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REGULATION

In Powell's court

Congress gave the FCC a brief time out, but it did not resolve the marathon fight over when to auction TV spectrum to new users. Although the FCC indefinitely postponed the planned June 19 sale of frequencies used for chs. 52-59 after Congress cleared the way for it to do so, bidding for chs. 60-69 is still scheduled for Jan. 14.

Whether it remains so is a decision Congress has left for FCC Chairman Michael Powell. All Congress actually did was remove a legal deadline to complete the auction by September. That auction has already been moved back six times. Soon enough, the wireless industry will again lobby to delay bidding in order to outlaw early buyouts. Just as predictably, broadcasters expecting a windfall will fight to move ahead. At the FCC, one senior aide predicted a delay but said there has been no word from the chairman's office. Will Congress step in again? "It's not even on our radar screen," said an aide to Rep. Billy Tauzin.—*B.M.*

BCEYE

CABLE PROGRAMMING

TLC topper

The Learning Channel may be without a top executive for a bit longer. Departing GM Jana Bennett announced in February she was leaving for the BBC. So why the hold-up replacing her? Most likely because incoming Discovery Networks U.S. boss Billy Campbell wants a say in picking her successor. Campbell, who is replacing Johnathan Rodgers, is just getting started, and the plum TLC post is likely high on his priority list. TLC is a bright spot in the Discovery family: TLC is averaging a healthy 0.9 in prime time, driven by cult hits like *Junkyard Wars* and *Trading Spaces* (below).—*A.R.*



GOVERNMENT

Hoffa briefs Bush

During a private meeting with President George W. Bush at the White House last week, Teamsters President James P. Hoffa (above) reiterated the union's opposition to the merger of EchoStar and DirecTV. A Teamsters spokesman confirmed the meeting, saying "they didn't get into a deep discussion." The Teamsters came out against the merger last month in a strongly worded statement. "The merger threatens competition and will adversely affect the blue-collar workers at both companies," the spokesman said.—*P.A.*

DIGITAL TICKER

COMPILED BY DECISIONMARK

Newest digital stations:

- WFME-DT New York (Ind.)
- WNET-DT New York (PBS)
- WMEB-DT Bangor, Me. (PBS)
- WMEM-DT Presque Isle, Me. (PBS)
- KCWE-DT Kansas City, Mo. (UPN)
- WFSG-DT Panama City, Fla. (PBS)
- KTVW-DT Phoenix (Univision)
- KGMC-DT Clovis, Calif. (Ind.)

Total DTV stations:

427



John Rigas was brought down by Oren Cohen's question about Adelphia's "co-borrowings."

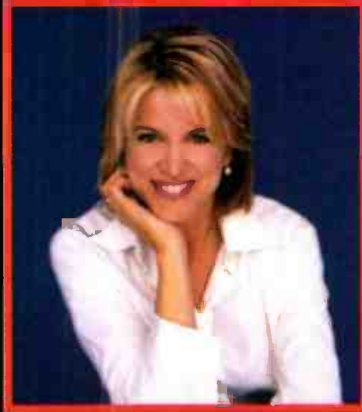
Rigas foil moves on

Now that Adelphia has filed for Chapter 11, the analyst who helped trigger its fall isn't around to watch. Merrill Lynch junk bond analyst Oren Cohen has jumped ship and started at hedge fund Trilogly Capital.

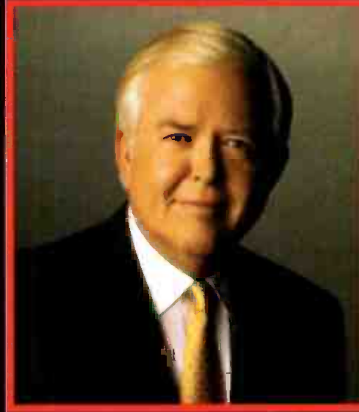
Cohen is best-known for raising questions about Adelphia's guarantee of loans to company Chairman John Rigas during a March conference call to discuss Adelphia's first-quarter earnings.

After more than half a dozen other analysts ignored the issue, Cohen asked Adelphia CFO Tim Rigas about an agate-type footnote mentioning up to \$2.3 billion in "co-borrowings" with a private, Rigas-family company. Asked what assets backed up the loans, Rigas stumbled over a response and said he'd have to get back to Cohen. That triggered a steep stock decline, which triggered scrutiny by regulators and lenders, which uncovered a web of undisclosed insider dealings. Though Cohen received a fair amount of attention, Adelphia didn't have anything to do with his departure. He had been talking privately for months about getting away from the travel and pressure of Wall Street's "sell side" and finding something at a money manager. As for Adelphia's finally filing for Chapter 11, Cohen joked, "my work here is done."—*J.M.H.*

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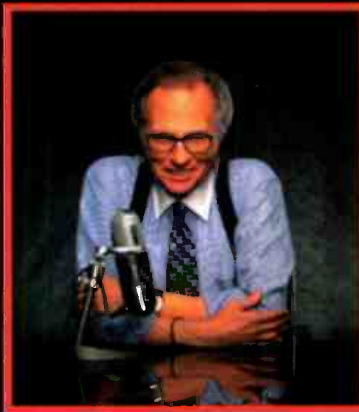
Lou Dobbs Moneyline
6pm et/pt



Crossfire
7pm et/pt



Connie Chung Tonight
8pm et/pt



Larry King Live
9pm et/pt



NewsNight with Aaron Brown
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Looking for the next *Oprah*

Broadcast syndicators say it's time to find that new talk-show franchise

By Steve McClellan

Tony Danza the next Oprah? While some in the business find that really hard to imagine, it isn't stopping his handlers from pitching him to Hollywood producers as a talk prospect (no takers yet that we know of). But who knows? Who would have guessed that a guy who communes with the dead would have started a talk sub-genre?

But that's just what *Crossing Over With John Edward* did this season. Next season, a second talk-to-the-dead show debuts, *Beyond With James Van Praagh*.

Danza (*Family Law*, *Who's the Boss*) is just one of many celebrities whose managers are pitching them as the next big-name talk-show host. Who's to blame them, given the potential for steady work at a seven- or eight-figure payoff?

Kirstie Alley (*Cheers* and *Veronica's Closet*) apparently has aspirations to join the chat circuit. So do Fran Drescher (*The Nanny*), Janine Turner (*Northern Exposure*), Josie Bissett (*Melrose Place*) and Gloria Estefan.

It's part of the feverish effort to fill what will be a huge void when Oprah Winfrey does her last show in May 2006. And while that is still four years away, the push is already on now to fill it, says Bill Carroll, vice president, programming, Katz Media Group.

For years, the industry has assumed Winfrey would call it quits at some point, says Carroll. "That used to be in the future. Now it's on the immediate horizon," he says. "She's gone in May of 2006, but you have to be on the air by 2004 to generate a ratings track record if you're going to seri-

Waiting in the wings

Ellen DeGeneres



COMING THIS FALL	
<i>Beyond With James Van Praagh</i>	Tribune
<i>Caroline Rhea</i>	Warner Bros./ABC
<i>Dr. Phil</i>	King World
<i>Good Day Live</i>	Twentieth
<i>The John Walsh Show</i>	NBC
<i>The Rob Nelson Show</i>	Twentieth
<i>The Wayne Brady Show</i>	Buena Vista

READY FOR '03	
<i>Ellen DeGeneres</i>	Warner Bros.
<i>Fergie</i> (Sarah Ferguson)	Universal
<i>Trial by Fire</i> (Nancy Grace)	NBC/Court TV

WANNABES FOR '03	
Kirstie Alley	
Josie Bissett	
Tony Danza	
Fran Drescher	
Gloria Estefan	
Janine Turner	



Sarah Ferguson

ously be considered as a replacement."

Producers agree.

Warner Bros. has two new talk shows (so far) in development for the next two years—*Caroline Rhea*, which bows this fall, and *Ellen DeGeneres*, set to debut in 2003. Does Jim Paratore, executive vice president, Warner Bros. Domestic Television Distribution, and president, Telepictures Productions, have the next hit? Time will tell. The expectation, he says, is that both new shows have "long-term franchise" potential.

Rhea, of course, is filling a more immediate void in the talk-show ranks: the departing *Rosie O'Donnell*, the only current talk show that ever gave *Oprah* a run for the money in the key women demographics, says Paratore.

And Rosie's decision to quit is just part of the talk-show churn this season. Five of the 15 talk shows that started this season won't start next season. Two are already gone: *Iyanla* and *Talk or Walk*. In addition to *Rosie*, *Sally Jessy Raphael* and *Ananda Lewis* will be off the air by summer's end.

Not to worry. Seven new ones join the fray this fall: *Rob Nelson* and *Good Day Live* (Twentieth Television); *The John Walsh Show* (NBC); *The Wayne Brady Show* (Buena Vista); *Dr. Phil* (King World); *Caroline Rhea* (Warner Bros.); and *Beyond With James Van Praagh*.

Besides *Oprah*, nine talk shows are renewed for next season: *Maury*, *Live With Regis and Kelly*, *Jerry Springer*, *Montel Williams*, *Jenny Jones*, *Ricki Lake*, *Martha*

Stewart, Crossing Over and *The Other Half*.

Oprah is a billion-dollar-a-year franchise, and distributor King World (now owned by Viacom) probably has the most to lose in terms of revenue. In its last issued annual report as a public company (1998), King World said about 42% of its \$684 million in revenue that year (almost \$290 million) was attributable to *Oprah*. In addition, the show generates many millions more in local ad sales for stations.

So there's a lot at stake, not least the huge local audiences that most stations use *Oprah* to feed into their local newscasts.

Thus the urgency to develop talk shows. "We're going after that audience with *Ellen*" in 2003, says Paratore. "We think she'll be a major player there."

So is Universal Television—with a show hosted by Sarah Ferguson, the colorful ex-wife of England's Prince Andrew, called *Fer-*

gie. That show recently shot a pilot in New York that Universal will begin showing stations soon, says Steve Rosenberg, president of Universal's TV syndication arm. *Maury* producer Amy Rosenblum is to executive-produce. Like Winfrey, says Rosenberg, Ferguson "has an ability to connect with the audience that you can't coach or teach."

Buena Vista Television is also developing aggressively for a very special client: the co-owned ABC stations, a number of which have dominated their markets in large part due to *Oprah*. Buena Vista's big bet for next season is *Wayne Brady*, which is slated in *Rosie* time periods on the ABC-owned stations.

Replacing *Oprah* is a long-term proposition, says Holly Jacobs, executive vice president, development, Buena Vista. "We're already looking at that," she says. "It's about finding somebody or a format that

brings credibility" to the time period. "It's a challenge for all of us." As for 2003, Jacobs confirms that Joan Cusak has a development deal with the studio for a possible talk show.

Other potential 2003 talk candidates: *Trial by Fire*, with Nancy Grace from NBC and Court TV, and a talk/variety project from Lorne Michaels that would also be distributed by NBC.

And when it comes to replacing *Oprah*, don't rule out King World with hot 2002 prospect and *Oprah* spin-off, *Dr. Phil* (which by contract can't compete head to head with *Oprah*).

In 2003, King World executives are hinting, they will have "the next big name in talk-show television." But they aren't saying who, which leads sources to conclude King World hasn't signed its prospect yet. No comment from the company. ■

Mags, dates and jumping sharks

It must be development time in syndication land

Talk isn't the only genre in which development is already percolating for 2003.

At least three magazines are under consideration, including one designed for daytime from King World, according to sources familiar with the project.

Warner Bros. is also developing what sources say is a "lifestyle" magazine for prime time access, although the company is mum.

The syndication division at Universal Television confirms it wants to go forward in '03 with a magazine called *Good News* with Will Smith's Overbrook Entertainment, which would tell inspirational stories of both common folk and celebrities. There's also the multi-genre eBay project from Columbia TriStar, based on the auction Website, that blends magazine, game and

interactive elements.

In the relationship-show category, sources say Twentieth Television will soon unveil *Extreme Dating* for '03, in which couples go on a date and their conversation is taped by the exes of one of the daters. The other dater is wearing an IFB device and receives feedback from the ex on how honest or deceitful or just generally full of you-know-what the companion is being. This show could be paired with *Blind Date*.

Buena Vista confirms it's working on a potential 2003 game companion to the syndicated version of *Who Wants to Be a Millionaire*, which bows in syndication this fall. "It's a new game format with a very seasoned comedic game producer," says Buena Vista's program development head Holly Jacobs.

King World is also said to be

working on new trivia game show based on a Web site, *Jumptheshark.com*, itself a trivia site that explores that moment in time when TV shows hit their peak and inevitable decline.

The name derives from an episode of *Happy Days* when Fonzie literally jumps over a shark—signaling the beginning of the end of the show's creative juice. The irony is that Henry Winkler, who played the Fonz in the series, now serves as executive producer for King World's *Hollywood Squares* (but has nothing to do with the *JumptheShark* project). The company wouldn't comment on the project.

On the weekly action front, one possible new series is from Universal, based on the studio's hit film *The Fast and the Furious*. Steve Rosenberg, president of Universal's



Action features like Universal's *The Fast and the Furious* are being spun off for possible series in 2003.

syndication arm, confirms the project but says it would probably go forward only if his unit can line up a dual-platform distribution deal, such as syndication and cable, or syndication and network. Otherwise, it wouldn't be economically viable to do it, he said. Another possible weekly show is a spin-off from the *Stargate* series that MGM produces for Sci Fi Channel.—S.M.

Promax crowd small but appreciative

Gathering still talks promotion, but with some differences

By P. J. Bednarski

Promax&BDA, the convention where promotions, on-air graphics and music pros meet to dissect hype and branding nuances, was a much-changed show last week in Los Angeles, reshaped by a tight economy and industry consolidation.

Though final figures weren't available, about 3,500 attended, down from about 4,200 a year ago, with about 70 exhibitors, down from 100 or so in 2001. Still, an unflappable Promax chief Glynn Brailsford noted, for example, a graphics-related seminar where "there wasn't a huge crowd, but there was a hugely appreciative crowd."

There were few of the hands-on station promo producers that populated the convention in the recent past, although top promo execs for some large station groups—notably Belo, Hearst-Argyle, Gannett and

Sinclair—and a handful of broadcast and cable networks were there, Brailsford said.

Once, workshops were held for station reps so syndicators could explain how producers and stations could jointly promote a new show. Now, Promax plans four regional conferences in upcoming weeks for Dallas, Atlanta, Chicago and New York, where some studios including Paramount and Universal will join to do smaller versions of those workshops. Promax will present a "best of" version of the full convention, reprising such panels as a presentation about optimal uses of promos by Lee Hunt.

Promax drew some heavyweights, including Jamie Kellner, chairman/CEO of Turner Broadcasting System, who received BROADCASTING & CABLE's Innovator of the Year Award for a career that includes building Fox and The WB networks.



Turner Broadcasting CEO Jamie Kellner, who received B&C's Innovator Award at Promax, recalled a colleague's comment that, for a brand to become successful, it must "always occupy a corner of a consumer's mind."

Kellner recalled that, when he helped start the Fox network in 1986, "our instinct was to join the big-network club and look and act just like them." After outside marketers persuaded Kellner and colleagues to differentiate the net, Fox made its mark, particularly with younger viewers. "When they saw the Fox logo, they didn't want to see an NBC-style sitcom." ■

Fox duops in Chicago

Will pay \$450M for WPWR-TV, giving it combos in top three markets

By Steve McClellan

The Fox TV station group will have duopolies in the top three markets and nine overall with its deal last week to pay \$425 million to Newsweb Corp. for Chicago UPN affiliate WPWR-TV.

Sources say Fox, which already owns WFLD(TV) Chicago, outbid WBBM-TV owner Viacom and WGN-TV owner Tribune to form the Chicago combo.

Layoffs are a near certainty.

SG Cowen media analyst Peter Mirsky says, "second stations typically run at 5%-15% of the manpower of the primary station, with about 2% of the equipment."

Mirsky estimates Fox is paying 15 times 2002 cash flow of about \$28 million, in line with prices for large-market TV stations. He estimates station profit margin at 40%-45%, which could hit 50% or more under Fox.

The acquisition is expected to close by year's end and would

give Fox duopolies in New York, Los Angeles, Chicago, Dallas, Washington, Houston, Minneapolis, Phoenix and Orlando.

Fox likes the duopoly strategy because it gets a big boost in ad dollars while operating expenses of the second station are only an additional 15%-20%. Llachlan Murdoch, deputy COO, News Corp., and head of the station group, said the company's existing duopolies are now generating increased profit margins.

Mitch Stern, who has day-to-day responsibility for the stations, said the acquisition was "important, particularly at a time when we are seeing a distinct recovery in the advertising market."

WPWR-TV is owned by Newsweb Corp., founded and headed by Fred Eychaner. Originally a newspaper printer, Eychaner bought WPWR-TV, then ch. 60, in the mid 1980s for a reported \$11 million, sold ch. 60 to Home Shopping Network for \$25 million and, after swaps, moved WPWR-TV to ch. 50.

Newsweb says it may look for other media properties.

—Additional reporting by Dan Trigoboff

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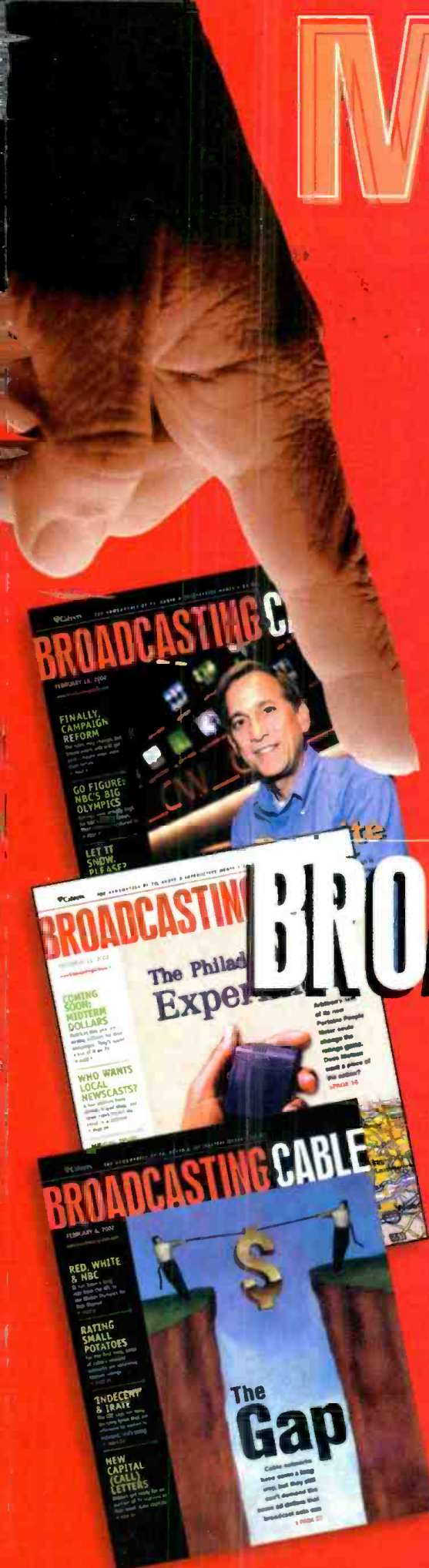
- ▶▶ *Best overall TV industry read*
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- ▶▶ *Best coverage of broadcast and cable programming*
- ▶▶ *Best coverage of advertising sales and trends*
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*Cahners research Survey 2002

For a copy of the complete readership survey, call Paul Audino at: 212-337-7111 or email to: paudino@reedbusiness.com

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Adelphia finally files

Under bankruptcy protection, MSO to operate semi-normally

By John M. Higgins

Settle in for a long slow grind, because nothing will happen quickly now that Adelphia Communications has finally lumbered into bankruptcy court.

The scandal-ridden MSO filed for Chapter 11 bankruptcy protection last Wednesday, choosing U.S. District Court in Manhattan as the venue rather than a Pennsylvania court closer to the company's Coudersport, Pa., headquarters but farther away from the bankers and lawyers that will wrestle the company through. Adelphia said it has debts of \$18.6 billion and assets with a book value of \$24 billion.

Since the whole point of Chapter 11 is to shelter the company from clamoring creditors, Chairman Erkie Kailbourne said Adelphia's operations will continue semi-normally. On Thursday, the court allowed the company to continue to pay employees,

pay local franchise authorities money owed them before the filing, and pay any deposits owed to customers. The company has secured \$1.5 billion in financing from lenders that will be repaid ahead of even the most senior pre-filing creditors.

Among those creditors are cable networks and equipment vendors owed more than \$400 million. Since they're unsecured and among the last to be paid out of the bankruptcy estate, they will likely collect five cents to 15 cents on the dollar.

Adelphia is likely to try to sell some of its cable systems serving 5.6 million subscribers, but that will be a slow process. The big wrestling match will be among bondholders, which analysts believe might collect 30 cents to 60 cents on the dollar. They'll be looking to jockey ahead of each another and challenge senior lenders ahead of them in the line of creditors to be repaid. ■

Grebow's towering ambition

Exits Sony to head effort to build new NY broadcast tower

By Harry A. Jessell and Ken Kerschbaumer

New York TV stations hope that Sony Electronics Deputy President Ed Grebow is a match for New York Mayor Michael Bloomberg. Last week, the stations' Metropolitan Television Alliance hired the former CBS executive to lead the hunt for a new broadcast tower to replace the one lost in the 9/11 attacks.

Grebow succeeds Doug Land, who left in May after efforts to find a tower site ran into stiff opposition from Bloomberg.

At Sony, Grebow's duties included



Grebow was a top executive at CBS between 1988 and 1995 and has been involved in city politics.

heading Sony Broadcast and Professional Co., the leading supplier of TV production gear. Pat Whittingham, president of Sony Business Systems and Solutions Co., which Grebow also headed, will assume Grebow's sales and marketing duties; Fujio Nishida, president and COO, Sony Electronics, will handle his corporate responsibilities.

Grebow, 52, served in top management slots at CBS between 1988 and 1995. From 1995 to 1997, he was president of Tele-TV Systems, one of the telephone companies' ill-fated runs at the TV business. Since then, he

On the hook

33 of Adelphia's many creditors

Cable programmers	Millions
Home Box Office Inc.	\$34.4
Turner Network Television	13.9
Showtime Networks	11.9
MTV Networks	11.6
Satellite Service Inc.	11.1
WTBS	7.8
Cable News Network	7.5
The Disney Channel	7.3
CNBC/NBC	7.1
ESPN	6.9
American Movie Classics	6.9
PPC-Production	6.3
Encore	5.9
Encore Media	5.3
MSNBC	5.1
USA Network	5.0
Sports Channel Ohio	4.9
In Demand	4.2
Lifetime	4.1
Black Entertainment TV	4.1
Total	\$171.3
Technology companies	Millions
Scientific-Atlanta	\$83.3
Motorola Corporation	49.0
C-Cor.Net Corp.	35.4
Commscope Inc.	22.4
Arris	16.7
Westcoast Communications	12.0
Fujitsu	7.1
Cablecom Inc.	7.1
Pirelli Cable Corp.	6.9
ADC	5.8
CSG Systems Inc.	5.8
Spanpro Fiber Optics	5.1
General Instrument	4.8
White Mountain Construction	4.1
Total	\$265.0

Source: Adelphia filings

has managed TV-hardware companies, first Chyron and then, beginning in 1999, Sony.

Throughout, he has kept a hand in city politics. He handled negotiations between CBS and New York concerning the renovation of the Ed Sullivan Theater for use by David Letterman and for tax concessions that kept CBS in the city.

Grebow says he is eager for the tower challenge, adding, "It's important to broadcasting, and it's important to the city."

The stations are now broadcasting from the Empire State Building. Because the Empire tower is too small to accommodate all the broadcasters' analog and planned digital signals, the stations are seeking to build a new tower on Governors Island. ■



Sen. Russ Feingold, determined to stop alleged abuses in the radio industry, says he's "committed to working for many, many years."

Feingold targets radio

Radio-reregulation bill takes aim at Clear Channel

By Bill McConnell

The legislative backlash against media consolidation continued last week as Sen. Russ Feingold introduced legislation intended to crack down on a string of alleged abuses by the radio industry and,

in particular, Clear Channel, the country's largest operator.

"I'm committed to working for many, many years," said the Wisconsin Democrat briefing reporters on his bill last Thursday. Feingold predicted that a hearing and committee vote could be completed this year. His bill would:

- Strip conglomerates owning both radio stations and concert promoters of their broadcast licenses if they discriminate against unaffiliated musicians, promoters and stations.
- Trigger an FCC hearing to prove there is no discrimination when a radio merger gives the buyer a 60% national audience reach.
- Bar the FCC from raising limits on local radio ownership.
- Count radio local marketing and time brokerage agreements toward local ownership caps and outlaw LMA partnerships that bring an operator above 35% local-market audience or ad-revenue share.
- Forbid "payola" that some say requires record companies to pay a small group of

promoters in order to obtain radio airtime. ■ Require the FCC to ensure that Arbitron ratings are not manipulated.

The legislation comes in the wake of many accusations against Clear Channel, but Feingold also belongs to a growing chorus complaining that audiences have lost diverse viewpoints since the government greatly eased many media-ownership restrictions in 1996.

In a similar vein, Sens. Ernest Hollings (D-S.C.), Herb Kohl (D-Wis.) and Mike DeWine (R-Ohio) in May called on the FCC to investigate the effect of consolidation on TV programming.

"This bill is not simply about Clear Channel," Feingold said. Financial markets agreed, hammering several radio stocks last week.

Apparently sensing that it was *mostly* about his company, Clear Channel President Mark Mays denied that the biggest companies have too much power. "Radio is significantly less concentrated than most other information and entertainment industries." ■

A higher power behind sat-TV protest?

Murdoch charged with organizing Christian groups' opposition to EchoStar-DirecTV merger

By Paige Albiniaik

They say politics makes strange bedfellows, and here's a pair of the strangest: News Corp. Chairman Rupert Murdoch—slammed by some Christian broadcasters as a purveyor of sleaze—and a coalition of Christian broadcasters.

Last week, six religious programmers presented to the Justice Department nearly half a million petitions against EchoStar's planned merger with DirecTV. The National Religious Broadcasters group also opposes the merger.

But other religious broadcast-

ers are upset because they believe that opposition is the result of meetings with Murdoch and what they say was his offer of carriage in exchange for help blocking the merger. Murdoch last year tried to buy DirecTV himself, but EchoStar emerged a last-minute victor.

"I believe the recent stand by the executive committee of the National Religious Broadcasters to oppose the merger may be the result of a meeting that Louis Sheldon, head of the Traditional Values Coalition, arranged with Rupert Murdoch," wrote David Clark, president of

FamilyNet and former NRB chairman, to Attorney General John Ashcroft and FCC Chairman Michael Powell.

According to Clark and others, NRB members met with Murdoch in early March. Murdoch told them he would commit to airing more religious programming, said one attendee, if Murdoch eventually ended up owning DirecTV.

"Murdoch did give us assurances," said Glenn Plummer, NRB chairman.

"This is ... not a quid pro quo," said a Murdoch spokesman. "They asked Charlie

[Ergen, EchoStar CEO] the same question, and they were not pleased with his response."

"We are at a loss to understand," said Marc Lumpkin, EchoStar spokesman, "why these ministers would protest two companies that provide the most religious broadcasting available in the U.S. today."

Through Dominion Sky Angel, EchoStar customers can subscribe to 36 religious audio and video networks. Combined, EchoStar and DirecTV also carry 13 religious networks, although some are on Spanish-language tiers. ■

Hits do wonders for MTV, FX

Popular new originals give networks 25% ratings boost; Lifetime still No. 1 in 2Q

By Allison Romano

FX and MTV are proving a hit show really can lift an entire network. Their breakout originals—FX's dirty-cop drama, *The Shield*, and MTV's wacky family act, *The Osbournes*—boosted the networks' average prime time ratings 25%, to a 1.0 for the second quarter.

The Shield averaged a 2.8 rating with its March 12 premiere scoring a 4.1 high. *The Osbournes* averaged a 4.4. Its high of 5.9 came on April 23.

A hit show "can change a network for a while," says Turner's Jack Wakshlag. "But that also means you're riding one horse."

With just a week to go in the second quarter, Lifetime was poised to win its sixth consecutive quarter in prime time. Through June 23, Lifetime averaged a 2.1

Winners and losers 2Q ad-supported cable ratings

WINNERS

Network	HH rating	Change
Fox News	1.1	57%
CNN	0.8	33%
FX	1.0	25%
MTV	1.0	25%
ESPN2	0.5	25%
Hallmark	0.5	25%

LOSERS

Network	HH rating	Change
CNBC	0.2	-50%
SoapNet	0.5	-38%
Travel	0.3	-25%
Bravo	0.3	-25%
VH1	0.3	-25%

Source: Turner Entertainment analysis of Nielsen Media Research

average in prime, up 11% from second quarter 2001 and up 24% from 2000, according to Nielsen data. Lifetime's original dramas help drive the ratings. Its Sunday-night duo of *Strong Medicine* and *The*

Division averaged a 2.0, despite being in repeats. "The key is how a series holds up over time," said Lifetime researcher Tim Brooks. "Ours hold up and grow."

Nickelodeon (up 20%) and TNT (up 6%) should take second place, each with 1.8 average in prime time. Tied for third with 1.7 ratings are Cartoon Network, flat compared with last year, and TBS, which is up 13%.

Lifetime trotted out Nielsen data showing the average cable viewer spends nearly 30 consecutive minutes tuned in to its two services, Lifetime and Lifetime Movie Network, more than almost all other cable nets. The Hallmark Channel held viewers for 22.3 minutes; Court TV, 21.1, Lifetime said.

Turner said its networks attracted, or reached, the most viewers watching at least once per month. Between last October and May, 34% of adults 18-49 tuned into TBS, and 32% came to TNT. USA reached 29% at least once; Discovery, 25%; and Lifetime, 18.4%, according to Turner. ■

Newhouse, AOL call it quits

Advanced Newhouse takes 2.1 million subs but will buy at AOL prices

By John M. Higgins

Think of it as an \$8 billion divorce, but the couple is sharing custody of the kids, the dog and the summer house. That's the resolution of the split between publishing magnates the Newhouse family and AOL Time Warner after a seven-year cable-system partnership. Rather than sell out to AOL for cash or stock, Advance Newhouse will grab 2.1 million subscribers worth \$8 billion and take over operation.

The systems include those in central Florida, including Or-

lando, which had been a show-case cluster. And they account for one-third of the subscribers in the partnership known as Time Warner Entertainment/Advance Newhouse.

With its subscriber base falling from 12.8 million to 10.7 million, AOL drops from second- to the third-largest multi-channel system operator, behind No. 2 DirecTV and No. 1 AT&T Broadband on BROADCASTING & CABLE's Top 25 System Operators list. (AT&T will get even bigger when it com-

bines with Comcast.)

Time Warner Cable Chairman Glenn Britt and Advanced Newhouse CEO Robert Miron denied any tension in the partnership. "All the other businesses we're in, we're operators," said Miron. "We want to operate this one again."

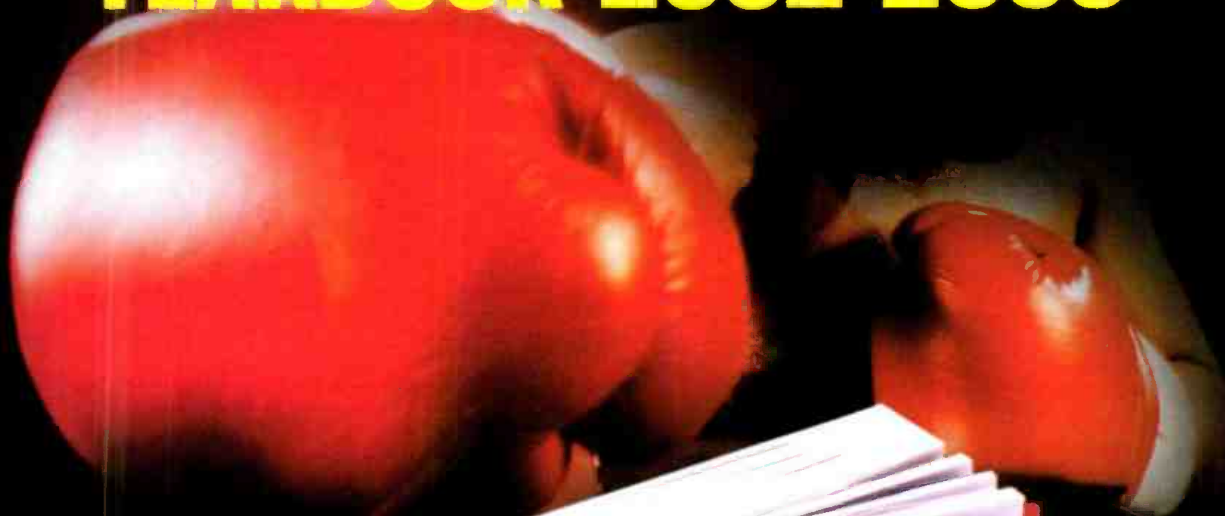
As called for in their partnership agreement, AOL divided the systems into three groups and let the Newhouses choose which one they wanted. They picked a group anchored by the Florida properties, a group that

also includes systems in California and a few other states. AOL keeps the North Carolina and Upstate New York clusters.

Advance Newhouse receives the economic benefits only from its pool of systems, but its partnership with AOL stays together technically. That means Advance Newhouse gets to buy programming and equipment at AOL's bulk discount rates.

Media analyst Tom Wolzien sees the breakup as a blow to AOL and its hopes of retailing a broadband version of America Online through other operators. "If they can't negotiate a way to hold this partnership together, what does it say about negotiating new ones with cable operators?" ■

BROADCASTING & CABLE YEARBOOK 2002-2003

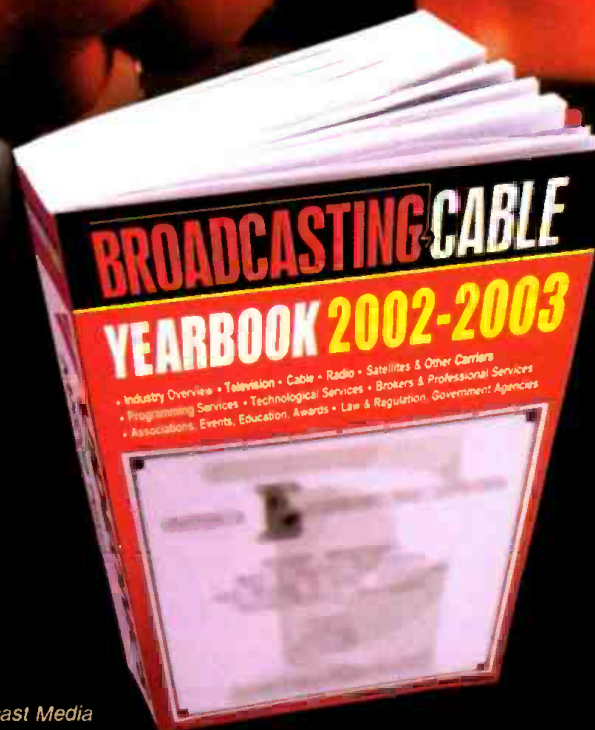


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THE WEEK THAT WAS

JUST IN FROM THE NATION'S CAPITAL

Senate confirmation of **Jonathan Adelstein** as a Democrat FCC commissioner is being held up once again, this time by **Sen. John McCain** (R-Ariz.). McCain has told Senate Majority Leader **Tom Daschle** (D-S.D.) and Senate Minority Leader **Trent Lott** (R-Miss.) that he will block all nominations until he gets assurances from both that his choice for the **Federal Election Commission**, Washington attorney **Ellen Weintraub**, will be confirmed by the Senate before September. ...

While the entertainment industry has gotten better about not marketing violent movies, music and videogames to teens, ads for all products in all three categories still show up on TV programs popular with teens, reports the **Federal Trade Commission** in its third report on the matter. ... **House Energy and Commerce Committee** Chairman **Billy Tauzin** (R-La.) warned FCC Chairman **Michael Powell** to stick to his schedule and rewrite the media-ownership rules "no later than the spring of 2003. ...

Northpoint Technology is continuing to fight for exclusive right to the terrestrial use of DBS spectrum. The company, which would use the spectrum to offer an over-the-air service that competes with cable and satellite TV, asked federal judges to reverse an April 24 FCC decision denying it an

outright grant of spectrum and requiring it to bid at auction for it. Northpoint said it is entitled to such a grant because, as the sole initial applicant, it proved that new service could co-exist in the DBS band with incumbent satellite broadcasters. ...

The **Center for Digital Democracy** is urging consumers to protest cable rate hikes. Given consolidation and Adelphia's "mispending," says CDD's **Jeff Chester**, "it's time for the public to take up the issue of price gouging." ...

Heavy EEO reporting requirements would pose an "unwarranted burden" and make station operators "a target of attack" by the government, said **Ann Arnold**, executive director of the **Texas Association of Broadcasters**, at an FCC hearing last week. **Marilyn Kuschak**, VP of a four-station radio group, complained that extra record-keeping requirements would be an unnecessary expense. The FCC is taking its third shot at drafting EEO rules. Federal judges struck down two previous incarnations.

WITH FRIENDS LIKE THIS...

The answer is: "The show is in second place in the syndicated program rankings." "What is *Jeopardy*?" is the question you could have taken to the bank for years. Not so for the most recent week for which syndicated ratings are available (June 10-16). For the first time

since anyone can remember, *Jeopardy* was unseated—by *Friends*—for the No. 2 spot, even though, at a 6.2 Nielsen rating, *Friends* was down 3% from the week before. That's because *Jeopardy* was down 10% from the week before—at a 6.1—to its lowest rating since 1984-85, its first full season on the air. ...

CNN's **Connie Chung Tonight** weathered some harsh critical reviews but harvested an average 612,000 households (0.7 average rating) over its first three nights (June 24-26). The show's chief 8 p.m. rival, **Fox News' The O'Reilly Factor**, averaged a 1.9 rating and 1.5 million households for the same nights. ...

Fox's American Idol: Search for a Superstar continued to provide super ratings for Fox. The reality talent show powered the network to a Tuesday-night win in the Niensens in all the key adult demographics as well as total viewers. Only viewers 50-plus tuned in larger numbers elsewhere, opting for CBS.

AND FINALLY

NBC has finally found a big-time sport for which it is willing to pay. The network has locked up TV rights to three major beauty pageants: **Miss Universe**, **Miss USA** and **Miss Teen USA**. NBC replaces CBS as the television rightsholder. On CBS, the pageants had dropped significantly in viewership over the past 10 years: Miss USA by 61%, Miss Teen USA by 58%, and Miss Universe by 19%. ...

If the upfront broadcast network market is any indication—it usually is—the U.S. ad economy will emerge from the recession this year and show 2.5% growth over 2001. At least, that's the view of New York ad tracker CMR. ...

Discovery

Communications sales veteran **Amy Baker** will lead the company's new integrated ad-sales unit. Baker, now VP for Discovery Solutions, will oversee major cross-platform ad pacts, including Discovery's \$50 million deal with **Procter & Gamble**.

Following Oprah's lead



Move over *Rosie* and *Oprah*, women's cable net Lifetime is rolling out its own magazine, aptly named *Lifetime*. In partnership with Hearst Magazines (a division of Hearst Corp., which owns 50% of Lifetime Entertainment), *Lifetime* will debut as a bimonthly next March with a rate base of 500,000 and is planned to go monthly in September 2003.

B&C Hall of Fame names seven honorees for 2002

Winfrey, Grammer headline list of industry leaders to join 213 on honor roll

Two of television's best-known personalities and five broadcasting, cable and satellite-TV executives will join the honor roll in BROADCASTING & CABLE's Hall of Fame.

Talk-show legend Oprah Winfrey, *Frasier* star Kelsey Grammer, Liberty Media's Peter Barton, Lifetime's Carole Black, DirecTV's Eddy W. Hartenstein, Advance/Newhouse Communications' Robert Miron, and Pax TV's Lowell (Bud) Paxson will be inducted during the 12th annual honors, to be celebrated Nov. 11 at a formal benefit dinner in New York's Marriott Marquis Hotel. Their induction will bring to more than 220 the number of individuals cited for career excellence since the Hall of Fame's inception on the magazine's 60th anniversary in 1991.

Oprah Winfrey's dominance of the talk-show genre has made her one of America's most powerful women. Her Chicago-based Harpo Inc. is now involved in publishing and cable as well as broadcast; she is a partner in the Oxygen channel, for which she will begin a prime time series this fall. Her independent TV productions include award-winning *Tuesdays With Morrie*.

Kelsey Grammer's *Frasier* has been a mainstay of NBC-TV's prime time since 1993 and a subsequent force in syndica-

tion. He received two consecutive Emmy awards as outstanding actor. He began playing the character of Dr. Frasier Crane on another long-running success, *Cheers*, in 1984 and was briefly on *Wings* in 1992.

Cable pioneer Peter Barton was the founding president and chief executive of Liberty Media Corp., which owns more than 120 programming networks. Among them: Cable Value Network (now QVC), Fox SportsNet, Court TV, Starz, Encore and The Learning Channel. Today, he is president of Barton and Associates, a private investment firm.

Carole Black's multimedia successes include marketing (at Procter & Gamble and in Disney's TV-marketing efforts), broadcasting (the first woman to head a major-market network O&O, NBC's KNBC[TV] Los Angeles) and now cable, where she has taken Lifetime Television to the No. 1 position.

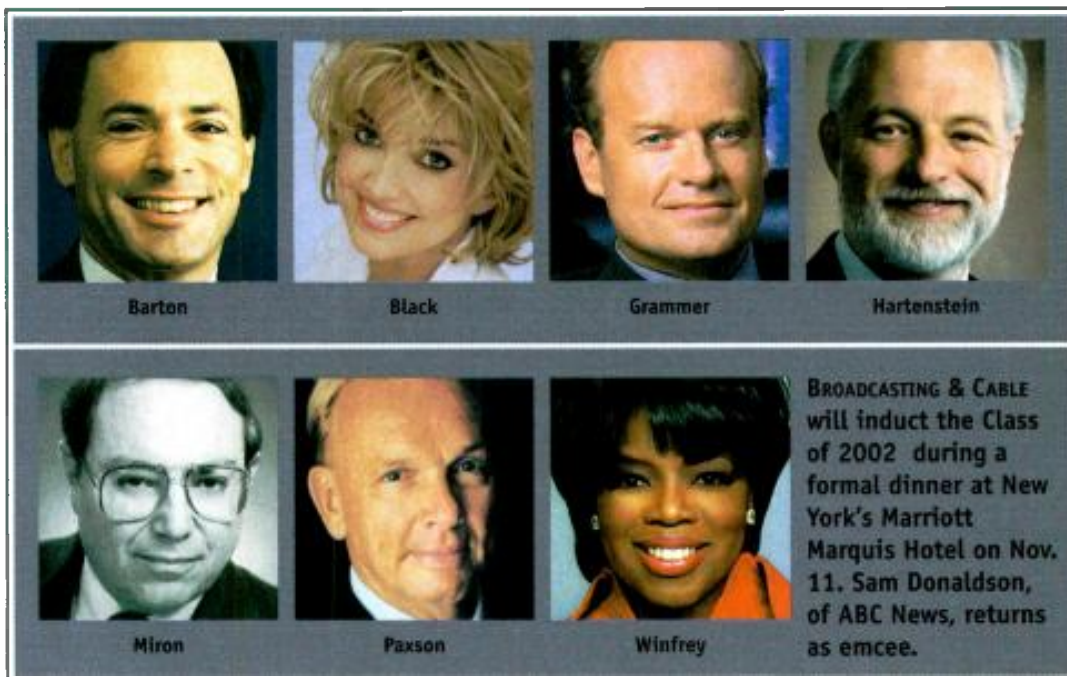
The first in the satellite-TV industry to be named to the Hall of Fame, DirecTV

Inc. Chairman and CEO Eddy W. Hartenstein put the direct-satellite medium on the map for General Motors and Hughes Communications with the 1990 launch of what is now the industry's largest operation.

Robert Miron's entire career has been with the Newhouse organization, although he has worked both sides of the broadcast and cable street. He served as chairman of the National Cable & Telecommunications Association in 1989-90 and is now chairman of Advance/Newhouse, a company reasserting its presence on the MSO scene by reclaiming systems from Time Warner.

Bud Paxson's entrepreneurial achievements include the Home Shopping Network and family-oriented Pax TV. The Paxson TV Group also ranks No. 3 among the top 25 TV-group owners, with 68 stations and 33.7% coverage of U.S. TV homes.

Reservations for the BROADCASTING & CABLE Hall of Fame may be arranged through Steve Labunski at 212-889-6716. ■



It's cable vs. cable in upfront

With different strategies, nets scramble to get their shares of advertising dollars

By Allison Romano

Top cable networks are taking different approaches to squeezing the most out of the surprisingly competitive upfront advertising market. The strategies range from the quick, deliberate fire sales at USA Network and Lifetime to the hang-tough posture at the Turner networks.

Many cable network sales executives were euphoric after the rapid-fire broadcast upfront, despite stiff price hikes. Broadcasters grabbed a record \$8.3 billion in upfront business. The syndication market also was up, with \$2 billion in sales, 18% over last year. Surely, that meant cable would experience an across-the-board boom.

"Clearly, a rising tide raises all boats," Discovery ad sales chief Bill McGowan said after the broadcast market broke.

Not necessarily. It's raising some of the boats, but not all. The consensus among sellers and buyers is that cable's total upfront take will grow 5%-15%, to \$4.6 billion. But, because of stiffer competition among cable nets, some are cutting prices and making it up on volume.

"Agencies paid more than they expected in broadcast," said USA Cable head of ad sales Jeff Lucas, "and they're looking to [cable] to go below and even it out."

Lucas created a stir in the first days of the cable upfront, taking his USA and Sci Fi nets to market at reduced cost per thousand (CPM), 7% to 12% less.

USA cut prices, in part, to get back in advertisers' good graces. Plagued by poor backroom operations and routinely miscalculated inventory, the network has seen some buyers shy away. Last year, USA man-



MTV Networks is parlaying ratings success from programming like the 2002 MTV Movie Awards, which earned a 5.6 rating June 6, into upfront gains.

aged to sell only 40% of its upfront time.

For Lucas, former head of NBC's Olympics ad sales, the task this upfront was two-fold: "We had to repair our image in the ad community and be smart about business." Some network execs grumbled that USA was undercutting and preventing them from getting increases. Lucas shrugs off those accusations. "If there were so much money out there, USA could get increased share by dealing on price, and everyone else could get their price increases."

Some popular channels, like MTV, Comedy Central and E!, have secured gains in sales volume and CPMs. Discovery's McGowan asserts that his nets, including Discovery Channel and TLC, are among cablers getting increases. But some buyers say Discovery has lowered CPMs.

MTV Networks execs said MTV is writing business with high single-digit gains in CPM. Even its entertainment nets like TV Land and Nick at Nite are seeing flat CPMs

or tiny gains. Executive VP, research and planning, Betsy Frank contends buyers are giving MTVN's channels credit for stronger branding: "We are not getting mired in the double-digit-down territory of Lifetime and USA, and maybe some others."

Despite intense pressure, Turner officials say they are holding out for increased CPMs. Industry execs say Turner's new ad sales chief, Mark Lazarus, had marching orders from Chairman Jamie Kellner to stand firm. Other are "trying to hold the line," said one media analyst. "But if Turner caves, then the whole thing goes."

Some predictions call for cable CPMs to increase in the low to mid single digits. Even with those gains, the gap between cable and broadcast CPMs continues to widen, partly because of the proliferation of cable nets: 47 ad-supported, Nielsen-rated networks are "all scrambling to get money in a very competitive marketplace," said media analyst Tom Wolzien. ■

Programming



A home aflame in Colorado. KCNC-TV Denver reporter Terry Jessup at a fire command center.

News on the fire line

Stations in the West scramble to keep up with raging infernos

By Dan Trigoboff

KNXV-TV Phoenix got caught between news-chopper leases when the summer fires began to rage early in the drought-stricken West. The lease ran out when helicopters were grounded last year following Sept. 11, and there was no point renewing them until they could fly again.

A new lease was negotiated when the restrictions were lifted, says News Director Bob Sullivan, but the chopper is still being outfitted and hasn't been available for fire coverage.

A story this big taxes not just resources but resourcefulness. So the station has hired a fixed-wing plane out of Albuquerque, N.M. "You make do. It keeps us in the game," Sullivan says. "The good news is that the plane flies so high it can go over the restricted airspace over the fire. The bad news is that we don't get the close-ups."

From any view, broadcasters agree, the visuals are as spectacular as the story is exhausting and demoralizing. Smoke from fires covering nearly 600 square miles has enveloped Albuquerque, Santa Fe and Las Cruces, N.M., and even El Paso, Texas.

"We can see the smoke," says anchor Heidi Goitia, of KNAZ-TV, the Gannett-owned NBC affiliate in Flagstaff, Ariz. "This is as big as any fire any Arizona station has ever seen." KNAZ-TV is covering the fires in cooperation with co-owned KPNX(TV) Phoenix, using some equipment sent from other Gannett stations around the country.

Reporters, producers, camera operators and other personnel routinely work 18, 20 hours at a time, sleeping in crowded hotel rooms, microwave trucks, ENG vans or wherever else they can, sometimes in sleeping bags provided by the Forest Service. After several days, they're still reporting on destruction, evacuation and containment percentage still in single-digits.

After the unending fires in Colorado, says Mitch Jacob, news director at Meredith's KPHO-TV Phoenix, "we knew this thing had the potential to blow. We've pulled in folks from Las Vegas, Portland ... every free-lancer available to us in northeast Arizona."

"We try to cover the news of the day," says Jacob. "But most of it does not make air. The fires leave very small holes for the news of the day. We're chasing things;

we've got crews covering breaking news, but there are so many stories." Even the sensational story of exploding Ford Crown Victoria police cruisers has had to take a back seat to the Rodeo-Chediski fire threatening Show Low and Eagar.

In Colorado, fires spread over more than 200,000 acres through much of June. "This will be a long fire season for all the stations in the West," says KCNC-TV Denver News Director Angie Kucharski. "We don't usually get to this point in the wildfire season until July or early August.

"We had a particularly bad fire season two years ago, and, in the course of those fires, we retained a lot of information. Last fall and winter, we realized we weren't getting the moisture. We realized it was going to be dry, so we started planning for the fire season."

Stations need to prepare staffing, shifts, supplies and safety gear. "We ordered detailed maps, topographical maps months in advance." (Kucharski and KUSA-TV Denver News Director Patti Dennis share experiences and advice on the Poynter Institute's Website, Poynter.org.)

"We got through the first week of coverage," Kucharski says, "and started to get a sense that they were getting a handle on the fire. Then it erupted again. That's when you have to test the system. You can pace yourself for five to seven days. But when it's going to be 10 to 20 days, you have to pace yourself differently. As you do this, sometimes you make great decisions, sometimes you have to do a little course correction.

"The challenge is to be clear and specific regarding new threats and new information. You have to make sure the viewer understands the differences between breaking news and continuing coverage."

Meanwhile, the news executives say, the long, hot summer continues. "With a storm," says Jacob, "you know it's going to pass. A hurricane will hit and then move away. This thing is just charging ahead." ■

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

JUNE 17-23 Broadcast network prime time ratings according to Nielsen Media Research

Week 39	abc	CBS	NBC	FOX	PAX TV	UPN	WB	
	3.3/6	8.0/14	5.5/10	4.4/8	0.9/1	1.7/3	1.6/3	
8:00	69. ABC Monday Night Movie—Goldfinger 3.3/6	10. King of Queens 6.8/13	37. Fear Factor 4.9/9	47. Fox Movie Special—American Pie 4.4/8	126. Unbelievable Animal Rescues 0.5/1	94. The Hughleys 1.5/3	85. 7th Heaven 1.9/3	
8:30		11. Yes, Dear 6.7/12			90. One on One 1.6/3			
9:00		2. Ev Lvs Raymnd 8.9/15	13. Dog Eat Dog* 6.4/11		114. Touched by an Angel 0.8/1	88. The Parkers 1.8/3		106. Gilmore Girls 1.2/2
9:30		4. Becker 8.0/13			100. Diagnosis Murder 1.3/2	88. Girlfriends 1.8/3		
10:00		3. 48 Hours 8.8/15	32. Crossing Jordan 5.3/9					
10:30	3.6/7	5.9/11	5.8/10	5.0/9	1.0/1	1.1/2	2.0/4	
8:00	71. Spin City 3.2/6	13. JAG 6.4/12	28. Spy TV 5.4/10	63. That '70s Show 3.6/7	118. Mysterious Ways 0.7/1	100. Buffy the Vampire Slayer 1.3/2	84. Gilmore Girls 2.0/4	
8:30	72. Spin City 3.1/6		28. Spy TV 5.4/10	54. That '70s Show 4.0/7				
9:00	63. The Mole II: The Next Betrayal 3.6/6	21. The Guardian 5.9/10	27. Frasier 5.6/10	15. American Idol 6.2/11	114. Doc 0.8/1	113. The Parkers 0.9/2	82. Smallville 2.1/4	
9:30			44. Scrubs 4.7/8			112. The Hughleys 1.0/2		
10:00	52. Houston Medical 4.1/7	28. Judging Amy 5.4/10	8. Dateline NBC 6.9/12		99. Diagnosis Murder 1.4/2			
10:30	4.2/8	6.1/11	5.2/9	4.6/9	0.8/1	1.3/2	1.2/2	
8:00	36. My Wife & Kids 5.0/10	18. 60 Minutes II 6.1/12	75. Ed 2.9/6	54. The Simpsons 4.0/8	126. Candid Camera 0.5/1	94. Enterprise 1.5/3	106. Dawson's Creek 1.2/2	
8:30	47. According to Jim 4.4/8			59. Grounded/Life 3.8/7				
9:00	59. Drew Carey 3.8/7	18. CBS Wednesday Movie—Deep in My Heart 6.1/11	37. The West Wing 4.9/9	37. Bernie Mac 4.9/9	114. Touched by an Angel 0.8/1	106. Wolf Lake 1.2/2	110. Dawson's Creek 1.1/2	
9:30	61. Drew Carey 3.7/6			24. American Idol 5.8/10				
10:00	49. State v.* 4.2/7		5. Law & Order 10.8/19			106. Diagnosis Murder 1.2/2		
10:30	4.5/8	7.2/13	5.7/11	2.4/5	0.9/1	3.1/6	1.5/3	
8:00	79. Whose Line Is It 2.6/5	8. The Price Is Right: U.S. Marines 6.9/14	20. Friends 6.0/12	80. Summer Music Mania '02 2.4/5	125. It's a Miracle 0.5/1	72. WWE Smackdown! 3.1/6	100. Jamie Kennedy 1.3/3	
8:30	78. Whose Line Is It 2.8/5		21. Will & Grace 5.9/11		114. Touched by an Angel 0.8/1		94. Jamie Kennedy 1.5/3	
9:00	49. Who Wants to Be a Millionaire 4.2/8	1. CSI 9.8/18	41. Just Shoot Me 4.8/9					94. Charmed 1.5/3
9:30	11. Primetime 6.7/12	41. The Agency 4.8/9	24. ER 5.8/11		100. Diagnosis Murder 1.3/2			
10:00	4.3/8	5.3/11	6.5/13	1.6/3	0.5/1	1.3/3	1.6/3	
8:00	57. America's Funniest Home Videos 3.9/8	28. 48 Hours 5.4/12	15. Dateline NBC 6.2/13	90. Dark Angel 1.6/4	122. Weakest Link 0.6/1	100. UPN's Movie Friday—Death by Magic 1.3/3	90. Sabrina/Witch 1.6/4	
8:30	74. Disney's Lilo & Stitch 3.0/6	33. CBS Friday Movie—Diagnosis Murder: Town Without Pity 5.2/10		90. The X-Files 1.6/3	130. Encounters With the Unexplained 0.3/1		100. Maybe It's Me 1.3/3	
9:00	21. 20/20 5.9/11			7. Law & Order: Special Victims Unit 7.1/13			122. Diagnosis Murder 0.6/1	85. Reba 1.9/4
9:30							94. Raising Dad 1.5/3	
10:00	2.4/5	4.4/9	2.1/5	4.3/9	0.7/1			
8:00	80. ABC Bond Picture Show—The Spy Who Loved Me 2.4/5	61. Touched by an Angel 3.7/9	82. NBC Saturday Night Movie—Uprising 2.1/5	66. Cops 3.4/8	118. Diagnosis Murder 0.7/2	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP 10 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		
8:30		52. The District 4.1/9		44. AMW: America Fights Back 5.0/10	118. PAX Big Event—Anyplace but Home 0.7/1			
9:00		33. The District 5.2/11						
9:30								
10:00	3.2/6	5.6/11	4.8/9	4.0/8	0.6/1		1.6/3	
7:00	69. Wonderful World of Disney—Ruby Bridges 3.3/7	6. 60 Minutes 7.5/16	54. Dateline NBC 4.0/8	75. Futurama 2.9/6	126. Candid Camera 0.5/1	85. WB Sunday Movie—Money Talks 1.9/4		
7:30				63. King of the Hill 3.6/7				
8:00		35. Touched by an Angel 5.1/10	66. Weakest Link 3.5/7	37. The Simpsons 4.9/10	118. Doc 0.7/1			
8:30				46. Malcolm/Middle 4.5/8				
9:00	75. Alias 2.9/5	41. CBS Sunday Movie—Like Mother, Like Son 4.8/9	15. Law & Order: Criminal Intent 6.2/11	57. Bachelorettes in Alaska 3.9/7	122. Ponderosa 0.6/1	110. Angel 1.1/2		
9:30			26. Crime and Punishment 5.7/10		122. Touched by an Angel 0.6/1			
10:00	68. The Practice 3.4/6							
10:30	3.6/7	6.0/11	5.1/10	3.8/7	0.7/1	1.7/3	1.6/3	
Week 38	6.1/10	7.9/13	8.5/14	5.5/9	0.9/1	2.6/4	2.4/4	

SyndicationWatch

JUNE 10-16 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank/Program	HH AA	HH GAA
1 Wheel of Fortune	7.5	NA
2 Friends	6.2	7.2
3 Jeopardy	6.1	NA
4 Seinfeld	5.7	6.2
5 Oprah Winfrey Show	5.2	5.3
6 Judge Judy	5.1	7.5
6 Everybody Loves Raymond	5.1	5.8
8 Entertainment Tonight	5.1	5.1
9 Seinfeld (wknd)	4.7	5.2
10 Entertainment Tonight (wknd)	3.3	3.4
11 Wheel of Fortune (wknd)	3.2	NA
11 Live With Regis and Kelly	3.2	NA
11 Home Improvement	3.2	3.6
11 King of the Hill	3.2	3.5
11 Frasier	3.2	3.4
16 Inside Edition	3.1	3.2
17 Judge Joe Brown	3.0	4.1
18 Everybody Loves Raymond (wknd)	2.9	NA
18 Maury	2.9	3.1
20 Friends (wknd)	2.7	2.7
21 Montel Williams Show	2.6	2.6
22 Cops	2.5	3.3
22 Divorce Court	2.5	3.2
22 ER	2.5	2.9
22 Jerry Springer	2.5	2.8
22 The X-Files	2.5	2.7
22 Ebert & Roeper	2.5	2.6

TOP TALK SHOWS

	HH AA	HH GAA
1 Oprah Winfrey Show	5.2	5.3
2 Live With Regis and Kelly	3.2	NA
3 Maury	2.9	3.1
4 Montel Williams Show	2.6	2.6
5 Jerry Springer	2.5	2.8

According to Nielsen Media Research Syndication Service Ranking Report June 10-16, 2002

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

NA = not available

Promo blitz for *Dharma*

And you thought she was just a sitcom star. In the coming weeks, you'll see Jenna Elfman juggle, flip head over heels on a trampoline, do a hip-swiveling Hula Hoop routine, and (more sedately) do card tricks and swing on a swing: all part of a major promotional blitz Twentieth Television is putting together to promote the off-network launch of *Dharma & Greg* on Sept. 23.

The irrepressible Elfman did all the routines herself a couple of weeks ago in New York (Crossroads Productions created the promo spots).

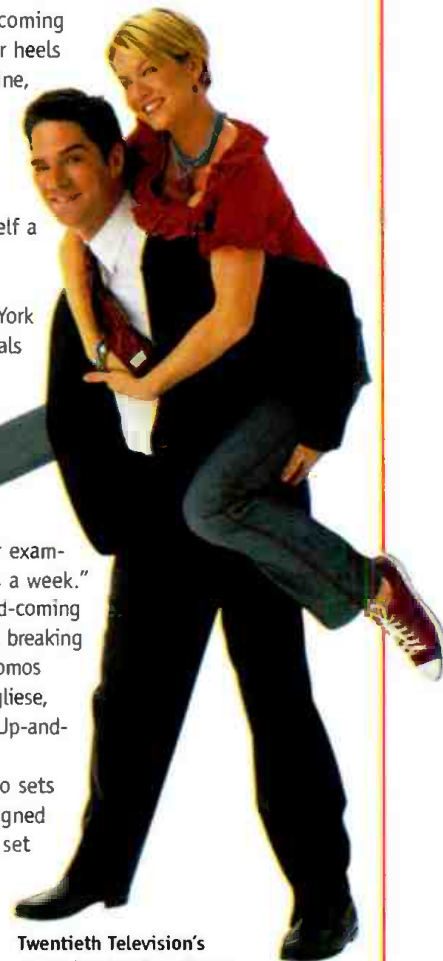
Stations airing the show, including WPIX(TV) New York and WGN-TV Chicago, will start getting promo materials in a couple of weeks. The campaign officially launches July 15.

Ironically, Elfman doesn't have a speaking role in the spots promoting her show. She does all the action, and then there's a different tagline for each spot. The juggle spot, for example, ends with the voiceover, "Catch it ... five days a week."

Fox has also licensed some music from some up-and-coming new acts (Lisa Eckdahl and Pepe Deluxe) that are just breaking into the U.S. pop-music scene. Appearing in these promos could end up being their big break, says Matthew Pugliese, VP, advertising and promotion, Twentieth Television. Up-and-coming keeps their rights costs down, he notes.

In addition to the Elfman spots, there will be two sets of clip shots of the ensemble cast: a racier set designed for use in prime time and late night, and a "safer" set for daytime use, says Pugliese.

Twentieth is also planning a watch-and-win radio contest for the top 10 or 20 markets. Also in the works is a cross-promotion tie-in with a third-party advertiser. Details will follow once the advertiser signs on the dotted line. —Steve McClellan



Twentieth Television's campaign for the off-net launch of *Dharma & Greg* kicks off officially on July 15.

GREAT GROWTH WHEREVER THEY GO!

New Markets Deliver 3 Weeks

of Continual Growth!



GOOD DAY LIVE

CHICAGO
PHILADELPHIA
DALLAS
BALTIMORE
ALBUQUERQUE

+25%
+40%
+22%
+83%
+15%

WFLD/FOX 11am

WTFX/FOX 12pm

KDFW/FOX 11am

WUTB/UPN 12pm

KASA/FOX 10am



StationBreak

BY DAN TRIGOBOFF

GOTTLIEB TO JOIN SINCLAIR NEWSROOM

Carl Gottlieb, who has been deputy director of the Washington-based Project for Excellence in Journalism for the past five years, will return to TV news as managing editor of Sinclair Broadcast Group Inc.'s new national newsroom at its Hunt Valley, Md., headquarters.

Before joining PEJ—where his primary responsibility was the annual report card on local TV news—Gottlieb was news director at Fox's WTTG(TV) Washington, Washington bureau chief for Tribune and an executive producer at Tribune's WPIX(TV) New York.

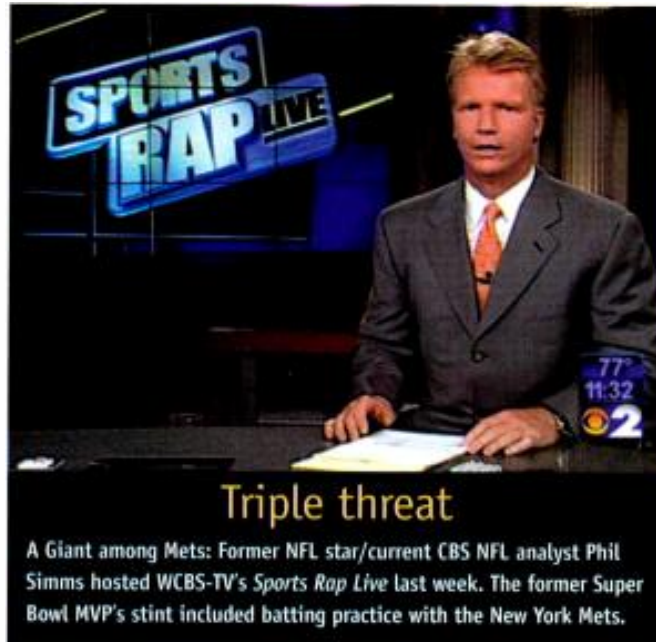
Headed by longtime WBFF(TV) Baltimore News Director Joe DeFeo, Sinclair's Hunt Valley effort is intended to provide news, weather and sports to stations in the 60-plus-station group currently lacking newscasts, Sinclair said.

The company has recruited about 25 staffers for its emerging Hunt Valley Central News project, including former WTTG anchor Morris Jones.

CAPITOL WELCOME

It's typical for a new GM at a network-owned or -affiliated station to meet with local officials. For NBC's new diversity head and WRC-TV Washington GM Michael Jack, that meant testifying at the FCC in his first week on the job.

The invitation had actually been extended to NBC to talk about diversity efforts prior to Jack's announced hiring last



month, but, he said, it seemed like a good opportunity. He told the commission about the network's "best practices," which include NBC's associates and famed page programs, as well as its partnership in the Emma Bowen Foundation for Minority Interests in Media.

Jack succeeds Linda Sullivan, now GM of KNTV(TV) San Jose, Calif. WRC-TV celebrated its 55th anniversary last week with an enviable competitive record but faces strengthening competition. "Whether you're No. 1 or No. 2," he said, "you're always looking for growth."

TICKER TALK

Those news tickers on all the national cable news nets could be coming to a TV station near you. AP has offered stations 10 topical tickers with thousands of headlines available 24 hours

a day for on-air and online use. According to spokesman John Jones, AP had 15 calls about the service within an hour or two of its informing the stations of the service's availability last Wednesday. A couple have already signed up, he said.

TOO GOOD TO MISS

Although he had a great job in one of the country's most desirable markets, former KNSD(TV) San Diego News Director Jim Sanders said the opportunity to be VP for news at NBC's new O&O KNTV(TV) "would be too much fun to pass up. All I can do is go up and play my game and hope I score a few runs."

Sanders replaces Scott Diener, now with Belo's WHAS-TV Louisville, Ky. Bob Goldberger remains as KNTV news director. Assistant News Director Greg Dawson runs the

news at KNSD for now and is a candidate to succeed Sanders.

TRIO'S FIRST PRINCIPLES

Media General's Tampa, Fla., properties—the *Tampa Tribune*, TBO.com and WFLA-TV—have drafted what they say is the first-ever converged statement of news-convergence principles.

The brief document pledges to provide timely, relevant news and "voice to the voiceless and reflect the full diversity of life in the Tampa Bay area," plus serve as community watchdogs, holding the "powerful accountable." But the pledge, says WFLA-TV News Director Forest Carr—who issued a similar Viewer's Bill of Rights as news director at KGUN(TV) Tucson, Ariz.—will be only as good the accountability. The document promises prompt correction of errors.

SEATTLE EXIT

KCPQ(TV) Seattle News Director Todd Mokhtari said last week he is leaving the station, although he's not sure where he'll be going. He says leaving, possibly by Labor Day, is his own idea. "I didn't want to start looking around the country and have it come back that I was in this newsroom or that newsroom. The worst thing that could happen is that I'll be out of work for a while."

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

Focus Fairbanks

THE MARKET

DMA rank	203
Population	91,000
TV homes	30,000
Income per capita	\$18,077
TV revenue rank	188
TV revenue	\$6,900,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	KTVF(TV)	11 NBC	Clear
2	KXFX(TV)	7 Fox	Tanana
3	K13XD(LP)	13 CBS	Tanana
4	KATN(TV)	2 ABC	Smith Bcstg.
5	KDMD-LP	32 Pax	Green TV

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

CABLE/DBS

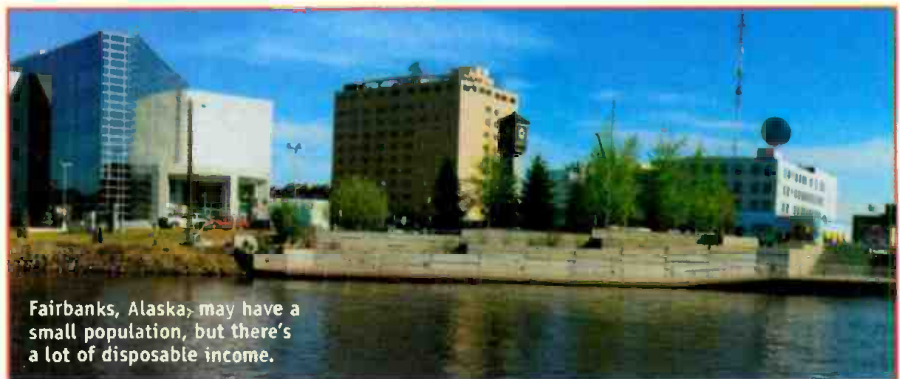
Cable subscribers	13,300
Cable penetration	44%
ADS subscribers**	6,000
ADS penetration	20%
DBS carriage of local TV	No

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Friends</i> (KTVF)	11/25
Network show	
<i>ER</i> (KTVF)	30/60
Evening newscast	
KTVF	15/36
Late newscast	
KTVF	9/38

***May 2002, total households
Sources: Nielsen Media Research, BIA Research



Fairbanks, Alaska, may have a small population, but there's a lot of disposable income.

Cold, with a warm economy

The wind-chill factor can plunge the temperature in Fairbanks, Alaska, to -40 degrees. But, notes DeeDee Caciari, sales manager at NBC affil KTVF(TV), "it's a dry cold."

It's a market that runs hundreds of miles in every direction, as the dog sleds, with no single station's signal covering the entire DMA, but so much of the population is located around Fairbanks that even a Class A low-power like CBS affil K13XD can reach virtually all of it, practically tying sister station and full-power Fox affil KXFX(TV) in overall viewership.

Although most charts say population growth is flat, market veteran and KXFX/ K13XD GM J.P. Hoff insists it's growing. "We're No. 203 and climbing," he says, adding, "We used to be No. 205." The population may be small, but the oil-rich market has a lot of disposable income. Though only DMA 203, the market moves to 188 in revenue.

Clear Channel purchased the market-leading NBC affil while acquiring the Ackerley group. *The Fairbanks News-Miner* purchased an option from Ackerley to buy the station should crossownership restrictions be lifted, but Clear Channel could buy that option.

Advertisers are typical, although, as in most small markets, the emphasis is on local. Automotive leads, but with more SUVs and trucks promoted than automobiles. Gary Sage, sales manager at Green TV-owned Pax affil KDMD-LP, notes that the University of Alaska Fairbanks helps the market gain in national profile, particularly in sports with its nationally ranked hockey team and its fall Tipoff Classic tournament drawing some of the nation's top college basketball teams.

Retailers like recent entry Home Depot, says Hoff, are surprised at how well they do in Fairbanks. The market is well off, with a major university, major tourism dollars, and a lot of military jobs. Hoff predicts that advertising will do well this year, with local, state and federal seats up for election.

—Dan Trigoboff



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JUDGE HATCHETT
The Judge America's Watching!

www.judgehatchett.com

2.7 Household Rating!
+93% vs Year Ago!
+29% vs "Divorce Court" lead-in!

Source: NSI, Wrap Overnights; HH rtg, 6/17-6/21/02, Year Ago=June '01 Sweep



The Leader in Young Adult Programming.
CTDTV.COM

Keeping the streams alive

Some say Library of Congress decision won't stop the music; Cuban says the fee is flawed

By Paige Albiniaik

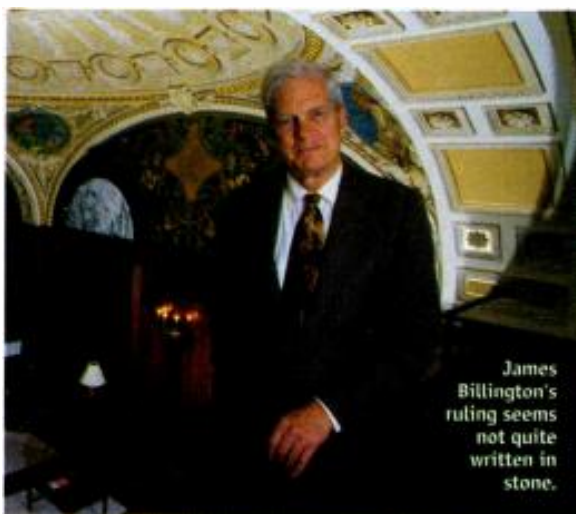
The Librarian of Congress's decision two weeks ago not to change the rates broadcasters pay for streaming was branded a death blow to the infant industry.

Not quite. Though many streamers see themselves on life support, a few radio companies say they were prepared for the decision and plan to keep streaming, including radio monolith Clear Channel, which says its streaming stations are making money.

On June 20, Librarian of Congress James Billington released his ruling on the rates radio broadcasters must pay record companies to stream radio programming. Commercial broadcasters must pay 0.07 cents per listener per song and noncommercial broadcasters 0.02 cents, though public radio stations affiliated with Corporation for Public Broadcasting have a separate, private deal with the Recording Industry Association of America (RIAA), which represents the record companies.

Both commercial and nonaffiliated noncommercial broadcasters say the RIAA fees the Library of Congress would impose, on recommendation of a Copyright Arbitration Royalty Panel (CARP), are far too high. They point out the fees are more than 100 times higher than those collected by the American Society of Composers, Authors and Publishers (ASCAP), BMI and SESAC for composers of copyrighted material.

According to the Librarian of Congress's ruling, CARP used an agreement between Yahoo Broadcast.com and the RIAA to



James Billington's ruling seems not quite written in stone.

determine the rates, believing it to be an example of a marketplace-derived contract.

But that agreement was discredited by Broadcast.com founder Mark Cuban, who wrote to Internet publication *Radio and Internet Newsletter* that he planned to multicast to 250 listeners per stream, so what looked like a per-listener-per-stream fee was really only a per-stream fee from his end.

"Right there, that's the missing piece of the puzzle for me," said Deborah Proctor, GM of non-profit, classical radio station WCPE(FM) Raleigh, N.C. "I wondered how these rates could be so unrealistically high. That letter really was an epiphany."

But Yahoo's deal with the RIAA expired at the end of 2001, and, last week, Yahoo shut two of its streaming operations—FinanceVision and an Internet-only radio station—rendering its 1999 \$5 billion stock purchase of Broadcast.com almost worthless. Yahoo will continue streaming financial clips from outside news agencies and songs and videos on some Internet channels. Yahoo acquired that content in a \$12 million purchase of Launch.com last year.

Radio streaming was dealt its first big blow last year when the American Federation of Television and Radio Artists (AFTRA) decided to charge additional fees for use of member artists in TV and radio commercials also played over the Internet. The new AFTRA fees caused many companies to suspend their streaming operations. Some have never resumed; others began stripping the radio commercials and inserting Internet-only commercials.

That was the case with Clear Channel, which is still streaming 210 of its radio stations in top-50 markets over the air. "We're selling advertising into the stream itself to replace the terrestrial advertisements," says Brian Parsons, director of technology for Clear Channel Radio Interactive in Covington, Ky. "We had to turn our streams off until we could replace those spots."

Now, Parsons says, Clear Channel is making money on Internet streaming, something few other radio Webcasters claim.

But Clear Channel, like all streaming broadcasters, says it's still waiting for the Librarian of Congress to release the record-keeping requirements. The original decision by the U.S. Copyright Office would have required broadcasters to keep and submit detailed records of every song they played. The requirements were so detailed, some broadcasters say, that they do not even have access to some of the information the RIAA wanted.

In June, Billington relented and set less stringent interim rules. Broadcasters still are waiting for the final ones, which also could discourage streaming, Parsons says.

WCPE's Proctor vows, "We're going to stream and if we have to get court injunctions to keep from paying these unfair fees, we are going to do it." ■

Changing Hands

TVs

KSBY-TV San Luis Obispo, K59CD Santa Barbara, Calif.

Price: \$39.5 million

Buyer: New Vision Group Inc. (Jason Elkin, president)

Seller: SJL Communications LP (George Lilly, president)

Facilities: KSBY-TV: ch. 6, 100 kW, ant. 1,782 ft.; K59CD: ch. 59, 1.18 kW

Affiliation: KSBY-TV: NBC; K59CD: NBC

Combos

KIIC-FM Lamoni, KLRX-FM Madrid and KJJC-FM Osceola (Des Moines), Iowa

Price: \$2.2 million

Buyer: Continental Radio Broadcasting LLC (David F. Peschau, president); owns one other station, not in this market

Seller: Lifestyle Communications Corp Receivership (Thomas H. Burke, receiver)
Facilities: KIIC-FM: 97.9 MHz, 5 kW, ant. 492 ft.; KLRX-FM: 96.1 MHz, 3 kW, ant. 515 ft.; KJJC-FM: 107.1 MHz, 27 kW, ant. 650 ft.

Format: KIIC-FM: Country; KLRX-FM: Classic Hits; KJJC-FM: Sports

WNBI(AM) and WCQM-FM Park Falls, Wis.

Price: \$850,000

Buyer: Midwest Radio Network LLC (Thomas L. Bookey, chairman/CEO); owns five other stations, none in this market

Seller: Nicolet Broadcasting Inc. (Roger L. Utneher, president)

Facilities: WNBI(AM): 980 kHz, 1 kW day/105 W night; WCQM-FM: 98.3 MHz, 100 kW, ant. 495 ft.

Format: WNBI(AM): Sports/Talk; WCQM-FM: Country

FMs

KVCQ-FM Cuero and KBAE-FM Llano, Texas

Price: \$3 million

Buyer: Hispanic Broadcasting Corp. (McHenry Tichenor Jr., president/CEO); No. 1 Spanish-language radio group is being acquired by Univision Communications, the No. 1 Spanish-language TV group

Seller: Sonoma Media (Roy E. Henderson, president)

Facilities: KVCQ-FM: 97.7 MHz, 25

kW, ant. 302 ft.; KBAE-FM: 96.3 MHz, 3 kW, ant. 459 ft.

Format: KVCQ-FM: Alternative/Country; KBAE-FM: Country

Comment: HBC is buying out its remaining interest in these stations. The price will go to \$5 million if they are upgraded. If Sonoma Media can find another buyer within three years at a net price of at least \$16 million, the deal with HBC can be terminated

WPAL-FM Ridgeville (Charleston), S.C.

Price: \$850,000

Buyer: Caswell Communications Inc. (Judith Aidoo, president); also owns WZJY(AM) Charleston

Seller: Gresham Communications Inc. (William P. Saunders, president)

Facilities: 100.9 MHz, 25 kW, ant. 328 ft.

Format: Urban AC

KCRE-FM Crescent City, Calif.

Price: \$692,000

Buyer: Bi-Coastal Media LLC (Kenneth Dennis, president/CEO); owns 11 other stations, including KPOD(AM) Crescent City

Seller: Pollack Broadcasting Co. (William H. Pollack, president)

Facilities: 94.3 MHz, 25 kW, ant. -305 ft.

Format: AC

WSKT-FM Spencer, Ind.

Price: \$321,100

Buyer: Mid-America Radio Group (David Keister, president); owns 13 other stations, none in this market

Seller: The Original Company Inc.

(Mark Lange, president)

Facilities: 92.7 MHz, 1kW, ant. 479 ft

Format: Country

AMs

WLYN(AM) Lynn (Boston), Mass.

Price: \$1.78 million

Buyer: Multicultural Radio Broadcasting Inc. (Arthur Liu, president); owns 30 other stations, none in this market

Seller: The Add Radio Group Inc. (Peter Arpin, president)

Facilities: 1360 kHz, 700 W day/76 W night

Format: Spanish/Religion

WGAF(AM) (CP)/Alachua (Gainesville-Ocala) and WNTF(AM) Bithlo (Orlando), Fla.

Price: \$600,000

Buyer: Rama Communications Inc. (Sabeta Persaud, president); owns four other stations, including WOKB(AM) and WTIR(AM) Orlando

Seller: Peoples Network Inc. (Charles E. Harder, president)

Facilities: WGAF(AM): 1090 kHz, 3 kW day/250 W night; WNTF(AM): 1580 kHz, 7 kW day

Format: WGAF(AM): construction permit; WNTF(AM): News/Talk

Broker: Frank Boyle of Frank Boyle and Co.

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

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Spectrum speculations

Some broadcasters plan to take on wireless in battle for new frequencies

By Bill McConnell

If the government ever auctions off spectrum now used for upper TV channels, conventional wisdom holds that the buyers will be cutting-edge wireless companies. But don't count out broadcasters, which make up a handful of the 128 applicants qualified to participate in the sale of a small chunk of the frequencies.

Large station groups LIN and Sinclair, as well as Capitol Broadcasting, which owns pioneering digital station WRAL-TV Raleigh, N.C., have signed up to bid for one auction slated to be held within the next three months. Another company, Total.TV, hopes to gobble up almost all the available spectrum in that auction and others scheduled for next year to launch an over-the-air, pay-TV service.

The traditional broadcasters won't reveal their plans because they fear auction rivals will glean information that can be used to plot bidding strategy. That reticence has prompted speculation, including at the FCC, which is conducting the auctions.

Says one FCC staffer, "Some broadcasters may be aiming to use the spectrum to road-

test services without worrying about other things," such as bandwidth constraints and the obligation to carry their traditional TV programming. Once purchased, the new licenses aren't covered by the traditional media-ownership limits that have rankled broadcasters, such as national audience reach or local-ownership caps.

Most wireless bidders applying are small, rural carriers and may not be able to outbid the broadcasters. If the station groups can pick up new spectrum on the cheap, it may not matter whether they have a business plan. They at least have two licenses forever: one in the TV core and the other in the old part of the TV band. If someone else comes up with a great idea, they can either join in or sell the spectrum at a premium.

The spectrum auction has suffered a tortuous history since Congress in 1997 ordered the FCC to squeeze broadcasters off the frequencies used for TV ch. 52-69 and put the spectrum on the auction block



David D. Smith, head of Sinclair Broadcast Group, is vying to buy up all 734 market licenses.

by 2002. Since then, the commission has established seven different dates to sell chs. 60-69. The issue came to a head two weeks ago when Congress canceled the June 19 auction of chs. 52-59 and postponed sales for all but a sliver of spectrum. Now the only bidding slated soon is the portion known as the C and D blocks, which contain chs. 54 and 59, and ch. 55, respectively, now scheduled for sale Aug. 27.

Although minimum bids for the Aug. 27 auction total roughly \$11 million, final selling prices are wildly unpredictable.

LIN, Capitol, Sinclair and Total.TV all are slated to participate; each has been out front in the digital transition.

LIN, which operates 26 stations in 16 markets, has applied to bid on 135 of 734 C-block licenses for frequencies now used for chs. 54 and 59. Banks Broad-

casting, a minority-led company 50% owned by LIN, can bid on another 54 licenses. Each license covers a metro or rural market. The two groups have applied for bid rights for each of the 28 markets where they own stations as well as major

Once purchased, the new licenses aren't covered by traditional media-ownership limits.

A photograph of a person from behind, standing on a staircase with a metal railing. The person is wearing a light-colored t-shirt. The background is a blurred view of the staircase and building structure.

Contrary to popular opinion, Hell is a balmy, climate-controlled 67°

Gemstar patents not infringed

Judge rules for rivals and clients in tussle over IPGs

By John M. Higgins

The first dent in Gemstar-TV Guide International's wall of patents sent the company's shares reeling last week as the company sought to fight off doubts about its dominance of the interactive-programming-guide business.

Administrative law judge Paul Luckern at the United States International Trade Commission ruled that EchoStar Communications, Pioneer, Sanmina-SCI Systems and Scientific-Atlanta did not infringe Gemstar patents in selling digital cable and DBS set-tops incorporating other guides.

Luckern ruled that the three patents for guide content and user interface were valid but Gemstar had abused one of them in an effort to thwart competition.

Gemstar Chairman Henry Yuen blasted the decision: "If left unchallenged and unchanged, it could deliver a blow to intellectual-property rights holders everywhere." At the same time, he and other Gemstar executives were laboring to minimize the effect it would have on Gemstar's business. ■

metro areas like New York, Detroit and Boston.

Capitol Broadcasting has permission to bid on all 734 licenses around the country. Capitol owns four North Carolina stations, including WRAL-DT, one of the most aggressive DTV stations in terms of the amount of digital programming offered.

Like Capitol, Sinclair, headed by David D. Smith, is vying to buy up all 734 market licenses, viewing spectrum with flexible use as superior to the current DTV transmission standard.

Hoping to one-up the broadcasters by buying up spectrum making up ch. 52-69 is Total.TV. Headed by WebTV founder Philip Goldman, Total.TV aims to create a new multichannel pay service priced significantly lower than cable or satellite TV. ■

More than a Wink

Acquisition of ITV application broadens Liberty's portfolio

By Ken Kerschbaumer

With the acquisition of Wink Communications last week, Liberty Broadband Interactive Television continued to build its portfolio of interactive-television technology companies. Wink joins OpenTV and, potentially, ACTV in the Liberty fold.

Wink's interactive-TV applica-

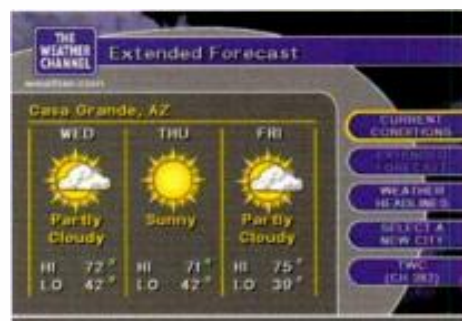
tion is a one-way system that has been deployed on DCT-2000 set-top boxes at a number of cable and satellite operators, including Time Warner Cable, Charter, Comcast DirecTV and EchoStar. Content providers include CNN, ESPN, the four major networks and The Weather Channel.

Under the deal, Wink shareholders will receive \$3 in cash

for each share of common stock. It's expected to close in the third quarter.

Yankee Group's Adi Kishore, notes that Wink's application has found a home on millions of DCT-2000 set-top boxes and has already been found attractive to advertisers and programmers. "I

don't see consumers shelling out much for it, now or ever, but it's a useful application," he says, adding, "I also still don't see broad deployment of highly evolved ITV applications." ■



The Weather Channel deploys Wink's one-way interactive-TV system.

In a business where a minute can be worth millions, you don't have a minute to spare.

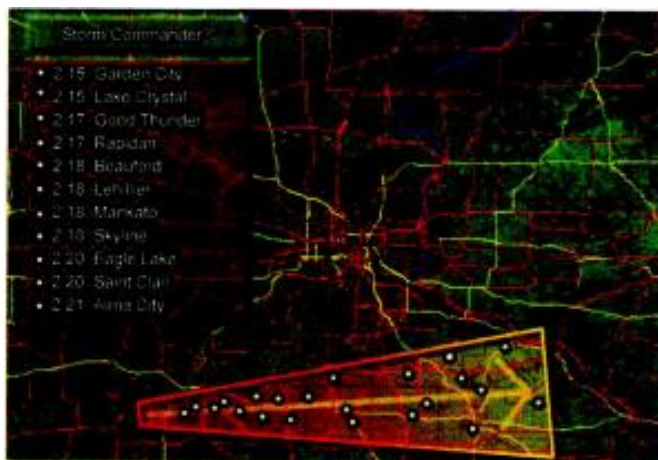
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- TRANSMISSION

CuttingEdge

BY KEN KERSCHBAUMER



Meteorlogix's new MXWeatherSpan DopplerCast provides a one-hour future radar loop updated every five minutes automatically.

AP GOES CUSTOM

The Associated Press has introduced an automated Web-content service called CustomWIRE. The goal of the product is to allow stations to automatically update branded wire content on their Web sites. Stations control the on-page placement of 12 categories of content, navigation and ad placement.

CLEAR CHANNEL PICKS VITALSTREAM

Clear Channel Radio has selected Internet streaming company VitalStream to handle audio-streaming needs for the more than 200 Clear Channel radio stations. VitalStream is a subsidiary of Sensor Corp. and provides audio and video-streaming services as well as Web conferencing and other services. The deal is for 12 months plus.

CABLEVISION AND ITV

Cablevision has created an Interactive Television Developers Program for iO: Interactive

Optimum, its DTV set of services. The purpose of the program is to support and encourage third-party programming developments for Cablevision's enhanced-TV channel.

NEXSTAR TAPS AI

Nexstar Broadcasting Group has signed a master purchase agreement with Acrodyne Industries for digital and analog transmitters. Specifics include the sale of 14 Rohde & Schwarz low-power UHF DTV solid-state transmitters, two low-power VHF DTV solid-state transmitters delivered by April and 14 future Ai Quantum IOT-equipped transmitters.

METEORLOGIX FOR SEVERE WEATHER

Weather-services provider Meteorlogix has released MxWeatherSpan DopplerCast and MxWeatherSpan StormCommander, two products designed for use in severe-weather situations.

DopplerCast offers a one-hour future radar loop updated every five minutes automatically; StormCommander allows the immediate issue of severe-weather text alerts and high-resolution, on-air map displays while analyzing storm cells.

SUNDANCE FOR WPMI/WJTC

WPMI Mobile, Ala., and sister station WJTC Pensacola, Fla., have selected the Sundance Digital Fastbreak Spot Play to handle commercial insertion. Two channels of the system were installed along with a prep station that controls a SeaChange video server. The system includes Sundance Air Stations, a part of the Fastbreak system that can control up to four server output channels/playlists each.

DISCREET'S LATEST

Discreet has introduced its 3ds max 53D animation package. New features include enhanced global illumination methods; Reactor, an embedded, integrated and interactive physics engine from Havok; soft- and hard-body dynamics software; and new texture-mapping capabilities. Suggested retail price is \$3,495, \$795 for an upgrade.

MOTION MEDIA IN THE FIELD

Motion Media Technology mm225 videophones have been used by Fox News Network field reporters to trans-

mit late-breaking news to the network. The videophone has a built-in camera that digitally compresses the images and sends them to a small satellite telephone that transmits data at 64 kb/s to the studio. And Motion Media's codecs are being used in the Talking Head VideoReporter phone being used by CNN and BBC.

OPTIBASE INTRODUCES IP SYSTEM

Optibase has released a new version of its MGW 3100 video-over-IP rack-mount system. The system can be used as a bridge so that broadcasters can use IP networks to deliver video content. Called version 2.1, it has multiple DVB-ASI I/O channel support, a new GUI-based SNMP-compliant remote management system, and Gigabit Ethernet optical-fiber GNIC support.

PVI GETS INVESTMENT

Cablevision Systems has invested an additional \$5 million in convertible debt in Princeton Video Image. The investment was made through the issuance of secured convertible debt to PVI-Holding LLC, a subsidiary of Cablevision, and it will mature on March 31, 2003. According to PVI, the debt is convertible by Cablevision into PVI common stock at any time at \$2.50 per share and may also be converted by PVI at the same price under specified circumstances.

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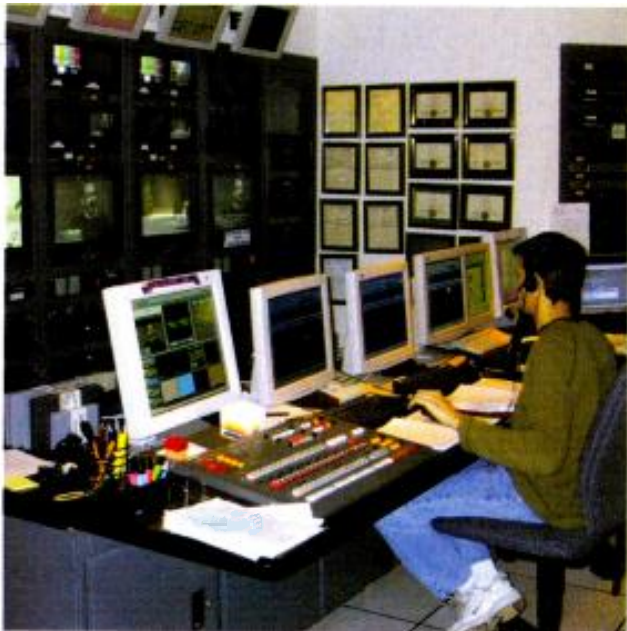
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Getting down to business

Ad downturn is a bump in centralcasting plans, but savings are still in sight



Floral's ShareCasting system is used at Emmis's hub in Orlando, Fla. (above); BSKyB (above right) has chosen Encoda's automation, traffic and billing systems.

By Joan Van Tassel and Ken Kerschbaumer

What a difference a downturn makes. One year ago, the chief factor impelling broadcast groups to centralize operations was the need to reduce the cost of the transition to digital transmission. Centralization offered a way to limit spending that could not be recouped through increased audience or higher ad rates.

Today, ambitious centralcasting visions are giving way to more-practical and less complex systems. In some instances, it may be centralization of certain aspects of a station's operations. In others, it may mean involve operations that can be centralized over low-bandwidth connectivity, avoiding the cost and technical difficulties of high-bandwidth.

"There's been a definite and dramatic shift in the business model," said Jay Adrick, vice president of studio products and systems at Harris Corp. "A year ago, centralization was the buzzword, and everyone was on a mission to find out how much money they could save. A lot of studies were going on, and people announced that they would centralize their

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Florical ShareCasting system is being used to originate three NBC owned-and-operated stations from hubs in Los Angeles (l) and New York (r).

group. Due to the events of the past year, much of this activity stopped at the study phase or came to a halt altogether."

The major movement in recent months hasn't been so much by the broadcasters as by manufacturers. When groups first examined centralization, the hang-ups were primarily technological issues. Studies conducted by group engineers in the past few years showed that automation and networking technologies could indeed handle the tasks. Some broadcasters—notably the Ackerley Group, NBC and Media General—went beyond the studies and began

implementing their plans.

However, as groups deepened their understanding and acquired experience, it became increasingly clear that the decisions go beyond mere technology. Centralization involves a complex web of business objectives that are more or less realized by a range of architectures. And the difficulties of untangling that web while dealing with a soft sales market put many centralcasting endeavors on the backburner.

"We're seeing regionalized centralization of stations where it makes sense rather than the whole group," says Sundance Automa-

tion Vice President of Sales and Marketing Steve Krant. "And even ending up with two or three stations in one control room is much more like a centralized operation than it used to be."

The majority of broadcasting groups today are consolidating functions only when doing so can solve significant existing problems and fulfill specific business goals. They may, for example, want to reduce personnel costs through the elimination of duplicated work across multiple stations: If a group owns a number of affiliates that run the same network programming, it can save

Open lines of communication

It's essential that remote operations have access to info

With multiple sales organizations feeding into one database in a centralcasting facility, internal and external communications become critical.

"What information will my local divisions have to do without because they don't have access or their opinion isn't heard?" says CAM Systems Vice President of Marketing and Sales Greg Maugeri.

A lack of information, he adds, can also be felt on the client's side. For example, in a non-centralized operation, a client typically would get ad confirmation from a number of

departments: sales, traffic and billing. But now, they might get only one confirmation without any follow-up, and, if provision isn't made for the local division to have access to the database, it won't have the information it needs to do business on a local basis.

"That can be fatal," says Maugeri.

Wide Orbit founder and CEO Eric Mathewson notes that features like credit management and e-mail notification are needed to make things run more smoothly. "Credit management," he explains, "allows employees to know when an

advertiser is late and manage the credit process so someone isn't grossly overdue on paying their bills. And, if a program is oversold, they have the information they need to bump the spots of people who don't pay on time rather than those who pay on a timely basis."

Traffic and billing systems also can help plan the sales inventory and set rates for an unlimited number of weeks in advance. For example, "rates can be set via an unlimited number of rate cards, each of which can define general rates or can be market- or customer-specific," explains PilatMedia chief functional

architect Geoff Hutton. "Rates can also be set by program, providing users with the ability to define and manage premium events within the inventory."

For broadcast organizations that reach around the globe, centralized billing also has another advantage. In a multiple-currency-enabled system, Hutton notes, revenue can be reported in a single currency across the organization.

"Perhaps more important," he adds, "invoices can be raised for a single organization by many stations, and therefore revenue from advertisers can be tracked across all campaigns across all stations. This provides broadcasters with the opportunity to analyze revenue and discounts from a single advertiser across all stations and media, empowering the sales force with vital and comprehensive information for their negotiations."—K.K.

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Or a company may have acquired new stations and wants to ensure a consistent branding and look and feel. The group can take a "best-of-breed" approach and put promotional production in a single location to perform the



Encoda's Dave Netz says centralcasting holds the potential to create a more efficient sales force.

work for the entire group. Such centralization works well for a number of other functions as well, including content prep and traffic.

One of the most important factors in deciding which activities to centralize is the cost of connectivity. Where costs are high, centralizing business processes, facilities control or master control makes sense because all of these activities require only the communication of low-bandwidth data. Doing so can result in significant savings. Media General estimates that it has reduced its head count by 22, just by centralizing traffic.

Media General has centralized sales and is pleased with the results. "I can sit in my office in Richmond [Va.] and assess the quality of the job we are doing in the field," says Jim Zimmerman, president of the company's broadcast division. "That is a significant advantage for us. We can be more forward thinking. Selling TV advertising is as pure a supply-and-demand business as exists anywhere. You can't take the spots from today's schedule and put them on tomorrow's schedule."

Centralization, he adds, allows Media General to do a better job of inventory utilization in a competitive environment "because we have a better handle on what inventory we've sold, what remains, and the pressures that remain. It also allows us to have better pricing per daypart, both up and down, depending on the market."

Media General's experience suggests that solutions that require only a small amount of bandwidth can have significant benefits. And when bandwidth costs go down, other activities that involve transferring programming material can come into play, such as centralizing media prep and consolidating libraries.

"Bandwidth costs continue to drop," says Adrick. "People are finding IP-based connectivity at reasonably low prices. I've heard \$70,000 a year for a full-time 45-Mb/s IP pipe, including the last mile; that's door-to-door. Those are low figures compared to the numbers we were hearing a year ago."

Lower connectivity costs have encouraged groups to centralize programming functions. Floral Systems Chief Technology Officer Mark Bishop sees two

disparate trends. One is that some groups are centralizing specific processes, such as media prep or traffic. Other groups take the opposite approach: centralizing a larger system, adding many spokes to the hub, and working to get economies of scale.

Bishop notes NBC's looking to the scalability of a hub/spoke system. "Our customers tell us that, as you add more and more spoke stations, the payback really starts to grow. For example, look at NBC's purchase of Telemundo. They see their hub system as a competitive advantage for them because they can go out and acquire smaller stations or groups and keep their overhead fairly stable. It positions them for massive

growth, where they can absorb numerous stations and only add to the payback of their economies of scale."

Achieving economies of scale, though, requires a fairly large number of spokes connected to the hub; Bishop estimates the number to be 20 to 30 stations. A consortium of 19 public-television stations in the Washington, Oregon, Alaska and California is about to find out if this is the case.

Although public-TV stations may not use the same business models as their commercial counterparts, they find themselves in similarly straitened circumstances, requiring them to lower their costs. The

'I can sit in my office in Richmond [Va.] and assess the quality of the job we are doing in the field.'

—Jim Zimmerman, Media General Broadcast Division

Traffic vs. billing

Traffic has the bigger challenge in centralcasting

Traffic and billing usually go hand-in-hand, but centralcasting puts the heavier burden on the traffic side, according to system vendors.

"The biggest challenge is probably on the traffic side," says PilatMedia chief functional architect Geoff Hutton. "Invoicing for a multi-regional broadcaster is a fairly automated process. Traffic, however, must be able to balance placement

across a number of feeds as well as tracking media from a potentially widely distributed set of agencies and advertisers."

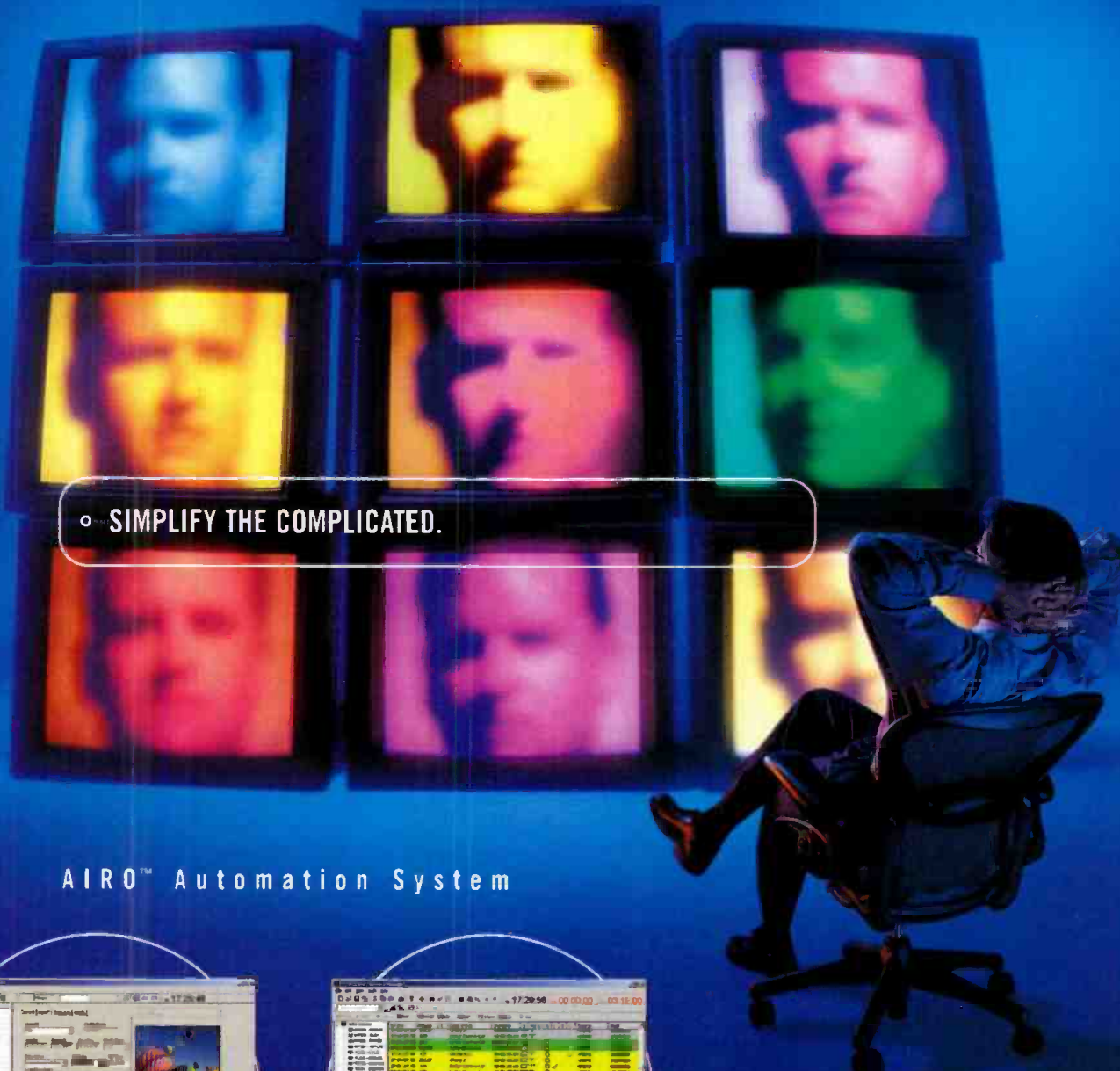
Encoda Systems Vice President of Marketing Dave Netz notes that, because the traffic department is no longer down the hall, staffers cannot run back and forth and make quick changes. "Every station cannot do things its own way," he says. "Sales reps need to have electronic access to

avails and electronic contracting communications with rep firms to reduce redundant order entry and minimize errors."

When it comes to trafficking spots, the biggest impact of centralization is that programming and spots do not need to be re-entered multiplied times for group-wide spot sales. That means increased need for consistent file-naming conventions across an organization.

Wide Orbit deals with that problem by giving each field in the database a unique identifier, according to founder and CEO Eric Mathewson. "The file-naming conventions are on a group-wide basis using a 'tree' structure to allow maximum flexibility for the user, while allowing consistency of information for comparison purposes."

Encoda is investing in new features to support expected centralized and multichannel functions as well, according to Netz. "We've introduced Encoda MART, a Web-based reporting tool that helps roll up information about individual stations into group-level or department-level reports." -K.K.

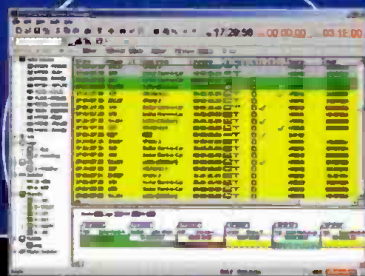


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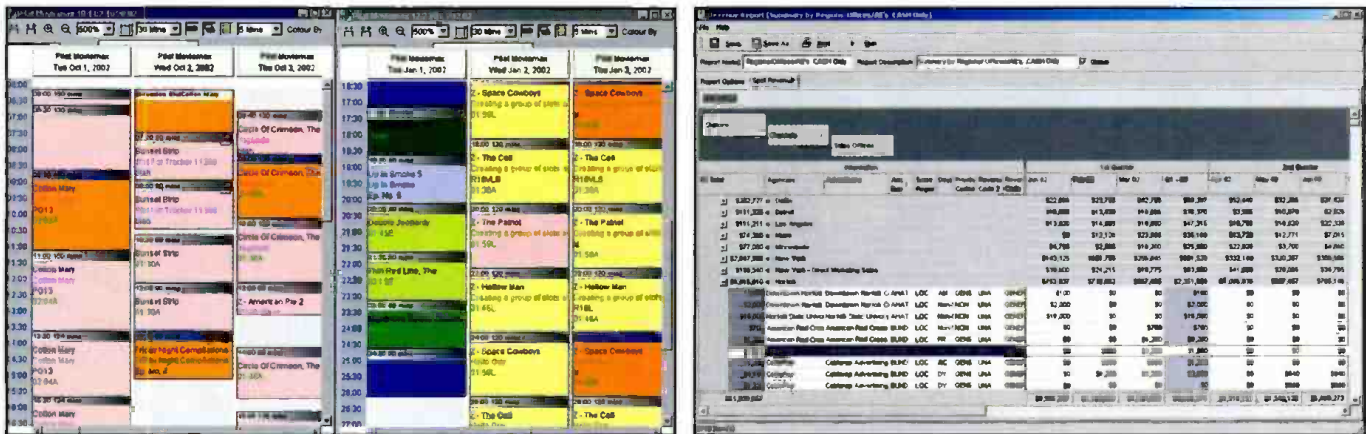
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PilatMedia's IBS traffic and billing system is being used by Discovery International to facilitate selling across three continents.

consortium has contracted with Harris as consultant, designer and integrator of the Advanced Digital Delivery Entity (ADDE), which will connect the member stations, consolidate master-control operations, and provide a central programming library.

"We'd like to grow it a little," comments Dennis Haarsager, associate vice president for educational telecommunications and technology at Washington State University at Pullman, who is heading the project. "The model would work best with at least 20 entities, and we're pretty close. It wouldn't work at all with only five." According to Haarsager, the project has been under way for about two years, with the aim of designing a system to preserve

the advantages of local community-based operations while gaining the advantages of centralized operation that the public systems sees in the commercial-broadcasting world.

Although the front lines of technology—namely video servers and monitoring—get the attention, it's often the back-room functions, like traffic and billing, that make centralcasting work. Those areas alone introduce new complexities beyond last-mile connectivity and video servers.

Wide Orbit founder and CEO Eric Mathewson likens traffic-system operation to a game of chess. Traffic for a centralized operation? "It's like playing multiple chess games at once."

The technical part of centralization is the easiest to pull off, from either the hardware or software side, says CAM Systems Vice President of Marketing and Sales Greg Maugeri. "Where the trickiness comes in is at the business level, with the need to re-define workflow and make critical business decisions as to how things will operate."

Traffic- and billing-system vendors, in particular, have responded to centralcasting needs. Though automation vendor Encoda Systems still dominates, such companies as VCI, Wide Orbit and CAM Systems are making headway. And the resulting competition is producing deeper feature sets and more tightly integrated systems.

One example is Wide Orbit's Station 3.0

Local impact

Station employees may feel out of the loop

With media companies growing ever larger, the corporate mantra for top management is think globally, act globally. That leaves the acting locally part up to the hundreds and thousands of employees at the local level. And it's the local operation that faces the most interesting centralcasting challenge. CAM Systems Vice President of Marketing and Sales Greg Maugeri says the first issues to be dealt with are the component operations that may not exist on a local level in a

centralized environment: a traffic department, billing department, or finance department. With those operations located off-premises, there is the potential for a station's local employees to feel out of the loop. Encoda Systems Vice President of Marketing Dave Netz notes that consistent, group-wide reporting provides managers with better information, allowing them to fine-tune their sales process or to pull in ideas from other stations. "One of the biggest

challenges, for example, may be redefining accounts across multiple local markets. For example, 'McDonald's can mean one franchise in one market or several franchises in another. Identifying accounts properly so that orders are placed correctly—especially when the traffic team is remote and does not know the accounts as well—becomes critical to centralized management of orders." Centralized traffic and billing functions remain similar to those in a single-station operation,

Netz says, but several areas need to be addressed for centralization to make sense. "You need to restructure the sales and traffic database as a multichannel operation, so that all agencies, advertisers, spots and programming use the same descriptions and codes across all channels." Also needed are standardized procedures and improved communications between sales departments in local markets and the one-or-several traffic and billing sites. That could be one of the greatest challenges of all because every employee and department usually has personal preferences for getting the job done. Engineers are used to that sort of discipline—and now sales departments will be as well.—K.K.

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traffic and billing system, which is having its first live install this week, at WTKR(TV) Norfolk, Va. This version, says Mathewson, is suitable for a multistation, multichannel application from a centralized database. "A single team of traffic operators can run multiple stations and can also have time-shifted programming. It's designed to simplify the process to run multiple stations at the same time. In the past, you would run five traffic systems shoulder to shoulder."

Each database entry is tagged for whatever channel or station is needed. Features include drag-and-drop from one daypart or day to another and automatic replacement of both spots in a "bookend."

And companies like CAM Systems are seeing centralized billing extend beyond broadcast and into cable. The company's Eclipse traffic and billing system is being used by Fox News Channel, as well as by a number of cable MSOs. Eclipse is designed for local-cable traffic and billing, Maugeri says, noting other systems intended for network-cable traffic and billing, network-cable sales planning and programming-rights and clearances management, and broadcast-TV-station operations.

The ability to traffic large amounts of programming and spots is one part of the centralized equation; another is to improve communications. With sales departments and account executives having direct access to the traffic system, sales can manage its accounts more effectively, according to Dave Netz, Encoda Systems vice president of marketing.

Maugeri says the effect on account executives will be small because their primary responsibility, selling, won't necessarily change. The changes will typically be in the departments that receive the order hand-off.

But there are some benefits for the sales team.

"If operations such as data entry can be streamlined, the focus can be on generating revenues, not on the details," says Netz. "The approval process can also be expedited, since local orders can be routed to

local credit managers and national orders can be routed to national credit managers."

PilatMedia chief functional architect Geoff Hutton cites work being done by Discovery International with his company's IBMS system, which enables sales across three continents. "By providing a complete picture of all the group's activities, it facilitates advanced selling methodologies," he says. "In centralizing all its operations into the single, integrated database available in IBMS, Discovery International is able to



CAM Systems' Eclipse traffic and billing system is intended to help cable MSOs and networks centralize sales information.

offer advertisers the ability to place global campaigns against live avails and guarantee delivery of bookings."

While cost reduction and savings remain the primary incentives, broadcasters are aware of the advantages that centralization offers them going forward. As the consolidation of ownership in the industry continues, it provides a way to standardize technology, policies and procedures and to accomplish the integration of a corporate culture as companies grow.

Station groups also recognize that, sooner or later, they will be in the multiplatform delivery business. Whether providing programming for wireless devices, broadband systems or over-the-air multichannel services, centralization will let them take advantage of opportunities as the business models for new services emerge. ■

People

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

Broadcast TV

John Long, GM, WDCA(TV) Washington, named VP/GM, WXIX-TV Newport, Ky.

John Hirsch, program manager, KDVR(TV) Denver, named research and program director.

Bruce Pfeiffer, GM/general sales manager, KPTH(TV) Sioux City, Iowa, named general sales manager, WHPN-TV Janesville, Wis.

Cable TV

Erland Kailbourne, chairman/interim CEO, Adelphia Communications, named to the National Cable & Telecommunications Association board.

Jeff Jay, director, new product development, Charter Communications Inc., St. Louis, promoted to VP, product development.

At Rainbow Network Communications, Jericho, New York: **Steven J. Pontillo**, VP, engineering and technical services, promoted to senior VP/GM; **Thomas Greco**, senior director, business development, promoted to VP.

Jean Gilroy-Ovadia, consultant, Harbor Light Consulting Group, Atlanta, joins Cox Communications, Atlanta, as director, talent management and development.

Programming

At The Walt Disney Co., Burbank, Calif.: **Gary Foster**, media manager, Dow Jones, New York, joins as VP, corporate communications; **John Spelich**, director, investor

communications, Gateway Inc., San Diego, joins as VP, corporate communications.

Wonya Y. Lucas, senior VP, strategic marketing, CNN News Group, Atlanta, joins The Weather Channel, Atlanta, as executive VP, marketing.

At Bravo: **Ned Sands**, West Coast director, advertising sales, Los Angeles, promoted to VP, Western region; **Linda Fint Gallo**, director, advertising sales, Chicago, named VP, Midwest region; **Timothy Quane**, editor, film, Baseline.Hollywood.com, New York, joins as scheduling administrator, Jericho, N.Y.

John Varvi, VP/creative director, Rare Medium, Los Angeles, joins FX, Los Angeles, as VP, on-air promotion.

At Discovery Networks: **Harold Morganstern**, director, ad sales, New York, named VP, ad sales, Eastern region; **Amy Baker**, VP/national sales manager, TLC, The Travel Channel and BBC America, New York, named VP, Discovery Solutions, New York.

Douglas Dickstein, affiliate relations manager, Western region, Game Show Network, promoted to director, affiliate marketing.

Journalism

Rosiland Jordan, Washington correspondent, Tribune Broadcasting, joins NBC News, Washington, as correspondent.

David Shuster, correspondent, Fox News Channel, Washington, joins MSNBC,

Obituary

Axel Petersen, a former director in CBS's entertainment department, died of cancer in Blaine, Wash., on June 24. He was 70.

Petersen joined CBS in 1957, climbing from typist to media relations director in his 34 years with the network. He was responsible for organizing CBS's semi-annual press tours. He retired in 1991.

Petersen is survived by a brother and two nieces.

Donations can be made to the American Cancer Society.

Washington, as correspondent, *Hardball With Chris Matthews*.

Laurie Dhue, anchor/reporter, Fox News Channel, New York, adds correspondent, The Pulse, to her duties.

Don Teague, weekend anchor/reporter, KFMB-TV San Diego, joins NBC News, Atlanta, as network correspondent.

Andrew Colton, contributing correspondent, ABC NewsOne, Miami, joins ABC News Radio, Miami, as correspondent.

Serena Fong, senior producer, *Catherine Crier Live*, Court TV, New York, joins *Donabue*, MSNBC, New York, in the same capacity.

Trish Bergin, co-anchor, morning newscast, News 12 Long Island, New York, named weekend co-anchor, *Inside Edition*, New York.

Radio

Steve Kosbau, director, operations, WRQX(FM) Washington/WJZW(FM) Woodbridge, Va., named president/GM WDRQ(FM)/WDVD-FM Detroit.

Tyler Cox, station manager, KMEQ-FM Flower Mound, Texas, and KESN-FM Arlington, Texas, named operations manager, KRLD(AM) Dallas.

Technology

J. Kim Fennell, president/CEO, StorageWay, Fremont, Calif., joins Pinnacle Systems Inc., Mountain View, Calif., in the same capacity.

Advertising/Marketing/PR

Scott Spector, chairman/CEO/president, Venture, Los Angeles, appointed director, business development, entertainment and media, PricewaterhouseCoopers, Los Angeles.

Kim Blankenburg, director, brand marketing, Hallmark Channel, Greenwood Village, Colo., joins Archipelago, Denver, as client partner.

Mike Miller, VP/GM, CableRep, Omaha, Neb., joins CableRep, San Diego, in the same capacity.

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

She's got Game Show

Droste's mantra for the cable net: 'It's all about new subscribers'

By industry standards, the Game Show Network is one of cable's middling networks, counting about 45 million subscribers. But to Anne Droste, the net's senior vice president of affiliate relations, Game Show is a giant.

When she arrived at Game Show in 1994, few cable systems offered the channel and only a handful more had heard of it. "We had between 3 million and 5 million subscribers and no major MSO deals," says Droste, who has been head of sales and affiliate marketing since 1998.

The young Game Show Network did boast an upside, though, she says: "It had the most full programming schedule I'd ever seen. There weren't even any infomercials."

So Droste took that message, along with promises of Game Show's popular niche, and stumped for carriage. Within 12 months, she says, every major MSO had agreed to a carriage deal.

Still, these days, Game Show's distribution remains Droste's

biggest challenge and main focus. The channel may have deals with most operators, but it's not offered on many basic-cable packages. "We're not necessarily on the tiers we'd like to be on."

So, after six years, she's still pitching her network to MSO execs. Consolidation means fewer operators to meet with, but Droste says her sales philosophy remains unchanged. "Only go where the business is. It's all about new subscribers" is her mantra.

Droste honed that strategy over 20 years of buying and selling programming. After graduating from Western Michigan University in 1981, she headed to Chicago, where she peddled programming to establishments

in the city's tony Gold Coast neighborhood that weren't wired for cable. Her employer, TelStar, dispatched dishes to hotels and high rises, and then Droste sold the programming.

Her first cable job was in Los Angeles for SelecTV, which had acquired TelStar. Like Chicago, most of L.A. was cable-less, and SelecTV, a one-channel cable system that offered movies and boxing, was one of the city's earliest operators. She considers that her sole job on the operator side, having moved on to Showtime soon after.

In seven years with Showtime, Droste sold the channel to non-cable providers, companies like hotels and wireless providers. A two-year stint at



Anne E. Droste
Senior vice president,
Distribution, Game Show
Network

B. Feb. 8, 1959, Grand Rapids, Mich.; B.A., business administration, Western Michigan University, 1981; director of sales, TelStar, Chicago, 1982-84; vice president, affiliate relations, TelStar, Los Angeles, 1984-86; vice president, operations, SelecTV, Los Angeles, 1986-89; director, special markets, Showtime, Los Angeles, 1989-94; vice president, Western region, News Talk TV, Los Angeles, 1994-96; vice president, Western region, Game Show Network, Los Angeles, 1996-98; current position since 1998

interactive-television company News Talk TV followed. She arrived at the Game Show Network in 1996.

She says negotiating Game Show's carriage deals has sharpened her negotiating tac-

tics. Other emerging cable networks—like Walt Disney Co.'s SoapNet or Viacom's CMT—can lean on corporate cousins to gain distribution. At Sony-owned Game Show Network, she points out, "we have no ownership with MSOs, no retransmission leverage, no sports leverage."

The weapon she does have, though, is Sony. "Our channel of distribution is Sony products," she explains. She works with operators to tie Sony products—such as phones and electronics—to promotions. "In exchange for distribution, we use some of our marketing dollars to push their other brands forward."

Droste points to a recent initiative with Cox Communications in Phoenix, where Game Show, Cox and Circuit City (touting Sony products) partnered to drive cable modems. She dispatched two staffers to Phoenix for six months to execute the promotion.

The best sounding board for such ideas, she says, is none other than operators themselves. Droste has a handful of confidants inside MSOs (she declines to name names) by whom she runs ideas.

Maybe she's looking for feedback on carriage pitch or a reaction to a new affiliate-relations campaign. "I ask them, 'Does this appeal to you? What's the upside and downside?'" she says. "Operators aren't shy about giving you their opinions on your plans."

—Allison Romano

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Duties: The incumbent will design, implement and maintain news gathering practices for a start-up regional cable television news operation that will serve an initial audience of nearly one (1) million viewers. The incumbent will serve as liaison with print news operations that will feed content daily to the network. The incumbent will develop news "budget" and run down in concert with print partners and network news staff; oversee assignments of camera team in concert with print partners and network news staff; oversee assignments of camera team in concert with print partners and as needed for "banked" stories. The incumbent will edit and prepare copy, rundown for nightly news cast Monday-Friday. The incumbent will coordinate half-hour program with second anchor, sports anchor and potential live guests. The incumbent will serve as chief anchor for nightly, live half-hour news cast Monday-Friday; respond to public queries about news stories; and supervise staff.

Qualifications: Applicants must possess five years of progressively responsible experience working in a television news room that includes reporting, anchoring or producing news casts or a combination of those duties. Applicants must possess expert writing and editorial skills; organizational skills along with networking and interpersonal skills and a strong consultative and persuasive skills. Applicants must have a thorough knowledge of copyright and other laws pertaining to the news media. The ability to serve in a strategic role in developing a contemporary news gathering operation that includes innovative techniques, such as audience feedback and interface with the Internet is required. The ability to coordinate the daily operation of a small-to-medium sized staff is required along with the ability to inspire creativity and display effective time management is required. A Bachelor's Degree in a relevant field is preferred along with supervisory experience.

A videotape of prior work should accompany resume and Foundation application. This position will remain open until filled.

VIDEOGRAPHER/PRODUCER

Perform full spectrum of multi-media production functions (setting, lighting, shooting, striking, storage) in accordance with client specifications. Perform basic producer functions such as but not limited to planning, research, concept, development, creative enterprise and coordination of assigned projects.

Qualifications: Understanding of how television, radio and Internet products are created. Understanding of evolving production techniques and equipment. Minimum two years of significant television production experience including field videography and some basic producing duties. General business know-how, planning, budgeting, problem solving skills. Minimum two years experience in television production. Bachelors degree preferred.

Send resume with cover letter and salary requirements to HR Dept., WVIZ/PBS and 90.3 WCPN ideastreams, 4300 Brookpark Road, Cleveland, Ohio 44134. Email to dnovinc@wviz.org, fax to 216-749-2560. NO PHONE CALLS PLEASE. Response deadline is July 12th, 2002.
E O E

REPORTER/WEEKEND NEWS ANCHOR

KCRA-TV in Sacramento (DMA #19) is looking for a bright and dynamic person to become our new weekend anchor. This person will co-anchor our top-rated weekend evening newscasts on Saturdays and Sundays, then report during the week. Candidate must show an ability to enterprise and execute strong stories as well as anchor newscasts. Send tape and resume to: KCRA-TVAttn: Ed Chapuis - News Director3 Television Circle, Sacramento, CA 95814

Position will be filled at earliest possible date. KCRA-TV/KQCA-TV is an Equal Opportunity Employer.

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Our leading all news program has an excellent career opportunity for a charismatic individual with a minimum of 4 years full time professional news experience, including two years as a weather anchor. Requires extensive knowledge of weather information and forecasting ability, as well as the ability to conduct engaging interviews. Must have excellent presentation skills for all platforms, practical knowledge of weather forecasting equipment, computers and production techniques. Competitive salary and excellent benefits provided. Send resume indicating

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NEWSFEED COORDINATOR:

The Carolina News Link (CNL), an organization of affiliated stations based at ABC owned WTVD-TV Raleigh-Durham, North Carolina, seeks a Newsfeed Coordinator to manage daily feeds. The CNL Coordinator's daily duties include conducting assignment desk conference calls; switching video feeds; managing spot news and events coverage; interfacing with national network news operations; and supervising technical operations. Experience in SNG and ENG required. Experience in producing or assigning in local television is preferred. Send resume and references to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

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TECHNICAL CAREERS

CHIEF ENGINEER AND OPERATOR

WICR-FM/University of Indianapolis Television is searching for a Chief Engineer and Operator. Position is responsible for the technical operation of a Class B FM public radio station as well as a small television production facility. CE must also be able to train broadcast students and station staff members on the operation of radio and TV equipment, supervise and instruct students interested in broadcast engineering; teach selected technology related courses in the Department of Communication; and provide technical and computer support for department faculty and operations.

Qualifications: Bachelor's degree in Radio/TV, Telecommunications, or a related area, minimum of three years of experience in broadcast engineering, commercial or public broadcasting operations, or a related field. Experience in RF transmission, digital audio and video computer editing systems, and computer networking and common applications is required, as well as knowledge of the FCC rules and regulations for operating a full-power FM station. Previous teaching or training experience is desirable.

Interested applicants should send a letter of interest, resume, three letters of reference, and transcripts to Shirley Wilson, Director of Human Resources, 1400 E Hanna Ave., Indianapolis, Indiana 46227, e-mail swilson@uindy.edu. Review of applicants will begin immediately and will continue until the position is filled. The University Of Indianapolis is an Affirmative Action/Equal Opportunity Employer.

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SALESCAREERS

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JOB REFERRAL #:134

EXPERIENCE AND SKILLS NECESSARY: WWAY NewsChannel 3, the Liberty Corporation owned ABC affiliate in Wilmington, North Carolina is looking for talented, hands on General Sales Manager with strong people, marketing and leadership skills. Successful applicant will have a proven track record in local sales, staff motivation, team building and training. Areas of responsibility include local and national sales and marketing, internet sales and sales on our WB station. We have the most professional and best equipped sales staff and we need a leader. Wilmington (DMA 146) is a beautiful coastal community in Southeast North Carolina.

OTHER INFORMATION: Mail, fax, or e-mail resumes to WWAY, P.O. Box 2068, Wilmington NC 28402. Fax (910) 762-8367.

kimf@wwaytv3.com

No Telephone calls please. Include above reference number.

PERSON TO CONTACT AT WWAY-TV:

Human Resources Department. It is the policy of Liberty Corporation (WWAY TV 3) that employment shall be based on merit, qualification, and competence. Employment practice shall not be influenced or affected by virtue of an applicant's or an employee's race, age, sex, religion, color, national origin, or disability. Females and minorities are encouraged to apply.

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Here's your opportunity to join Tribune's duopoly management team at WNOL/WB38. Advertising/marketing degree or equivalent related experience with minimum 3 years in TV sales. National sales experience a plus. Must have analytical and technical skills to study the ratings and market while being able to package, price and sell available air-time. Excellent negotiation, organization, oral and writing skills are needed. Must be computer literate and familiar with TvScan, Scarborough & CMR. Qualified candidates will be familiar with sales, research, agency and rep firm operations. Travel is required. Send resume and cover letter to Keith Cibulski, WGNO/WNOL, 1400 Poydras St.-Ste 745, New Orleans, LA, 70112; fax (504)569-0952; e-mail abc26wb38jobs.com. EOE.

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PLEASE SEND COVER LETTER and RESUME

TO: KGO-TV / ABC 7

900 Front Street

San Francisco, CA 94111

Attn: Human Resources Department

NO PHONE CALLS ACCEPTED

EOE

TV PRODUCER

WFSB-TV 3 is looking for an Associate Producer to write and edit copy for morning newscast. A strong writing background is required. A minimum of one-year experience writing or producing for television is preferred. Must be a team player and willing to work overnight hours. A College degree in Journalism preferred. FAX resume to 860/244-1523 or mail to WFSB-TV, 3 Constitution Plaza, ATTN: Human Resources, Hartford, CT 06103 EOE.

NEWS PRODUCER

KMAX TV needs an experienced line producer for Good Day Sacramento. Should have excellent writing skills, and an ability to craft an exciting live intensive newscast. We like to try things no one else would dare.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Keep out!

FCC Commissioner Michael Copps appears earnest and well-meaning in his desire to clean up the airwaves. That's what worries us. Were he wearing the robes of a fiery Puritan, it would be easier to spot him in the crowd, but he is not. Still, that doesn't make him any less misguided in his desire to use the FCC's big stick to persuade the media—broadcast and cable—"voluntarily" to adopt a programming code similar to the code thrown out as unconstitutional in the early 1980s.

Copps addressed First Amendment think tank The Media Institute last week, asking for his audience's help to achieve his vision of what everyone ought to be watching on TV. It was rather like a coach giving the halftime speech in the opposing locker room, but, to their credit, nobody reached for a roll of athletic tape or snapped any towels. The code, he said, might cover not only violence and sex but also drugs and alcohol and perhaps excessive advertising. And he was talking cable as well as broadcasting. OK, we know, he's a Democrat and in the FCC minority. But the problem with content meddling is that it seems to cross political boundaries, making bedfellows of the Liebermans and Helmses of the world.

When Chairman Powell took over, we thought a Copps version of reality—we've heard it all before from previous commissions and commissioners—would be at best a minority view with little force. We hope it still is, but, given the recent indecency fines of Eminem (since reversed) and the inexplicable Sara Jones fine (still on the books), we are less sure.

Former Commissioner Harold Furchtgott-Roth was in the audience, which reminded us of a speech he gave as a commissioner several years ago in which he pointed out that the FCC had no business regulating by intimidation, which is what Copps does when he "recommends" a code, saying it is only "voluntary" while controlling broadcasters' future in myriad ways.

With virtually every ownership rule on the table and mergers in the wings—a point Copps also hit upon in his speech—the broadcast and cable industries want much from this FCC. We like to think they could not be tempted to accept a programming code to grease the wheels, but we remember the V-Chip (though we may now be the only ones that do). The industry should reply to Copps with a respectful but unqualified no.

Stay tuned

As financial scandals in the general business community multiply like germs in a Petri dish, we want to remind our readers that, while ownership deregulation—as with other freedoms—can provide opportunities for abuse, deregulation and abuse are not synonyms. By the same token, those who have abused the freedoms of deregulation will get no aid or comfort from this page.

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What Women Want: Examining the Programming Trends & Advertising Outlook for Women in 2002, January, 2002

Moderator: Harry Jessel, Editor-in-Chief, Broadcasting & Cable Magazine
Panelists: Kim Vasey, SVP, The Radio Edge
Allison Bodenmann, VP Advertising Sales & Mktg., Court TV
Susan Kaufman, SVP, The Media Edge
Fran Lytle, President, BrandChamps
Bo Argentino, EVP, Columbia Tri-Star

Shattering the Glass Ceiling in Radio, March, 2002

Moderator: Joan Gerberding, President, AWRT-National
Panelists: Leslie Gold, The Radio Chick, WAXQ, 104.3
Valerie Geller, President, Geller Media International
Beth Robinson, VP Broadcast Operations, Westwood One
Stephanie McNamara, VP-GM, WADO & Latino Mix 105.9
Sue Evans, WCBS-FM 101.1 News Anchor

The Cable Difference: Developing Winning Programming Franchises by Focusing on the Brand, May, 2002.

Moderator: Lisa Bernhard, Deputy Editor, TV Guide
Panelists: Art Bell, EVP, Court TV
Rick Haskins, EVP, Lifetime Television
Cathy Tankosic, SVP, Comedy Central
Bonnie Hammer, President, The Sci-Fi Channel
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