skills. Send your resume and news promotion reel including topicals to: Promotion Director, FOX23, 28 Corporate Circle, Albany, NY 12203. EOE. Women and minorities are encouraged to apply.

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

REPORTER

We are the #1 station in the 38th market, and we are losing two key reporters. If you're interested in telling good stories and know how to enterprise, this shop may be for you. We need a frontline reporter who wants to lead the broadcast every day. Send your resume with references and a non-returnable videotape to:

Patti McGettigan
News Director
WOOD TV8
120 College Avenue
Grand Rapids, MI 49503

WOOD TV IS AN
EQUAL OPPORTUNITY EMPLOYER

[www.tvinsite.com/
broadcastingcable](http://www.tvinsite.com/broadcastingcable)

SALESCAREERS

ADVERTISING ACCOUNT EXECUTIVE

Do you have what it takes to be a sales star?

National Cinema Network, the nation's premier cinema advertising company, seeks highly motivated media sales executives to represent top movie theater circuits in the New York, Philadelphia and Washington DC markets. Ideal candidates will have excellent communication skills, a strong, results-oriented work ethic and a competitive overachieving attitude. Outside sales experience is preferred but NCN will train candidates with star qualities.

NCN offers an exceptional comprehensive benefits package including:

Competitive salaries, commission, bonuses, paid training, health and dental benefits, 401K plan, annual movie pass, paid holidays and vacation

Please fax your resume to:
Nekije Ismaili at (610) 361-9424
EMAIL: nismaili@NCNinc.com

GENERAL SALES MANAGER

General Sales Manager with great leadership skills and a 'get-it-done' attitude. Must possess exceptional forecasting, inventory control and new business development skills. Pro experience as a TV GSM with proven history of consistent budget achievement is a must. This is an enthusiastic, team-building environment in a very challenging market that needs the direction of a real pro. Great benefits, lots of opportunity awaits the right individual. Send cover letter and resume to Box 917, Broadcasting & Cable, 275 Washington Street, 4th fl., Newton, MA 02458, attn: N.Andrews. E.O.E.

Over 125 New Career Opportunities!

\$\$\$ - 70 Cities! Account Executives
Sales Management - Marketing - Research
- Traffic - Production -
www.MediaRecruiter.com
Free to Candidates!
303-368-5900

DIRECTORCAREERS

TELEVISION DIRECTOR

WSPA-TV, a Media General Station and CBS affiliate market 36 Greenville/Spartanburg, SC currently has an opening for a full-time director. Candidate responsible for directing, TD fast paced morning newscasts and other projects. Non-linear, shooting, lighting, writing, producing experience preferred. College degree preferred, two years directing experience. Work flexible hours.

Resume, tape to WSPA-TV Human Resources
250 International Drive, Spartanburg, SC 29303
fax 864-595-4600. dkirby@wspa.com. eoe

DIRECTOR OF MARKETING AND PROGRAM PLACEMENT

U.S. International Broadcasting Bureau

Seeks experienced executive with marketing and broadcasting background to direct overseas marketing, advertising, and television, radio, and internet program placement activities for Voice of America and other U.S. funded international broadcasters. The Director leads a Washington and field-based staff and develops and implements strategies to support these activities. Located in Washington, DC. Salary range is \$87,864 to \$114,224.

Must support free press and work with journalists, broadcasters, and government officials. Involves frequent worldwide travel.

For more information and application procedures call: 202-619-0909 or see web site at www.ibb.gov.

Applicants for this position must be U.S. citizens and be able to obtain a security clearance.

GENERAL SALES MANAGER

WPRI-TV CBS 12 AND WNAC-TV FOX 64, Providence, RI, is looking for a proven GSM to lead our sales and traffic departments. Previous sales management experience and a proven track record in local and national sales a must. Candidate must be highly organized and have excellent leadership and people skills. We are committed to growing our stations and need a leader in sales to help make it happen. Send your resume and cover letter to Jay Howell, VP & GM, WPRI/WNAC-TV, 25 Catamore Blvd., East Providence, RI, 02914. Sunrise Television is an Equal Opportunity Employer.

BANKRUPTCYAUCTION

BANKRUPTCY AUCTION

Direct 2 U Network, Inc. ("Direct") (Bankr. No. 01-19268 (DWS) E.D. PA) is conducting a sale of all of its assets pursuant to authorization of the Bankruptcy Court. Direct produces and sells infomercials to over 30 million households nationwide via its own shopping network, and owns and operates a fully operational network and production facility with state of the art network and production equipment consisting of 5,000 sq. ft. of television studio, master control room and digital satellite broadcast equipment, and broadcasts 24 hours a day through its extensive network of cable systems. A sale by auction will be conducted at the law offices of Obermayer Rebmann Maxwell & Hippel LLP, One Penn Center, 19th Floor, 1617 JFK Blvd., Philadelphia, PA on October 1, 2001 at 9:30 a.m. Parties interested in information on bidding should contact Edmond M. George, Esquire, at (215) 665-3140 for a bid package.

FORSALEEQUIPMENT

TRANSMISSION LINE

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

Nanci - BWC 1-800-227-4292

NEWS NETWORK EQUIPMENT FOR SALE

Includes: Sony Network Control Center, Robotic News Studio, (3) Sat. Uplink Trucks, Sat. Control System, (4) Sat. Uplink Systems, Multiple Downlink Systems, Sony Server Based Edit Systems, 14 ENG Camera Packages (SX), Graphics & Audio Production Systems.

Contact Bruce Staffel:
(210)867-2811 or (210)490-4025

Classifieds

Television

CREATIVESERVICES



PBS' Creative Services Department seeks an Associate Creative Director to lead teams of creative and production staff in the creation and post-production of on-air promotional materials for the PBS Primetime Brand.

Candidate must have 5+ years on-air promotion experience at a TV station, network or national cable level showing continued advancement to a management/supervisory level. Proof of creative abilities should be evident in an outstanding demo reel.

For more information, see www.pbs.org/ positions. PBS offers an exciting work environment, a competitive salary and an excellent benefits package.

Send resume, demo reel and salary requirements to:

PBS
ATTN: Ms. Lanie Odum
1320 Braddock Place
Alexandria, VA 22314

TECHNICALCAREERS

DIRECTOR OF OPERATION

WHNS-TV Meredith Corporation owned FOX affiliate in the Greenville/ Spartanburg/ Asheville/ Anderson market seeks a Director of Operations. Duties include the overseeing of Programming, Promotion, Production, Public Affairs, Master Control and compliance with all FCC regulations relative to programming issues. Send resumes to WHNS-TV, Attn: General Manager, 21 Interstate Court, Greenville, S. C. 29615.
Fax (864)297-0728
Email to: rmirabel@fox21.com
EOE



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.

Come join our team! Please visit our website at www.weather.com/jobs to view the job description and submit your resume.

The Weather Channel
300 Interstate North Parkway, Atlanta, GA 30339

PRODUCERCAREERS

PROGRAMMING PRODUCER TRAINEE

ABC7 Los Angeles is seeking a highly motivated individual for a 12-18 month training program designed to promote diversity in production. The successful candidate will be involved in all phases of production. The candidate will work closely with producers and be given hands-on experience in programming productions, which will include writing, researching projects/stories and setting up field and studio shoots. A college degree in journalism, communications, visual media or a related discipline is preferred with a minimum of two years prior work experience.

Please send resume to: ABC7 Los Angeles, Attn: Teresa Pena, Dept. PPT/BC, 500 Circle Seven Drive, Glendale, CA 91201. No phone calls please. Equal Opportunity Employer.

SENIOR PROMOTION PRODUCER

Do you believe FUN = HIGHER RATINGS? We do! WBTV 3, the CBS affiliate in Charlotte, NC is looking for a revolutionary producer to join a staff that loves to work hard, have fun, and demands to win. You have a good eye and the ability to make promos that cut through. You'll live in the second fastest growing market in the country where great nightlife, arts, professional sports, and much more are all here. Responsibilities include writing, shooting, and editing station image promos, sweeps promos, station event and project spots, PSAs, and more. Minimum three years experience in television promotion required. AVID, After Effects experience a must. Knowledge of linear editing a plus. Please forward your resume and reel to Attn: Human Resources, WBTV, One Julian Price Place, Charlotte NC 28208. Jefferson-Pilot Communications is an equal opportunity employer.

Allied Fields

COLLECTIONAGENCIES

POINT-CLICK-COLLECT With The Media Collection Dream Team

Attorney (former broadcast/cable and sales manager Katz, Petry, Lifetime and NBC-TV) and staff representing America's Top media firms for 12 years announces it's interactive credit & collection center:

www.ccrcollect.com

- * Place claims and receive acknowledgements and status reports on line.
- * View relevant media specific articles on a wide variety of business management subjects.
- * Examine our Media Credit & Collection procedures, services and contingent fees.

or Call/Write:

CCR * George Stella
1025 Old Country Rd., Ste. 3035
Westbury, NY 11590

Tel: 516-997-2000 * 212-766-0851

Fax: 516-997-2071

E-Mail: ccr@ccrcollect.com

CAPTIONSERVICES



MISCELLANEOUSCAREERS

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

www.sbg.net

Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace. Women and Minorities are encouraged to apply.

FORSALEEQUIPMENT

BEAT THE BUDGET.

For dubs, demos, auditions and work tapes our recycled tapes are perfect. *And half the cost of new.* All formats, fully guaranteed—to order

(800)238-4300



We now transfer video to true DVD
www.carpelvideo.com

BE SURE YOU'RE REACHING THE BEST
& MOST QUALIFIED PROFESSIONALS
IN THE INDUSTRY.
CALL KRISTIN PARKER AT 617-558-4532
OR NEIL ANDREWS AT 617-558-4481

Classifieds

Miscellaneous

TECHNICAL CAREERS

BROADCAST OPERATIONS AND IT SUPERVISOR

Starting Salary: Commensurate with experience
Available: November 1, 2001

Qualifications: AAS in a Broadcast related field, including but not limited to, technical, IT, or telecommunications. Bachelors Degree desired.

Professional certifications may be considered to determine skill level. Three to five years experience in broadcast operations. Both radio and television experience preferred. One to three years coordination, operation, and maintenance of IT systems (software, hardware, networking, and peripherals). Familiarity with telecommunications equipment (multi-line telephones, ISDN, switched 56 Kb.). Highly developed interpersonal communications skills both written and verbal. Thorough technical familiarity with broadcast and non-broadcast technologies, and the ability to interconnect these with computer hardware, software, and telecommunications equipment.

Responsibilities: Responsible for the management, development, and training of all operational facilities and procedures for the Telecommunications Center's broadcast and production services. This position is also responsible for software, hardware, and networking of broadcast related computer equipment as well as training on said equipment.

Interviewer: Stephen Skidmore, Director of Engineering for Technical Operations

Letter, Resume and Three References To: Heather Dew, Director of Finance and Personnel
Ohio University Telecommunications Center, 9 South College Street, Athens, Ohio 45701

Deadline: October 19, 2001

OHIO UNIVERSITY IS AN AFFIRMATIVE ACTION, EQUAL OPPORTUNITY EMPLOYER

Upcoming Special Features

Issue Date

- Show/Location
- Ad close date

10-8-01

- CTAM/Broadband
- 10-2-01

10-22-01

- East Coast Cable (MD)
- 10-16-01

11-26-01

- Western Show (CA)
- CTAM New Revenue (CA)
- 11-16-01

12-10-01

- Streaming Media East (NYC)
- 12-4-01

Academic

FACULTY CAREERS

JOURNALISM CHAIRPERSON

COLUMBIA COLLEGE CHICAGO invites nominations and applications for the position of Chairperson, Department of Journalism in the School of Media Arts. The start date is

June 1, 2002, or earlier. Screening begins in October and continues until the position is filled.

The department, with 14 full-time faculty and 35 part-time faculty, serves approximately 500 undergraduate and 20 graduate students in professionally-oriented programs of study. The chair provides educational and professionally-oriented programs of study. The chair provides educational and professional vision as well as curricular and administrative leadership; he/she is an advocate for the department with various college and external constituencies.

A thorough understanding of newspaper, magazine, broadcast and new media fields, as well as the technological change driving the whole industry, is essential. Advanced degree in relevant discipline; demonstrable effectiveness in teaching and learning; significant professional experience and continuing involvement in journalism; experience in academic administration or professional media management; dedication to cultural diversity in student body, among faculty and in curriculum; commitment to faculty governance and team building are preferred.

Columbia College is a diverse, open admissions, urban institution of 9,500 undergraduate and graduate students, with an emphasis on arts and media in a liberal education context.

Columbia offers a competitive salary and excellent benefits. Minority and Women applicants are especially encouraged to apply. Submit resume, a letter of application articulating administrative philosophy and expectations about Journalism's future in higher education and the names, addresses and telephone numbers of three current references. For more information, see web page <http://www.colum.edu/home.html>.

Journalism Chair Search
Human Resources Department



Columbia College Chicago
600 South Michigan Avenue
Chicago, Illinois 60605-1996
Equal Opportunity/Affirmative Action
Employer M/F/D/V

If it has anything at all to do with Cable Television or the Telecommunications Industry...

B&C is the place to be!

Put your company a step ahead of the competition.

To place an ad in the magazine and on the web, contact:
Kristin at 617-558-4532 or Neil at 617-558-4481

Classifieds

Academic

FACULTY CAREERS

VIRGINIA COMMONWEALTH UNIVERSITY

The School of Mass Communications seeks two tenure-track faculty members to help build a nationally recognized program. **MEDIA CONVERGENCE AND NEW MEDIA:** Senior journalist or mass communications teacher/scholar at the associate professor/professor level to provide faculty leadership in inaugurating an undergraduate journalism curriculum preparing students for careers in newsrooms where print, electronic and digital media forms are converging. Teach undergraduate courses in news reporting and writing, editing and producing. Oversee development of converged media produced by students from the School's facilities. Requires: Professional experience in print and/or electronic and/or digital journalism; Master's degree or equivalent experience required; record of excellence and innovation in the profession; experience in staff training and coaching and/or in university teaching and scholarship. **ELECTRONIC MEDIA:** Expertise in broadcasting to teach undergraduate courses in basic and advanced reporting for traditional and new media, introductory courses in mass communications, media writing and ethics. Will oversee development of public affairs news programming from the School's facilities. Requires: Ph.D. with professional experience or a Master's degree with significant professional experience; record of excellence and innovation in the profession and in university teaching and scholarship; skills in computer-assisted research and digital technology. VCU is a Carnegie Doctoral/research-extensive University serving over 23,000 students in a media-rich and diverse urban locality. The School of Mass Communications has 850 majors in print and electronic journalism, advertising and public relations. The School also offers a M.S. degree in advertising through the VCU Adcenter. The School has a two-track promotion and tenure system in which faculty are designated either as "professional" or "research". Review begins on November 30 and will continue until a suitable candidate is identified. Send letter of application specifying position of interest, CV, three non-returnable samples of scholarship, and contact information for three references to Ms Nancy Shillady, VCU Box 842034, Richmond, VA 23284-2034. Salaries are commensurate with experience and credentials. Virginia Commonwealth University is an Equal Opportunity/Affirmative Action Employer. Women, minorities and persons with disabilities are encouraged to apply.

To place an ad in the magazine and on the web, contact:

Kristin at 617-558-4532, kbparker@cahners.com or

Neil at 617-558-4481, nandrews@cahners.com

Radio

FOR SALE STATIONS

NORTHEAST

Boston area AM 1.5 M
Ski Country FM/FM/AM 2.6 M
US/CD border FM combo 2.2M
CT AM/AM combo 2.25 M
MA small city AM 600K

SalesGroup
781-848-4201

WANT TO BUY

Want to Buy FM Stations anywhere in the US,
On or Off Air - Or AM's in the top 300 market -
call (615) 662-3398 or
E-Mail Radio1019@aol.com.

STATIONS WANTED

CHRISTIAN / GOSPEL RADIO STATIONS

All Markets !!! On or Off Air.
Call B.J. at (972)771-8787.
adonamerica@earthlink.net

BROADCASTING CABLE

HOW TO ADVERTISE IN THE CLASSIFIEDS

Classified Ad Rates:

BASIC LINE HELP WANTED ad - \$3.00 per word gross
(20 word minimum)

SITUATIONS WANTED ad - \$1.60 per word gross
(20 word minimum)

BOXED DISPLAY classified ad - \$254 per column inch
gross w/ art.

(Please note: Cable advertisers receive rate of \$173 per col. inch gross w/ art.)

Column inch is equivalent to $2\frac{3}{16}$ " wide X 1" deep.

1 column width = $2\frac{3}{16}$ "

2 column width = $4\frac{5}{8}$ "

3 column width = $7\frac{1}{8}$ "

BLIND BOX - \$35 extra charge, will forward replies.

Professional Cards Page Rates:

13X contract = \$122 per issue,

26X contract = \$117 per issue,

or 51X contract = \$85 per issue.

Size = $1\frac{10}{16}$ " wide X 1" deep

Advertise your print ad online.

Visit our website
www.tvinsite.com

We have a new issue every Monday!

Deadlines:

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

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

For more information

Kristin Parker (Account Executive)

kbparker@cahners.com

Neil Andrews (Account Executive)

nandrews@cahners.com

Phone: 617-558-4532 or 617-558-4481

Fax: 617-630-3955

Classifieds

Professional Cards & Services

du Treil,
Consulting
Lundin & Engineers
Rackley, Inc.

Sarasota, Florida
941.329.6000 WWW.DLR.COM
Member AFCCE

CARL T. JONES
CORPORATION

CONSULTING ENGINEERS
7901 Yarnwood Court
Springfield, Virginia 22153
(703) 569-7704 fax (703) 569-6417
MEMBER AFCCE www.ctjc.com

LOHNES AND CULVER
CONSULTING ENGINEERS
8309 Cherry Lane
Laurel, MD 20707 4830
 (301) 776-4488
locul@locul.com

Since 1944 Member AFCCE

COHEN, DIPPILL AND EVERIST, P.C.
CONSULTING ENGINEERS
Domestic and International Communications
Since 1937
1300 "L" STREET, N.W., Suite 1100
WASHINGTON, DC 20006
PHONE: (202) 898-0111 FAX: (202) 898-0895
E-MAIL cdepc@att.net
Member AFCCE

John F.X. Browne
& Associates

A Professional Corporation
Member AFCCE
BROADCAST/TELECOMMUNICATIONS
Bloomfield Hills, MI Washington, DC
248.642.6226 (TEL) 202.293.2020
248.642.6027 (FAX) 202.293.2021
www.jfb.com

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS
Box 280068
San Francisco, California 94128
 707/996-5200
202/396-5200
www.h-e.com

HATFIELD & DAWSON
Consulting Engineers
9500 Greenwood Ave., N.
Seattle, Washington 98103
(206) 783-9151
Facsimile (206) 789-9834
MEMBER AFCCE

Cavell, Mertz & Davis, Inc.
Engineering, Technology
& **Management Solutions**

10300 Eaton Place, Suite 200
Fairfax, VA 22030
(703) 591-0110 (202) 332-0110
Fax (703) 591-0115
www.cmdconsulting.com
www.DTVinfo.com 

CARL E. SMITH
CONSULTING ENGINEERS
AM FM TV Engineering Consultants
Complete Tower and Rigging Services
"Serving the broadcast industry
for over 60 years"
Box 807 Bath, Ohio 44210
(330) 659-4440

Denny & Associates, P.C.
Consulting Engineers

 301 768 5600 tel.
301 768 5620 fax
www.denny.com
Member AFCCE

WALLACE 101 West Ohio St.
20th Floor
Indianapolis, IN 46204
ASSOCIATES
Dennis Wallace (317) 684-6754
wallacedtv@aol.com

SPECIALIZING
IN DIGITAL TELEVISION

NATIONWIDE MONITORING SERVICES, INC.
PO BOX 1829
Henderson, KY 42419-1829
P: 270-869-8000
F: 270-869-1068
E-mail: info@lightmonitoring.com

 SERVICES 24 HOURS A DAY 7 DAYS A WEEK

Incandescent and strobe lights, Reporting and Solutions, HVAC, Doors, Alarms, Generators, Temperature, Humidity and others.
Notification via fax, e-mail, phone, and beeper.
Reporting and/or Filing to FAA, Owner or Others.

Munn-Reese, Inc.

Broadcast Engineering Consultants
P.O. Box 220
Coldwater, Michigan 49036
Phone: 517-278-7339

Mullaney Engineering, Inc.
Consulting Telecommunications Engineers

9049 Shady Grove Court
Gaithersburg, MD 20877
301-921-0115
Member AFCCE

TOWER/ANTENNA CONSULTANTS

NATIONWIDE TOWER COMPANY, INC.
ERECTOR • DISMANTLES • ANTENNA • RELAMP
ULTRASOUND • STRUCTURAL ANALYSIS • PAINT
INSPECTIONS • REGUY • ENGINEERING

P.O. BOX 1829 HENDERSON, KY 42419-1829
PHONE (270) 869-8000 FAX (270) 869-8500
E-MAIL: hjohnston@nationwidetower.com

24 HOUR EMERGENCY SERVICES AVAILABLE

 **UNIVERSAL TOWER, Inc.**

Manufacturer of
Self-Supporting Towers,
Guyed Towers and Accessories

P.O. Box 276 • Henderson, Kentucky 42419-0276
Tel: 270-833-6181 • 270-833-1478
www.universaltower.com

BROADCASTING CABLE

Broadcasting & Cable is the weekly newsmagazine for the broadcast and cable television, radio, satellite and interactive multimedia industries.

The publication features articles and information on media technologies, FCC actions, station sales and programming, the Internet, Nielsen ratings and more.

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

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

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

Please contact: **Kristin Parker** at 617-558-4532
or **Neil Andrews** at 617/558-4481 phone

SHOOLBRED ENGINEERS, INC.

STRUCTURAL CONSULTANTS

Towers and Antenna Structures
Robert A. Shoolbred, P.E.
1049 Morrison Drive
Charleston, SC 29403 (843) 577-4681
Email: bob@shoolbred.com

Contact **Kristin Parker**
or **Neil Andrews**
to place an ad in the
Professional Cards and
Services Section.
Call 1-866-258-1075

TVinsite is an online decision-making tool for television and cable industry professionals. Visit
www.tvinsite.com/broadcastingcable
to see what we can do for you!

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

Editorials

COMMITTED TO THE FIRST AMENDMENT

Minefield

Two things are clear: Legitimate security concerns will require the news media to exercise some restraint in how they cover the U.S. response to the terrorist attacks; and the First Amendment could be threatened if we fail to distinguish between information that discomfits the government and that which threatens national security. As we have seen with the classification of too many documents as "confidential," the government cannot always be counted on to distinguish between the two.

That discomfiting speech may include voices of dissent. The degree to which such voices are silenced, either officially or by industry pressure, will be the measure of how far down the road to unwarranted censorship we have gone. Those who conduct or condone attacks on dissent are in lockstep with anybody who attacks people simply because they wear a turban. Both are born of ignorance and nurtured by a crisis mentality.

On the issue of restraint, NBC News executive Bill Wheatley last week warned his troops not to "inadvertently pass along information that could prove helpful to those who would do harm to our citizens, our officials and our military." Soon after, one of our unofficial correspondents in the field called to point out that a network was showing a real-time, electronic map with the position of all the planes in the air, illustrating how much air traffic had decreased. Two weeks ago, that might have been OK.

At times, revealing the President's whereabouts may not be a good idea. But reporting on where he stands on issues, or on his job performance, or where his policies could lead us—that's a journalist's job. Now more than ever, how well the President is perceived as doing his job is key information for a populace whose future may well hinge on his success.

Good journalism has always been about making tough calls. Some of those calls just got a lot tougher.

Good for them

In the Lassie-eat-Rin Tin Tin world of syndicated TV distribution, success is measured in cold, hard cash. They are a hard-nosed, hardball-playing lot, these syndicators, none more so than Warner Bros. That's why we were impressed when it was the first to decide, or at least to announce, that it would not seek make-goods from stations for the barter-ad time (translation: dollars) the distributor lost when its syndicated shows were shelved for coverage of the terrorist attack.

Warner Bros. was soon joined by others, including NBC, Twentieth, Tribune and Paramount, with more to follow we expect. A few drops in the bucket? Perhaps, but they will have helped broadcasters in their duty to keep the nation informed.

Broadcasting & Cable (ISSN 0007-2028) (USPS 0066-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined, by Cahners Business Information, 245 W. 17th St., New York, NY 10011. Broadcasting & Cable copyright 2001 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02158-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$149, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Cahners Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

Broadcasting & Cable was founded in 1931 as Broadcasting; The News Magazine of the Fifth Estate. It now incorporates Broadcasting-Teletesting, introduced in 1945; Television, acquired in 1961; Cablecasting, introduced in 1972; Broadcasting/Cable, introduced in 1989; and Telemedia Week®. It was named Broadcasting & Cable in 1993. Broadcasting & Cable® is a registered trademark of Reed Publishing (Nederland) B.V., used under license. Telemedia Week® is a registered trademark of Reed Elsevier Inc. *Reg. U.S. Patent Office.

The Fifth Estate TELEVISION Broadcasting #

BROADCASTING & CABLE

www.broadcastingcable.com

Harry A. Jessell/EDITOR IN CHIEF/212-337-6964
P.J. Bednarski/EDITOR/212-337-6965

Denise O'Connor/ASSOCIATE PUBLISHER/212-337-6961

CAHNSERS TV GROUP

William McGorry/SENIOR VP/212-463-6543
Lawrence Oliver/VP and GROUP PUBLISHER/212-463-6544
Marianne Paskowski/GROUP EDITORIAL DIRECTOR/212-463-6581
Carol Jordan/GROUP DEPUTY EDITOR/212-463-6582
William Knight/GROUP DESIGN DIRECTOR/212-463-6512

EDITORIAL/NEW YORK

Harry A. Jessell/EDITOR IN CHIEF/212-337-6964
P.J. Bednarski/EDITOR/212-337-6965
Stephen McClellan/DEPUTY EDITOR/212-337-7023
John M. Higgins/DEPUTY EDITOR/212-337-7024
Susan Qualtrough/MANAGING EDITOR/212-463-6432
Ken Kerschbaumer/ASSISTANT MANAGING EDITOR/212-337-7011
Michael Grotticelli/SENIOR EDITOR/201-760-0194
Richard Tedesco/WEB EDITOR/212-337-7025
Allison Romano/STAFF WRITER/212-337-7027
Linda Moss/CONTRIBUTING EDITOR/212-463-6592
Beatrice Williams-Rude/COPY EDITOR/212-337-7140
P. Llanor Alleyne/EDITORIAL ASSISTANT/212-337-7141

DESIGN/NEW YORK

Todd J. Gast/ART DIRECTOR/212-337-7017
Miguel Romero/ASSISTANT ART DIRECTOR/212-337-7144

EDITORIAL/WASHINGTON

Donald V. West/EDITOR AT LARGE/202-463-3701
John S. Eggerton/DEPUTY EDITOR/202-463-3712
Dan Trigoboff/SENIOR EDITOR/301-260-0923
Paige Albinak/ASSISTANT EDITOR/202-463-3708
Bill McConnell/ASSISTANT EDITOR/202-463-3706
Kim McAvoy/CONTRIBUTING EDITOR/540-341-4234
Doris Kelly/OFFICE MANAGER/202-463-3711

EDITORIAL/LOS ANGELES

Joe Schlosser/BUREAU CHIEF/323-549-4111
Susanne M. Ault/STAFF WRITER/323-965-5361

ADVERTISING/NEW YORK

Denise O'Connor/ASSOCIATE PUBLISHER/212-337-6961
Rob Payne/NATIONAL SALES DEVELOPMENT MANAGER/212-337-7022
Yvonne Pettus/REGIONAL SALES MANAGER/212-337-6945
Michael Farina/REGIONAL SALES MANAGER/212-337-6941
Dana Levitt/MARKETING SERVICES DIRECTOR/212-463-6546
Georgina Sculco/ART DIR., CREATIVE SERVICES/212-337-7154
Melissa Mitas/Creative Copywriter/212-337-7047

ADVERTISING/LOS ANGELES

Marcia Drcutt/ADVERTISING DIRECTOR/323-549-4114
Eric Low/SALES COORDINATOR/323-549-4113
Chuck Bolkom/DIRECTOR OF TECHNOLOGY ADVERTISING
775-852-1290; Fax: 775-852-1291; e-mail: chuckbolk@aol.com

ADVERTISING/ASIA

Yukari Media Inc./Masayuki Harihara
81-66956-1125; Fax 81-66956-5015

CLASSIFIED ADVERTISING/NEWTON, MASS

Kristin Parker/ACCOUNT EXECUTIVE/866-258-1075
Neil Andrews/ACCOUNT EXECUTIVE/866-258-1075
275 Washington St., Newton, Mass. 02458; Fax 617-630-3955

EVENTS

Sandy Friedman/DIRECTOR, SPECIAL PROJECTS/212-463-6740
Steve Labunski/SPECIAL EVENTS SALES/212-889-6716

PRODUCTION/NEW YORK

Luis Mendes/PRODUCTION MANAGER/212-463-6524
Farrah Aponte/PRODUCTION ASSISTANT/212-463-6571

CIRCULATION/NEW YORK

John LaMarca/CIRCULATION MANAGER/212-337-7080

SUBSCRIPTIONS/DELIVERY

BROADCASTING & CABLE: 800-554-5729
Online Customer Service: www.pubservice.com/Ch.htm
BROADCASTING & CABLE YEARBOOK: 888-269-5372
CABLEDAY: 800-563-9056, TV FAX: 800-554-5729

LISTS/REPRINTS

ANNE-MARTE LEGRANO/LIST RENTAL/800-323-4958 EXT. 2251
CHRIS SCHNOLL/REPRINTS/800-323-4958, EXT. 2367/cschnoll@cahners.com

OFFICES

New York: 245 W. 17th St., 10011 / 212-645-0067;
Edit Fax: 212-337-7028 or 212-463-6610; Ad Fax: 212-337-6948
Washington: 1627 K Street NW, 20006
202-463-3711; Edit Fax: 202-463-3742
Los Angeles: 5700 Wilshire Blvd., Suite 120, 90036
323-549-4100; Edit Fax: 323-965-5327; Ad Fax: 323-965-2432



CAHNSERS BUSINESS INFORMATION

Gerard van de Aast/CHIEF EXECUTIVE OFFICER
Tad Smith/PRESIDENT, MEDIA DIVISION
Dan Hart/VICE PRESIDENT, FINANCE
Sol Taishoff/FOUNDER AND EDITOR (1904-1982)

Our thoughts and prayers
go out to the families,
colleagues and friends
we lost in the tragic events
of September 11.

Cahners Television Group

Broadcasting & Cable Cablevision Multichannel News
Multichannel News International



Continental Television Sales

proudly announces their

national representation of these

Benedek Broadcasting Corporation stations

CONTINENTAL TELEVISION SALES BENEDEK BROADCASTING CORPORATION

WOWT Omaha, NE

WIBW-TV Topeka, KS

KAKE-TV Wichita, KS

Joining sister stations:

WBKO Bowling Green, KY

KGWC-TV Casper, WY

KGWN-TV Cheyenne, WY

KKTV Colorado Springs, CO

WHSV-TV Harrisonburg, VA

WTOK Meridian, MS

WTAP-TV Parkersburg, WV

KHQA-TV Quincy, IL

WIFR-TV Rockford, IL



Continental Television Sales

BBC
BENEDEK BROADCASTING CORPORATION