

BROADCASTING CABLE

JANUARY 28, 2002

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NASTY NATPE

Warner Bros.' Dick Robertson and other major syndicators press to leave altogether; NATPE fights back

» PAGE 6

SET SOME GOALS. PLEASE?

Tech companies want Bush Administration to make firm broadband timetable to speed deployment

» PAGE 13

OLYMPIC GAMES, AWESOME EQUIPMENT

Our tech section looks at how NBC and IBC are gearing up for the games in Salt Lake City

» PAGES 26-29

PIECES OF CHARLIE

It appears Ergen won't get DirectTV merger approved without having to make deals with lots of powerful opponents

» PAGE 24



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Media companies cut more than 40,000 jobs last year—and it isn't over yet. » PAGE 30

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We
women's entertainment

Top of the Week January 28, 2002



4Kids' *Kinnikuman* is likely to be part of Fox's Saturday-morning lineup.

GATES AND CABLE Microsoft mogul buys \$500 million stake in MSD Cox. » 13

OLYMPIC GOLD KSL-TV Salt Lake City pays more than \$3 million to be the official TV station of the winter games. » 14

FROM ABC TO CNN News vet Connie Chung will get her own prime time show on the cable news net. » 14

PONY UP Cable operators brace for big fee hikes to help ESPN and TNT pay for new, \$4.6 billion NBA contract. » 16

@#%&*! TV watchdog group blasts Comedy Central and MTV, says *South Park* has most objectionable content. » 16

KIDS BLOCK 4Kids says its deal to program Fox's Saturday morning will benefit the network and its affiliates, too. » 17

Programming

Syndication Watch Judge Hatchett is switched from cash/barter to all barter as the economy impacts distributors. » 21

Station Break WTAE-TV GM Jim Hefner departs Pittsburgh to take over WRAL-TV Raleigh, N.C. » 22

Focus Birmingham, Ala., missed the dotcom boom—and is all the better for it now. » 23

SIDESHOW It was a very quiet NATPE conference—except for the battle over the future direction of the organization. » 6

MOVING ON News Corp.'s Chase Carey finds the satellite business less interesting without the DirecTV piece. » 7

REFORM REDUX Campaign-finance bill the House is forced to vote on includes discounted ad time. » 10

REDIRECTING RESOURCES Microsoft dumps set-top boxes to put its effort into Microsoft TV and Xbox. » 10

AT UPN Dawn Tarnofsky-Ostroff is named president of entertainment; weblet's departments will report to CBS. » 12

INQUIRY URGED Congressman asks Justice Dept. and FCC to look into Clear Channel's business practices. » 12

BROADBAND POLICY Industry wants government to spur deployment; regulators say it's too early for rules. » 13



Counter at lower left tracks naughty language on *South Park*.

Washington

Bird hunting EchoStar/DirecTV merger brings out at host of policy pushers with their wish lists. » 24

Technology

Olympic effort A look at NBC Olympics' preparations for the winter games. » 26

At the Center The International Broadcast Center in Salt Lake City will help 80 groups get the Olympics to viewers. » 28

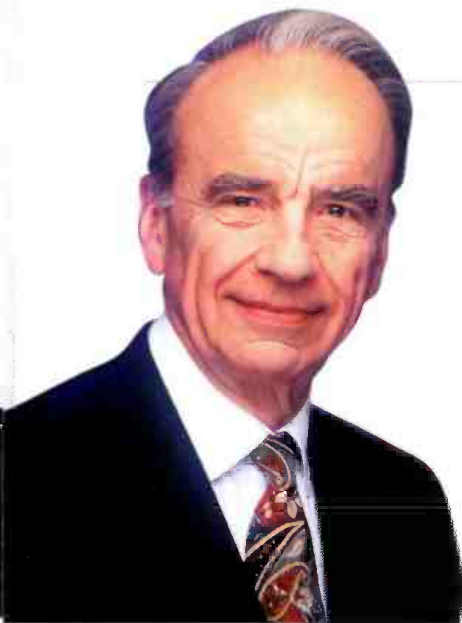


COVER STORY

PINK-SLIP BLUES

Media work force is likely to continue shrinking; some do see a silver lining. » 30

B&C Eye	4
Broadcast Ratings	20
Changing Hands	25
Classifieds	38
Editorials	42
Fates & Fortunes	36
Fifth Estater	37
NATPE Wrap-up	18
The Week That Was	19



BUSINESS

Sticking with AA

Enron accountant Arthur Andersen has stirred a lot of conversation among media clients of the firm. Among the Big Four nets Andersen counts News Corp. and its Fox Entertainment as clients. A source at News Corp. says the company is not formally reviewing whether to switch auditors. But "David Devoe [News Corp. CFO] could wake up tomorrow and decide to make a change," says a company source. "One call to Rupert [Murdoch, above] would do it."

Emmis Communications is doing a review of Andersen's work, but CEO Jeff Smulyan stressed it's an annual review due to take place anyway. Emmis has had a long-standing, positive relationship with the firm, he said. Other media clients include EchoStar, Univision, Sinclair, Mediacom, Adelphia, TiVo, Interep, and Radio One. "I have a relationship with Arthur Andersen going back to 1986," said Mediacom Chairman Rocco Comisso. "They have always done a good job."

An observer notes it's unlikely that anyone would dump the firm now, barring evidence of egregious misconduct, because many companies are preparing annual 10-K reports and tax forms.—S.M./J.H.

BC EYE

PROGRAMMING

Quiet at Columbia

One key U.S. syndicated programming distributor was relatively low key at last week's NATPE Conference. Columbia TriStar Domestic Television, the Sony-owned company going through a number of structural changes, didn't grab too many headlines, and it doesn't appear the studio is going to bring out any new syndicated series in the fall, other than game show *Pyramid* (below), with Donny Osmond. Insiders say the studio is instead looking to cable, and possibly broadcast networks, to buy a number of other projects it has in development, though a renewed syndication push is not out of the question. The studio is shopping a potential late-night talk show with former *Talk Soup* host John Henson and a *Cops*-like show with parole officers (*On Parole*). Columbia programmers have taped pilots on both potentials. Columbia TriStar Domestic TV executives had no comment.—J.S.



REGULATION

Action close on Northpoint plan

FCC staff have presented commissioners several options for deciding on Northpoint Technology's plan to create a terrestrially transmitted multichannel-TV service.

Among debated issues, sources say, are whether to pursue a market-by-market phase-in and the levels of interference the new service will be permitted to create. Sources are unsure about the biggest question: whether to grant the license to Northpoint, led by CEO Sophia Collier (above), or auction it to the highest bidder. In December 2000, the FCC indicated a preference for auctioning; Northpoint critics see no indication that the FCC is changing its mind.—B.M.

FCC weighs public-interest points

Proposals for overcoming obstacles to creation of hundreds of new radio stations will be issued by the FCC at its Feb. 14 open meeting.

The commission is looking for ways to resolve a July court decision barring the agency from auctioning broadcast licenses when non-commercial operators bid. Suggestions include banning noncommercial applicants from new commercial allotments altogether or awarding

points to applicants based on several public-interest factors. Under the point system, the public broadcaster that tallied the most points would be declared the winner. If a commercial applicant scored most, noncommercial applicants would be disqualified, and an auction would determine the winner. Resolution is needed before auction of roughly 600 FM and AM allotments can be scheduled.—B.M.

GO FOR IT! TV

Girls 6-11...

3.2 RATING
12.0 SHARE

Girls 9-14... **2.9 RATING** **11.2 SHARE**

Source: NHI, Galaxy Explorer, January 5, 2002. CVG AA%, CVG SH
GO FOR IT! TV airs Saturdays on ABC Family.



Boys 2-11...

1.1 RATING
4.1 SHARE

Boys 6-11...
.7 RATING
3.0 SHARE



"GO FOR IT! TV: The Real Challenge", an educational, healthy-lifestyle gameshow for children has already scored strong ratings and share numbers in both the kids and "tweens" demographic audience in its debut at 12 EST/ PST, 11CMT on Saturday January 5th after its move to ABC Family. "GO FOR IT! TV" is a multimedia platform extending from the "GO FOR IT! ROADSHOW", which has already reached 3 million kids in over 100 cities nationwide.

"We're extremely excited about the show's success," said HealthSouth Chairman and CEO Richard M. Scrushy. "This is a way to deliver messages about smart lifestyle choices, nutrition, and fitness to a much larger audience in a language they understand: music, entertainment, and the challenge to be the best each can be. Now we know we're reaching kids across America and they like it."

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Is it check-out time at NATPE?

Warner Bros.' Robertson crusades for a new confab; Johansen fights back

By Joe Schlosser

NATPE had hardly begun last week, when organizers found themselves fighting to keep some of their top draws even in the same city with them.

More than 50 syndicators set up shop at the Venetian hotel rather than at NATPE's official convention center site, so things were testy to begin with.

But, on Tuesday morning, one day after the show began, Warner Bros.' Dick Robertson, de facto leader of the renegade syndicators, forcefully told reporters that, in the future, his studio will host its own showcase events, separate from NATPE's, and it appears at least some other studios are ready to join him.

"We can do this in L.A. for a fraction of the cost in hotels like this," Robertson said from his posh suite at the Venetian. "I don't think it's really necessary that NATPE be involved."

Responded NATPE President Bruce Johansen: "Mr. Robertson has been vocal over the last couple of years about this conference, and I think he has been hypocritical. He has indicated to me personally that he is supportive of our education activities, that he is supportive of us as a non-profit organization, and I don't see that support. ... I am also a little surprised because, in a way, he is a self-appointed shepherd. I don't know who appointed him king, but I guess he feels he is king of syndication."

Jon Mandel, NATPE's outgoing chairman and co-managing director of media buyer MediaCom, took some shots at Robertson, too. "I'm just shocked that otherwise smart, sometimes very smart people do some very dumb things."

The fracture left some executives shaking their heads. "With everything that went



Warner Bros. rented convention signs to lead attendees away. Bruce Johansen (r) called WB's Dick Robertson "hypocritical."



down, the advertising agencies and the stations all came out of this saying this is why syndication is such a *&Q!# business," one top syndication executive said.

Twentieth Television President Bob Cook says the syndication industry needs to get its act together or it will continue to lose out on the advertising pie to cable and other competing forces. "I don't think we as an industry have been telling our story and supporting our industry like cable. As a result, they are eating our lunch."

Robertson argues that, with consolidation, there are only a few buyers—hardly enough to justify the estimated \$2 million Warner Bros. has spent gearing up for NATPE's past.

Still, even those who agreed with the logic

weren't perfectly comfortable with the timing of Robertson's comments.

"You should not assume that Dick Robertson represents the opinion of other distributors, which doesn't mean he might not have some legitimate points, but I really thought Dick was just rude to get into it when he did," said a top distributor.

"He's got a track record of doing things like this," said another syndication executive. "It was just in poor taste, and it was poor timing and really quite unprofessional."

While the NATPE conference floor was as quiet as it has been in 20 years—mainly filled with international and smaller exhibitors—the Venetian hotel was jammed, although attendees complained about slow-moving

elevators and the hassle of finding distributors scattered on different floors. "This setup was ridiculous. The suites didn't work," said NBC Enterprises President Ed Wilson from his Venetian space. "We will be back on the floor next year."

King World's Roger King told the crowd at the distributor's private party for upcoming show *Dr. Phil* that he wants to see NATPE back next year. "There is no better place for networking," he said.

But a number of syndicators said they saved more than \$1 million by setting up

shop at the Venetian. Insiders said Paramount knocked off about \$2 million and Fox's Twentieth about \$1.5 million from the year before when they were in large booths on the NATPE floor.

"What we were able to accomplish and what we spent to accomplish it was very acceptable and valuable. I would do it again," says Cook.

Both NATPE and the domestic distributors through their trade organization, the Syndicated Network Television Association, are working to find alternatives. SNTA is being reorganized by the studios, and members are being asked to cough up \$300,000 each to make it more powerful. That suggests it could become the organizing body for a syndication show featuring the majors, leaving NATPE to fend for itself.

Clearly, Robertson enjoyed the controversy. At NATPE, the headline for the daily edition of *BROADCASTING & CABLE* read, "Warner Bros. to NATPE: Drop Dead!" a play on a *New York Daily News* headline when President Ford refused a fiscal bailout for Gotham. But Robertson, talking to reporters later, suggested what he thought would have been a better headline, taken from the Warner Bros. cartoon library: "That's All Folks!"

Through last Monday, NATPE had just 9,600 registered attendees, down from 13,913 on the first day the previous year. Altogether, NATPE said, it ended the week down 31%, but it wouldn't announce a final number.

The organization has a panel of high-profile experts working on how the conference can meet the industry's changing ways. It is supposed to issue suggestions this spring.

Robertson and a number of studio executives say SNTA will likely organize spring-time upfront presentations for advertisers in New York on an annual basis—something their network and cable competitors already do. But any presentations for the ad community this spring appear to be a long shot at this point, a number of studio heads said late last week.

Sometime in November, as it appears now, the syndicators will gather in Los

Angeles hotel suites to present their new programs to buyers. If that happens, those events could greatly damage NATPE's domestic business. Johansen reiterated last week that NATPE is still headed to New Orleans for the next two years; he hopes the domestic distributors will come as well.

Although some station group heads were at NATPE, most weren't. "I honestly don't

know whether I will come back or not," said DIC Entertainment President Andy Heyward, one of few domestic studios exhibiting on the conference floor. "Honestly, I didn't see a person here from a major station group or network.

"If you were launching a show in syndication, there is no way to do it, because there was no one here." ■

News Corp.'s Carey moves on

Loss of DirecTV dims the luster of the satellite business for Fox veteran

By Steve McClellan

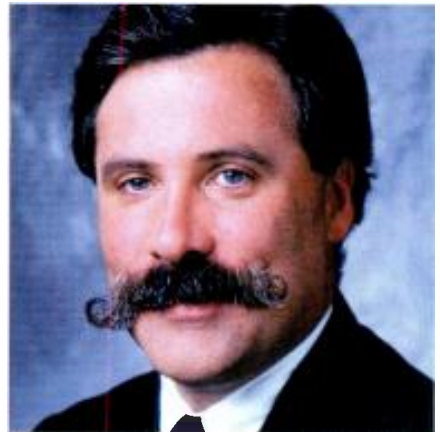
For almost two years, News Corp. Co-Chief Operating Officer Chase Carey had been trying to build a worldwide satellite distribution company that would be unrivaled by any other in the entertainment industry. But then Charlie Ergen had to go and ruin it all by buying DirecTV out from under him (pending approval from various regulatory bodies).

After mulling the implications of that deal on News Corp.'s own satellite plans and considering other possible duties at the company, Carey opted to resign last week.

If News Corp. had won DirecTV, it would have been the crown jewel in a set of satellite assets that the company hoped to spin off into a separate publicly traded company: Sky Global Networks, now an internal division of the company, which Carey headed as president and CEO.

News Corp. has extensive satellite holdings in U.K. and Europe (BskyB), Asia (Star TV) and Latin America. Reached last week, Carey acknowledged that, when DirecTV went to EchoStar, it put a major crimp in the News Corp. satellite strategy.

Carey, a 15-year News Corp. veteran,



Chase Carey: "The challenges and opportunities just aren't the same" to build a big satellite distribution company without the DirecTV piece.

formerly Fox Television's chairman and CEO said "the challenges and opportunities just aren't the same."

Sources stressed that the decision was Carey's alone and that he wasn't taking the fall for News Corp.'s failure to cut a deal on DirecTV. "Rupert loves Chase," says a company insider. "He tried to convince him to stay."

Carey confirms that he has had numerous conversations with Murdoch about what he might do next at the company. "They were always friendly, and, while he would have liked me to stay, he understood my reasons for the making the decision I've made."

While Carey looks for the next new thing, careerwise, he'll remain a member of the News Corp. board and serve as a consultant to the company for one year. ■

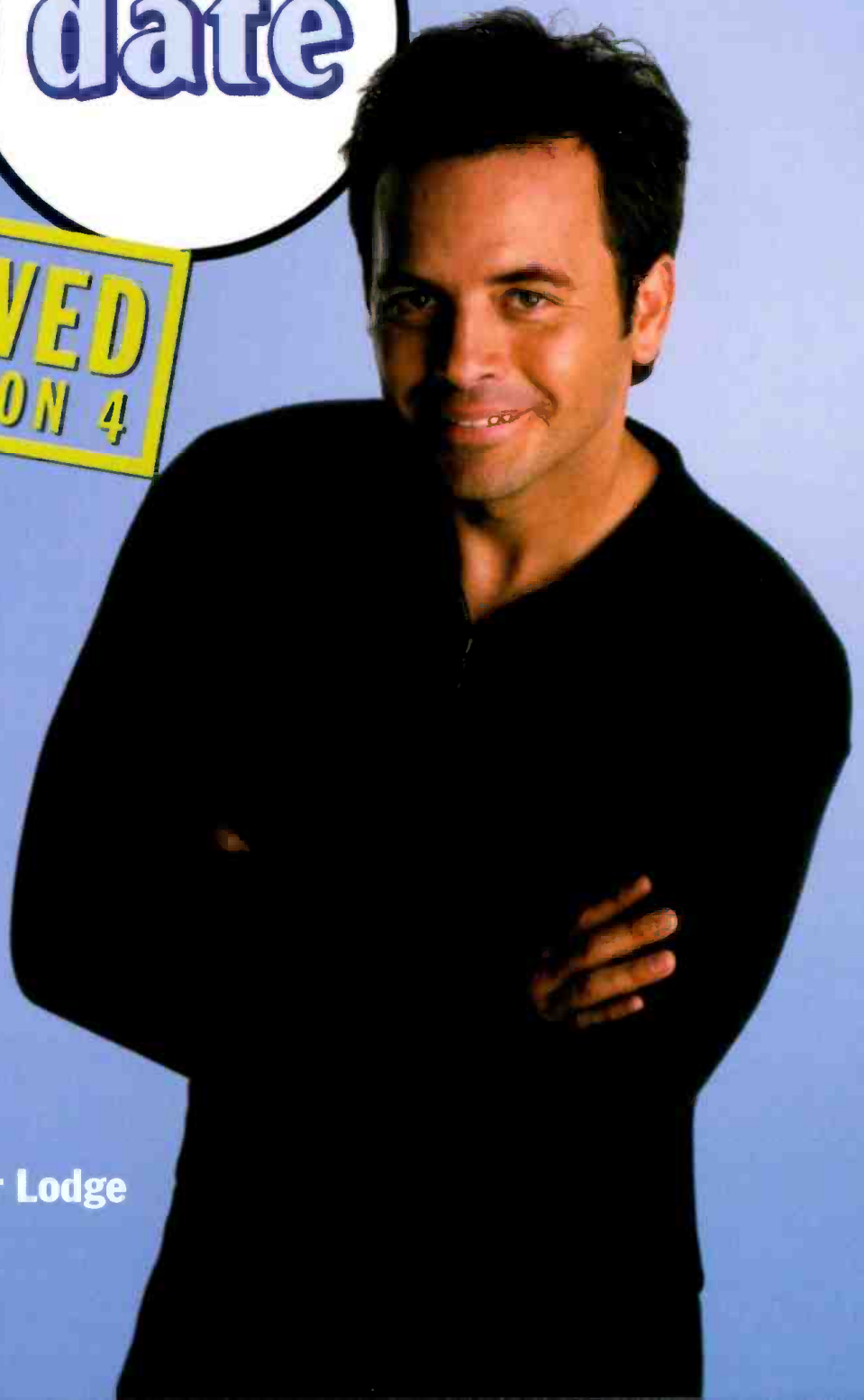
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Finance reform revived

House is forced to vote on campaign bill that includes discounted ad time

By Paige Albiniak

Campaign-finance reform legislation will go to a vote in the House this year after supporters got the last two signatures needed to force it to the floor.

That puts broadcasters on high alert because the House's primary reform bill includes a provision that would require broadcasters to sell politicians advertising at their lowest prices. That amendment was inserted into the Senate-passed version of the bill last summer by Sen. Robert Torricelli (D-N.J.). The bill also includes language that would ban so-called "issue advertising" in the 60 days leading up to an election, which is another provision broadcasters don't like but aren't actively protesting. NAB had no comment.

The House now is required to take up



Sen. Robert Torricelli's amendment would require broadcasters to sell political advertising at their lowest rates.

campaign-finance reform because 218 members of the body signed what is known as a "discharge petition." Reps. Charles Bass (R-N.H.), Tom Petri (R-Wis.), Corrine Brown (D-Fla.) and Richard Neal (D-Mass.) provided the four remaining signatures reformers needed to force the vote.

Last year, House leadership narrowly avoided a vote on the issue due to a procedure dispute. Now, the House will vote on three legislative versions of campaign-finance reform. Whichever one gets the most votes will face a final vote in the House.

Observers expect the winning bill will be legislation sponsored by Reps. Chris Shays (R-Conn.) and Marty Meehan (D-Mass.), which includes the Torricelli amendment. The main competitor will be a version sponsored by Rep. Bob Ney (R-Ohio).

Should Shays-Meehan stand, broadcasters could have a hard time getting rid of the Torricelli provision because the rules set up by the discharge petition limit the number of new amendments that can be offered.

Another opportunity to strip the provision could come in a conference session between the Senate and the House to reconcile two versions of passed bills. Reformers, however, would prefer to pass a House bill that closely resembles the Senate bill and avoid a conference altogether. If that happens and the Torricelli amendment has not yet been stripped, broadcasters likely will have to take the amendment to court.

Due to the recent Enron scandals, observers say campaign-finance reformers have a fair shot at finally getting a bill passed this year. "Enron pushed the issue over the last hill, although we got very close over the summer," says Paul Taylor, executive director of the Alliance for Better Campaigns. Enron also forced President George W. Bush to take a clear stand on campaign-finance reform, something he wasn't willing to do last summer.

"The president has made it very clear to Congress that they cannot count on him to veto campaign-finance reform," said White House spokesman Ari Fleischer, who received the news while he was holding his daily press briefing. "The president is committed to having campaign-finance reform enacted into law." ■

M'soft rethinks UltimateTV

Software giant decides to harden focus on other TV platforms

By Ken Kerschbaumer

Microsoft is folding its Mountain View, Calif.-based UltimateTV division and getting out of the business of designing and subsidizing set-top boxes.

Microsoft TV Director of Marketing Laura Norman says

the move is designed to focus the company's resources on the Microsoft TV platform, Microsoft TV and Xbox development.

The changes will take place during the next three months, with 168 of 500 jobs expected to be eliminated. Those remaining will be split among Xbox and

Microsoft TV efforts.

In addition, Jon DeVaan, who has led the TV division and been general manager of the Microsoft TV unit, is taking a sabbatical. Moshe Lichtman, who has been with Microsoft for 10 years in various capacities, will take over DeVaan's role.

Norman says Microsoft is not closing its UltimateTV business but rather increasing its commitment to Microsoft TV.

"Our group gets bigger with a bunch of excellent developers who are very experienced in iTV coming on board so we're now fully staffed," she says. "We remain committed to our DirecTV partnership and to our UltimateTV customers, and we will continue to offer the UltimateTV service for both new and existing customers." ■

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Highest Rated Week.....(12/24/01-12/30/01 - 1.1 rtg.)

Highest Rated Night.....(12/16/01 - 1.1 rtg.)

Most Watched Quarter.....(Q4/01 - 456,000 HHs)



Source: Nielsen Media Research, M-Su 8-11pm, 12/29/96 - 12/30/01. *Th 10-11pm 1/3/02. **Tied for 9th with Discovery for HH ratings. Household coverage area ratings and average projections. Subject to qualifications upon request. Nielsen Media Research, M-Su 8-11pm, 12/29/96 - 12/30/01. Household program based coverage area ratings. Nielsen Media Research, M-Su 8-11pm, 11/26/01 - 12/30/01.

A new Dawn at UPN

But weblet's departments will report to CBS counterparts

By Joe Schlosser and John Higgins

Days after naming Dawn Tarnofsky-Ostroff UPN president of entertainment, CBS chief Les Moonves dropped another shoe: UPN's scheduling, marketing, sales and media-relations departments will report to their CBS counterparts.

Also last Friday, Moonves announced that Adam Ware will retain his UPN post as chief operating officer.

It would appear that the new reporting structure gives the UPN president less autonomy.

Tarnofsky-Ostroff, who has been running Lifetime Television's successful programming division since 1996, will report to Moonves, who assumed control of the Viacom-owned network late last year.

He has known her since she was starting out as an assistant at Twentieth Century Fox Television in the early '80s.

"Les was always so great to me when we were at Twentieth Century Fox, and he's always kept in touch and been supportive," says Tarnofsky-Ostroff. "Obviously, leaving Lifetime is a tough thing to do, but I jumped on the chance to work with Les. I have a great deal of respect for him."

Moonves, still evaluating UPN's staff and potential cross-overs with CBS, says Tarnofsky-Ostroff is perfect for the job: "She has been a successful programming executive on both sides of the process, for Lifetime and as a producer with some top production companies."

Tarnofsky-Ostroff helped build Lifetime into the highest-rated basic-cable channel with a mix of original shows and films. Its *Strong Medicine*, *Any Day Now* and *The Division* are the highest-rated original dramas on basic cable. Prior to joining Lifetime, she was senior vice president of creative affairs at Twentieth Century Fox Television, developing such series as *King of the Hill*, *Buffy the Vampire Slayer* and *The Practice*.

"I'm going to roll up my sleeves, figure out what's working and what's not," says Tarnofsky-Ostroff, who officially starts at UPN Feb. 11. "I come from cable, where having a brand is so important, and I think, at UPN, we can create a more cohesive brand and really bring all the nights together under one identity."

Russ Krasnoff, president of programming, Columbia TriStar Domestic TV, who has worked with Tarnofsky-Ostroff on several projects, said: "She knows how to build



Lifetime's Dawn Tarnofsky-Ostroff has been named president of entertainment at UPN.

around a brand. That's what UPN needs."

She assumes a post that has been vacant since Tom Nunan's departure early last year.

Lifetime Chairman Carole Black said: "This is the next logical step in a creative career. I feel very, very proud for her." ■

Clear Channel challenged

Pay-for-play, antitrust allegations draw attention

By Paige Albiniak

Rep. Howard Berman (D-Calif.) is calling on Justice and the FCC to investigate the business practices of Clear Channel, he wrote last week to Attorney General John Ashcroft and FCC Chairman Michael Powell.

"To the extent your respective agencies have jurisdiction to do so," Berman wrote, "I believe you should investigate and fully prosecute any violations of the antitrust laws or FCC regulations in the above-referenced circumstances." His letter outlines those circumstances, including Clear Channel's reported practice of not playing recording artists who do not use Clear Channel's concert-promotion service and of requiring record companies to pay for airplay. "These allegations, if true, have obvious, negative implications for consumers," he wrote.

He also is concerned about reports that Clear Channel uses third-party companies to buy and hold radio stations for it while it waits for the FCC's regulatory regime to

change. "I believe you should fully investigate these 'warehousing' and 'parking' allegations, and if true should prosecute any violations of law," he wrote. "These acts may be illegal in and of themselves, and are likely to exacerbate the negative effects ... that consolidation has had on recording artists, copyright owners, advertisers and consumers."

Attorney Arthur Belendiuk, of Washington law firm Smithwick & Belendiuk, filed several petitions at the FCC providing evidence that Clear Channel has third-party companies buy stations for Clear Channel.

Clear Channel dismissed the allegations. "We are satisfied and excited about the ways we have grown our businesses. Our company competes aggressively, fairly and totally within the law," said Director of Public Relations Rebecca Allmon. "If there is an investigation, we are confident this will continue to be proven true."

Record companies welcomed an investigation. "There is no question," said Recording Industry Association of America President Hilary Rosen, "that radio consolidation and radio promotion have raised questions about access to the airwaves." ■

Broadband tug o'war

Industry wants regulatory spur; regulators say it's too soon

By Paige Albiniak

Industry is pushing the administration hard for a policy that encourages aggressive broadband deployment, while regulators say it's too early to write specific rules for a developing market.

Many prominent technology companies want the government to set a goal of ensuring that 100 million homes have access to Internet connections of at least 100 Mb/s by the end of 2010.

By the end of 2003, they want the government to push for 1.5 Mb/s access for 80%

of homes, and for at least two providers offering speeds of 6 Mb/s to 50% of homes. By comparison, delivering high-definition television over the Internet requires 19.4 Mb/s. Today's "broadband" service, which is offered over cable modems and the phone companies' digital-subscriber-line (DSL) technology, runs anywhere from 250 to 900 kb/s.

Several tech company CEOs—including Dell's Michael Dell, Intel's Craig Barrett, Motorola's Chris Galvin and NCR's Lars Nyberg—spent two days last week meeting with Vice President Dick Cheney, Director of Homeland Security Tom Ridge, White House Chief of Staff Andrew Card, House Speaker Dennis Hastert (R-Ill.), and other key members of Congress and the administration to promote their ideas. "We want a declaration of a broad and aggressive vision on broadband for the country," said Galvin.

Technology companies are pushing for this at least partly because they believe an established policy would persuade companies to invest in and roll out a high-speed infrastructure more quickly. That should encourage companies to develop broadband applications, which should give the

faltering economy a boost, Galvin said.

The proposal, put forward by the Computer Systems Policy Project, has the same goal as one released two weeks ago by Tech Net, another group of tech company CEOs, including Cisco's and Intel's. One difference, though, is that CSPP's proposal strongly emphasizes wireless technologies.

CSPP suggests creating a federal interagency National Spectrum Management Policy Group to free 120 MHz of spectrum for broadband by 2004 and another 80% by 2010. It could mean the govern-

ment will want to push broadcasters off their analog spectrum even more quickly in its search for spectrum for wireless broadband providers. Wireless broadband requires big chunks of spectrum; most of what is



"Government's role," said NTIA's Nancy Victory, "is to remove the regulatory underbrush that impedes efficient investment."

available in the U.S. already is being used.

Several government agencies are working to create a comprehensive broadband policy, said Nancy Victory, head of the National Telecommunications & Information Administration, during the Broadband Outlook 2002 conference in Washington last week. Agencies and offices working on the issue include the FCC, NTIA, the Department of Commerce, the National Economic Council, the Council of Economic Advisors, and the President's Council of Advisors on Science and Technology.

Industry and government agree the market should lead in setting broadband policy, with the government's only task to write rules to keep deployment on track. "Government's role is to remove the regulatory underbrush that impedes efficient capital investment," Victory said. Removing that underbrush, she added, means staying out of the way of the market's progress while standing ready to fine-tune with regulation if need be.

The government wants to avoid some policies, such as subsidizing industry, promoting one technology over another and overregulating, said Bob Pepper, chief of the FCC's office of plans and policy. ■

Gates takes stake in Cox

Microsoft mogul spends \$500 million that MSO can use to pay down debt

By John M. Higgins

Microsoft's constant stalking of cable operators has taken on a new level of intrigue as a securities filing shows that two entities controlled by Microsoft Chairman Bill Gates have bought a \$500 million stake in Atlanta-based Cox Communications.

An SEC filing shows that Gates's personal holding company, Cascade Investments, and the Bill and Melinda Gates Foundation bought a combined 13.5 million shares of Cox Communications in October.

The seller? Cox Enterprises Inc., the MSO's parent, which is controlled by the Cox family. CEI wanted the cash to pay down debt, not surprising given that its four business units are terribly vulnerable to a recession: TV stations, newspapers, radio and a wholesale used-car auction house (at a time of 0% deals on new cars).

Cox's sale was disclosed around the time of the deal, but the name of the buyer was not. Late Wednesday, though, the company filed the full agreement, which names Gates. The deal comes to around 3% of Cox Communications' outstanding shares, and Wall Street executives said that Gates has been buying more shares in the open market. ■

KSL-TV's Olympic victory

Station ponies up the gold to be the official television outlet of the winter games

By Dan Trigoboff

In the official city of the '02 Winter Olympics, on the official network of the games, KSL-TV Salt Lake City decided to complete the hat trick and become the games' official TV station.

KSL-TV, owned by Bonneville, which is owned by the Mormon Church, gained that status in a 1999 deal giving the station greater access to Olympic venues and sponsors. KSL-TV has been running Olympics specials and has been delaying *The Tonight Show* by 30 minutes for a nightly half-hour countdown to the games.

Value of the deal is estimated at \$3 million cash and a nearly equal amount of in-kind consideration: use of KSL-TV's Video West production facilities and commercial time for special event promos, local ticket sales and volunteer solicitation.

Bargaining presented a rather unusual situation, because the Salt Lake Organizing Committee was limited in its choice of an official television station. Because NBC had network rights, "we could not do a deal with the CBS, ABC or Fox affiliate," says SLOC's Don Stirling. "If no deal had been made with KSL, there would have been no deal."

"It is a lot of money," says Steve Lindsley, who was general manager when the deal was made. "But it's also the chance of a lifetime. When are you going to get a chance to pitch nationwide sponsors for a local market like Salt Lake City? The revenue potential was just too large not to try and get a deal."

Among complications is the scandal in which bribes and personal favors were allegedly used to secure the games for Salt Lake City. "Our news is unencumbered in what it covers," says KSL-TV General Manager Jim Yorgason. "Perhaps we haven't broken any big stories, but we have tried to be fair and objective." Reporters at

competing stations agreed that the station hadn't backed off any stories unflattering to the games or SLOC.

Another complication: Dave Johnson, credited with landing the Olympics for Salt Lake City but implicated in the scandals, is

married to KSL-TV anchor Kim Johnson—although, when the scandal broke, she was working for KTVX, which broke the story. Yorgason said the station has been careful to keep the anchor away from relevant stories. ■

Chung's Next Network

News veteran leaving ABC for new prime time show on CNN

By Allison Romano

Turning network broadcasters into cable stars is becoming a trend at CNN. The latest to get the treatment is former ABC News correspondent Connie Chung.

Chung joins former CBS News and Fox News anchor Paula Zahn and fellow ABC vet Aaron Brown as CNN's high-profile broadcast acquisitions.

The names may not have the wattage of a Barbara Walters or Dan Rather, but they are the seasoned TV journalists CNN is counting on to spiff up its image and boost ratings. Upstart Fox News Channel and, to some degree, MSNBC, have eroded CNN's ratings; Fox News regularly beats CNN in prime time.

CNN landed Chung by offering her what the broadcast networks never could: her own prime time newscast. She will fill the 8 p.m. hour vacated when *The Point* host Greta Van Susteren departed for Fox News.

"I will be able to dedicate myself to an hour of news," Chung said. "It's not an entertainment network; it's not a talk network."

Chung most recently co-anchored ABC's *20/20*, where she was perhaps best known for landing an exclusive interview with Gary Condit last August.

CNN is Chung's fourth television home in her 33-year TV-news career. Before joining ABC in 1997, she did tours at both NBC News and CBS News, where, among other tasks, she co-anchored the *CBS*

Evening News with Dan Rather. It was an awkward pairing.

CNN's conversations with Chung heated up once it became clear Van Susteren was leaving. "If everyone was locked in, we wouldn't have had something to offer Connie," CNN Chairman Walter Isaacson said.

ABC released Chung with one year remaining on her contract. She said ABC News President David Westin was "gracious and fair" about her desire to pursue opportunities at CNN.

Chung reportedly took a pay cut to move to cable, although neither she nor CNN execs would comment on her compensation. She was estimated to earn \$4 million per year at ABC; sources say AOL Time Warner's CNN will pay her close to \$3 million in salary and stock options. ■



"I will be able to dedicate myself to an hour of news," Connie Chung said of her new gig.

C-SPAN by the Numbers

Number of U.S. homes with cable and satellite that receive MTV: **83,400,000**
Number of U.S. homes that receive C-SPAN: **85,000,000**
MSNBC's rank among U.S. cable television networks, based on distribution: **34**
C-SPAN's rank, based on distribution: **8**
Average weekly audience for *West Wing*, 2000–2001 season: **17,012,000**
Estimated number of people watching C-SPAN each week: **28,500,000**
Percentage of Americans who voted in 2000 election: **51%**
Percentage of C-SPAN viewers who voted in 2000: **90%**
2001 salary budget for New York Yankees: **\$109,791,893**
2001 operating budget for C-SPAN networks: **\$36,200,000**
Number of people who work for Library of Congress: **4,083**
Number of people who work for C-SPAN: **282**
Miles traveled by 2 C-SPAN "School Buses" while visiting U.S. schools: **422,857**
Circumference of Earth, in miles: **24,901**
Hours of original programming produced annually by 11 Discovery networks: **2,100**
Hours of original programming produced in 2001 by 3 C-SPAN networks: **7,222**
U.S. House debates, as percentage of C-SPAN programming in 2001: **13%**
Hours of secret Nixon White House tapes housed at National Archives: **3,700**
Hours of programming stored in C-SPAN's archive: **167,267**
Number of cameras that late-night comedians say C-SPAN owns: **1**
Number of cameras C-SPAN actually owns: **78**
Number of books featured on Oprah's Book Club since its September 17, 1996 debut: **46**
Number of books featured on C-SPAN's *Booknotes* since September 17, 1996: **271**
Number of cases argued before the U.S. Supreme Court during 2000–2001 term: **86**
Number of times C-SPAN was permitted to televise those cases: **0**
Number of viewer phone calls aired by C-SPAN last year: **25,000**
Number of pastries served in 2001 to guests fielding those phone calls: **2,920**
Percentage of cable customers with access to C-SPAN: **97%**
License fees paid by cable companies to support C-SPAN since 1979: **\$384,111,000**
Federal taxpayer dollars ever received by C-SPAN: **\$0**

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Pay it forward

To pay for new \$4.6B NBA contract, ESPN and TNT will charge MSOs more per sub

By Allison Romano

Cable operators are bracing for the aftershocks of the National Basketball Association's new six-year, \$4.6 billion TV deal.

NBA games will now appear on AOL Time Warner's TNT and a joint channel with the NBA, plus Walt Disney Co.'s ABC and ESPN. Currently, NBA games appear on NBC, TNT and TBS.

The deal is helping fuel cable networks' rate hikes to cable operators. TNT is getting ready to raise its rates by an undisclosed amount. Although ESPN says it won't impose an NBA surcharge, it was already planning to raise rates 20%.

"Unquestionably, the quality of our programming justifies an increase," said Andy Heller, U.S. distribution president for AOL's Turner Broadcasting. "But we're not gouging them."

Currently, TNT's average subscriber fee



Games will air on cable channels TNT, ESPN and a joint channel with the NBA, plus ABC.

is 52 cents, ESPN's 72 cents, according to Kagan World Media.

Under the new NBA deal, which starts in the 2002-03 season, ABC/ESPN will pony up \$2.4 billion for the broadcast portion, and Turner's cable share is valued at about \$2.2 billion, industry executives say.

MSO execs grouse about the rising costs of sports programming. "They've pushed the NBA onto cable, and now everyone is

paying for it," lamented one veteran cable exec. "It's a disaster for the cable industry. The model just doesn't work."

However, four operators are also NBA team owners: AOL Time Warner, Charter Chairman Paul Allen, Comcast Communications and Cablevision. Each had to approve the new TV deal.

NBA Commissioner David Stern sees no harm in moving the bulk of his league's telecasts to cable. "We're following the market; we're not making it."

Disney also holds TV rights for the National Hockey League, putting most of its games on ESPN. This season, ABC will air five NHL games and its All Star Game on Feb. 2. Local broadcasts of Major League Baseball games are carried on regional sports networks. ESPN also has Sunday-night National Football League contests.

Other pro packages at ESPN and ABC don't come close to the NBA's national cable exposure. A total of 223 regular-season NBA games will air on three different cable networks starting in the 2002-03 season.

Other over-the-air coverage will be thin. ABC will air 15 Sunday-afternoon games and the NBA Finals. NBC currently airs about 35 games. ■

Loose standards shock

It's basic, raunchy cable; Parents TV Council finds lots to dislike

By John M. Higgins

A conservative watchdog group is assailing Comedy Central and MTV for standards on sex and language it says are far looser than anything broadcasters air.

In a study to be released this week, the Parents Television Council found *South Park* to have the most objectionable content per episode, averaging 126 instances of sex, violence or foul

language per half-hour. That's 4.2 per minute, even including commercials. That was followed by MTV's short-lived series *Undergrads* (73 per episode), *Celebrity Deathmatch* (66) and *The Andy Dick Show* (65).

Of the shows the study reviewed (excluding huge basic-cable territory like Discovery, ESPN and Food Network), it found 21.7 objectionable references per hour. A similar 1999

study of broadcast networks found 9.8 per hour.

The study counted 3.61 sexual references per hour in the shows it reviewed; 13.3 uses of foul language per hour (including "hell," "ass," "damn," "crap," "bitch" and anything bleeped out); and 4.7 instances of violence.

(See broadcastingcable.com for the complete study.)

"Ask the question, what is the fixation of Comedy Central

and MTV to be as raunchy as they can?" said Brent Bozell, president of PTC and its former parent, the Media Research Council.

"They lump everything together as if there's not an adult channel or children's channel," complained Bill Hilary, Comedy Central executive vice president and general manager.

Of the PTC's 166 counts of "shit," 162 came in a *South Park* episode specifically parodying Americans' obsession with naughty language. "To take that episode out of context," Hilary said, "shows that they don't get the idea of irony." ■

4Kids' win-win deal

Programmer's CEO says Fox and its affiliates will profit, too

By Steve McClellan and Joe Schlosser

Al Kahn says his taking over Fox's Saturday-morning programming makes a lot of sense for both the network and its affiliates—not to mention his company, 4Kids Entertainment.

Kahn's four-year, \$100 million deal to lease the network's four-hour block in the fall was precedent-setting and attracted the attention of affiliates and rival programmers. Affiliates have expressed concern about the influence of an outside producer, and rivals question whether 4Kids can really afford the annual \$25 million price tag in a down economy.

Under a similar deal signed late last year, Discovery Communications pays less than \$8 million a year to supply programming for NBC's Saturday-morning lineup.

Kahn, whose programming and merchandising company brought *Pokémon* to Amer-

ica and The WB, believes that the deal will make everybody happy when all is said and done and the price was not too high.

"We believe that every aspect of this deal stands up and we will be profitable on every portion of it," says Kahn, chairman and CEO of New York-based 4Kids. "We believe that it is a terrific deal for us, a terrific deal for Fox and its affiliates. It will drive ratings to Fox, and it will drive ratings and advertising dollars to the affiliates."

On the price difference between the NBC and Fox deals, Kahn says it was a matter of location and the fact that Discovery will be providing nearly FCC-friendly content, unlike 4Kids. "It's hard to get good ratings and sell advertising with FCC-required programming.

"That's one of the main reasons NBC made the deal they did," he added. "Plus Discovery is only getting 2½ hours, not a four-hour block like ours. And NBC has never really been a kids player. Fox was the number-one kids broadcaster until The WB came along. We are going to bring back those ratings."

4Kids beat out a number of rival kids producers attempting to get Fox's Saturday-morning block, including DIC Entertainment and Canada-based kids programmer Nelvana. Under the deal, 4Kids will supply four hours of kids programming each Saturday, including one half-hour of FCC-friendly fare, which Kahn has already made a deal with DIC to supply. Fox provides affiliates a half-hour each week of

As FCC licensees, local stations are ultimately responsible for everything broadcast on their air. The affiliates appear inclined to give the deal their blessing.

FCC-friendly sports programming, including seasonal NASCAR and Major League Baseball shows aimed at kids. Fox executives are putting together a deal to supply affiliates with the other two mandated hours of FCC-friendly programming.

Don't expect *Pokémon* on Fox's lineup next season. The franchise is committed to The WB, Kahn says, adding: "We don't want to do anything to damage our relationship with them. They have been great to us. They made us." However, a pair of other Japanese imports, *Ultraman-Tiga* and *Kinnikuman*, are headed Fox's way, he says.

In a meeting with Fox executives during the NATPE convention last week, the Fox affiliate board asked to see the details of the deal before signing off on it. As FCC



4Kids' Al Kahn: 'Fox was the number-one kids' broadcaster until The WB came along. We are going to bring back those ratings.'

licensees, local stations are ultimately responsible for everything broadcast on their air, said Mark Higgins, who was elected chairman of the board of governors at a separate meeting.

Affiliates appear inclined to give it their blessing. "I think we all felt better after [new Fox President Tony Vinciguerra] briefed us on the main points of the deal," said Higgins, vice president and general manager, WOFL(TV) Orlando, Fla.

Fox and its affiliates also discussed, without resolution, extension of the inventory-buyback plan in effect since mid 1999 and due to expire at the end of June. Affiliates are paying Fox about \$170 million over three years for prime time commercial inventory they used to receive free. Fox demanded the payments as a way for affiliates to shoulder some of the costs of programming the network.

From the affiliate standpoint, the plan has been a failure, said Cullie Tarleton, retiring senior vice president of Bahakel Communications and outgoing chairman of the Fox board. The poor economy and Fox's decline in the ratings have made the buyback plan all the more onerous, he said. Indeed, for many Fox affiliates, particularly in small and medium-size markets, the plan was "the difference between positive and negative cash flow."

A couple of affiliates have signed off on an extension, though, and talks continue with others. But Vinciguerra said he will spend the next month reviewing the current plan and looking at potential alternatives, as will the affiliate board. ■

NATPE WRAP-UP

**LOOKING BACK—
AND FORWARD**

In 2001, sellers reaped what they sowed, after years of tagging advertisers with double-digit increases, said Irwin Gotlieb, head of media buyer Mindshare, characterizing the year as an “over-correction” on ad prices.

Speaking on a NATPE panel, he noted that, in previous years, national advertisers had a hard time placing all their allotted budgets on the networks, so a lot of money spilled over into syndication and other alternatives. “Syndication was a disproportionate beneficiary of the economic boom.”

Columbia TriStar Domestic Television’s Steve Mosko acknowledged that syndicators were “drunk with money” until last year and probably didn’t spend it as wisely as they could have in the area of programming development. Still, he said, last year’s adjustment was “probably necessary.” As for ’02, he acknowledged that it will be a “challenge” for syndicators.

Program development and distribution patterns will change, he said. “The bad economy has forced us all to re-evaluate our business models.” In the old days, “we were always swinging for the upper-deck home run” with expensive development efforts. “Now we’re scaling back.”

Gotlieb said ’02 probably won’t be a terrible year—par-

ticularly if the dotcom aberration is discounted. “Forget 2000,” he said. “That should never have happened, and we should just put it behind us.”

**PETRY DOWN ON GAMES;
KATZ SEEMS TO LIKE ‘EM**

Petry Media sees “a pretty bleak picture of the future for games [in syndication], even those with a network pedigree,” citing network ratings for *Who Wants to Be a Millionaire?* and *Weakest Link*, both of which recently moved into first-run syndication.

Millionaire’s ratings have dropped substantially the past two years; among adults 25-54, Petry notes, it has dropped 77% over six major sweeps periods. *Link* does better in the 25-54 demo than *Millionaire*, although, Petry points out, it has dropped 7% over the two major sweeps periods it has been on the air.

Still, the expectation level for both *Millionaire* and *Link* is extremely high. But, Petry warns, “if we expect immediate high returns, we will likely be disappointed.”

Separately, Petry analyzed shows repurposed on broadcast and cable and noted that, so far, cable ratings for most of the offerings have been rather anemic. *Once & Again* on Lifetime averaged a lower rating than *Golden Girls*, a 1980s sitcom, did in the same time period.

But rep firm Katz Television Group’s was more upbeat on game shows in its picks, giving

syndicated versions of *Who Wants to Be a Millionaire*, *Weakest Link* and *Pyramid* game shows get a nod. In first-run talk, Katz gives thumbs up to new shows *Dr. Phil* and *Beyond With James Van Praagh* and sees some potential in new magazine *Celebrity Justice*, particularly as a lead-in or lead-out from a local daytime newscast. Stations seeking new off-net hours should make *CSI: Crime Scene Investigation* “a priority based on its solid record of performance” on CBS.



Tony Vinciguerra urges group negotiations for local broadcasters on carriage fees.

**NEW FOX PREZ: GIVE
LOCAL TV MUSCLE**

The Fox network’s new president believes broadcasters in a market ought to be free to negotiate as a group for carriage fees from cable operators.

Speaking on a panel on media consolidation and deregulation, Tony Vinciguerra said: “Now we are dealing with [cable] monopolies in virtually every one of our markets. AT&T and Comcast, once they get together, will have 90% penetration in many, many large

markets.” Broadcasters need an antitrust exemption, he said, so they can negotiate “en masse” with the local cable operator. He stressed he was talking for himself, not Fox.

REBORN IN THE U.S.A.

FremantleMedia North America, a division of German media conglomerate Bertelsmann, is building a Hollywood division to produce prime time dramas and, possibly, daytime soaps for broadcast and cable networks.

“Our company is very strong in drama development around the world, and we are going to give the American market a go,” says FremantleMedia North America Deputy CEO Catherine Mackay.

Having turned over its U.S. distribution and ad sales to Tribune Entertainment, FremantleMedia continues to produce first-run shows for syndication, mostly game shows. In syndication, its chief goal is to revitalize *Family Feud*. The series is currently in its third season in syndication, and Tribune is renewing it for 2002-03. Insiders say host Louie Anderson may be out next season; Tribune and FremantleMedia executives had no comment.

FremantleMedia has canceled its freshman remake of classic game *Cards Sharks*, and Mackay says the company’s other U.S. syndicated series *Tell the Truth* has been put on production hiatus.

THE WEEK THAT WAS

NATPE SCORECARD

Warner Bros. Domestic TV cleared its new talk show with **Caroline Rhea** at **KCAL(TV)** Los Angeles and **WCIU-TV** Chicago for the fall, bringing its clearance level to 64%. Also, eight ABC owned-and-operated stations signed on for the show, including **WABC-TV** New York. *The Caroline Rhea Show* is now sold in more than 64% of the country for the fall. Co-owned syndication unit **Telepictures Distribution** has also sold new strip *Celebrity Justice* in more than 70% of the country for its fall debut. It cleared on **WNBC(TV)** New York, **KCAL** Los Angeles and **WMAQ-TV** Chicago. ...

Paramount Domestic TV renewed freshman series *Hot Ticket* on the **CBS O&Os** for next season and sold its new strip *Life Moments* in more than 60% of the country. Clearances for *Hot Ticket* include **WCBS-TV** New York and **KCBS-TV** Los Angeles. *Life Moments*, which was

already cleared on the **NBC O&Os**, has added several new markets, including **KIRO-TV** Seattle and **KSTP-TV** Minneapolis. ... **Tribune Entertainment** and **Fireworks Entertainment** cleared new action series *The Ultimate Adventure Company* in more than 60% of the country for the fall, including all its owned stations. ...

Studios USA and **Universal Worldwide TV** may be merged into one entity in the coming weeks, but the two **Vivendi Universal** syndicators continued to work separately at NATPE last week. **Studios USA** renewed *Crossing Over With John Edward* in more than 65% of the U.S., and **Universal Worldwide TV** renewed *Blind Date* for a fourth season and *The 5th Wheel* for a second. ... New syndicated series *Texas Justice* and *Weakest Link* had respectable debuts in the national weekly ratings. **Twentieth Television's** new court series, which started as a slow-rollout last September,

debuted on the national scene as the highest-rated new strip in syndication, with a 2.0 Nielsen rating. That tied *Crossing Over With John Edward* for the week of Jan. 7-13. The daytime version of **NBC** game *Weakest Link* started off with a 1.8 rating. ...

Former **Paramount Television** Chairman **Kerry McCluggage's** duties have been turned over to two top executives as expected. **Garry Hart**, who has been president of **Paramount Network Television**, and **Joel Berman**, who has been running **Paramount Domestic Television**, will separately handle the **Viacom** studio's production and distribution chores, respectively.

CABLE READY

Former **General Electric** Chairman and author **Jack Welch** will make quarterly contributions on **CNBC's** *Squawk Box*. His first appearance will be Feb. 7, the day **CNBC** unveils schedule changes and a few new shows.

Welch also will contribute to **CNBC's** flagship show *Business Center*. ...

After being temporarily reduced to part-time carriage, **C-SPAN** is back full-time on **Adelphia Communications'** Los Angeles-area systems. On Jan. 1, Adelphia removed **C-SPAN** and sister net **C-SPAN2** from prime time to make room for FCC "must-carry" outlets. Now the cable operator has agreed to restore **C-SPAN** to 400,000 subs by March 1. **C-SPAN2's** status has not yet been resolved.

FCC'S CHAIRMAN OUT OF HOSPITAL

FCC Chairman **Michael Powell** checked out of **Walter Reed Hospital** Friday after two days of tests for a lingering illness. **FCC** staff did not know if there was a diagnosis for the illness that forced him to cancel a Jan. 8 Q&A at the **Consumer Electronics Show** and left him too weak to make last week's scheduled appearance at **NATPE**.



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Programming

BroadcastWatch

COMPILED BY KENNETH RAY

JAN. 14-20 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/P/N	WB
17	5.6/9	9.9/15	7.5/11	7.0/10	0.9/1	2.2/3	3.4/5
MONDAY	8:00 39. Who Wants to Be a Millionaire 6.8/10	19. King/Queens 9.5/15 20. Yes, Dear 9.2/14	37. Fear Factor 7.1/11	33. Boston Public 7.4/11	136. Miracle Pets 0.5/1	104. The Hughleys 1.9/3 101. One on One 2.0/3	77. 7th Heaven 4.3/7
	9:00 65. ABC Monday Night Movie—Forces of Nature 5.0/8	7. Ev Lvs Raymnd 13.4/20 11. Becker 11.6/17	42. Third Watch 6.7/10	42. Ally McBeal 6.7/10	124. Touched by an Angel 0.9/1	96. The Parkers 2.4/4 98. Girlfriends 2.3/3	95. Angel 2.5/4
	10:00	26. Family Law 8.0/13	23. Crossing Jordn 8.7/14		113. Diagnosis Murder 1.3/2		
	10:30						
TUESDAY	8:00 34. The Chair* 7.3/11	10. JAG 11.8/18	78. Imagine That 4.2/7 76. Three Sisters 4.6/7	60. That '70s Show 5.6/9 80. Undeclared 4.1/6	132. Mysterious Ways 0.7/1	108. Buffy the Vampire Slayer 1.6/3	92. Gilmore Girls 2.9/5
	9:00 25. NYPD Blue 8.5/13	17. First Monday 9.7/14	21. Frasier 9.0/13 30. Scrubs 7.5/11	74. 24 4.7/7	135. Doc 0.6/1	113. Buffy the Vampire Slayer 1.3/2	85. Smallville 3.6/5
	9:30 39. Philly 6.8/11	15. Judging Amy 10.0/17	28. Dateline NBC 7.7/13		121. Diagnosis Murder 1.0/2		
	10:00						
	10:30						
WEDNESDAY	8:00 30. My Wife & Kids 7.5/12	28. 60 Minutes II 7.7/12	36. Ed 7.2/11	69. That '70s Show 4.9/8 72. Grounded/Life 4.8/7	124. Candid Camera 0.9/1	84. Enterprise 3.7/6	93. Dawson's Creek 2.8/4
	8:30 46. According/Jim 6.4/10	60. Muhammad Ali's 60th Birthday 5.6/9	9. West Wing 12.5/19	51. Bernie Mac 6.2/9 69. Titus 4.9/8	128. Touched by an Angel 0.8/1	100. Special Unit 2 2.2/3	98. Glory Days* 2.3/3
	9:00 49. Drew Carey 6.3/10						
	9:30 62. The Job 5.4/8	54. 48 Hours 6.0/10	6. Law & Order 14.0/24		113. Diagnosis Murder 1.3/2		
	10:00						
	10:30						
THURSDAY	8:00 87. Who's Line Is It 3.3/5	22. Survivor: Back From Africa 8.9/13	1. Friends 17.5/27 8. Will & Grace 12.8/19	87. Family Guy 3.3/5 94. The Tick 2.7/4	121. It's a Miracle 1.0/2	81. WWF Smackdown! 4.0/6	108. Angel 1.6/2
	8:30 81. Who's Line Is It 4.0/6	4. CSI 14.9/22	12. Will & Grace 11.1/17 15. Just Shoot Me 10.0/15	86. Temptation Island 2 3.4/5	124. Touched by an Angel 0.9/1		96. Charmed 2.4/4
	9:00 58. Who Wants to Be a Millionaire 5.8/9	42. The Agency 6.7/11	3. ER 16.8/27		119. Diagnosis Murder 1.2/2		
	9:30						
	10:00 55. Primetime Thursday 5.9/10						
	10:30						
FRIDAY	8:00 46. America's Funniest Home Videos 6.4/11	37. JAG 7.1/12	72. Roots: Celebrating 25 Years 4.8/8	78. Dark Angel 4.2/7	121. Weakest Link 1.0/2	101. UPN Movie Friday—Clueless 2.0/3	104. Sabrina/Witch 1.9/3 106. Raising Dad 1.8/3
	9:00 69. The Chair 4.9/8	26. First Monday* 8.0/14	51. Dateline NBC 6.2/10	87. 24 3.3/6	132. Encounters With the Unexplained 0.7/1		91. Reba 3.0/5 101. Maybe It's Me 2.0/3
	9:30						
	10:00 53. 20/20 5.1/11	45. 48 Hours 6.6/11	13. Law & Order: Special Victims Unit 10.8/19		113. Diagnosis Murder 1.3/2		
	10:30						
SATURDAY	8:00 74. Wonderful World of Disney—Mary Poppins 4.7/8	2. AFC Divisional Playoff Game—Oakland Raiders vs. New England Patriots 17.4/29	81. NBC Saturday Night Movies—Anaconda 4.0/6	64. Cops 5.2/9 59. Cops 5.7/9 56. AMW: America Fights Back 5.8/9	132. PAX Big Event—2002 Mrs. World Pageant 0.7/1		
	8:30						
	9:00						
	9:30						
	10:00						
	10:30						
SUNDAY	7:00 65. Wonderful World of Disney—101 Dalmatians 5.0/8	17. 60 Minutes 9.7/15	30. Golden Globes Arrival Special 7.5/12	(nr) NFC Playoffs 15.6/27 49. King of the Hill 6.3/10	128. Candid Camera 0.8/1		110. Steve Harvey 1.5/3 106. Steve Harvey 1.8/3
	7:30	39. The Education of Max Bickford 6.8/10		34. The Simpsons 7.3/11 46. Malcolm/Middl 6.4/10	120. Doc 1.1/2		110. Jamie Kennedy 1.5/2 113. Nikki 1.3/2
	8:00						113. Off Centre 1.3/2
	8:30						110. For Your Love 1.5/2
	9:00 56. Alias 5.8/9	23. CBS Sunday Movie—The President's Man 8.7/14	4. The Golden Globe Awards 14.9/23	65. The Chamber 5.0/8	128. Ponderosa 0.8/1		
	9:30						
	10:00 62. The Practice 5.4/9				128. Touched by an Angel 0.8/1		
	10:30						
WEEK	5.7/9	9.8/16	9.3/15	5.5/9	0.9/1	2.5/4	2.4/4
5-13	6.9/11	8.3/14	8.0/13	6.0/10	0.9/1	2.8/4	2.5/4

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE
 • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED
 • TV UNIVERSE ESTIMATED AT 105.5 MILLION HOUSEHOLDS:
 ONE RATINGS POINT IS EQUAL TO 1,055,000 TV HOMES
 • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN
 • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE
 • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH

SyndicationWatch

JANUARY 7-13 *Syndicated programming ratings according to Nielsen Media Research*

TOP 20 SHOWS

Rank	Program	HH	
		AA	GAA
1	Wheel of Fortune	10.0	10.0
2	Jeopardy	8.4	8.4
3	Friends	7.6	8.9
4	Seinfeld	6.8	7.5
4	Entertainment Tonight	6.8	6.9
6	Everybody Loves Raymond	6.3	7.2
7	Judge Judy	6.2	9.2
8	Oprah Winfrey Show	5.6	5.7
9	Seinfeld (wknd)	4.9	5.6
10	Live With Regis and Kelly	3.9	3.9
11	Entertainment Tonight (wknd)	3.6	3.6
11	Everybody Loves Raymond (wknd)	3.6	3.6
13	Frasier	3.5	3.7
14	Judge Joe Brown	3.4	4.4
14	King of the Hill	3.4	3.7
14	Inside Edition	3.4	3.5
17	Stargate SG-1	3.2	3.4
17	Friends (wknd)	3.2	3.2
19	The X-Files	3.1	3.4
19	Extra	3.1	3.1
21	Cops	3.0	4.1
21	Jerry Springer	3.0	3.3
21	Maury	3.0	3.2
21	Access Hollywood	3.0	3.0
21	Hollywood Squares	3.0	3.0

TOP OFF-NET DRAMAS

Rank	Program	HH	
		AA	GAA
1	The X-Files	3.1	3.4
2	The Practice	2.9	3.2
3	ER	2.8	3.3
4	Buffy the Vampire Slayer	2.8	3.1
5	Nash Bridges	1.9	1.9

According to Nielsen Media Research Syndication Service Ranking Report Jan. 7-13, 2002

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

Changing with the times

The economy is affecting the way syndicators go about their business this season.

The major U.S. distributors were down nearly \$1 billion during the 2001 upfront season versus 2000, media buyers estimate, and that drop has played a major role in the quick cancellation of nearly a half-dozen first-run strips so far this season. And now, with stations crying poverty over the lack of local advertising dollars, syndicators are being forced to change their strategies to fit the stations' needs.

Heading into the NATPE conference last week, a number of distributors changed their asking price for new and returning syndicated series. On second-year court series *Judge Hatchett*, for example, Columbia TriStar Domestic Television executives switched from asking for cash and barter to just barter when renewing it for its third season. Telco Productions did likewise on its new *We, the Jury* series for the fall.

One syndication president said he had to halve the renewal price of a veteran talk show in a major market. "We were asking for \$12,000 a week on it, and they said they could only pay \$6,000 and offered to show us their books to prove it," the executive reported. "So we had to take \$6,000 a week."

For *Judge Hatchett*, the move to all barter prompted a number of renewals across the country for the 2002-03 season, including on the Fox owned-and-operated stations. *Judge Hatchett* has now been renewed in 19 of the top 20 markets for the fall.

"This move offers us a tremendous opportunity to be responsive to the station marketplace while tapping into advertisers' strong support of the series," says Columbia TriStar Domestic TV Executive Vice President John Weiser. "We were aware that stations liked the show a lot but were facing tougher times."

—Joe Schlosser



Columbia TriStar Domestic TV switched from cash and barter to all barter in renewing *Judge Hatchett* for its third season.

Source: NBS, Galaxy Explorer, wk of 1/7/02 vs. wk of 4/15/98 thru wk of 12/31/01, HH GAA Rtg

StationBreak

BY DAN TRIGOBOFF

WTAE OPENING

Jim Hefner will leave Hearst-Argyle's WTAE-TV Pittsburgh in March to take over Capitol Broadcasting's WRAL-TV Raleigh, N.C.

Citing close ties to the North Carolina area and the station where he began his career, he said WRAL-TV is "the only place I would leave for. It's a very special place to me. But I feel good about leaving in terms of where this station is."

Hearst had not named a successor last week, but most speculation has centered on Vicki Regan, WPBF(TV) West Palm Beach, Fla., her third station run for Hearst-Argyle. She has a long history with both WTAE-TV and Pittsburgh: She was a student at Duquesne, interned at KDKA(TV) there and even worked with Pittsburgh-based TV icon Mr. Rogers.

Also in Pittsburgh, WPXI(TV) General Manager John Howell retired in December after almost 18 years there. Only weeks ago, the revelation that CBS's KDKA-TV had speeded up a football game to insert extra commercials (B&C, Nov. 5, 2001) had industry observers handicapping KDKA-TV's Gary Cozen as the most likely Pittsburgh GM to be leaving.

That hasn't happened, although *Post-Gazette* TV writer Rob Owen reported that CBS President Les Moonves had said that, if it ever happened again, "everybody involved will be out the door in 30 seconds."

NO WARTS AND ALL

The cover story on WTVQ-TV Lexington, Ky., anchor Alexa Gromko in the current issue of local entertainment magazine *News4U* carries no byline. Writer/radio host Tim Woodburn says he had his name cut when his drafts were altered into what he calls a puff piece with too much station input.

His second draft—posted on the Internet by student-journalist Ben Fain—includes her detailing how her blouse accidentally opened when she met Lexington's mayor, her tongue-in-cheek fear of close-ups on her rear, and newsroom practical jokes. But it also discusses her award-winning reports on women in prison, cancer victims and co-anchor Jon Lindgren's death from cancer last year.

The final version begins: "Alexa Gromko is and has

been the archetype of confidence and pure professionalism."

Changes came after Woodburn showed Gromko his first draft. The magazine let other drafts be reviewed by Gromko and News Director David Foky, who worried about the anchor's and station's being "trivialized without proper perspective."

"We're not the *Enquirer* or in the business of making someone look bad," said Editor Angela St. Clair, adding the drafts were released as a courtesy—a highly unusual practice in print journalism. Showing a subject his work in progress, Woodburn said, was "a mistake I'll never make again."

STAYING THE COURSE

Hearst-Argyle said last week

that its stations plan to continue the practice, introduced for the 2000 elections, of pledging a minimum of five minutes nightly for electoral news and candidate discussions for 30 days prior to primaries and elections. Hearst stations WCVB-TV Boston and KCRA-TV Sacramento, Calif., were among a handful recognized for pre-election coverage by the Annenberg School of Communications.

UPN ADDS AFFIL

Nexstar Broadcasting is converting its WCFN(TV) Springfield, Ill., station from a satellite for its duopoly partner and CBS affiliate WCIA(TV) into a UPN affiliate. It will relaunch April 2, and both stations will continue to be run by Perry Chester.

UPPED IN PHILLY

Veteran NBC newsman Chris Blackman has been promoted from assistant news director to vice president of news at NBC-owned WCAU-TV Philadelphia. Blackman replaced Steve Schwaid, running the NBC team to transition KNTV(TV) San Jose, Calif., to an NBC-owned station when the sale is approved sometime this year. Blackman, who joined WCAU-TV last year, was previously a news executive for NBC's Asia operations and a producer at NBC-owned WMAQ-TV Chicago.

Expanding its presence

CBS-owned UPN affiliate WTVX(TV) West Palm Beach, Fla., is boosting its local presence with nightly business updates, anchored here by reporter Jennifer Santiago from co-owned WBFS-TV Miami, and twice-nightly local weather reports. WTVX and WBFS-TV are run by WFOR-TV Miami GM Steve Mauldin, who called the moves "the first step in our efforts to expand and redefine UPN 34's role within the Palm Beach community."

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

Focus Birmingham, AL

THE MARKET

DMA rank	39
Population	1,743,000
TV homes	678,000
Income per capita	\$16,091
TV revenue rank	40
TV revenue	\$122,900,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WBRC(TV)	6 Fox	Fox
2	WBMA-LP	33 ABC	Allbritton
3	WTVM(TV)	13 NBC	NBC
4	WIAT(TV)	42 CBS	Media
5	WTTO(TV)	21 WB	Sinclair
6	WABM(TV)	68 UPN	Sinclair

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

CABLE/DBS

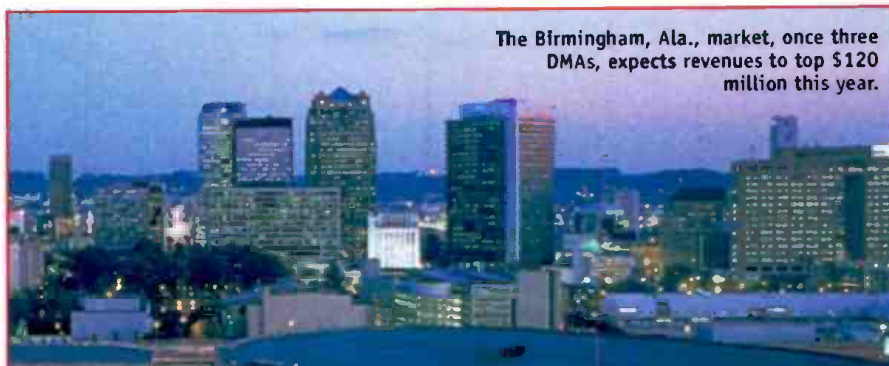
Cable subscribers (HH)	481,380
Cable penetration	71%
ADS subscribers (HH)**	101,700
ADS penetration	15%
DBS carriage of local TV?	Yes

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

WHAT'S NO. 1

Syndicated show	Rating/share***
<i>Wheel of Fortune</i> (WBRC)	13.9/21
Network show	
<i>Friends</i> (WTVM-TV)	12.6/18
Early-evening newscast	
WBRC	10.3/33
Late newscast	
WBRC	9.5/15

***November 2001, total households
Sources: Nielsen Media Research, BIA Research



The Birmingham, Ala., market, once three DMAs, expects revenues to top \$120 million this year.

Holding its own

Five years ago, Nielsen Media Research made one market from three, adding Tuscaloosa and Anniston to the Birmingham, Ala., DMA and jumping the market from DMA 51 to 39. The move expanded considerably the ad base, although, local salespeople say, Birmingham remains the sales focus in the widespread market. However, Allbritton covers the market with three co-managed ABC affiliates—WCFT-TV Tuscaloosa, WJSU-TV Anniston and WBMA-LP Birmingham—so it can sell targeted spots.

The ABC affiliates compete with Fox's WBRC(TV) for top ratings locally, although NBC's *Friends* is the market's top-rated network program.

According to BIA Financial—and confirmed by local execs—the market didn't drop all that much in 2001, largely because the dotcom industry hadn't made much of a dent here and, therefore, didn't have much impact when it crashed. Local TV revenues burst through the \$100 million mark in 1998 and are expected to top \$120 million this year.

Automotive is the driving force in ad sales and in the job market. Mercedes and Honda operate manufacturing facilities nearby. Retail has moved upscale, with new entries from Saks 5th Avenue and Nordstrom, although Macy's will soon disappear.

WIAT(TV) has had its share of upheaval. Soon after arriving at then WBMG in '97, General Manager Eric Land eliminated the old call letters, got rid of all on-air talent, and took the newscasts off the air while an on-air clock counted down to relaunch. The station benefited significantly when Nielsen brought meters into the newly enlarged market.

Land moved on to Media General's Tampa, Fla., station last year, and his successor, former General Sales Manager J.D. Huey, watched as the station launched a 6 p.m. newscast on his first day as GM: Sept. 10.

—Dan Trigoboff

The King-Sized Success Continues!

THE KING OF QUEENS Is #1
Season to Date At 8pm on Monday Night!

Rank	Show	Network	HH Rtg.
#1	The King of Queens	CBS	9.5
#2	Boston Public	FOX	7.4
#3	Millionaire	ABC	6.9
#4	Weakest Link/Fear Factor*	NBC	6.4
#5	7th Heaven	WB	4.5
#6	The Hughleys	UPN	2.4

*NBC Average includes Dateline and Third Watch (1 telecast each)
Source: NTL, Galaxy Explorer, 9/24/2001 - 1/14/2002, US AA%, Monday 8-8:30pm Strict Daypart Average, Excludes Specials
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The King of QUEENS

IN BRIEF

DISSING TWO-DISH DEAL

Broadcasters last week took aim at EchoStar's plan requiring some subscribers to obtain a second dish to receive all local stations in their market. The NAB and the Association of Local Television Stations say the practice is illegal. EchoStar says it is a necessary stopgap measure until more spectrum is available. The broadcast groups are urging the FCC to provide interim relief to DBS providers only under strict conditions: 1) require widespread publicity for EchoStar's offer for free equipment and installation; 2) order company payment of all consumer out-of-pocket expenses; 3) insist on "hassle-free" installation; 4) eliminate any preconditions to qualify for no-cost installation.

CARRIAGE REQUEST

Broadcasters are making a novel bid to revive prospects for TV stations' digital carriage. In mid January, attorneys for several station groups approached the FCC about holding oral argument on the industry's bid to win cable carriage for both analog and digital signals during the transition to DTV. Although oral argument on a rulemaking would be unusual, the FCC once routinely did so. The FCC has tentatively concluded that dual carriage violates cable's First Amendment rights.

BIDDING BUNCH

The FCC has approved 12 applicants to bid on one or more of four construction permits to build analog-TV stations in Columbia, S.C.; Pittsfield, Mass.; Magee, Miss.; and Scottsbluff, Neb.

One bird: Sitting duck

Policy pushers tack wish lists to EchoStar/DirecTV merger

By Bill McConnell

And the hits just keep on coming. As if EchoStar's Charlie Ergen didn't have enough headaches. Not only are Al Sharpton and others trying to squelch his company's acquisition of DirecTV (B&C, Jan. 21), but others are lined up to make sure that, if a deal emerges, there will be something in it for them. In fact, the merger of the country's two direct broadcast satellite providers has become a focal point for nearly every telecommunications-policy fight in Washington.

"This merger is a real easy target. It's like a piñata for competitors to whack at," says Precursor analyst Scott Cleland. "Everybody wants to smack it to see what goodies come out." Standing in line, stick in hand, are:

- The cable industry, which sees a chance to kill program-access rules forcing them to share programming with DBS companies.
- Broadcasters, fighting to tie the merger to disputes of DBS's carriage of local stations.
- Backers of a plan to add terrestrial microwave competitors to EchoStar's spectrum, demanding Ergen drop his opposition.
- Telephone companies, considering, sources say, tying the merger to dropping rules forcing them to carry competing Internet providers over their high-speed digital subscriber lines.

There's nothing new about outsiders' using government merger reviews as a backdoor way to battle over policy issues. About a year ago, consumer advocates turned the AOL-Time Warner merger review into a debate on access to cable companies' high-speed Internet platform. Open access also was a key issue in AT&T's Tele-Communications Inc. and MediaOne acquisitions.

Setting the EchoStar/DirecTV deal apart, say Washington analysts, is antitrust regulators' skeptical reaction, making it a bigger tar-



Charlie Ergen courts public advocates with a promise to cap rates for the merger's rural subs.

get for more lobbyists. "There is a substantial risk," says Blair Levin, policy analyst for Legg Mason, "regulators will say no."

Almost immediately after the merger was announced, FCC Chairman Michael Powell warned that the agency would be leery of placing all of the country's DBS orbital slots in the hands of one company; antitrust lawyers say there's little chance the Justice Department, reviewing the merger, will agree to turn a two-company industry into a monopoly.

The bet in Washington is Ergen must, and is willing to, strike policy deals to win support.

For now, EchoStar officials say they aren't worried that lobbyists will succeed in dumping a bushel of new obligations on the company or, worse, creating such crushing regulatory baggage that the deal falls apart. Their argument remains: DBS is not an industry by itself but part of a larger multichannel-TV industry dominated by cable. With no antitrust concerns, the merger will eliminate duplication in the DBS structure and free up spectrum for local and other channels not now carried.

Still, Ergen acknowledged his antitrust problem when he pulled out the piñata's first piece of candy the day the merger was announced. To win rare support from public advocates, he promised to cap the rates of high-cost rural customers that cable neglects. ■

Changing Hands

TVs

WTRF-TV Wheeling, W.Va.

Price: \$18.5 million

Buyer: Cary Communications (Albert B. Cary Jr, CEO); also owns WBOY-TV Clarksburg-Weston, W.Va.

Seller: Benedek Broadcasting Corp. (A. Richard Benedek, chairman)

Facilities: Ch.7; 316 kW, ant. 961 ft.

Affiliation: CBS

Combos

KNRB-FM, KALT(AM) and KPYN(AM) all Atlanta, Texas, and KNHD(AM) Camden, Ark.

Price: \$2.05 million

Buyer: Family Worship Center Church Inc (Jimmy Swaggart, member); owns two other stations, including WJFM(FM) Baton Rouge, La., but none in this market
Seller: Dominion Media (John Swain, chairman)

Facilities: KALT(AM): 1610 kHz, 10 kW day, 1 kW night; KPYN(AM): 900 kHz, 1 kW day, 330 W night; KNRB-FM: 100.1 MHz, 50 kW, ant. 492 ft.; KNHD(AM): 1450 kHz, 1 kW day, 1 kW night

Format: KALT(AM): talk; KPYN(AM): gospel; KNRB-FM: AC; KNHD(AM): gospel

Broker: MGMT Services Inc.

KLCK(AM)-KYYT-FM Goldendale, Wash.

Price: \$400,000

Buyer: Danny V. Manciu, who owns no other stations

Seller: Cole Malcolm

Facilities: KLCK(AM): 1400 kHz, 1 kW; KYYT-FM: 102.3 MHz, 2 kW, ant. 1,873 ft.

Format: KLCK(AM): oldies; KYYT-FM: country

FMs

WQSS-FM Camden, Maine

Price: \$1.72 million

Buyer: Clear Channel Communications, the top-ranked radio group owner (Randy Michaels, chairman, Radio Group); owns 1,213 other stations; this represents its entry into this market

Seller: Gopher Hill Communications Inc. (Charles Hutchins, president)

Facilities: 102.5 MHz, 8 kW, ant. 1,201 ft.

Format: Classic hits

Broker: George Silverman & Associates

WEGZ-FM Washburn, Wis.

Price: \$465,000

Buyer: VCY America Inc. (Victor Eliason, VP); owns nine other stations including WCVM(FM) Iron Mountain, Mich., but none in this market

Seller: DDS Communications (Howard Moe, president)

Facilities: 105.9 MHz, 98 kW, ant. 742 ft.

Format: Country

WGBV-FM Glasgow (Bowling Green), Ky.

Price: \$416,412

Buyer: Forever Broadcasting Inc. (Carol Logan, president); owns 40 other stations, including WBGN(AM), WBVR-FM and WUHU-FM Bowling Green

Seller: Roys Radio Inc. (Henry Roys II, owner)

Facilities: 94.1 MHz, 5 kW, ant. 299 ft.

Format: Country

AMs

KIFO(AM) Pearl City (Honolulu), Hawaii

Price: \$500,000

Buyer: Diamond Broadcasting Corp. (Jeffrey B. Bate, president); owns no other stations

Seller: Hawaii Public Radio (Michael Titterton, president)

Facilities: 1380 kHz, 6 kW day, 6 kW night

Format: News/talk

WFVR(AM) Valdosta, Ga.

Price: \$255,000

Buyer: Rama Communications Inc. (Sabeta Persaud, president); owns four other stations, including WOKB(AM) Orlando, but none in this market

Seller: AC Broadcasting (Ron Cameron, president)

Facilities: 910 kHz, 5 kW day, 5 kW night

Format: News/talk

Broker: Wally Tucker, MGMT Services Inc.

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

MAPLETON COMMUNICATIONS

has acquired

**KMBY-FM, KPIG-FM, KHIP-FM,
KBTU-FM, KCDU-FM**

Monterey, California

from

NEW WAVE BROADCAST-
for

\$10,250,000

The undersigned represented the seller
in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

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Technology



NBC Olympics staffers will monitor the action at the 13 venues at the Salt Lake City Winter Games from one of the control rooms at the International Broadcast Center.

Lords of the rings

Olympic-size effort provides Olympic-class pictures, sounds

By Ken Kerschbaumer

When the 2002 Winter Olympics open on Feb. 8, NBC will have more than 3,200 full-time and part-time personnel on hand to cover 2,500 athletes. With more than one NBC employee per athlete, viewers should rest assured that, if there's a story to be told, NBC will tell it.

Like the athletes themselves, NBC employees in the Olympics division began working toward the games the moment the flame was extinguished in Sydney in 2000. Primary technology partner Sony and its System Integration division started working on wiring and other changes last sum-

mer in San Jose, Calif. That work was completed in late September, with on-site integration beginning Oct. 15.

According to Dave Mazza, vice president, engineering, for NBC Olympics, that work was completed for testing at the International Broadcast Center, where all the broadcasters will be housed, on Dec. 1. This tight turnaround, only 37 days, was half the time it took for integration for the Atlanta Games in 1996.

Tightening the relationship between the Sydney effort and the Salt Lake City effort is that the 2002 Games are the second of five consecutive Olympics that NBC will broadcast. As a result, NBC Olympics is

implementing a strategy that uses as much equipment as possible from one Olympics to the next.

For example, the two main studios used are JAWS I and JAWS II, "JAWS" being an acronym for "Just Add Water Studio." Those studios travel from one Olympics to the next, along with 12 RIBS, or "Racks in a Box"—portable platforms that hold 240 equipment racks. And a bar-code-based equipment-tracking system makes it easier to locate equipment needed for editing and production facilities.

Mazza says the initial strategy was to retool after every pair of games because the gap from winter to summer games is almost 28 months, much longer than the 16 months between the summer and winter efforts. As it turns out, the strategy had to be adjusted when the division implemented a host of new equipment, including Sony MVS-8000 production switcher and IMX tape machine, Graham-Patten audio console, and Pinnacle DVE, CG and still-store gear.

"Our hope was to change none of them, but we have to follow the technology curve of when vendors are releasing gear and what producers are asking for based on what they see in the rest of the market," says Mazza. "So we're trying to give the most firepower and make things more user-friendly for production."

With some products used in 2000 at the end of their life cycle, the division had no choice but to add new gear. The tricky part is that it not only had to meet producer demands but also had to be familiar to freelancers and fit into the network's technical strategy.

Also, any new gear often needs to be freed of bugs and must fit easily into the existing infrastructure. An upside for manufacturers is that Mazza and company do a lot of the debugging.

Philip Paully, Olympics graphics director, engineering and operations, points out that one product came into Salt Lake City

as revision three. One month later, it has gone through 12 additional revisions. "NBC Olympics engineering will make it work," he explains. "We don't have a choice, because, once the show starts rolling, we have to have enough expertise to make sure we stay on the air. We don't understand the concept of downtime."

Adds Mazza, "Creating and building the NBC Olympics infrastructure is a pretty big sandbox. If we think there is a better way to do something—more powerful, more efficient or more reliable—we can go out and try to make that happen."

An Avid Unity server with 262 hours of storage will act as a central repository for feeds arriving at the graphics facility from the different venues. Six Avid Media Station logging seats will be used to get material into the server, with in and out points marked on each video clip.

"It's a very sensible thing to do," says Pauly, "because, once they tap down, it's done and available to seven other participants on the server. It's a drag-and-drop world for us."

Clips available from one location will make it easier for editors in two Avid editing suites to access the material and assemble highlights, bumpers and other segments. The Media Stations will also work as VTRs for playback to the Quantel equipment so that clips can be dumped into the Henry and composited with 3-D graphics.

Dealing with different manufacturers' equipment and getting everything to easily "talk" with each other remains a challenge, but NBC has created a virtual LAN for file transfers among equipment from different manufacturers, according to Pauly. Different switches for Pinnacle, Avid and Quantel gear will be in place, along with five gateways allowing for data to be passed among the switches.

"It allows boxes of a similar nature and file format," Pauly explains, "to have extremely fast access to each other."

When it comes to cost savings, the use of ISDN for networking to the venues has become so secure and stable, he says, that

the network no longer needs to rent T3 lines, which can cost \$100,000 a week. The result is that editors have access to all venue information at their fingertips.

The area of 3-D graphics has also shown improvements. Pauly says 3-D has expanded to the point where four SGI Onyx 2 workstations, four SGI O200 render farms and two Octane 2 workstations will be used just for rendering.



'If we think there is a better way to do something—more powerful, more efficient or more reliable—we can go out and try to make that happen.'

**—Dave Mazza, NBC
Olympics division**

"It took us 26 seconds to do a frame in Barcelona off the SGI workstation," he says. "Now we render about 30 frames a second."

The graphics department will have a mix of proven Quantel equipment and newer Pinnacle gear. The Pinnacle CG and still stores provide an example of how the division works in conjunction with the network. "The network hasn't made that same shift," says Mazza. "Now the network will watch how well this works and

then decide how they want to proceed."

Pinnacle's Thunder XT still stores, Pauly notes, can handle video clips on all four channels.

Like all the broadcasters on-site, NBC will rely heavily on the work done by International Sports Broadcasting (see page 28) for feeds from the 13 venues. NBC's venue coverage will be handled out of 10 mobile units, two SNG vans and an ENG van. There will be a mix of linear and nonlinear editing at the venues and 13 Pinnacle FX-Deko II character generators.

Besides ISB, the crew will be relying heavily on the manufacturers themselves.

Randy Raddatz, director, sourcing, for NBC Olympics, notes that there are three sides to the relationship with vendors: development, implementation and support. "We can talk 14 months out on what type of relationship we want with a vendor, but, to us, a large portion of the relationship is support," he says. "There will be two full-time Avid individuals here. Sony will have 20. Success for them is that they're sitting around drinking coffee and things are running seamlessly."

In the event of problems, there usually won't be time to fix the equipment, and so gear will be swapped out.

Next week will be a big one, particularly for the NBC Olympics employees who spend two years getting ready for basically one night: the opening ceremonies.

"Over that two years, an incredible amount of pressure builds up, and that's the downside of doing the games," says Mazza. "When you do a weekly or nightly television show, each night you're on the air, you have a release valve, and the pressure is over. This pressure builds and builds over two years, and you can imagine the capacity for something going wrong and the willingness to accept it."

There is, of course, the upside, like having a chance to play in an Olympic-size sandbox. And "you can really focus energy," says Mazza, "on making the best 17 nights and days of television that is humanly and technically possible." ■

IBC is ready for Winter Games

International Broadcast Center will help 80 organizations get the action to viewers

By Ken Kerschbaumer

The International Broadcast Center at the Winter Olympics will once again be the United Nations of broadcasting, as 80 broadcast organizations and their 6,000 employees bring the action to viewers around the globe.

The job of getting the facility up and running fell once again to International Sports Broadcasting. Led by CEO Manolo Romero, the company is responsible for ensuring that the technical facilities at the venues and at the IBC in Salt Lake City run smoothly.

According to ISB Director of Publications and Information Matt Mason, while Salt Lake City is the largest city to ever host a Winter Games, the layout is actually very compact. All the venues are within 60 miles of downtown and are relatively easy to get to. This is in stark contrast to sites of previous Games, such as Albertville, France.

Construction on the 300,000-square-foot IBC began Aug. 21. It was done in three phases, and some of the broadcasters began arriving in December to check into their offices. Some of the smaller broadcasters will wait until early February to check in.

Beyond the IBC, there are the venues. More than 25 production trucks from around North America will provide host broadcast production facilities. The units contain all the equipment needed to do the productions, including a variety of cameras from Sony, Thompson, Ikegami and Panasonic. Lenses will depend on what is on the truck but, according to Mason, will be primarily Fujinon and Canon.

Inside the IBC, Panasonic DVCPRO 50 VTRs, laptop editors and edit controllers will have a large presence. Also on hand will be Chyron Max, Infinit and Duets for character generation, a Telex/



Downtown Salt Lake City's 300,000-square-foot broadcast center is convenient to all venues.

Inside the IBC

It takes a lot of stuff to get the International Broadcast Center up and running:

440,000. cubic feet of supplemental cooling
 300,000 square feet of space
 20,000. linear feet of wall
 2,050 smoke alarms
 430 . . . rooms (edit facilities, studios, office space)
 250 monitors in the ISB technical space
 45. miles of cable wiring
 12. miles of ductwork

RTS intercom, and a mix of Panasonic and Ikegami monitors. Fiber transmission will be handled by Telecast Fiber and Force Technology.

"In covering the Games, we'll use more than 400 cameras, including approximately 100 hand-held, 73 fixed, 18 super-slow-motion, 25 cranes, two helicopters, three snowmobiles and one pop-up mount for the sledding events," says Mason. "Broadcasters wishing to enhance the multilater-

al coverage produced by ISB may also request to place their own cameras at the venue."

The outgoing signals from the mobile units terminate at the Technical Operations Center in the compound for distribution to the Rights Holding Broadcasters and are transported by fiber-optic link to the IBC. An optical-fiber SONET ring is used to send signals from the venues to the IBC.

Five venues will be ready for HDTV, according to Mason: the Salt Lake Ice Center (figure skating and short-track speed skating), Utah Olympic Oval (speed skating), E Center (one of two ice-hockey venues), Utah Olympic Park (ski jumping and Nordic combined), and Rice-Eccles Olympic Stadium (opening and closing ceremonies). Overall, 22 HDTV cameras will be dedicated across the venues, with a number of other cameras shared. ■

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ABOUT CABLE POSITIVE

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Media's pink slip blues

By John M. Higgins

This year's
reality is that
cornerstones of
American
business are in
deep financial
trouble and
there's no
turnaround in
sight



Carole Black recently had a fairly attractive job opening: vice president of marketing for Lifetime TV. Like many TV executives eager to “brand” their networks’ programming, Lifetime Chairman Black wanted someone with a background in pushing consumer products, preferably with media experience as well. Black figures that, if she had posted the job a year ago, when the ad market was just starting to dip and TV companies were beginning to craft layoff plans, Lifetime would have received perhaps 100 inquiries and she would probably still have had to scrounge to find the right person.

Lifetime was deluged with about 600 résumés for the job. “That’s extraordinary for a TV job where you have to have a strong marketing background,” Black said. She ended up with exactly what she wanted: a person who had done marketing for Pepsi, had spent several years at CBS/Fox’s home-video venture, and had lately been consulting.

The huge competition for a shrinking number of slots, of course, is no surprise to anyone looking for a job in TV and radio in recent months. Networks, stations, producers and syndicators have cut tens of thousands of workers over the past year, battered by what, in some ways, is the worst advertising market in 50 years.

Perhaps the worst news is that the tough job market is caused by more than the recession and could outlast an advertising rebound.

The problems predate the terrorist attacks and the war on Afghanistan by a year. Nobody’s simply blaming the disappearance of free-spending Internet companies any longer; that was last year’s excuse. This year’s reality is that cornerstones of American business, like Kmart and Ford, are in deep financial trouble and there’s no turnaround in sight.

Two years ago, TV players could easily bounce over to Internet companies hungry for grown-ups who could help them become serious media companies. That’s obviously no longer an option. It’s a rare media company that hasn’t had to slice from virtually every part of its operation.

“I’m finding it really, really tough,”

said a former mid-level network manager who has been on the street since spring. “I’ve had two interviews since Sept 11. It’s bleak.”

Lamented a former TV-station ad-sales manager, “You can hardly get industry friends to come to the phone, because they know you’re out of work and they have nothing to say.”

Some of the cuts are simple pruning: slicing a sales force in a down market, trimming technicians supplanted by new automation in local TV production.

Other moves are more drastic. Sinclair Broadcasting is simply eliminating local newscasts at many of its stations, and other broadcast groups are starting to follow suit. After Viacom bought Black Entertainment Television, it quickly cut 25% of the cable network’s staff. Eroding ratings prompted CNN to lay off 25% of its 4,000 staffers last winter, although the terrorist attacks prompted the network to reverse some of the cuts.

Last March, Viacom President Mel Karmazin marveled at Walt Disney’s announcement that it would lay off 4,000 employees. “I never can understand how companies find themselves in a position where they have so many people they can let go of,” he said. “I just don’t understand how you operate in that environment.”

Months later, Viacom’s MTV Networks axed 600 employees, 9% of its work force.

STRUCTURAL SHIFT

Many jobs are disappearing in structural changes in the business.

Broadcasters are “hubbing” TV sta-

Sudden halt

The broadcast job market seems particularly vicious because the loss of momentum was so abrupt. TV stations went from growing employment 4.5% in 2000 to cutting 2.4% of jobs in 2001, nearly an 8-point change in direction. Why is cable and DBS employment surging? A huge amount of the workforce is tied to installations, and the rollout of digital cable and high-speed Internet plus continued growth of DBS is creating lots of demand.

TV Stations

Year	Annual change
1999	3.4%
2000	4.5%
2001	-2.4%

Radio stations

Year	Annual change
1999	-0.2%
2000	0.4%
2001	-0.4%

Cable & DBS jobs

Year	Annual change
1999	7.8%
2000	8.4%
2001	10.2%

Source: US Bureau of Labor Statistics.
2001 data only through November

Top 10 jobs

TV/radio station

Job	% of all workers
Announcers	19
Ad sales	10
Broadcast technicians	9
Producers, directors, actors	7
Reporters and correspondents	5
General managers and executives	4
Camera operators	3
Photographers	3
Writers and editors	3
Other professionals and technicians	2

Cable system

Job	% of all workers
Installers and repairers	21
Customer-service reps	18
Order clerks	3
First-line supervisors, product	3
Dispatchers	3
All other sales and related	3
First line supervisors, administrative	3
Ad sales	3
General managers and executives	2
Engineering and related technicians	2

Source: U.S. Bureau of Labor Statistics. Job Growth in Television: Cable Versus Broadcast, 1958-99

The hit list

A sampling of job losses in TV and radio since the ad slump began around October 2000

Company	Jobs cut	Date
ABC Family	300, or 50%, after channel was acquired from Fox	Jan. 2002
CNN/SI	190 in shutdown	Jan. 2002
King World	12	Jan. 2002
Home Shopping Net	115	Jan. 2002
WXLV-TV Winston-Salem, N.C.	35, after two nightly newscasts canceled	Jan. 2002
Cablevision	600	Dec. 2001
CNN	30, after canceling four news shows	Dec. 2001
TNT	24; folding original programming division	Dec. 2001
MSNBC.com	38, or 9%, in another restructuring	Dec. 2001
TechTV	130, or 25%, in tech-ad slump	Nov. 2001
Grass Valley Group	70, or 10%	Nov. 2001
E! Entertainment Television	40, in restructuring	Nov. 2001
Discovery Communications	50 in consumer products unit	Nov. 2001
WWF	39, or 9%, amid falling wrestling ratings	Nov. 2001
Walt Disney	125 Internet, including 25 at ABCNews.com	Nov. 2001
PBS	56, or 10%, in restructuring	Nov. 2001
CNBC	15; ad and ratings slump	Oct. 2002
KSTP/KSTC-TV Minneapolis	24; duopoly created and newscasts eliminated	Oct. 2001
MTV Networks	450, or 9%, in broad restructuring	Oct. 2001
WWOR-TV New York	9; swept into duopoly with Fox's WNYW-TV	Oct. 2001
NATPE	6, as exhibitors cancel bookings for convention	Oct. 2001
KOMO-TV Seattle	22, including 10% of newsroom	Oct. 2001
Belo Corp.	160 at TV stations and newspapers	Sept. 2001
Oxygen Media	80; making deeper cuts in its Web operation	Sept. 2001
KDNL-TV St. Louis	47; dropping newscasts	Sept. 2001
Excite@Home	500; company scheduled to close in February	Sept. 2001
Radio One	12; sets job freeze	Sept. 2001
Avid Technology	140	Aug. 2001
ACTV	125, about a third of ITV developer's staff	July 2001
CBS Marketwatch	40	July 2001
Pinnacle Systems	25	June 2001
Accom	28	May 2001
ABC News	125 through buyouts and layoffs	May 2001
NBC Internet	300 in closing Internet subsidiary	April 2001
Univision	42, including newscaster	May 2001
Oxygen Media	35 online workers	March 2001
Walt Disney Co.	3%; looking to eliminate 4,000 jobs	March 2001
New Urban Entertainment	entire news and programming staff	May 2001
CBSNews.com	20, or 25%	April 2001
WHLT-TV Hattiesburg, Miss.	13	March 2001
KATV-TV Little Rock, AR	20	March 2001
Christian Broadcasting Net	50, or 5%	March 2001
TNN	125; new owner moved HQ to New York	Feb. 2001
Emmis	120 from its 15 TV stations	Feb. 2001
Sinclair Broadcast Group	147, or 4%, from stations	Feb. 2001
Oxygen Media	30 in overhaul of teen talk show	Feb. 2001
NBC	560, or 10%; 50 West Coast execs axed later	Jan. 2001
CNN	400; considers 600 more cuts, for a total of 25%	Jan. 2001
Oxygen	65, after raising \$100 million from Paul Allen	Dec. 2000
Clear Channel	2% at radio stations	Nov. 2000

Source: iwantmedia.com, BROADCASTING & CABLE and company reports

tions, running four or five stations in a region out of one central facility and eliminating jobs for station managers and engineers. Station owners can now have duopolies of two large stations, and Fox started cutting news and sales staffs immediately after pairing Chris-Craft's UPN affiliate WWOR-TV New York with its existing WNYW-TV).

Cable consolidation doesn't just shrink the number of system, regional and corporate manager slots. It creates bulk to allow even greater efficiencies. "Charter used to have customer-service operations in 100 systems in the state of Wisconsin," said one cable executive. "Now there are two regional call centers."

"I would think that consolidation is a bigger problem than the economy," said Greg Bannon, former E! Entertainment Television executive vice president of programming, who left the network last summer. "I think what the economy did was give people an excuse to do what would have happened anyway."

FAINT SIGNS OF TURNAROUND

A few see improvement ahead. Reports from headhunters—who generally fill senior slots—are mildly positive. Bill Simon, head of Korn/Ferry's entertainment practice, said that, for the past two months, some clients have told him they may have assignments to fill starting at the end of January. "I'm counting the minutes," he said.

Media specialists Brad Marks, of Brad Marks International, and Joe Sullivan, of Joe Sullivan & Associates, said that, after a few quiet months, clients have begun giving them new assignments.

Media and Wall Street executives, though, don't see any rebound, and some see more layoffs coming.

"Viacom claims they're going to get 10% cash-flow growth this year on 0% growth in revenue," said Sanford Bernstein & Co. media analyst Tom Wolzien. "How else are they going to do it?"

"Batten down the hatches," advised Karen Lincoln, a veteran TV station ad sales executive whose résumé includes Paxson, New World Television and a recent stint as COO of Hispanic Television Network. "Prepare for kind of a tough year. Right now, no one knows if they're doing a



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'After last year, flat feels pretty good.'

—Ad-sales exec for a TV broadcast group

good job or a bad job. When the market's down 20%, you can't tell."

The short-term numbers are sufficiently scary. Disney executives said revenues at ABC Network dropped about \$1 billion in 2001, to \$3.3 billion. E.W. Scripps reported that sales dropped 23% at its TV stations in the fourth quarter while cash flow plunged 43%. Clear Channel's radio revenues are estimated to have fallen at a more modest 7%-8%.

Morgan Stanley media bond analyst David Allen estimates that broadcasters saw a 10.7% drop in ad sales last year, cable networks dropped 10.9% and radio fell 7.4%.

And he sees no recovery this year. His forecast of growth in total spending on all media, including print: 0%. Broadcast should drop another 2.5%, cable another 5.2% and radio less than 1%.

"After last year, flat feels pretty good," said one ad-sales executive for a TV broadcast group whose revenues fell 18%-20% last year.

Even though ad sales are particularly vulnerable in a recession, media's layoff numbers are not as savage as those of other sectors.

Challenger, Gray & Christmas, an outplacement firm that carefully tracks job cuts, said media companies announced layoffs of 43,500 employees last year. That's about 2% of all layoffs the firm counted. The number doesn't include Internet companies but does include newspaper and magazine publishers.

That's not out of line with media companies' presence in the overall job market, accounting for about 2.5% of 131 million full-time workers in the U.S. And, according to Challenger, Gray CEO John Challenger, other sectors were far worse, notably telecommunications (317,000 layoffs) and computer manufacturers (168,000).

(The fewest layoffs last year were in

health care, energy, mortgage banking, and, not surprisingly, defense and security companies.)

Still, "media has been taking it on the chin," Challenger said.

Available data indicates that workers at TV stations are suffering the most. The U.S. Bureau of Labor Statistics shows that employment at TV stations fell 2.4%, to 117,400, during the 12 months ended in November. That's an abrupt halt of the unbroken growth of the prior decade, which peaked in 2000 with a gain of 4.6%.

Cable and DBS continue extremely strong, with November employment up 10% over the prior year, to 245,000 employees. The most numerous occupations at those companies are installers and customer-service reps

working the phones. While cable operators' basic-subscriber growth has stalled, the introduction of digital cable, high-speed Internet and telephone services generates a lot of truck rolls for installation and service.

And despite the ad downturn and consolidation in radio, station employment there doesn't seem to be affected. November employment was down 0.5%, to 117,400 workers.

The BLS mixes TV networks in with motion picture companies, so detailed stats aren't available.

THE HUMAN TOLL

Those looking for work say their lives have become a blend of pursuing the job hunt and coping with the frustration of being out of work or at least underemployed.

"There's definitely downtime," said a former marketing executive looking for a TV gig. "One of the hardest transitions is getting disciplined. It's almost noon, I'm in my PJs and pink fuzzy slippers. I'm trying to keep my mind busy."

A former network manager said coping with friends and family can be difficult.



Michael Eisner's Walt Disney Co. announced the layoff of 4,000 employees last year. Its ABC Network lost about \$1 billion for the year.



Viacom's Mel Karmazin shook his head at Disney's layoffs. Then his MTV Networks cut 600 staffers, 9% of its work force.

"There's a sense of camaraderie with other people who are out of work," she said, particularly since they're more receptive to networking. But then there are those apparently clueless friends who, for example, still want to meet for dinner at Manhattan's pricier restaurants instead of the cheap Thai place down the block. "Those are the people I am spending less time with."

When Lincoln left the ailing startup Hispanic network, she was enough of a veteran to be able to quickly start consulting, representing small companies in ad sales.

The process is almost—though obviously not quite—as maddening to executives doing the firing. A senior executive at one Viacom cable network said that growing license fees from cable operators and strong ratings means the operation hasn't really been suffering. Nevertheless, the network followed a corporate edict and axed about 10% of its staffers. "We'll be up 10%-15% in cash flow for 2001," the executive said. "It's just not the 30% they were accustomed to."

But there's an upside. "There's a fantastic opportunity to upgrade your talent," noted a senior human-resources executive at one top-five media company. "When everything was go, go, go, some B and C candidates got into the organization. Now I advise weed and reseed, don't rehabilitate. It's an embarrassment of riches."

Linda Levy hopes to be part of those riches. The former Showtime marketing manager is trying to return to TV after going to a promotion firm specializing in marketing by e-mail. "As an optimist, I see, by the end of the first quarter, things will be getting back to normal," she said. Normal means that, "as positions come open, they'll get refilled, which isn't happening now. I don't think MTV is overnight going to hire back 450 employees. But there's always churn."

Meanwhile, Lifetime has another slot open in viewer relations. That kind of entry-level gig—\$30,000 or so a year to deal with fan letters and e-mail requests for information—might have generated 200 or so résumés a year ago.

Lifetime has hired a temp to sift through the 1,300 sent in so far. ■

Media

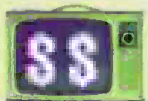
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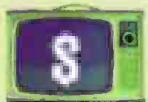
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Tuesday, February 5

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People

F A T E S & F O R T U N E S

Broadcast TV

John W. Zucker, VP, news legal affairs, ABC Inc., New York, promoted to VP, law and regulation.

Vinnie Malcolm, director, sales, KTLA(TV) Los Angeles, promoted to station manager.

Will Meyl, manager, sales, WBXP(TV) Boston, joins WUVP-TV Philadelphia, as general sales manager.

Tom Calato, regional sales manager, Internet Broadcasting Systems, Miami, named general sales manager, WKMG-TV Orlando, Fla.

Cable TV

Dick Tuthill, director, operations, Charter Communications, Worcester, Mass., joins Adelphia, Burlington, Vt., as GM, Northern Vermont systems.

Mae Douglas, VP/chief people officer, Cox Communications, Atlanta, promoted to senior VP.

Programming

Maura Dunbar, VP, mini-series and special projects, ABC, Los Angeles, joins Hallmark Channel U.S., Los Angeles, as senior VP, original programming and development.

Jay McNamara, director, finance, Universal Studios Television Distribution, Universal City, Calif., promoted to VP, business development.

Appointments at Turner Broadcasting System Inc.:

Alyssa A. Hochheiser, director, direct response advertising, New York, promoted to VP; **Jason T. Baron**, director, direct response advertising, CNN News Group, New York, promoted to VP.

Christina Miller, head, brand and licensing development, Gullane Entertainment, New York, promoted VP, licensing, for the Americas.

Alison Lazar, communications consultant, New York, joins ESPN Inc., New York, as manager, advertising sales and corporate communications.

Steve MacDonald, VP, basic cable sales, Twentieth Television, Los Angeles, promoted to senior VP/general sales manager, basic cable sales.

Radio

Erron Sorensen, national marketing director, Dr. Maartens, Portland, Ore., named marketing director, Entercom Seattle cluster.

Andy Santoro, VP/GM, WCTC(AM)/WMGQ(FM) New Brunswick, N.J., named VP, Millennium/New Jersey cluster operations/sales manager, Millennium Radio Group, Northfield, N.J.

Jon Thompson, account executive, WFLA(AM) Tampa, Fla., promoted to regional sales director, Clear Channel Radio, Tampa.

Obituary



Arkedis
circa 1977

George James Arkedis, retired vice president and general manager of CBS Radio Network, New York, died of natural causes on Dec. 20 in New Canaan, Conn. He was 88.

A native New Yorker, Arkedis entered advertising upon graduating from Fordham University and worked for two small ad firms before enlisting in the Navy in 1941. At the suggestion of an agency friend, he applied for a local sales position with WCBS(AM) New York following the end of WWII.

Arkedis switched to the CBS television network, initially as an account executive and eventually as Midwest sales manager. He was named general sales manager for CBS-owned WBBM-TV Chicago in 1953. In '64, he was tapped for the post of vice president of sales and affiliate relations for CBS Radio and moved back to New York. In '66, he was promoted to vice president and general manager and is credited with creating the documentary-style program *Special Weekend*. He retired from CBS in 1978.

He is survived by his wife, Sarajane; a son, George J. Jr.; a daughter, Sarah Jane Peck; and six grandchildren. —P. Llanor Alleyne

Journalism

Appointments at News 8 Austin, Texas: **Cyndie Espinoza**, news assignment editor, KABB(TV) San Antonio, joins as assignments manager; **Tiffany Magana**, news director, KAVU-TV Victoria, Texas, joins as executive producer; **Melody Denning**, evening producer, WWL-TV, New Orleans, joins as executive producer; **Mike Lozano**, chief meteorologist, KCCI(TV) Des Moines, Iowa, joins as meteorologist; **Jeffrey Rhineer**, sports anchor/reporter, KRRCR-TV Redding, Calif., joins as

sports anchor; **John Hygh**, sports reporter, promoted to sports anchor; **Kelly Gier**, associate producer, promoted to producer; **Jacinto Ybarra**, associate producer, promoted to producer.

Advertising/Marketing/PR

Deborah Maiocco, VP, advertising sales, CNX Media, Los Angeles, named national sales manager, Comcast MarketLink, Philadelphia.

—P. Llanor Alleyne
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T H E F I F T H E S T A T E R

Kertzman's dream job

He gets paid to watch TV, surf the Web, develop electronic gadgets

In the summer of 1968, Boston played unofficial host to the "Summer of Love." Hippies had taken over Boston Common with a tent city, and Beacon Hill residents had had enough. In a move to clean up the park, the city implemented a midnight curfew to help keep the park clear of people looking to make the summer of love last a lifetime.

At that time, 19-year-old Mitchell Kertzman, now president and CEO of interactive-television software company Liberate, was hosting a radio show on progressive-rock station WBCN(FM) Boston. He had joined the station after consistently drawing the largest audience during his Sunday-night time slot on the Brandeis University radio station.

Of course, the fact that it was the only station on the air during his time slot might have helped.

"I was it, and 10 watts goes very far when you don't have any other signals," he says. "It was 1967, people were staying up all

night smoking dope. So, what were they going to do? They were going to listen to me." That exposure got him the job at WBCN.

On the day of the curfew, Kertzman received calls from listeners asking him to announce a peaceful protest set for the Common that night.

At first, he refused. But when a friend called up, he decided to mention it, and learned his first lesson on being on-air talent.

"One of the things you find out when you do something like that," Kertzman recalls, "is there are little old ladies and others listening to the radio so they can hear something to complain about.

"Apparently, a woman

called the Boston police," he continues, "and said there was a crazy man on the radio telling everyone to go to Boston Common at midnight. There was a protest, and it was totally peaceful, but, the next morning, the police showed up at the station with an arrest warrant for inciting a riot."

And that's when he learned his next lesson. "Apparently," he says, "you don't have to have a riot to be charged with inciting one."

Fortunately for Kertzman, the owner of the radio station was a lawyer and helped prevent his going to jail. Unfortunately, the owner thought Kertzman was trying to sabotage his station. Kertzman was fired.



Mitchell Kertzman
CEO, Liberate Technologies

B. January 1949; attended Brandeis University; honorary doctorate of humane letters from University of Massachusetts, Lowell; founder, Computer Solutions (renamed Powersoft in 1993 and merged with Sybase in 1995), 1974; chairman and CEO, Sybase Inc., 1996-97; current position since 1998; m. Julie Kertzman; children: ages 11, 9, 7

Considering the rest of his career, he should try to find out who filed the complaint so he can thank her. After losing the radio job and pumping gas, he got a position, through a friend of a friend of his mother, as an audio/visual technician at an educational-software company called Interactive Learning Systems.

"I had never been exposed to computers, and it looked very interesting," he says. "Two

years after that, I was in charge of software development."

After starting two unsuccessful businesses in 1974, he formed a company that offered custom programming services and eventually blossomed into creating software for manufacturing needs. In the early '90s, the company changed its name to Powersoft and offered a development tool for Windows.

"We went public in 1993," he says, "and were acquired in 1995 by Sybase for \$900 million, which was the biggest merger in the history of the industry."

A year later, Sybase hit a wall, and its board of directors asked Kertzman to move to California and run the company. He did that for a couple years, then hired a successor and looked around for his next opportunity.

That was Liberate, a company that creates software incorporating interactive services in cable set-top boxes. It's currently deployed on about 350,000 set-top boxes, with the company expecting to be on 1 million by year-end.

"The reason Liberate looked so attractive," recalls Kertzman, "was summed up by my wife, who said I should take this job. She said the three things I liked best were watching television, surfing the Web and playing with electronic gadgets. 'And,' she said, 'they'll pay you to do that at this company.'"

—Ken Kerschbaumer

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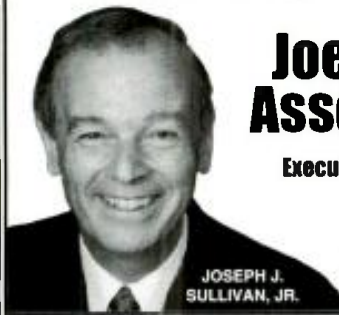
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Allied Fields

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E-mail: wheeler.charles@uis.edu. PAR Home Page: www.uis.edu/publicaffairsreporting/. EOE.

Academic

FACULTY CAREERS

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The School of Journalism and Broadcasting at Oklahoma State University seeks a tenure-track assistant professor in the broadcast sequence for fall 2002 to teach undergraduate and graduate courses. The ideal candidate will be able to teach media production, news writing and other courses. A master's degree (doctorate preferred) and five years or more of relevant professional experiences are required. The ideal candidate will also have college-level experience teaching digital media production and provide evidence of potential for research or creative activity and/or professional extension activities.

The School of Journalism and Broadcasting at Oklahoma State University is an AEJMC accredited program with almost 600 undergraduate majors and 40 graduate students. Located in north central Oklahoma, an hour's drive from either Tulsa or Oklahoma City, OSU is home to 22,000 students. Submit application letter, curriculum vita, transcripts and names, addresses and telephone numbers of three references to Chair, Broadcast Search Committee, School of Journalism and Broadcasting, 206 Paul Miller Building, Oklahoma State University, Stillwater, OK 74078-4053. Telephone (405) 744-6354. A review of applications will begin February 23, 2002, and continue until the position is filled.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Bind up the wounds

The exhibit floor at last week's schizophrenic NATPE conference in Las Vegas may not have been filled with people, but it was littered with gloves, dropped by syndicators and association executives alike as the battle over the future of syndication sales gatherings turned into a bare-knuckles brawl.

Brewing for a couple of years, the fight came to a head last week when Warner Bros. sales veteran Dick Robertson announced his desire for a spring presentation in New York (where advertisers are) and a fall screening in Los Angeles (where Warner Bros. is) but probably not a presence in New Orleans next January (where NATPE plans to be). "I don't think it's really necessary that NATPE be involved," he added. "Hypocrite!" shot back a blindsided Bruce Johansen (NATPE's president). "Sometimes very smart people do some very dumb things," added outgoing Chairman Jon Mandel. Time out.

NATPE has to change, and the organization knows it. Johansen has said as much and did so again last week. If the timing of the conference and its proximity to advertisers are major points of contention, they could and should be addressed. NATPE could be enlisted in helping with the New York and Los Angeles meetings, leaving next year's New Orleans gathering as a transition show, with the conference portion focusing on strong sessions and the floor targeted primarily to international buyers. Syndicators know how to sell shows; NATPE knows how to put one on.

Dick Robertson wants a revamped process. Bruce Johansen wants a revitalized NATPE. Both are legitimate aims, and not mutually exclusive. Before this breach becomes a chasm, Robertson and Johansen or new NATPE chairman Tony Vinciguerra should talk. Vinciguerra picked up the gavel last week with a vow to make peace. We hope he can do it.

Still no admittance

We were disappointed in the ruling of U.S. District Court Judge Leonie Brinkema that cameras would be excluded from the trial of suspected terrorist Zacarias Moussaoui. Her reasons were essentially twofold. The first was the ancient rule against microphones and photographs, which she concluded was mandatory. Her second was that she would have barred cameras anyway in concern for security and the intimidation of witnesses. We can argue the second point: What message does it send if we will not open up the court for fear of the terrorists? But the point was only hypothetical and the debate only an intellectual exercise, given her conclusion that the rule gave her no latitude. On that issue, we give no quarter. Judges need to have the discretion to allow cameras, so the debate over when and how can commence. Justice may have a blindfold, but it shouldn't have its hands tied as well.

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For the first time, some of cable's smallest networks are obtaining Nielsen ratings

» PAGE 29

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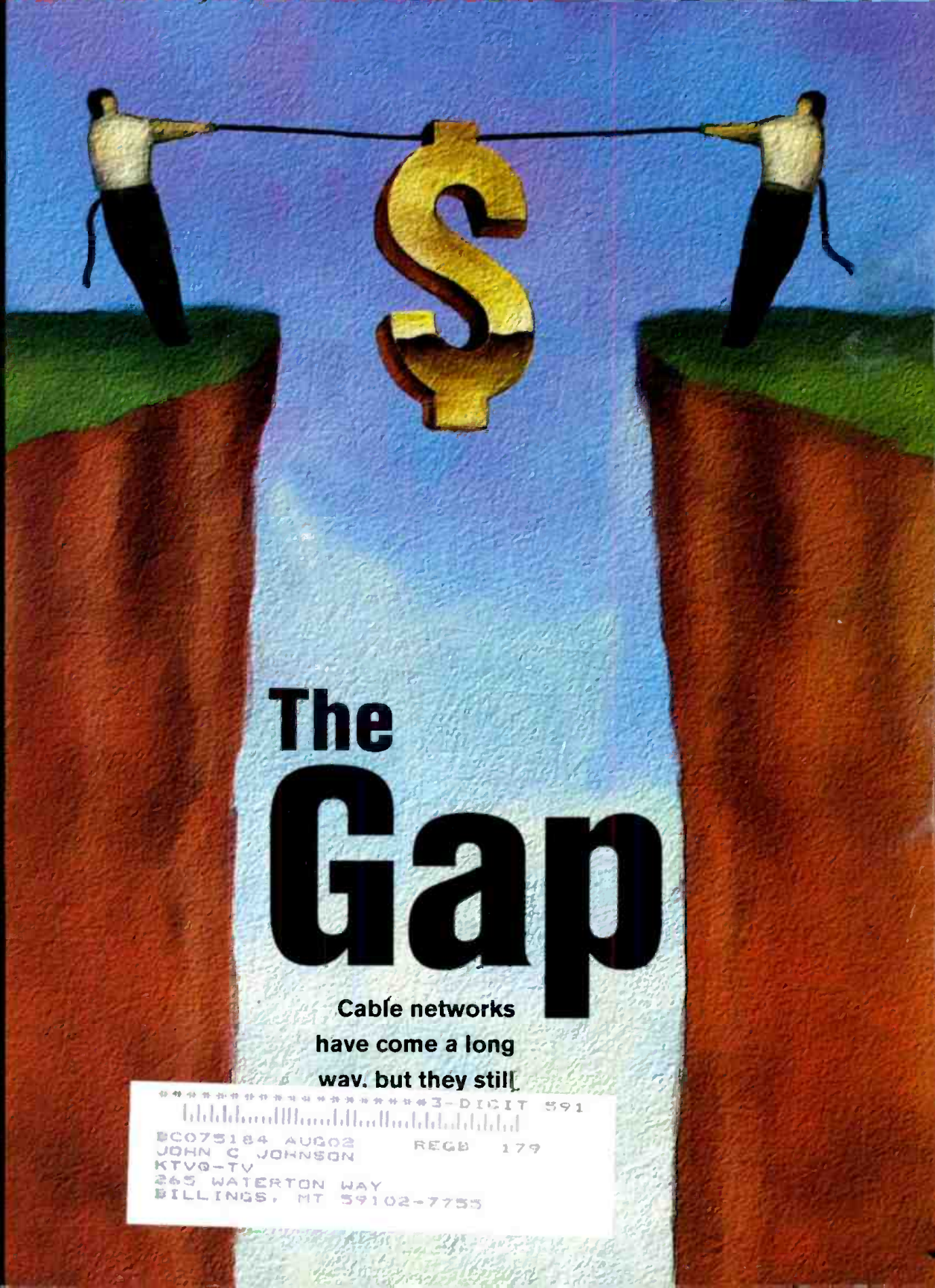
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» PAGES 16

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» PAGE 34



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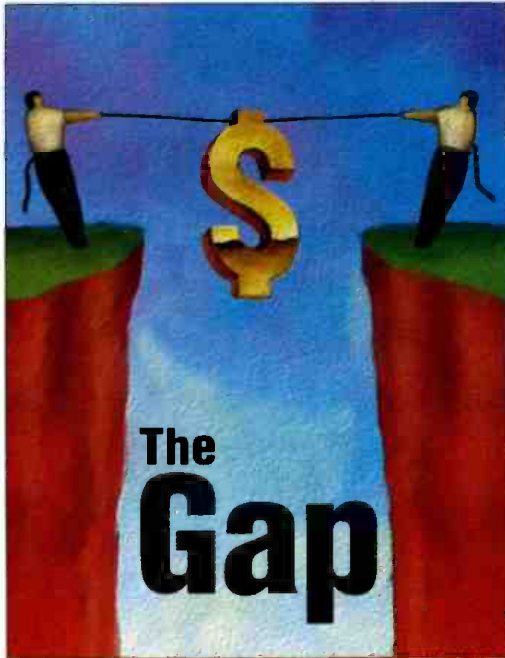
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Top of the Week February 4, 2002



COVER STORY

CHEAPER BY THE THOUSAND

Why the cable networks just can't close the CPM gap with broadcast nets. » 20

B&C Eye	6
Broadcast Ratings	30
Changing Hands	37
Classifieds	46
Editorials	50
Fates & Fortunes	42
Fifth Estater	44
Focus	33
Station Break	32
Syndication Ratings	31
The Week That Was	18

OLYMPIC GOLD NBC may be the big winner with its upcoming Winter Games coverage. » 8

FAMILY FEUD Tensions between Sumner Redstone and Mel Karmazin are evident at Viacom. » 10

SYNDIE GROUP Optimedia CEO George DeWitt tops list to head syndication ad-sales organization. » 11

CALLING IT QUITS Association for Local TV Stations folds, a casualty of industry consolidation. » 11



Sarah Jones's song targets sexist song lyrics; FCC thinks it's indecent.

Programming

Nielsen numbers Smaller cable networks are set to report their precise audience size for the first time. » 29

Washington

On the block Bidders line up for FCC auction of new analog TV stations in four state capitals. » 34

Business

Clause cause Bills moving through three state legislatures would bar noncompetes in broadcasting contracts. » 36

House ads AOL Turner Warner used \$468M of its ad inventory to promote its



Pakistani militants threatened to kill newspaper reporter Daniel Pearl.

ON TOP Upstart Fox News Channel wins ratings race over CNN in total day and prime for the first time. » 14

THREATENED TV networks weigh risks and responsibilities of keeping news crews in Pakistan. » 16

SONG SUIT Rapper Sarah Jones sues FCC over fine levied against KBOO(FM) Portland, Ore. » 16

FANTASY BUYS BIA ponders what the TV networks might acquire if there were no station ownership cap. » 19

own products in the fourth quarter. » 36

Technology

Game plan Fox Sports' Super Bowl DTV production could be a sign of techniques to come at the network. » 38

Hollywood and VOD Five studios' Movielink broadband service picks DirecTV founder Jim Ramo as CEO. » 39

Product lines Snell & Wilcox extends its offerings with smaller production switchers. » 40

Overseas deal CBS signs \$10M contract with BT for cross-Atlantic satellite and fiber transmission. » 40

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PROGRAMMING

Late-night lineup

There may be another flurry of new late-night shows joining the battle for ad dollars in the lucrative daypart. Fox is on the prowl for a show. Executives there have written off Conan O'Brien. They had hoped to lure him from NBC but think he's a shoo-in to re-sign with NBC. Sources say Fox has also considered Comedy Central's Jon Stewart and ABC's Bill Maher, whose contract is up shortly. Affiliates aren't crazy about either, saying they'd prefer someone newer and "edgier." Columbia TriStar has a development deal with *Talk Soup's* John Henson (above) and wants to develop a late-night show around him.—S.M.

ADVERTISING

Let's do launch

While most ad-sales operations are limping, AOL Time Warner's cable operation is burning up the track. Local ad sales were up more than 40% in the fourth quarter, thanks to new cable nets. Like other MSOs, Time Warner Cable adds revenue by seeking "launch support" from new nets, essentially committing to local avails on the system. With Time Warner rolling out digital cable in a big way, networks have a lot of ads. "I'm surprised they treat it as ad sales," said one media analyst. "There's a difference between marketing support and selling real advertising." The treatment is spelled out in AOL's SEC filings.—J.M.H.

BC EYE

SATELLITE TV

House call



The Rev. Al Sharpton's National Action Network has taken its protest against EchoStar beyond the streets of Washington. NAN, which says the company is "insensitive to the needs of the African-American community" because its Dish Network isn't carrying the Word Network, protested outside EchoStar CEO Charlie Ergen's house in Denver last week. Ergen offered the National Action Network a time when they could get together and talk, but NAN leaders rejected that time, saying it didn't fit into their schedule, according to sources.—P.A.



PROGRAMMING

Overexposure

While Fox News Channel and CNN wage their cable news war, MSNBC is looking for ways to open a second front. One strategy: Stop sharing two popular programs, *The News With Brian Williams* and *Hardball With Chris Matthews*, with co-owned CNBC. "It's not appointment viewing. It's triplecasting, and it doesn't help MSNBC in a direct ratings war," said MSNBC President Erik Sorenson. By year-end, *The News* could become MSNBC property, while Matthews would be exclusively a CNBC player.

That said, Sorenson could lose his franchise player if NBC taps Williams to succeed Tom Brokaw whenever Brokaw retires (his contract is up this summer).—A.R.

Flagging fortunes

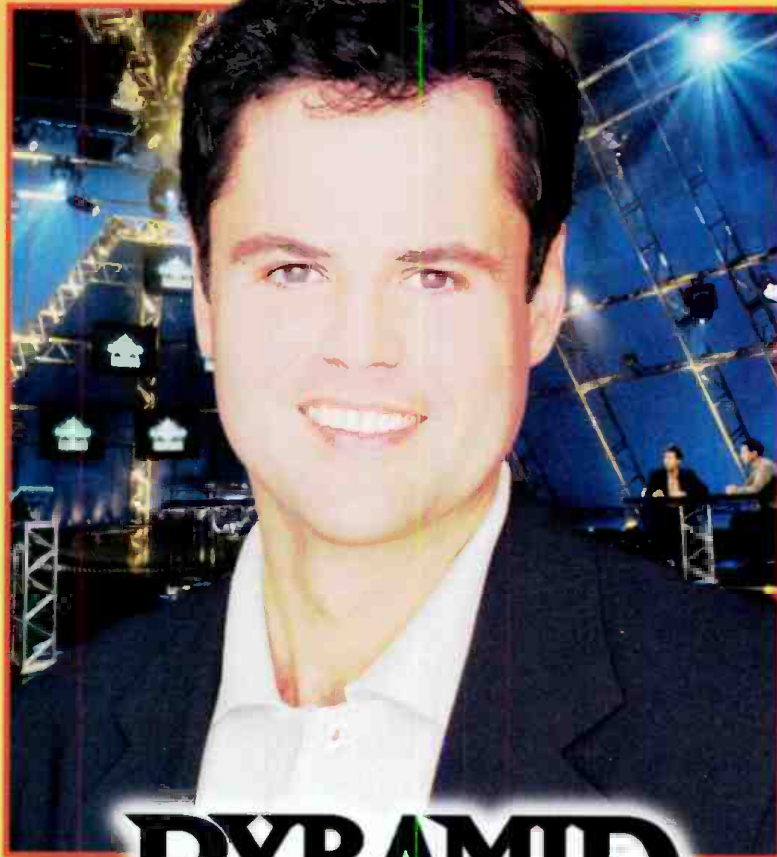
Several major broadcasters are waiting to find out if one of their proposed radio mergers will be approved or designated for a lengthy round of hearings before an FCC administrative law judge. Clear Channel, Cumulus and Nassau Broadcasting are among those with deals stalled by the FCC for more than a year under a controversial practice aimed at preventing undue concentration in local markets.

In November, FCC commissioners approved sales of 62 radio stations, clearing most of a backlog of license transfers caused by the so-called "flagging" policy, which subjected deals to added scrutiny when they would place the

majority of a market's ad revenue with one or two owners. For five deals, pending more than a year, that the commissioners could not resolve, the agency's Mass Media Bureau was ordered by Feb. 8 either to recommend their approval or urge their review before an FCC judge. Affected markets are said to include Charlottesville, Va.; Columbus, Ga.; Cheyenne, Wyo.; Trenton, N.J.; and Starkville, Miss.

Many in the industry say the FCC wants to designate at least one deal for hearing because the FCC has no clear policy for ruling on flagged mergers and a judge's ruling could go a long way toward setting a consistent guideline.—B.M.

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There's still gold in Olympics

At a time TV sports contracts are bloated, NBC expects cold hard cash in Salt Lake City

By Steve McClellan

Pro baseball, football and basketball were once known as the crown jewels of network-TV sports rights. Lately, though, if profit is the guide, sports has lost its luster.

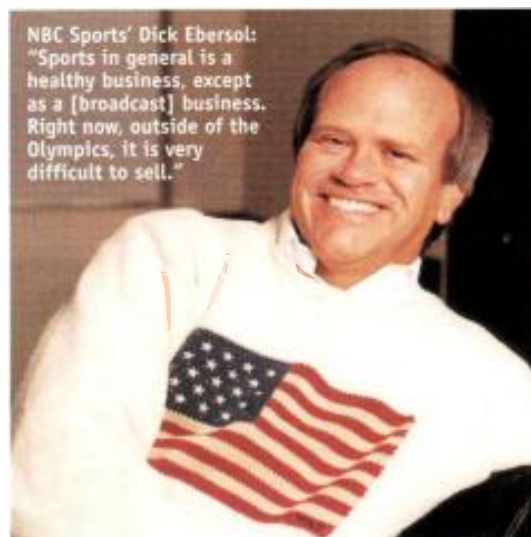
So who wants the Olympics?

NBC Sports Chairman Dick Ebersol, that's who. In the past three years, NBC has said *hasta la vista* to Major League Baseball, the National Football League, and, just last month, its decade-long partner, the National Basketball Association.

But the Olympics are a different story.

Last week, NBC Network Television President Randy Falco reported that the network expects to make as much as \$75 million in operating profit on the Winter Games, which run Feb. 8-24.

The profits from Salt Lake City would more than offset one of NBC's (and Ebersol's) biggest miscalculations. Almost exactly a year ago, Ebersol was touting XFL football (Remember the New York/New Jersey Hitmen?), a joint venture with the WWF. A few months later, the league was



gone, and NBC had wasted \$50 million (which, in TV sports terms, has become spare change).

That's not going to happen with these Olympics. For one thing, the "smash-mouth" football fans of 2001 have been replaced by millions more flag-waving, bin Laden-loathing Americans who will have more reason than ever to cheer the red,

white and blue. And, at a time Americans are getting all sentimental for vintage television, NBC is even bringing back ABC's Olympic veteran Jim McKay as a special commentator. In short, NBC likes its odds for these games.

NBC isn't disclosing what it thinks the average prime time rating for the Salt Lake City games will be, but competitors believe it will be around 18.5 household rating. That's a significant number: NBC promised advertisers between 17.5 and 18.5 Nielsen ratings for the 2000 Summer

Games from Sydney and, especially in the first few days in mid-September, fell far below that. Sports experts blamed it on the tape delayed coverage. Whatever, NBC had to add advertising positions to make up the ratings shortfall.

As of about a week ago, NBC had sold roughly \$706 million in advertising for the Salt Lake City Olympics and is very close



Networks often introduce new graphics and other innovations in time for the Olympics. This year, NBC gives viewers easier ways to follow speed skaters and measure the distance of ski jumpers.

Live from Utah, some new gizmos

If you just can't stand the tension in that second or two delay between the time an Olympic ski jumper lands and you find out whether he rose to first or fell to fifth, fret no more.

You know that yellow line the networks have been superimposing on the football field to show you where the first-

down line is? Well, NBC is bringing that line to its ski-jumping coverage in Salt Lake City beginning Feb. 8.

David Neal, executive vice president for NBC's Olympics coverage, says that's one of several coverage innovations for the Salt Lake City games.

The technology is from Sportvision,

which is bringing its "virtual graphics" technology to the speed-skating rink as well. With skaters changing lanes constantly, the technique helps viewers keep track of who's where with a graphic of an oval and country flags representing the skaters as they change lanes.

Sportvision won an

Emmy for the technology, which was first used for some swimming events at the Sydney games.

And, if you're really sick of the lame scores the Bulgarian figure-skating judge keeps giving the U.S. skaters, you can rate them yourself, in real time, via the Internet at NBC's official Olympics Web site.—S.M.

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to reaching its sell-out goal of \$720 million, Falco said. That will be the highest take for any single set of Olympic games, he said, and 40% higher than the last Winter Olympics, in Nagano, Japan, in 1998.

Falco says NBC expects the Salt Lake games to be "slightly more profitable," than the network's two most recent Olympic telecasts, in Sydney in 2000 and Atlanta in 1996, both of which had an operating profit of between \$60 million and \$65 million.

Meanwhile, sources at News Corp. confirmed that it's all but certain it will report an NFL write-down when it issues its second-quarter earnings results Feb. 12. Several analysts predicted the move last week. "It's pretty clear there's going to be some kind of write-down," says a Fox source.

And Credit Lyonnais's Richard Read says it's "fairly logical" to assume that all the NFL rights holders will take write-downs in the future, given the huge price tags and the poor ad-sales market. There are strategic reasons networks go after the packages, including network brand reinforcement and pursuit of young male viewers, he says. From a pure economic standpoint, though,

"they don't make a lot of sense."

That's true as well for the latest NBA package, which Read estimates puts twice as much product on the air despite a 30% decline in the ratings since Michael Jordan retired from the Chicago Bulls. NBC is said to have lost \$300 million in the last two years of its NBC pact.

Disney issued its first-quarter financial results last week and took no NFL write-down. But financial types stress that all the big rights holders evaluate the need to take a write-down, or not, every quarter. Indeed, they said, Disney could decide to write down some part of the NFL contract next quarter or next year or at any time up to the expiration of the deal.

Disney Chief Financial Officer Thomas Staggs said through a spokesman that, if the company felt it was appropriate to take a write-down now, it would have been announced last week.

Viacom says CBS is making money on the NFL. But sources say that's because CBS paid lower fees in the earlier years of the current contract. One source says a balloon payment coming up will probably

wipe out CBS's profits on the NFL. A Viacom spokesman didn't return calls.

So far, Ebersol isn't saying, "I told you so." But that's what he has to be thinking about the sports environment. Here's what he did say: "I think, as an attraction, sports is clearly strong. Sports in general is a healthy business, except as a [broadcast] business. Right now, outside of the Olympics, it is very difficult to sell.

"We've looked at huge losses for all the major networks in the last couple of years," he continued. "I pray that will turn around, but my sense is we're moving more to a cable world when it comes to sport on television because they've got the sub fees."

Spencer Wang, media and entertainment analyst for ABN Amro, agrees. Under the new NBA deal, 90% of the games will be on cable, marking "the first time that cable will control the TV rights for a major sport." And given broadcast's lack of a second revenue stream and seeming inability to turn sports-rights investments into profits, Wang says, the era of big-time sports on the Big Four "may be on the wane." ■

Not seeing eye to eye?

Viacom corporate board tells Redstone, Karmazin to play nice

By Steve McClellan

Viacom strongly denied a report that Sumner Redstone, the company's chief executive, stood up in a board of directors meeting last week and said that under no circumstances would he renew the contract of Chief Operating Officer Mel Karmazin, whose pact expires at the end of 2003.

Last Friday, the company went so far as to issue a press release to calm panicky investors, which quoted the two executives as saying they "are looking for-

ward to working together productively in the ensuing years."

But one well-known and widely respected analyst had this take: "Sumner thought he had the horsepower to force Mel's resignation at the board meeting. Redstone will attempt another run in a few months."

When Viacom agreed to buy CBS two-plus years ago, Redstone said he felt like he was "seduced" by Karmazin. In fact, in order to consummate the transaction, Redstone agreed to give Karmazin complete operat-

ing control of Viacom.

Apparently, the thrill is gone. In fact, tensions between the two executives have been so evident lately that Merrill Lynch speculated about a change in top management (read: Karmazin's departure) and its negative implications. That report prompted a \$5-plus drop in Viacom's stock, which has already lost about \$10 and 25% of its value over the past two months.

Last Wednesday, Viacom's outside board of directors had a little talk with Karmazin and



Mel Karmazin assured Viacom's board that he's staying.

Redstone and told them to stop the bickering. Karmazin let it be known that he intended to fulfill his contract. In effect, the board last week backed him up.

Last week, Viacom's stock was relatively stable. In late-afternoon trading, the stock was at \$39.10, down just 50 cents on the week. ■

Optimedia CEO tops list for SNTA chief

Ad-sales group is out to challenge NATPE as lead syndie organization

By Steve McClellan

Ad-agency veteran Gene DeWitt has emerged as the leading candidate to run the Syndicated Network Television Association as president, sources within the organization confirm.

But it's not a done deal yet. Sources say DeWitt, currently chairman and CEO of Publicis media-buying arm Optimedia, is the top choice of the hiring committee, composed of executives from Paramount, Disney and Studios USA. Warner Bros. likes DeWitt, too, sources say.

"They're still working on getting all of the member companies on board," a source at one of the pro-DeWitt companies says.

SNTA is the trade association representing national syndication advertising sales. DeWitt didn't return calls to his office. If he gets the final nod, he would succeed Allison Bodenmann, whose contract expired last year.

Choosing a new head for SNTA is central to plans make it a rival to NATPE as the lead organization coordinating future syndication conferences.

At a fractured NATPE gathering two weeks ago in Las Vegas, Warner Bros. syndication chief Dick Robertson, who led the exodus of major syndicators this year from the NATPE floor to Venetian hotel suites, proposed that syndicators hold two confabs a year: a syndication upfront for advertisers in New York in March and a show fair in November for stations in Los Angeles. Both, he said, could be run under the SNTA banner.

Under that scenario, which is by no means a sure thing, NATPE's usefulness to

syndicators, stations or advertisers would be greatly reduced.

Over 36 years in the business, DeWitt served as media director for both McCann-Erickson and BBDO and formed his own company, DeWitt Media, more than a decade ago. It was acquired by Publicis in 2000 and folded into Optimedia, the company's media-buying arm.

Some found his apparent choice curious because speculation had been that SNTA members wanted someone from the ad-



Optimedia's George DeWitt is seen by some as a curious choice to head SNTA; speculation was it would be someone from the sales side.

sales side to run the organization. Bodenmann, now with Court TV, had also spent most of her career on the buy side. And DeWitt sure doesn't need the money; sources say he earned millions from the sale of his company to Publicis. ■

It's all over for ALTV

Consolidation has swallowed indies the organization served

By Paige Albiniaik

The Association for Local Television Stations' board of directors last week voted to fold the organization, a move the industry has been waiting for since most of the group's TV-station members have been swallowed up by larger corporations.

The board now has to decide what to do with the approximately \$1 million left in its coffers and how long that task will take.

ALTV was formed as the Association of Independent Television Stations in 1972 to speak for independent stations. As they disappeared, particularly after the 1993 demise of FCC rules barring broadcast nets from owning their own prime time programming, the group saw it needed a new constituency. Thus, ALTV was reborn in 1996, primarily representing Fox, The WB, UPN and Pax. President Jim Hedlund assumed the top job



Jim Hedlund was ALTV's president since 1990.

in 1990, succeeding Preston Padden, now head of Disney's government relations office.

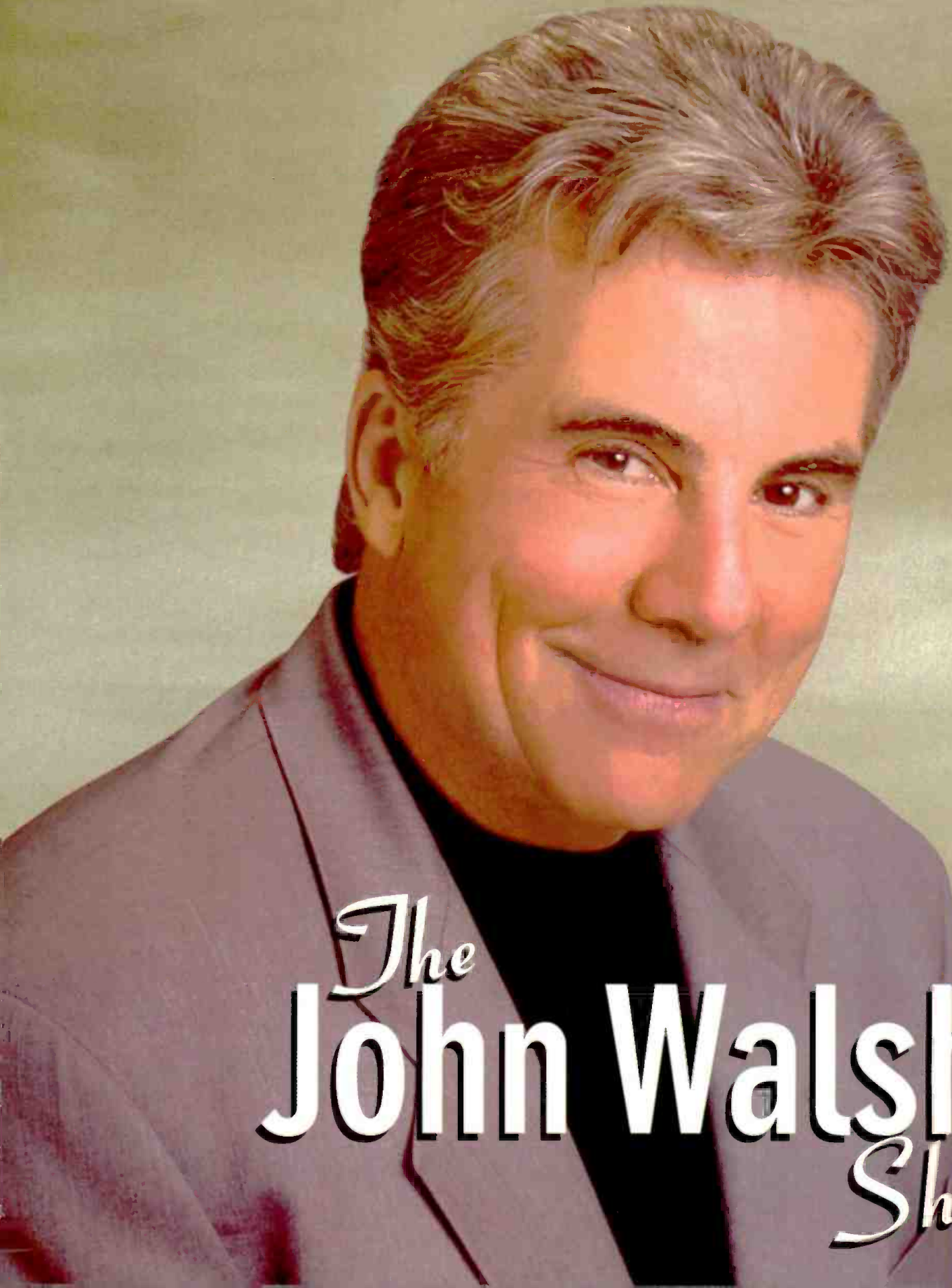
The death watch began when Viacom bought CBS, taking the Paramount Stations Group's 19 stations, then intensified when News Corp. bought Chris-Craft's 10 stations last summer. Those groups exited ALTV. Earlier in 2001, Sinclair Broadcasting Group dropped out.

Only Tribune and Paxson remained large members, not enough to sustain it.

ALTV was an important counterpoint to the National Association of Broadcasters. It pushed hard for satellite carriage of all local broadcast

stations—the so-called "carry one, carry all" doctrine. ALTV also fought to loosen the FCC's duopoly rules, ironically abetting its downfall: Once large corporations could own more than one TV station in a market, consolidation quickened. ■

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AVAILABLE FALL 2002



NBC ENTERPRISES

DOMESTIC SYNDICATION

Fox News reports; you decided

For the first time, the upstart news network beats CNN in total day and prime time

By Allison Romano

Maybe now Fox News Channel has CNN's attention. With bin Laden still on the lam and the war on terror seemingly more talk than action lately, Fox News reclaimed its pre-Sept. 11 prime time advantage over its rival in January. What's more, Fox now leads in total day, too.

CNN execs have downplayed the cable news war. "It's distracting," CNN Chairman Walter Isaacson said earlier, referring to media infatuation with the rivalry. But CNN also has never lost to Fox in both dayparts, so the rivalry is probably disappointing, too.

Fox's January triumph marked the first time in its 5½-year history under news chief Roger Ailes that the News Corp.-owned net has beaten CNN flat out.

There are theories. CNN feasts on periods of breaking news, but Enron is no substitute for Al Qaeda or the Taliban. Fox News has a talk-radio style that thrives on controversy when the news slows down.

"We're not just a news machine spitting out facts like CNN does," said Fox News Executive Producer for Daytime Programming Dennis Murray. "We have personality and interesting stories," which may more closely explain the channel's growing appeal than its slogan, "We Report, You Decide."

In January, Fox News scored 1.1 in prime time, 0.7 in total day. In turn, CNN registered a 0.9 in prime, 0.6 in total day. Fox News has delivered better prime numbers than CNN for three straight months, but, in January, it outdelivered CNN for the first time. The distribution gap between the two nets is closing, with CNN in about 9 million more homes.

Almost twice as many people are watching Fox now than a year ago. The channel's household delivery jumped 80%, to 840,000 homes, compared with January 2001. CNN's delivery increased 19%.

CNN says its rebuilding strategy under

The ratings race			
Average prime time score			
Month	CNN	Fox News	MSNBC
June '01	0.6	0.7	0.4
July '01	0.7	0.8	0.4
Aug. '01	0.7	0.7	0.4
Sept. '01	2.0	1.5	1.1
Oct. '01	1.8	1.6	1.1
Nov. '01	1.2	1.3	0.7
Dec. '01	1.2	1.3	0.6
Jan. '02	0.9	1.1	0.4

Source: Turner Entertainment Research analysis of Nielsen Media Research data

Isaacson and Turner Broadcasting chief Jamie Kellner—mixing star power with journalism—is taking root on the air. But neither of its new franchise players Paula Zahn and Aaron Brown outperformed CNN's daypart averages last month. Zahn's *American Morning* averaged a 0.6 rating, and *NewsNight With Aaron Brown* posted a 0.8.

Few expect CNN's latest acquisition, former ABC News correspondent Connie Chung, to dislodge Fox's Bill O'Reilly from his perch atop the 8 p.m. hour. Chung's new show is expected to launch in April. Isaacson has said she will attract broadcast-network-type viewers. Translated, Chung viewers aren't the type who would watch O'Reilly anyway.

CNN execs say it takes at least a year for new programming to build a consistent following.

Zahn's defection to CNN last fall aside, Fox News has kept its schedule largely the same. Greta Van Susteren, the former CNN legal ace who joined Fox last month, will take

over Zahn's old time at 10 p.m.

Fox claims four of the top five rated cable news shows; as usual Larry King, with a 1.2, was CNN's big star.

"We'll let CNN do all the tweaking that they want; we're happy with what we have," said Fox News' Murray.

Fox's personalities are an alternative to those on broadcast mode, while CNN is scooping up traditional broadcasters, says MSNBC President Erik Sorenson.

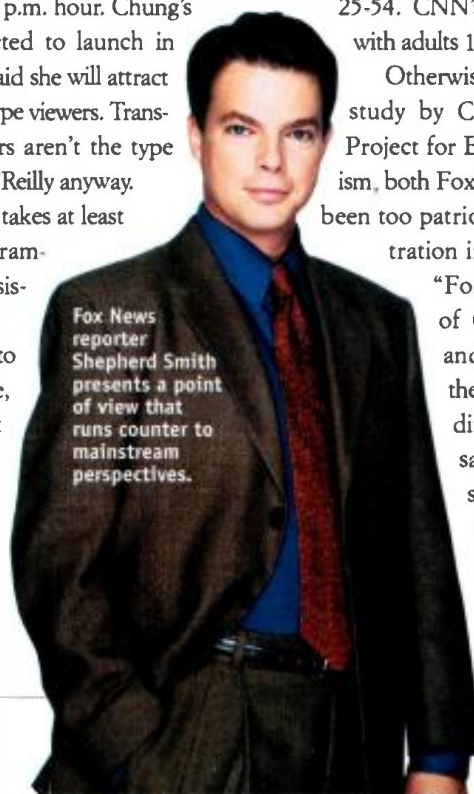
"We all do the same thing: We cover the same five or six big stories each day," he said. "Fox has chosen to do it with people like Shep Smith, Sean Hannity, Bill O'Reilly. They counter the mainstream."

Sorenson's MSNBC harvested a 0.4 rating in January prime time, down from 0.6 in December. Former Republican presidential hopeful Alan Keyes hosts a new 10 p.m. show, *Alan Keyes Is Making Sense*, averaging a 0.4 rating its debut week Jan. 21-24.

Fox News also led all cable news nets in the three key adult demographics in prime. Compared with last January, Fox drew 102% more adults 18-49, 116% more adults 25-54. CNN's biggest gains came with adults 18-34, an 83% increase.

Otherwise, according to a new study by Columbia University's Project for Excellence in Journalism, both Fox News and CNN have been too patriotic and pro-administration in their war coverage.

"For all Roger Ailes' talk of CNN's possible bias and Fox's patriotism ... there was no appreciable difference," the report said. It was based on a slim sample, focusing on Fox's *Special Report With Brit Hume* and CNN's *NewsNight*. ■



Fox News reporter Shepherd Smith presents a point of view that runs counter to mainstream perspectives.



An Open Letter to:

Charlie Ergen, CEO - Echostar Communications
Robert Johnson, CEO - SkyAngel

Dear Gentlemen:

The Dream Network supports your efforts to merge with DirecTV. We represent the new choice in urban television, an independent black owned and operated network with family and religious program offerings. The Dream Network's programs are broadcast on an Echostar satellite through Dominion Foundation, Inc.'s Sky Angel. We believe that the efficiencies resulting from the marriage of Echostar and DirecTV will allow us to extend and further promote the family-oriented programming that has already enriched so many throughout America.

The positive impact of our success extends well beyond our audience. Not only have our viewers been blessed, our firm employs many African Americans who until now, have had very limited opportunities in the entertainment industry. The Dream Network is also an important outlet for many independent African American owned and operated motion picture production companies who now have a major venue on which to air their fine productions.

The Dream Network celebrates and applauds your groundbreaking efforts. Not only do those efforts give networks like ours the opportunity to offer quality programming to an underserved population, they also pay tribute to the American ideal that everyone deserves a chance to reach their full potential.

We wish you well and pray Heaven's best. If we can be of any service, please feel free to call me at 301-587-0000 or send an e-mail to ajones@thedreamnetwork.com.

In His Service,

Dr. Alvin Augustus Jones
Chairman & CEO
The Dream Network

Careful news crews in Pakistan

After threat to Pearl, television networks weigh risks and responsibilities

By Dan Trigoboff

The Jan. 23 kidnapping in Karachi and threats against *Wall Street Journal* Asia Bureau Chief Daniel Pearl had U.S.-based news organizations thinking security and rethinking their presence in Pakistan last week.

Eight journalists have been killed covering the war in Afghanistan. Most networks said last week that they gave their people the option of remaining in or leaving neighboring Pakistan. The kidnapers issued a warning to remaining journalists last Thursday.

That day, two of CNN's seven staffers chose to leave, the network said, adding that it would be reconsidering its Pakistan plans over the weekend.

Tom Fenton, the network's vice president for international newsgathering, noted that, in the past, the network has pulled staffers out of Somalia and Sierra Leone when executives and the staffers themselves believed it had become too dangerous. "I've been on both sides of this. I've been pulled out of spots, and I've pulled people out of spots. I've never believed a story is worth someone's life. Anyone there is a volunteer. If they want to leave, we encourage them to."

Danger is ever-present in covering a war, said Middle East-based CBS correspondent Bob Simon, who was captured and threatened repeatedly by Iraqis and, like Pearl, accused of spying in an ordeal that lasted for weeks during the Gulf War a decade ago. "The only real precaution you can take is to lock yourself in a hotel room. And that's not much of a guarantee."

Added Chuck Lustig, ABC News director of foreign news coverage, "We always have to take these threats under serious consideration in deploying people in the field. But, at this point, we're not planning



Wall Street Journal's Daniel Pearl was kidnapped Jan. 23 and accused of spying.

to withdraw our people."

CBS News, in a statement that it acknowledged was "intentionally vague" for security reasons, said it would be continually evaluating the situation.

Fox News Assignment Manager David Rhodes noted that his network was "not doing as much reporting from Pakistan until last week, but now there's more of a story there."

Fox News had a handful of staffers there late last week, he said. "No one has asked to

leave, and we have not made any assignment changes. Our people go into this knowing that these are dangerous places. We have to trust the reporters to know the limitations of the situation."

The Committee to Protect Journalists made repeated calls for Pearl's release last week but did not suggest that journalists exit Pakistan for their safety. "We're

not experts in security," said Deputy Director Joel Simon. "The people in the best position to evaluate these threats are the journalists who are there and their editors."

But networks engage security experts, noted MSNBC President Erik Sorenson. "We put all our correspondents through special training before they go overseas," he said, "and we've used security consultants. There are touch points, check in procedures everywhere." ■

Additional reporting by Allison Romano

Rapper sues FCC

Sarah Jones wants indecency fine against station overturned

By Bill McConnell

Sarah Jones, the performance artist whose anti-misogynist rap drew an indecency fine from the FCC, last week sued the agency, calling the decision a misguided one that has squelched airplay of her song.

"I wrote 'Your Revolution' as a response

to the music on mainstream radio, which often treats women as sex objects and playthings," she said. "It never occurred to me that turning them around in a way that offered hope for girls and women and their male counterparts that have respect for them in terms of more than body parts would be considered indecent."

In May, the FCC fined noncommercial KBOO(FM) Portland, Ore., \$7,000 for airing "Your Revolution" as part of a 7 p.m. public-affairs program. With blunt sexual slang, the song lambastes popular culture,

and hip-hop in particular, for the way women are commonly portrayed. Among the lines: "You will not be touching your lips to my triple dip of french vanilla butter pecan chocolate deluxe or having Akinyele's dream a six-foot blowjob machine ... your revolution will not happen between these thighs."

A listener was offended by the song and complained to the FCC.

Jones said she filed the suit because there was no way for her to answer the FCC's allegations directly. Only KBOO is a party to the commission's proceeding.

One big point of contention with Jones is the FCC's sluggish pace for reviewing appeals, which isn't important to the shock jocks who frequently receive fines but can be very damaging to artists when their songs are knocked out of play lists.

It's unclear whether the court will let Jones's suit go forward, given that KBOO's fine is still on appeal. Her attorneys say they hope the court views the violation of her First Amendment rights as a pressing need that must be addressed quickly.

Jones's lawyers said, if the FCC rescinds the fine, they would drop the suit, filed in the U.S. district court in Manhattan.

The FCC's Enforcement Bureau decided Jones' use of sexual references was intended to "pander and shock" and thus indecent. Government rules bar broadcasters from

airing indecent material between 6 a.m. and 10 p.m. Although the FCC could not fine Jones herself, her attorneys say the sanction against KBOO effectively bars other stations from playing the piece.

"As an artist who has been very vocal on issues of social justice in general and women in particular, to be tagged 'indecent' flies in the face of the message she

tries to convey through her art," said Lisa Davis, one of her lawyers.

Washington First Amendment attorneys expect the commission to repeal the fine. Last month, it reversed its decision to fine a Colorado station for airing the edited-for-radio version of Eminem's raunchy rap, "The Real Slim Shady."

FCC officials would not comment. ■



Sarah Jones contends her First Amendment rights have been violated.

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THE WEEK THAT WAS

**AT PRESS TIME:
PEARL'S FATE UNCLEAR**

The fate of kidnapped *Wall Street Journal* reporter **Daniel Pearl** was uncertain at press time Friday, with conflicting reports contending that he had been executed and that he was still being held for ransom. U.S. officials said Friday they were unable to confirm whether Pearl was dead or alive. An earlier story on Pearl appears on page 16.

UPN LAYS OFF 26

In the wake of its announced corporate restructuring two weeks ago, UPN has laid off 26 staffers, or 20% of its work force. The highest executive to go was **Todd Lituchy**, senior vice president, scheduling and acquisitions. The Chicago sales office was closed, and five sales people in New York were let go.

THE WAR

The relationship between Arab network **Al Jazeera** and **CNN** erupted last week in a flap over a videotaped Oct. 20 Al Jazeera interview of **Osama bin Laden**. Al Jazeera, which had first denied the tape's existence and then said it had no news value, charged that CNN obtained the tape improperly. CNN said the tape fell into its hands, from a source that was connected with neither Al Jazeera nor any government agency. ...

While on tour promoting volunteerism, **President Bush**

told audiences last week that America's enemies should not believe the country has grown too soft "watching too much daytime TV." Here at **BROADCASTING & CABLE**, we heard the comments while watching TV in the afternoon. After that, we got right to work.

THE WHOLE PROGRAM

AOL Time Warner nets **The WB**, **TNT** and **TBS Superstation** will pony up at least \$75 million for **New Line Cinema's** *Lord of the Rings: The Fellowship of the Ring* and two upcoming sequels. The networks and New Line are all AOL Time Warner properties. It's unclear whether **The WB** or a Turner net will get the first play, set for late 2004, but all three will air the movies. **Starz** pay TV has the first exclusive window for 18 months. ...

In January, **Lifetime** reigned over both total day and prime time ratings. The women's net logged a 2.3 aver-

age rating in prime and tied **Nickelodeon** for first in total day (1.4 rating). ...

Hallmark Channel had its biggest month since it shed its **Odyssey Channel** roots last summer. The family net garnered a 0.8 rating in January, up 100% from January last year. Hallmark's repeat of the six-part *Roots* miniseries grabbed a 1.7. ...

In its second week, the daytime syndicated version of *Weakest Link* held steady at a 1.8. The show has improved its time-period performance over the most recent sweeps period (November) in several markets, including Boston, Atlanta, Houston and Phoenix. ...

Oxygen this June will debut a documentary series, *Sixteen*, about four women transitioning from adolescence to adulthood, from filmmakers **Rory Kennedy** and **Liz Garbus**.

MONEY MATTERS

Broadcasting losses dragged

down **Disney's** media networks division, which posted a 58% decline in operating profit for the quarter ended Dec. 31, to \$246 million. The decline was due to a \$363 million swing in broadcasting profits, from a \$287 million gain to a \$76 million loss. Broadcast revenues were down 18% to \$1.476 billion. The cable division fared better. Revenues were up 18% to \$1.53 billion, while profits rose 6% to \$322 million. ...

AT&T Corp.'s cable systems' margins are sliding again. It spent months bragging about how its woeful cash-flow margins were turning around from a low of 13.7% in one quarter of 2000 to 25.2% for the third quarter of 2001. But, in results posted for the fourth quarter ended December 2001, the MSO's margins slid back down to 22.9%, a 2.3-point decline. Most cable operators run with margins of 42% to 45%. ...

CORRECTIONS

In the Jan. 28 issue, page 28, broadcast-equipment manufacturer **Thomson Multimedia's** name was misspelled. ...

In the Jan. 21 report, **Top 25 TV Groups**, starting on page 44, the tally included stations, translators, satellite and low power stations owned by each group. **Fox Television Stations** controls 33 stations in 26 markets.



Osama bin Laden's (l) interview with an Al Jazeera reporter was unseen by the public until CNN aired it. Al Jazeera complained.

If networks went shopping

BIA study theorizes what Big Four would buy if there were no more caps

By Paige Albiniak

If networks could own as many TV stations as they wished, things might not look so different. At least, not according to BIA Financial Network.

If they could, though, nets would likely try to acquire station groups that own a large percentage of their affiliates, individual stations in major markets, or clusters in regions where they don't own stations, writes BIA Vice President Mark Fratnik.

NBC and ABC—which own stations covering 24% and 31% of the country, respectively—are in the best position to purchase station groups. CBS and Fox each own stations covering nearly 40%, according to the FCC. The cap is at 35% but is expected to change, and Fox and CBS have limited approval to be over the line now.

Gannett Broadcasting's 22 TV stations would be a good fit for NBC, Fratnik says. Its 13 NBC affiliates account for 68% of its revenue. Sunbelt Broadcasting, though small, might be a target, with eight of its 12 stations operating as NBC affiliates in DMA markets 51 and higher.

Although ABC is well below the cap, few station groups are natural buys. Top candidates would be Scripps Howard, with six of its 10 stations ABC affiliates; and Allbritton and McGraw-Hill, with four ABC affiliates and no other stations. Hearst-Argyle owns the most affiliates—half its 34 stations—but they account for only half its revenue, meaning ABC would have to buy a lot of stations it doesn't necessarily want.

CBS and Fox probably aren't interested in buying many more stations. Fox owns stations in all the top 10 markets except San Francisco, where KTVU(TV) is owned by Cox Broadcasting. Sinclair Broadcasting and Tribune Broadcasting own the most

Fox affiliates, but many more of their stations are affiliated with other networks.

CBS doesn't fit well with any group either, Fratnik says. It may be interested in individual stations because it lacks O&Os in markets 6 to 10 and 12 to 16. Possibili-

ties include Gannett's WUSA(TV) Washington; Meredith Corp.'s WGCL-TV Atlanta; Belo Corp.'s KHOU-TV Houston; and Cox's KIRO-TV Seattle. ■

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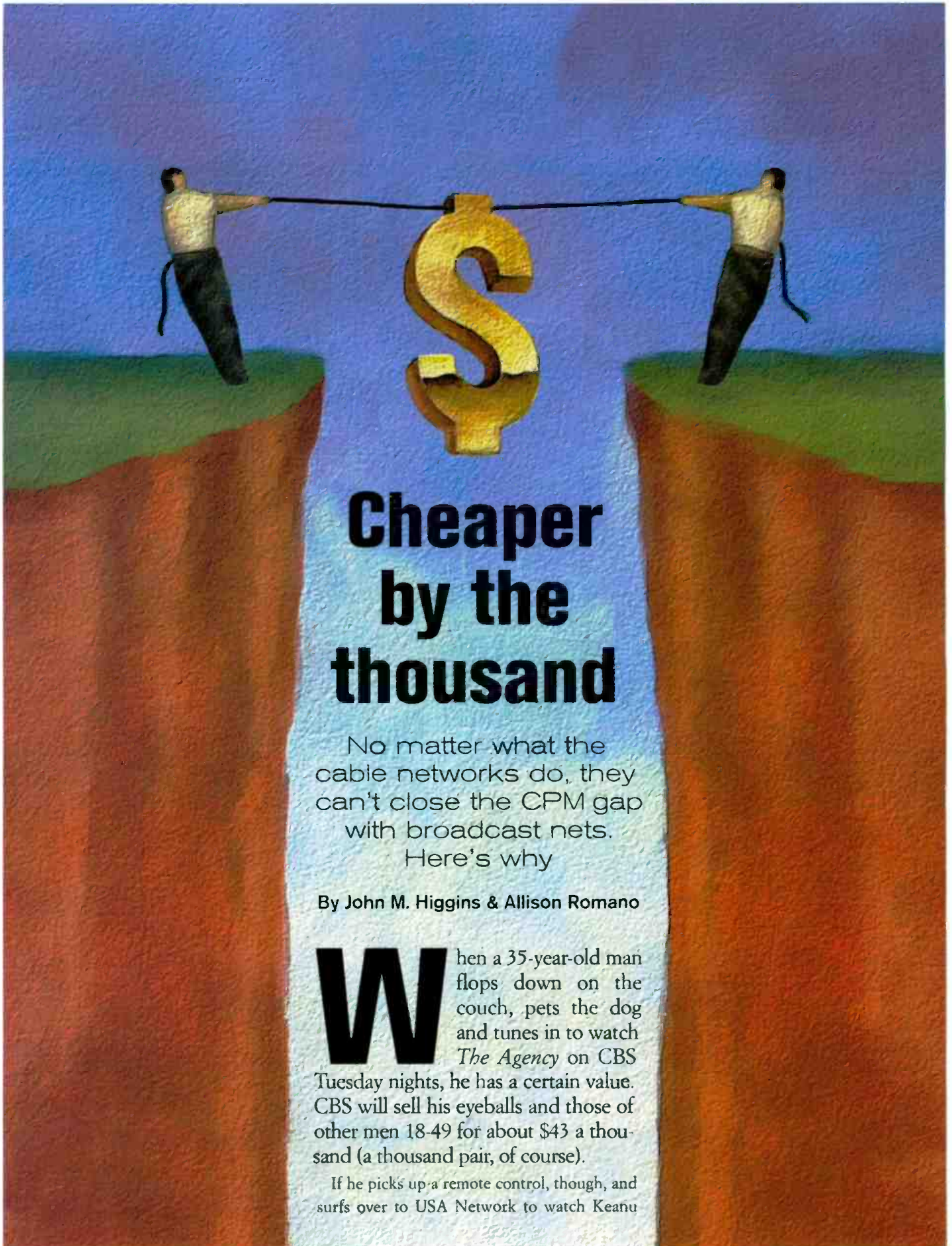
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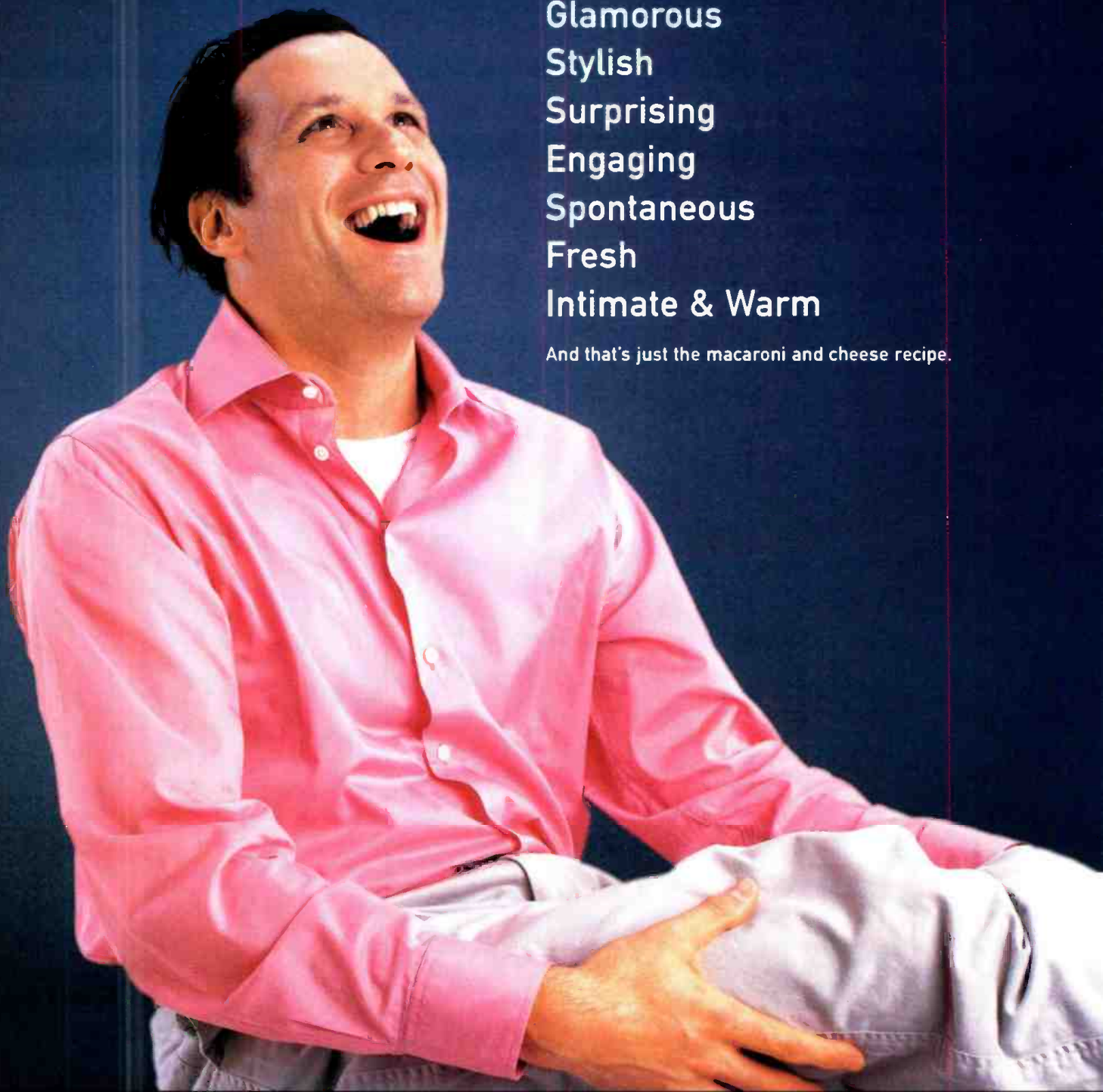
No matter what the cable networks do, they can't close the CPM gap with broadcast nets.

Here's why

By John M. Higgins & Allison Romano

When a 35-year-old man flops down on the couch, pets the dog and tunes in to watch *The Agency* on CBS Tuesday nights, he has a certain value. CBS will sell his eyeballs and those of other men 18-49 for about \$43 a thousand (a thousand pair, of course).

If he picks up a remote control, though, and surfs over to USA Network to watch Keanu



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Spontaneous
Fresh
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And that's just the macaroni and cheese recipe.

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Every Wednesday at 10pm. Reality Television meets Talk Show meets Fashion Exposé meets Everyday Life meets Isaac Mizrahi meets macaroni and cheese. That's the Isaac Mizrahi Show. Take a brisk walk through the inner sanctum of celebrity and fashion with Isaac Mizrahi as he schmoozes famous friends, navigates the most trendy corners of Manhattan, designs a dress for the likes of Sarah Jessica Parker and even cajoles a mac and cheese recipe out of a local deli. Using an off-the-cuff, docu-style format, Isaac makes the most of what's become an endangered resource on television: spontaneity.

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To learn more, contact Mary Murano at (212) 651-5075 or mmurano@oxygen.com.

CABLE ADVERTISING SPECIAL REPORT

Reeves save the bus passengers again in theatrical movie *Speed*, his value drops dramatically. Even though USA will be selling the same eyeballs in the head of the very same 35-year-old to perhaps even the same advertiser, the network probably won't command even half what CBS did minutes earlier. General-entertainment cable networks like USA sell 18-49 men for around \$19 per thousand, a 56% discount from what CBS and other broadcast networks command.

It's not just men. Research into ad pricing shows that cable networks like Lifetime get about 40% less for women 18-49 in prime time than NBC can. TNT is selling older adults for about 55% less than ABC.

It's one of the most maddening issues for cable-network executives: the CPM gap.

Despite all the praise cable networks get for some of their programs and their increasing share of the television audience, they don't get full respect from advertisers, which are willing to pay up for broadcast nets. When it comes to the most common benchmark in the advertising business, to put it bluntly, cable doesn't match up.

This is not new; it has been the case for years. What's surprising is the progress that cable networks have made in the past few years toward closing that gap: virtually none.

Indeed, data from ad research firm SQAD shows that, in general, cable's discount to broadcast CPMs is actually two to four percentage points wider than it was in 1997.

CABLE'S 'IRON CURTAIN'

Cable networks that tend to draw better-educated and -paid viewers (for example, Discovery and A&E) do better. For most ad buyers, a broadcast viewer is worth more than a cable viewers.

"It's still painful," said Joe Ostrow, president of the Cabletelevision Advertising Bureau, which holds its annual advertising conference at New York's Marriott Marquis Hotel on Tuesday. It's Ostrow's

With a CPM only 20% less than a broadcast prime time CPM, Lifetime's *Strong Medicine* is one of cable's strongest ad-market performers.



Shop & Compare

Spot cost per thousand households, according to SQAD

■ Cable	'97-'98	'01-'02
Daytime	\$1.80	\$1.83
Early fringe	\$4.00	\$4.39
Prime youth*	\$8.20	\$9.58
Prime mass*	\$5.25	\$5.90
Prime upscale*	\$8.75	\$10.41
Late fringe	\$4.00	\$4.41
■ ABC/CBS/NBC	'97-'98	'01-'02
Daytime	\$4.25	\$4.19
Prime	\$11.85	\$14.86
Late fringe	\$9.60	\$12.25
■ Syndication	'97-'98	'01-'02
Daytime	\$3.35	\$3.25
Early fringe	\$6.30	\$7.30
Prime	\$8.75	\$11.58
Late fringe	\$7.00	\$7.76
■ Spot	'97-'98	'01-'02
Daytime	\$4.90	\$6.85
Early fringe	\$6.70	\$8.39
Prime	\$14.95	\$27.93
Late fringe	\$8.55	\$11.63

*Prime time mass: USA, TBS, TNT, ABC Family and Lifetime; Upscale: A&T, Discover, History; Youth: MTV, VH1, E!, Comedy Central, Sci Fi, Nick at Nite

Source: SQAD, Netcosts

job to promote cable programmers' case on Madison Avenue, and he knows more than many others that ad buyers' perception of cable and broadcast is, as he calls it "an Iron Curtain that's hard to penetrate."

Noting that CPM data for various networks are estimates and difficult to obtain, Turner Broadcasting research chief Barry Fisher said he believes the CPM gap hasn't widened that much, but acknowledged that it hasn't shrunk, either. "There seems to be equilibrium."

He acknowledged that the disparity is frustrating, particularly given the audience defections from broadcast to cable. "How much longer can people spend more for less?"

Said OMD Director of National TV Chris Geraci, "There's a cyclical relationship between broadcast networks' ratings, talent and revenue that is hard to break once you've established it."

The bottom line is that advertisers put a premium price on reach; they want to cast as wide a net as possible. And the biggest broadcast networks average 7 million to 10 million households and 5 million to 10 million adults 18-49 at one time. The biggest cable networks capture 800,000 to 1 million homes, 300,000 to 400,000 adults.

Arithmetically, the price of a 30-second

I PUT
MY
MIND TO
LEARNING
HOW TO DO
A LOUD
SOUND
SOFT.

I HAVE A RADIO IN MY HEAD
AND I'M ALWAYS LISTENING TO IT.

I'VE NEVER TAKEN
REVIEWS SERIOUSLY...
I LEARNED THAT
FROM WARHOL.

SOMEBODY KNEW
SOMEBODY SO WE
GOT TO MAKE
A RECORD.

I STARTED OUT PLAYING CLASSICAL PIANO.

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cable spot should be lower, but the cost per thousand shouldn't. When MGM opens *Rollerball* in theaters this Friday, that film studio wants to have advertised to the widest group of viewers possible. So be assured that the action drama will have been heavily promoted on the broadcast nets' Thursday-night lineups. Broadcast networks, particularly NBC's Thursday-night schedule, feast on Friday-night movie openings.

LIVE BY NICHE, DIE BY NICHE

Advertisers also like targeting, which is why certain young networks like MTV and Comedy Central actually can close the gap with broadcast nets and sometimes out-price them. But niche networks—by definition—aren't where the big audiences and big ad spending are.

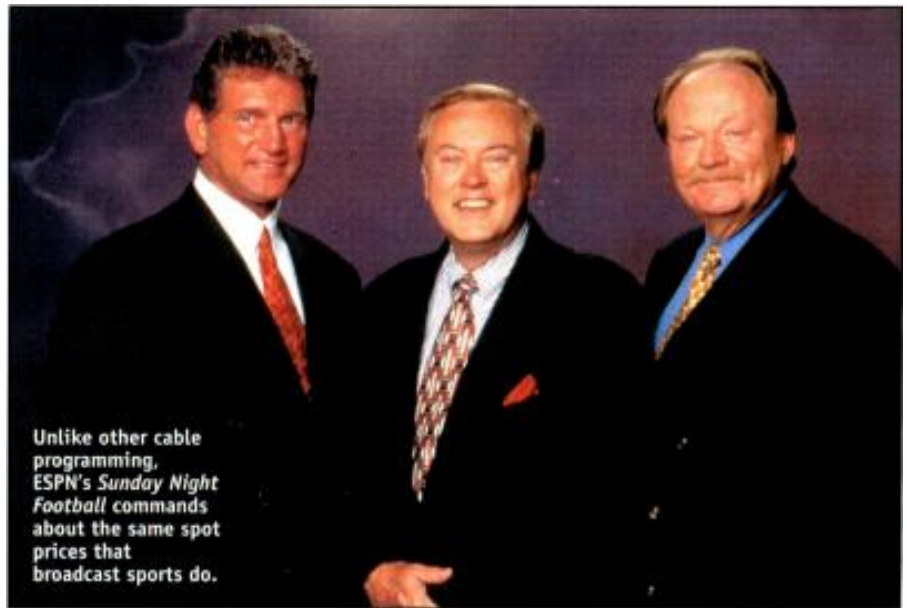
Perhaps worst of all for cable networks is the enormous amount of supply. Each network startup increases the number of mouths to feed on the cable side of the ad budget. It's one thing to cut a deal for ESPN, but, when a sales executive also has to make deals for ESPN2, ESPNNews and ESPN Classic, it dilutes the leverage.

"It's all about ratings size," said Lawrence Fried, chief revenue officer/network TV for Tarrytown, N.Y.-based SQAD. "How do you accumulate reach and [attract] different viewers? As low as the broadcast networks have fallen, they're going to be six to seven times higher than the cable networks.

Or, as one broadcast network executive put it: "7,000 spots on Oxygen don't really equal one on *All My Children*."

Even for repurposed shows like Fox/FX's *24* or NBC/USA's *Law & Order: Special Victims Unit*, the cable run gets a lower CPM (partly because the shows don't run in prime time on cable).

When Turner Broadcasting Chairman Jamie Kellner put a second run of *Charmed* on TNT's schedule last fall, he expressed hope that TNT and The WB would get the same CPM for the show. Sure, one ad agency executive joked in response: Sell *Charmed* on both networks



Growing wider

The cable CPM discount (shown here in percentages) is greater today than it was four seasons ago, according to SQAD

Daypart	'97-'98	'01-'02
Early fringe	37%	40%
Prime mass	56%	60%
Prime upscale	26%	30%
Late fringe	58%	64%

Source: SQAD, Netcosts

Bargain bin

Selected cable networks (2000, all dayparts)

Network	CPM
CNBC	\$8.87
Discovery	\$8.10
VH1	\$8.10
MTV	\$7.90
TNT	\$6.50
Lifetime	\$5.40
USA	\$4.90
History Channel	\$2.79
Cartoon Network	\$1.58

Source: Kagan World Media

at the low, low TNT price.

(One thing has changed: A decade ago, broadcast sales executives openly bashed cable's audience delivery to explain their CPMs. But now that ABC, NBC, CBS and Fox have huge investments in cable, the diatribes have stopped.)

Buyers place a marquee value on the broadcast airing and its higher ratings. "You're paying for the first time to any eyeball whatsoever. There's no prospect of duplication," says Kris Magel, manager of national broadcast for Optimedia International. *Charmed* is a bit out of place, a young, female-skewing show on a network otherwise crafted for adults 25-54. "TNT is not specifically targeted as the place to find *Charmed*. You're not getting the same 12-34 and 18-34 [-year-old] eyeballs."

Indeed cable pricing is up. SQAD estimates that cable CPMs have increased 12% to 20% in prime time since 1997, with its group of young-skewing and upscale networks showing the best growth. It's just that broadcast networks' growth is higher, with CPMs up 25% in prime.

Broadcast is simply stronger. Investment banker Morgan Stanley estimated that advertisers spent \$20.9 billion on network advertising last year. The recession cut broadcast nets' sales 6.6% on average,

1.5 rating

1,030,000 HHs*

WE'VE UNCOVERED OUR LARGEST AUDIENCE EVER.

* Highest Rated Original Program (1/3/02, *A Husband's Secret*)

**Top 10 Cable Network.....(12/24/01-12/30/01)

Highest Rated Month.....(Dec. '01 - .8 rtg.)

Highest Rated Week.....(12/24/01-12/30/01 - 1.1 rtg.)

Highest Rated Night.....(12/16/01 - 1.1 rtg.)

Most Watched Quarter.....(Q4/01 - 456,000 HHs)



Source: Nielsen Media Research. M-Su 8-11pm, 12/29/96 - 12/30/01. *Th 10-11pm 1/3/02. **Tied for 9th with Discovery for HH ratings. Household coverage area ratings and average projections. Subject to qualifications upon request. Nielsen Media Research. M-Su 8-11pm, 12/29/96 - 12/30/01. Household program based coverage area ratings. Nielsen Media Research. M-Su 8-11pm, 11/26/01 - 12/30/01.

to \$13.5 billion.

But cable networks fell harder, losing 11.5% and falling to \$7.5 billion. Both sectors should fall another 5% this year.

Morgan Stanley advertising-services analyst Michael Russel estimates that broadcast networks' audience CPMs average \$16, local TV stations' \$23, magazines' \$6, newspapers' \$19. Online banner ads get just \$3.50.

"Daily newspapers generate high CPMs due to their targeting ability," Russel said in a recent report. Prime time broadcast television is high "due to its broad reach. Eventually, we believe, the Internet will likely be able to combine very good targeting and very broad reach and thus generate a CPM above its current level."

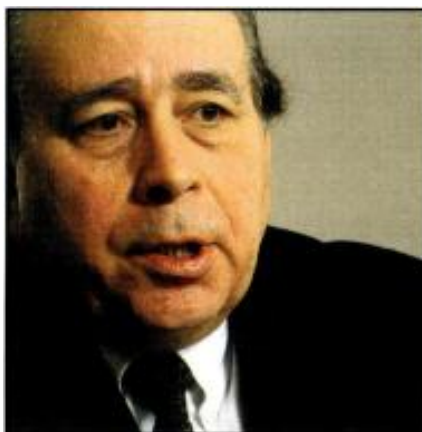
The problem with Internet ads is the enormous supply. Any 14-year-old running a Britney Spears Web site on Geocities is contributing to the vast pool of cyberflotsam.

The CPM-gap fight wasn't supposed to go this way. In the mid 1990s, cable executives were gleeful about the prospect of narrowing—if not eliminating—the gap. First, as cable's distribution and programming improved, broadcast nets' share of the audience dropped like a stone, sliding 10 percentage points in just three TV seasons, from 52.4% in the 1993-94 season to 42% in 1996-97. It had taken a decade for cable to grind the previous 10 points out of broadcast, chipping down from 62% share in 1984 to 52% in 1994.

THE OPTIMIZER EFFECT

Cable was also getting much-better-quality programming. The traditional broadcast-network window for big theatrical movies suddenly became the basic-cable window as the Turner networks and USA started paying up to get them first. More recently, cable networks have started to get runs of off-network series almost immediately after they appear on one broadcast. And cable's original series simply got good, like Lifetime's *Any Day Now*.

A less obvious trend was the arrival at U.S. ad agencies of "optimizers," elabo-



Advertisers' perception of cable as a less attractive buy is 'an iron curtain that's hard to penetrate,' says CAB President Joe Ostrow, whose job is to change that opinion. 'It's still painful!'

rate modeling software to help media buyers buy. Optimizers furiously sift pricing and Nielsen ratings data as never before. Cable sales executives contended that optimizers would lead ad buyers through the back roads of cable networks to efficiently piece together the big audiences that ad clients sought, but at much lower cost than on the wide toll roads of broadcast networks.

In theory, optimizers would lower advertising costs by churning out the most efficient buying plan. The process was sure to benefit cable because of the industry's discounted pricing.

When the computers crunched the numbers, though, buyers became leery. Optimizers recommended that most of a media buy, sometimes 60% to 80%, go into cable, which had seen maybe 30% before.

"If you use it raw, it will always take all your money to cable. It would be a drastic

change in the way buys are made," said Lifetime's Tim Brooks. "Agencies weren't comfortable making such a change overnight."

Buyers say optimizers are now a mostly back-office tool. "It has kind of left the vocabulary during negotiations," says Lifetime Executive Vice President of Ad Sales Lynn Picard.

Cable programmers may have no one to blame for the CPM gap except themselves. Cable's growing supply of networks—with ad space to fill—has diluted the demand in the market.

"With so many cable networks rapping to get on the buy, cable's tsunami of inventory has undercut its ability to raise CPMs," said Brooks.

Without axing networks, the best way to raise CPMs is with strong programming that rivals that on broadcast. Media buyers will pay premium rates for sterling cable programming.

Industry sources say Lifetime's highly rated Sunday-night dramas command CPMs only 20% below what average broadcast CPMs draw. A media buy for *The Division* or *Strong Medicine* is likely higher than CPMs for low-end broadcast products, buyers said.

TOO MUCH TO CHOOSE

Sanford Bernstein & Co. media analyst Tom Wolzien paints a frightening picture for cable networks. Distribution growth means that formerly mid-size networks are now large networks.

Forget the digital startup nets. He calculates that networks passing the 60 million-subscriber mark—good potential reach by cable standards—have increased commercial inventory 30% in the past three years. In the next few years, he sees enough networks coming on strong enough to balloon that inventory another 70%.

"The consumer's plethora of choice can be the provider's excess," Wolzien said, "with resulting loss of pricing power for all but the most unique products."

A fortunate few cable nets command



WE'VE SHOWN YOU WHAT HAPPENS
WHEN AN ATHLETE PUSHES THE LIMITS.

NOW, SEE WHAT HAPPENS WHEN A
NETWORK PUSHES THE LIMITS.



*Outdoor Life Network has worked hard to bring you some of the most intense adventure action on television, including exclusive daily live coverage of the **Tour de France**. In the last two years, OLN has added 18 million subscribers to reach a total audience of over **40 million**. But we're not even thinking about slowing down now. This year OLN will deliver even more excitement, like our in-depth coverage of the **2002 U.S. Olympic Team Trials** and the **Louis Vuitton Cup Challenger Races for the America's Cup**. Because as every great athlete knows, you can't slow down when you're in the lead.*

OLN
ADVENTURE TV

Patrick Dodd, Western Division VP, 310.473.5404
Pam Jensen, Eastern Division VP, 312.832.0808

CPMs that rival those on broadcast networks. "Anytime you're dealing with an under-served demo, those distributors are able to charge a premium," says Optimum Media CEO Steve Grubbs. MTV's hard-to-find teens and ESPN's loyal male sports fans are among the most desirable cable audiences.

ESPN's flagship news show *SportsCenter* or its Sunday-night National Football League telecasts can attract CPMs between \$18 and \$20, rates that sources say are right up there with CPMs for sports on broadcast networks.

But niches, even good-size ones, can be volatile. Through early 2001, CNBC was considered one of cable's hottest properties, with daytime programming attracting very high rates. "Demand for their time drove their prices through the roof," Grubbs recalls. When the stock market turned downward, though, so did CNBC's CPMs.

Buyers say these networks prove that cable is a better medium for targeting spe-



'Cable's tsunami of inventory has undercut its ability to raise CPMs,' says Lifetime's chief researcher Tim Brooks.

cific consumers, not the masses. The Food Network is a good buy for food products; Nickelodeon is the first for new toys.

"If it's niche and hitting hard-to-reach target, you might pay a premium, regardless of the rating," said Horizon Media's Brad Adgate.

Broadcast networks work better for advertisers that want to hit more viewers in a concentrated period. "Movie companies have a two-week window to build as much reach as they can," so they'll go to broadcast, said Grubbs. Retailers, fast-food companies or anyone running a promotion also wants broadcast time, he added.

In the 1980s, fledgling cable networks offered advertisers deep discounts just to get on media buys. They've been trying to claw upwards ever since, and the competition has multiplied. With more digital networks coming on, the glut will only get bigger. Some specialized networks will get higher CPMs, but most will only cannibalize themselves.

Said Kagan Media cable analyst Bill Marchetti, "It's something they'll have to live with forever." ■

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Then it's time to trade it in for a new one. With AdVision, you won't be using the same mass-produced traffic and billing system as everyone else. Instead, we will take the time to understand your day-to-day operations and then tailor a system that meets your particular needs. For more information on how we can create a system as unique as your situation, call us at 303-244-1090.



New to Nielsen's numbers

Smaller cable nets are about to report audiences for the first time

By Allison Romano

While most networks try to brag about their ratings, certain cable networks have gone years without letting anyone in on the precise size of their audiences. There's usually a reason for that, but some of those smaller outfits are starting to let some light shine on how many—or how few—viewers they actually have.

Rainbow Media networks WE: Women's Entertainment and MuchMusic USA received their first ratings for January, BBC America and National Geographic will be next for February, and TechTV will be rated come April. Oxygen plans to subscribe soon, likely in the first quarter.

If it's willing to pay, Nielsen Media Research will release a new cable network's ratings with as few as 5 million subscribers. The sample, however, is minute and considered unstable until distribution reaches about 10 million homes.

Some networks have waited years. TechTV (initially, ZDTV) has been on the air since 1998, MuchMusic since 1994, BBC America since 1998.

Nielsen typically gives networks a three-month sneak peek at their ratings. The research firm tracks but won't release the data until a channel subscribes.

When Nielsen's early projections look good, some networks move quickly. Lifetime spin-off Lifetime Movie Network and Walt Disney Co.'s SoapNet, for example, started subscribing to ratings within months of launch, even though their distribution was less than 10 million. But they have strong scores, around 0.8 for Lifetime Movie Net and 0.7 for SoapNet. In that respect, they're in line with established nets



© Vinay Parellkar

Boosted by shows like *Reptile Wild*, hosted by Dr. Brady Barr, two-year-old National Geographic channel has decided to release Nielsen ratings to back up its branding.

Coming out

Cable networks releasing their first Nielsen ratings this year

Network	Subs	Launch*
WE: Women's Ent.	43M	1997
Oxygen	32M	2000
TechTV	30M	1998
BBC America	26M	1998
National Geographic	24M	2000
MuchMusic USA	20M	1994

*includes previous incarnations: e.g., WE started as Romance Classics

like Sci Fi Channel and Comedy Central.

The ones that waited tend to be looking at low, low ratings. Industry executives believe Oxygen is hitting only 0.2-0.3. TechTV is seen posting about 0.2.

Cable execs say Nielsen ratings give their young networks legitimacy. "While I love 'concept selling,' it has its challenges," said TechTV's Executive VP and COO Joe Gille-

spie. "You finally get your first report card."

Rainbow diginet MuchMusic USA posted a slim 0.1 rating in prime for January, making it the lowest-rated cable net. But President Marc Juris is not discouraged. "Love them or hate them," he says, "if you want to build a network, you have to have ratings."

National Geographic, fast emerging as a competitor to the Discovery networks, decided to release ratings to back up its branding. "When you get bigger, faster, you have to react as if you were more mature and more deeply penetrated," President Lauren Ong said of her two-year-old channel.

Even low-rated networks will have a better time with ad buyers after they start paying to be published by Nielsen. "It's hard to take them seriously until they have data they can sell on or post on," said Initiative Media Senior Vice President of Research Stacey Lynn Koerner.

In January, WE notched a modest 0.3 in prime time, two ratings points lower than its rival Lifetime. Currently, Johnson & Johnson is WE's exclusive advertiser, but the net will become fully ad-supported with its first upfront this spring. It needs some numbers to sell from, even if they're not huge.

Industry executives expected WE competitor Oxygen to come out with ratings in January, but the network delayed for at least a few months and would not disclose its projected ratings.

Vice President of Research Jo Holz says Nielsen data needs to match Oxygen's internal numbers before the net comes out with ratings. "We've had a big increase in our subscriber base. As you are rolling out rapidly in new markets, it takes time for subscribers to find you." Holz estimates Oxygen will be in 45 million homes by year-end. ■

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

JAN. 21-27 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/P/N	WB
18	5.2/8	9.1/14	8.2/13	6.9/10	0.9/1	2.6/4	3.5/5
MONDAY	8:00 33. Who Wants to Be a Millionaire 7.6/11	25. King/Queens 8.2/13	29. Fear Factor 7.9/12	45. Boston Public 7.0/10	135. Miracle Pets 0.4/1	100. The Hughleys 2.4/4	79. 7th Heaven 4.6/7
		31. Yes, Dear 7.8/11				98. One on One 2.5/4	
	9:00 85. ABC Monday Night Movie—Alien Resurrection 3.9/6	4. Ev Lvs Raymnd 12.1/18	36. Third Watch 7.4/11	46. Ally McBeal 6.9/10	123. Touched by an Angel 0.9/1	93. The Parkers 2.8/4	98. Angel 2.5/4
		17. Becker 9.7/15				95. Girlfriends 2.7/4	
		23. 48 Hours 8.5/14	20. Crossng Jordan 9.2/15		115. Diagnosis Murder 1.4/2		
	6.0/9	10.3/16	7.6/12	5.7/9	0.8/1	1.9/3	3.2/5
TUESDAY	8:00 57. The Chair 6.1/9	10. JAG 10.7/16	48. In Style: Celebrity Weddings 6.7/10	48. That '70s Show 6.7/10	132. Mysterious Ways 0.6/1		87. Gilmore Girls 3.6/5
			72. Undeclared 5.1/8			106. Buffy the Vampire Slayer 1.9/3	
	9:00 51. NYPD Blue 6.5/10	18. The Guardian 9.5/14	16. Frasier 10.0/15	65. 24 5.6/8	132. Doc 0.6/1		92. Smallville 2.9/4
			36. Scrubs 7.4/11				
	9:30 66. Philly 5.5/9	9. Judging Amy 10.8/18	35. Dateline NBC 7.5/13		116. Diagnosis Murder 1.3/2		
	6.1/10	7.0/11	10.2/16	6.5/10	1.1/2	2.8/4	2.4/4
WEDNESDAY	8:00 33. My Wife & Kids 7.6/12	54. 60 Minutes II 6.3/10	13. NBC News Special: White House 10.2/16	42. That '80s Shw* 7.1/11	127. Candid Camera 0.8/1	86. Enterprise 3.7/6	91. Dawson's Creek 3.0/5
	8:30 51. According/Jim 6.5/10			57. Grounded/Life 6.1/9			
	9:00 62. Drew Carey 5.8/9	40. CBS Wednesday Movie Special—A Perfect Murder 7.3/12	15. West Wing 10.1/16	47. Bernie Mac 6.8/11	121. Touched by an Angel 1.1/2	106. Special Unit 2 1.9/3	109. Glory Days 1.8/3
	9:30 75. The Job 4.8/7			60. Titus 5.9/9			
	10:00 60. 20/20 Downtown 5.9/10		11. Law & Order 10.3/17		116. Diagnosis Murder 1.3/2		
	6.0/9	10.8/17	10.6/17	3.6/6	1.1/2	4.2/6	2.0/3
THURSDAY	8:00 88. Whose Line Is It 3.4/5	6. CSI 11.2/17	1. Friends 14.3/22	89. Family Guy 3.3/5	123. It's a Miracle 0.9/1	84. WWF Smackdown! 4.2/6	119. Glory Days 1.2/2
	8:30 81. Whose Line Is It 4.4/7		6. Will & Grace 11.2/17	96. The Tick 2.6/4			
	9:00 50. Who Wants to Be a Millionaire 6.6/10	2. CSI 13.3/20	19. Will & Grace 9.4/14	83. Temptation Island 2 4.3/6	121. Touched by an Angel 1.1/2		93. Charmed 2.8/4
	9:30		31. Just Shoot Me 7.8/12				
	10:00 36. Primetime Thursday 7.4/13	29. The Agency 7.9/13	13. ER 10.2/17		119. Diagnosis Murder 1.2/2		
	5.9/10	5.4/10	8.9/15	2.9/5	0.7/1	2.4/4	2.0/4
FRIDAY	8:00 53. America's Funniest Home Videos 6.4/11	76. JAG 4.7/8	27. Providence 8.1/14	89. The Chamber 3.3/6	130. Weakest Link 0.7/1	100. UPN Movie Friday—The Net 2.4/4	105. Sabrina/Witch 2.1/4
							106. Raising Dad 1.9/3
	9:00 69. Best Commercials Never Seen 5.4/9	41. First Monday 7.2/12	36. Dateline NBC 7.4/13	96. 24 2.6/4	132. Encounters With the Unexplained 0.6/1		100. Reba 2.4/4
							110. Jamie Kennedy 1.7/3
	9:30 59. 20/20 6.0/11	80. 48 Hours 4.5/8	8. Law & Order: Special Victims Unit 11.1/20		123. Diagnosis Murder 0.9/2		
	4.4/8	5.5/10	6.1/11	5.3/9	0.7/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 105.5 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,055,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • * PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
SATURDAY	8:00	66. Touched by an Angel 5.5/10	74. Law & Order 5.0/9	76. Cops 4.7/9			
	8:30			66. Cops 5.5/10			
	9:00 81. ABC Saturday Night Movie—Dr. No 4.4/8	76. That's Life 4.7/8	56. Law & Order: Criminal Intent 6.2/11	69. AMW: America Fights Back 5.4/9	132. PAX Big Event—Terms of Endearment 0.7/1		
	9:30						
	10:00	54. The District 6.3/11	42. Law & Order: Special Victims Unit 7.1/13				
	8.7/13	9.5/15	6.6/10	11.6/18	0.9/1		1.8/3
SUNDAY	7:00 63. ABC Sunday Picture Show—Mouse Hunt 5.7/9	21. 60 Minutes 8.8/14	69. Dateline NBC 5.4/8	3. NFC Chmpshp 22.7/40	127. Candid Camera 0.8/1		112. Steve Harvey 1.6/3
				49. NFC Championship Postgame 12.2/20			103. Steve Harvey 2.2/3
	8:00	24. The Education of Max Bickford 8.4/13	42. Weakest Link 7.1/11	22. The Simpsons 8.7/13	116. Doc 1.3/2		103. Jamie Kennedy 2.2/3
	8:30			28. Malcolm/Middl 8.0/12			114. Nikki 1.5/2
	9:00		25. Law & Order: Criminal Intent 8.2/12	72. The X-Files 5.1/7	123. Ponderosa 0.9/1		110. Off Centre 1.7/2
	9:30 5. ABC Premiere Event—Stephen King's Rose Red, Part 1 11.8/18	11. CBS Sunday Movie—My Sister's Keeper 10.3/16	63. Third Watch 5.7/9		127. Touched by an Angel 0.8/1		112. For Your Love 1.6/2
	6.2/10	8.3/13	8.2/13	6.5/10	0.9/1	2.8/4	2.5/4
	6.8/11	8.3/14	8.0/13	6.0/10	0.9/1	2.8/4	2.5/4

SyndicationWatch

JANUARY 14-20 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH	HH
		AA	GAA
1	Wheel of Fortune	10.2	10.2
2	Jeopardy	8.7	8.7
3	Friends	7.2	8.7
4	Seinfeld	7.2	7.9
5	Entertainment Tonight	6.6	6.7
6	Judge Judy	6.3	9.3
7	Oprah Winfrey	6.1	6.2
8	Everybody Loves Raymond	6.0	6.9
9	Seinfeld (wknd)	5.1	5.8
10	Wheel of Fortune (wknd)	4.1	4.1
11	Entertainment Tonight (wknd)	4.0	4.0
11	Live With Regis and Kelly	4.0	4.0
13	Frasier	3.6	3.8
14	King of the Hill	3.5	3.8
14	Friends (wknd)	3.5	3.6
14	Everybody Loves Raymond (wknd)	3.5	3.5
17	Judge Joe Brown	3.4	4.5
18	ER	3.2	3.7
18	Maury	3.2	3.4
21	Stargate SG-1	3.1	3.3
22	Divorce Court	3.0	3.9
22	Jerry Springer	3.0	3.2
24	Montel Williams	2.9	3.0
25	Cops	2.8	4.0
25	Buffy	2.8	3.1
25	Just Shoot Me	2.8	3.0
25	Access Hollywood	2.8	2.9
25	Extra	2.8	2.8
25	Hollywood Squares	2.8	2.8

TOP TALK SHOWS

Rank	Program	HH	HH
		AA	GAA
1	Oprah Winfrey	6.1	6.2
2	Maury	3.2	3.4
3	Jerry Springer	3.0	3.2
4	Montel Williams	2.9	3.0
5	Rosie O'Donnell Show	2.7	2.7

According to Nielsen Media Research Syndication Service Ranking Report Jan. 14-20, 2002

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

A home for two talk shows

The ABC station group has answered one of the more interesting questions coming out of the NATPE show: where it will schedule the two talk shows picked up for the fall.

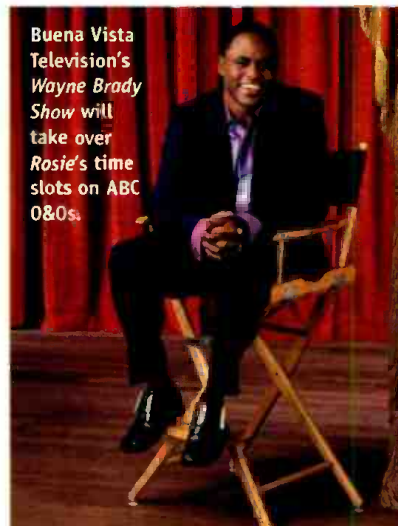
The Wayne Brady Show, from co-owned Buena Vista Television, will get the daytime slots currently occupied by Warner Bros.' *Rosie O'Donnell*, which *The Caroline Rhea Show* replaces in the fall. Buena Vista plans a "slow roll-out" for *Brady*: After launch on the O&Os, it will sell the show on a straight cash basis, retaining an option to withhold barter time in the future.

The time-slot news is a bummer for *Rhea*, great news for *Brady*. The latter, hosted by the actor-comedian now seen in *Whose Line Is It Anyway?*, will air at 10 a.m. on WABC-TV New York, WPVI-TV Philadelphia and WTVD(TV) Durham, N.C. That slot is one of the most coveted, particularly on ABC affiliates because of the strong lead-out of *Live With Regis and Kelly*, says Katz Media Group's Bill Carroll. It has been the most successful launch pad for syndicated talk shows, he adds. *Rosie*, for example, gets its highest daytime ratings in the top 50 markets on WPVI-TV at 10 a.m., third-highest on WABC-TV, 10th-highest on WTVD.

In San Francisco, *Brady* will air at 3 p.m., when *Rosie* currently airs. Two of the bigger stations—KABC-TV Los Angeles and WLS-TV Chicago—don't currently air *Rosie*, and it's unclear when they will air *Brady*, but it would almost certainly have to be late at night.

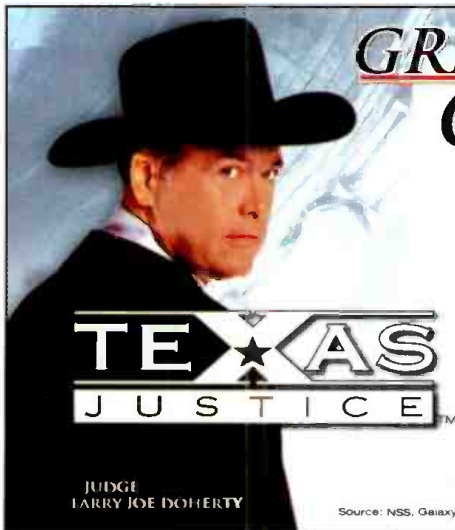
Meanwhile, Warner Bros.' *Rhea* will shift to late fringe on many ABC stations. It may replace late-fringe *Politically Incorrect With Bill Maher* if the host and ABC don't come to terms on his contract, which expires in the fall. If they do, *Rhea*—in which ABC bought a 50% stake last month—would likely air after *Incorrect*. But it will have a mix of time periods around the country. And Warner Bros. is betting ABC will do what it can to maximize on-air exposure.

—Steve McClellan



Buena Vista Television's *Wayne Brady Show* will take over *Rosie's* time slots on ABC O&Os.

GREAT GROWTH OUT OF THE BOX



TEXAS JUSTICE

JUDGE LARRY JOE DOHERTY



THE NEW COURT LEADER



Source: NSS, Galaxy Explorer, wk of 1/14/02 vs. wk of 1/7/02, HH GAA Ptg

StationBreak

BY DAN TRIGOBOFF

KPIX GM SETTING SAIL

Longtime KPIX-TV San Francisco General Manager Jerry Eaton says he will retire as soon as the Viacom station group can replace him. He has been talking about retirement for months and plans to sail to Europe on a new 40-plus-foot boat. KPIX-TV's local newscasts have gained recently in the tumultuous market, where all the stations are repositioning in the wake of NBC's affiliation switch from KRON-TV to KNTV(TV).

Eaton announced his pending exit the day a racial-discrimination lawsuit was filed against the station. KPIX-TV, which plans to contest the suit, says the timing is coincidental. In the lawsuit, three current and past station staffers charge they were bypassed for promotions, unfairly disciplined, paid less and marginalized professionally. Angela Alioto, attorney for reporter Lance Evans and the other plaintiffs, said the station was guilty of "longtime and continuous racism." The station says the charges will be proved "groundless."

HALF-A-LOAF ACCESS

All Big Three affiliates in Nashville, Tenn., will participate in a plan that allows media access to meetings of key state leaders but restricts their ability to report on them.

The state's governor and key legislators will allow pool reporters to attend meetings that had always been behind closed doors, but they can report them only generally



Milwaukee miracle?

WISN-TV Milwaukee aired a story last week on a local woman who believed she saw the image of Jesus in the base of a tree outside her home. The station ran video showing both the actual and the enhanced (above) image, as well as reaction from others who had seen the tree. Ella Huffin, 63, told the station she noticed the image just before Christmas.

and without attributing ideas and proposals to specific officials. Associated Press and the Memphis *Commercial Appeal* have refused to participate.

Veteran WKRN-TV Nashville political reporter Chris Bundgaard says the meetings have value, even with restrictions, because of the unusual access to a government that has historically been closed. "I understand the criticism," he says. "This is not ideal. But we look at it as half a loaf being better than none."

WCBS-TV STAKES MIDDLE EAST CLAIM

Kimberly Dozier, who has been a foreign correspondent for CBS News and CBS Radio, will set up a Middle East bureau in Jerusalem for WCBS-TV New York. She has been reporting for the station's newscasts from

Islamabad, Pakistan and Northern Afghanistan. In creating the bureau, WCBS-TV News Director Joel Cheatwood cited the intense interest in the region within the station's viewing area. "Many people in our area have family and friends who live in or around the Mideast, while others reside there part-time," he said. "Needless to say, there is a keen interest in the issues and events impacting the region. It is truly local news to the tri-state area." Cheatwood, who oversees local news at all Viacom stations, said Dozier will be exclusive to WCBS-TV, except on an occasional, as-needed basis.

ANCHORS AWAY

The retirement of Chicago news icon John Drury from WLS-TV Chicago at the end of the February ratings book

opens the door for another prominent Chicago anchor. Ron Magers, who currently anchors at 5 p.m. for WLS-TV, will move to 10 p.m. with co-anchor Diann Burns, said general manager Emily Barr. Burns currently co-anchors both newscasts, as will Magers. Drury will continue to file reports for the station.

Magers joined the ABC-owned station in 1997 after he and Carol Marin—now with CBS News—bolted NBC-owned WMAQ-TV over the issue of Jerry Springer's commentaries for that station. Barr said her station's 5 p.m. newscast has consistently led its competition since he began anchoring it. He debuts on the late news March 4.

BERRYHILL HEADS TO MEREDITH

KRON-TV San Francisco Vice President of News Mark Berryhill will be leaving the station to head news for Meredith Broadcasting. He had previously been news director at WHDH-TV Boston and KDKA-TV Pittsburgh, and GM of WMEX(AM) Boston. Berryhill will report to new group head Kevin O'Brien, who also left the Bay Area recently, having been longtime general manager and regional manager for KTVU(TV) and parent Cox Broadcasting's Western stations.

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

Programming

FocusFort Myers, Fla.

THE MARKET

DMA rank	76
Population	853,000
TV homes	385,000
Income per capita	\$20,014
TV revenue rank	63
TV revenue	\$70,600

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WINK-TV	11 CBS	Fort Myers
2	WBBH-TV	20 NBC	Waterman
3	WZVN-TV	16 ABC	Montclair
4	WFTX(TV)	36 Fox	Emmis
5	WTVK(TV)	46 WB	Acme
6	WEVU-LP	4 UPN	Glenwood

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

CABLE/DBS

Cable subscribers (HH)	296,400
Cable penetration	77%
ADS subscribers (HH)**	46,200
ADS penetration	14%
DBS carriage of local TV?	Yes

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

WHAT'S NO. 1

Syndicated show	Rating/share***
Wheel of Fortune (WBBH-TV)	14/22
Network show	
Everybody Loves Raymond (WINK-TV)	21/28
Early-evening newscast	
WBBH-TV	13/22
Late newscast	
WBBH-TV	10/19

***November 2001, total households

Sources: Nielsen Media Research, BIA Research



Only one station in Fort Myers, Fla., subscribes to the Nielsen Media Research service.

Saying no to Nielsen

Ranking stations and programs in the Fort Myers, Fla., market isn't as easy as it used to be. Since last year, nearly all the stations in the market decided to take a pass on Nielsen Media Research numbers—and costs. Steve Pontius, who runs both the NBC affiliate, Waterman Broadcasting's WBBH-TV, and the ABC affiliate, Montclair Communications' WZVN-TV, under an LMA, says Nielsen's use of meters would have raised those fees 14-fold. "I am not anti-Nielsen," he insists. "We're simply not a big enough market to support meters."

More than a dozen larger DMAs, in fact, are not metered. "These are not unwarranted questions," says Nielsen spokesperson Karen Kratz. "And, of course, we wish we had these stations as clients. But we have metered the market, and we have decided to continue metering the market. Our sales group is pleased with the research, and the market is still benefiting from it."

The Big Four affiliates currently subscribe to Scarborough's lifestyle-oriented service. WTVK(TV) is the lone Nielsen participant among local stations. The meters raised the WB station's younger-skewing viewership considerably, allowing the station to up its rates accordingly. "The diary system is antiquated and inaccurate," says GM Bill Scaffide. "Meters can't lie."

Per capita income in the market is high, and cable and satellite penetration—when duplication is accounted for—approaches 90%, which is particularly useful to low-power WEVU-LP, operated out of dominant local cable carrier Comcast.

Automotive is the leading ad-revenue source. The growing tourist trade has added seasonal traffic from hotels, restaurants and attractions; the first quarter—almost entirely in winter—usually sees higher ad rates and the most revenue. Retirement is also a growth industry, making real estate a major advertiser. Retired and vacationing TV execs, one general manager noted, have frequently taken advantage of the opportunity to see and raid local talent. —Dan Trigoboff

HATCHETT PRESIDES OVER TAMPA!

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4.5 Household Rating!

+55% vs. Year Ago!

#1 Daytime Program on WTVT!

JUDGE HATCHETT

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Source: NSI, WRAP Overnights, HH rtg, 1/21-1/25/02; year ago = 1/22-1/26/01, 2:30-3pm tp, daytime = 9am-3pm



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Washington

New sticks on the FCC block

CPs for four analog stations will be a 'capital' investment for the winning bidders

By Bill McConnell

Four state capitals are due to gain new analog TV stations, thanks to an FCC auction that begins Tuesday.

Unlike most existing stations, the new allotments do not come with paired digital channels. That may be a blessing, though, because they also don't come with the obligation to meet the May 1 deadline for launching DTV broadcasts and can operate analog-only until at least 2006. Although the winning bidders may seem to be saddling themselves with the expense of financing a new analog station today only to build an entirely new digital facility a few years later, most applicants say they can make money on analog and delay most digital expenditures until there is a market.

Three stations—serving Albany, N.Y.; Columbia, S.C.; and Jackson, Miss.—offer rare opportunities to launch channels in sizeable markets. The stations could fetch more than \$2 million each, brokers predict.

The other station, ch. 16 in Scottsbluff, Neb., will serve Cheyenne, Wyo. The market has only 50,000 TV households, and bids aren't expected to rise much higher than the \$50,000 minimum set by the FCC.

Regardless of their size, the markets will be attractive to some buyers because state capitals are less susceptible to economic downturns, said media broker Frank Boyle.

One possible restraint on the bidding prices may be lenders' skepticism of broadcasting's future, Boyle said. "They look at buying a broadcasting property as getting leprosy or AIDS."

Twelve broadcasters have received approval to bid on construction permits

for at least one of the allotments. Ch. 51 in Albany, which will be licensed to nearby Pittsfield, Mass., has the most potential bidders with 11 and the highest opening price at \$420,000. But media brokers and others following the bidding process said the most desirable permits will be ch. 47 Columbia and ch. 34 Magee, Miss., which will serve Jackson.

"Albany is already a tough market with 16 stations," said Jesse Weatherby, of

the value of any mid-market spectrum makes the city's allotment enticing. "We see this as a long-term play," he said. Flinn is eligible to bid in all four markets.

In Cheyenne, station owner Mark Nalbhone is amazed that he could face as many as five rivals. "I'm not sure why some of these big groups are interested," he said. Nalbhone's Wyomedia Corp. plans to pair the allotment as a satellite to the company's KLWY(TV), a Fox affiliate with UPN as a secondary affiliation.

"There are more people willing to leave the Cheyenne market than buy into it," adds an equally puzzled Weatherby. ABC, for instance, affiliated with a low-power station, primarily so that limits on network non-duplication won't prevent the local cable franchise from importing Denver ABC affiliate KMGH-TV.

A wild card in the bidding may be religious network Trinity Broadcasting, which is eligible to bid for the Columbia and Albany markets. Because Trinity, which controls a network of 300-plus full- and low-power stations, doesn't aim to turn a profit and won't incur any additional expense for developing programming, it may be able to bid up the price.

Trinity attorney Colby May dismisses suggestions that his client will drive up the price. "We usually operate on a much smaller scale than most commercial groups."

The other eligible bidders are Equity Broadcasting, Powell Meredith, Roberts Broadcasting and Terrill Weiss, which have approval to bid on all four licenses; Venture Technologies for all but Cheyenne; and Innovative Television, Knoxville Channel 25 and Pegasus Broadcasting for Columbia only. ■

Going, going...

Though in smaller markets, state capitals attract buyers

Town of license	Market	Ch.	DMA	Min. bid	Bidders
Magee, Miss.	Jackson, Miss.	34	88	\$295,000	7
Scottsbluff, Neb.	Cheyenne, Wyo.	16	198	\$50,000	6
Pittsfield, Mass.	Albany, N.Y.	51	56	\$420,000	8
Columbia, S.C.	Columbia, S.C.	47	85	\$295,000	11

Source: FCC

Media Services Group. "New stations in Jackson and Columbia have a better chance of making money and getting affiliations."

In Jackson, Fox is without carriage after Pegasus Communications' WDBD(TV) switched to The WB, although the winning bidder for ch. 34 might face competition for Fox from Natchez Broadcasting, which holds a permit to build ch. 51.

In Columbia, The WB needs carriage in a market with only five commercial stations.

The potential in Jackson and Columbia persuaded Grant Broadcasting to focus on those markets even though it is also eligible to bid in Albany, too.

Not everyone is skeptical of Albany's potential. Stephen Simpson, attorney for Memphis broadcaster George Flinn, said

Accuracy boosts ratings

January Snow Storms



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AccuWeather stations are simply the most accurate.**

STORM OF JANUARY 2-3, 2002

NORFOLK, VA

Forecast of 5 am, December 29, 2001

AccuWeather Clients: "Snow or flurries likely"
Government Sources: "Partly cloudy"

Forecast of 5 am, January 2, 2002

AccuWeather Clients: "6 to 10 inches"
Government Sources: "1 to 3 inches"

What happened: 7.6 inches of snow

RALEIGH, NC

Forecast of 5 pm, December 30, 2001

AccuWeather Clients: "Snow, possibly heavy"
Government Sources: "Partly cloudy"

Forecast of 5 pm, January 2, 2002

AccuWeather Clients: "6 to 10 inches"
Government Sources: "3 to 6 inches"

What happened: 11.5 inches of snow

STORM OF JANUARY 6-7, 2002

BOSTON, MA

Forecast of 5 am, January 6, 2002

AccuWeather Clients: "A slushy inch or two"
Government Sources: "5 to 9 inches possible"

What happened: 1.1 inches

NEW YORK, NY

Forecast of 10 am, January 6, 2002

AccuWeather Clients: "A coating to an inch"
Government Sources: "4 to 6 inches"

What happened: 0.5 inches

PHILADELPHIA, PA

Forecast of 5 am, January 6, 2002

AccuWeather Clients: "A slushy coating to an inch"
Government Sources: "1 to 3 inches"

What happened: Trace to 0.4 inches



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Battling noncompete clauses

Bills surface in three states to ban restrictions in contracts

By Dan Trigoboff

Bills that would ban noncompete clauses in broadcasting contracts have been moving through legislatures in three states, and all three could face key hearings and votes this week.

In Washington State—where similar efforts failed in 1999—a new Democratic majority is seen as more receptive to labor concerns, and station management and its representatives there believe the fight will be much tougher this year.

When it comes to noncompetes, Missouri has been the “Don’t Show Me” state. One Kansas City weatherman irked his former station by using his dog in commercials for his new employer during the noncompete period. An AFTRA-backed Senate bill (753) is scheduled for hearing tomorrow. A companion House Bill (1516) has not yet been assigned to committee.

Noncompete clauses prohibit staffers leaving a station from working in the same market for a proscribed period. On-air staff and producers and their representatives in most states have been unable to eliminate noncompete clauses through negotiations and have turned to legislation. Station management argues that it should have the freedom to negotiate, while leaving it to the courts to throw out especially onerous provisions.

AFTRA has been successful in lobbying to outlaw broadcasting noncompetes in Massachusetts and Maine and, last year, was successful in winning an override of an Illinois governor’s veto of a bill there. A similar bill in North Carolina—which was introduced by a Republican—held better news for the opposing broadcasters by not passing.

Perhaps most surprising is the leadership for a noncompete ban by a Republi-

can in right-to-work state Arizona, where AFTRA has no strong TV-news presence. AFTRA representatives are surprised by his support, says State Sen. Scott Bundgaard (Glendale). But, he adds, Arizona Republicans would do better in taking on labor issues than waiting for unions like AFTRA to gain a stronger foothold in the state.

Particularly troublesome for Bundgaard is the enforcement of a noncompete even when a staffer is fired. One former Arizona TV staffer told Bundgaard in an e-mail that “a noncompete is like having a bad ex-boyfriend: He doesn’t want you, but he doesn’t want anyone else to have you either.”

Missouri Broadcasters Association President Donald Hicks, a former station general manager, says this is the third time AFTRA has come in with such a bill there but “legislation can be like Dracula: You think you have a stake through its heart, but you still have to be ever-vigilant.” ■



COO Bob Pittman used unsold ad time to hype AOL Time Warner products.

Advertising us

In 4Q, \$468M of ad time on Turner promoted AOL

By John M. Higgins

AOL Time Warner is using much of its ad inventory to cross-promote its products: for example, all those AOL blurbs running on TNT.

According to COO Bob Pittman, the company used up \$468 million in ad inventory for

cross-promotion in the fourth quarter. That means that 5.2% of the ad revenues at CNN, TNT, TBS, *Time* magazine, etc. came from in-house products. The figure the prior year: a mere \$14 million.

The figure shows how the ad market flattened AOL Time Warner’s TV operations. Faced with unsold time, it sold itself.

In disclosing results last week, AOL said network revenue increased 4% during the

three months ended Dec. 31, while cash flow rose just 2%. That’s far less than the mid-teens percentage growth the programming units were generating a couple years ago.

Ad sales for Turner Broadcasting’s cable networks and The WB dropped 6% during the quarter. At the cable-systems unit, revenue increased a strong 18%, but cash-flow growth was just 13%.

However, growth rates accelerated for sales of both digital cable (now at 3 million subs) and high-speed data (now at 2 million subs). ■

Changing Hands

TV/Radio

KSIX-AM and KZTV-TV Corpus Christi and KVTV-TV Laredo, Texas

Price: \$11.5 million

Buyer: Eagle Creek Broadcasting LLC (Brian W. Brady, partner). Brady is also president and CEO of Northwest Broadcasting, Okemos, Mich.-based owner of a TV-station group that includes KAYU-TV Spokane, Wash.

Seller: Corpus Christi Broadcasting Co Inc. (Kathleen E. Kennedy, president)

Facilities: KSIX-AM: 1230 kHz, 1 kW day, 1 kW night; KZTV-TV; Ch. 10; 316 kW, ant. 942 ft.; KVTV-TV: Ch. 13; 85.1 kW, ant. 919 ft.

Format/Affiliation: KSIX-AM: news/sports; KZTV-TV: CBS; KVTV-TV: CBS

FMs

KHHL-FM Leander (Austin), Pa.

Price: \$22 million

Buyer: Amigo Broadcasting LP (Raul Salvador, president/COO); owns 10 other stations, including KXXS-FM/Austin

Seller: Shamrock Communications Inc. (William R. Lynett, president/CEO)

Facilities: 98.9 MHz, 20 kW, ant. 791 ft.

Format: Rock AC

Broker: Media Services Group

WJYA-FM Emporia and WJYJ-FM Fredericksburg, Va.

Price: \$3.32 million

Buyer: CSN International (Charles Smith, president); owns 17 other stations, including KTWD(FM) Wallace, Idaho, but none in this market

Seller: Educational Media Corp. (Pete

Stover, president)

Facilities: WJYA-FM: 89.3 MHz, 3 kW, ant. 371 ft.; WJYJ-FM: 90.5 MHz, 21 kW, ant. 538 ft.

Format: WJYA-FM: Christian contemporary; WJYJ-FM: Christian contemporary

KTWY-FM Walla Walla (Richland-Kennewick-Pasco), Wash.

Price: \$1 million

Buyer: Educational Media Foundation (Richard Jenkins, president); owns 47 other stations, including KLVA(FM) Casa Grande, Ariz., but none in this market

Seller: Bridge Broadcasting Inc. (Jose Gonzalez, president)

Facilities: 93.3 MHz, 42 kW, ant. 1,378 ft.

Format: Christian contemporary

WWZB-FM Huntingdon, Pa.

Price: \$620,000

Buyer: Forever Broadcasting Inc. (Carol Logan, president); owns 41 other stations, including WHUG(FM) Pittsburgh, but none in this market

Seller: Millenium Broadcasting Inc. (Warren S. Diggins, president)

Facilities: 106.3 MHz, 6 kW, ant. 154 ft.

Format: Country

WBGJ-FM Sylvan Beach (Utica-Rome), N.Y.

Price: \$350,000

Buyer: Craig Fox; owns five other stations, including WSIV(AM) Syracuse, N.Y., but none in this market

Seller: Kevin O'Kane

Facilities: 100.3 MHz, 1 kW at 0 ft.

Format: Construction permit, not yet on-air.

WKAD-FM Harrietta, Mich.

Price: \$235,000

Buyer: Cadillac Broadcasting (Patricia McDonald Garber, managing member); no other broadcast interests

Seller: Noordyk Broadcasting (Donald Noordyk, president)

Facilities: 93.7 MHz, 6 kW, ant. 328 ft.

Format: CP, not on air.

KLCH-FM Lake City (Rochester), Minn.

Price: \$224,000

Buyer: Sorenson Broadcasting (Dean Sorenson, president); owns 17 other stations, including WGHC(AM) Clayton, Ga., but none in this market

Seller: Result Radio Group (Jerry Papenfuss, president)

Facilities: 94.9 MHz, 6 kW, ant. 328 ft.

Format: CP, not on air.

AMs

WPYK(AM) Dora (Birmingham), Ala.

Price: \$190,000

Buyer: Javier Macias; owns three other stations including, WAZX(AM)-FM Atlanta, but none in this market

Seller: Paul T. Johnson.

Facilities: 1010 kHz, 5 kW day, 41 W night

Format: Country

Broker: Media Services Group

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

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Station: **KAKW-TV**, Killeen, Texas

Price: **\$12,000,000**

Buyer: **Univision Communications, Inc.**

Seller: **White Knight Broadcasting of Killeen License Corp.**

CobbCorp represented the Seller.

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Technology

Super blueprint

Fox Sports' DTV production could prefigure things to come

By Ken Kerschbaumer

Last night's Super Bowl XXXVI DTV telecast by Fox Sports may be a harbinger of major sporting events to come for the network. The approach it used to simulcast both a 4:3 standard-definition and a 16:9 480 DTV broadcast can be used for nearly any other event produced with a digital production truck.

"We're looking at it for national games and major events," says Vice President of Field Operations Jeff Court.

"Those are decisions the corporation will make, but we definitely feel we have two crews that will have experience across the board. Next year, any digital truck is perfectly capable of delivering this very high-quality feed. As we get more experience, it becomes a little more straightforward."

Fox Sports had about 175 people in New Orleans for the Super Bowl, which was produced in three NEP Supershooter trucks. Twenty-two Philips and Sony cameras with Canon lenses captured the action, passing it along to 18 tape-based replay machines and a variety of digital disk



recorders, including Grass Valley Group Profiles and Fast Forward Omega drives in two-, four- and six-channel configurations.

Work on the technique began in the playoffs to make production personnel comfortable with the process of acquiring in 16:9 aspect ratio and protecting for 4:3. According to Court, the network generated a native 16:9 feed, which was sent to Los Angeles, where aspect-ratio converters were used to derive the 4:3 picture. The DTV signal was then sent out to 27 Fox O&Os and affiliated stations for broadcast to more than 50% of the country.

The benefits to the network of the DTV approach were two-fold. First, it cost about half what two separate productions would have cost. Second, production values and techniques didn't have to be changed to fit HDTV equipment that is still not as flexible as standard-definition DTV gear.

"It's analogous to a simulcast so that, ultimately, we'd be able to do our major events in both formats," says Court. "It will ultimately end up in the home as 480p at 60 frames per second and also end up as very-good-quality 4:3 standard definition that everyone can enjoy."

A variety of aspect-ratio converters handled the Fox feed as well as the international feed, which was done in 4:3. Converters from Videotek, Grass Valley, Snell & Wilcox, and Axiom were used.

Fox Sports also used MPEG encoding to keep the signal in a digital format throughout the production. Court says that, even when digital trucks were used in the past, there would be an area for digital-to-analog conversion so that the feed could be sent via the analog portion of fiber lines.

"There were several digital-to-analog translations, which we've eliminated," he says. "And we've gotten comments from people that there's a lot of resolution because, by staying digital, we minimize the amount of interference artifacts generated."

The challenge that has been worked on over the past few weeks is how to incorporate legacy material and mix it together with material created on new equipment. ■

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Leading studios' VOD charge

DirectTV founder takes over at Movielink broadband service

By Ken Kerschbaumer

Five top Hollywood studios have united in an effort to beat any pirates to the punch in Internet distribution of video content and have named Jim Ramo, primary founder of DBS service DirecTV, CEO of their broadband VOD service, Movielink.

"We have a team to build, infrastructure to build and deals to do," says Ramo. "And then, once we launch the business, we have to sell movies. So that's the job over the rest of this year."

Movielink (formerly known as Moviefly) is a joint effort of MGM, Paramount, Sony Pictures, Universal and Warner Bros. The independent company has equal investments from the five studios.

"The studios are putting out a legitimate business as an alternative to piracy way before the piracy of video is anything like what existed in music," Ramo says. "And one of the intents of Movielink is to get out ahead of that curve and provide a reliable, quality product at a reasonable price."

Ramo joins the company after a stint at Shelter Ventures LLC, where he was a consultant and initiated investments. He was also CEO of datacasting company Geocast, COO of TVN Entertainment, and executive vice president of DirecTV. But now he wears the hat of VOD trailblazer.

Ramo hopes to have Movielink up and

running by the end of the year. At that time, customers will be able to visit the site and download movies and other video content from the five partner studios. The faster the connection, the faster the download, he says, noting that even users with a 56k modem will be able to download content although it might take all night.

"We want to make this a convenient, quality-oriented and protected service so that consumers can come and get feature films and other high-value video content in a reliable manner," he says.

Each studio will be given the latitude to choose which content will be offered, what window that content will be offered in and how much it will cost. Companies like Microsoft, RealNetworks and Quicktime may be involved to help play the content, although no deals have yet been worked out.

According to RealNetworks President Larry Jacobson, Movielink has licensed Real's Media Commerce suite, which provides secure content delivery.

"A large part of the movie industry isn't going to go forward unless they have technology that is strong enough to ensure that it's secure, so we're happy to be part of that," Jacobson says. "Another way we can work together is for Movielink to be part of

RealOne distribution channel. We're building subscribers and just passed the half-million mark, so we think it'll be a great place to promote movies. We'll be talking with Movielink about making Real a distributor as well as a technology company."

Ramo adds that the goal is to do more than just promote Internet-delivered VOD.

It's also to help open up the concept of VOD. "I think, over the long term, VOD will become a significant way we all watch recorded material because of the convenience of viewing. I would hope that any content provider, whether an independent film provider or a studio television provider, would look to us as an opportunity for additional VOD revenue streams."

Another studio-launched VOD service is Movies.com, which will be offered by Disney and Fox. Plans at this point call for it to start out as a cable service, but Jacobson says it isn't as far along as Movielink.

Ramo expects the distribution channels for Movielink to be extended to cable. "We're clearly putting our initial investment into an IP Internet platform, but we're interested in driving VOD in general," he says. "If we could be constructive to the cable or satellite industry, we'd be happy to do that, and we'd love to talk to them." ■



Movielink's Jim Ramo:
"We're clearly putting our initial investment into an IP Internet platform, but we're interested in driving VOD in general."

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Snell's smaller lines

New switchers, converter enhancements highlight NAB intros

By Ken Kerschbaumer

The tough economic climate has some manufacturers scaling back on their product introductions, but Snell & Wilcox isn't one of them. The company is introducing several features and enhancements to its product line.

Vice President of Marketing John Shike says 2001 was a challenging one from a business standpoint, with broadcasters postponing capital expenditures and making do with what they have. Consolidation is also reshaping the customer base, he says, noting that, as companies move forward with acquisitions, their equipment needs change.

Snell & Wilcox has done some acquiring of its own, picking up PSP Digital and Post Impressions in the past year. The acquisition help broaden its product offering, with PSP Digital bringing smaller production switchers to Snell's lineup. "They allow us to offer switchers in two, four and eight outputs, and the SD version is also available in a 16-channel version," says Shike.

At NAB in April, PSP will introduce the PVS-2HD switcher, a single-mix-effect switcher offering two to eight inputs, one

or two keyers, a wipe generator, edit-controller interface, and internal black and matte generators.

New from Snell & Wilcox itself will be the Alchemist Platinum, a version of the Alchemist standards converter. "It has higher-quality processing and an option of a hi-def output so it can actually do motion-compensated upconversion from PAL to HD," says Shike. "It will do a lot for international program exchange, and the HD feature has already been used by the BBC for the *Blue Planet* series."

Snell & Wilcox also will introduce an ingest station for the purpose of video playout or archives. "It's a fairly unique solution because it uses our MOLE technology, which allows the user to encode, decode and re-encode with only one generational loss," he says. "It also takes advantage of constant-quality encoding so the user can maintain a level of picture quality as opposed to varying bit rate."

The HD6200 has also been redesigned and is intended for those looking to change video from one HD format to another. "It can be purchased as any combination of upconverter or downconverter, and we have



Snell & Wilcox's new Alchemist Platinum standards converter has a high-definition output.

some new features for post-production, including improved 3:2 handling and time-code handling."

Other new products include the CVR 450 standards converter, the TBS 180 TBC synchronizer line, an HD version of the Prefix pre-processor, and new features to the HD 2525 line of switchers. ■

CBS, BT sat pact

\$10 million deal covers satellite, fiber transmission

By Ken Kerschbaumer

CBS has signed a seven-year agreement worth more than \$10 million with BT Broadcast Services for a combination of cross-Atlantic satellite and fiber services that will make it easier for the network's news department and for the network in general to get content into and out of Europe.

John Romm, BT head of commercial broadcast and satellite, says the connection between London and New York is 155 Mb/s SCMI. In CBS's case, the fiber allows the network news bureau in London to be tied to New York.

"We thought using satellite capacity," says Romm, "along with our fiber network, in combination with 44 transportable earth stations in Europe and six fly-aways, could offer a good deal for CBS." ■



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Broadcast TV

Freddie Tezak, VP/general sales manager, KRIV(TV) Houston, named VP, sales, WTVT(TV) Tampa, Fla.

Appointments at Equity Broadcasting Corp.: **Thomas Shannon**, GM, Fort Smith/Fayetteville, Ark., cluster, promoted VP, Western region/GM, KTWO-TV Casper/KKTU(TV) Cheyenne, Wyo.; **Kevin Mirek**, GM, KTWO-TV/KKTU(TV) promoted to national sales director, Little Rock, Ark.

Cable TV

Appointments at Time Warner Cable, Stamford, Conn.: **Gerry Campbell**, consultant, Time Warner Cable, Stamford, appointed senior VP, voice; **Mark Aronson**, senior director, local news, named VP, program development; **Lynne Constantini**, senior director, programming, named VP; **Bonnie Hathaway**, senior director, community relations; **Jeff Zimmerman**, assistant general counsel, named VP/general counsel.

Appointments at Cox Communications, Cranston, R.I.: **Brad Shipp**, director, information technology, promoted to VP; **Deborah B. Wilson**, VP, human resources, HorizonGuide, Denver, appointed VP, human resources; **Alan Gardiner**, director, network services, promoted to VP.

Journalism

Chris Blackman, assistant news director, WCAU(TV) Philadelphia, named VP, news.

Programming

Danielle Gelber, senior VP, drama series programming, Fox Broadcasting Co., Los Angeles, joins Showtime Networks Inc., Los Angeles, as VP, original programming.

Lyn McCool, senior VP, program acquisitions, Turner Broadcasting Systems Inc., Atlanta, promoted to senior VP, program acquisitions finance and program planning.

Amy Introcaso-Davis, VP, series, East Coast, Lifetime Television Network, New York, joins Bravo Networks, Jericho, N.Y., as VP, production and development.

Changes at QVC, West Chester, Pa.: **Rowland Gersen**, senior VP/controller, retired Jan. 31; **Dan O'Connell**, VP, finance, promoted to senior VP/controller; **Raymond Bilinski**, director, accounting, promoted to VP, finance, international operations; **Alan Kujawa**, director, disbursement and inventory accounting, promoted to VP.

Appointments at USA Network, New York: **Marla Newborn**, director, program operations, promoted to VP; **Vida Pelletier**, freelance producer, New York, joins as manager, program administration.

Evan Messinger, senior VP, business development, Reciprocal.com, New York, named senior VP, sales development and marketing,

Univision, New York.

—P. Llanor Alleyne
palleyn@cabners.com
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Obituaries



Bartlett

Paul Bartlett, a pioneer of the California broadcasting industry, died Jan. 13 from complications following a head injury sustained after a fall at his home in Meadow Lakes, Calif. He was 86.

Bartlett, who grew up in Fresno, Calif., cultivated a childhood fascination with radios when he built and managed radio station KFRE(AM) in 1942. The Harvard College graduate followed that accom-

plishment with the construction of KRFM(FM)—later KFRE-FM—the first FM station in Northern California. By 1956, he had gained control of KFRE(AM); established another, KERO(AM) Bakersfield; and started KFRE-TV (now KFSN-TV) Fresno.

Bartlett sold all of his broadcasting properties in the late 1950s and sailed the world for the next five years. He returned to broadcasting in 1967 when he became president of WNYW(AM) and WRFM(FM) New York. Returning home, he became president of KSEE(TV) Fresno in 1982 and sold the station a year later.

In the past decade, Bartlett's interest turned to promoting high-speed rail as a means of transportation, and he worked as a railway adviser to the California Transportation Commission Rail Committee.

He is survived by his wife, a son, a daughter, two sisters, four grandchildren and two great-grandchildren.

John P. Hart, founder of WBIR-TV Knoxville, Tenn., died at his home in Knoxville. He was 93.

In 1940, Hart left his job as sales manager for the Johnson City *Press Chronicle* and started a Knoxville radio station. Sixteen years later, it morphed into WBIR-TV, and Hart served as its general manager until his retirement in 1973.

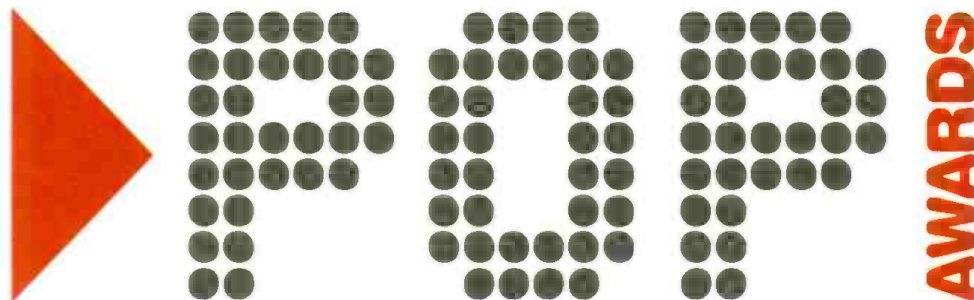
Hart was also a former president of the Tennessee Association of Broadcasters.

He is survived by his wife, Anne Elizabeth "Lib"; son James M. Hart, a retired Scripps television senior vice president; and daughter Sarah Anne.

—P. Llanor Alleyne

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

It ain't shrimp cocktail

Weiser has come a long way from selling seafood door-to-door

John Weiser can thank his older brother for his entry into the TV syndication business. In 1985, the younger Weiser was selling meat and seafood door-to-door in Manhattan. "Steak, shrimp cocktails, filet mignon, chicken and veal," he recalls. "It was a tough gig, selling 50 pounds of frozen scallops for freezers the size of a loaf of bread."

Brother Michael was a sales executive at Television Program Enterprises at the time, selling shows like *Solid Gold*, *Star Search* and *Lifestyles of the Rich and Famous* to local stations. He sent John, who last month was promoted to executive vice president of Columbia TriStar Domestic Television, to see his friend Anne Rodgers at Tribune Entertainment.

"I knew she was looking for a salesperson," says Michael Weiser, now president and CEO of Modern Entertainment. "I set it up for John to go into her office as if he was selling the meat and seafood, figuring she would be impressed because he had just the

coolest pitch ever. She offered him a job the next day."

Tribune was launching Geraldo Rivera's first syndicated talk show at the time, and Weiser started as an account executive and worked his way up to selling that and other specials in the Midwest and Northeast.

"I just loved it right from the start," he says. "I was a big TV fan, so, for me, it was a dream come true to be in the industry."

After two years, Weiser was hired away by Chuck Barris, host of *The Gong Show*, and joined Chuck Barris Entertainment as senior vice president of sales to handle syndication of such shows as *The Dating Game*, *The Newlywed Game* and *The Gong Show*.

A year later, Guber Peters Entertainment bought Barris out and offered Weiser an opportunity to move to Los Angeles to run West Coast sales. Weiser moved west. In 1990, Sony acquired Guber Peters, and Weiser was again offered an opportunity to join the new company. This time, though, he would have to start at the bottom at Sony's Columbia TriStar Television Distribution.

"I was a senior vice president at a ripe young age, and, when I came over to Sony, they said, if you want to join our team, you need to become an account executive again," he says. "Having learned from my dad, who ran his own toy company, that you don't let ego get



John Weiser
Executive Vice President,
Columbia TriStar
Domestic Television

B. Sept. 26, 1962, New York; attended University of Miami; account executive, Tribune Entertainment, New York, 1985-87; senior vice president sales, Chuck Barris Entertainment, New York, 1987-88; senior vice president, Guber Peters Entertainment, Los Angeles, 1988-90; Columbia TriStar Television Distribution, account executive, West Coast sales, 1990-92; division manager, West Coast sales, 1992-95; vice president, West Coast sales, 1995-99; senior vice president, sales, 1999-2001; executive vice president, 2001; current position since January; m. Jill, 1990; children: daughter: Samantha (4) Zach (2)

in the way of the right decision, I decided getting on the right team regardless of title was more important than keeping

the title without a team."

Weiser worked as an account executive at Columbia TriStar for two years, learning the ins and outs of a true Hollywood studio. In '92, he was promoted to division manager and then moved on up the sales ladder at the Culver City, Calif., studio, working on sales of everything from *The Ricki Lake Show* to the most successful off-network syndicated show in TV history: *Seinfeld*, whose first two off-net cycles have generated more than \$2 billion in syndication sales and barter revenue. He took over all sales of the studio's film and TV libraries and now is the head of sales at Columbia TriStar Domestic TV, the newly minted studio responsible for all of Sony's TV product.

"We are the front end of the transformation that almost every studio in Hollywood will soon go through," Weiser says of Sony's new TV structure. "When you look at these deals today, with multiple platforms and creating and sharing windows, we are a company with no walls in between all those areas."

Weiser has come a long way from his meat-and-seafood days and doesn't take any of his success in syndication for granted. That's why he's at the studio lot before sunrise each weekday.

"Doing what I do now is a dream come true, and that's why I rush to work everyday," he says. "I can't get here soon enough." —Joe Schlosser

MEDIA MERGERS

Last year saw an incredible drop-off in M&A activity, but what is in store for 2002? Most analysts foresee some consolidation with the potential of several major players being involved. Industry investment bankers will be there to put the deals together.

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- Ensures television studio meets all the requirements for daily production and broadcasting.
- Repairs and adjusts complex electronic systems for the generation and transmission of television signals.
- Researches and analyzes products, systems and methods currently utilized or being developed to remain current on broadcast trends.
- Designs systems for maximum utilization and efficiency with regard to cost, maintenance, performance and integration.
- Develops and writes equipment specifications and requisitions to replace and upgrade systems; obtains costs and vendors.
- Constructs and installs systems, components and interconnects for television facilities.
- Supervises operating staff and students in maintaining proper signal levels for recording and transmitting television programs.
- Provides instruction to staff and students on the proper handling, adjustments, system configuration and required signal levels to properly operate components and systems for best performance.
- Coordinates work schedules and assignments for staff members.
- Interviews, hires and performs written assessments on staff members.

QUALIFICATIONS:

- Bachelor's Degree in Electronics, Computer Science or a related field, supplemented by six (6) years of progressive experience in broadcasting is required.
- Excellent knowledge of television operations, digital editing/recording/camera, master control equipment, broadcast services, digital storage equipment, satellite dish components, LNA equipment and other set-up/maintenance equipment is essential.
- Knowledge of FCC technical regulations, UHF transmitter maintenance expertise, layout interpretation skills and planning experience also required.
- Knowledge of analog and digital electronics, television systems integration and mechanical drawing/architecture experience preferred.
- Must possess familiarity with master control and studio operations.
- Ability to instruct others in the operation, maintenance and proper handling of television transmission equipment.
- FCC licensure and/or SBE certification preferred.

For immediate consideration, please forward your resume or letter of interest to: WYCC Chief Engineer Search Committee, City Colleges of Chicago, 226 W. Jackson Blvd, 12th fl., Chicago, IL 60606; Fax: 312-553-2905 or email to: jobs@ccc.edu.

City Colleges of Chicago is an equal opportunity employer fostering diversity in the workplace. Chicago residency required within 6 months of hire.

NEWS MEDIA MANAGER

WLS-TV News is looking for a News Media Manager. Responsibilities include; news editing; supervising news editors; managing media ingest, output and traffic flow for multiple newscasts including digital playback; managing digital servers and archives. Individual will work closely with news producers, executive producers and management to ensure the timely and accurate production of newscasts, special reports and special segments.

The successful candidate will have a minimum of 5 years television news editing experience, and multiple years experience working in a TV newsroom exercising editorial judgment. Must be proficient in non-linear editing techniques, computer literate and comfortable working with commonly used software and hardware platforms such as Microsoft Office and Windows NT, as well as extensive experience with one or more newsroom systems such as AVID iNews.

Must be highly organized and used to working under tight deadlines while working on multiple, overlapping projects. Prior supervisory experience preferred.

Send resume and letter detailing your interest to C.C. Boggiano, News Operations Manager, ABC 7 News, 190 N. State St., Chicago, IL 60601. NO TELEPHONE CALLS, PLEASE. EOE.

MEDIA MANAGERS (3)

ABC7, the #1 station in Los Angeles, is seeking Media Managers who will manage the storage, retrieval, and editing of non-linear video and supervise non-linear editing assignments for newscasts. In addition, these positions will oversee digital video workflow for maximum quality and efficiency. Managers will check video clips before broadcast as well as manage digital storage of video. Candidates must have editing experience and knowledge of non-linear, computer-based editing. Previous experience in news editing or news management a plus. Successful candidates will have excellent people skills and the ability to deal with deadline pressure.

Please send resume to: ABC7 Los Angeles, Attn: Human Resources, 500 Circle Seven Dr., MM3/BC, Glendale, CA 91201. Or e-mail us at: KABC-TV.Resumes@ABC.com EOE

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TECHNICAL CAREERS

BROADCAST ENGINEER

Broadcast Engineer, WCIA is seeking an experienced Broadcast Engineer with a strong RF background. The person selected will be responsible for technical operations and maintenance of all transmitter sites. WCIA operates two analog locations with high power VHF and UHF transmitters. Low power UHF DTV installations are currently underway. Studio maintenance at the component level is also required. Position requires a well-organized self-starter with high ethical standards and 5 years experience in a broadcast facility with emphasis on RF systems. FCC/SBE certification desired. We offer good pay, good benefits and a relaxed work environment in a family friendly community. Qualified applicants should send a resume and salary history to: Engineering Department, WCIA-TV, PO BOX 20, CHAMPAIGN, IL 61824-0020 or e-mail eng@wcia.com.

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Television

EXECUTIVE CAREERS

President and General Manager Public Television

After 12 years of leadership at WNEO & WEAO, located in Kent, Ohio, William E. Glaeser has announced his intention to retire from the position of President and General Manager. The station serves viewers in northeastern Ohio and western Pennsylvania and is governed by a consortium of three public universities. WNEO & WEAO has a staff of 40 with a \$5 million budget, 60% of which comes from private sources. The station seeks a dynamic and visionary leader with experience in TV broadcasting or a related area. Candidates should have experience managing a complex organization and familiarity with developing public programming that is responsive to regional community needs. Prior experience working with community and governmental organizations and with public broadcasting agencies such as the CPB, is a plus.

The position offers a competitive compensation package with excellent benefits, including university tuition. Candidates must hold a valid driver's license and be insurable under the company insurance program. WNEO & WEAO is an Affirmative Action / Equal Opportunity Employer. We value diversity and encourage applications from women, minorities and individuals with disabling conditions.

Interested individuals should send a letter of application outlining specific qualifications for this position, a professional vita, and names of at least three references. The search committee will begin reviewing applications on March 1 and continue until the position is filled. Applications or nominations should be sent to: General Manager Search Committee, c/o WNEO & WEAO, 1750 Campus Center Drive, Kent, Ohio 44240-5191. Questions can be addressed to Bill Glaeser, President and General Manager, of WNEO & WEAO at 330 677-4549 / glaeser@wneo.pbs.org or to Pam Creedon, Director, School of Journalism and Mass Communications, Kent State University and Search Committee Chair, 330 672-2572 / pcreedon@kent.edu.

NEWS CAREERS

SPORTS REPORTER

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NEWS DIRECTOR

WGRZ-TV, Gannett owned NBC affiliate in Buffalo, New York is looking for a news director. Responsibilities will include the overall strategy, direction and management of the Channel 2 News On Your Side team. This position requires a leader who is strong, creative, has exceptional people skills and solid news judgment. Requirements include degree in journalism and five years television news management experience. Send resume to: Darryll J. Green, President and General Manager, WGRZ-TV, 259 Delaware Ave., Buffalo, NY 14202. NO PHONE CALLS. EOE.

PROFESSIONAL CAREERS

PROFESSIONAL

KSAT-TV 12, a Post-Newsweek Station in San Antonio, TX seeks an Assistant Chief Engineer. Duties include supervising Operations, Maintenance & Transmitter staff; recruit, train, evaluate & schedule. Provide technical assistance, supervision & coordination to all station activities including studio productions, remote broadcasts & general facilities issues. You must be a team player who can lead, work well with others & have demonstrated competence in operating, managerial & interpersonal relations. Knowledge of all equipment used in the engineering department essential. Must have two to four years computer engineering degree or equivalent experience &/or a minimum of five years experience as a maintenance technician in a television broadcast facility. Send resume to: KSAT-TV, 1408 N. St. Mary's, San Antonio, TX 78215. Attn: Scot Laird, Chief Engineer. PLEASE NO PHONE CALLS. Any job offer contingent upon results of pre-employment physical, including drug screen; verification of referenced & education. EOE/M-F/DV/ADA

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ACCOUNT EXECUTIVE

WBFS-TV seeks an Account Executive with 2-5 yrs. Broadcast Sales experience. Excellent new business development track record, strong interpersonal skills, and ability to think "outside the box" a plus. Must be a strong negotiator, NSI & Scarborough savvy & PC literate. College degree preferred. Resume & letter to Nora Garcia Farr, LSM or Dave Parker, LSM at WBFS-UPN 33, 16550 NW 52nd Ave Miami, FL 33014, email nora.garcia@wbfs.com or dave.parker@wbfs.com. EOE M/F

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PROMOTION CAREERS

PROMOTION WRITER/PRODUCER

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Are you the hot shot producer in your newsroom who has great journalism skills, loves breaking news and pushing the envelope? Want to work at a place that encourages thinking out of the box, has all the toys and the news to go with it? WFOR, the CBS Owned & Operated station in Miami is expanding and has several openings for producers and associate producers. If you are smart, aggressive and passionate about news, send a resume and tape to: Shannon High-Bassalik, News Director WFOR-TV, 8900 NW 18th Terrace, Miami, FL 33172. M/F EOE.

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Tenure-Track Assistant Professor of Television and Film in Broadcast Journalism Production is being sought by California State University, Los Angeles. Position begins Fall 2002. Minimum qualifications: MFA in appropriate field. Minimum three years professional and/or teaching experience. Record of creative achievement or promise. Experience in field production, documentary, audio, news writing and reporting and editing. Ability to translate professional aesthetic and technical standards to student production budgets. Potential for teaching using a variety of methodologies. Ability and interest in working in a multi-ethnic, multicultural environment. Address letter of application, resume, three recommendation letters, sample reel and transcript from institution awarding highest to: Kevin Baaske, Chair, Department of Communication Studies, California State University, Los Angeles, 5151 State University Drive, Los Angeles, CA 90032-8111

Phone: 323-343-4203, Fax: 323-343-6467 • Email: kbaaske@exchange.calstatela.edu

Direct link: http://www.calstatela.edu/academic/position/2002-al-cs-brod_journ.htm

Review of applications begin February 15, 2002 and continue until position is filled.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

No good deed...

The Bush administration has committed the cardinal sin of stepping on someone else's turf while trying to make a government process more efficient.

The heads of Justice and the Federal Trade Commission had gotten together and decided to divide up merger-review responsibilities, with Justice handling media, telecommunications, software and games and the FTC handling health care, energy and electricity. Historically, the two had to decide who would look at what on an ad hoc basis, so the move would have created a clearer division of labor and, one could only hope, a more streamlined process. That doesn't mean greasing the wheels for shady deals, either. The same antitrust provisions remain in place, and the Justice Department remains sworn to uphold them. Enter some congressfolk, led by Senate Commerce Committee Chairman Fritz Hollings, with ruffled feathers over not having been consulted. They were followed closely by the consumer watchdogs, who tend to bark reflexively at friend and foe alike just to make sure they don't miss an opportunity to be heard. The result is that the move has been put on hold.

We encourage the administration to consult with anyone who now wishes to be consulted, then go ahead and divide up the merger-review responsibilities as initially planned. We've argued for some time that media mergers were better left to Justice than to some cobbled combination of DOJ, the FTC and the FCC, which always seemed two cooks too many. It still does.

You say you want 'your revolution'

Performance artist Sarah Jones is suing the FCC over its May ruling that her song was indecent. Good for her. It wasn't anything like indecent, but it was apparently too hip for the room in which the enforcement bureau huddled to render its verdict. But Jones had more than principle to fight for. While the FCC takes its sweet time reconsidering a fine that has been in effect since last May, she continues to suffer from a lack of airplay and the stigma of an indecency ruling, although, from this FCC, we would take it as a badge of honor.

Jones says that stations have avoided playing her song, "Your Revolution," for fear of suffering the same fate as noncommercial KBOO(FM) Portland, Ore., which was fined for having the temerity to air what is essentially a poetic condemnation of sexual exploitation during a public-affairs show. It could be the poster child for commentary in context.

We wish Jones had sued for millions. She didn't, asking only for her reputation back. She will even drop the suit if the FCC comes to its senses. Frankly, that would be letting the agency off too easy. It might be better if the FCC stuck to its guns, loaded with blanks as they are, and the court came down hard on it. Somebody has to stop the madness.

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