

# BROADCASTING CABLE

SEPTEMBER 16, 2002

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## JOURNALISM

### 9/11/02: NO NEWS. THANK GOD.

Coverage was reverent, informative, but some viewers just stayed away

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## WASHINGTON

### MINORITY RETORT

Black broadcasters—few and far between—push for industry re-regulation

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## BROADCASTING

### CBS AT 75



A pictorial special recalling the history of the place called the Tiffany Network

» CENTER SPREAD

## SPECIAL REPORT

### NEWS AND WEATHER TECH NOW

Equipment is better and faster, and more and more news staffers today are actually quasi-technicians

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# PREMIERE WEEK

## A PROMO

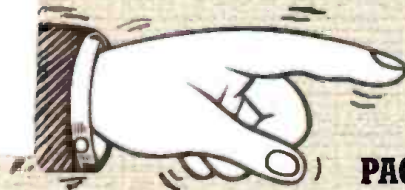
# EXTRAVAGANZA

HOW THE  
BROADCAST NETWORKS  
TRY TO DRAG YOU  
INTO THEIR TENTS

### WHY IT'S HARDER THAN EVER

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# Why is FOX News Channel #1? It's a matter of *mutual trust*.



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## Top of the Week September 16, 2002

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**REWRITING REGS** The FCC launches largest-ever review of media-ownership rules; longstanding limits expected to fall. » 10

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**DRUG-AD RULES** Media Institute waves First Amendment at Congressional efforts to limit prescription-drug ads. » 13

**EXECUTIVE SHUFFLE** Freedom Communications names Alan Bell president and CEO; Doreen Wade succeeds him as president of TV broadcast group. » 14

**EMMY HONORS** PBS runs away with news and documentary awards; Roone Arledge is honored by NATAS. » 14

Thousands covered the 9/11 events, including Stan Brooks and Juliet Papa of WINS(AM) New York. "The faces are so grim," said Brooks. "It opens all the old pain again." » 6



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**PREMIERE WEEK**  
**A PROMO EXTRAVAGANZA**  
HOW THE BROADCAST NETWORKS TRY TO DRAG YOU INTO THEIR TENTS  
WHY IT'S HARDER THAN EVER

### COVER STORY

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### SPECIAL REPORT

## NEWS/WEATHER TECHNOLOGY

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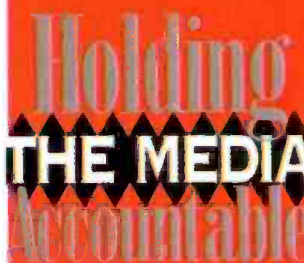
REGULATION

## Study guides

Broadcasters and newspaper groups might take heart from one of the studies under way to help the FCC write new ownership rules (see page 10).

University of Wisconsin-Milwaukee professor David Pritchard, author of an earlier study examining newspaper/broadcast crossownership in Mil-

Citizens, Ethics, and the Law



Edited by David Pritchard

waukee, Dallas and Chicago, is prepping an expanded FCC version. That report concluded that crossownership restrictions have "outlived [their] usefulness," but the FCC's Paul Galant, who is shepherding the studies, says Pritchard's latest effort carries no preconceived notions. "His methodology seems fair and rigorous. We want to find out if it holds up over a larger sample." Indeed, Pritchard has not been afraid to take the media to task. His book *Holding the Media Accountable* questions practices by news outlets.—B.M.

# BC EYE

Behind the scenes, before the fact

AFFILIATES

## Paying for the NFL

ABC and Fox still need to renew their NFL pacts with their affiliates. ABC is already in heated talks; Fox and its affils are just getting started. The original ABC deal expired in June, but it has been extended twice, and talks are now said to be at a "delicate" stage. Currently, ABC promises not to repurpose more than 25% of its prime time schedule, in return for affils' coughing up roughly \$45 million in cash and relocating some commercial minutes to help pay for the NFL. This time, ABC wants more repurposing leeway to feed its new cable channel, ABC Family.

As for Fox, affiliate chairman John Tupper says the network hasn't offered specifics. Currently, stations sell some network spots locally (where they fetch more revenue in the aggregate) and transfer the proceeds (about \$14 million annually) to Fox. Tupper says affils see that as a "tremendous burden" because affiliates already kick back about \$50 million to Fox in a renewed inventory buy-back plan.—S.M.



MANAGEMENT

## Catching up?

Fox's naming a woman, Cheryl Kerns McDonald (above), to run WDAF-TV Kansas City, Mo., last month wasn't big news. Women are fairly common fixtures in the big offices at TV stations. At Fox, for instance, women also manage duopolies in Chicago, Dallas and Minneapolis and a singleton in High Point, N.C. According to a National Association of Broadcasters tally, 239 woman now run 14.1% of the 1,693 commercial and noncommercial TV stations. But that number is not quite as high as it has been. According to NAB's 2001 count, 242 women were then in charge (14.3% of 1,690 stations). On the other hand, even the smaller 2002 number represents a huge jump from 1998, when NAB first started keeping count. Then, there were only 131 woman GMs running 8.3% of 1,584 stations.—H.A.J.

## TCI'S TOUGH GUY

Peter Barton, who died of cancer last week, may be best known as president of Liberty Media, but he's best remembered by cable-industry executives for his years as the head of programming for the cable operator that spawned Liberty, Tele-Communications Inc.



When congressmen and regulators complained about how tough TCI CEO John Malone was on programmers, it was Barton they were really talking about. But the many network executives who also counted Barton as a close friend moaned about how difficult it was to lock down a deal. Barton acknowledged to one network executive that TCI was so tough because "we realize that programmers have all the power." The executive recalled Barton's saying, "If we're not as tough as we can be, we'll ultimately lose pricing leverage with the networks."—J.M.H.

## Good job! You're toast

The newscast at WPXT(TV) Portland, Me., took top honors for its newscast, weathercast and sportscast, along with a handful of lesser awards, from the Maine Association of Broadcasters, earlier this month;



no station did better. Trouble: WPXT no longer has a news department. In June owner Pegasus, which had earlier tried to expand its news presence, pulled the plug, saying it couldn't justify the cost. "It's certainly ironic," said MAB President Suzanne Goucher. WPXT was probably best known for breaking the story of then-candidate George W. Bush's past drunk-driving arrest. The reporter, Erin Fehlau, is now anchoring and reporting for WMUR-TV Manchester, N.H., but many other colleagues are still looking for work. Happy ending: All ex-staffers are invited to the banquet.—D.T.



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# Remembering 9/11, quietly

*Media takes special care 'because of the anxiety of the anniversary'*

By Allison Romano

**P**eter Jennings' attire was a hint to the tone of this year's Sept. 11 coverage. Last week, the ABC News anchor was somberly clad in a dark jacket, white shirt and navy-blue tie. On Sept. 11, 2001, he shed his sports coat, rolled up his sleeves and dug in for a four-day stretch.

Compared with the frantic breaking news of last year, the first anniversary felt smooth and composed. It was largely a staged event. Broadcast and cable news outlets had spent months polishing the blanket coverage that spanned more than 15 hours.

"We documented the resolve and remembrance with the ceremonies, interviews and discussions," said NBC News Senior Vice President Bill Wheatley.

News analyst Andrew Tyndall was less impressed. "It was a top-down, pre-orchestrated event driven by the media rather than actual news events or a great upsurge in public interest," he said.

Despite the heightened terrorism alert (which cable networks installed as yet another graphic on Sept. 10 and 11), the day passed almost without incident.

A few small frights occurred. As preliminary reports swirled about a potential hijacking on a plane from Houston to Dallas, "we were trying to be very careful because of the anxiety of the anniversary," explained Fox News assignment manager David Rhodes.

For viewers and news staffers, the early hours of coverage on Wednesday, with the ceremonies at the World Trade Center site, at the Pentagon and in Pennsylvania, were particularly draining.

Networks had learned only a few weeks before that all the victims' names would be



ABC leased facilities to news crews from around the world on a rooftop near Ground Zero. In the foreground: Al Jazeera correspondent Abderrahim Foukara (l) and producer Steve Andrada.

read aloud. Many coverage elements, like packages and interviews, had already been painstakingly arranged, and news execs had to quickly debate presenting the readings.

"The conversation begins, 'Is it going to be boring TV, emotional TV, striking TV?'" recalled Marcy McGinnis, CBS News senior vice president of news coverage.

Her organization delivered a gripping presentation, continuously scrolling pictures of the victims, with their names and ages. Out of about 3,000 victims, McGinnis estimates, CBS was missing just 100 photos. CBS News elected not to contact victims' families for photos. Instead, staffers combed Web sites, contacted universities and employers. The Knights of Columbus provided a snapshot of one victim, who had been a member.

"You can hear and see a name, but, when you see a picture and an age, it makes it real," McGinnis said, adding, "It was a daunting task."

Organizers hoped to conclude the Ground Zero ceremony at 10:29 a.m. ET, but it stretched past 11 a.m. On several

channels, anchors offered information and anecdotes, drawing ire from critics.

"The concern was that television could not bear the vacuum that three hours of reading names entailed," observed Bob Thompson, head of Syracuse University Center for Popular Television. "So they were color commentators."

The area around Ground Zero was a media village, ringed by radio and television staffs from around the nation and the world. The news organizations ranged from Middle East all-news channel Al Jazeera to the ABC Radio Network to WINS(AM) New York, the all-news station that claims more listeners than any other station in the nation.

Some channels opted for more-subtle ways to mark the day. Scripps Networks' Home & Garden Television and Food Network went dark for part of the morning, while A&E Network and The History Channel scrolled victims' names.

Court TV used pool video for its coverage of morning events and introduced a

news crawl. ShopNBC picked up MSNBC's coverage until 1 p.m. ET and then donated sales to charity. MTV repeated a special on how pop culture changed post-9/11.

During the morning, commercials were halted. By the afternoon, a few slipped in; most were patriotic spots, save for a few random commercials, like one for Ovaltine on MSNBC. NBC and ABC did take a moment to plug the new fall season, though, with promotional spots for *The West Wing* and *NYPD Blue*, respectively.

Prime time programming played to the networks' strengths or, at least, habits. Fox News and MSNBC trotted out their usual talk lineups, focused on 9/11. CNN had Larry King in New York for a two-hour special.

On broadcast, CBS boasted its *60 Minutes II* coup, Scott Pelley's exclusive interview with President Bush, and a replay of its 9/11 documentary. NBC aired a commemorative concert, and ABC, on a mission to "own" the 9/11 story as one media report said, kept to news.

For all the expectation that viewers would turn away, though, prime time viewing levels were routine. CBS finished on top, averaging a 7.6 rating and 13 share in prime, according to Nielsen Media Research. NBC was second with a 6.4 rating and 11 share.

ABC was third at a 6.2 rating and 11 share. According to fast affiliate ratings, Fox earned a 2.0 with a 3 share. Marks for The WB and UPN were yet not available.

Cable news saw an uptick, with Fox News notching a 1.6 rating in prime and CNN following with a 1.4.

"As much as we all were concerned it would be too much," said CNN chief Teya

By the anniversary date, viewers might have had their fill of documentaries. The History Channel notched some ratings above 2.0 on documentaries that started airing the week before.

Entertaining distractions on cable were a more popular offering Wednesday night. TNT re-aired its *Mists of Avalon* miniseries to a 1.4 rating; USA Network attracted a



**"You can hear and see a name, but, when you see a picture and an age, it makes it real."**

—Marcy McGinnis, CBS News  
(about running photos of 9/11 victims)

Ryan, "the audience clearly didn't think so."

MSNBC scored just about what it does on an average night: an 0.3—tied with CNBC and Headline News in prime.

Small numbers of viewers sampled 9/11-related programming on cable entertainment channels. Two prime time plays of Discovery Channel's fascinating documentary *Rebuilding* averaged a 0.8 rating, the same as A&E's *Anatomy of Sept. 11*.

2.1 rating for the movie *Black Dog*.

When it was over, news pros were drained; many didn't report to work Thursday until the afternoon. After anchoring much of CNN's coverage on Sept. 11, Aaron Brown returned the next morning to report on the president's speech at the United Nations. Halfway through the program, Brown realized he'd forgotten to shave. ■

## What the critics said

TV writers weigh in on Sept. 11, 2002, anniversary coverage



"A year ago, the blanket coverage unified us ... This time, we had the same uneasy ache in the pit of our stomach, but it wasn't as though TV was going to make that go away. If anything, it was exacerbating it."

—Phil Rosenthal,  
*Chicago Sun-Times*

"Primarily they spent [the day] interviewing each other. They reflected back on how they covered



it that day ... It might have been a great exercise for journalism students, but it probably seemed self-serving to everyone else."

—Neal Justin,  
*Minneapolis Star Tribune*

"The buildup was so extreme—a snowball effect of more and more documentaries and features and finally promotions for the anniversary coverage itself—that it



undercut the effectiveness of the daylong reporting."

—Caryn James,  
*New York Times*

"Media companies faced a no-win scenario: Offer too much coverage and viewers will see it as exploitative; not enough, and Americans could view the media as callous, uncaring."

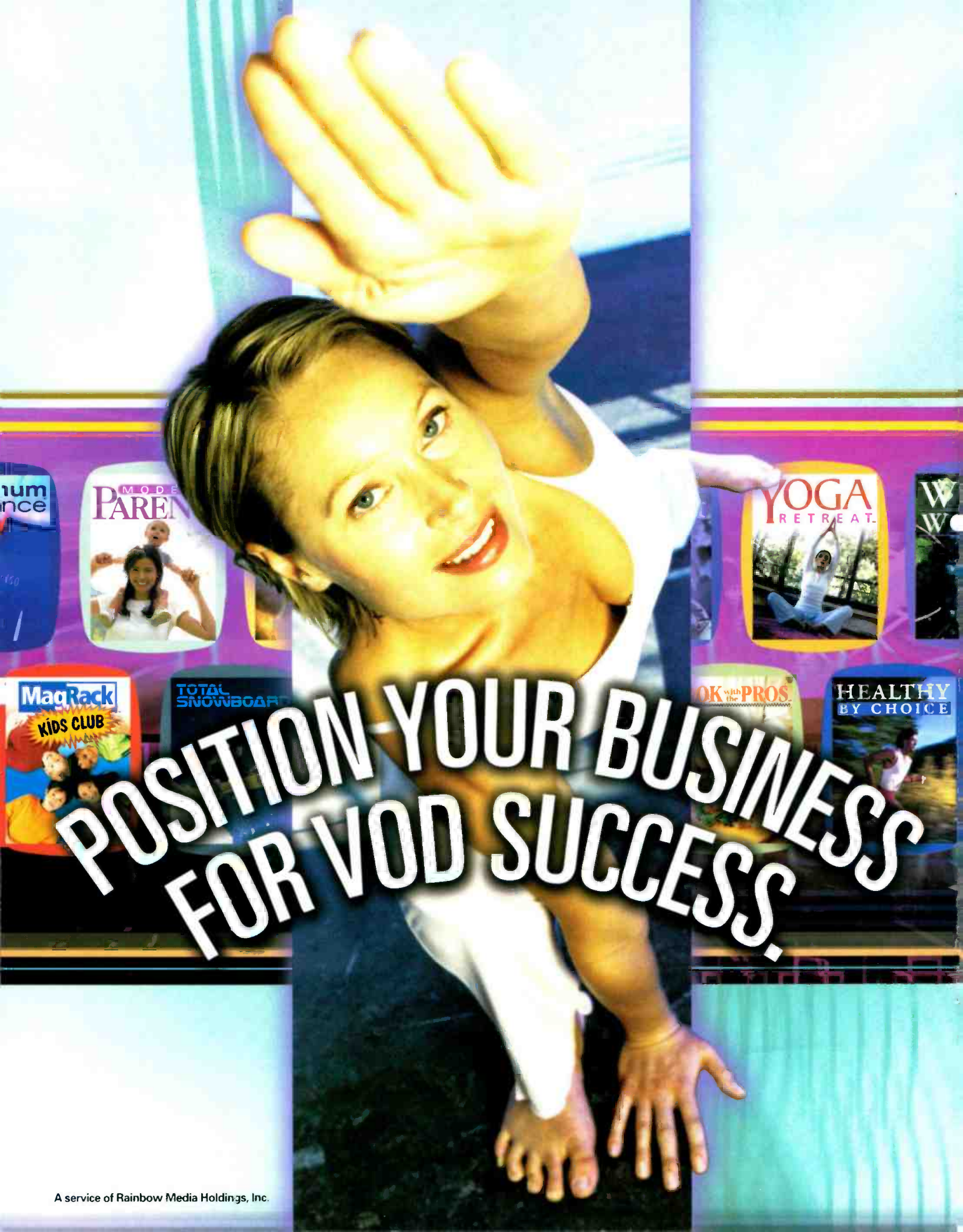
—Rob Owen and Barbara Vancheri,  
*Pittsburgh Post-Gazette*



"For the most part, their broadcasts found a respectful balance—though anyone hoping for serenely quiet coverage of the service at ground zero had to contend with Chatty Cathy commentary from anchors filling the airwaves with 9/11 factoids."

—Steve Murray,  
*Atlanta Journal-Constitution*

—Compiled by Allison Romano



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# Massive reg review launched

*Broadcasters are expected to be allowed to doff caps, buy a paper in the future*

By Bill McConnell

**F**CC Chairman Michael Powell last week formally launched the agency's most massive rewrite of broadcast-ownership restrictions ever. Big media companies are expected to get even more room to grow, but how and by how much remain fuzzy.

Still, longstanding walls blocking cable systems and newspapers from owning broadcast properties in their markets are almost certain to fall, as are the national caps on broadcast-TV household reach and cable subscriber share.

Powell isn't ready to say the jettisoning of those restrictions is a foregone conclusion, but, if hints to reporters last week were any stronger, they would have been outright confessions. "You can imagine a focus on purely local rules and not national rules, not on crossownership, but a 'voice test' limit that gets at the same thing in a more coherent and comprehensive way," he said during a press briefing shortly after he and the other commissioners began a sweeping revision that should be completed next spring or early summer.

Another indication that crossownership restrictions are history: The commission isn't even considering a court's offer to reconsider an earlier decision vacating the ban on local-cable/broadcast-television ownership.

Powell, as he has many times before, chafed at the frequently voiced conventional wisdom that he plans to abdicate the FCC's role in checking media monopolies. "We have been guided by the high notes of diversity, competition and localism that compose the chords of our vibrant democracy," he said. "Nothing in our proceeding takes issue with that."

Despite unprecedented consolidation of the broadcast and cable industries since the

FCC Chairman Michael Powell maintains he'll restrain media monopolies despite responding to court-ordered reviews of current restrictions.



deregulatory Telecommunications Act, nearly every sector of the industry has petitioned policymakers to ease one restriction or another.

On the docket will be a call for suggested changes to rules limiting:

- Crossownership of local TV and radio outlets to no more than two TVs and six radios or one TV and one radio
- TV duopolies to markets where eight separately owned stations would remain, while barring combos of ABC, CBS, NBC and Fox stations
- Dual broadcast-network ownership to combinations that do not include mergers of the Big Four.

Consolidated into that rulemaking will be previously launched proceedings on local newspaper/TV crossownership and local radio concentration. By mid October, eight FCC-commissioned studies of media-industry economics will be issued. Comments on the proposed rule changes and the studies will be due simultaneously.

The broad rulemaking was launched after a string of court cases challenging various ownership limits pushed judges to rule that the FCC failed to live up to its 1996 obligation to review the rules every two

years and eliminate those not "necessary" to preserve the public interest.

To make sure the new rules pass court review, FCC-commissioned studies are examining whether:

- Changes in the number and types of media in various markets are changing the media landscape
- Consumers view different media as substitutes for each other
- Network O&Os, affiliates or independent stations cover news more comprehensively
- Cross-owned media voice similar editorial viewpoints
- Advertisers substitute among various media
- Increased local concentration affects broadcast programming diversity and ad rates
- Network program diversity has changed
- Consumers have "preferred" sources of news and public-affairs information.

Public advocates opposing deregulation predict that the FCC, despite Powell's rhetoric, will set the stage for a new round of massive deregulation that would allow conglomerates to grow virtually unchecked. ■



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**And, even more exciting, this December SCI FI and DreamWorks Television team up to bring you the biggest miniseries event in television history, *Steven Spielberg Presents TAKEN*.**



Source: Nielsen Media Research, M-Fri 8-11PM HH delivery, 7/30-8/26/01 (613,000 HHs) vs. 7/29-8/25/02 (741,000 HHs); STARGATE: SG-1, Friday 8/23/02, 9-10PM coverage area household rating, time period delivery average, record for all 1-hour non-premiere series episodes. Subject to qualifications which will be supplied upon request.

# Acme's *Buzz* to go national

*Acme's morning show—from Dayton, Ohio—grows even before it launches*

By Dan Trigoboff

Acme Broadcasting's morning show *The Daily Buzz*, which launches today at all 10 of its owned stations, will expand at the end of the month into over a hundred more small markets.

The three-hour morning show targeting younger viewers and, unlikely enough, produced out of WBDT(TV) Dayton, Ohio, will launch Sept. 30 on another 109 cable-based local stations belonging to The WB+ group. That includes all markets smaller than DMA No. 100, except Lafayette, Ind., and Fairbanks, Alaska.

Acme's stations are in markets as large as St. Louis (DMA No. 22); Portland, Ore. (DMA No. 23); Salt Lake City (DMA No. 35); and Albuquerque, N.M. (DMA No. 48), covering 5.4% of the country. All the Acme stations are WB affiliates, except



*The Daily Buzz* team—(clockwise from top) Peggy Bunker, reporter; Mitch English, weather; and Andrea Jackson and Ron Corning, anchors—may be on the road to syndication.

KASY-TV, Acme's second Albuquerque station, which is affiliated with UPN. The additional 109 cable markets will add another 7.5%.

Acme's owner, Jamie Kellner, was founder of The WB and is now chairman of Turner Broadcasting, but the Acme group is a separate entity. While the WB

100+ group is part of the same broad Acme family, Acme President Doug Gealy sees the quick expansion as a solid "foot in the door" for even wider syndication.

The show will not be branded as a WB product and isn't limited to WB affiliates. Gealy said UPN, Fox and other younger-skewing affils that don't have morning shows have expressed interest and Acme is considering going with a syndicator for distribution.

While network morning shows more obviously reflect their New York City locations, Gealy said,

with satellite technology and on-location reports, the *Buzz's* Midwest, mid-market home doesn't have to be limiting. "We picked Dayton because we needed a station in the Eastern time zone, and this one had our best studio facility and good staffing," Gealy said. "It was a strong station for a startup." ■

## Northpoint finds allies

*Senate bill boosts its efforts to build new rival to DBS, cable*

By John Eggerton

Northpoint Technology-backed bill introduced in the Senate (S. 2922) would rename multichannel video and data distribution service (MVDDS) and rewrite the FCC's rules for its creation in the 12 GHz satellite band.

Most important for Northpoint, the Emergency Communications and Competition Act of 2002 would no longer require that the licenses be auctioned, which the FCC had mandated in its April decision creating the service.

Instead, it would assign them according to a licensee's readiness to provide service

and willingness to meet certain criteria: carriage of TV stations, provision of early-alert- system warnings, launching services within five years and passing a test for possible interference with DBS, all of which Northpoint has said it will do.

The bill was introduced Sept. 10 by Sen. Conrad Burns (R-Mont.) and Mary Landrieu (D-La.), both of whom pointed to the creation of a new video competitor to cable in rural areas as an important reason for the bill. It would streamline the service's official moniker to terrestrial direct broadcast service, or TDBS.

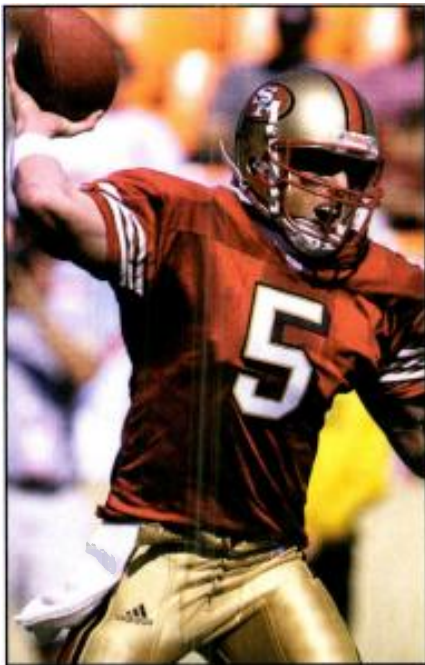
Northpoint, which laid the groundwork

for the new service, has been saying all along it should not have to pay for the licenses, since satellite broadcasters in the band got theirs for free.

When the FCC created MVDDS, it conceded that Northpoint laid the groundwork for the new service but said that its "equitable" claim did not trump Congress's desire for auctions. Burns addressed that point specifically in introducing the bill: "I appreciate the FCC's effort to help generate new revenues for the Federal Treasury," he said, "but we must never let that consideration override good public-policy judgments."

The Satellite Broadcasting & Communications Association criticized the bill, saying, "There is simply no justification for this latest ploy to get Congress—without any hearings or legislative review—to overturn the FCC's decision that any potential spectrum-sharing be determined by public auction." ■

# ESPN scores extra points



San Francisco 49ers' Jeff Garcia helped ESPN open its season with a 9.4 rating.

*Its first NFL games of the season are Nielsen winners; ABC's MNF is so-so*

By Allison Romano

ESPN offered an unusual half-time act for its season-opening National Football League telecast on Sept. 5. ESPN anchor Chris Berman and ABC's new star commentator, John Madden, dished football with rival NFL broadcasters from CBS and Fox. The roundtable was part of a plan by the league and its broadcast partners to launch the new season in a favorable light.

"We put a lot of resources behind the Thursday-night opener and worked hard with the league," said John Wildhack, ESPN senior vice president of original programs. "There was a lot of buzz about the season opening."

For the first time, the NFL season kicked

off on a Thursday night, with a game between the New York Giants and the San Francisco 49ers televised by ESPN. The warm-up that afternoon was a musical tailgate party in New York City's Times Square featuring big-name acts like Bon Jovi and Enrique Iglesias. The game was ESPN's idea, but the pregame hoopla was the NFL's marketing machine at work.

"ESPN had tremendous promotion for that Thursday-night game. You would expect a superior rating," said sports analyst Neal Pilson, a former president of CBS Sports.

And spectacular it was by cable standards. ESPN grabbed a stunning 9.4 rating, its highest NFL rating since 1999, according to Nielsen Media Research.

ESPN's Nielsen marks got even better three days later. On Sept. 8, the sports net's regular Sunday-night game earned a stunning 9.6 rating. The inaugural contest for the NFL's newest franchise, the Houston Texans, against in-state rival Dallas Cowboys garnered ESPN's highest rating since 1995.

Both ESPN games ranked among the week's top 10 shows on broadcast and cable for adults 18-34 and 18-49.

On broadcast, the NFL's season debut did not produce the same dramatic gains.

ESPN's sister Disney network, ABC, had generated headlines by luring Madden away from Fox. But he failed to draw many new viewers to ABC's Sept. 9 *Monday Night Football* kickoff. A strong 12.8 rating for the Pittsburgh Steelers-New England Patriots contest made it the night's highest-rated program, but ratings were off 3% from last year.

Though an overtime thriller, CBS's Sunday opener between the Buffalo Bills and New York Jets logged an 8.7 rating, off 5% from last year.

Fox's matchup between the St. Louis Rams and Denver Broncos, at a 13.2 rating, was up 5%, attracting the net's largest audience since it began airing football in 1994. ■

## Disputing drug-ad rereg

*Media Institute claims First Amendment protection*

By Bill McConnell

As lawmakers and regulators mull whether to tighten rules governing advertising and labeling for prescription drugs, the Media Institute is telling the government to back off.

"The First Amendment provides no exemption to allow the regulation of speech about pharmaceutical products," the institute said in comments filed with the Food and Drug Administration last week.

In 2000, drug companies spent approximately \$1.4 billion on TV ads, 60% of the total \$2.5 billion spent on "direct-to-consumer" (DTC) prescription-drug ads, which includes print, radio and billboards. Prescription-drug makers are now among the top 20 spenders among TV advertisers.

Advertisers are looking to protect a big new ad category. In 1997, the Food and Drug Administration changed the rules so that pharmaceutical companies could advertise on TV.

Among the rules the drug industry and advertisers have opposed in the past is the prohibition on advertising drugs for uses for which they have not been approved.

They oppose the ban, they say, because doctors are permitted to prescribe medicines for additional uses once a product comes on the market.

The groups cite a Supreme Court decision this past summer that struck down a ban on advertising by druggists who reformulate medicines or mix them from their own bulk supplies. ■

# Freedom taps Wade for TV

*Alan Bell becomes president and CEO of parent company*

By Steve McClellan

Veteran Freedom Broadcasting station manager Doreen Wade has been promoted to president of the group, succeeding Alan Bell. Three weeks ago, Bell himself was promoted to the top job at the parent company, president and CEO of Freedom Communications, after about a decade of running the company's TV broadcast group.

"This is the fourth time I've promoted Doreen," says Bell. "She's been a key player on the finest team of TV managers I've ever assembled."

Wade joined Freedom in 1978 at WLNE(TV) Providence, where she worked her way through the sales ranks into management and finally to VP and general manager in 1995. A year later, she moved to WRGB(TV) Albany, N.Y., which she ran until 1999, when she was promoted to VP and general manager of WPEC(TV) West Palm Beach, Fla.

Wade will remain in West Palm Beach but says she will hire someone shortly to run the station so she can focus on the group. She will concentrate initially on looking for ways to boost revenue at the eight-station group but also make sure the stations remain dedicated to "community service and strong journalism."

Joe Coscia, who worked for Wade as her news director at WLNE and WRGB, and then competed against her in his current position as news director for Hearst-Argyle's WPBF(TV) Tequesta, Fla., said, "I'm a big fan of Doreen's. She's talented, a good competitor, and she's good for the business."

Bell, who is 70, finds himself in the position of ramping up his career duties while many executives his age are winding down. Freedom, a privately owned newspaper and TV company is going through a transition



**Doreen Wade, new president of Freedom's station group, plans to concentrate initially on boosting revenue at its eight stations but will also focus on community service and strong journalism.**

of its own. Essentially, one generation of the controlling Hoiles family wants to cash out, and the younger generation is trying to fig-

ure out the most efficient way to buy them out. All options are being considered, including going public, sources say.

The company's board asked Bell to take a bigger role in August after losing confidence in the previous CEO, Sam Wolgemuth.

"If anyone told me I would be in this position just a few weeks ago, I would have laughed it off," says Bell, noting that he has been struggling with himself to "press the button and get out."

He hasn't bailed out yet "because I love doing it." Now, he says, "I'm going to love to doing it more." ■

## PBS takes 14 Emmys

*NATAS honors news, documentaries, Roone Arledge*

PBS grabbed a leading 14 news and documentary Emmy Awards doled out by the National Academy of Television Arts and Sciences last week in New York.

Following the pubcaster were CBS (seven), ABC (six), CNN (four), NBC (three) and MSNBC (three). Awards also went to HBO (three) and to the National Geographic Channel and TLC (one each). WKRC-TV Cincinnati and WABC-TV New York earned statues.

NATAS gave former ABC News chief Roone Arledge its lifetime achievement award, lauding his many innovations—some taken from lessons learned when Arledge ran the network's sports division earlier.

Not surprisingly, many news Emmys went for reporting on 9/11 or its aftermath. ABC's *World News Tonight* was honored for excellence covering a continuing news story for the first three days after the attacks; *NBC Nightly News* was cited for its breaking-news coverage of the battle for Kabul, Afghanistan. *World News Tonight*

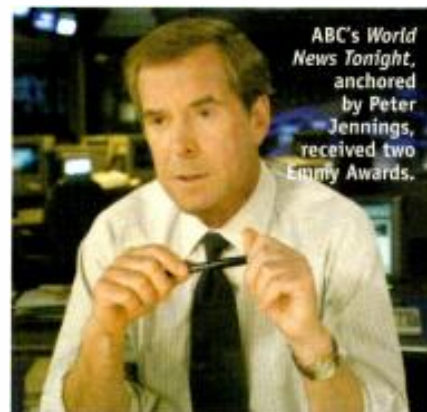


Photo Credit: Steve Ferrin/ABC

was also honored in the investigative-journalism category for its post-9/11 reporting.

Among PBS shows cited were four *P.O.V.* documentaries; *Trade Secrets: A Moyers Report*; *Nova* episodes *Life's Greatest Miracle* and *Bioterror*; and *Great Performances* special *Dance in America: Steps of the Gods*.

WABC-TV was noted for the best regional investigative report; WKRC-TV, for the best report of a regional news story: race riots in Cincinnati's Over-the-Rhine neighborhood. ■

American television viewers first met Dr. Frasier Crane in a Boston bar called Cheers. Eighteen years, three Emmys, and two Golden Globes later, actor Kelsey Grammer's adroit portrayal of the neurotic but endearing psychiatrist continues to entertain and delight prime time audiences.

Grammer brought Crane to life in 1984 as a supporting player on the NBC hit comedy series, *Cheers*. Fans immediately bonded with the erudite regular whose pretentious demeanor is offset by nagging insecurities, and a heart of gold.

Even when *Cheers* went off the air, Grammer's comedic talents remained in demand; he played Crane in a guest role on NBC's *Wings*. And soon a spin-off was in the works. Dr. Frasier Crane moved from Boston to Seattle and reemerged as a radio personality. Today, *Frasier* is a mainstay of NBC's prime time schedule, one of the most successful spin-offs in television history.

Grammer's success in the TV business is not always in front of the camera. Through his Gramnet Productions, he serves as executive producer of *Girlfriends* on UPN, and the company is responsible for *In Laws*, which debuts this fall on NBC. *Gary the Rat*, an animated series scheduled for TNN this spring, is another Gramnet project. Grammer is executive producer and provides the voice for the rat.

Born on St. Thomas in the U.S. Virgin Islands, he grew up in New Jersey and Florida. The former Julliard student got his start on stage at the Old Globe Theatre in San Diego.

He believes the public's decades-long attraction to Frasier is simple. "He's a lovable buffoon," says Grammer. "They know someone like him or know themselves to be like him."

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KELSEY GRAMMER

# Fame

BROADCASTING CABLE'S  
12TH ANNUAL  
HALL  
OF  
FAME

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

## THE WEEK THAT WAS

**TAUZIN HAS DIGITAL DRAFT BILL READY**

**House Energy and Commerce Committee** Chairman Billy Tauzin this week will circulate a "discussion draft" of digital television legislation aimed at speeding the transition from analog. Details of the draft aren't complete, but sources expect that "all issues" will be tackled, including cable carriage of broadcast DTV signals, interoperability between cable signals and DTV sets, and mandated inclusion of DTV tuners in sets. Tauzin plans a hearing Sept. 25.

**TVB CONFAB STAYS IN BIG APPLE NEXT YEAR**

**The Television Bureau of Advertising** will again hold its annual conference in New York next year, on April 15 at the Javits Convention Center. It's also partnering again with the **New York Auto Show**.

TVB said it will lease more space next year to fit more exhibitors and attendees. The conference sold out last year.

About a half dozen major TV groups held meetings during this year's conference, including the **NBC Television Affiliates Association**.

**COURTROOM MANEUVERS**

**The Justice Department** asked **Univision** for more information regarding its pending purchase of **Hispanic Broadcasting**. It is the second such request, but the companies said they still expect to close the deal by year's end. ...

The **NAB** and top radio groups, including **Clear Chan-**

**CLAYSON'S OUT EARLY**

**The Early Show** co-host **Jane Clayson** is being reassigned. Clayson, who has been co-host of the **CBS News** morning show since its debut Nov. 1, 1999, is set to depart Sept. 27 and assume new duties as a correspondent for the **CBS Evening News With Dan Rather** on Sept. 30. CBS has effectively set a deadline for major changes on **The Early Show**; **Bryant Gumbel** left in the spring, and the network has been working on a new plan ever since. Who's mentioned? **Deborah Norville** and **Tom Bergeron**. Both work for co-owned **King World**.

**nel** and **Emmis**, have petitioned the **U.S. Copyright Office** for a stay of royalty payments on Internet streamed content, which they have challenged in court. They cite their appeal, pending in the Third Circuit Court in Washington, as reason to hold off on enforcing payment. ...

**The House Energy & Commerce Committee** referred the **Martha Stewart/ ImClone** probe to the Justice Department, "strongly" suggesting that it investigate whether Stewart earlier lied to the committee. She indicated to Chairman **Billy Tauzin** (R-La.) that she wouldn't appear again or would take the Fifth Amendment if subpoenaed.

**MUSICAL CHAIRS**

**Meredith Broadcasting**, which seems to be competing with **Viacom** for most major changes within a station group, tapped **Steve Ramsey**, who had been VP, news and operations, for **Tribune Broadcasting**, to be general manager at **WSMV-TV** Nashville, Tenn. He replaces **Frank DeTillio**, who left the station in July. Like **Dennis Swanson**, who moved from **NBC** for **Viacom** in July, **Meredith Broadcasting** President **Kevin O'Brien** hit the ground running about a year ago and replaced several **Meredith** GMs and news directors.

**GET WITH THE PROGRAM**

**FX** won't renew **Howard Stern's Son of the Beach** for a fourth season, industry execs said. The series, popular with young male viewers, averaged an 0.9 household rating in season three. It will likely be shopped to other channels. ...

**NBC** ordered three episodes of **Adrenaline X**, in which extreme-sports champs compete by performing risky stunts, according to **Jeff Gaspin**, **NBC** exec for alternative series.

Also, **NBC** has ordered 10 one-hour episodes of a reality action competition from **Silver Pictures Television** and **GRB Entertainment**. Working title: **The Next Action Star**. Like Fox's **American Idol**, the show will hold auditions for contestants, but they'll be competing to star in a made-for-TV movie called **Hit Me**, which will serve as the show's finale. It's tentatively slated for either summer or fall 2003. ...

**Twentieth Television** is expanding its test of syndicated dating show **Extreme Dating**, extending its run by eight weeks and clearing the show in five more metered markets. In **Extreme Dating**, one person's ex comments on the date of his or her ex-partner. ...

Couples will compete for the opportunity to pull off their wedding in 48 hours on a \$10,000 budget in a **Pax TV** show slated for a November debut. The 12 episodes of **48-Hour Wedding** come from **Banyan Productions**.

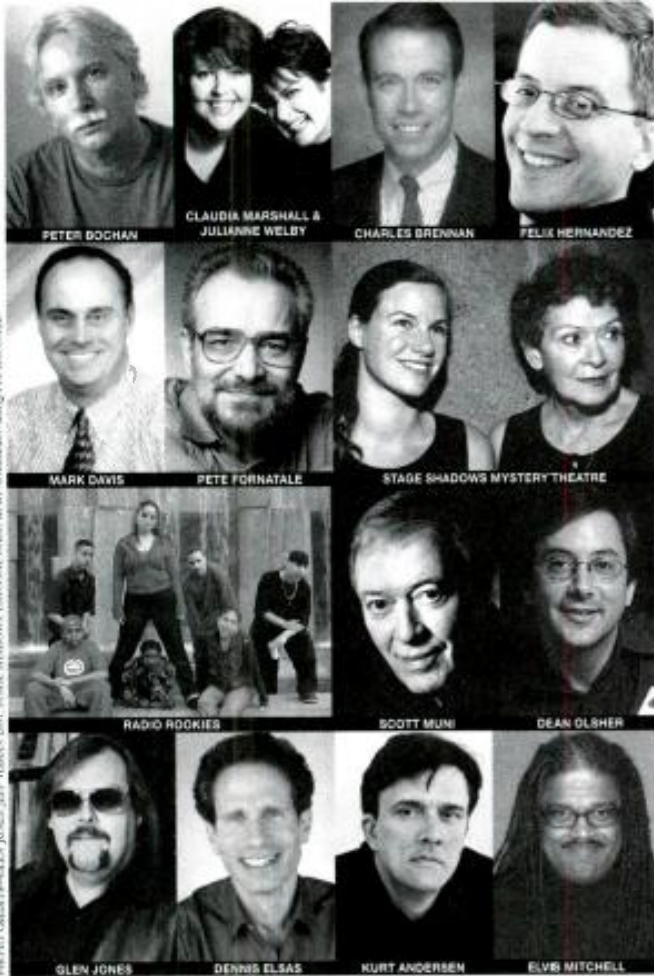
**CORRECTIONS**

The Sept. 2 **Focus** on the Honolulu market should have said that the local **CBS** affiliate is **KGMB(TV)** and the local **Fox** affiliate is **KHON-TV**. Both are owned by **Emmis Communications**.

The Sept. 9 **Fates & Fortunes** misspelled **Adlink** National Sales Manager **Dean Waters's** name.

The cover of the Sept. 9 issue misidentified **Justin Guarini**, the runner-up on **Fox's American Idol**.





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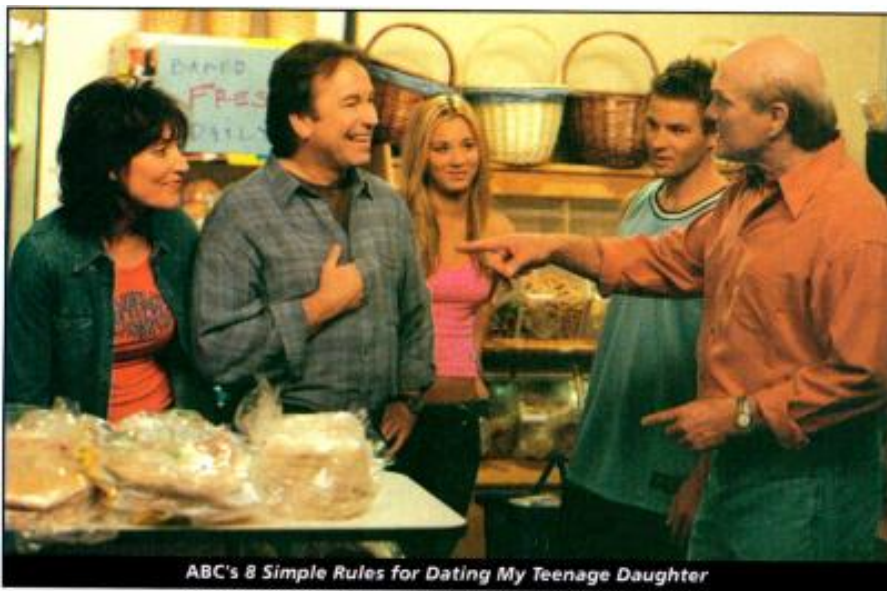
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# The selling of prime time

By Paige Albiniak



ABC's 8 Simple Rules for Dating My Teenage Daughter

**If watching America's favorite** gross-out show alone doesn't stick in your memory, this will: a sundae comprising Oreo Cookies 'n Cream ice cream, cookie pieces, gummy spiders and "lime slime." The, um, treat, called a Fear Factor Sundae, is part of a co-branding deal NBC has with ice-cream chain Baskin-Robbins that is intended to get the American public familiar with NBC's prime time programs.

Baskin-Robbins customers also will be able to lick scoops of *Will & Grace's* Rocky Road of Romance, Stuckey Bowled-Over Brownie (a reference to *Ed*), Pralines 'n *American Dreams* and *Good Morning Miami* Mint.

Or why not first take the kids to McDonald's to scarf down a Happy Meal and enter a contest co-sponsored by the hamburger chain and ABC, where, of course, contestants will be asked to answer 13 questions about ABC's 8-9 p.m. ET "Happy Hour" lineup.

In an age when a zillion cable networks, videogames, the Internet and DVDs compete for eyeballs, the major broadcast networks have to get extremely creative to lure viewers to regular old, free TV. That means coming up with new ways to market their programming. Doing so brings that much-maligned concept—synergy—into play.

For example, Viacom-owned CBS has put together a half-hour *Survivor* highlight reel called *Survivor: The Good, the Bad and the Ugly* that will run at least 10 times on Viacom's MTV. The cross-promotion works well for both networks. It brings to CBS the younger demographic the network's own shows often miss, while bringing to MTV a program that its younger viewers will want to watch.

"This is a battle every single day to attract viewers to our network," says George Schweitzer, executive vice president of marketing for CBS. "We're all in a battle for the attention of the consumer. We are

not just competing against television; we are competing against movies, records, magazines, bike-riding. We are competing for a share of leisure time."

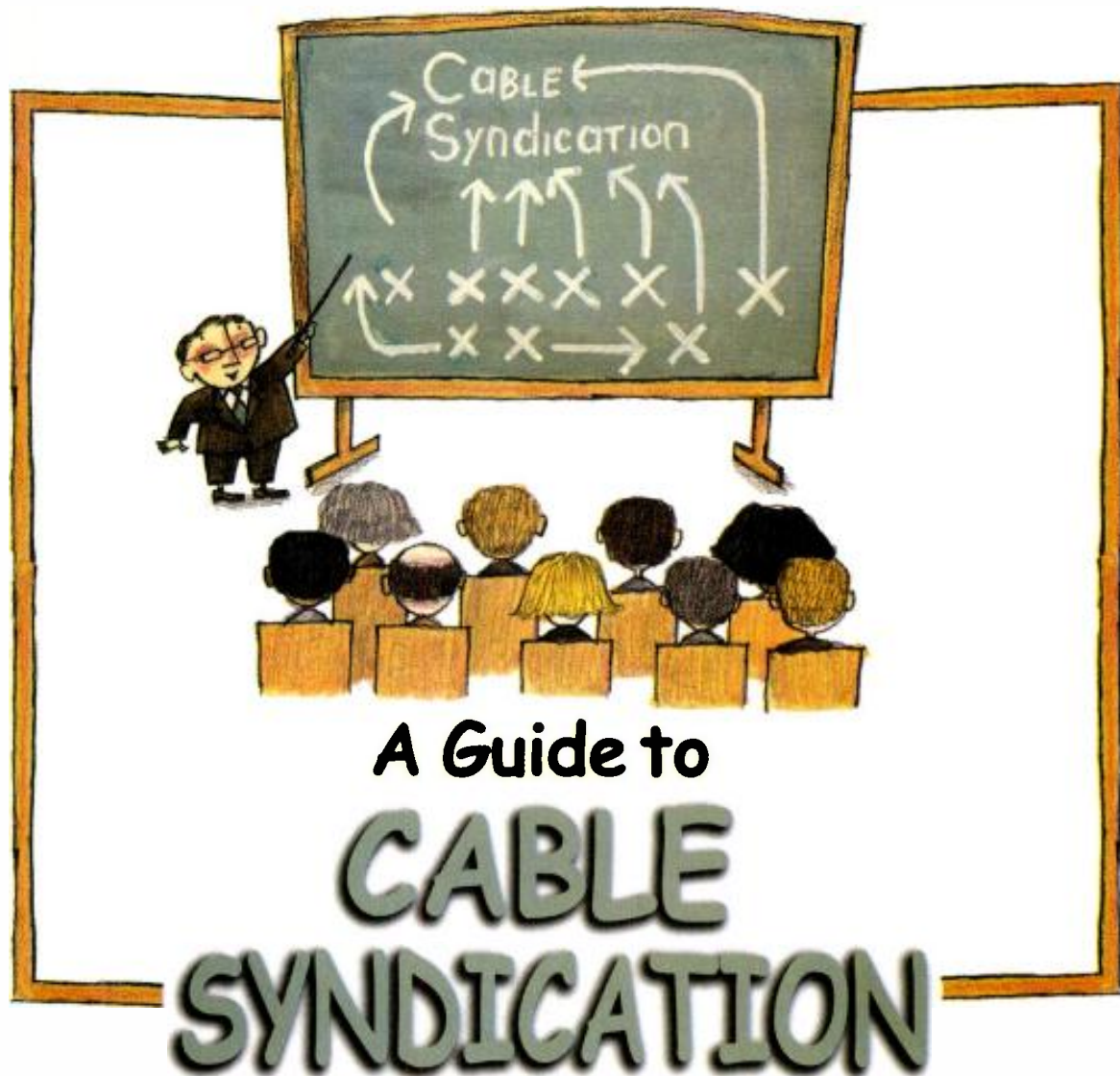
But the MTV cross-promo is just one way CBS plans to get the word out about its fall schedule, which includes odds-on favorite for hitdom *CSI: Miami*, as well as *Still Standing* and *Without a Trace*. CBS will distribute millions of fall-preview DVDs at Viacom-owned Blockbuster stores, through which some 93 million consumers pass annually. The network and the Campbell Soup Co. are running an eight-page insert in *Parade* magazine, a Sunday newspaper insert that reaches nearly 80 million readers.

CBS will run a fall preview on American Airlines. Its plan also includes advertisements for new programming across Viacom's Infinity Radio stations, on Viacom's Paramount Home Video theatrical releases, and on screens in New York City cabs and at New York City commuter hubs. And other Viacom-owned networks—VH1, TNN and TV Land—will promote CBS shows.

CBS's adopted little brother, UPN, also has similar plans for launching its three new shows in prime time this fall: *Half and Half*, *Haunted* and a remake of the Rod Serling classic, *The Twilight Zone*.

UPN's promotions start Wednesday, with the season premiere of *Enterprise*, part of the *Star Trek* family of shows, as well as the series premiere of *Twilight Zone*. Viacom-owned Paramount is using the occasion to market its movie *Star Trek Nemesis*, while UPN is running a sweepstakes called "Trek to the Stars," which will send a winner to Los Angeles for the *Nemesis* premiere.

"This one is incredibly synergistic," says Rachel Clark, UPN's senior vice president of marketing. "It involves Infinity Radio,



# A Guide to CABLE SYNDICATION

The term "syndication" is taking on a whole new meaning, with syndicators selling to local broadcast stations and increasingly to cable networks. The cable-channel universe is expanding and cable networks are on the hunt for new quality programming. They are starting to look to the syndicators for good, affordable content. Look to *Broadcasting & Cable* to update the marketplace in our second annual "Guide To Cable Syndication" on September 30th.

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2002

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**MATERIALS CLOSING**

Tuesday,  
September 24

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Paramount Pictures and *StarTrek.net*,” all of which are owned by Viacom.

Of the traditional Big Four networks, only NBC lacks access to several other corporate-owned media partners. NBC parent General Electric owns CNBC and MSNBC, but the cross-promotional opportunities available for NBC on those networks are limited.

John Miller, co-president of the NBC Agency, which handles all marketing, promotion and advertising for the network, says “Frankly, all these things you do outside of on-air and paid media, that’s the cherry and whipped-cream stuff. It’s not the ice cream.

“I would love to own a bunch of radio stations and an outdoor company,” he adds. “I would love it if we owned more entertainment cable. But when you have the airtime, it’s your own air that is reaching more of your target demographic.”

“There’s no question about using your own air,” says Steve Sohmer, the new executive vice president of marketing, advertising and promotion for ABC and a 25-year industry veteran, who has headed promotions efforts in the past for NBC, CBS and, most recently, Pax. “It is far and away the most valuable promotion tool we have.”



Fox's *The Bernie Mac Show*

The marketing heads also point out another important truism in the network promo biz: You market the shows, not the network.

“You have to find the heart of show, find out why we are all in this and then make that accessible to the viewers,” says Sohmer.

ABC’s big hope this year is *8 Simple Rules for Dating My Teenage Daughter*, and some radio spots describe series star John Ritter as a seminal figure in the history of television comedy, apparently for his previous work in *Three’s Company* and *Hooperman*. Standing out is what it’s all about. ABC also is launch-

ing eight other shows, including *Life With Bonnie* and *Push, Nevada*.

But Sohmer also admits that it helps ABC to have access to all of Disney’s holdings, which include theme parks, ESPN and its stable of networks, ABC Family and ABC Radio. This year, ABC held a fall-preview party at Disney’s California Adventure and



**‘We’re all in a battle for the attention of the consumer. We are not just competing against television; we are competing against movies, records, magazines, bike-riding. We are competing for a share of leisure time.’**

—George Schweitzer, CBS

went on record saying it would use every Disney property to hype its fall lineup.

“We got a ton of publicity for our new shows and literally millions of dollars’ worth of exposure for very little cost,” Sohmer says of the theme-park stunt. “I’d like it to be an annual event.”

Like ABC, Fox has a new head of marketing, Roberta Mell, who came over to the network from AOL Time Warner-owned HBO. Fox also has a multimedia empire to



NBC's *The In-Laws*

draw on in promoting its new fall shows, including Fox News Channel, Fox Sports Net and FX.

For example, Fox stars Bernie Mac and Cedric the Entertainer plan to appear in the broadcast booth during a couple of Fox’s Sunday-night football games. Fox aired a 24 marathon on FX over Labor Day weekend, with the 24 DVD due out in a few weeks.

The first thing Mell did when she arrived at Fox was give the network a new, edgier look. Then she made a point of instilling what she calls that “Fox attitude” of youth and edginess into every promotion the net-

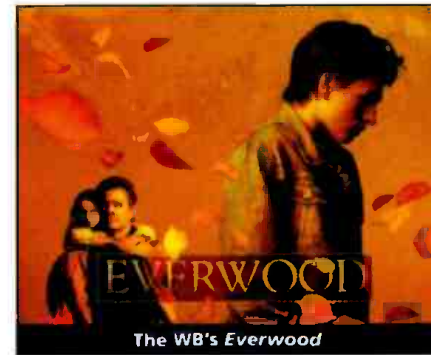
work does, including Fox’s on-air promo spots for new shows like *Fastlane* and *Firefly*.

As for the smaller networks, The WB can tap into AOL Time Warner’s vast media holdings, including AOL’s huge subscriber base of teen-agers. This year, AOL is promoting several of The WB’s new shows on AOL Teen. And during the series premiere

of *Family Affair* last Thursday, The WB for the first time previewed the new Harry Potter movie, *Harry Potter and the Chamber of Secrets*, which is produced by Warner Bros. and will bow in theaters November.

“Where synergistic things like Harry Potter can work, we are definitely going to take advantage of it,” says Lewis Goldstein, co-president of marketing for The WB.

Still, AOL Time Warner makes The WB pay for its media just like everybody else.



The WB's *Everwood*

The network takes out ads on AOL Time Warner-owned TNT and TBS as well as on Viacom-owned MTV and Disney-owned ESPN.

When the theme parks are closed and the Happy Meal is eaten, what still really matters is that, once viewers learn that a show exists, they want to return to it.

“A certain amount of it is self-perpetuation,” says NBC’s Miller. “When you have shows that work, you can get other shows behind them and get the new shows sampled. All that said, it still comes down to how good the shows are.” ■

When Katharine Graham took over the Washington Post Co. in 1963, she was a novice who lacked any business training and had only a limited journalistic background. Nonetheless, she would thrive in the role because of her unwavering commitment to journalistic excellence and an equally strong dedication to running a quality business.

Graham, who died last year at the age of 84, was often called the most powerful woman in America. While she was primarily identified as a newspaper publisher, the former chairman and CEO of the Washington Post Co., also had an impact on the broadcast business.

She was instrumental in the establishment of a profitable and highly respected television station division. Broadcasters consider the Post-Newsweek Stations group to be among the best in the business. Its six stations are market leaders, delivering strong local news programming.

With Graham at the helm, the company grew into a diversified media operation. In the late 1980s, she added cable to the company's portfolio. CableOne Inc. now serves 1.2 million homes.

During the 1970s, as publisher of the *Washington Post*, she wholeheartedly supported publication of the Pentagon Papers and coverage of the Watergate scandal, earning her a reputation as a champion of the First Amendment.

Graham's devotion to maintaining journalistic integrity also extended to the broadcast media. In a 1974 BROADCASTING & CABLE interview, Graham was not intimidated by the Nixon administration's efforts to challenge the license renewals of the Post's Miami and Jacksonville stations. Her mandate for the TV stations was clear: "Our obligation is not to avoid attacks; our obligation is to be first rate."

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**KATHARINE GRAHAM**

# *Fame*

**BROADCASTING CABLE'S**  
12<sup>TH</sup> ANNUAL  
**HALL  
OF  
FAME**

Peter Barton

Carole Black

**Katharine Graham**

Kelsey Grammer

Eddy Hartenstein

Don Imus

Robert Miron

Lowell Paxson

Bob Schieffer

Lew Wasserman

Oprah Winfrey

# Stratego for programmers

By Steve McClellan

## Ad executives are saying

the theme for the new fall season is "Play It Safe" from a content standpoint. But most networks have made one or two key scheduling moves that may determine the success or failure of their strategies.

For ABC, it's Tuesday at 8 p.m. ET, which pits new John Ritter comedy *8 Simple Rules* against NBC's new *In-Laws*.

For NBC, it's Thursday at 8:30 p.m., when it has paired *Scrubs* with *Friends* to battle *Survivor*. For CBS, depending on whom you talk to, it's either Monday at 10 p.m., when the new *CSI: Miami* will battle *Crossing Jordan* or Thursday at 10 p.m., when it has made an aggressive attempt to take on *ER* with *Without a Trace*. Both strategies have the same motivation: Catch up with NBC.

For Fox, most network watchers are scoping out Monday night to see whether David Kelley can create more magic with *Girls Club*, a drama about three sexy lawyers, and restore Fox's formidability on that night.

UPN wants to build on the strong gains it has made with adults 18-34. Again, it's a split decision on which time period is key. Some say Monday at 9 p.m., when the new *Buffy* companion, *Haunted*, will air. Others point to Tuesday at 9 p.m., when the new *Enterprise* lead-out, a remake of *Twilight Zone*, will air.

The WB is putting a lot of effort and backing behind the new *Everwood* on Mondays at 9 p.m. Growth (or not) for the network this year is almost assuredly tied to that time period, observers say.

At first blush, it's almost laughable to

suggest that, with all the problems ABC has, the fate of its new season could hinge on one time period. Yet a consensus of network watchers points to 8 p.m. on Tuesdays and *8 Simple Rules*, the new Ritter comedy about a lovable but somewhat clueless dad, at least in the eyes of his teenage daughters.



Fox's *Girls Club*

Sam Armando, media director, broadcast research group, Starcom Worldwide says *Simple Rules* is pivotal for ABC because Tuesday is the "core of the programming model" that the network is trying to build: family comedies leading into adult comedies leading into adult dramas.

And, historically, Tuesday has been an important night for ABC going back to *Happy Days* and *Three's Company* (in which Ritter also starred) in the '70s. When Tuesdays click, good things seem to happen to ABC.

Roy Rothstein, vice president, national broadcast research for Zenith Media, agrees. "It's supposed to be their hot new

The networks are jockeying for position with new shows to knock off prime time winners

show," he says of *8 Simple Rules*. "They are counting on it to knock off the *In-Laws* so that NBC can't get off the ground with their comedies. To me, it's make or break for ABC."

Tuesday is critical to ABC for another reason as well: It's really the start of the week for the network in terms of promoting its prime time schedule. *Monday Night Football* has a very different audience from the rest of the ABC schedule, Rothstein points out.

For CBS, the objective on some nights is to knock off NBC. Armando points to both Monday at 10, with the *CSI: Miami-Crossing Jordan* matchup, and Thursdays at 10, with *Without a Trace* vying against an aging *ER*.

Armando thinks that the Monday battle is the more significant. "If CBS finishes second with *Without a Trace*," he says, "they'll be happy."

But that's not the case with *CSI: Miami*. "They want to finish first Monday at 10, and they need to if they're going to continue audience growth in the younger demographic and counter the gains NBC made last year."

Last season, he says, CBS lost ground on Mondays with *Family Law*.

But Paula Parra, associate director of communication insights, OMD, sees it a little differently. She believes that CBS has a two-year plan to overtake NBC's Thursday-night dominance. "*ER* is very tired," she observes, predicting that *CSI* will outperform it in the coming season.

Based on the pilot, CBS would appear to have a solid show in *Without a Trace*, says Parra, and she credits CBS with ag-

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# COVER | STORY

gressive scheduling in taking on *ER*. If it works and NBC doesn't figure out the *Friends* succession plan or shore up *ER*, she points out, "the whole night has the potential of falling apart for NBC."

That's exactly why most observers point to NBC's scheduling of *Scrubs* on Thursdays at 8:30 p.m. as its make-or-break

move for the season. *Survivor* on CBS will be tough competition, and the last thing NBC can afford is a lead-out for *Friends*, now in its last season, that loses 20% or 30% of that lucrative Thursday-night audience. If that happens, Armando says, "it's almost back to square one in building the night."

For Fox, Monday at 9 p.m. is pivotal. The network has a lot of problems, but, if producer Kelley delivers a solid *Girls Club*, the network fixes a night and, more important, a night early in the week when it can promote the rest of its schedule. "They did so well for so long there," says Armando. "That's a key contest." ■

2002-03		abc	CBS	FOX	NBC	UPN	WB
MONDAY	8:00	Drew Carey Show (9/9)	King of Queens (9/23)	Boston Public (10/21)	Fear Factor (9/23)	The Parkers (9/23)	7th Heaven (9/16)
	8:30	Whose Line Is It? (9/9)	Yes, Dear (9/23)			One on One (9/23)	
	9:00		Ervbdy Loves Raymond (9/23)	Girls Club (10/21)	Thrd Watch (9/30)	Girlfriends (9/23)	Everwood (9/16)
	9:30	Monday Night Football (9/9)	Still Standing (9/30)			Half and Half (9/23)	
	10:00		CSI: Miami (9/23)		Crossing Jordan (9/23)		
TUESDAY	8:00	B Simple Rules (9/17)	JAG (9/24)	That '70s Show (9/17)	In-Laws (9/24)	Buffy the Vampire Slayer (9/24)	Gilmore Girls (9/24)
	8:30	According to Jim (10/1)		Grounded for Life (9/17)	Just Shoot Me (10/1)		
	9:00	Life With Bonnie (10/1)	The Guardian (9/24)	24 (10/29)	Frasier (9/24)	Haunted (9/24)	Smallville (9/24)
	9:30	Less Than Perfect (10/1)			Hidden Hills (9/24)		
	10:00	NYPD Blue (9/24)	Judging Amy (10/1)		Dateline NBC (9/24)		
WEDNESDAY	8:00	My Wife and Kids (9/25)	60 Minutes II (9/25)	Bernie Mac (9/18)	Ed (9/25)	Enterprise (9/18)	Dawson's Creek (10/2)
	8:30	George Lopez (10/2)		Cedric the Entertainer (9/18)			
	9:00	The Bachelor II (9/25)	The Amazing Race (10/2)	Fastlane (9/18)	The West Wing (9/25)	The Twilight Zone (9/18)	Birds of Prey (10/9)
	9:30						
	10:00	MDs (9/25)	Presidio Med (9/24)		Law & Order (10/2)		
THURSDAY	8:00	Dinotopia (10/10)	Survivor: Thailand (9/19)	30 Seconds to Fame (2003)	Friends (9/26)		Family Affair (9/12)
	8:30			Meet the Marks (2003)	Scrubs (9/26)	WWE Smackdown!	Do Over (9/19)
	9:00	Push, Nevada (9/19)	CSI: Crime Scene Investigation (9/26)	Septuplets (2003)	Will & Grace (9/26)		Jamie Kennedy Exp (9/19)
	9:30				Good Morning Miami (9/26)		Off Centre (9/19)
	10:00	Primetime Thursday (9/12)	Without a Trace (9/26)		ER (9/26)		
FRIDAY	8:00	America's Funniest Home Videos (9/27)	48 Hours Investigates* (new title) (9/27)	Firefly (9/20)	Providence (10/4)		What I Like About You (9/20)
	8:30						Sabrina, Teenage Witch (9/20)
	9:00	That Was Then (9/27)	Hack (9/27)	John Doe (9/20)	Dateline NBC (9/27)	UPN Movie Friday (9/27)	Reba (9/20)
	9:30						Greetings From Tucson (9/20)
	10:00	20/20 (9/13)	Robbery Homicide Div (9/27)		Law & Order: Special Victims Unit (9/27)		
SATURDAY	8:00		Touched by an Angel (9/28)	Cops (9/14)			
	8:30			Cops (9/14)			
	9:00	ABC Saturday Night at the Movies (9/28)	The District (9/28)	America's Most Wanted (9/14)	NBC Saturday Night Movie (9/28)		
	9:30						
	10:00		The Agency (9/28)				
SUNDAY	7:00		60 Minutes (9/29)	Futurama (11/10)	Dateline NBC (9/29)		Gilmore Girls: Beginnings (9/15)
	7:30	Wonderful World of Disney (10/6)	Bram and Alice (10/6)	Oliver Beene (2003)			
	8:00		Becker (10/6)	The Simpsons (11/3)	American Dreams (9/29)		Charmed (9/22)
	8:30			King of the Hill (11/3)			
	9:00	Alias (9/29)	CBS Sunday Movie (9/29)	Malcolm in the Middle (11/3)	Law & Order: Criminal Intent (9/29)		Angel (10/6)
	9:30			The Grubbs (11/3)			
	10:00	The Practice (9/29)			Boomtown (9/29)		
10:30							

**KEY** (Premiere date)     New show     New time



# Syndication Watch

AUG. 26-SEPT. 1 *Syndicated programming ratings according to Nielsen Media Research*

## TOP 25 SHOWS

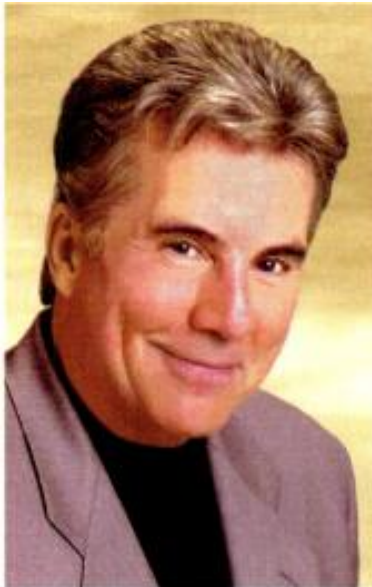
Rank/Program	18-34	
	AA	GAA
1 Friends	5.3	6.2
2 Seinfeld	4.3	4.7
3 Everybody Loves Raymond	3.3	3.7
4 Seinfeld (wknd)	2.7	3.2
4 King of the Hill	2.7	3.1
6 Home Improvement	2.3	2.7
7 Friends (wknd)	2.2	2.3
8 Frasier	1.8	1.9
8 Oprah Winfrey Show	1.8	1.8
8 Maury	1.8	1.8
11 Just Shoot Me	1.7	1.9
11 Drew Carey	1.7	1.8
13 Everybody Loves Raymond (wknd)	1.6	NA
13 Entertainment Tonight	1.6	1.6
15 Judge Judy	1.5	2.0
15 Blind Date	1.5	1.7
15 Jerry Springer	1.5	1.6
15 Divorce Court	1.5	1.6
15 Buffy the Vampire Slayer	1.5	1.5
20 Cops	1.4	1.8
20 Judge Joe Brown	1.4	1.8
20 Elimidate	1.4	1.8
20 Just Shoot Me (wknd)	1.4	1.7
20 WW Police Videos	1.4	1.6
20 3rd Rock From the Sun	1.4	1.5
20 Jenny Jones Show	1.4	1.5

## TOP TALK SHOWS

Rank/Program	18-34	
	AA	GAA
1 Oprah Winfrey Show	1.8	1.8
1 Maury	1.8	1.8
3 Jerry Springer	1.5	1.6
4 Jenny Jones Show	1.4	1.5
5 Ricki Lake	1.3	1.4

According to Nielsen Media Research Syndication Service Ranking Report Aug. 26-Sept. 1, 2002  
 18-34 = Adults 18-34  
 AA = Average Audience Rating  
 GAA = Gross Aggregate Average  
 One Nielsen rating = 1,067,000 households, which represents 1% of the 106.7 million TV Households in the United States  
 NA = not available

## Twice is nice for *Walsh*



*The John Walsh Show* chalked up impressive numbers in its first week.

Last week's launch of *The John Walsh Show*, a daily talk show featuring the famous host of Fox's *America's Most Wanted*, averaged a 1.6 rating/5 share but did exceedingly well in some markets, particularly Detroit.

At Post-Newsweek's WDIV(TV) Detroit, *Walsh* ran twice on Monday, Sept. 9: once in its regular time slot at 10 a.m. and again in prime time. During the day, *Walsh* chalked up a 3.3/11. Then, in a bid to really promote the show, WDIV got permission to rerun it at 8 p.m. that night.

Even NBC Enterprises, which syndicates the show, was surprised at the results. The replay was second in its time slot with a 6.7/10, and its first half-hour even beat the season premiere of *The Drew Carey Show* on ABC.

NBC Enterprises President Ed Wilson is especially happy with the show's early performance because "we're in a difficult environment right now" and gauging *Walsh* was tougher than usual debuts. Nine minutes into the first show, there were problems with

the audio feed, which may have caused viewers to change the channel. A nationally televised press conference by Attorney General John Ashcroft warning of possible terror attacks cut in on *Walsh's* time on several stations on day two. And the one-year anniversary of 9/11 preempted all programming on the third day, making it difficult to evaluate the show's performance for the week.

Still, the show chalked up some impressive numbers in local markets. In Detroit, *Walsh's* ratings increased on Tuesday, Sept. 10, to a 3.8/13. In New York, *Walsh* kicked off with a 1.5/5 and followed up with a 2.8/11, an 87% increase in ratings and a 120% increase in share. In Washington, it ran twice on Monday—at 10 a.m. and 3 p.m. That strategy paid off with a first-day rating/share of 2.2/7 and 1.8/6, respectively. And in Chicago, the program significantly built its rating/share after a less than stellar launch, putting up a 2.3/8 on Tuesday after doing a 1.3/4 on its first day. —Paige Albinaki

**the Rob NELSON show**

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## StationBreak

BY DAN TRIGOBFF

### MAYBE IT'S THE WATER

WLOX-TV Biloxi-Gulfport, Miss., will replace Miyoka Broussard—who left her main anchoring role in June after having a baby—by promoting two anchors already at the station. Trang Pham-Bui and Rebecca Powers will share the anchoring duties.

Though only DMA No. 157, the market has proved a good one for anchors. Top

Pittsburgh reporter Mary Berekky at a car wash.

Police credited tips from the public with leading them to John Wesley Bolam after wide distribution of composite sketches. He was arrested Sept. 6 and charged with attempted murder and aggravated assault.

Police weren't sure whether the reporter was targeted or whether it had been a random attack, the station said. The sta-

tion for a moment, the media managed to catch her within camera range as she cast her vote, according to WMAR-TV Baltimore. Democratic candidate Townsend, who easily won her primary, offered support for the cameras, contending that media access protects fair and open elections.

### HAIR RISING

Princell Hair's star is still on the

com officials said at the time that Hair was highly regarded and they wanted to keep him in the group.

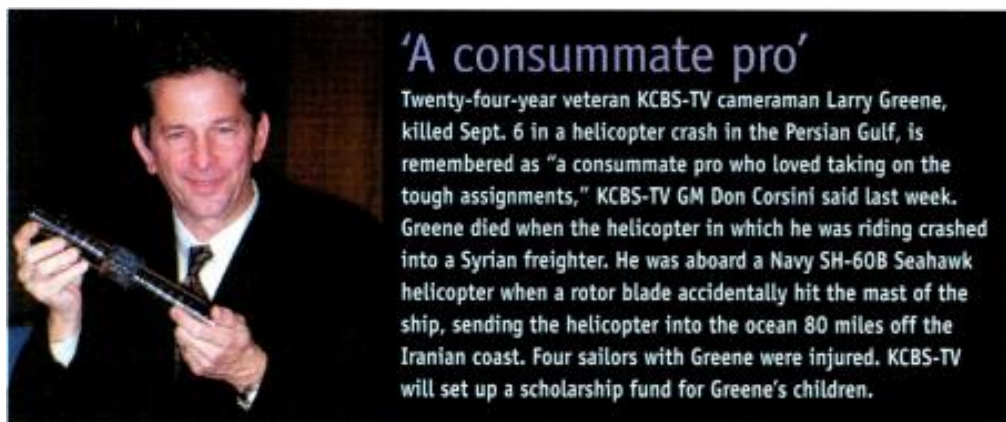
### WMAQ-TV'S PRESS DIES

Val Press, 74, who began as a secretary with WMAQ-TV Chicago and became a newswriter and producer, died of lung cancer Sept. 11 at Northwestern Memorial hospital. She had been with the station 52 years, first as a secretary in the sales department and most recently as producer for Sunday-morning public-affairs show *City Desk*. Vice President for News Frank Whittaker, called Press "the heart and soul of this newsroom ... a true Chicago treasure." Anchor Warner Saunders, who said he'd known Press more than 30 years, added, "There is no one who has passed through this newsroom who wasn't touched by her spirit." Political editor Dick Kay called her "an institution."

### PRAZENICA REPLACES STAAB AT WTVD

The ABC Stations Group has named Bernie Prazenica president and general manager of WTVD(TV) Raleigh-Durham, N.C. Prazenica, who had been director of sales at ABC's WPVI-TV Philadelphia since 1994, replaces Valari Dobson Staab, recently named president and GM of ABC-owned KGO-TV San Francisco.

*All news is local. Contact Dan Trigobff at (301) 260-0923, e-mail dtrig@reedbusiness.com or fax (413) 254-4133*



### 'A consummate pro'

Twenty-four-year veteran KCBS-TV cameraman Larry Greene, killed Sept. 6 in a helicopter crash in the Persian Gulf, is remembered as "a consummate pro who loved taking on the tough assignments," KCBS-TV GM Don Corsini said last week. Greene died when the helicopter in which he was riding crashed into a Syrian freighter. He was aboard a Navy SH-60B Seahawk helicopter when a rotor blade accidentally hit the mast of the ship, sending the helicopter into the ocean 80 miles off the Iranian coast. Four sailors with Greene were injured. KCBS-TV will set up a scholarship fund for Greene's children.

WNBC(TV) New York anchor Chuck Scarborough worked there more than a quarter-century ago, and Gurvir Dhindsa, now a top anchor at WUSA(TV) Washington, worked there for more than a decade. In addition, notes News Director Dave Vincent, former WLOX-TV sports and news reporter/anchor Robin Roberts—now part of the ABC network's morning team—still stops by on occasion.

### SUSPECT CAUGHT IN BERECKY ATTACK

A man with a history of violence against women was arrested and charged with attacking KDKA-TV

reporter that Bolam's record shows he was arrested for rape in 1992 and sexually assaulted another woman while out on bail. Convicted of both crimes, he served eight years in prison and was released last year. A third conviction for a violent crime could make him eligible for life imprisonment.

### GOVERNATORIAL GET

The news media were kept at a distance on Primary Day last week at a Towson, Md., polling place when a judge determined that TV cameras following gubernatorial candidate Kathleen Kennedy Townsend would be disruptive. Though derailed

at the Viacom station group. He has been promoted from corporate news director to vice president for news by Group Executive Vice President Dennis Swanson. Hair was recruited to be corporate news director in 2001 by the group's executive vice president for news, Joel Cheatwood. He later took over as KCBS-TV Los Angeles news director.

Earlier this year, Hair was expected to run Viacom's Los Angeles duopoly news operation, but GM Don Corsini chose Nancy Bauer-Gonzales, who had been news director at market leader KNBC(TV) and with whom Corsini worked at KCAL(TV) Los Angeles. Via-

# Focus Biloxi-Gulfport

## THE MARKET

DMA rank	157
Population	357,000
TV homes	131,000
Income per capita	\$15,489
TV revenue rank	137
TV revenue	\$18.7 million

## COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WLOX-TV	13 ABC	Liberty Corp.
2	WMAH-TV	19 Fox	Morris

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

## CABLE/DBS

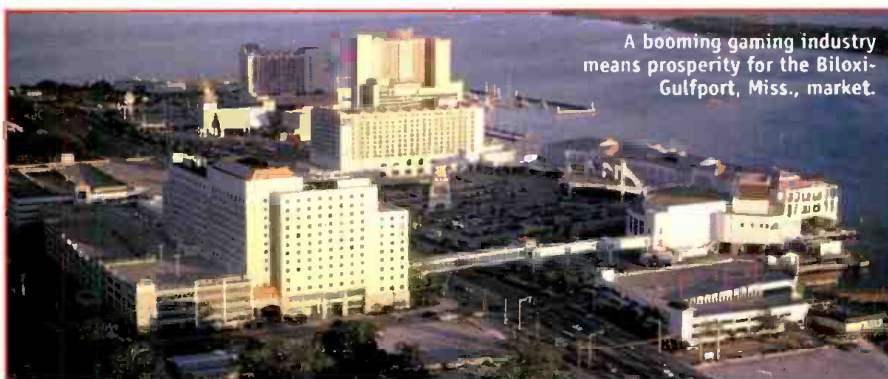
Cable subscribers (HH)	100,870
Cable penetration	77%
ADS subscribers (HH)**	20,960
ADS penetration	16%
DBS carriage of local TV?	No

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

## WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Wheel of Fortune</i> (WLOX-TV)	21/37
<b>Network show</b>	
<i>The Practice</i> (WLOX-TV)	11/18
<b>Evening newscast</b>	
WLOX-TV	29/52
<b>Late newscast</b>	
WLOX-TV	26/50

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



A booming gaming industry means prosperity for the Biloxi-Gulfport, Miss., market.

## Betting on a hot market

"Man, it's hot," notes Eugene Jerome in Neil Simon's *Biloxi Blues*. "It's like Africa hot. Tarzan couldn't take this kind of hot."

Climate aside, television executives in Biloxi-Gulfport, Miss., agree that things *are* pretty hot. Although the No. 157 DMA, Biloxi-Gulfport jumps a full 20 places in revenue rank. The market benefits from a major shipbuilding facility and strong military presence, from golfers spending winter months there and from beach resorts.

The odds-on favorite for market prosperity is the gaming industry. Mississippi is the No. 3 gambling state, behind Nevada and New Jersey; the industry was boosted recently by investments by three national players: MGM, Park Place and Penn Gaming.

WLOX-TV GM Leon Long notes that the market's other prominent advertisers mirror the rest of the country's: automotive No. 1, followed by restaurants and furniture.

Phillip Cox, GM of Morris Multimedia-owned WXXV-TV for about a year, says his local sales are expected to increase about 5% this year and national revenue could grow more than twice that. *American Idol* didn't hurt his station's summer ratings, and he expects college, NFL and Major League Baseball to bring a good fall.

The market is dominated by Liberty Corp.'s WLOX-TV, call letters evoking a market where salmon are caught, eaten or smoked but actually taken from the middle of the city name "Biloxi" by longtime owner the Love family. Long notes that the two commercial stations compete for ratings, with network affils piped in via cable from Jackson, Miss., and New Orleans. But, with impressive ratings and revenue shares, WLOX-TV isn't the market's 800-lb. gorilla, notes competitor Cox. "It's the 1,200-lb. gorilla."

Since WLOX-TV joined Liberty, Long has been put in charge of eight stations but remains based in Biloxi. "I get an opportunity to run some larger-market stations. But I love small-market TV."

—Dan Trigoboff

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Source: NSI, WRAP Overnights, M-F 1cp, 9/2/02-9/6/02. HH rtg; #1 Reality-Relationship on WPWR vs. Change of Heart, Blind Date, and 5th Wheel



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# Minority report: Revive regs

*Conyers tells group re-reg bill might be necessary; tax certificates are hot topic*

By Bill McConnell

As FCC Chairman Michael Powell and his colleagues were putting final touches on plans to rewrite nearly all of the government's broadcast-ownership limits (see page 10), a few blocks away, anxious African-American broadcasters and policymakers were questioning whether such broadcasters have a future in an industry increasingly dominated by conglomerates.

The decline in minority ownership of broadcast stations, particularly by African-

from dominating national and local markets could face a strong battle.

In the meantime, African-American broadcasters last week pointed to what they see as government indifference to the 26% drop in black-owned stations since the 1996 Telecommunications Act eliminated national radio-ownership caps and set the stage for relaxation of local TV- and radio-ownership limits.

Atop a list of frustrations was the lack of a capital-gains tax break for companies that sell stations to minorities.

Acknowledging that the loss of minority media ownership is a side effect of deregulation, Democrats and Republicans alike have proposed resurrecting the tax break.

In the last Congress, versions introduced by then-Senate Commerce Committee Chairman John McCain and House Commerce Committee ranking Democrat Charles Rangel died with little discussion. But the tax break isn't dead. McCain staffers say another version is in the works, and Powell and Senate Minority Leader Trent Lott have praised the idea. The Bush administration is reviewing the idea but hasn't taken a position.

One big question mark is whether a minority-targeted tax break would pass judicial muster in light of recent court decisions on affirmative-action programs. In 1995, the Supreme Court agreed with white-owned Adarand Contractors that preferential treatment for minorities is illegal unless a pressing societal wrong is being addressed. That decision contributed to the elimination of the FCC's equal-employment-opportunity rules for broadcasters, which the FCC has been struggling to rewrite for four years.

If the Supreme Court hears a challenge to the University of Michigan's affirmative-action policies, that case, too, will be watched for its potential impact on the tax-certificate program.

The delays are no reason for supporters of minority media initiatives to lose hope, Conyers says. All the new Congress needs in 2003 to tackle the ownership issues is a little break from a schedule too crowded now with fights over election reform, bankruptcy legislation and the prospect of war with Iraq.

"We will get into the matter a lot more deeply," he promises. ■



**'After November's elections, we may have to step in with legislation' to stem consolidation.**

—Rep. John Conyers  
(D-Mich.)

Americans, was the leading topic at a conference hosted by the Black Broadcasters' Alliance, the National Association of Black Owned Broadcasters, and the Black Entertainment & Telecom Association in conjunction with the annual meeting of the Congressional Black Caucus.

"After November's elections, we may have to step in with legislation" to stem consolidation, warned Rep. John Conyers (D-Mich.), the House Judiciary Committee's ranking member and host of a caucus roundtable on media ownership, in an interview last week. "Chairman Powell seems to want more door-opening in terms of allowing large companies to become bigger."

Conyers's threat doesn't carry much weight yet, but, if Democrats retake the House, any effort by Powell to broadly relax rules preventing broadcast companies

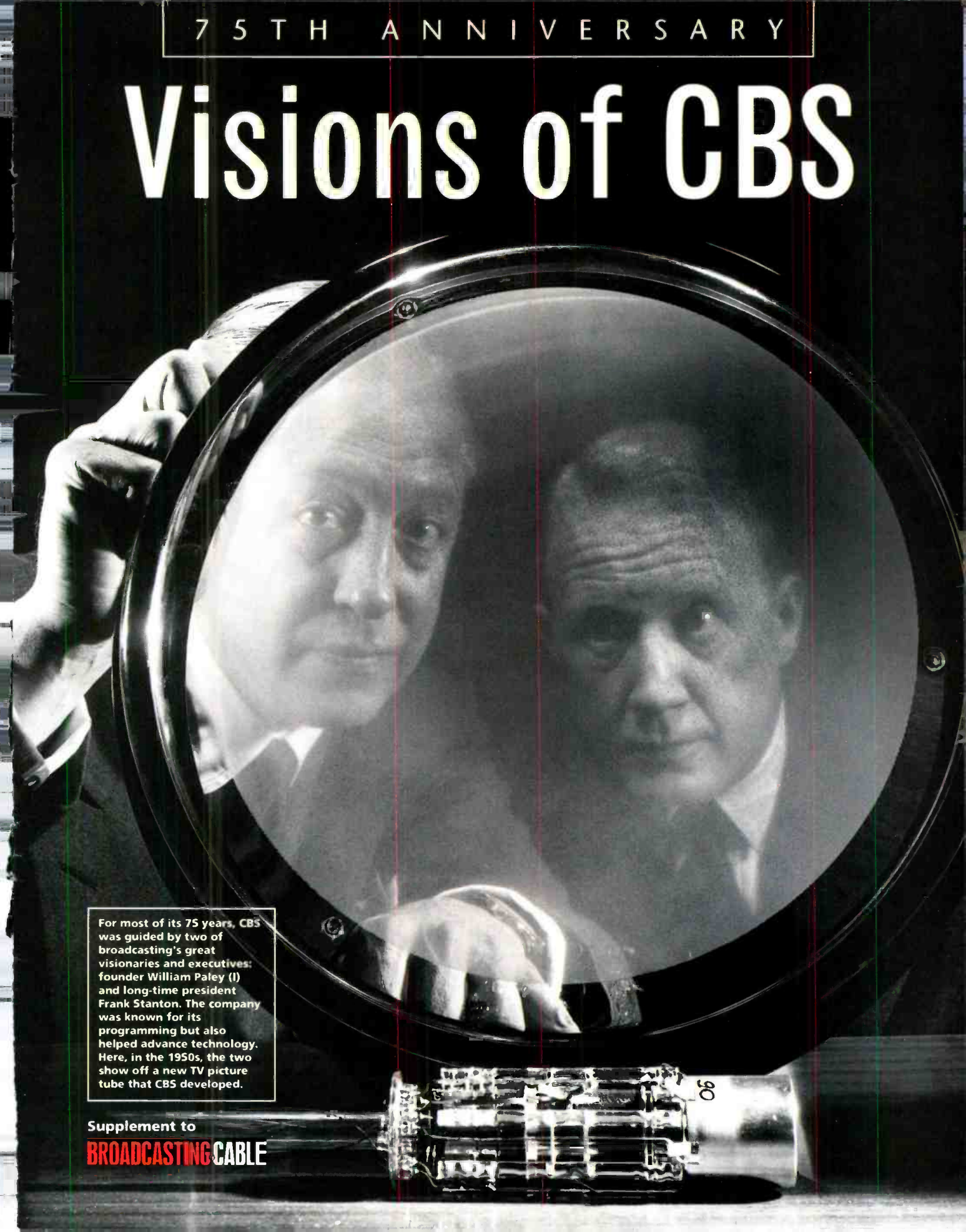
"It would be good to bring it back," said Steve Hegwood, chief executive of On Top Communications, whose company owns four radio stations in the Southeast. "Raising capital has been the most challenging part of my role as CEO of a new company."

That said, Hegwood contends he has had an easier go of fundraising than most minority owners because he is a veteran executive of African-American-owned RadioOne, a Wall Street favorite and the country's seventh-largest radio-station group.

Minorities generally have had more difficulty raising cash for new businesses than white owners. In 1978, the federal government tried to ease the problem with a "tax-certificate" program that helped minorities buy 288 radio stations, 43 TV stations and 31 cable companies. Congress eliminated it in 1995 after allegations of abuse.

7 5 T H A N N I V E R S A R Y

# Visions of CBS



For most of its 75 years, CBS was guided by two of broadcasting's great visionaries and executives: founder William Paley (l) and long-time president Frank Stanton. The company was known for its programming but also helped advance technology. Here, in the 1950s, the two show off a new TV picture tube that CBS developed.

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# THE FIRST 75 YEARS

# 1940s



Frank Sinatra (l), who was an obscure singer when Paley heard him, became a CBS radio star. Here, he hams it up with Danny Kaye.



Legendary Edward R. Murrow gained famed covering World War II for CBS Radio. Today, the Radio-Television News Directors Association's highest award for excellence in journalism is named after Murrow. Here, he's seen in London, where he broadcast from rooftops. He is remembered as much for that as for his television show *See It Now*, for which he did a searing report on Sen. Joe McCarthy in 1954 that spelled the beginning of the end of the McCarthy Era hunt for supposed Communists in high places, including television itself.



Jack Benny was among the radio stars Paley grabbed when he raided NBC's talent in 1948. The dry-witted comedian took his radio show to television in 1950 and was a staple on CBS until 1965.



Rehearsing a radio play, *The Philadelphia Story*, Cary Grant tweaked the always trousered Katherine Hepburn by wearing a skirt. To Grant's right is Jimmy Stewart.



In 1948, the CBS Television Network was born, and CBS debuted a 7:30 p.m. newscast anchored by Douglas Edwards, one of the few radio news personalities who thought television had a future. Edwards anchored the newscast until 1962, when he was replaced by Walter Cronkite.



Charlie McCarthy, a CBS star on radio and then television, never married Marilyn Monroe, but he obviously knew her.



Perhaps the most enduring television sitcom ever, *I Love Lucy* aired from 1951 to 1957 on CBS, although other Lucy shows continued through 1974. Here, she's seen with series star Vivian Vance, who played her neighbor Ethel Mertz.



CBS and NBC battled for supremacy in coverage of election returns and political conventions. In time, Walter Cronkite (2nd from r) would be nicknamed Old Iron Pants (for his ability to sustain hours of time on air without needing a bathroom break). Pictured here with Cronkite are (l-r) Eric Sevareid, Edward R. Murrow and Lowell Thomas.



*Honeymooners* star Jackie Gleason was big and bigger than life. Here, he's shown in New York with restaurateur Toots Shor, whose legendary W. 52nd Street restaurant was Gleason's favorite haunt. In earlier days, before Gleason became a star, Shor let the comedian run up big tabs.



# THE FIRST 75 YEARS

# 1960s



CBS aired the Kennedy-Nixon debate in 1960 and, later, televised several specials with President Kennedy from the White House. Here, the president is seated near a young Don Hewitt, who is standing with CBS News President Fred Friendly, who presided over some of the news division's most glorious moments. Hewitt is still at CBS, as the executive producer of *60 Minutes*.



Walter Cronkite was an awestruck proponent of our race to space, and his enthusiasm was often evident on telecasts.



*The Smothers Brothers Comedy Hour* (brothers Tom and Dick here with Carol Burnett, another CBS star) debuted in 1967 and quickly became controversial because of its topical humor, including anti-Vietnam War sketches and comments often censored by CBS. Ultimately, CBS canceled the show, claiming the show's producers were delivering their tape too late for previews to be closed-circuited to affiliates.



*The Ed Sullivan Show* was a Sunday-night staple from 1948 until 1971. Host Ed Sullivan famously promised each Sunday would be a "really big 'shew.'" When Elvis appeared, cameras weren't allowed to film his gyrating hips. When the Beatles (here, with Sullivan) made their American debut on the show, the screams from young fans almost drowned out the lads from Liverpool.





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THE FIRST 75 YEARS

1970s



The *Mary Tyler Moore Show* was a Saturday-night favorite. Here, Mary Tyler Moore is seen with Ed Asner (l), who played WJM-TV boss Lou Grant, and Ted Knight, who portrayed pompous anchor Ted Baxter.



Dr. Frank Stanton, president of CBS from 1946 to 1972 and a staunch defender of First Amendment rights, fought Congress in 1971 when CBS aired the documentary *The Selling of the Pentagon*. The House Commerce Committee was outraged and tried to subpoena outtakes, work prints and written scripts. Threatened with a contempt-of-Congress citation, Stanton refused to budge.



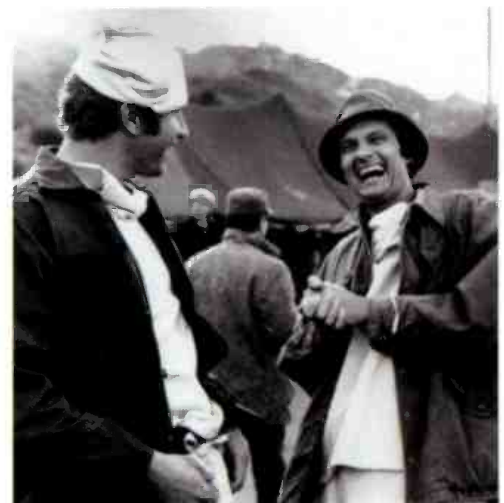
Fred Silverman, the programmer with "the golden gut" for identifying hits, led CBS's programming efforts into the '70s and introduced hits like *All in the Family*, *The Waltons* and *The Mary Tyler Moore Show*. When he left to become the program chief of ABC, he did what no network had done before: Silverman's ABC beat CBS in prime time ratings in the mid '70s.

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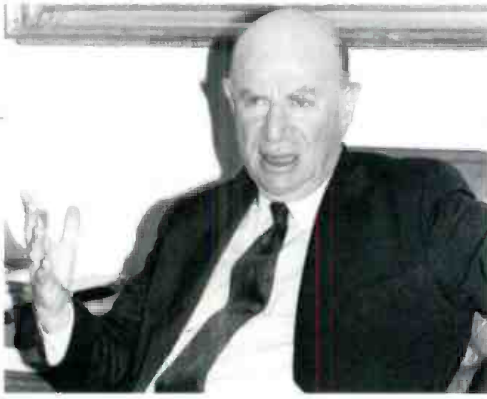


Premiering in 1972, *M\*A\*S\*H*, starring Alan Alda (r) and Wayne Rogers, became a way for producer Larry Gelbart to make observations about the war in Vietnam although the show actually concerned medics in Korea. Its last telecast in 1983 was seen by the largest audience to ever watch a single episode of a TV series.



1980s

THE FIRST 75 YEARS



B&C File Photo

William Paley, trying to keep Ted Turner from buying CBS, asked businessman Laurence Tisch (above) in 1985 to become the network's "white knight." It was one of his biggest mistakes. Tisch drained assets and, rather than pay more for NFL rights, let Fox grab them, helping the fledgling net grow up in a hurry. Many of CBS's best affiliates switched to Fox. Within months of acquiring CBS, Tisch ordered the largest staff reduction in network-television history. When he sold to Westinghouse in 1995 for \$5 billion, he personally pocketed \$2 billion in pure profit.



Ex-Oakland Raiders coach John Madden joined CBS in 1980, departed for Fox when that network took the NFL from CBS, and this season became the expert analyst for ABC's *Monday Night Football*.

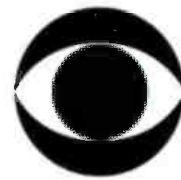


In 1988, *Murphy Brown* starring Candice Bergen, became a big hit for CBS. Four years later, it became a controversy when the unmarried *Murphy Brown* character became pregnant. Vice President Dan Quayle criticized Bergen and CBS for making it appear that raising a child without a father was just another "lifestyle choice."



Throughout the 1980s, *Dallas* was television's dominant prime time soap opera. In September 1980, we all asked, "Who shot J.R.?"

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THE FIRST 75 YEARS

1990s



Power lunch: (l-r) 60 Minutes correspondent Mike Wallace; anchor Dan Rather; Mel Karmazin, now president/COO of Viacom; and Les Moonves, president/CEO of CBS Television. After Westinghouse bought CBS in 1995, it also acquired Infinity Broadcasting, led by Karmazin. Under Moonves, CBS programming began to turn the corner. But CBS News staffers were wary that top executives would gut the division.



Everybody Loves Raymond, starring Ray Romano and Patricia Heaton, started in 1996 and was nurtured into a hit. Along the way, the sitcom and others began helping to lower the median age of CBS, which still, by far, has the oldest viewership among the major networks.



In summer 2000, eating bugs on prime time television became a perfectly normal endeavor, when CBS debuted Survivor and reality television became the genre to watch. Richard Hatch was the first winner, but outspoken Susan Hawk, who spoke her mind about fellow Survivormates, got loads of publicity.

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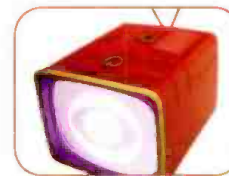
**Ikegami**



David Letterman (r), who couldn't bring himself to work immediately after the Sept. 11, 2001, terror attacks, returned to the air on Sept. 17, with CBS News anchor Dan Rather as his guest. Discussing the events, Rather broke down sobbing. Letterman consoled him, saying, "You're a professional, but, Christ, you're a human being, too."

With an eye  
toward another  
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TALENT AND LITERARY AGENCY



If the Justice Department finds that she lied, Martha Stewart—who was a stock broker, is chairman of a major corporation and sits on the board of the New York Stock Exchange—could be imprisoned for five years and/or fined.

## Stewart gets Justice eye

*Commerce committee refers investigation to DoJ, saying TV diva may have dissembled*

By John Eggerton

The House Energy & Commerce Committee has handed off the Martha Stewart/ImClone investigation to the Justice Department, “strongly” suggesting that it investigate whether Stewart lied to the committee but coming to “no conclusion” on whether her conduct constitutes a federal crime.

Committee Chairman Billy Tauzin (R-La.) said Stewart’s refusal to appear before the committee and her pledge to take the Fifth Amendment if subpoenaed necessitated passing the investigation along to Justice. Oversight and Investigations Subcommittee Chairman James Greenwood (R-Pa.) said committee members negotiated with Stewart’s attorneys until 2 p.m. on Sept. 10 to try to get her to testify but were informed in a

letter that she would not, although her attorneys, Arnold & Porter, said in the letter that she would “almost certainly” be available if the committee could defer its proceeding until the conclusion of other ImClone investigations. But the committee was ready to move on.

If Justice finds that Stewart lied, she could be imprisoned for five years and/or fined, said Tauzin, who added that he expects Justice to take the referral seriously. Greenwood pointed out that Stewart is a former stock broker, is chairman of a major corporation and sits on the board of the New York Stock Exchange.

Stewart, who parlayed a lifestyle TV show into a wide-ranging media empire, sold 4,000 shares of ImClone Systems stock on Dec. 27, 2001, the day before it became public that the Food and Drug Administration had denied the company’s application to market a new cancer drug. Stewart is a friend of ImClone CEO Samuel Waksal, several of whose other friends and family also sold their shares, “avoiding millions of dollars in losses as the stock price subsequently tumbled,” as the committee said in its letter to Justice.

Stewart told the committee in a letter that she had a preexisting agreement with her broker to sell ImClone if it fell below \$60 per share, that it was the fall of the price that triggered the sale and that she had no non-public information on the stock. Tauzin said the committee has “other evidence [which includes phone records and e-mails] that casts substantial doubt on the truth” of Stewart’s version of events.

The committee also said the documentation it passed along to Justice might help in a reported separate investigation. The committee told Justice, “We believe that the information we are providing you today may assist your Department in its own reported criminal investigation of Ms. Stewart’s actions by demonstrating that her potentially obstructive conduct with respect to Executive Branch investigations into the ImClone matter may not have been a one-time mistake or inadvertent error, but may have been part of a deliberate, repetitive course of conduct.”

Justice does not comment on ongoing investigations. ■

## IN BRIEF

### SENATE PASSES AMBER

The Senate last week passed the AMBER Alert bill by unanimous consent. The act, sponsored by Senators Dianne Feinstein (D.-Calif.) and Kay Bailey Hutchison (R-Texas), creates a national AMBER alert coordinator in the Justice Department to “expand the network of AMBER alerts and coordinate the issuance of region-wide alerts.” It also provides federal money to help fund education and training for state alert programs. The AMBER alert was created in 1996 in Texas as a combined effort of the media and law enforcement to issue information about child abductions via broadcast media and highway signage. The alert was named after 9-year-old Amber Hagerman, who was kidnapped and murdered in Arlington, Texas. A companion bill was introduced in the House Sept. 4.

### TELL IT TO THE FCC

The federal district court in Manhattan Sept. 4 dismissed poet Sarah Jones’s challenge of an indecency fine levied against a Portland, Ore., station for airing her anti-misogynist rap, “Your Revolution.” Jones argues that the fine hurt her financially by stifling airplay of her song, which uses sexual slang to attack derogatory characterizations of women in much of today’s rap music.

The judges agreed with the FCC’s claim that Jones’s complaint should first be filed with the commission. KBOO(FM) was notified in May 2001 that it was being fined \$7,000 for airing “Your Revolution” as part of a public-affairs program. KBOO has already appealed the FCC ruling, but Jones’s attorneys went to court under the apparently incorrect assumption that they had no standing at the commission because the fine was levied against the station.

# A killer app for digital TV?

*Noncom broadcasters see public safety as practical use; others see it as moneymaker*

By Harry A. Jessell

In the never-ending search to find practical applications of digital TV stations, noncommercial broadcasters think they have found one: public safety.

Next week in Washington, the Office of Homeland Security and the Department of Commerce will convene the first homeland security and public-safety conference and exhibition. Among exhibitors will be the Association of Public Television Stations (APTS). On behalf of its member stations, it will offer digital spectrum to security and public-safety officials in need of wireless broadband links that can cover city-size areas.

"We clearly have something to offer that is unique," says APTS President John Lawson. "A lot of people are coming to the government asking for spectrum to improve emergency communications. We already have the spectrum." DTV is not a "total solution" for emergency workers, Lawson says. "But, in a metropolitan area, it can reach a million PCs as easily as it can one."

Working with APTS is SpectraRep, an arm of Chantilly, Va.-based broadcast appraisal and investment firm BIA Financial Network. At the homeland security exhibi-



Kentucky Educational Television's Mike Clark (2nd from l), APTS's John Lawson (2nd from r) and former FEMA chief James Lee Witt (r) touted use of digital spectrum in the service of homeland security to Rep. Eliot Engel (D-N.Y.) at a recent demonstration.

tion, with the help of noncommercial WETA-TV Washington, SpectraRep will demonstrate just what DTV can do.

At the heart of the demo will be a rugged portable computer from Xybernaut Corp., Fairfax, Va. According to SpectraRep President Rick Ducey, it's a "rugged, field-quality" computer, which features a detachable touch screen that communicates with the base unit via a local Wi-Fi (802.11b) link. Users can walk off with the touch screen slung around their necks.

The base unit receives DTV signals via a TV antenna and an outboard DTV data-

cast tuner, manufactured by B2C2.

With WETA-TV pumping out the data, says Ducey, attendees at the show will be able to walk around the convention hall (the D.C. Armory) and call up text, graphics, and audio and video streams.

Like Lawson, Ducey says DTV has what public-safety people need: It's broadband, wireless and long-reaching. In major disasters, police, fire and medical workers may respond from a large area and be widely dispersed. "Having metro-wide data that everybody can share is a valuable resource."

DTV has inherent advantages over other

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# Virage makes EDLs easy

*VS Production is designed to cut post-production time*

By Ken Kerschbaumer

The video-editing process usually begins with a pen and paper as producers and journalists write down timecode of video clips they would like to see edited into the story. A new toolkit from Virage, called VS Production, is looking to facilitate that process.

The \$125,000 system (including software and management server) digitizes the material in MPEG-1, MPEG-2 or streaming formats. Once material is ingested (via video feed or tape), users access the clips via VideoLogger PC and streaming-media player or MPEG-1 and MPEG-2 playback. They can then set up a playlist and export edit decision lists (EDLs) with necessary timecode information to the edit bay.

"Rather than chasing tapes around and shuttling decks, they can search in low-resolution from their desktop," says Dave Girouard, senior vice president, marketing and corporate strategy.

Encoding formats currently include Thomson Grass Valley Profile XP MPEG-2, RealVideo, Windows Media, Optibase MovieMaker series MPEG-1 and MPEG-2, and Internet Pro Video SpectreView in Spectre Bravo MPEG-1.

The system is designed for mid-level cable networks or public-TV stations that do a lot of production work. Los Angeles post-production facility Digital Ranch uses it for the History Channel *Basic Training* series.

media, Ducey says. Wireless telephony does not have enough bandwidth, and satellite is a lot of trouble: "They don't want to be hauling satellite equipment around."

On touch-screen, emergency workers at the scene of a chemical spill or bioterrorism attack could receive detailed weather information and graphics showing the movement of the toxic cloud. "You could see exactly how it is tracking," Ducey points out.

APTS's interest in DTV for public safety and security filtered up from the stations. Kentucky Educational Television, which operates 15 transmitters in the state, is among pioneers, Lawson says, working with state police and the National Weather Service to create a severe-weather warning system.

Likewise, KMOS-TV Kansas City, Mo., and the Missouri National Guard are putting together an earthquake alert system. The noncommercial stations are not looking for money for the public-safety use of their spectrum. "We see it as an extension of our current obligation under the emergency-alert system," Lawson says. "We don't see this as part of some business plan."

But he also acknowledges that, by helping public safety and homeland security, non-commercial stations will build goodwill in Congress, from which they receive funding.

Goodwill may be fine for public TV, Ducey says. But commercial TV stations are looking for money to recoup their investment in DTV. "This is the first viable business model for DTV datacasting," he says. "There is urgency, there is demand, and there is budget. These agencies have money to spend to solve the problem." ■



VS Production enables those without access to an edit system to write an edit decision list.

According to Girouard, Virage is not targeting station groups or individual stations at this point. "This is really for facilities that do a lot of their own tape-based productions using small libraries of footage. We're looking to help cut down post-production time and get projects done quicker."

Once a playlist is created, he adds, it is assembled in a frame-accurate timeline that resembles those found on nonlinear editing systems from companies like Avid. The clips can then be moved around or have the in and out points trimmed. Once the playlist is complete, the EDL can be exported in EDL formats including ALE, OMF and CMX 3600.

"We aren't going after Avid," Girouard says. "This is really for the associate producer or journalist who normally wouldn't see clips or would see the clips and then write down information on a clipboard." ■

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# CuttingEdge

BY KEN KERSCHBAUMER

## IBM INTRODUCES SUPERCOMPUTING

IBM's General Parallel File System (GPFS) was unveiled in a new broadcast-centric application at IBC. Available for both AIX and Linux clusters, the technology allows multiple numbers of animators and content creators to edit video files at one time. According to an IBM spokeswoman, GPFS allows hundreds of servers to interact simultaneously. It splits video frames into pieces, allowing users to take a frame and edit it in perfect synchronization. Storage limit on the clusters is about 10 TB; cost of the system varies depending on size. Current Linux pricing is based on \$7,000 per disk server, with most systems needing at least two-way server systems for \$14,000.

## SUN SHINES AT IBC

Sun Microsystems' OC48 Packet Over Sonet Adapter was shown at IBC. The adapter gives Sun servers up to 2.4 Gb/s of bandwidth for networking needs. Sun Fire V880, Fire 4800 and Fire 6800 servers can all use the adapter. It also gives engineers the ability to connect Sun servers directly onto an OC48 Resilient Packet Ring (RPR) network. The Sun OC48 Packet Over Sonet Adapter with PPP support lists for \$12,000, with SRP support for \$24,250.

## SGI MEETS DA VINCI

SGI has added HSDL functionality to its DMediaPro



100X FOR CANON

Canon is introducing the first-ever 100x lens at the International Broadcasting Convention (IBC) in Amsterdam. Known as the Digi Super 100xs (or XJ100x9.3B IE-D), it is the world's first triple-digit zoom lens. It makes use of Canon's Image Stabilizer technology and is the next step up from the Canon Digi Super 86xs and 86xs Tele. It has a focal length of 9.3~930mm (18.6~1860mm using the 2X extender) and a speed of F/1.7, with a weight of 23.5 kg (50.18 lb), the same weight as the XJ86xs. Minimum object distance from the lens front is 3.0 m. Price for the lens with case is \$160,000.

DM2 and DMediaPro DM3 video I/O systems, enabling high-speed data transfers and improved workflow between SGI workstations and da Vinci's 2K color corrector. The integrated HSDL technology allows SGI HD/SD video I/O products to have better image quality and to provide faster file transfers. HSDL technology works by providing a digital pipe that moves data, packaged in a "video" wrapping, between devices without altering the data prop-

erties. Thus, images maintain their position in sequence within contiguous frames, allowing real-time color correction and editing assembly.

## TURNER TAPS FAST FORWARD

Fast Forward Video's Omega Deck digital video recorders (DVRs) have been selected by Turner Sports for use in a new college-football package this fall. The DVRs will be used primarily for replay transitions, commercial bumps and transition wipes during coverage of Saturday PAC10 and Big 12 football games, NBA games, Atlanta Braves baseball and Atlanta Thrashers hockey. The Omega Deck features similar controls, inputs and outputs to analog tape decks but with digital video and nonlinear random access. It has an LCD touch-screen menu and front-panel control over compression levels.

## AVALON GETS GRAPHIC

Data-storage-management supplier Avalon has introduced a graphical user interface for its Avalon intelligent data-management software. Called AAMconsole, the GUI can monitor the operations of the data-management subsystem, administer both the software and storage hardware managed by the subsystem and issue operational commands to the subsystem as needed. Avalon's IDM system comprises AAMidm, the

intelligent data-manager module, as well as AAMdisk, AAMtape and AAMdvd storage-manager modules. It was introduced at NAB last spring and allows users to build customized data-storage workflow models. The IDM system's open architecture allows it to be used with products from a number of third-party vendors, including Sony, SGI and Pinnacle.

## CONVERGYS, AOL TIME WARNER PACT

AOL Time Warner has signed a long-term agreement with Convergys for the customer care and billing of 20 of its 39 Time Warner Cable divisions. Convergys will use its ICOMS convergent voice, video, data billing and customer-care product, designed to scale easily and quickly to support a growing number of subscribers and services.

## PIXEL POWER INTRODUCES PIXELMOS

Pixel Power introduced two products at IBC designed for newsrooms using the MOS protocol. Called PixelMOS, the products include the PixelMOS server and the PixelMOS ActiveX control. The former maintains graphics content and connects physical devices to the newsroom computer system. The ActiveX control allows journalists to create content for character generation at their desktop. It works with both standard-definition and HD Pixel Power Clarity character generators.

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## SPECIAL REPORT

By Ken Kerschbaumer

## Newsrooms



MOS protocol aids integration of the AP ENPS, here at Tribune in Washington.

# Come Together

Interoperability, workflow are the focus for news departments, manufacturers

**W**hen it comes to digital newsrooms, blueprints are the easy part. Just ask Harlan Neugeboren, director of engineering and technology for Time Warner Cable.

Responsible for overseeing rollout of the

company's 24-hour newschannels across the country (his current slate includes facilities in Albany, N.Y., San Antonio, and Houston), Neugeboren and his team have worked closely with a number of equipment vendors in hammering out interoper-

ability and workflow problems. "The blueprint and components didn't change," he says. "It's getting them to work and achieve the functionality we want. There are a lot of technical firsts."

As it did last year, much of the integration work revolves around the Media Object Server (MOS) communications protocol used by the AP Electronic News Production System (ENPS). MOS allows newsroom computer systems and media object servers to exchange information using a standard protocol. Media objects can include character-generator objects, audio, still-store items and video. The MOS gateway has been rebuilt, making it easier for content to move from desktops to the servers. The ENPS system works closely with Pinnacle equipment (like the Vortex editor) and the Omnibus station-automation system.

"The good news," says Neugeboren, "is that the integration, concepts and ideas worked."

Once NY1 was up and running, he explains, it soon became clear that the load from journalists was too much for MOS. With the vast number of items, the system would often choke on processing requests and changes. It took weeks of rewriting different versions of MOS before the system could run without crawling. But it is running.

Developments in newsroom technology at AP are not so much new, according to Bill Burke, AP broadcast technology product manager, as representing mature and complex integration of ENPS and broadcast devices via MOS.

"Stations and groups are on a mission to eliminate duplicate work," he says. "They count on the newsroom system and servers to move content as needed automatically and to play it out. That may necessitate file-format change or file conversions, and there are products out there to do that."

One feature that has emerged as a "standard" expectation in newsroom design is shared storage, which allows broader access to common material, eliminating a workflow bottleneck. "MOS integration across editing systems, newsroom computer systems and playout applications has streamlined the process of identifying and coordinating the various pieces of a story,



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**Avid**



**Avid Technologies' Web-based Media Browse news-editing system permits the user to browse high-resolution media, offers frame-accurate capture, and provides auto-conform of sequences on the server with the high-resolution copy.**

such as script, audio, video and graphics materials," says Michael Cronk, vice president of marketing/general manager, digital news production, for Thomson/Grass Valley. "It means less chance of human error."

Thomson/Grass Valley's NewsBrowse Web-based browser/editor system, he explains, lets journalists browse MPEG-1 versions of high-resolution media to create frame-accurate shots, clips and sequences. The system can then send an edit decision list representing these materials to a server

with the same software found on a hardware-based editor."

One thing that has changed with the advent of the digital newsroom is that newsroom employees who previously had very non-technical jobs (such as the reporters and producers) now find themselves at desktop terminals that allow them to create graphics and even edit.

"Their editing, while constituting a substantial part of the process at many sites, may be less sophisticated than [what is

that is still the case.

"We aren't talking about giving a camera stringer 10 tapes worth \$20 a piece," says Stuart English, Panasonic vice president of marketing. "We're talking about 10 hard drives that are worth \$300 apiece. This is about more than the actual technology of recording onto a medium. It's about the workflow, how they work, and what they would do with a half dozen hard drives."

The major camera manufacturers—



WRAL-TV Raleigh, N.C., is one of the few stations working with HD for news production.

or edit system.

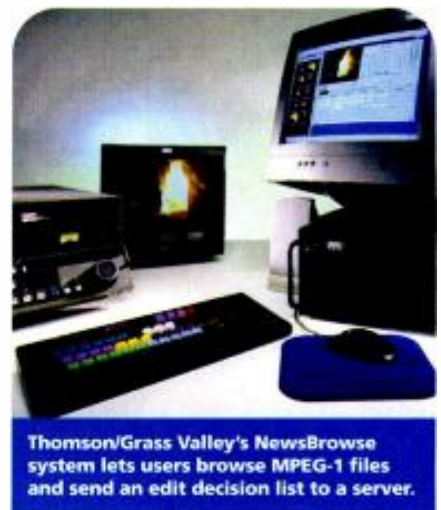
Avid's Media Browse is a similar product. It also offers frame-accurate capture and provides auto-conform of sequences on the server with the high-resolution copy.

The freedom that digital files create in a newsroom environment remains the key driver. Content taken from a tape or DVD can be transferred to a larger video server or farm of servers, giving newsroom workers access to that content via their desktop.

"We've proved that centralized server playback and editing can work," says Neugeboren. "We use Pinnacle's Vortex. While it's not cheap, the new Vortex 200 clients allow a user to connect across Ethernet to their network and edit on desktop

done] in the edit bays," says Burke. "For AP, since edit tools used with ENPS are developed by the vendors and integrated via the MOS protocol, this means that our job is to provide feedback to our partner vendors about exactly what constitutes 'intuitive and easier.'"

Today's newsroom is still one major development shy of tapping the full potential of the digital newsroom: creation of a hard-drive-based camera system that allows content to be instantly dumped onto a server and then be available for editing. Ikegami and Avid introduced the Camcutter camera system in the early '90s, but the cost of the drives made what was technically possible fiscally impossible. Today,

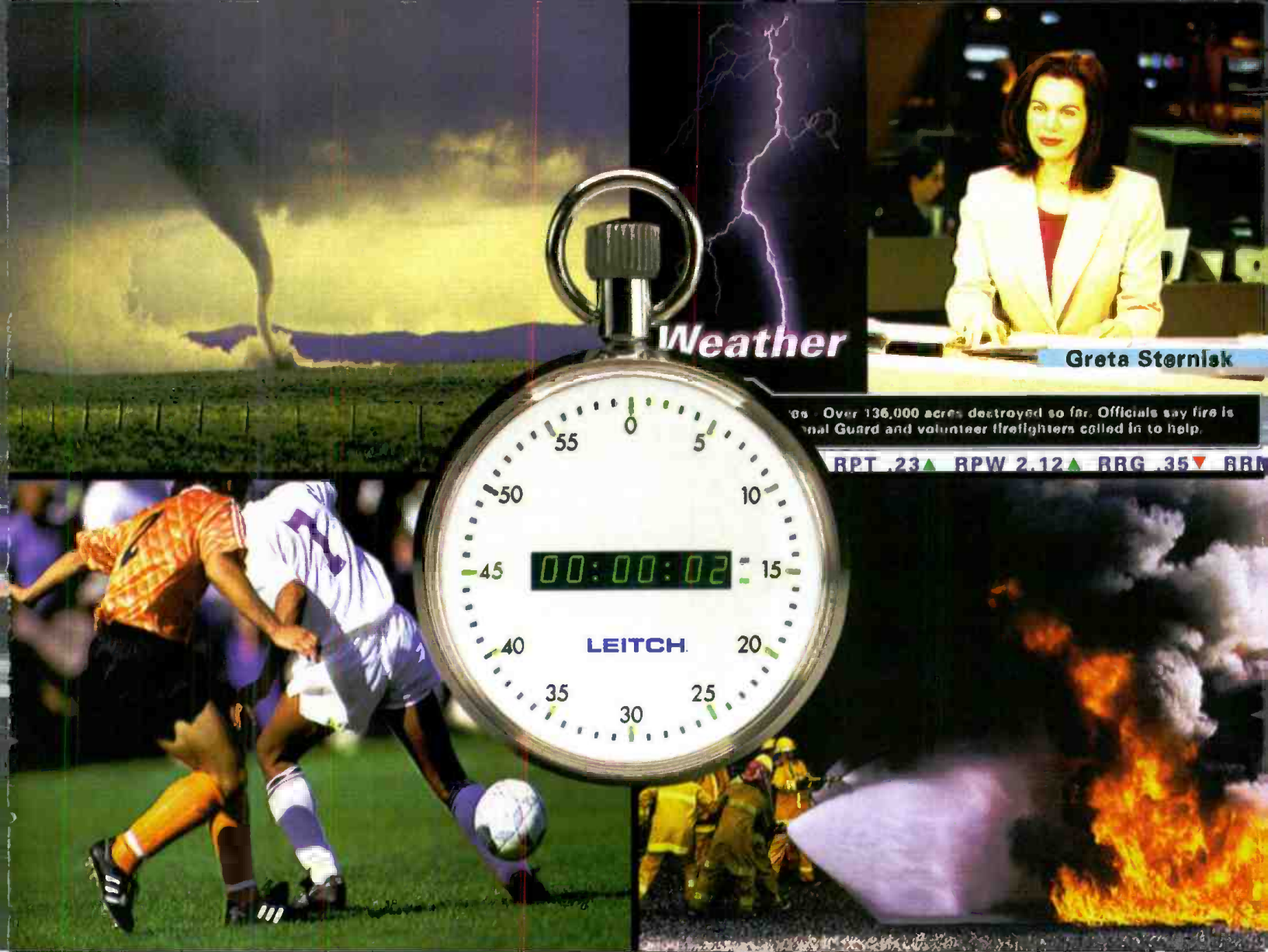


Thomson/Grass Valley's NewsBrowse system lets users browse MPEG-1 files and send an edit decision list to a server.

notably Sony, Panasonic, JVC and Hitachi—are taking a very close look at disk-based recording; Hitachi is offering the DZ-MV100A single-chip DVD camcorder. The tricky part, according to English, is that the goal isn't to surpass tape as a recording medium. It's to surpass tape as an editing medium.

"That requires much faster-than-real-time transfer rates because you want to be able to edit the medium randomly, like a hard disk," he says. "But, if your disk has just enough capacity to put the signal on the disk, it is ineffective because you still won't be able to do faster-than-real-time transfers or multiple-user access simultaneously."

Avid Broadcast Group Director David



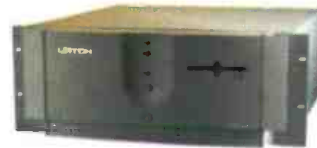
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**'There's a certain bandwidth required for standard definition. When doing HD, there should be a bit more. Bit it looks like the FCC is actually going the other way, and that's putting a crimp on practical usage of HD in the field.'**

**—Stuart English, Panasonic**

Schleifer backs up English's contention that the key is improving the editing process, not the recording process. There is some upside, however.

"The issue will still be that you can't plug it in and get multiuser access, too, but you will be able to facilitate moving it in more easily and, as we see people moving to things like the Media Exchange Format, move the metadata in more easily."

Schleifer circles back to what Neugeboren and Time Warner Cable have been sorting out: workflow. For all the talk of

and archive system. "It's a workflow manager's job to set storage rules so, if a clip is on the server for a certain amount of time, it moves a copy into the archive and deep archive," Neugeboren says. "Omnibus had to invent a whole new way of transferring data from the archive system."

Archiving looks to be one of the next frontiers of the digital newsroom. The meaning of the phrase "digital asset management" is always changing, but there is little doubt what it means for a newsroom: the ability to move content off the online

architecture is designed to scale upward if something like HD for news catches on.

"If you buy into DVCAM, you're really just getting a format that doesn't go beyond where it's at today," he says. "So we're seeing people look at DVCPRO 50-Mb/s widescreen up through HD. That doesn't mean that they're investing in the upper end of the spectrum yet, but it gives them comfort that it is there."

Dual-mode 25-Mb/s and 50-Mb/s camcorders will be available soon, as will a new 24p DVCPRO 50 camcorder. There has



NY1 News is the technical blueprint for future Time Warner Cable 24-hour newschannel operations.

DVD disk recording and hard drives, improvement comes down to speeding up the process. And for now that means working out issues like metadata and file storage.

"The more important part to improving the workflow is making sure the metadata and essence are compatible. For us, that means files in Sony's IMX or the DV formats."

The metadata would have shot markers included in the file's "wrapper," making it easy to find edit points. And now the challenge is to turn that metadata into something that can help with archiving.

Time Warner Cable is working on an archive system. The goal is to figure out a way for the Pinnacle Vortex system to pass material off to the Omnibus system which, in turn, would move content to a nearline

servers and into an easily accessible near-line area. There is always the standby method of keeping tapes in a storage area, but all manufacturers are looking into how archiving impacts their products.

"An archive medium may change from digital tape to recordable DVD, but the underlying storage, editing, browse and server architecture remains the same," says Thomson/Grass Valley's Cronk. "MPEG-2 based formats and Panasonic's DVCPRO are already well-known, and technologies like recordable DVD are generally available in standard PC-bay form factors, making the upgrade path very straightforward."

Those still selecting among the different ENG formats, English advises, should keep in mind future needs beyond the life of the new format. Panasonic's DVCPRO

been some interest in shooting news reports with the film look that 24p provides.

HD is being used in the field for news by a couple of TV stations, but English says one limiting factor has nothing to do with the cost of the cameras and everything to do with ENG microwave links. "There is a certain bandwidth required for standard definition. When doing HD, there should be a bit more. But it looks like the FCC is actually going the other way, and that's putting a crimp on practical usage of HD in the field."

Moving forward, he adds, HD may be a studio upgrade based on HD studio cameras, but field camcorders would be widescreen 480p. "That would compress reasonably well on a narrow bandwidth link and still give some quality of upconversion." ■



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## Satisfying the Weather Junkie

Viewers demand a healthy mix of specific local forecast, national information

For TV-station weather departments and the Weather Channel, the weather junkie, who will watch the commercials while waiting for the extended forecast, is a must-have viewer. But the race to please that junkie has led to a perplexing profusion of weather reports filled with colliding fronts, cloud fly-throughs, and Doppler radar and its potpourri of color.

"Many viewers get confused about what they're seeing on the screen," says Mark Gildersleeves, CEO of weather-graphics manufacturer WSI. "They don't really understand exactly what the forecast will be specifically for their neighborhood."

The confusion may spring from a plethora of information, of both comprehensive national weather and specific local data. The solution may lie in using on-air TV for national and regional weather and the Internet to meet viewers' specific local demands.

"I think stations are missing the boat if they don't take advantage of both the Internet and on-air broadcast," says Victor Marsh, director of development and vice president of My Weather, a Weather Central subsidiary.

Even on the television side, though, localization is important. Baron Services got its start localizing real-time weather information, specifically radar and lightning, down to a neighborhood level, says Director of Sales David Starnes. And he has seen a recent shift to local information.

"Weather departments started out providing comprehensive forecasts and supplying localized information as a sideline," he says. "It seems like now the former is becoming the sideline and the real focus is on everything local."

With the pressure to provide accurate and specific information comes the meteo-

rologist's need to simultaneously make updates and on-the-fly changes to a forecast. Rendering graphics, though, can often take time, a luxury not afforded in a newsroom.

To solve that problem, Meteorlogix offers a QuickEdit feature to speed the rendering of multiple layers of graphics. Vice President, Product Marketing, Ron Sznajder points out that most weather systems require the meteorologist to edit in each layer and wait while each change is rendered. "With QuickEdit, the edit is made in one location at one time so updates are made to all the layers at once, saving time and improving the ability to provide up-to-the minute weather information. This can save a meteorologist one whole day of work in a week's span."


WSI's Vortex also is designed to meet the need for fast change, allowing the on-air meteorologist to bring up more-accurate and timely chroma-keyed graphics.

"It's an information stream that composites observed and forecasted data for the entire DMA so the forecast can be presented in real-time while in key," says Gildersleeves. "The meteorologists can interactively present the data on-screen."

Another need is improved forecasting techniques. Television stations have typically focused on the lowest level of radar information, or about 1,000 feet, and received updates every five minutes. But, Starnes says, a recent project by Oklahoma University makes the full bandwidth of radar available. "It's the first access to what we call Live Nexrad, and you can see it move through a three-dimensional volume analysis of the atmosphere. If you can look at multiple levels of a storm rapidly, you know more than if you looked at the same level over and over."

Baron Services' Viper 3-D display is designed to let the meteorologist look at storm developments at 10,000 feet as well as 1,000 feet. "You can turn the storm on its side and see how the complete engine of the storm is operating," Starnes says. "The old 2-D systems, which we do still sell, only allow for a top-down perspective."

Baron Services, he adds, has live radar systems that update a volume scan every minute. "When you combine Viper with one of our live radars, you can see the storm live once



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**'Weather departments started out providing comprehensive forecasts and supplying localized information as a sideline. It seems like now the former is becoming the sideline and the real focus is on everything local.'**

—David Starnes, Baron Services

every minute." The ability to see the upper levels gives forecasters a jump on developing weather, such as hail or severe storms.

Turning radar and other data into attractive graphics has been another goal for stations. The Meteorlogix WeatherSpan RT system converts actual and forecast data into 3-D cloud visualizations. "It give stunningly realistic 3-D depictions not only of clouds," Sznaider says, "but also of other important weather features, such as the jet stream."

WSI's new ShowFX EXP, like its TrueView, is PC-based. As such, it reflects a trend in weather graphics: attempting to

Meteorlogix continues to use SGI technology, Sznaider says, but new PC technology can provide similar and sometimes superior performance.

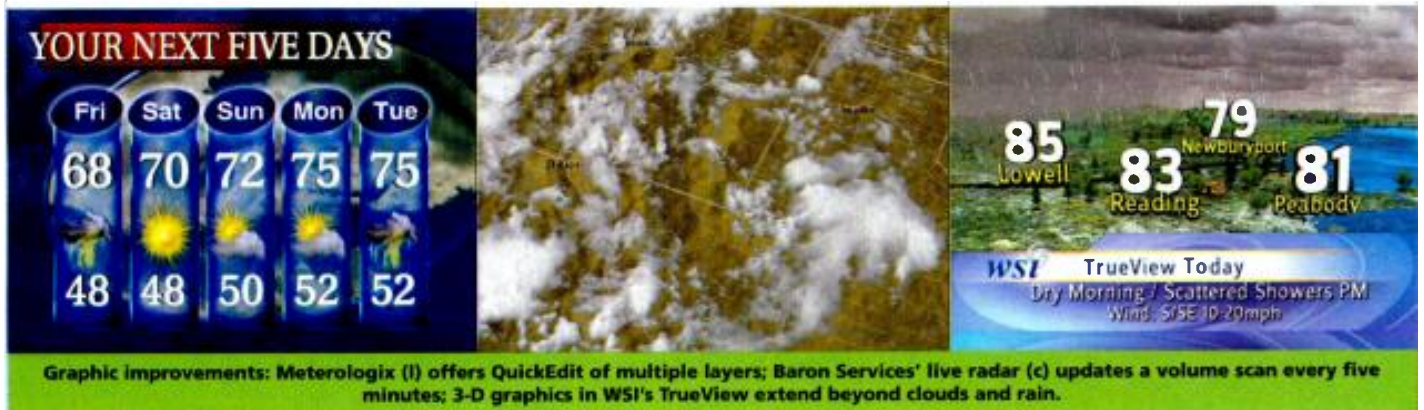
AccuWeather's first PC-based product was the Galileo Weather Rider Fly Thru system, which began shipping in May. The company has 42 orders or pending orders, including systems for KNBC-TV Los Angeles and WJAC-TV Johnstown, Pa.

AccuWeather founder and President Dr. Joel N. Myers says PC performance enable display of full, 3-D volumetric clouds instead of geometric polygons. It can render a Fly-

also the advantage of immediate access to off-the-shelf hardware and software."

SGI workstations are still important. Weather Central's SuperGenesis: Live system uses SGI's Fuel workstation, which has a MIPS R14000A processor, and the VPro 3D graphics system for IRIX. It also has a Dell Precision 530 PC front-end, though.

"When it came to highest-quality rendering, SGI still produces a product that has a superior look and feel," says Marsh. "PCs have come along, but, like anything, graphics can either look really good or be done really fast."



Graphic improvements: Meteorlogix (l) offers QuickEdit of multiple layers; Baron Services' live radar (c) updates a volume scan every five minutes; 3-D graphics in WSI's TrueView extend beyond clouds and rain.

remove the need for preproduced weather elements. This extends beyond clouds and rain 3-D graphics and can be used, with the TrueView Traffic feature, for traffic reporting. ShowFX EXP costs around \$20,000.

The biggest change in weather graphics continues to be the gains by the PC. Historically, weather graphics have required the complex computing power of SGI workstations. "Until recently," says My Weather's Marsh, "the performance of the PC hardware and the ability to integrate with broadcast-quality SDI video I/O just wasn't there."

Says Baron's Starnes, "We've always been PC-based. We've felt the SGI platform was overkill. But I'm sure there are things the SGI platform can do better than PCs, like having a more reliable operating system."

Thru flight path in 35 seconds, compared with up to a half-hour on other systems.

"Common weather-show animations and graphic elements are rendered in matters of seconds and with far more ease and versatility on a PC," he says, adding, "One example would be a state radar element, panning and zooming on specific areas. Building it is a one-step process with Galileo, taking 30 seconds to render. Older, Unix-based systems would have taken multiple steps and up to five minutes."

The PC platform, he adds, also allows remote access to Galileo via the Internet.

Sznaider says PCs are more beneficial because users are able to get both speed and performance. "The intense nature of the PC marketplace is driving more and more technology improvements, and there's

The difference between Genesis and SuperGenesis is the SGI workstation. The former uses the SGI O2 workstation; the latter, the Fuel workstation. "The price-for-performance ratio it is quite impressive on Fuel," says Marsh. "It has up to tenfold rendering performance from earlier platforms." Cost is \$70,000-\$150,000 for the SuperGenesis, depending on number of Fuel workstations and system configuration.

Ben Zimmerman, Genesis product manager, says that, combined, the two systems provide the performance of Fuel with the real-time capabilities of the PC. "There are a lot of real-time applications we can take advantage of with PCs, including video pass-through, data displaying, interactions, those sorts of things. The presenter and visual can become one seamless show." ■

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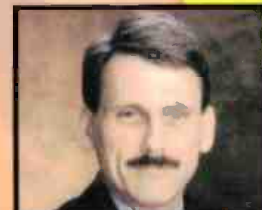
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# People F A C E T I M E



## Friend to TV

Dick Askin (l), president/CEO of Tribune Entertainment and vice chairman of the Academy of Television Arts & Sciences, chats with Congressman David Dreier (R-Calif.) at a reception held by ATAS last month to honor Dreier's efforts to help the organization's Runaway Production Committee. Askin, who chairs Runaway, wants to stem the flight of Hollywood film production from California to Canada, where three Tribune syndication shows are shot. Askin believes tax breaks would keep production in Hollywood.



## Jolly good fellows

The winning team from the 2002 Summer Fellowship Program Capstone Project display their achievement certificates for creating the fictitious cable network, Real TV, a 24-hour outlet for new and old reality shows: (l-r) Laura Allenbaugh (Ashland University), Trisha Espinoza (Southwest Texas State University), Angela Paradise (University of Massachusetts-Amherst), Marybeth Brush (Arizona State University), and Cameron Kadiison (Hofstra University).

Every year, the International Radio & Television Society Foundation sponsors 35 Summer Fellows to participate in a nine-week boot camp and work at a full time New York internship to prepare them for careers in the media industry.



## Ad soothsayers

Gathered at the Television Bureau of Advertising's Forecast Conference 2002 in New York earlier this month: (l-r) Dennis FitzSimons, president/COO, Tribune Co.; Richard Wiley, senior partner, Wiley, Rein & Fielding; Chris Rohrs, president, Television Bureau of Advertising; and Philip Brady, President, National Automobile Dealers Association.

Wiley and Brady were part of the morning-long program. Wiley gave the conference an update on Washington affairs, including the FCC's review of media-ownership rules. Brady told the attendees that new-car sales in the U.S. will hit 16.8 million this year, nearly matching last year's record high.

## MEDIA BIZ QUIZ

1. ESPN's announcement last week of plans to produce a dramatic series next year failed to mention:

- A) what the show's about
- B) who would produce it
- C) who would star in it
- D) all of the above

2.) In Pax's new game show, 48-Hour Wedding,

- A) Nick Nolte and Eddie

Murphy share Best Man duties.

- B) couples are given \$10,000 and two days to plan and hold a full-blown wedding, tuxedos and all.

- C) producers pay for a \$100,000 wedding in Vegas, if the couple agrees to appear also in *72-Hour Marriage*.

- D) couples compete for all-expenses-paid rehearsal dinner and wed-



The man knows how to throw a bachelor's party.

ding by describing how they "make whoopee."

3) Having nothing better to do, some powerful Senators want to change the name of the multichannel video distribution and data service (MVDDS) to:

- A) Satellite-Competitive All-Media Provider

- (SCAMP)
- B) Terrestrially Repeated Audio/Video & Internet Service (TRAVIS)
- C) Terrestrial Cable And Broadcast-Like Enterprise Service (TCABLE)
- D) Terrestrial Direct Broadcast Service (TDBS)



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Answers: 1. D; 2. B; 3. D

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

**Broadcast TV**

**Wendy McMahon**, creative services director, KXAN-TV Austin, Texas, joins WCCO-TV Minneapolis in the same capacity.

**Matthew P. Donegan**, national sales manager, WTTV(TV) Indianapolis, joins WRZA(TV) Raleigh, N.C., in the same capacity.

**Dave Shelly**, producer, WITI(TV) Milwaukee, joins WCGV-TV/WVTV(TV) Milwaukee as promotion manager.

**Cable TV**

**Amy Smith**, VP/GM, Chester and Lancaster, Pa., cable systems, Comcast Cable, named area VP, Southern New Jersey.

**Therese Cloar**, director, operations, Northern Kentucky system, Insight Communications, promoted to VP/GM.

**Programming**

**Julie Pinchuk McNamara**, executive director, drama series, ABC Entertainment, Burbank, Calif., promoted to VP, drama programming.

**Deborah K. Bradley**, Southwest regional manager, Dallas, Paramount Domestic

Television, has been named VP, Western regional sales manager, Los Angeles.

**Marnie Malter**, director, communications, MTV, New York, promoted to VP.

At Bravo Networks: **John Baghdassarian**, VP, affiliate relations, MuchMusic USA, Los Angeles, joins as VP, affiliate sales and marketing, Western region, Santa Monica, Calif.; **Scott Murrow**, marketing, manager, promoted to regional sales manager, Western region; **Jennifer Ringblom**, marketing communications coordinator, Advocate Healthcare, Chicago, joins as affiliate marketing manager, central region, Chicago.

**Ken Wolfe**, producer, *Monday Night Football*, ABC, New York, named executive producer, Varsity Entertainment, New York.

**Robert de Metz**, fund manager, Vivendi Universal, Paris, France, named executive VP/member, management team.

At *Wheel of Fortune*, Culver City, Calif.: **Karen Griffith** and **Steve Schwartz**, producers, have been named senior producers.

At *Jeopardy*, Culver City,

**Obituaries**



**Peter Barton**

Cable industry veteran **Peter Barton** died Sept. 8 after a battle with stomach cancer. He was 51.

Barton served as Liberty Media's president and CEO from its inception in 1991 until 1997. He previously headed former cable operator Tele-Communications Inc.'s programming arm, brokering carriage deals for cable networks. Liberty Media Chairman John Malone recruited him out of Harvard Business School in 1982 to join his cable company, which was later sold to AT&T.

"Peter was there at the inception of Liberty Media and its subsequent versions, and he was critically important in building it into what it was," Malone said last week.

Early in his TCI career, Barton was president of shopping channel Cable Value Network (now QVC) and VP of franchise acquisition. Since leaving Liberty, he had headed a technology investment firm and founded a consumer-privacy watchdog group at the University of Denver.

Barton, who will be inducted into the BROADCASTING & CABLE Hall of Fame Nov. 11, attended the MTV Video Music Awards Aug. 28. He is survived by his wife, Laura, and their three children.

*Dirty Harry* scribe **Dean Reisner** died Aug. 18 at his Los Angeles home. He was 83.

Reisner, who at age 3 was seen in Charlie Chaplin's *The Pilgrim* in 1923, is credited with contributing famous lines to Clint Eastwood megahits *Dirty Harry* and *The Enforcer*.

His television writing credits include Western series *Rawhide* (1959-66), which featured Eastwood, and the much praised miniseries *Rich Man, Poor Man* (1976).



**Amy Smith**



**Deborah K. Bradley**



**Karen Griffith**



**V.J. McAleer**



## People

Calif.: **Lisa Broffman**, **Rocky Schmidt** and **Gary Johnson**, all producers, have been promoted to senior producer.

**Mireya Mayor**, primatologist, New York, joins National Geographic Explorer, Washington, as field specialist.

### Media

**John P. Loughlin**, president/CEO, Primedia consumer media and magazine group and executive VP, Primedia, New York, named president, TV Guide publishing group, Gemstar-TV Guide International, New York.

### Journalism

**V.J. McAleer**, executive producer, *Chicago Tonight* and *Chicago Week in Review*, WTTW(TV), promoted to senior VP, production.

**Penny Britell**, senior producer, *This Week With Sam Donaldson* and *Cokie Roberts*, ABC News, Washington, joins CBS News' *The Early Show*, Washington, in the same capacity.

**Carolina Correa**, reporter, Colombian Television, joins

Associated Press Television News, as producer, Bogota, Columbia.

**Robin Sewell**, main anchor, KNXV-TV Phoenix, left the station on Sept. 13 to pursue other opportunities.

At KCBS-TV Los Angeles: **Suzanne Rico**, weekend anchor, KNSD(TV) San Diego, joins as weekday morning anchor; **Glen Walker**, anchor/reporter, WNBC(TV) New York joins as reporter/fill-in anchor.

**Denise Valdez**, anchor/reporter, KXAS-TV Dallas, joins KNBC(TV) Los Angeles as weekend evening anchor.

Noel Tucker, freelance reporter, WTTG(TV) Washington, joins WBAL-TV Baltimore as weekend anchor.

**Andrew Pergam**, reporter, WFSB-TV Hartford, Conn., joins WVIT-TV Hartford in the same capacity.

**Kevin Garcia**, sports anchor, Fox Sports, Los Angeles, joins KSWB-TV San Diego as sports director, *WB News at Ten*.

**Jim Castello**, meteorologist, KCBS-TV Los Angeles, joins WNYW(TV)

New York as weekend meteorologist.

**Pam Oliver**, anchor, Fox Sports South, Atlanta, promoted to sideline reporter, Fox NFL Sunday.

**Samantha Ryan**, sportscaster, WABC-TV New York, adds sideline reporter, ABC Sports.

### Radio

**Eric Hansen**, GM, Scandinavian division, SBS Broadcasting, Luxembourg, Denmark, appointed senior VP/head, radio division.

**Les Jacoby**, program director, WEAT(AM) West Palm Beach, Fla., joins WTKK(FM) Gainesville/Ocala, Fla., in the same capacity.

### Technology

**Jim Faust**, president/COO, Antec Network Technologies, Atlanta, named CEO, Optinel Systems, Elkridge, Md.

**John Wadle**, VP, product management, automation division, Encoda Systems, Denver, named VP, product management, Odetics Broadcast, Anaheim, Calif.

**Bob DeFoe**, president, Teranex, Orlando, Fla., named CEO.

### Advertising/Marketing/PR

At Inter/Media Advertising, Encino, Calif.: **Larry Bickel**, traffic manager, Deutsch, Los Angeles, joins as traffic supervisor; **Andrew Brouard**, account supervisor/media buyer, Janik & Associates, Los Angeles, rejoins as media buyer; **Charmaine Wash**, media buyer, Mercury Media, named media buyer.

### Allied Fields

Appointments at Carlsen Resources: **Dan Washington**, director, finance, Grand Junction, Colo., named senior VP/COO; **Jeannine Sommer**, VP, named senior VP, New York.

**Bob Kaminsky**, producer, *King Biscuit Flower Hour* and *Silver Eagle Cross-Country Music Show* radio shows, named partner, Riptide Music, Marina del Rey, Calif.

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

# He loves challenges

*Clement turns his math-geek mind to developing cable products*

**I**t's not hard to see why Dallas Clement has spent virtually his entire career at Cox Communications. A math geek who soured on Wall Street after a brief stay, he interviewed for a job as a policy analyst at Cox in 1990. In a flurry of meetings in Atlanta, he met with several senior executives, even CEO James Robbins. The following Monday, he was offered a job and happily accepted.

On Friday, he broke his neck.

The Stanford MBA student had returned to California to wrap up classes. While riding his bicycle through a campus parking lot, he was struck by a car, flipped onto the hood and smashed his head into the windshield. He cracked two vertebrae.

As these things go, he seemed not to be terribly injured. When he called Cox, CFO Jimmy Hayes told him to take whatever time he needed. Clement said he planned to start in two weeks as scheduled.

Aided by his family, he moved in with a friend in Atlanta and

showed up at work in full "halo"—his head immobilized by a metal ring bolted to his skull, the ring attached to a vest.

He could move but couldn't drive. "My first three months, someone from Cox picked me and drove me home every day," Clement recalls. They volunteered, even though they didn't really know the new hire. They did joke, however, that he created radio interference when entering the building.

That warm welcome, though, isn't even the biggest reason he stayed. The biggest has been the challenges Cox has let him face.

The threat of federal controls on cable rates he had been hired to assess didn't materialize until 1993. "For the first three

years," Clement says, "I had no day-to-day responsibilities."

Instead, he helped on a flurry of deals that offered a much better education than he got structuring complicated bond derivatives at Merrill Lynch.

At the time, Cox was a major franchisee of Blockbuster video rental stores, buying and selling chunks of stores. Cox entered a British cable venture with telco Southwestern Bell, which ultimately led to a 1992 deal to sell Cox to what is now known as SBC. That deal was aborted after rate regulation finally kicked in.

In the SBC deal, "Jimmy did the 20% most important stuff," Clement says. "I did the other 80%."



**Dallas Clement**

*Senior Vice President of Strategy and Development, Cox Communications Inc.*

**B. March 31, 1965, Sarasota, Fla.; A.B., applied mathematics and economics, Harvard College, 1988; M.S., engineering economic systems, Stanford University, 1990; analyst, Merrill Lynch, 1988-89; policy analyst, Cox Communications, 1990-93; manager of investment planning, 1993-94, director of finance, 1994-95, assistant treasurer, 1995-96, Cox Enterprises; treasurer, Cox Communications, 1996; current position since 1999; m. Anna Godbee Clement, Oct. 22, 1994; children: Courtney (6), Abby (5), Lauren (2) and Dallas (under 1)**

That ensconced him firmly on Cox's financial staff, first at the cable company and then in the treasury department of controlling shareholder Cox Enter-

prises. There he worked on bond and bank deals and the financing of acquisitions and investments in ventures with such operators as Teleport and what is now Sprint PCS. When Cox Communications went public by acquiring the cable systems of publicly traded Times Mirror, Clement was put in charge of investor relations.

His skill, say industry colleagues, is that he has the problem-solving mindset of a mathematician but does not lose himself, the problem or others in minutiae. "Dallas has a unique capability to look at complex situations and boil them down to a very simple assessment," says Hayes.

He's now in charge of Cox's new-product development, an exercise that cable companies are just beginning to take seriously. "Six years ago," he says, "product development was upgrade your plant from 350 MHz to 550 MHz."

The most obvious products from increasing channel capacity ultimately to 860 MHz have proved successful: digital cable, high-speed Internet, cable telephone services. Figuring out the next round—personal video recorders both in the set-top and through the network, video-on-demand, home networking—is more difficult.

"I do need to introduce one thing: prioritization," he observes. "We don't have the capital and, more important, the human resources to chase it all at once."

—John M. Higgins

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A Bachelor's degree is required along with ten years of field and show producing experience, including daily live broadcast and recent control room experience. Five years of experience managing network newscasts, magazine broadcasts, or major market news is also a must, as are strong leadership, interpersonal, news judgment, and writing skills. The ability to work well with writers, producers, field crews, editors, and directors is also essential, along with strong knowledge of branding, promotion, audience development, and program flow.

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##### NOTICE OF PROPOSED TERMINATION OF FINAL JUDGMENT ENTERED AGAINST VIACOM INTERNATIONAL INC. ON JANUARY 17, 1973

PLEASE TAKE NOTICE that Viacom International Inc. ("Viacom"), has moved the United States District Court for the Central District of California to terminate the Final Judgment entered against it on January 17, 1973 in the case captioned United States of America v. Columbia Broadcasting System, Inc. and Viacom International Inc., Case No. 72-820-RJK.

Viacom has filed with the Court a memorandum setting forth the reasons it believes that termination of the Final Judgment would serve the public interest. Among other things, Viacom states: (1) the Final Judgment against Viacom arose out of the "Network Cases" brought by the Department of Justice in the 1970s; (2) all of the other consent decrees entered in the "Network Cases" have been modified and have ceased to be operable; and (3) significant changes have occurred in the television programming marketplace since the time the "Network Cases" were filed. In a stipulation also filed with the Court, the United States has tentatively agreed not to oppose the motion, but as a matter of policy will not finally consent to the termination of any judgment without providing public notice and an opportunity for public comments to be received and considered.

Copies of Viacom's motion and supporting memorandum, the stipulation containing the United States' tentative consent, and all further papers filed with the Court in connection with the motion will be available for inspection at the Antitrust Documents Group of the Antitrust Division, 325 7th Street, N.W., Room 215 North, Liberty Place Building, Washington, D.C. 20530, and at the Office of the Clerk of the United States District Court for the Central District of California. Copies of these materials may be obtained from the Antitrust Division upon request and payment of the copying fee set by the Department of Justice regulations.

Interested persons may submit comments to the United States regarding the proposed termination of the Final Judgment. Such comments must be received by the Antitrust Division within sixty (60) days and will be filed with the Court. Comments should be addressed to J. Robert Kramer, II, Chief, Litigation II Section, Antitrust Division, U.S. Department of Justice, 1401 H Street, N.W., Suite 300, Washington, D.C. 20530.

#### CREATIVE SERVICES



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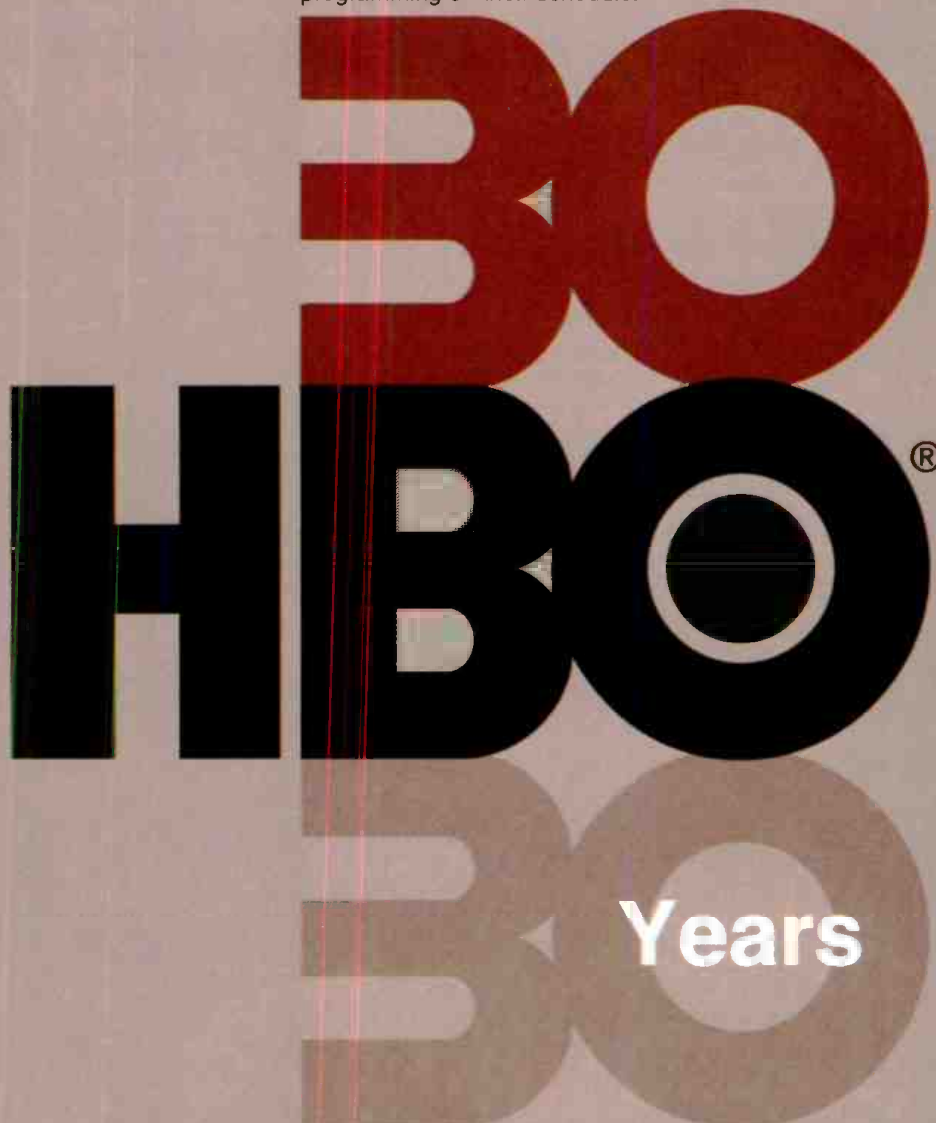
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# Editorials

COMMITTED TO THE FIRST AMENDMENT

## A worthy effort

Lead, follow or get out of the way. Television actually did a little of all three last week when it effectively, and affectingly, covered the anniversary of 9/11.

It led, for the most part, by making the decision to drop most commercials and by generally avoiding oversentimentality or exploitive use of familiar images of disaster. Not that there wasn't a human-interest piece or two that bordered on the cry-for-me brand of journalism that makes us queasy. With so many networks and stations making their own individual calls about what was appropriate, there was bound to be some of that. Besides, this was one of the few times when almost any story of survival or loss had the potential for tears.

TV networks and stations followed President Bush as he made his way to all three crash sites, blending their spot-news coverage of the day's myriad events with reflections on how it felt to cover the tragedy. The latter in other circumstances would strike us as self-indulgent, but here it felt right. We were reminded again of how much a part of this story TV was and how much we relied on its coverage of the expanding rings of the horror on that day.

And the best of the broadcasts got out of the way when there was no need for TV to be anything but a window on the world's grief, a bowed head, a waving field of grain in Pennsylvania, the litany of names and the increasingly crowded "circle of remembrance."

We were particularly impressed with CBS's attempt to put faces to the names of the dead during the roll call, and its refusal to cut away from or abridge that list, as some other networks did.

Now that Sept. 11 is past, TV moves its focus to a new season and a new opportunity to push reality TV into some undiscovered corner of shame and exploitation. For one long and difficult day last week, though, we were reminded that, at its best, TV makes us all proud.

## The first step

The FCC launched its most massive review of ownership rules to date. The chairman's goal is both to reconcile the rules with the real world and to satisfy the increasing number of appeals-court decisions that have pointed to the disconnect.

Just how all the rules will shake out, and what that will mean to broadcasters, is unclear. Even broadcasters don't agree on what they want. But the Powell FCC is starting from the right place, which is the acknowledgement, underscored by the court, that it's time to rethink the "voices" test. As anyone but a sand-eating ostrich knows, the number of "voices" in a market has grown exponentially since the rules were adopted (others were actually there all along but were unacknowledged by the commission). It's past time that the FCC regs mirrored that reality.

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Broadway is the most completely integrated network advertising solution generating rave reviews from users.

Robust, real-time Programming Management, Sales Proposal & Planning and Traffic & Billing systems give a show-stopping performance.

Broadway offers new choices and it's easy to upgrade from your legacy system.

Enhance revenues and add efficiencies with this powerful array of user-friendly information tools.

Contact Gregory Maugeri at 212.370.5757, or e-mail [sales@camsystems.com](mailto:sales@camsystems.com).

[www.camsystems.com](http://www.camsystems.com)