

# BROADCASTING CABLE

OCTOBER 15, 2001

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## NBC PASSION FOR LATINOS

For \$2.7B, NBC buys Telemundo, and heats up the already hot Hispanic television market

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## ALL QUIET ON THE TV WAR FRONT?

Networks urged to limit use of terrorist video. Cooperation or co-opting?

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## PUBLIC TV'S NEW BUCKS

Noncommercial stations will be able to use digital spectrum for commercial services, up to a point

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### SPECIAL REPORT

## MAN & TV MACHINES

Automated systems help television stations make it through tough times

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# NYTV blue

Broadcasters struggle to recover from loss of revenue, signal

» PAGE 20



The Empire State Building—at home to WCBS—may become city's principal transmission site.

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## Top of the Week October 15, 2001



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The Empire State Building helps some New York broadcasters beat tower woes.

Cover: Todd J. Gast

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Senate Majority Leader Tom Daschle is backing his aide for the open FCC seat.

REGULATION

### FCC hopeful

Jonathan Adelstein, legislative assistant to Senate Majority Leader Tom Daschle (D-S.D.), is the latest candidate to surface in the race for the seat of former FCC Commissioner Gloria Tristani. Adelstein handles telecommunications for Daschle and enters the running after former AT&T Broadband lobbyist David Krone removed his name from consideration. Krone was a leading contender, with the backing of both Daschle and Senate Commerce Committee Chairman Fritz Hollings (D-S.C.). But Krone chose to follow mentor Leo Hindery to New York City and the YankeeNet cable network. Adelstein has been with Daschle since 1995. He started in the Senate in 1987 as a legislative assistant to Sen. Donald Riegle Jr. (D-Mich.) and became a professional staffer in 1989. He graduated from Stanford in 1985 and got a masters degree from the John F. Kennedy School of Government at Harvard in 1987.—P.A.

DIGITAL TICKER  
COMPILED BY DECISIONMARK

Newest digital TV station:  
WFCT-DT Minneapolis (Fox), Oct. 5

Total DTV stations:



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SYNDICATION

## Try, try again

Warner Bros. has cleared *Moral Court* on KCAL-TV Los Angeles and WCIU-TV Chicago for fall 2002. Feeling some déjà vu? It's understandable, given that *Moral Court* ran during the 2000 season on those stations, among others, but was canceled last May. The show, starring radio personality Larry Elder, usually hovered around a 1.0 Nielsen national average. WCIU-TV General Manager Neal Sabin hopes the bigger numbers he's currently getting with *Moral Court* reruns (4.5 rating/13 share last Wednesday) will persuade other stations to sign on. With *Judge Mills Lane* and *Curtis Court* out of the picture, *Moral Court* has room to stage a comeback, Sabin says. He can't recall a strip's shutting down and starting back up, but, with syndicators experimenting with different distribution models, he says, "all the rules have changed." Deborah McDermott, head of operations at KCAL-TV owner Young Broadcasting, is a "big fan of the host," whose radio show is based in L.A.—S.A.



SYNDICATION

### Talk heats up

A prospective 2002 talk show executive-produced by *Saturday Night Live's* Lorne Michaels has been delayed to make way for NBC Enterprises syndicated projects from legal activist Erin Brockovich (above) and criminal hunter John Walsh. Both are on the fast track to get 2002 talk shows. Walsh's has been in development at NBC for awhile, but the current U.S. mood in the wake of the terrorist attacks is fueling movement on the show, as well as the Brockovich project, say insiders. There are no details on the formats, but Walsh's show is further along. NBC is likely to take out at least one of the projects for 2002 and is expected to decide by mid November.—S.A.

#### SHAKEUP AT TW CABLE

Just eight weeks after a corporate clash prompted the exit of Time Warner Cable Chairman Joe Collins, the AOL unit is being shaken up again. Collins replacement Glenn Britt is moving HBO President John Billock over to the cable systems unit as vice chairman. President Tom Rutledge is out, pursuing "a different career direction." Returning to the cable industry is ex-Comcast Cable President Tom Baxter, now Time Warner Cable president. He left Comcast in 1998 and was most recently president of Internet audio company Audible.—J.H.

#### NO-FLY ZONE

The Taliban opposition group, the Northern Alliance, has welcomed Western journalists to its territory in Northern Afghanistan and ferried many into the region on helicopters. Since the air strikes began, however, the alliance-controlled airspace has been closed. That means there are no longer helicopters shuttling reporters and supplies over from Tajikistan. It also eliminates the air route to safety for Western journalists. "We'd have to drive out, and it would take several days to get to Tajikistan," said CNN's Chris Burns.—A.R.

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HIGHEST WOMEN 18-34 RATING  
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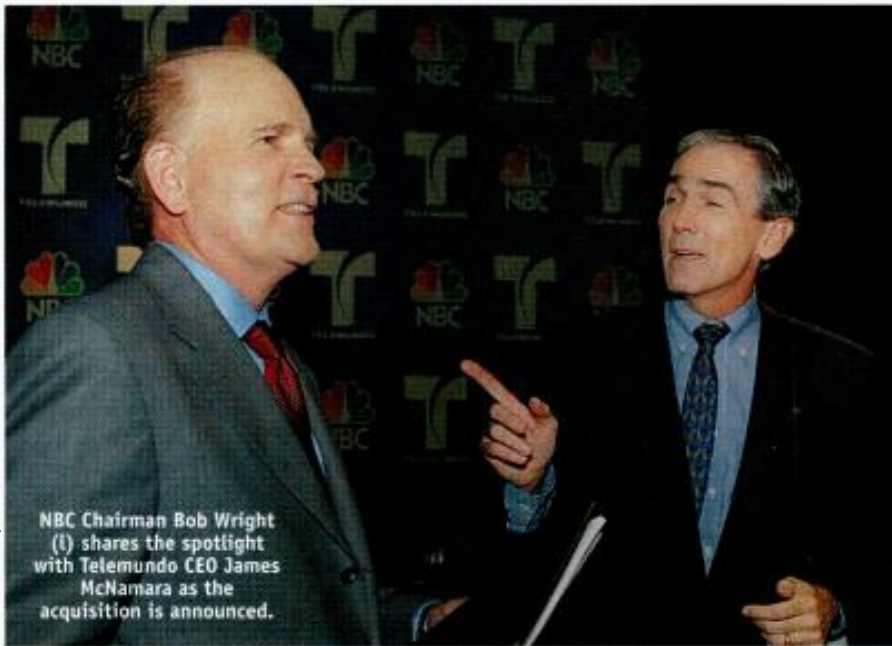
HIGHEST MEN 18-34 RATING  
IN THE SHOW'S HISTORY!

Also highest ratings in the show's history among Adults 18-34, Adults 18-49, Adults 25-54, Women 18-49, Men 18-49, and Men 25-54. Source: Nielsen Television Index. Galaxy Explorer. Premiere episode, 8-10pm, 10/02/01 vs. 03/10/97-10/02/01. Primetime. Includes Preliminary data. Qualifications available upon request.



# Lo mas grande deal de NBC

Network pays \$2.7 billion for No. 2 Hispanic net Telemundo



AP Photo / Marty Lederhandler

NBC Chairman Bob Wright (l) shares the spotlight with Telemundo CEO James McNamara as the acquisition is announced.

By Steve McClellan

Spanish-language TV is a niche within the overall industry, but it's a big niche—35 million viewers with an estimated \$500 billion in spending power—and the fastest-growing segment of the TV business right now. But, while Hispanic TV accounts for about 14% of all television viewing, it generates just 3% of TV advertising.

That growth opportunity, coupled with operating synergies that two broadcast networks and station groups naturally have, grabbed NBC Chairman Bob Wright's attention several years ago. Last week, Wright and NBC took the plunge and bought Telemundo.

**'We're adding revenue and earnings, and we're doing it in a way that is completely complementary with the business we're in.'**

—Bob Wright, NBC

After a year of looking closely at Telemundo and the Hispanic market, NBC signed a definitive deal to acquire the No. 2 U.S. Spanish-language network for a total of almost \$2.7 billion including debt. It's NBC's biggest acquisition ever.

The deal prompted speculation that perhaps another big media company would swoop in to gobble up Univision, the nation's dominant Spanish-language network. Its stock shot upward last week, leading to speculation that it will be the next to be sold. In fact, several months ago, Viacom inquired about Univision's availability and was rebuffed. Sources at Univision say it's not for sale—not yet anyway.

The NBC-Telemundo deal is structured

so that sellers (Sony, Liberty and other investors) get paid half in GE stock and half cash. There is no breakup fee and no collar on the stock price.

NBC execs say it could take nine months to a year for the deal to close. It's a definitive, signed agreement subject only to regulatory approvals at the FCC and the FTC, which will scrutinize it for antitrust issues.

The parties said they expect to get all sorts of synergies out of the deal, and then some. The networks have co-located owned stations in five markets and in Los Angeles, where Telemundo already has a duopoly; NBC would make it three. The network said it will ask the FCC for a waiver to keep all of them.

The four other markets where NBC will get English-Spanish duopolies are New York, Chicago, Miami and Dallas.

You can imagine what NBC might do with them. In news and sports, both networks will collaborate closely, said NBC COO Andrew Lack, in everything from repurposed newscasts to sporting events.

As part of the agreement, NBC has signed Telemundo's top three executives to long-term contracts, said NBC CFO Mark Begor, who led NBC's negotiating team. Those executives are Telemundo CEO James McNamara, COO Alan Sokol, and CFO Vince Sadusky.

Telemundo host Laura Bozzo is a Latina version of Jerry Springer.



The price NBC is paying for the Hispanic network equals about 28 times estimated 2001 cash flow, expected to be \$70-some million. That's a lot, but Wright stressed that, under NBC, Telemundo's earnings will grow quickly—to \$250 million in the first full year (2003) of NBC control. Looked at from that perspective, he said, the price-to-cash-flow multiple comes down to “the very low double digits.”

The growth Wright talks about is expected because of the sales clout NBC brings to the TV marketplace, coupled with the double-digit growth that the Hispanic market has realized in recent years and expects in the years to come. In addition, the networks expect to exploit lots of operating efficiencies, savings that will go directly to the bottom line.

And despite Univision's dominance in both advertising and audience share, Wright said, “Telemundo has enormous potential.” The network will generate about \$400 million in revenue in 2001, and Wright sees that leaping to \$600 million by 2003.

“This is exactly what we're trying to do” as a long-term strategy, he said. “We're adding revenue and earnings, and we're doing it in a way that is completely complementary with the business we're in.”

Much of the synergy will come in the sales area and the clout that NBC has in the market, Wright said, where NBC and Telemundo will have a combined sales force of 800 generating dollars for both entities.

Potential news synergies exist at both network and local levels. NBC's Begor said that, in certain markets, both NBC and Telemundo stations have bilingual reporters that will do stories for both. And, clearly, the NBC News production infrastructure will help ramp up the quality of the Hispanic network's national and local newscasts, said Telemundo's McNamara. NBC's clout will also help Telemundo upgrade its distribution, which currently reaches around 90% of the 35 million Hispanics in the U.S., he said.

According to NBC's Lack, Telemundo will have a role in producing soccer coverage for NBC during its Olympics games,

and the two networks will work on other sports projects as well. He also said NBC wants to create Spanish-language versions of shows like *Access Hollywood* and *Weakest Link* for Telemundo. “This deal just makes so much sense,” he said.

The Telemundo deal has no bearing at

all on NBC's interest in Paxson, and NBC is still interested in exercising its option to acquire most of Paxson next year, Wright said. “Paxson is on track.” But NBC can't acquire more of Paxson as long as the 35% broadcast station ownership cap remains. ■

## Terror, via the mail

*At press time: NBC anthrax case scares the media in NYC*

By John M. Higgins and Steve McClellan

The anxiety building since the Sept. 11 terrorist attacks struck starkly home in the TV business when an NBC News employee was diagnosed with a form of anthrax after the company received a suspicious letter in the mail.

The woman is reportedly an assistant to NBC anchor Tom Brokaw, but her name and position were not immediately disclosed.

The discovery last Friday spurred federal and New York City officials to cordon off part of the third floor of NBC's headquarters at 30 Rockefeller Center, including the area where *NBC Nightly News* staffers work.

Shortly thereafter, Viacom shut down mailrooms in all facilities across the country and planned to test some of them for contaminants. Turner Broadcasting, its CNN unit and ABC shut down their mailrooms, and *The New York Times* headquarters was locked down after an envelope containing an unknown white powder showed up.

The NBC employee is afflicted with an anthrax infection on her skin. That's less threatening than the respiratory anthrax that killed a photo editor at American Media in Lantana, Fla., a week earlier. But



NBC's Wright explained the Rockefeller Center anthrax case on nationwide television last Friday.

the incidents—there have now been four—jangles nerves nationwide.

“We are absolutely terrified,” a New York executive of one network said.

New York Mayor Rudy Giuliani said the NBC employee opened a suspicious letter containing a white powder Sept. 25 and then called security. The powder was tested and nothing unusual found.

A few days later, though, the woman developed a rash on her arm and went to a doctor.

He performed a biopsy, and the results came back as anthrax. City officials were notified Friday morning.

“We don't have reports of additional symptoms” from other staffers, Giuliani said. “The chances that this is contained are very good.” ■

—Additional reporting by Joe Schlosser



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Photo: AP photo / Al Jazeera

# TV's balancing act

*Networks weigh aggressive war coverage against need to protect national security, agree to screen Al Qaeda tapes*

By Allison Romano and  
Paige Albiniak

**O**n Sunday, Oct. 7, at 3:30 a.m., NBC cameras recorded American B-2 stealth bombers taking off from Whiteman Air Force Base outside Kansas City, Mo. But it was 16 hours later that NBC and MSNBC aired the tape.

Suspecting that the bombers were part of the opening wave of air attacks on Taliban and terrorist targets in Afghanistan, NBC held off on the tape until the bombs were falling and it had an OK from the Pentagon.

"It's a timing issue for security, knowing when to show or not show something," said MSNBC President Erik Sorenson.

As America's war on terrorism moves into its second week, such decisions by TV news executives are being made continually. "Anytime you cover a war or something that involves national security," said Marcy McGinnis, of CBS News, "you have to be conscious of what you're putting out and if it could harm American lives."

Like Sorenson, other executives say they've held back stories, sometimes entire-

ly and other times for hours, out of concern for national security. And reporters say more than ever they're looking for second and third sources to confirm stories.

Some of the pressure to consider the security implications of what is reported is coming from the White House. Indeed, bowing to administration concerns, the major TV news organizations agreed to review videotaped statements from suspected terrorist organization Al Qaeda before airing them.

The decision came after President Bush's National Security Advisor Condoleezza Rice held a 30-minute conference call Wednesday morning with CNN's Chairman Walter Isaacson, Fox News Chairman Roger Ailes, NBC News President Neal Shapiro, ABC News chief David Westin and CBS News President Andrew Heyward, urging them to be cautious in airing Al Qaeda tapes. "They want us to be aware of their concerns that videos could contain coded messages or be inflammatory," said a broadcast news executive.

The White House was particularly concerned about a videotape released last Tuesday by Al Qaeda spokesman Suleiman

Abu-Ghaith, who urged Muslims to take up arms against U.S. interests across the world. CNN and MSNBC aired the footage live, while the broadcast networks and Fox News later showed segments.

"At best, it's propaganda, and, at worst, it's issuing coded orders to operatives," White House Press Secretary Ari Fleischer said at a press briefing Wednesday.

The five news operations followed up with statements explaining their willingness to prescreen and edit the Al Qaeda tapes. "We believe a free press must and can bear responsibility not to be used by those who want to destroy America and endanger the lives of its citizens," Fox News said in a statement.

"This isn't Republicans saying don't run the voice of the Democrats," said MSNBC's Sorenson. "This is the government saying these terrorists have killed more than 5,000 people and are celebrating their deaths and we'd appreciate it if you'd take some caution before giving them free access to the airwaves."

Rice's call has not incited a backlash from other journalists, mostly because she expressed the administration's concern about the tapes, rather than asking or telling outlets not to air the tape.

"It deserves a lot of thought. Al Jazeera keeps putting these statements on. [Doesn't Al Jazeera] have some moral responsibility to tip the police off?" said Fox News' correspondent Amy Kellogg, who is stationed in Islamabad, Pakistan. "If they are giving coded messages, I'd stand by Condoleezza Rice."

Al Jazeera is the Qatar-based satellite news services that has received and been first to broadcast the Al Qaeda tapes.

Media ethics experts have said the Bush administration's requests are sensible. Networks should always prescreen video to properly analyze it and present reliable coverage, according to the Poynter Institute's Aly Colón.

"Getting it first rather than getting it right is not a productive way for any journalist to operate," said Colón, who serves on the think tank's journalism ethics faculty. ■

# Hollywood tightens its belt

*Networks, studios crack down on costs behind and in front of the camera*

By Joe Schlosser

The sluggish advertising market and events of Sept. 11 have begun to take their toll on Hollywood. The major broadcast networks, studios and cable channels are cutting costs behind and in front of the camera.

"This corporation as a whole isn't doing anything that every other media company on this planet isn't in the process of doing, which is really battenning down the hatches," says Fox Entertainment Group Chairman Sandy Grushow. "To be fair, I'm not sure that we shouldn't have been doing most, if not all, of these things prior to the events of Sept. 11, given the realities of the economics of our business. It's now obvious we don't have a choice."

Says ABC Entertainment Television Group Co-chairman Stu Bloomberg, "I think this is causing us to take a hard look at every aspect of how we do business, from production costs to development costs to how much we pay for talent." The network, he says, may opt to produce presentation tapes rather than more-expensive pilots during the upcoming development season.

So far, none of the broadcast networks, cable channels or studios have announced layoffs, but industry sources say some are possible over the next several months if the economy doesn't pick up. Talent, writer and producer development deals at studios and networks are expected to slow to a snail's pace in the coming months.

At Fox Cable Networks, CEO Jeff Shell sent an internal memo last week explaining new cost-cutting measures. Among them: a hiring freeze on both new and replacement positions and no first-class airfare. Other measures eliminate company holiday parties, business gifts, and company-paid subscriptions to non-trade magazines and certain newspapers.

"In the wake of the events of the last

month, along with the continually worsening economy and advertising market, we have been forced to re-examine the cost structure of Fox Cable Networks and face certain economic realities of our business," Shell said in the memo. "It is our goal to meet our financial objectives by significantly reducing what I deem to be 'non-essential' costs while still attempting to preserve our most important asset, that of our employees."

Last year, NBC laid off about 10% of its work force and cut back production of movies and miniseries. The network also stopped acquiring high-priced theatrical releases and has found recent success with cheaper programming, including reality

series like *Fear Factor*.

"We got ahead of this a year ago and decided to cut costs and get out of the movie business," says NBC West Coast President Scott Sassa. "It's going to take us three seasons to do it. We'll do some big miniseries here and there, but buying big theatricals is not something we will do anymore."

Executives at the UPN and The WB say they may escape the brunt of the tough times. Both networks are enjoying strong starts to the new season and have minimal staffs.

"There aren't any people to really cut here," says The WB President and COO Jed Petrick. "We service this network as bare-boned as we can." ■

## The schedule shuffle starts



CBS sitcom *Danny* got a 1.8/6 in adults 18-49 in its second and final outing.

It took just two weeks for the first show to be canceled and another network to revamp its schedule. You know what? There appears to be plenty more where that came from.

CBS gets the crown for pulling the plug on a show the earliest this season, canceling new Friday-night comedy *Danny* after only two episodes. ABC watched its Tuesday-night numbers slip for two consecutive weeks and canceled sophomore sitcom *What About Joan?* and moved newcomer *Bob Patterson* to Wednesday at 9:30 p.m.

Another half dozen shows are on the proverbial bubble: CBS's *Wolf Lake*, Fox's *Pasadena*, ABC's *The Mole II*, and NBC's *Emeril* and *Three Sisters*.

CBS's *Danny*, starring Daniel Stern as a divorced dad, averaged 5.1 million viewers and a 1.8 rating/6 share in adults 18-49 in its second (and final) outing, according to Nielsen Media Research. Sitcom repeats will fill its Friday 8:30 p.m. ET/PT time slot for the short term.

ABC had thought its first Tuesday-night ratings were "an aberration," according to one executive. Besides canceling *What about Joan?* and moving *Patterson*, it delayed the second-season launch of *The Job* until midseason; the show had been scheduled to debut Nov. 7 in *Patterson's* new slot.

ABC's new Tuesday-night lineup, which won't be fully in place until Nov. 13, will be *Dharma & Greg* (8 p.m. ET/PT), *Spin City* (8:30 p.m.), and producer Steven Bochco's *NYPD Blue* (9 p.m.) and *Philly* (10 p.m.) back-to-back.

"The events of a month ago have clearly thrown everything up for grabs," says ABC Entertainment Co-Chairman Stu Bloomberg. "People's viewing patterns, the effectiveness of promotion and everything else are just skewed now."

—J.S.

# SYNDIE TOONS

## WARNER BROS. FALL RESEARCH MEETINGS



SHOW	% DIFFERENCE
00/01 VS. 01/02 TIME PERIOD SHARE	
MAD TV	+33%
TEXAS JUSTICE	-14%
EVERYBODY LOVES RAYMOND	-14%
THE OTHER HALF	-17%
IYANLA	-17%
MALCOLM & EDDIE	-17%
CROSSING OVER	-20%
RENDEZ-VIEW	-20%
JUST SHOOT ME	-20%
STEVE HARVEY	-25%
CARD SHARKS	-25%
SHIPMATES	-25%
5TH WHEEL	-25%
KING OF THE HILL	-29%
TALK OR WALK	-40%
AMANDA	-43%



Source: NSI WRAP Overnights, Strip Program Premieres Through 10/5/01. All Market Weighted Avg. Time Period Growth Based On Share.



SHOW	% DIFFERENCE
VS. LEAD-IN SHARE	
MAD TV	+33%
STEVE HARVEY	0%
EVERYBODY LOVES RAYMOND	0%
SHIPMATES	0%
JUST SHOOT ME	0%
MALCOLM & EDDIE	0%
TEXAS JUSTICE	-14%
KING OF THE HILL	-17%
CROSSING OVER	-20%
RENDEZ-VIEW	-20%
CARD SHARKS	-25%
5TH WHEEL	-25%
TALK OR WALK	-25%
ANANDA	-33%
THE OTHER HALF	-38%
IYANLA	-38%



Source: NSI WRAP Overnights, 5 rip Program Premieres Through 10/5/01. All Market Weighted Avg. Lead-in Growth Based On Share. © 2001 Warner Bros. All Rights Reserved.

# Get moving on DTV, or else

*Lawmakers tell industry to start making progress on transition or expect legislation*

By Paige Albiniak

**M**ake progress on the DTV transition or we'll force you to do so, industry executives were told in a private meeting with House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) and other top lawmakers last week.

"If there isn't some real progress within the next three to six months, I think they have no choice [but to write a law]," said one executive who attended the meeting.

The Tauzin meeting followed movement on the DTV front in another quarter: The FCC earlier in the week launched a DTV taskforce to try to lower some of the barriers to DTV conversion (see story, page 3-4).

The meeting focused on three issues, sources said:

- The need to make digital cable set-top boxes compatible with digital TV sets so that cable operators pass along broadcasters' digital signal to subscribers.
- A copyright-protection standard for digital content.
- Legislation, pushed by broadcasters, that would require TV manufacturers to include a digital TV tuner in every new TV set, so all new sets will be DTV-ready.

So far, the cable and consumer electronics industries have been unable to agree on and implement a standard that would allow consumer manufacturers to build digital set-top boxes that allow digital signals to be passed through to all TV sets. Consumer electronics retailers also want to be able to sell set-top boxes that work with all cable systems. Currently, cable operators build set-tops that work only with their systems.

Content providers can't agree with the "5C" companies (Intel, Matsushita, Hitachi, Toshiba and Sony) on a digital copyright standard. Disney, Fox and Viacom want a standard that would keep digital TV content

off the Web, while Sony and AOL Time Warner don't consider Internet protection a priority. Sources say Intel is actively blocking a technical specification written by News Corp./Fox that would protect DTV content from being copied and distributed via the Internet.

Among the heads of top industry trade associations attending were NAB's Eddie Fritts, NCTA's Robert Sachs, MPAA's Jack Valenti and CEA's Gary Shapiro. Also present were APTS President John Lawson; ALTV General Counsel Bob Branson; CBS Senior Vice President Martin Franks; Wiley, Rein & Fielding founding



**Billy Tauzin called industry executives to a meeting on a variety of digital issues.**

partner Richard Wiley; Intel top engineer Brendan Traw; and Marsha MacBride, chief of staff to FCC Chairman Michael Powell.

The meeting precedes an Oct. 18 hearing on what can be done to ensure that broadcasters convert to digital in time to make FCC deadlines. The FCC expects

all broadcasters to offer analog and digital signals by May 2002 and to hand back their analog spectrum by 2006.

Small-market broadcasters have already told the FCC they are unlikely to be able to convert their stations by May, given economic woes and equipment shortages. ■

## Cronin sues Fox Family

By John M. Higgins

**W**ith Disney agreeing to pay \$5.3 billion for Fox Family Channel, former President Rich Cronin

wants his piece of the action.

Cronin sued the network's parent company to get paid on stock options he had in the company during his two-year stint there. When Fox Family hired him in 1998, Chairman Haim Saban gave him options equivalent to 1% of the company's equity. After squeezing Cronin out last year, Saban is now saying he was fired "for cause," which extinguishes the options.

The options are worth a lot. Saban Entertainment and News Corp. paid \$1.9 billion to bring The Family Channel into what was then Fox Kids Worldwide, which was

worth about the same amount. After paying off debt, the deal reflected a \$1.1 billion or so spike in equity value. Cronin wants 1%.

Speaking through rep Anachel Communications, Cronin said, "I have tried to privately settle this matter out of court, but Fox Family has refused to honor my contract. I am to go public by filing this law suit." Fox Family wouldn't comment.

Cronin took a big salary cut at his current job as president of Game Show Network. Part of his damage claim is that he joined GSN with nine weeks left on his old contract, so Fox should make up any shortfall in his \$1.2 million annual salary. That's about \$10,000 per week, and that means Cronin is getting \$500,000 a year less than he was. ■



**Former Fox Family Channel President Rich Cronin contends that he's owed about \$11 million on stock options.**



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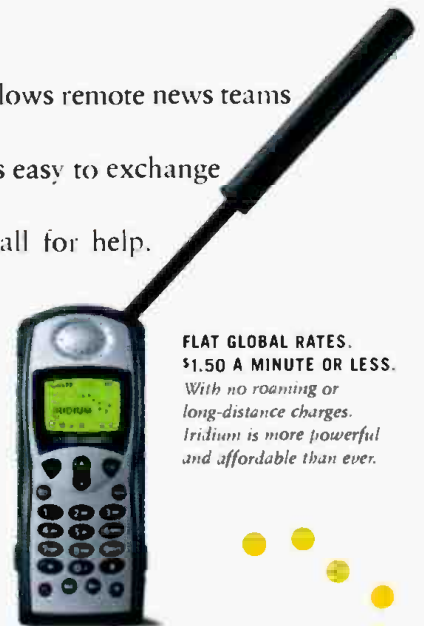


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# No pledge week?

*Noncommercial stations get OK to get bucks from spectrum*

By Bill McConnell

**N**oncommercial TV stations will be allowed to use part of their digital spectrum to offer commercial services, including advertising-supported services, the FCC decided last week.

The commission's ruling, approved by a 3-1 vote, was a victory for the Association of Public Television Stations, which argues that noncommercial stations need new revenue sources to pay for construction of digital facilities.

APTS President John Lawson envisions stations' offering subscription and pay-per-view programming and tuition-based televised education courses. Other opportunities include data delivered to PCs.

"We're delighted," he said. "Public broadcasters need flexibility to develop content that can be distributed through our digital capacity."

The commissioners imposed limits, though somewhat vague ones, on how much of the spectrum and time can be devoted to commercial services. Under the new rules, a public station must continue to devote a "substantial majority" of its weekly digital capacity to traditional noncommercial, educational broadcasts. Just like their commercial counterparts, public stations that offer commercial services must pay 5% of the resulting revenue to the U.S. Treasury.

Democratic Commissioner Michael Copps, the sole dissenter, warned that funding from Congress and donors will diminish if public stations stray. "It has the potential to warp the nation's image of public television and to endanger the identity and even the viability of a national treasure," he said prior to the Oct. 11 vote.

"Convergence we don't want to see," he added, "is convergence of our public and commercial television services until they become indistinguishable."

The FCC action was also criticized by

Media Access Project, a public-advocacy group frequently allied with public stations. "We think this is bad law and a bad direction for noncommercial broadcasters to be going," said MAP President Andrew Schwartzman.

He said some operators are grumbling that their relations with commercial broadcasters will be jeopardized if they wander into the ad business. "Public broadcasters don't need to tick off the National Association of Broadcasters."

And the FCC action raised concerns with at least one member of Congress. "The ruling is too much of a blank check," said a spokesman for House Energy and Commerce Committee Chairman Billy Tauzin (R-La.). Specifically, Tauzin wants the FCC to better define the "substantial-majority" requirement.



**APTS' John Lawson:** "Public broadcasters need flexibility to develop content that can be distributed through our digital capacity."

Lawson said that fears of an increasingly advertising-based revenue model for public broadcasters are overblown: "There's no business model that includes advertising as the driver of new services."

Funds generated by commercial sources will supplement government and corporate dollars already slated for the transition. So far, state legislators and donors have contributed \$664 million needed to cover the \$1.7 billion cost of digital facilities at the country's public TV and radio stations. The federal government is being asked to cover another 40%. But, Lawson added, stations will need money for digital content. ■

## Dr. Feelgood, aka Vogel

*Charter picks media vet to restore confidence on Wall Street*

By John M. Higgins

**I**n the past decade, Carl Vogel has been CFO of a cable company, president of three DBS companies, and CEO (for a month) of a telephone company, among other things. But last week, Vogel got a new job: confidence man.

The most immediate task of the newly christened president and CEO of Charter Communications Inc. is to restore the confidence that Wall Street has had in the company's smooth management. That confidence was shattered three weeks ago when Jerry Kent abruptly left the company, citing friction with controlling shareholder Paul Allen, the multibillionaire co-founder of Microsoft Corp.

Investors liked Charter's strong operating

performance under Kent. Concern that Kent was pivotal in that growth spurred a 40% decline in Charter's stock price. That cost Allen about \$2 billion.

It will take months for ex-Liberty Media executive Vogel to demonstrate whether he can continue Charter's track record. "I think I need to provide some leadership certainly," he said.

Vogel's recent gig was essentially "fighting fires," as one cable executive put it, for Liberty Chairman John Malone, taking on projects or crises as needed.

He was most recently a senior vice president of Liberty and CEO of Liberty Satellite, an amalgam of investments in broadband satellite and ailing hotel pay-per-view provider On Command. ■



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## THE WEEK THAT WAS

**LET'S BRING BACK HAPPY DAYS**

Belo will cut 160 jobs (out of 8,000) company-wide and freeze wages for a year "to reset Belo's expense structure to match lower expected revenue generation and maintain strong levels of cash generation." Belo is asking employees working under labor agreements or personal service contracts to voluntarily accept the wage freeze. ... **Oxygen** laid off 80 people last week from its online group, mostly from a health Web site, **Thrive.com**. **Oxygen's** cable network staff was not affected by the job cuts. ...

**PEOPLE MOVER**

**FX Networks President Peter Liguori** received a new five-year contract that includes some added responsibilities, sources say. He will add the CEO title to his current president position at FX Networks, overseeing both **FX** and **Fox Movie Channel**. Liguori is also expected to oversee a new digital cable channel that Fox Cable Networks Group is planning. ...

CNN's head of newsgathering, **Eason Jordan**, quietly shuttled off to Pakistan last week to survey his network's Central Asian operations. He brought with him a supply of gas masks, flak jackets and other emergency gear for his troops.

**Paul FitzPatrick**, COO of **Crown Media United States**, which operates the **Hallmark**

**Channel** in the U.S., has replaced **Lana Corbi** as executive VP and COO of parent **Crown Media Holdings**. Corbi was recently named president and CEO of **Crown Media United States**. ...

Two top producers are exiting **King World** rookie **The Ananda Lewis Show**, with former **Ricki Lake** co-executive producer **David Armour** moving in to replace them. Citing stress over maintaining a bicoastal lifestyle since the terrorist attacks, **Jose Pretlow** will leave his post as executive producer. **Mary Duffy**, a senior executive producer, will shift into a development role at **King World**. Sources pointed out that Duffy and Pretlow disagreed on the direction of the show. ...

**SHOW BIZ**

They really want to have an **Emmy Awards** telecast—really, really. Last week, **CBS** and the **Academy of Television Arts & Sciences** said so. **ATAS**

risks losing \$3 million in license fees and **CBS** as much as \$20 million in ad revenue if the show—pulled twice in the wake of the terror attacks—doesn't happen. One unusual site mentioned: An Air Force base in glamorous **Riverside, Calif.** The date: Sometime during **November sweeps**. ...

**Columbia TriStar** has cleared off-net episodes of **The Larry Sanders Show** in syndication for weekends starting fall 2002 on **KABC-TV Los Angeles** and **WLS-TV Chicago**. These are the first official broadcast clearances for Sanders; **Bravo** has already picked up the strip version for fall 2002. The weekend version consists of an hour block of two back-to-back episodes. ...

**Studios USA** has signed a multi-year development deal with writing/producing team **Nancy Miller** and **Gary Randall**. Miller and Randall are the executive producers of **Lifetime's Any Day Now**. ...

In the battle between

**Friends** and **Survivor: Africa**, both are attracting large audiences. Both series were delayed on the East Coast until 8:45 p.m. because of President Bush's national address but ran in pattern throughout the rest of the country. **NBC's Friends** got the best of **Survivor** at **CBS** in the head-to-head competition, but it was close. In Nielsen Media Research fast-national data, **Friends** averaged 26.4 million viewers, a 13.3 rating in adults 18-49 and a 16.4 rating/24 share in households. **Survivor: Africa** averaged 23.7 million viewers, a 10.2 rating in adults 18-49 and a 13.6/20 in households.

**A BANKRUPT SOCIETY**

Broadband service provider **Williams Communications** agreed to purchase the remaining assets of Webcasting and streaming-media company **iBEAM Broadcasting** for \$25 million in cash. The move follows **iBEAM's** filing for Chapter 11 bankruptcy protection. ...

**Ailing Excite@Home** last week abruptly blocked its cable affiliates from adding new data customers. It gave affiliates including **AT&T**, **Comcast**, **Cox** and **Insight** three hours notice that they would no longer be able to add customers to the @Home system. **Excite@Home**, which filed for Chapter 11 bankruptcy protection, cited the need to conserve cash.



After postponing the **Emmy** telecast on Oct. 7, **ATAS** Chairman **Bryce Zabel** explained the action for **Entertainment Tonight**. In the background is **Jim Chabin**, **ATAS** president

Photo: Craig Mathew

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BY STEVE McCLELLAN

# DOWN BUT NOT OUT

New York  
TV  
stations  
cope with  
attack  
aftermath  
in an  
already  
bad year

One month after the devastating attack on the World Trade Center, local TV stations are groping for some sense of normalcy.

Like other businesses in and around the city, the stations are feeling the economic aftershocks. New York City officials predicted last week that the city's economy will shrink by a staggering \$105 billion over the next two years, due to lost tourism, failed businesses and escalating unemployment.

Making matters worse for the broadcasters: They lost millions in ad revenue when they preempted regular programming in the days following the attack for wall-to-wall news.

And some stations are still making do with limited over-the-air coverage. When the North Tower was struck, the stations that used it as their transmission site had to scramble to find and equip new sites. Although all are back on the air, coverage by most is spotty.

"It's just a very difficult situation," says Dennis Swanson, general manager of WNBC(TV), which along with WABC-TV and other displaced stations is broadcasting from distant transmission facilities in Alpine, N.J.

Fourteen-hour days (or longer) have become routine for many station staffers and managers as they continue to cover the attack's aftermath and America's retaliatory strikes in Afghanistan, try to persuade advertisers to buy, and figure out how to restore coverage to every nook and cranny of the nation's No. 1 TV market.

"We're doing the best we can," says WPIX-TV General Manager Betty Ellen Berlamino.

Station executives are reluctant to guess (or tell) what the bottom line for 2001 will be. But BIA Financial Network, the Chantilly, Va.-based research firm that tracks broadcast spending in local markets, now estimates that TV ad dollars in the New York market will drop 16% in 2001, to approximately \$1.45 billion. That's twice the decline that BIA was predicting for the nation's largest TV market prior to the Sept. 11 attack.

"I'm having difficulty thinking that 2001 will be as good as 1999" for New York, says BIA's Mark Fratrick. In 1999, BIA estimated that New York-market TV stations had revenue of \$1.48 billion.

It's up to the city's retailers, he says. "It will be interesting to see how quickly they see some benefit to advertising again."

Competitive Media Reporting, which also tracks ad spending at individual stations, does not have year-to-date figures, but its estimates for the first six months show that the broadcasters were in trouble even before the terrorist assault.

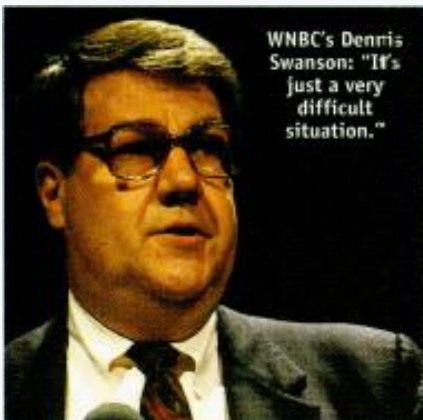
According to CMR, WABC-TV's revenue fell 16% during the first half of the year, to \$176.4 million. Fox-owned WWOR-TV also showed a 16% drop, to \$52.7 million, while co-owned WNYW(TV) decreased 2%, to \$128.6 million.

WNBC, with \$161.7 million in ad revenue for the first six months, was down 5%, while Tribune's WPIX-TV collected \$94.4 million, a 20% drop. WCBS-TV had \$85 million, down 8%.

Of the two Spanish-language stations, Telemundo's WNJU-TV was up 36%, to \$17.6 million, while Univision's WXTV-TV was down 30%, to \$19.6 million.

The ratings in the market have been erratic since Sept. 11, with some wild swings. "Good Morning America actually beat the Today show one day last week," said one station source. "That hasn't happened in years and clearly signals a problem somewhere."

For the first 14 days of the October rating period (Sept. 27-Oct. 10), most of the



WNBC's Dennis Swanson: "It's just a very difficult situation."

## Forced to relocate

Nine New York City stations lost their transmission facilities at the World Trade Center and had to move to new or temporary sites.

Station	Owner	Affiliation	Transmitting from
WABC-TV	Disney/ABC	ABC	Temporary site at Alpine, N.J.
WCBS-TV	CBS	CBS	Permanent site at Empire State Bldg.
WNBC	NBC	NBC	Temporary site at Alpine, N.J.
WNET	Educational Ecst.	PBS	Temporary site at Alpine, N.J.
WNJU-TV	Telemundo	Telemundo	Temporary site at Alpine, N.J.
WNYW	Fox	Fox	Temporary site at Empire State Bldg.
WPIX	Tribune	The WB	Temp. sites at Alpine and Empire State
WPXN-TV	Paxson	Pax	Temporary site at West Orange, N.J.
WWOR-TV	Fox	UPN	Temporary site at Empire State Bldg.

stations show declines in sign-on-to-sign-off ratings, according to Nielsen Station Index. The two exceptions: WCBS-TV and Univision's WXTV-TV.

On the day of the attack, they were the only two TV stations with full-power backup transmitters on the Empire State Building and the only two whose market-wide coverage stayed more or less intact. WCBS-TV spurred to a 13.7 rating/24 share on Sept. 11, about four times its normal viewing level. Univision's WXTV-TV more than doubled its average rating to a 3.2/6.

During the current October rating period, however, WCBS-TV's numbers have begun to return to normal; its average through the first 14 days is a 3.7/9, a 16% rating gain compared with the same period a year ago and putting it in a tie for second with WABC-TV, whose ratings are down 18%. For the same period, Univision has retained more than half the spurt it got from its attack coverage, averaging a 2.4/6, up 71% and tied for fourth in the market with WPIX-TV, which is down about 31%.

WNBC remains the market leader both

on a total-day basis and in most local-news time periods. But its numbers are down: its sign-on-to-sign-off average so far in October is a 4.6/11, down about 28% in rating vs. the same period a year ago.

Through the first two weeks of the book, WNYW was in sole possession of third place, with a 2.5/6, down 30% in rating. WWOR-TV was in seventh, its 1.8/4 a 10% drop.

One telling statistic: Viewing attributed to sources other than the eight primary TV stations in the market (including cable and satellite) jumped 5.5 ratings points and 8 share points during the first two weeks of the October book.

Some executives warn not to give too much weight to the fall ratings

because of the extraordinary circumstances. "This book will have no relevance at all," says Berlamino flatly. "It's not just the ratings and the coverage that are off; viewing patterns are off as well. People are watching news."

Adds Jim Clayton, general manager of Fox's WNYW and WWOR-TV: "It's probably not going to be very reliable for long-term planning."

'We are writing business every single day, and it's getting better every day.'

—Betty Ellen Berlamino, WPIX-TV

## TV ad spending in New York will drop 16% in 2001. — BIA

Local sales executives at the stations estimate that they lost about \$30 million in advertising in the first two weeks after the attacks, but some are hopeful that the money will come back during the fourth quarter.

So far, retailers haven't indicated what their plans are for the holiday season, local sales executives say. But it is still early. "We should have some inkling how that's going to go in about a month," says one ad executive.

WPIX-TV's Berlamino, for one, is sanguine. "It's not a doom-and-gloom situation. We are writing business every single day, and it's getting better every day. Right after the attack, there were lots of public-service ads on the air, but now there's a ton of advertising."

Both WCBS-TV General Manager Tony Petitti and Berlamino say advertisers have responded to President Bush's plea for businesses to start spending money again. "There's been a pretty strong response to that by the advertisers," says Petitti. "They're stepping up in patriotic fashion."

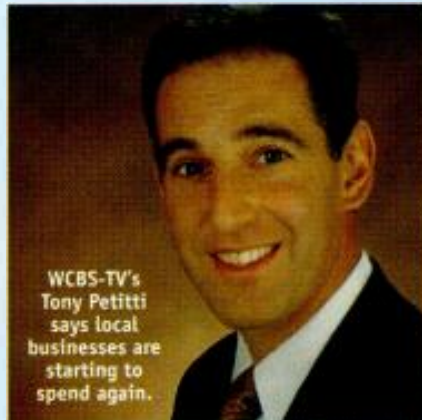
Says Berlamino: "First, you started to see a lot of image ads, and now you're seeing all the 0%-financing promotions."

Others say inventory for October and early November is actually kind of tight now. One local sales executive says that close political races in New Jersey and New York coupled with reassigned advertising from September and lower overall ratings have made inventory levels "very tight."

But the executive also says that rates are a lot lower than last year: "We're trying to weather a storm that none of us has ever been through before. We know fourth quarter is going to be way down. We just don't know how far down at this point."

Whereas the first week after Sept. 11 was commercial-free due to round-the-clock news coverage, many advertisers remained off the air the following week, says Nancy Petrino, senior vice president, regional broadcast director, Initiative Media. "Most clients kind of held off that week, taking a wait-and-see attitude."

Four weeks after the attack, she says,



"we're seeing some clients coming back," although others are still out, rethinking their messages and redoing their spots.

Petrino says there has been "a lot of fluctuation" in the ratings since the attack, although less as stations boost power at alternative transmission sites. "We're certainly watching the ratings and taking note of shortfalls and asking them to make up the difference with make-goods."

Loss of the WTC transmitters has been mitigated by the fact that 81% of the 7.3 million TV homes in New York receive

their broadcast signals via cable or satellite, not off-air.

Still, none of the broadcasters want to lose any of the homes that rely on broadcast signals or cabled home that have second or third sets not hooked to cable.

With the exception of WCBS-TV, none of the stations affected by the WTC collapse is back with full power and coverage. When they will be is uncertain. Some stations said it could take several years. According to Fox's Clayton, the major stations have agreed to jointly commission a feasibility study for getting everybody on the Empire State Building with permanent analog and digital transmission facilities.

Swanson thinks WNBC, for one, is in good shape. "We think that, with the power we're able to transmit at now [which is still lower than normal] that we should be able to cover almost 96% of our viewing areas. Our signal wouldn't be as strong in places like Brooklyn and a tier in southern New Jersey, but we've clearly improved our circumstances since Sept 11."

Clearly, Brooklyn is still a problem for several stations. One Brooklyn viewer who does not subscribe to cable reports that only WCBS-TV (ch. 2) comes in clearly. As of last week this viewer still could not get WPIX-TV (ch. 11) or WWOR-TV (ch. 9) at all. "Channel 5 [WNYW] and channel 7 [WABC-TV] are fuzzy and come in black-and-white, and channel 4 [WNBC] is also bad."

Long Island is also a stretch for the signals. Joe Lancia is a Manhasset, Nassau County, musician who also restores old TVs and short-wave radios. A lifetime non-cable subscriber, Lancia had a 10-foot mast on top of his house. After Sept. 11, he added 15 feet and a motorized, directional Yagi antenna and can now clearly "see" the Alpine site.

"Reception from Alpine is almost better than it was from the World Trade Center," he says. "I see no difference on 2, 4, 5." He has trouble getting 7, 9 and 11. "But I don't really watch them much anyway." ■

### To honor the missing

When a hijacked plane struck Tower 1 of the World Trade Center on Sept. 11, six engineers were there manning broadcast transmission facilities. All six are among the missing. They are:

Rod Coppola	.....	WNBC
Don DiFranco	.....	WABC-TV
Steven Jacobson	.....	WPIX-TV
Bob Pattison	.....	WCBS-TV
Isaias Rivera	.....	WCBS-TV
Bill Steckman	.....	WNBC

The Society of Broadcast Engineers has set up a fund through its Ennes Trust to help the families of the six. To make a tax-deductible contribution, send a check payable to the Ennes Education Foundation Trust, and mail to:

Society of Broadcast Engineers  
Ennes Education Foundation Trust  
Broadcast Engineers Relief Fund  
9247 North Meridian St., Ste. 305  
Indianapolis, IN 46260



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# Will buyers be at NATPE?

*Station groups are said to be cutting back their convention contingents*

By Susanne Ault

At least part of the reason major syndicators may be exiting the NATPE exhibit floor in January and heading for the Venetian Hotel is the fear that the major station groups won't be sending many executives to Las Vegas anyway.

Syndication insiders say Tribune and the Fox O&O/Chris-Craft station groups are said to be sharply cutting back the number of folks they typically take to the show. Those station groups are vitally important to syndicators because their schedules typically have more room for syndicated series than traditional network affiliates.

At press time, Tribune wasn't commenting. A Fox spokeswoman said it's "still to be determined" what its stations' exact presence will be, but it does appear that fewer executives will be going.

A key reason Tribune Entertainment, one of the last floor holdouts, may eventually abandon the convention hall is, "without a doubt," the expected absence of station executives, says CEO and current NATPE board member Dick Askin. "The flight from the floor is not an indictment of NATPE," he insists. "It's a reflection of market conditions."

NBC Enterprises and FremantleMedia recently started rethinking their floor decisions.

Hearst-Argyle is said to be taking about 10 top executives, the usual number.

Deborah McDermott, executive vice president of operations at Young Broadcasting, is still taking a contingent of executives, but she notes that the NATPE programming pipeline "looks pretty dry."

When stations don't have funds, it's probably not the best time to parade product anyway. Twentieth Television is appar-

ently keeping quiet on *Malcolm in the Middle*, a hot off-net property that would seem a NATPE 2002 highlight.

"Clearly, you don't want to bring out a show when the economics are this bad," says studio chief Bob Cook of the show's 2003 availability.

At any other time, sources say, Columbia

TriStar would be seriously hawking its blue-chip sitcom *King of Queens*, also coming up in 2003. It could ride on the coattails of this fall's promising syndication launch of *Everybody Loves Raymond*; the two shows are CBS Monday-night kingpins.

"But no one is going to pay any kind of money," says a station source. ■

## Limbaugh's strange plight

*Doctor believes hearing problem might be linked to arthritis*

By Rich Tedesco and Allison Romano

Syndicated radio star Rush Limbaugh will stay on the air with technical aids and anti-arthritis medication as doctors continue to treat his sudden hearing loss.

During a press conference last week, attending specialist Dr. Antonio De La Cruz, of the House Ear Clinic and Institute in Los Angeles, called the radio host's inner-ear infection an "uncommon" autoimmune arthritic infection. De La Cruz said it is being treated with a combination of steroids and drugs to combat rheumatoid arthritis "in the hopes that we can reverse it."

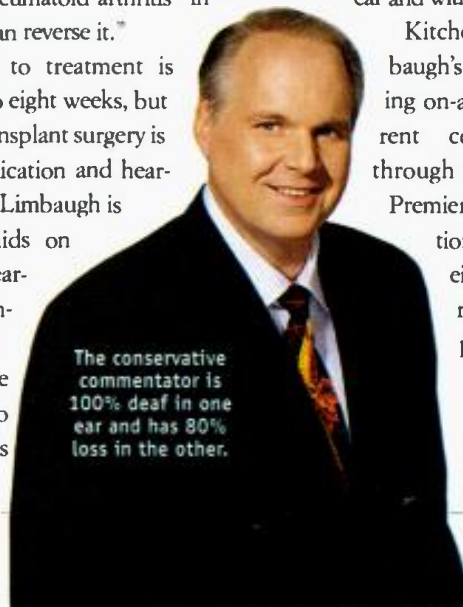
Some response to treatment is hoped for in four to eight weeks, but De La Cruz said transplant surgery is a possibility if medication and hearing aids don't help. Limbaugh is wearing hearing aids on both ears while wearing headphones on-air.

His producers are providing audio cues about callers

that he can pick up in his partly functional right ear. The cues are mostly adjectives—words like *angry*, for example—indicating the caller's mood, according to Kraig Kitchen, president and COO, Premiere Radio Networks. A computer screen, he said, also flashes corresponding color codes to convey callers' attitudes.

The conservative commentator disclosed his condition during his show last Monday, saying that he developed hearing loss last May. It has rendered him 100% deaf in one ear and with 80% loss in the other.

Kitchen emphasized Limbaugh's "commitment" to staying on-air and fulfilling his current contract, which runs through 2009. Last summer, Premiere signed him to syndication's richest contract: an eight-year deal worth a reported \$250 million plus a \$35 million signing bonus. His show airs on 600 stations and has 20 million listeners. ■



The conservative commentator is 100% deaf in one ear and has 80% loss in the other.



# SyndicationWatch

SEPT. 24-30 Syndicated programming ratings according to Nielsen Media Research

## TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	8.8	8.8
2	Jeopardy	7.2	7.2
3	Entertainment Tonight	6.5	6.6
4	Seinfeld	5.9	6.4
5	Oprah Winfrey Show	5.7	5.8
6	Judge Judy	5.4	7.8
7	Friends	5.2	5.7
8	Seinfeld (wknd)	5.1	5.7
9	Everybody Loves Raymond	4.2	4.7
10	Live With Regis and Kelly	3.8	3.8
11	Wheel of Fortune (wknd)	3.7	3.7
12	Entertainment Tonight	3.6	3.7
13	Frasier	3.3	3.5
13	Extra	3.3	3.3
15	Judge Joe Brown	3.1	4.0
15	The X-Files	3.1	3.6
17	Stargate SG-1	3.0	3.2
17	Inside Edition	3.0	3.1
17	Access Hollywood	3.0	3.0
17	Everybody Loves Raymond (wknd)	3.0	3.0
21	Jerry Springer	2.8	3.0
21	Just Shoot Me	2.8	3.0
23	Buffy the Vampire Slayer	2.7	2.9
23	Hollywood Squares	2.7	2.7
25	Divorce Court	2.6	3.2
25	The Practice	2.6	2.9

## TOP GAME/DATING SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	8.8	8.8
2	Jeopardy	7.2	7.2
3	Hollywood Squares	2.7	2.7
4	Family Feud	2.0	2.4
5	Blind Date	1.6	1.8

According to Nielsen Media Research Syndication Service Ranking Report Sept. 24-30, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

NA = Not Available

## Strong on awareness

This fall's crop of rookie syndicated shows may be getting lost in the flood of war news, but NBC Enterprises expects a different fate for its strip version of *Weakest Link*, debuting in January.

*Weakest Link* is protected because it is "almost like an off-network show," opines President Ed Wilson, noting the free publicity with the concurrent network run of the series. That, he says, is what propels off-net shows to typically outperform first-run efforts. Freshman *Everybody Loves Raymond*, for instance, is topping the new first-run series in the ratings by far.

Inexpensive word of mouth is especially desirable these days because stations aren't ponying up a lot of promotional dollars, putting their money instead into ramped-up news operations. "A viewer will just be able to see *Weakest Link* in a *TV Guide* listing, and that can be enough promotion," Wilson insists.

Nevertheless, expect him to drum up some extra buzz for his show. The NBC Agency has started shooting a spot, likely to start running in November, involving a wedding that's a spoof on its "you are the weakest link" catchphrase.

NBC reports that it has 60% clearance now and expects to reach the 85% mark by January. Wilson is clear, though, that he's "holding out" for early fringe and access.

Now that a host has been chosen—George

Gray, of The Learning Channel's *Junkyard Wars*—he expects to nail down more deals and indicates that a Seattle clearance, among others, is near.

Also quieting naysayers, King World announced that it has cleared low-rated talk show *Martha Stewart Living* in 60% of the U.S. on top-market CBS O&Os. Advertisers are huge fans, says Initiative Media's Howard Nass. Suzanne Sobel, the show's top marketing executive, explains why, comparing *Martha* with higher-rated but more controversial talk shows: "There's no sisters sleeping with sisters. This is a show that just feels good to put your product in." —Susanne Ault



*Weakest Link*, hosted by George Gray, is expected to benefit from concurrent network run when it debuts in January.

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**TEXAS JUSTICE**

Judge Larry Joe Doherty

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20+ TELEVISION

Source: NIELSEN WRAP Overnight, 10/1-2/01 vs. wk of 9/17/01 % diff. HH HH

# StationBreak

BY DAN TRIGOBUFF

## VP/GM McDANIEL EXITS WCCO-TV

After five years on the job and 15 with the company, Jan McDaniel is out as vice president and general manager of CBS-owned WCCO-TV Minneapolis. Rene LaSpina, fresh from a successful tenure at mid-market New York Times-owned WNEP-TV Scranton-Wilkes-Barre, Pa., replaces her.

Station staff said the move came as a surprise. McDaniel had come up through CBS as a newswriter and producer before running KAKE-TV Wichita, Kan. Although insiders say they have no doubt she was fired over the station's inability to meet ambitious profit levels, her departure was presented as a resignation. "There are a couple of ways to handle this kind of thing," said an admirer of McDaniel's. "You can go out angry or with grace. She left with grace." Typically, companies offer severance packages to smooth the transition, and sources say CBS did so.

McDaniel told station staffers Monday morning and was gone by the time CBS group head Fred Reynolds and LaSpina arrived at the station. LaSpina said she had never been in Minneapolis before but began her new job Tuesday. She called WCCO-TV "a legendary station," saying she was thrilled to be working for a network O&O.

LaSpina surprised her old station in August when she announced she was leaving

following her successful run there. She would not comment on whether the WCCO-TV job was in place at the time.

## RETRANS TRUCE IN WASHINGTON

Thanks to a last-minute extension on the carriage deal between Cox Cable and Allbritton Communications, ABC's *Monday Night Football* game between the Washington Redskins and Dallas Cowboys will be carried to cable-connected homes in Fairfax County, Va. Given the 0-4 status of both

teams, that could be either good news or bad news.

But the truce until at least the end of the month keeps the parties talking over retransmission rights and appears to halt, at least temporarily, the public relations battle between the broadcaster and the MSO for the hearts and minds of the 240,000-home Fairfax viewership. Each side postured so that other would be the one pulling the signals for WJLA-TV Washington and Allbritton-owned Newschannel 8.

Allbritton said it would not be acting to withdraw its signal, since it must be withdrawn as a matter of law when the retransmission rights end. Cox said it would not, could not pull the signal, due to inadequate notice, and appeared willing to face FCC sanctions. Cox has been down this road before, when Fox-owned WTTG-TV Washington was off the cable system for five days in a retransmission dispute.

## PATRIOTIC DIFFERENCES

University of Missouri officials have distanced themselves from the policy at university-owned KOMU-TV Columbia, Mo., barring station employees from wearing patriotic symbols on air. That policy, implemented by News Director Stacey Woelfel, has been criticized by state officeholders, who have even threatened university budgets.

"MU deeply regrets that this

policy has caused offense to KOMU-TV viewers and other citizens," said Chancellor Richard Wallace in a statement. "This was an action taken in the TV newsroom to assure editorial independence that did not in any way reflect a policy of the university."

The university's Board of Curators also weighed in last week, noting that its bylaws did not preclude such patriotic symbols and resolving that it "encourages administrators and supervisors to extend wide latitude" at the university regarding the wearing of patriotic symbols.

Woelfel said he understands the pressures faced—and acknowledged—by the academic leaders, and added that their positions won't affect his station's policy.

## BELO DOUBLES UP

Belo last week completed the \$5 million purchase of KSKN-TV Spokane, Wash., a WB-UPN affiliate that it had been operating under a local marketing agreement. The acquisition gives Belo a second duopoly, with CBS affiliate KREM-TV Spokane, in the Northwest. The company also owns KING-TV and KONG-TV Seattle, as well as KGW-TV Portland, Ore., KTVB-TV Boise, Idaho, and 24-hour cable news operation NorthWest Cable News.

*All news is local. Contact Dan Trigoboff at 301-260-0923, e-mail [dtrig@erols.com](mailto:dtrig@erols.com) or fax 413-254-4133.*



### Weather man

Popular Miami meteorologist Bryan Norcross is returning to full-time, on-air duty at WFOR-TV. The hurricane expert had been working as an emergency weather specialist for more than a year, as well as appearing on CBS network news shows. He now shares weather anchoring with Bob Soper. Norcross said he'd been spending so much time at the station working there part-time that "I figured I might as well go back on the air."

# Focus Milwaukee

## THE MARKET

DMA rank	33
Population	2,204,000
TV homes	832,000
Income per capita	\$17,978
TV revenue rank	38
TV revenue	\$153,000,000

## COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WTMJ-TV	4 NBC	Journal Bcst.
2	WISN-TV	12 ABC	Hearst-Argyle
3	WITI	6 Fox	Fox TV.
4	WDJT-TV	58 CBS	Weigel Bcstg.
5	WCGV-TV	24 UPN	Sinclair Bcst.
6	WVTV-TV	18 WB	Sinclair Bcst.
7	WPXE-TV	55 Pax	Paxson Comm.

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

## CABLE/DBS

Cable subscribers (HH)	532,480
Penetration	64%
ADS subscribers**	91,520
ADS penetration	11%
DBS carriage of local TV	yes

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

## WHAT'S NO. 1

Syndicated show	Rating/Share***
Wheel of Fortune (WTMJ-TV)	10/18
<b>Network show</b>	
ER (WTMJ-TV)	23/32
6 p.m. newscast	
WTMJ-TV	10/21
10 p.m. newscast	
WLBT-TV	15/25

\*\*\*May 2001, total households

Sources: Nielsen Media Research, BIA Research



A varied market has helped Milwaukee outgrow the Rust Belt image and spurred competition in local news.

## It's not just beer

Milwaukee and beer are indelibly linked. But the market is about more than brew. Some of the country's biggest businesses are headquartered here; new General Electric CEO Jeff Immelt was promoted out of the Milwaukee-based GE Medical division. The city's annual Summerfest was hailed by the Guinness Book of World Records in 1999 as the U.S.'s largest music festival. And the city's brand-new Miller Brewing-owned baseball park drew 3 million attendees to Brewers games this year.

"In a broadcast sense, we've had a down year in 2001. We're no different than anyone else," points out Pete Monfre, vice president of sales at Hearst-Argyle ABC affiliate WISN-TV. "But economy-wise, we've moved beyond the 'Rust Belt' label," he insists.

However, he is looking forward to the upcoming 100th anniversary of Harley-Davidson, another hometown company, as "a gigantic" boost for the ad market. For the 95th celebration, Harley sellers ran a lot of appreciation spots over local stations' air.

The increasing variety of the market has fueled a competitive spirit in local news, says Monfre. WISN-TV and NBC affiliate WTMJ-TV are regularly neck-and-neck with their newscasts, with WTMJ-TV usually victorious in households and WISN-TV tending to come out on top in the key news demographic, adults 25-54. Fox O&O WITI-TV is also considered a tough news rival.

Mary Alice Tierney, a spokesperson for WTMJ-TV parent Journal Broadcast Group, calls Milwaukee "a very sophisticated market in terms of news viewing. They are very proud of their community and have high expectations for quality news."

WTMJ-TV takes its news so seriously, she insists, that, "unequivocally, the economy will not impact the quality of [its] news," even though network executives have voiced concern about stepping up operations to cover the war against terrorism in this economy. —Susanne Ault

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# Are TV values winding down?

Yes, according to some readings of Clear Channel's \$800M acquisition of Ackerley

By John M. Higgins

Clear Channel's takeover of Ackerley Communications holds mixed news for broadcast station owners. Some analysts and bankers examining the \$800 million deal see Clear Channel as using valuation multiples at least 15% less than the market would have dictated a year ago: 13.5-14.5 times cash flow. Even worse news: The valuation was set before the Sept. 11 terrorist attacks turned a sluggish ad market into a scary one.

But media and Wall Street executives are gratified to see some activity in what has been an anxious deal market for TV and radio stations.

Noting that negotiations began in July, Bear Stearns media analyst Victor Miller says he wasn't surprised that Clear Channel Chairman Lowry Mays decided to go ahead with the deal. He has been



Clear Channel Chairman Lowry Mays has a reputation for buying into rocky markets.

Ackerley also owns or operates 18 television stations, in small markets in upstate New York, California and Oregon. Its biggest is 54th-ranked Fresno, Calif. Clear Channel operates 19 TV stations in larger—but not huge—markets, including Tucson, Ariz.; Memphis, Tenn.; and Jacksonville, Fla.

Clear Channel TV President Richard Moll notes that his company owns radio stations in 15

pursuing Ackerley for more than three years and has a habit of buying into rocky markets.

"Remember when the market was crashing in October 1998 after the Russian debt crisis?" Miller asked. "That was when they were announcing the Jacor takeover at 16 times cash flow. Lowry has again and again demonstrated that he has a long-term view."

The deal fills in a couple slots in Clear Channel's geography. Ackerley controls five radio stations in Seattle, one of only two top-50 radio markets where Clear Channel—despite owning 1,200 stations—is absent (Kansas City is the other). Ackerley also has near monopolies on outdoor advertising in Boston, where Clear Channel has a major radio presence, and Seattle, plus a major presence in Portland, Ore.

of Ackerley's TV markets. "We like the synergies in that."

He adds that the deal, assuming it clears the FCC, will probably spur a restructuring of the TV division's management, most likely into the kind of regional structure Ackerley already has. "I can't have three dozen direct reports," Moll says. He does

not expect to sell any of Ackerley's stations.

San Antonio-based Clear Channel will pay 0.35 Clear Channel shares for each share of Ackerley. That values Ackerley shares at \$14.11. That's a 28% premium over where Ackerley was trading last week but far

less than the 50%-60% premium its executives were expecting when the latest round of negotiations started in July.

And, with Ackerley's stock rising 21% on news of the deal, to \$15.20, and Clear Channel's dipping slightly, the premium

Media and Wall Street executives are gratified to see some activity in what has been an anxious deal market.

## Ackerley's TV stations

WIXT	Syracuse, NY	ABC
WOKR	Rochester, NY	ABC
WUTR	Utica, NY	ABC
WIVT	Binghamton, NY	ABC
WBGH	Binghamton, NY	NBC
WETM	Elmira, NY	NBC
WWTI	Watertown, NY	ABC
KGFT	Bakersfield, CA	NBC
KGPE	Fresno, CA	CBS
KION	Salinas-Monterey, CA	CBS
KCOY	Santa Maria, CA	CBS
KKFX	Santa Barbara, CA	FOX
KCBA	Salinas-Monterey, CA	Fox
KFTY	Santa Rosa, CA	Ind
KVIQ	Eureka, CA	CBS
KMTR	Eugene, OR	NBC
KVOS-TV	Bellingham, WA	Ind
KTVF	Fairbanks, AK	NBC

Source: Ackerley

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narrowed to zero.

"It was obviously more in August," Ackerley Chairman and controlling shareholder Barry Ackerley says. But competing against larger, consolidated media companies was getting too tough, he says. "We're not a very big company. We've chosen well and wisely a partner in consolidation."

Some Wall Street executives, however, note that, despite earlier selling his Miami billboard operation and Seattle Super-sonics basketball team, Ackerley is uncomfortably leveraged—6.5 times cash flow—for an ad-supported company heading into a recession.

The Clear Channel-Ackerley deal does not value the TV stations very highly. Miller pegs the deal at 13.5 times Ackerley's annualized cash flow, with Clear Channel valuing the billboards and radio stations at 15 times but the TV stations at 10-11 times cash flow. Miller says that's 15%-20% less than similar properties went for a year ago.

The TV-station values, though, may not be comparable to those of a company that's more of a pure play. TV accounts for less than 3% of Clear Channel's revenues. "You know that Clear Channel is not paying up for TV stations," Miller says. "That's not their priority."

First Union Securities analyst Jim Boyle sees Clear Channel's bid as more generous, 14.8 times 2002 cash flow, with the TV stations valued at closer to 12 times.

On the other hand, some industry executives expected the valuation multiple to be higher because Ackerley has plenty of room for improvement. TV accounts for about 47% of the company's revenue but just 24% of cash flow. The TV group's cash-flow margin was a mere 13% during the second quarter ended June. Even when times were better, during the first half of last year, Ackerley TV ran with just 18% margin. Margins for small-market stations like Ackerley's are more typically 30%-40%.

"In terms of margins, they are subpar to the rest of the industry," says one analyst. "They blame it on their investment in their local news operation. But, at some point, you have to monetize your ratings." ■

## Sellers face big obstacles

Although last week's Clear Channel-Ackerley and Telemundo-NBC deals involved fairly unique assets, rank-and-file station deals have been in a lull in recent months, brokers say, due to overall economic conditions and the resulting gulf between bid and asking prices. That bleak situation was only exacerbated on Sept. 11.

"There is no marketplace now," said a broker. "Sellers are expecting unreasonably high prices. They refuse to recognize these conditions. The economy was pretty crappy before Sept. 11."

But station brokers expect some activity, perhaps no later than the second quarter, because of factors both positive and negative for station groups.

Besides the overall weak advertising market and recent national tragedies, brokers say, station sales have been depressed by a host of other problems, including programming costs, the cost of DTV conversion (particularly in small markets), changes in network compensation and ethnic shifts in larger markets. Add to that, the increasing competition for viewers' attention and the fact that the industry is highly leveraged already. Most stations, brokers say, will report 2001 cash flow drops of 20%-30% below 2000.

As of midyear, according to the BIA Financial Network, 30 television stations had been sold, with slightly more than a half billion dollars changing hands on the deals. That's well off the pace from the year-ago period, when transactions involving 151 stations and \$848 billion were completed.

BIA Vice President Mark Fratrick notes that there were also station swaps involving Fox and CBS, but, even with those factored in, activity level is still down considerably.

Some broadcasters and their representatives believe 2002 will see bottom lines boosted by political advertising and the Olympics, making investment appear less risky. But others say the terrorist attacks dampened or shattered hopes of a better 2002.

What could help station operators interested in buying and selling, brokers agree, is the likelihood of deregulation. A raised ownership cap, particularly, could send large groups and networks shopping.

Easing or eliminating print/TV crossownership restrictions could spur activity but probably only in a few markets, and the more important possibility of smaller-market duopolies still appears to be years away.

Pressure from creditors in the highly leveraged industry, however, could prompt selling, despite resistance from the station groups. The marketing of Granite Broadcasting's Detroit WB affiliate WDWB-TV in an effort to balance some company books could be a precursor of more such deals.

"There are more and more broadcast companies out of compliance with lender covenants," said one broker, who did not want to be identified. "They're not paying the bills. Wall Street has a unique approach to this kind of problem: Go out and sell stuff."

The Clear Channel-Ackerley deal surprised some because Ackerley had just been through a restructuring and didn't seem pressed to sell. For that reason, it does not appear to be the kind of fire sale some groups may be forced into if conditions don't improve next year.

Gocom Communications and Benedek Broadcasting are among likely candidates, brokers say. But while executives at the two companies acknowledge that any individual property could be for sale at the right price, both Gocom CEO Ric Gorman and Benedek Vice President for Planning and Development Stephen Benedek say they're not in the selling mode.

—Dan Trigoboff

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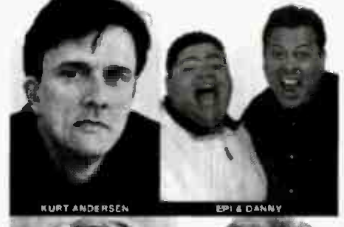
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# Changing Hands

## Combos

**WWNS(AM), WMCD(FM) Statesboro, WSYL(AM) & WZBX(FM) Sylvania, Ga.**

**Price:** \$3.2 million (includes three-year non-compete agreement)

**Buyer:** Communications Capital Managers LLC, (Michael Oesterle, manager); owns three other stations, none in this market

**Seller:** Radio Statesboro Inc. (Nate Hirsch, president)

**Facilities:** WWNS: 1240 kHz, 710 W; WMCD: 100.1 MHz, 50 kW, ant. 295 ft.; WSYL: 1490 kHz, 1 kW; WZBX: 106.5, 6 kW, ant. 328 ft.

**Format:** WWNS: news, talk, sports; WMCD: hot AC; WSYL: country;

WZBX: country

**Broker:** Satterfield & Perry

**KCHK(AM) & KCHK-FM New Prague (Minneapolis-St. Paul), Minn.**

**Price:** \$900,000

**Buyer:** James Ingstad; owns one other station, none in this market

**Seller:** Kingsley Murphy Jr.

**Facilities:** KCHK: 350 kHz, 500 W day, 70 W night; KCHK-FM: 95.5 MHz, 3 kW, ant. 328 ft.

**Format:** KCHK: country; KCHK-FM: oldies

## FMs

**WKJ(FM) Chillicothe, Ohio**

**Price:** \$17.5 million

**Buyer:** Clear Channel Communications, (Randy Michaels, chairman/CEO); owns 1,211 other stations, none in this market

**Seller:** Secret Communications (Frank E. Wood, president)

**Facilities:** 93.3 MHz, 20 kW, ant. 532 ft.

**Format:** Country

**KBTU(FM) Carmel, KHIP(FM) Felton, KPIG(FM) Freedom, KMBY-FM Gonzales and KCDU(FM) Hollister, Calif.**

**Price:** \$10.25 million

**Buyer:** Mapleton Communications, (Michael Menerey, president); owns 13 other stations, none in this market.

**Seller:** New Wave Broadcasting LP (Charlie Cohn, president)

**Facilities:** KBTU: 101.7 MHz, 2 kW, ant. 529 ft.; KHIP: 93.7, 28 W ant. 1,230 ft.; KPIG: 107.5 MHz, 5 kW, ant. 338 ft.; KMBY-FM: 104.3 MHz, 3 kW, ant. 509 ft.; KCDU: 93.5 MHz, 110 W, ant. 2,297 ft.

**Format:** KBTU: CHR rhythmic; KHIP: alternative; KPIG: AAA rock Americana; KMBY-FM: new rock; KCDUFM: hot AC

**Broker:** Elliot B. Evers, Media Venture Partners, and Frank Higney, Kalil and Co. Inc.

**WDL(AM) and WTSX(FM) Port Jervis (Newburgh-Middletown), N.Y.**

**Price:** \$3 million

**Buyer:** Clear Channel Communications, (Randy Michaels, chairman/CEO); owns 1,210 other stations, including WELV(AM) and WFKP(FM) Newburgh-Middletown

**Seller:** Port Jervis Broadcasting Co, (Rick Musselman, general manager)

**Facilities:** WDL: 1490 kHz, 1 kW;

WTSX: 96.7, 890 W, ant. 610 ft.

**Format:** WDL: adult standard; WTSX: oldies

**WHTR(FM) Scotia (Albany-Schenectady-Troy), N.Y.**

**Price:** \$2.4 million

**Buyer:** Galaxy Communications, (Ed Levine, chairman/CEO); owns 14 other stations, including WABY(AM) and WKLI(FM) Albany-Schenectady-Troy

**Seller:** Vox Media Corp., (Jeff Shapiro, owner)

**Facilities:** 93.7 MHz, 1 kW, ant. 735 ft.

**Format:** Oldies

**KAEH(FM) Beaumont (Riverside-San Bernardino), Calif.**

**Price:** \$1.7 million

**Buyer:** Moon Broadcasting Corp. (Abel De Luna, president); no other broadcast interests

**Seller:** RGB Communications Inc. (Barbara Brindisi, president).

**Facilities:** 100.9 MHz, 2 kW, ant. 479 ft.

**Format:** Mexican

**Broker:** Andrew P. McClure, Exline Co.

**KOCY(FM) Hoxie and KJBR(FM) Marked Tree (Jonesboro), Ark.**

**Price:** \$1.3 million

**Buyer:** Educational Media Foundation (Richard Jenkins, president); owns 46 other stations, none in this market

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

**Facilities:** KOCY: 105.3 MHz, 25 kW, ant. 328 ft.; KJBR: 93.7 MHz, 6 kW, ant. 279 ft.

**Format:** KOCY: country; KJBR: country

**KSYV(FM) Solvang (Santa Maria-**

**Lompoc), Calif.**

**Price:** \$655,000

**Buyer:** Knight Broadcasting Inc. (Sandra Knight, president/director); owns one other station, not in this market

**Seller:** Pacific Coast Broadcasting (William O. Reelfs, president)

**Facilities:** 96.7 MHz, 6 kW, ant. -52 ft.

**Format:** Adult contemporary

**WGRI(FM) Flint, Mich.**

**Price:** \$450,000

**Buyer:** Educational Media Foundation (Richard Jenkins, president); owns 48 other stations, none in this market

**Seller:** Gospel Radio International Inc (John Yinger)

**Facilities:** 88.9 MHz, 150 W, ant. 361 ft.

**Format:** Gospel

**KROK(FM) De Ridder, La.**

**Price:** \$400,000

**Buyer:** Apex Broadcasting Inc. (Dean Pearce, president); owns four other stations, none in this market

**Seller:** Stannard Broadcasting Co. (Doug Stannard, owner/GM)

**Facilities:** 92.1 MHz, 12 kW, ant. 469 ft.

**Format:** AAA

## AMS

**KRLV(AM) Las Vegas**

**Price:** \$2 million

**Buyer:** Continental Radio Broadcasting LLC (David F. Peschau, president); no other broadcast interests

**Seller:** Fred Weinberg

**Facilities:** 1340 kHz, 1 kW

**Format:** News, talk, sports

**KTOB(AM) Petaluma (Santa Rosa), Calif.**

**Price:** \$1.28 million

**Buyer:** Moon Broadcasting Corp. (Abel De Luna, president); owns nine other stations, including KRRS(AM) Santa Rosa

**Seller:** Petaluma Broadcasting Corp. (Dave Devoto, president)

**Facilities:** 1490 kHz, 1 kW

**Format:** Spanish

**Broker:** Andrew P. McClure, Exline Co.

**KGUY(AM) Milwaukie (Portland), Ore.**

**Price:** \$750,000

**Buyer:** William Sizemore; owns one other station, including KKGTT(AM) Portland

**Seller:** Eads Broadcasting Corp. (Richard C. Eads, vice president)

**Facilities:** 1010 kHz, 5 kW

**Format:** News, talk, sports





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**BROADCASTING & CABLE**

## Washington

# Wanted: Clear DTV picture

*Observers see increasing government effort to make transition to digital a priority*

By Bill McConnell

For a little more than a month, visitors to FCC headquarters in Washington have been greeted by an impressive, 51-inch Panasonic high-definition TV receiver with picture beamed over channel 35 courtesy of Viacom and the broadcast industry's DTV trade group.

The broadcasts are a demonstration conducted by the Association for Maximum Service Television (MSTV) via the digital allotment of Viacom UPN affiliate WDCA-TV Washington—and occasionally other D.C. DT stations—and are bringing FCC commissioners and their staff a vivid, daily, wide-screen dose of football games, documentaries and other fare.

The high-definition display symbolizes to many broadcasters that, after years of what they see as neglect, the government is finally making a priority of the transition to digital TV.

"For the first time in two administrations, we appear to have an FCC chairman concerned about the rollout of DTV," says David Donovan, MSTV's newly minted president.

Broadcasters have repeatedly called on the FCC to do more to speed the rollout, arguing that the cable and consumer equipment industries aren't doing their part to make the switch a success. Lingering snags on that front: Industry disputes still prevent the construction of DTV sets that work with cable, and copy-protection safeguards still aren't secure enough to satisfy the movie industry.

In the meantime, tight deadlines for inaugurating DTV services are forcing TV stations to spend millions building new towers and digital transmission facilities.

More-concrete FCC action is under way.

Last week, agency Chairman Michael Powell named FCC attorney Rick Chessen to head a new DTV task force aimed at settling many of the transition's problems.

Broadcasters are optimistic that Chessen's team will prod the FCC to establish a streamlined approval process for small-market stations seeking to delay their May rollout obligation.



**New MSTV President David Donovan: "For the first time in two administrations, we appear to have an FCC chairman concerned about the rollout of DTV."**

Stations that show hardship—such as inability to pay for the transition, difficulty obtaining digital transmission equipment and lack of local zoning permits—can already apply for waivers on a case-by-case basis. The NAB worries, however, that a crush of waiver requests will swamp the FCC if a simple approval process isn't established.

The NAB also is asking the FCC to relax stations' 2004 deadline for duplicating their analog footprint with digital signals and for

maximizing the coverage area of UHF DTV transmissions.

Even if those demands are met, Powell aide Susan Eid said last week that the agency is pushing all industries to shorten their lists of other demands. Broadcasters, for instance, should drop their insistence that cable carry both analog and digital TV signals unless they can prove that such a requirement would prod more consumers to buy DTV sets.

"We've seen no evidence of fallout from a lack of digital carriage requirements," she said.

Last week, the cable industry offered a fledgling step to promote DTV. The National Cable & Telecommunications Association announced that cable operators across the country will work with set-top box suppliers to offer the devices in consumer electronics stores. Consumers will be able to buy boxes combining traditional channel-surfing functions with new options such as personal video recording and DVD players.

The Consumers Electronics Association, which represents a broader array of manufacturers, criticized the initiative as a ploy to give cable-allied equipment makers a head start over competitors. "This is a far distance from the competitive retail market our industry envisioned," said Michael Petricone, CEA vice president of technology policy.

CEA has repeatedly complained that the cable industry has not completed "open-cable" specifications that will allow any manufacturer to design boxes that will be compatible with all cable systems.

FCC Cable Services Bureau Chief Ken Ferree urged the NCTA to complete and commit to open-cable specifications. ■

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## Technology

# Fox's hi-def slo-mo solution

R&D engineers slow down the action with high-speed camera and HD disc recorder

By Michael Grotticelli

Engineers at the News Technology Group, the R&D arm of Fox Television in Los Angeles, say they have figured out a way to produce high-quality slow-motion images in high definition.

Using a

Panasonic 720-line, progressive-scan, variable-speed HD camera (the HDC-27V) and the HD Station, an all-format HD disc recorder made by Germany-based DVS, they capture images at a faster frame rate than normal, 60 frames per second as opposed to 30 or 24, and then slow the footage down during playback from the disc recorder to produce the slow-motion effect.

"The HDC-27V and the DVS HD Station produce excellent slow motion," says Jim De-

Filippis, vice president, television engineering for the group.

Fox Television has used the system for slow-motion (and fast-motion) effects in sitcoms *Titus* and *The Bernie Mac Show*, both shot on HD video. Fox Sports has also been experimenting with the system.

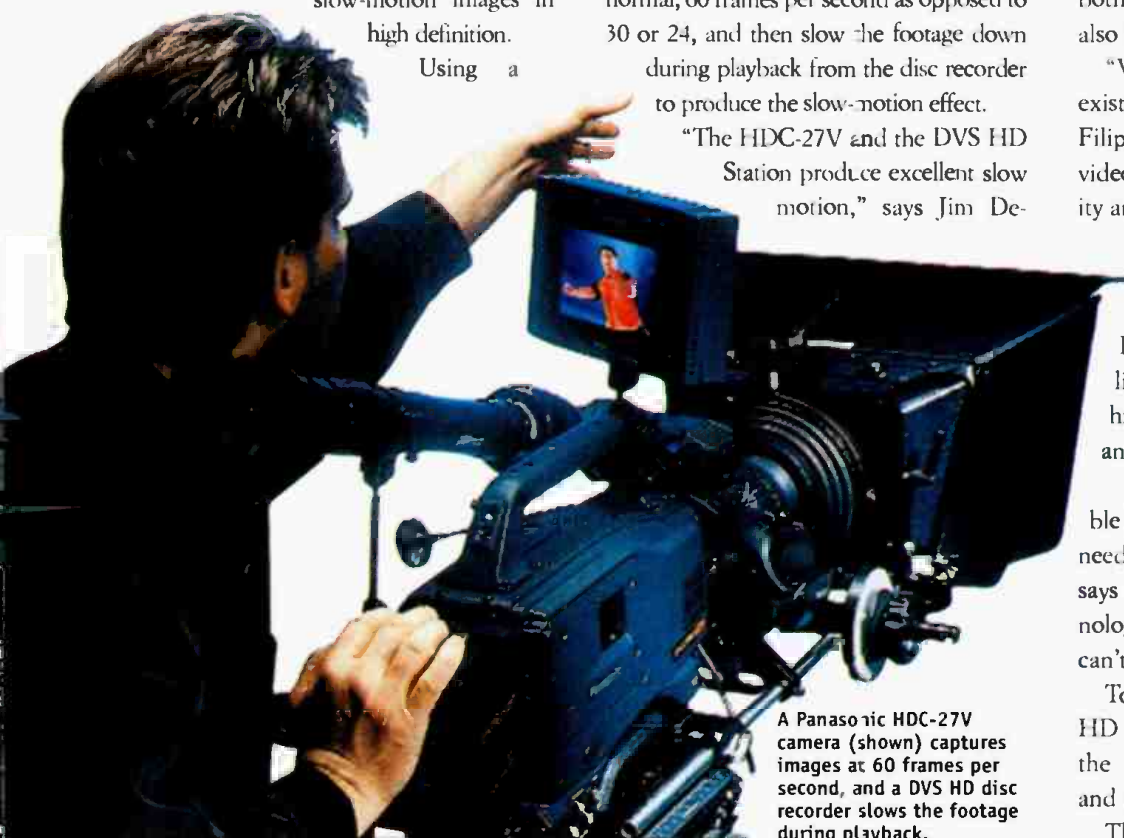
"We're trying to get as much out of existing equipment as we can," says De-Filippis. "Progressive scan makes the video look film-like. It enhances the quality and provides better motion capture."

TV producers have to struggle to come up with good HD slow-motion. According to De-Filippis, it's difficult to run the 1080-line interlace-scanning cameras at the high frame rates needed for slow motion and still produce good-quality images.

"Right now, it's technically not possible because of all the information that's needed to fill a 1080 interlace picture," says Ken Aagaard, vice president of technology, CBS Sports. "As far as we know, it can't be done."

To get a little slow motion into its 1080i HD football broadcasts, CBS is shooting the slow motion in standard-definition and upconverting to HD.

The News Technology Group's slow-



A Panasonic HDC-27V camera (shown) captures images at 60 frames per second, and a DVS HD disc recorder slows the footage during playback.

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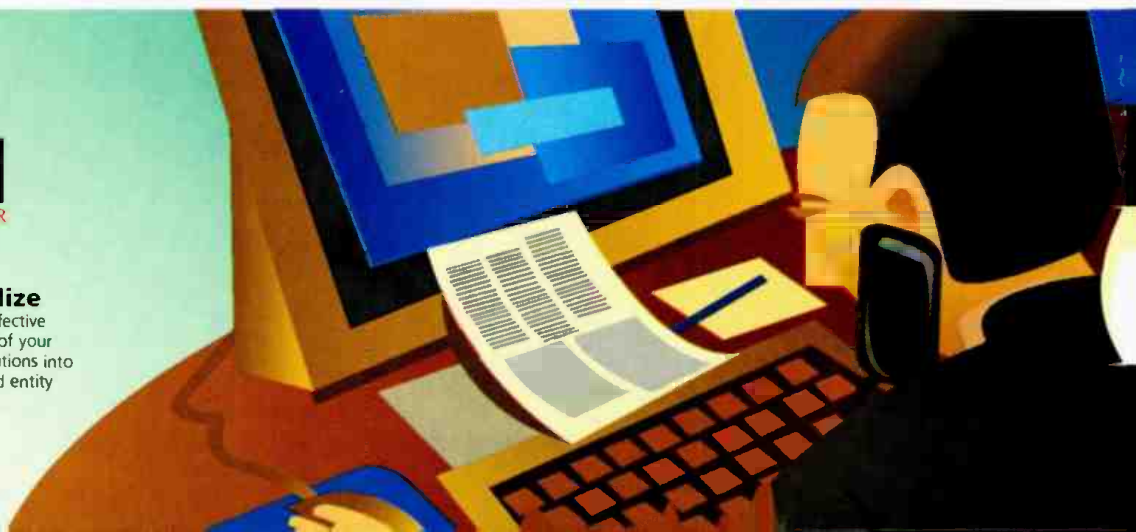
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motion system derives from post-production work it did three years ago, transferring 35mm film to 1080 progressive-scan, 24-f/s HD, DeFilippis says. The film was run through a telecine at 30 f/s (instead of film's normal 24 f/s). To get back to 24 f/s, technicians had DVS design a special disc recorder that would play back the 30-f/s material at 24 f/s.

For the two sitcoms, DeFilippis says, footage was recorded at 60 f/s and played back at 24 f/s. The DVS recorder adds a 3:2 "pulldown sequence" (alternating playback of three repeat frames and then two repeat frames) to provide clean and smooth slow motion.

DeFilippis picked the DVS recorder because it can switch frame rates "on the fly," he said. "With the disc recorders available [in the U.S.], you have to choose a frame rate and stay on it. The ability to change rates immediately gives producers more latitude."

DeFilippis says his group is waiting for the prototype Philips LDK-7000 camera from Thomson, which can capture images up to 72 f/s. It promises even better slow motion, he says, noting that the higher the capture frame rate, the smoother the slow motion. (Thomson's LDK 23, a digital super-slow-motion camera system for standard-definition digital, captures images at 90 f/s.)

For sports applications, for which portability of the recorder is important, the group may be able to use the Panasonic HDC-150 digital VTR, DeFilippis says. It is able to play back video at variable speeds up to 60 f/s. ■

# Targeted streaming

*Decisionmark seeks to create localized online viewing areas*

By Ken Kerschbaumer

**D**ecisionmark, a company that has helped direct-broadcast satellite companies make sure that local TV signals go to the right viewers, is looking to do the same thing with the Internet.

"Anyone who tried streaming a broadcaster's signal has run into one major issue, and that is that the Internet is global and they were taking local signals and putting them on the Internet," says Decisionmark President and CEO Jack Perry.

That's the reason the 2002 Winter Olympics won't be available over the Internet: The International Olympic Committee has no way of ensuring that the Internet streams of one broadcaster don't conflict with the broadcast streams of another, such as the BBC.

Dubbed Air-to-Web, Decisionmark's recently patented technology isn't expected to be available commercially for 24 months. But the plan is to offer a service through which Decisionmark, for a license fee, will ensure that only Internet addresses within a station's viewing area can access the streamed content.

"Air-to-Web essentially allows a broadcaster to stream a signal over the Internet and reach only those people that would be able to receive the signal with an off-air antenna," says Perry. "So we solve the geographic problem associated with streaming."

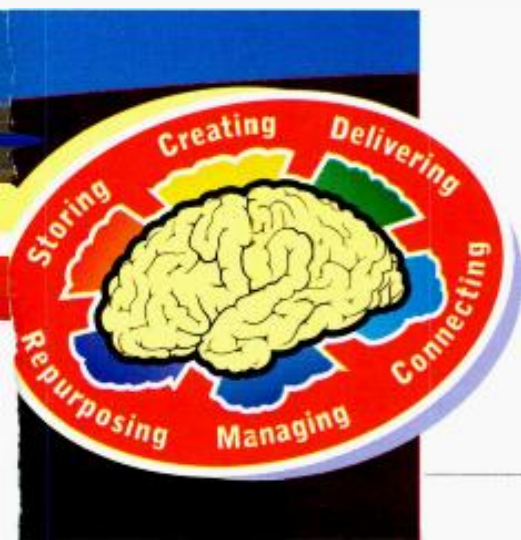
Viewers or listeners will point, click and watch the content the same as they do today, he says. "Our technology is inserted between the player and the broadcaster, and it does authorization. So it essentially tunes your device to only those channels you should have access to."

Perry says Decisionmark has begun discussions with major streaming companies on getting the technology into the real world.

"As we sat with this patent through the last Olympics and heard the talk about how the Internet couldn't be controlled locally, we were just wishing we had the patent protection to move forward," he says. "In four years, it's conceivable that someone who has the rights could use it. Local broadcasters win because they can place ads; NBC wins because they don't lose out to other sites with Olympics coverage." ■

**'Air-to-Web essentially allows a broadcaster to stream a signal over the Internet and reach only those people that would be able to receive the signal with an off-air antenna.'**

—Jack Perry, Decisionmark



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## STATION AUTOMATION



New York's Oxygen and Hong Kong's Sun (pictured here) are two facilities run by systems from Chyron's Pro-Bel Division.

# In control

AUTOMATION SYSTEMS TAKE A LARGER ROLE AS ENGINEERS DO MORE WITH LESS

BY MICHAEL GROTTICELLI

In Bristol, Va., two operators at WCYB-TV operate four revenue-generating channels from one location. In Toronto, engineers on the Financial News Channel's (FNN's) *Report on Business* go home at 6:00 p.m. every day and rarely come in on weekends, yet viewers would never know it because the cable channel operates 24 hours a day, seven days a week.

That's the power of today's automation systems, which are called on to do a lot more than control tape machines. With software reliability no longer an issue for

mission-critical applications like program and commercial insertion, trafficking, electronic billing, and master control, new applications continue to be born.

As stations look to improve plants for digital transmission in a weakened advertising environment that is putting clamps on capital expenditures, technology that enables management to keep channels running smoothly with minimal resources is very attractive. And automation manufacturers report that business has been strong.

"Revenue has been up more than 30% the past three years," says one automation sales rep, who asked not to be identified. "Times are tough, but stations and cable

companies have to continue to operate in the most efficient way possible. Automation is the only way to handle the increased demands that management keeps putting on its technical staff."


For example, Tom Cupp, chief engineer at Lamco Communications' NBC affiliate WCYB-DT, also operates the local WB affiliate (CYB.WB), a Paxson channel (CYB.PAX), and a weather channel (CYB.4).

The NBC and WB channels are fully automated, run by a Crispin four-channel automation system and Sony MAV-70 XGI servers. A fifth, "virtual" channel on the server is dedicated to recording incoming programs and commercials. The Crispin system controls commercials, programming and even the master-control switcher, in addition to reconciling spots between the traffic department and engineering.

"It literally runs itself," Cupp says, adding that the system cost about \$150,000, including seven Windows NT workstations. Before WCYB went digital and installed the Crispin system, it took eight operators to run WCYB-TV. Today, two people operate four channels.

At Clear Channel Fox affiliate KOKI-TV Tulsa, Okla., Sundance Digital automation, used in tandem with SeaChange International MediaCluster servers, manages incoming commercials and plays them to air.

The system, which cost between \$50,000 and \$100,000, allows the company to feed commercials and programs to a second station that Clear Channel manages in the market, UPN affiliate KTFO-TV. The Sundance system maintains the traffic logs of both sta-



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tions and plays spots directly to air based on a run list generated by the traffic department.

Chief Engineer Brian Egan says the system not only eases workload but also eliminates lost revenue resulting from “make-goods” when a spot is played at the wrong time or a VTR breaks down during play to air. “Commercials are our bread and butter,” he points out. “We can’t afford to lose revenue.”

Automation systems have evolved from the old DOS operating system to Windows NT, Unix and Java software with advanced networking capability across multiple platforms. It’s now common to automatically record incoming spots via satellite feeds from spot-delivery companies like DG Sys-

information-technology or media-management systems. They control multiple pieces of equipment and also specify, archive and play content to air for one or more stations, often with a single or even no operator. At Canada’s FNN, which uses a FloriCal system, employees monitor equipment remotely via laptop computer.

The real challenge for automation suppliers, explains Encoda Systems Vice President of Automation Joe French, is to bring a broad array of features and distributed assets under the control of one workstation. “Automation systems have to work in a virtual environment, and they have to know where all of the material is,” he says.

the same basic hardware and software applications so that platform better be robust.”

## STANDARDS

**A**lthough the industry’s first automation system was created nearly 20 years ago, by FloriCal President Jim Monyhun, the advent of video servers has been the key driver in the growth of the automation market. Looking to phase out videotapes, broadcasters needed “open-standard” software that would tell the server when to output a selected digital file, at a specific time of day or between exact frames of video.

It also had to be supported by server and automation manufacturers. The standard adopted in the early ’90s is the Video Disc Control Protocol (VDCP), written by automation pioneer Ken Louth.

To control large digital videotape archives from companies like Ampex and StorageTech, Harris Automation developed its Video Archive Control Protocol (VACP). The company also released the Network Device Control Protocol (NDCP), which it has incorporated into its products and several other manufacturers are studying as a standard for controlling equipment across a distributed architecture.

“As automation vendors, we have to wait for the server manufacturers or our customers to adopt a certain protocol before we embrace it,” explains Sundance Digital President Robert C. Johnson. “But, if a number of people ask for a certain specification, we’ll give it to them.”

Taking a slightly different path, FloriCal has designed its system around Microsoft’s Distributed Component Object Model (DCOM) software. DCOM is designed to network devices across long distances via the Internet and dedicated fiber lines.

Thomson Automation has developed XML protocols for traffic functions, storage and asset management and hopes they will be adopted by the industry. Asset Que Protocol (AQP) is for storage; Rundown Notification Protocol (RNP), for real-time traffic and scheduling; and Automation



Operator at McGraw-Hill Digital Service Center, Indianapolis, monitors three M-Series Master clients.

tems or Williams Vyvx to a cache server, where the commercial is archived and simultaneously transferred to another server for playout to air.

FloriCal Systems has been working with NBC on its “hub-and-spoke” system, in which WTVJ-TV Miami feeds programs and commercials to affiliate stations throughout the Southeast, as well as to New York and Los Angeles. NBC also remotely operates much of the equipment for several network O&Os from the system at the Miami station.

The increasing reliance on computers has transformed automation systems into something more akin to sophisticated

“That’s a lot for the software to do.”

In addition, because no two facilities have identical ways of working, products need to be modular, according to Jim Woods, vice president and general manager of Harris Automation. This modularity enables customized systems to be developed for customers.

“We have discussions with groups of all different sizes, and the variation in what they’re looking at doing is very broad,” Woods says. “That’s why automation systems have to accommodate the full spectrum of equipment tasks. Some broadcasters want complex capabilities while others want only to centralize traffic activities. It’s all built on



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Metadata Protocol (AMP), for interfacing to third-party asset-management systems.

Unlike most automation systems, which run under Windows NT control, Thomson's "deterministic control" system is designed with a UNIX operating system called QNX. Roy Moore, Thomson Automation vice president of marketing, says it's more flexible than Windows NT and less prone to system crashes.

For stations using the Windows platform, Thomson markets a series of Java-based control applications that can run on virtually any platform. The applications have been used to insert spots for DirecTV's sports programming for nearly 10 years.

## THE NEXT MILE

Virtually all users of automation systems have one goal: improved efficiency.

Young Broadcasting uses Odetics Broadcast AIRO systems and Leitch servers in eight of its 12 stations, including KCAL(TV) Los Angeles; WKRN-TV Nashville, Tenn.; WTEN(TV) Albany, N.Y.; and KLFY-TV Lafayette, La.

According to Director of Engineering Rob Harrison, Young plans to automate handling of all content, commercials, and entertainment and news programming. "I can see a number of future efficiencies, in operation as well as improving the overall quality of our work flow. The idea is to eliminate individual tasks and let the computers do the work. They're more reliable."

Likewise, the Home & Garden cable network uses a Thomson Automation system and two or three staff members to distribute three fully automated program streams to both satellite and cable operators.

AOL Time Warner is basing its NY1 cable news channel tapeless facility in New York City, as well as future cable news sites across the country, on an Omnibus Systems automation system, according to Harlan

Neugeboren, director of Engineering & Technology for Time Warner Cable.

Commercials and news programming will be server-based and play to air via traffic logs fed into an Omnibus Process Unification System (OPUS). In addition to controlling all the broadcast equipment, OPUS will allow the news channel's digital files to be easily accessed by business-administration, planning and scheduling personnel as well as by journalists working at the facility or elsewhere via the Internet.



WNBC New York is one of the network's three "hubs" serving material out to other stations via FloriCal AirBoss computer.

Going forward, multichannel operators will have a need for systems that can transfer a commercial from satellite feed directly to a playout server in the facility. Several automation vendors are working on such features, which would allow incoming feeds (commercials as well as programs) to be recorded and catalogued without an operator's involvement.

Cataloging spots by a station's traffic department is another cumbersome process. Upcoming automation products will show the content of the cache server in a series of low-resolution pictures and automatically assign a "house number" based on a numbering system the traffic department is familiar with.

The future also holds promise for creation of a cache server for programs, so

that a show like *Entertainment Tonight*, for example, can be automatically recorded at a specific time, sent to another station some 50 miles away and aired at both stations within hours.

"Automation systems that accommodate new ways of accepting and handling disparate forms of media in real time, freeing up staff for other functions, are the ones that customers are going to turn to," says Crispin President Alan Devaney.

Creating systems that more easily allow for control of content in the system is also in the works. Harris, for example, is working on new versions of software to control not only on-air playout of commercials but also news-clip ingest and playback.

This "dynamic interface," says Harris's Woods, can produce a rundown and control list that allow an operator to make changes in a rundown schedule and automatically send changes to the on-air playout system. Changes can then be made closer to air or to an "active" playlist in the middle of the day.

"Years ago, changing a run list after it had been sent to master control was unheard of," he says. "Now anything's possible with the right software."

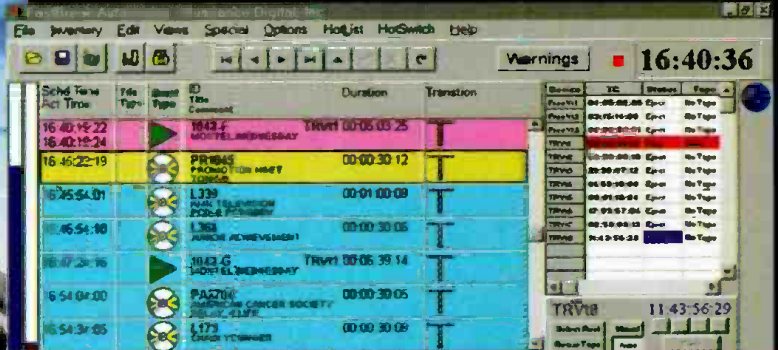
At Chyron, the future of automation lies in a series of new applications it has built for Oxygen Media, with studios based in New York City. Oxygen compresses the on-air picture about 5% to make room for interactive program or commercial content related to what is on screen. The playout of this interactive data is automated through telco AT&T's National Distribution Center, in New York, where Pro-Bel automation controls the master-control switcher.

"The goal is to marry the traditional automated playout with interactive content," says Rich Hajdu, Chyron vice president of sales and marketing. "The production process for them has to be seamless and totally automated." ■



# SUNDANCE DIGITAL

## Television Automation Solutions



*Ackery's Central Casting system in Salinas, CA uses Sundance technology*

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# Getting started

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## CHYRON CORP.

### Pro-Bel Division

5 Hub Dr.

Melville, NY 11747

Phone: 631-845-2000

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

Priced from approximately \$50,000, Chyron's automation system controls all elements of the broadcast chain, from ingest to playout, and provides networked interfaces to external systems for schedules and as-run lists. Its modular subsystems can be mixed and matched to specific operational requirements.

Sextant, the main Windows NT control system, receives the schedule electronically from the traffic controller through an automated interface. It parses the schedule and sets up the various devices specified.

Chyron Freeway or Eclipse routers then send signals to master control, which combines the feeds from VTRs and other sources. For server-based content, it sends a playlist to the MAPP asset-management module, which controls video servers. MAPP includes a frame-accurate browser.

Compass provides additional functionality for up to six online terminals, control of large robotic cart machines, multichannel breakaways supported for up to eight regions, and frame-accurate source selection.

Automated squeeze back, titling, clips, stills and other

effects from Chyron's Duet and Aprisa as well as from third-party equipment can be controlled by the Sextant system. Digital Content Control provides such functionality as enhanced multilayer keying, graphics and interactivity.

The system can be set up to ingest programs from a satellite feed, a live studio session or a wide area network or to cache content from a tape library for playout on a video server.

A missing-material checker verifies that required media is in place prior to airtime; barcode equipment is used to identify tapes on ingest and at the VTR. The system also can include "opt-outs," the capability to run the same schedule with different commercials.

Multiple channels can be managed simultaneously by Timeplane, which presents the running schedules side by side and allows manual changes without interrupting other channels.

## CRISPIN CORP.

312 W. Millbrook, Ste. 113

Raleigh, NC 27613

Phone: 919-845-7744

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

Crispin's System 2000 includes such applications as RapidPlayX2000, NewsPlayX, DeviceServer and AssetBase, all designed to run over a local area network (LAN) or wide area network (WAN). The applications can be physically



The System 2000 NewsPlayX application from Crispin Corp. is designed to interface to MOS-based news-rundown systems.

placed anywhere on the network and function as a system.

The system is priced according to number of ports, not devices. Modularity permits a station to start small and add to the system as necessary.

The new DVD Archive Management system provides control of DVD cart machines for archiving and restoring media files to and from video servers. Also recently released is Lo' Rider, a low-resolution server that automatically generates low-resolution media files (for example, RealNetworks files) from media contained on video servers. Such files can then be integrated into the Crispin automation system database, allowing low-resolution clips to be viewed from any

workstation on the LAN.

NewsPlayX interfaces to news-rundown systems that use the Media Object Server (MOS) standard.

AutoDubber can move or copy clips from one video server to another. Copying is done in a real-time transfer and among servers from different manufacturers. Also new, WebAgent software runs anywhere on the LAN/WAN and automatically determines the content of video servers and updates the facility database with the clip name and all related metadata.

## ENCODA SYSTEMS

1999 Broadway, Ste. 4000

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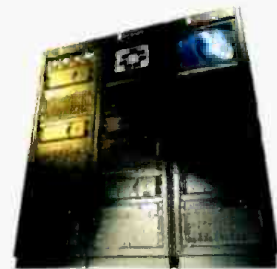
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level to high-end in both capability and cost. Entry-level DAL Playlist Manager allows stations to eliminate tape-based robotic systems and make the first step to an automated environment. It comes standard with multiple-video-server management, material preparation, and as-run reconciliation.

The DAL M-Series Channel Manager is a complete system for either a single- or multiple-channel environment. According to Encoda, the system was designed specifically for centralized operations. Its engine-client-server architecture automates master-control switching and playback and allows schedule editing and viewing, media management, and distributed control from any authorized workstation.

The D-Series is a multichannel system designed for facilities originating or turning around a large number of channels. One operator can monitor many channels with visual and tactical control points. The system is flexible and scalable and integrates facilities with more than 1,000 channels.

Dual redundant architecture ensures that transmission won't be interrupted by failure of an automation computer.

#### FLORICAL SYSTEMS

4581 NW 6th St.  
Gainesville, FL 32609-0708  
Phone: 352-372-8326  
[www.florical.com](http://www.florical.com)

Starting at \$25,000, products for broadcast and cable applications include AirBoss, AirBoss Editor, CachePlayer, CacheManager, CueBrowser, High Resolution Browser, Local Device Controller, MediaFiler, MediaTimer, NewsRepeater, Remote Device Controller, ShowTimer and SpotCacher.

The system, based on the company's "sharecasting" and "centralcasting" architecture, comprises expandable modules. First up is the Multiple Time Zones module, allowing different schedules to run on their own local times whereas time-based commands to Storage Access Network video servers use a common time, such as Universal Coordinated Time.

The company's Multiple Device Servers module gives users simultaneous control of switchers, as well as other signal sources and processing gear, at both central and regional sites. They are for customers that require geographically separate, simultaneously operating equipment device servers.

The Zero Timing module addresses timing needs of common programming, which requires matched timing at the central site, and mixed central and regional material within the same break that must have synchronized timing at the regional sites.

Finally, the Control Room Switching module provides a single control position to handle different mixes of transmission channels at different times, in addition to seamless reassignment of control.

Reliability and redundancy are achieved through advanced software techniques that control all equipment with no single point of failure. FloriCal systems also offer the ability to make major software upgrades while the system remains in operation.

The system also provides scalability and expansion, from a simple system costing \$25,000 to \$50,000, to an interconnected automation system handling large numbers of transmission channels, for several million dollars.



One feature of the Harris ADL-100 for single- and multiple-channel applications is a seamless interface for traffic operations.

#### HARRIS AUTOMATION SOLUTIONS

1134 E. Arques Ave.  
Sunnyvale, CA 94086  
Phone: 650-595-8260

The ADC-100 is a frame-accurate, scalable playout system for single- and multiple-channel applications. It offers a frequently updated library of device drivers for control of the most widely used broadcast devices, as well as a seamless interface to traffic, drag-and-drop on-air editing, and redundancy options.

For centralized operations, Wide Area Automation tools enable the Harris system to push and pull commercials, programming and associated metadata between stations across a wide area network. Also helping in this effort is the company's standard for controlling networked devices, NDCP. NDCP is intended to enable frame-accurate, real-time control of devices over long distances.

At the desktop, Harris's Media Browser interface provides desktop browsing and frame-accurate editing of a media library and can be scaled to support a variety of resolutions and any number of simultaneous

users. And for users of MOS-compliant newsroom computer systems, AirNews allows for connectivity to such systems so that status updates and changes can be made to the rundown list in real time.

Media-asset-management capabilities include media ingest and plug-in tools to automatically index incoming feeds by scene and speech recognition.

The Claro entry-level single-channel automation system, priced at about \$40,000, controls four VTRs, three video server ports and a switcher. Suitable for small-market stations, it includes media-preparation tools, database, traffic translator and a Windows 2000 interface.

NOVUS  
DEVELOPMENT  
14818 West 6th Ave., Ste. 5A  
Golden, CO 80401  
Phone: 303-277-1966

[www.novusdevelopment.com](http://www.novusdevelopment.com)  
The Novus Automation System comprises the following modules: Satellite Record Manager, MediaPrep, Video Server and Archive Manager, Schedule Manager, Realtime Control, Encoder and Multiplexer Control, Time Delay; and

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CentralCast.

System price starts at \$100,000 and depends on the number of channels controlled. All applications come with unlimited interfaces. The Satellite Record Manager, however, can be purchased as a stand-alone device for \$20,000.

The system features new object-oriented code written in C and C++ under two operating systems: Windows 2000 for everything but real-time control and QNX for real-time control. Windows 2000 works for all subsystems requiring a graphical user interface while QNX, an imbedded real-time operating system, allows frame accuracy while controlling an unlimited number of devices.

Developed with PBS station WXXI-TV Rochester, N.Y., the system includes a tight interface to the PBS ProTrack Traffic System, integrated video server and archive management using metadata, and integrated satellite record management. Additional PBS features in the Schedule Manager include the ability to handle unstructured breaks, timed voiceovers and extended logo insertion.

The system is scalable, allowing for control of an unlimited number of channels. Backup and redundancy features include hot backup of real-time controllers (available next spring).

Novus can package a system to include Novus software, PCs, archive system, video servers, encoders/multiplexers, and installation/training/support.

## ODETICS BROADCAST

1515 S. Manchester Ave.  
Anaheim, Calif. 92802-2907  
Phone: 714-774-2200

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

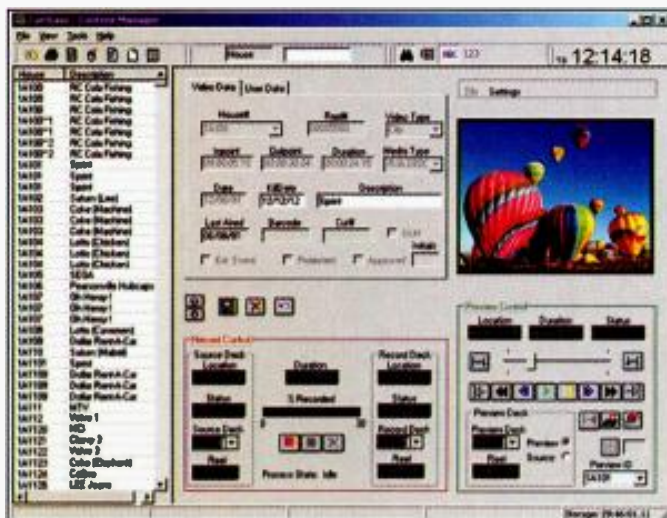
The recently released version 9.0

of the company's AIRO flagship automation product is based on Windows 2000 and incorporates distributed-database options, including a SQL-compliant database for advanced media-asset management.

Its configurable software is flexible and scalable to address workflows as complex as multi-channel-facility requirements for sophisticated network centralcasting.

Entry-level AIRO Express, for less demanding requirements, starts at approximately \$57,000 for a single-channel and offers expandability as the customer's needs grow.

Besides a library of device-control interfaces, AIRO also incorporates advanced media-content management, such as the Data Library Manager, which automates and controls migration and management of content across various storage technologies, including online, near-line and archive storage systems. And AIRO Content Manager controls the ingest, preparation and management of both content and related metadata. The user can search files by name and metadata describing the content, in addition to previewing the content.



Odetics's AIRO Content Manager controls ingest, preparation and management of related metadata as well as content.

**OMNIBUS SYSTEMS**  
202 Providence Mine Rd.  
Nevada City, CA 95959  
Phone: 530-470-1700  
[www.omnibus.tv](http://www.omnibus.tv)

Systems for asset management, station automation and network control make up the OmniBus automation package. Besides the basic elements, such as ingest, editing and play-out, the system offers GPI interfaces, red lights on cameras, cues and tally lights.

The Omnibus Process Unification System, or OPUS, links the media-management system with business-administration systems, planning and scheduling systems, workflow management, PC workstations, and control and management of a broadcast facility. The system can also integrate business-management software for applications like airtime sales scheduling and human-resources management with the PC and a station's broadcast systems.

Also from Omnibus is Colossus, a suite of applications intended to create a multi-channel, multi-delivery automation and control system. According to Omnibus, there is no limit on the number of simultaneous channels that can

be handled by the server. And a timeline display allows the operator to monitor up to 1,000 channels, confirm data of that channel, and drive the data according to the schedule.

Omnibus also has a transmission automation system, Columbus. It can provide for simultaneous control of up to 200 channels and can control more than 1,000 devices, either from a single master workstation or via multiple slave channels. At the heart of the system is an event scheduler, and multiple users can work simultaneously on different parts of the schedule. Timing modes include absolute (always the same time), relative (starts when another event ends), manual (when start time is unknown), plus (for caption needs) and minus (useful for captions and logo insertion before the end of an event).

For machine control, Omnibus offers Tornado, a system that provides simultaneous control of tape machines and video servers. Used in conjunction with Columbus, Tornado can be used to allocate machines to users at set times or handle automatic recordings and other needs. The Tornado applications include a local machine-control panel, a clip manager and the machine-management system.

## PILAT MEDIA

Pilat Media, 19th Fl.

Wembley Point, 1 Harrow Rd.  
Wembley, Middlesex,  
HA9 6DE, UK

+44 (0) 20 8782 0700  
[www.pilatmedia.com](http://www.pilatmedia.com)

A new automation player in the U.S. market is Pilat Media, whose IBMS, the Integrated Broadcast Management System, is designed for both small single-channel and large multichannel TV operations.



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It's a modular system, with each module covering a part of a broadcast facility's operations.

Media can be stored in different locations and on different media types.

The media-management module, for example, manages the physical items (for example, reels of tape or DVDs), including production and distribution of copies, to ensure that they are received and prepared for transmission by the required date. The library function supports bar-code-label generation, and a bar-code reader can be used.

The planning and scheduling module provides query capabilities to speed program selection for scheduling. Users can assign/remove programs to/from system-generated or manually created slots.

Channels, slots and programs can be grouped to enable automated global operations and changes. Users can also define running orders and apply them automatically.

In addition, a graphical user interface enables intuitive drag-and-drop across a grid where column content, time resolution and program-content display can be user-defined.

## SUNDANCE DIGITAL

4500 Fuller Dr., Ste. 205

Irving, Texas 75038

Phone: 972-444-8442

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

FastBreak Automation V 2.0 software for Windows 2000 controls video servers and other station peripherals in either single- or multiple-channel configurations. The typical system includes an Air Station, Prep Station and Device Server; playlists and other device controls or functionality and redundancy options can be added to grow the system.

The system has either opera-

tor control or time-of-day triggers, with each trigger including an unlimited number of secondary events. SQL database structure offers the flexibility to search, sort and classify media or to track dubbing, clip-modification and airplay statistics. Options include Launch Box, offering a direct-access operations panel; Archive Manager, a near-line-storage interface; and ListSync, for cost-effective real-time playlist back-up.

FastBreak Spot Play has a prep station for ingest, clip management and traffic import networked to a playback Air Station. The interface can work with any traffic software, ensuring error-free data interchange. In addition, each playlist controls air and protect decoders, or mirrored servers, with key files automatically replicated to a designated workstation.

SalesView can be used with either FastBreak automation or Spot Play and allows users from any department to browse the video server's media inventory and view clips at their desk. Elements can be seen in low-resolution MPEG-1 on any computer or at full bandwidth over an in-house RF or baseband video network. Station personnel can also verify metadata or track an element's history.

Intelli-Sat, an automated satellite recording system designed to work with FastBreak Automation or as a stand-alone system, enables management of the recording functions, including scheduling, conflict management, dish control and receiver tuning. It also allows networked users to schedule satellite record events from their desktops. It's available as a complete scheduling and automation system or as single task-specific modules,

with or without receiver and dish controls.

TimeLiner event-sequencing controller is designed for operations that require precise control over tape transports, routers, video servers, digital disk recorders and other peripherals on an accurate timed-event basis.

ity to frame-accurately control devices locally or remotely via a WAN architecture. The system is scalable from one to 300 channels and offers automatic mirroring of video servers and an advanced resource-management scheme designed for locating and distributing content quickly and easily.



Thomson Automation's rundown list on MC View can be accessed remotely via Java applications.

## THOMSON AUTOMATION

Thomson Multimedia/  
Broadcast Solutions

2171 Landings Dr.

Mountain View, CA 94043

Phone: 650-426-2510

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

Thomson's highly scalable modular multichannel system varies in price from \$55,000 to \$1.5 million, depending on size, complexity, channel count, and number of peripherals controlled. It features a real-time engine and new multi-lingual human interfaces via a platform-independent Java graphical user interface, and Thomson's XML open standards allow for its integration and tight coupling with external scheduling, asset management, and storage subsystems.

Among its features is the abil-

Deferred command architecture, dynamic error monitoring, and online backup systems are intended to provide dependable program delivery. Diagnostic inspection and software upgrades can be performed without program interruption or loss.

Thomson's Media Manager software plays a major role, providing a centralized database of all media in a facility. It offers intelligent management of air assets, allowing for the generation and printing of asset lists according to search criteria.

An API allows for third-party external applications to access, create and search information in the database. And optional DVS management station software offers database integration for digital video servers. ■

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# People

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

### Broadcast TV

**Allyson DiPalma**, national sales manager, Fox Sports Net Florida, Sunrise, Fla., joins WBZL(TV) Miami in the same capacity

**Tracy Dean**, account executive, Cable Advertising of Metro Atlanta, Atlanta, named sales account executive, WTVZ(TV) Norfolk, Va.

### Programming

**David DeVoe Jr.**, CFO, News America Marketing, Los Angeles, named executive VP/deputy CFO, Fox Entertainment Group, Los Angeles.

**Janice Arouh**, senior VP, affiliate sales, Fox Family Channel, Los Angeles, joins Fox Cable Networks Group, Los Angeles, as senior VP, affiliate marketing.

Appointments at Columbia TriStar Television Distribution, Culver City, Calif.: **Angela Bundrant**, director, affiliate relations, promoted to VP, affiliate marketing; **Colyn C. Scott**, manager, research operations, promoted to director, multimedia marketing; **Gregory Calvosa**, independent marketing consultant, Los Angeles, joins as director, marketing; **Mike Freeman**, director, creative services, E! Networks, Los Angeles, joins as director, marketing; **Peter Soikkeli**, creative consultant, Buena Vista Television, Los Angeles, joins as VP/creative director.

**Mera Cardenas**, national futures editor, CNN Newsource, Atlanta, named

director, affiliate relations, CNN Newsource Sales.

### Radio

Appointments at Legend Communication: Promoted to VP/GM: **Roger Gelder**, GM, KZMQ(AM)/-FM, KODI(AM), KTAG(FM)/KCGI(FM) Cody, Wyo.; **Smokey Wilderman**, GM, KBBS(AM)/KLGT(FM) Buffalo, Wyo./KZZS(FM) Story, Wyo.; **John Pelletier**, GM, WJEH(AM)/WRYV(FM) Gallipolis, Ohio, and WMOV(AM)/WLWF(FM) Ravenwood, W.Va.

**David Sall**, eastern regional sales manager, Hiwire, New York, appointed national sales manager, WCBS(AM)/WINS(AM) New York.

Appointments at Clear Channel Radio: **John Hunt**, VP/market manager, Clear Channel Radio Tallahassee, named to the same position, Clear Channel Radio Palm Beach cluster; **Muriel R. Funches**, general sales manager, KHMV(FM)/KODA(FM) Houston, named VP/GM; Named regional VP, Midwest division: **Bill Gentry**, VP/market manager, Louisville, Ky.; **Mike Kenney**, VP/market manager, Cincinnati; and **Jim Meltzer**, VP/market manager, Cleveland.

### Journalism

**Ron Harig**, station strategist, Audience Research & Development, Dallas, joins

## Obituaries

**Arne Harris**, 67, longtime director/producer of Chicago Cubs telecasts for WGN-TV Chicago, collapsed from a heart attack on Oct. 6 while dining with his wife, Arlene, and Cubs announcer Chip Caray. He died a short time later at a Chicago hospital. He had directed a Cubs telecast that day.

The late Harry Caray, the legendary Cubs announcer, and another WGN-TV legend, Jack Brickhouse, often joked about Harris on the air—but always thanked him when his camera direction caught the action others might have missed.

Harris is survived by his wife and sons Craig and Lyle.

**Gerald Mayer**, film and TV director, died Sept. 21 in Santa Monica, Calif. He was 82.

The nephew of Metro-Goldwyn-Mayer mogul Louis B. Mayer, Gerald Mayer followed in his father's and uncle's Hollywood footsteps, directing feature films *Mr. Whitney Had a Notion* and *The Sellout*. He later moved on to television, where he directed episodes of, among others, *Bonanza*, *Eight Is Enough* and *Lou Grant*.

Mayer is survived by his wife, Irene, and two daughters, a son, and two grandchildren.

KOTV(TV), Tulsa, Okla., as news director.

**Jenny Grzelak-Martinez**, news producer/assistant news director, KRGV-TV Weslaco, Texas, promoted to news director.

**Giselle Fernandez**, co-host, *Access Hollywood*, Los Angeles, named co-anchor, morning news, KTLA(TV) Los Angeles.

**Anita Vogel**, reporter, KCRA-TV Sacramento, Calif., joins Fox News Channel, Los Angeles, as correspondent.

**Mark Mullen**, anchor, KING-TV Seattle, joins KRON-TV San Francisco, in the same capacity.

**Jim Acosta**, reporter,

WBBM-TV Chicago, joins CBS Newspath, Dallas, as correspondent.

**Karen Wynter**, reporter, WTOL-TV Toledo, Ohio, joins WEWS(TV) Cleveland, in the same capacity.

**Rob Piercy**, weeknight anchor/reporter, KIVI-TV Nampa, Idaho, named weekday morning anchor/reporter, KTNV(TV) Las Vegas.

**Jaquitta Williams**, weekend anchor/reporter, WBIR-TV Knoxville, Tenn., joins WLFL(TV) Raleigh, N.C., as weeknight co-anchor.

—P. Llanor Alleyne  
palleyne@cabners.com  
(212) 337-7141

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

# At the top of the pole

*One-time cable installer Esser climbed up through ad sales*

**T**he COO of a cable company has to be conversant with virtually every aspect of the business but doesn't necessarily have to be great at every job. Just ask Pat Esser to climb a pole. The chief operating officer of Cox Communications started in the cable business fresh out of college in 1977, getting a job at McDonald Group's then-new system in Waterloo, Iowa. Installing a customer meant climbing a utility pole to tap into the main cable and run a "drop" to the home.

Esser had trouble staying on the pole. "I fell an average of once a week," he says. "Usually the last 10 feet."

Was he ever hurt? "Never seriously. When you're 21, you can take it." Once, losing his balance, he had the choice of falling onto a picket fence or into a yard containing two Doberman pinschers. He says he was aiming to land on the Dobermans but managed to hang on.

Esser hung on to cable as well, joining fifth-largest MSO Cox and eventually becoming a senior operations executive of the Atlanta-

based company. Then last January, he was tapped to replace his boss, Maggie Belville, a former cellular executive squeezed out because of her grating management style.

Esser won't talk about Belville's exit but will wax enthusiastically about taking on her job.

The excitement of it, he finds, is also his biggest challenge. Cox is the only cable operator successfully selling three new products. Every operator is pushing into digital cable and high-speed Internet service, but only Cox and AT&T are also using the same wires to sell residential telephone service. And since AT&T is making a mess of it—financially speaking—it's

Esser job to make it all work.

Mind you, penalties for missteps can be harsh. A year ago, Cox was brutally punished on Wall Street when it missed a quarterly target by just 1 percentage point, a mere \$3 million short of the expected \$340 million in cash flow: Investors chopped Cox's \$25 billion market valuation by \$5 billion in a day.

Well aware of how treacherous his position can be, he has two goals: "Growth of new products is one, meeting expectations financial is two." At the same time, he adds, the systems have to meet Cox's high customer-service standards, widely acknowledged as the best in the industry.

Esser's route to the top was



**Patrick Esser**  
*Executive vice president and COO, Cox Communications*

**B. March 12, 1957, Altoona, Iowa; BA, 1979, MA, 1981, communications media, University of Northern Iowa; director of programming, Hampton Roads, Va. system, Cox Communications, 1979-81;; manager, Cox's CableRep Advertising, 1981-90; director of advertising sales, 1990-91; vice president of advertising sales, 1991-99; senior vice president of western division operations, 1999-2000, Cox; current position since January; m. Connie, Sept. 4, 1982; children: Sarah (9), Natalie (11), Rachele (14)**

an unusual one, through ad sales. Home-grown cable operations executives tend to journey through customer sales and service or plant management. Even today, local ad sales is a small portion of an operator's revenues, just 5% to 6%.

But ad sales taught Esser plenty about programming and sales management and marketing, and forced him to grapple with competition from broadcast TV, radio and newspapers years before DBS would teach those lessons to the rest of the industry.

Esser, who switched from managing Cox's ad-sales effort to operations in 1999, says the overlap is more than he once thought. "The similar part is the culture in a high-growth business," he explains. "Decisions you make often have to be adapted in 30 to 90 days. Things change. The competition side of that business really honed my skills."

Esser stumbled into ad sales. After a few months with a Cox system in Hampton Roads, Va., he went to grad school in 1979 and was recruited to cold-call local businesses to sell ads in Cox's Moline, Ill., system. Cox was years ahead of other operators, establishing ad sales as a separate business line in the early '80s. In 1991, Esser was put in charge of the company's CableRep unit.

The surprise about new-product deployment, he finds, is how well it's going. When Cox rolled out telephone service in its systems three years ago, "15% penetration was our guess. Now it's 30%." Digital cable penetration was expected to top out at 30% after five years or more. "I think people are saying 50% pretty confidently now," Esser says.

—John M. Higgins

BROADCASTING & CA

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AND 70<sup>TH</sup> Anniversary



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Michael D. Eisner



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Arlene Francis



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**BROADCASTING CABLE**

# Datebook

## This Week

**Oct. 16 *International Women's Media Foundation*** 12th annual Courage in Journalism Awards. Waldorf-Astoria, New York. Contact: Danielle Sodani, 202-496-1992.

**Oct. 20 *Television News Center*** Newscast producer and writer training. 1825 K St. NW, Washington. Contact: Herb Brubaker, 301-340-6160.

## Also in October

**Oct. 22-23 *The Conference Board*** 2001 Wireless Conference. Marriott Financial Center, New York. Contact: Al Lieberman, 212-339-0345.

**Oct. 24 *IRTS*** Newsmaker Luncheon: Network Entertainment Chiefs. Waldorf-Astoria Hotel, New York. Contact: Marilyn Ellis, 212-867-6650, ext. 306.

**Oct. 24 *AWRT*** Making Waves: The 50 Greatest Women in Radio and Television luncheon. Tavern on the Green, New York. Contact: Frances Larose, 415-546-9608.

**Oct. 25-28 *Collegiate Broadcasters Inc.*** National College Media Convention. Hyatt Superdome, New Orleans. Contact: Michael Black, 315-781-3811.

## November

**Nov. 4-7 *Society of Motion Picture & Television Engineers*** 143rd Conference & Exhibition. New York Hilton, New York. Contact: Kiki Smith, 914-761-1100, ext. 115.

**Nov. 6-8 *CTAM*** Broadband Opportunity Conference. Sheraton Premiere Tysons Corner, Tysons Corner, Va. Contact: Seth Morrison, 703-549-4200.

**Nov. 11-13 *EPM Communications*** 13th Annual EPM Entertainment Marketing Conference. Universal City Hilton & Towers, Los Angeles. Contact: Leslie Graham, 847-446-6421.

**Nov. 12-14 *Association of National Advertisers*** Seminars. Rye Town Hilton, Rye Brook, N.Y. Contact: William Zengel, 212-697-5950.

**Nov. 14-17 *SPORTEL*** Monaco. Grimaldi Forum, Monte Carlo, Monaco. Contact:

## Major Meetings

**Nov. 12 *BROADCASTING & CABLE*** 11th Annual BROADCASTING & CABLE Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski, 212-889-6716.

**Nov. 27-30 *California Cable Television Association*** Western Show. Anaheim Convention Center, Anaheim, Calif. Contact: Paul Fadelli, 510-428-2225.

**Jan. 21-24, 2002 *National Association of TV Program Executives*** 39th annual Conference and Exhibition. Las Vegas Convention Center, Las Vegas. Contact: Edna Gonzales, 310-453-4440, ext. 209.

**April 8-11 *National Association of Broadcasters*** Annual Convention. Las Vegas. Contact: Kathleen L. Muller, 202-775-3527.

**May 5-8 *National Cable & Telecommunications Association*** Annual Convention. New Orleans. Contact: Bobbie Boyd, 202-775-3669.

**May 20 *George Foster Peabody Awards*** 61th annual presentation and luncheon. Waldorf-Astoria, New York. Contact: Horace Newcomb, 706-542-3787.

**June 26-29 *PROMAX & BDA*** 46th Annual Convention & Exposition. Los Angeles Convention Center, Los Angeles. Contact: Gregg Balko, 310-788-7600.

**July 24-26 *Satellite Broadcasting and Communications Association*** Convention and Exposition. Las Vegas Convention Center, Las Vegas. Contact: Laurie Nappi, 703-549-6990, ext. 366.

**Sept. 11-13 *National Association of Broadcasters*** Radio Show and Xstream. Washington State Convention and Trade Center, Seattle. Contact: Kristie Morris, 202-429-4194.

**Sept. 18-21 *Radio-Television News Directors Association*** International Conference and Exhibition. Long Beach Convention & Exposition Center, Long Beach, Calif. Contact: Danielle Browne, 202-467-5254.

Liliane J.F. Vitale, 201-869-4022.

**Nov. 15 *PricewaterhouseCoopers*** 7th Annual Global Entertainment, Media & Communications Summit. Waldorf-Astoria Hotel, New York. Contact: Laura Bobrick, 631-753-2335.

**Nov. 16-17 *International Council of the National Academy of TV Arts and Sciences*** iEmmys 2001 Festival. New York. Contact: James Moore, 212-489-6969.

**Nov. 19 *International Council of the National Academy of TV Arts and Sciences*** International Emmy Awards Gala. Sheraton New York. Contact: MJ Sorenson, 212-489-6969.

**Nov. 27-30 *SCTE*** Western Show. Anaheim Convention Center, Anaheim, Calif. Contact: Ginny Nagle, 610-524-

1725, Ext. 210.

**Nov. 27 *CTAM*** Pre-Western Show Luncheon. Anaheim Marriott Hotel, Anaheim, Calif. Contact: Seth Morrison, 703-549-4200.

## December

**Dec. 11-13 *Streaming Media*** Streaming Media East 2001. Jacob Javits Center, New York. Contact: Todd Bolton, 415-593-7590.

## January 2002

**Jan. 8-10 *SCTE*** Emerging Technologies Conference. Fairmont Hotel, San Jose, Calif. Contact: 800-542-5040.

**Nov. 14 *Association of National Advertisers*** Agency Management Conference. Plaza Hotel, New York. Contact: 212-697-5950.



# BROADCASTING CABLE

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# Classifieds

## Television

### SALESCAREERS

#### ACCOUNT EXECUTIVE

Do you recognize the potential of the rapidly growing Houston Hispanic market? There is an immediate opening in our Local Sales Department for an Account Executive who has the vision, professionalism, and motivation to capitalize on this opportunity. Minimum two years experience in broadcast sales. Bilingual skills (English/ Spanish) a plus. Houston local sales a plus. Good driving record. KXLN-TV is an Univision Television Group O&O. Please apply at: A/E, KXLN-TV, 9440 Kirby Drive, Houston, TX 77054 EOE

#### DIRECTOR OF SALES

WCGV/WVTV in Milwaukee, two of the USA's top UPN and WB affiliates, is seeking a Director Of Sales. Immediate opening for a candidate with a minimum of three years TV sales management experience; GSM with LSM experience preferred. Must possess a sales marketing background, demonstrate leadership skills, have training knowledge and an understanding of forecasting and pricing. Join an energetic team with a growing local market share. Enjoy living in a family friendly Midwest market, #33, on beautiful Lake Michigan. E-mail responses to [bcaptain@sbgnet.com](mailto:bcaptain@sbgnet.com) or FAX 414-874-1812. EOE and Drug-Free Workplace.

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#### ACCOUNT EXECUTIVE

WKFT-TV, in Raleigh, NC seeks an Account Executive to service local and regional clients. A minimum 2 yrs broadcast or cable sales required. Candidate must have a proven track record in new enterprise development, high-level negotiations and selling promotional campaigns. Knowledge of CMR, TV Scan, market research and other selling tools helpful.

Resumes to Human Resources, WKFT-TV, 3117 Poplarwood Ct. #120 Raleigh, NC 27604. EOE

#### DIRECTOR OF MARKETING AND SALES

The reality is we're growing. Grow with us. A TV industry leader, our independent production company is seeking an aggressive, savvy person to place our shows and open new markets for us. The right candidate will have boundless enthusiasm, drive, innovative spirit, and at least 5 years of marketing or sales experience in television or a related field. Constant client contact and frequent travel required. We offer competitive compensation and benefits. Email your letter and resume to [jwaite@banyanprod.com](mailto:jwaite@banyanprod.com), or send to COO, Banyan Productions, 225 Arch St., Philadelphia, Pa. 19106. Equal opportunity employer.

### MANAGEMENT CAREERS

#### BOSNIA AND HERZEGOVINA INDEPENDENT MEDIA DEVELOPMENT

The IREX ProMedia Program, a USAID-funded project, seeks long-term resident advisors for a broadcast media development program in Bosnia and Herzegovina. The successful candidate will manage and direct efforts to improve the production quality and business practices of independent TV and/or radio outlets. Ideal candidates are experienced professionals with 10 or more years of journalism and/or business management experience in broadcast media and previous international training or consulting experience. Please send resume and cover letter to: IREX/MDD/BK, fax (202) 628-8189 or [hr@irex.org](mailto:hr@irex.org).

### PRODUCER CAREERS

#### SENIOR PRODUCER

Nationally syndicated program seeks senior producer. Candidates must have no less than 5 years experience in television. Three years experience in talk. Must be a self-starter, possessing excellent managerial skills. Please send resume to: B&C, Blind Box 1015, 275 Washington Street, Newton, MA 02458. Attn: K. Parker 4th Fl.

#### PRODUCER

The #1 station in the 38th market is looking for a producer to join our award winning staff. We have all the equipment needed to help you put together a creative and energetic product. You're the person for the job if you have at least two years producing experience, you're in touch with your audience and you have an innovative approach to presenting news. Send resume with references and a non-returnable video tape of today's newscast to: Patti McGettigan, News Director, WOOD-TV, 120 College, SE, Grand Rapids, MI 49503. WOOD-TV is an Equal Opportunity Employer

### MARKETING CAREERS

#### PUBLIC RELATIONS MANAGER

Major market tv station is seeking a seasoned public relations professional to join our marketing team. The ideal candidate will have solid communication skills and strong planning and organizational abilities. This is NOT an entry-level job. A minimum of three years experience in a firm or large corporation required.

Send a resume, salary information and references to: Director of Marketing, WCCO-TV, 90 South 11 St., Minneapolis, Mn. 55403. EOE M/F/H/V No phone calls please!

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### EDITING CAREERS

#### VIDEO EDITING POSITION

Candidate must have experience with SONY EDITOR 910, AVID DV Express, Media Composer for-A Video Mixer. Able to work different shifts, weekends and under pressure. email resume to [bologna@raicorp.net](mailto:bologna@raicorp.net), or fax to (212)765-1956.

### PUBLIC NOTICE



Meetings of the Public Broadcasting Service Board of Directors and the Compensation Committee will take place at the PBS Offices, 1320 Braddock Place, Alexandria, Virginia on October 30-31, 2001. Schedule and tentative agenda for each meeting follows:

Compensation Committee, in executive session, 3:00 p.m., October 30, executive compensation and other business.

Board of Directors, 9:00 a.m., October 31, election of general directors and board officers, appointment of corporate officers, reports from management and board committees on compensation, nominating, DBS, cable, finance, membership, education, programming policy, new technologies, and interconnection matters; general counsel's report; and other business.

The meeting of the Board of Directors is open to the public; however, some portions will be held in executive session.

### NEWS CAREERS

#### ASSISTANT NEWS DIRECTOR

WLS-TV, the #1 station in Chicago, is looking for an assistant news director who knows how to win. The position requires excellent news judgment, as well as the ability to think like a producer and understand logistics like an assignment editor. The successful candidate will have knowledge of broadcast law, a good sense of production and promotion, and experience managing special projects. Strong supervisory skills a must. Requires a minimum of 5 years Executive Producer/Producer experience in a major market. Send resume and letter detailing your interest to Jennifer Graves, News Director, ABC 7 News, 190 N. State St., Chicago, IL 60601. NO TELEPHONE CALLS, PLEASE. EOE.

### RESUME TAPES

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## Classifieds

### Television

#### TECHNICAL CAREERS

##### STAFF ENGINEER

Consulting Engineering firm seeks to add an engineer. BSEE required plus ability to obtain PE. Must be computer literate and experienced in Radio/TV RF systems. Significant short-term domestic travel involved. Must be self-starter capable of minor miracles initially with growth expected. Variable schedule with benefits. Reply to D. L. Markley & Assoc., 2104 W. Moss; Peoria, IL 61604 or to [dlim@dlmarkley.com](mailto:dlim@dlmarkley.com)

##### DIRECTOR OF ENGINEERING

Television group seeking talented, aggressive, take charge, Director of Engineering to lead rapidly growing broadcast company. Must be able to manage team of studio and RF engineers and be experienced in, UHF/VHF/AM/FM/ transmitters DTV/analog technology and satellite uplink operation. Needs to direct, lead, motivate engineering team, which is responsible for building new sign on stations, develop, maintain, and work within proposed budgets, meet deadlines, and balance resources to achieve objectives. Oversee research, development, design, and enhancements of TV/Radio properties. Must be able to plan and manage the deployment of resources for multiple concurrent projects. Candidate should possess strong problem solving capabilities based on solid technical foundation. Must command respect and have the ability and attitude to make it happen today! Minimum 10 years of experience, Salary range \$100-125,000 plus bonus incentives. Send resume and references to [engineerpro@aol.com](mailto:engineerpro@aol.com) or Broadcasting & Cable, Box 1016, 275 Washington Street, Newton, MA 02458 Attn: K. Parker. EOE.

### Allied Fields

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- Western Show (CA)
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- 11-16-01

#### 12-10-01

- Streaming Media East (NYC)
- 12-4-01

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#### GRADUATE PROGRAMS

##### MS ASSISTANTSHIPS

MS Assistantships. The University of Tennessee Department of Broadcasting seeks experienced broadcasting professionals for graduate assistantships in management at its college radio station, WUTK-FM. Candidates must be admitted to the College of Communications Master of Science program for fall 2002. The MS program emphasizes communications management and is interdisciplinary. Review of applications will begin March 4. Contact Dr. Ed Caudill or Dr. Barbara Moore, College of Communications, University of Tennessee, Knoxville TN 37996.

#### EXECUTIVE CAREERS

##### RADIO GROUP MANAGER

Searching for a career oriented person to function as Group Manager and CEO of our small market radio group with stations in KY, IN and IL. Work office will be in Lexington, KY but travel is necessary. We are looking for a candidate with leadership qualities, a proven work ethic and a background in radio sales management. Applicants must recruit, train and supervise a diversified group of talented radio personnel. Must be able to build loyalty and motivation. College degree and 10 years experience in radio required. Excellent salary, excellent benefits including 401-k and company vehicle. Resumes accepted at First Corbin Financial Corp., P.O. Box 1450, Corbin, KY 40702 or FAX 606-528-8487 or e-mail [fcc@tccnet.net](mailto:fcc@tccnet.net). EOE

### Academic

#### FACULTY CAREERS

##### ASSISTANT PROFESSOR

Assistant Professor, in a newly established Communication major. Tenure-track position, beginning Fall 2002. Primary teaching responsibilities will be courses in video and audio production, though applicants must also be prepared to teach public speaking courses during the implementation phase of the program. Other duties will include advising and mentoring students in the TV/Radio concentration of the major. Successful candidate will also take the lead in keeping courses and facilities current with developments in video/audio production and multi-media technology.

Terminal degree, or master's plus substantial experience in video production, is required. Applicants should demonstrate strong evidence of effective teaching, and potential for scholarship. Please send full dossier, including curriculum vita, two letters of reference, and a resume tape, disc, or web link to streaming media that demonstrates skills in production, to Lynn McMartin, Director of Human Resources, Le Moyne College, 1419 Salt Springs Road, Syracuse, NY 13214-1399. Materials must be received by December 15, 2001. Through its emphasis on education of the whole person and the search for meaning and value as an integral part of the intellectual life, Le Moyne College prepares its members as persons and professionals for leadership and service in the creation of a more just society. Le Moyne College is an equal opportunity employer, and encourages women, persons of color, and Jesuits to apply for employment. Visit our web page [www.lemoyne.edu](http://www.lemoyne.edu).

##### MULTIMEDIA

Due to the creation of new positions, the Communication Department at the University of Wisconsin-Whitewater is seeking an Assistant Professor of Multimedia beginning August 26, 2002. The successful candidate must have academic preparation and demonstrable experience to teach undergraduate multimedia courses (such as Introduction to Multimedia, Multimedia Aesthetics, Multimedia Production for Web and CD/DVD Projects, Writing for Multimedia, Contemporary Multimedia Issues, and Advanced Interactive Media Design and Production). Candidates should be familiar with a variety of digital video and audio and related multimedia technology and software. A complete job description for the position is located at: <http://academics.uww.edu/cac/communication/employment/multi.htm>.

Review of applications will begin November 15, 2001. AA/EEO employer.

##### DEAN

Dynamic Leader sought for Dean of growing College of Journalism and Mass Communications, University of South Carolina. Applications and nominations now being accepted. The University of South Carolina is an equal opportunity employer and specifically encourages women and minority applications. Position announcement and application instructions at [www.sc.edu/ddsearches/journalism.html](http://www.sc.edu/ddsearches/journalism.html).

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## DÉJÀ VU, ALL OVER AGAIN

Editor: Your story on the NxtWave/Zenith solution for DTV ("A two-in-one fix for digital TV," Oct. 1) is the reason for this letter. The public statements made by the "spin masters" at these two companies and reported by yourself in the article cause me to be reminded of the very similar statements made by these same folks over two years ago. At that time, they were responding to the Sinclair Broadcast Group's petition to the FCC to allow both 8-VSB and COFDM. Matt Miller of NxtWave made the public pronouncement that the problems with reception of 8-VSB DTV were all solved and broadcasters need not worry about multipath distortion anymore. He was referring to his just released 8-VSB-receiving chip, later known as the miracle chip, a miracle that never came to pass. Zenith was also heard from and said there was nothing wrong with the ATSC standard. It was just an early-receiver problem. Both of these positions have been shown to be wrong and misleading to the entire industry.

Today, it has been shown conclusively, and we now all know that the Zenith-created ATSC 8-VSB standard does not meet broadcasters' requirements and that the ATSC, as mentioned in your article, is seeking ways to improve the standard so that it may some day meet minimum broadcast industry requirements.

It is somewhat ironic that the two companies that fought any effort to honestly evaluate the ATSC standard and attacked anyone who attempted to speak out are, by their own self-promotion, once again claiming to have a solution in hand. Can anyone blame them for trying to protect their patent values and royalties? The question that remains unanswered is, at what cost to the technical possibilities for broadcasters in the future? Perhaps you

should have included a little history lesson in your piece to better balance the story and put things into perspective. Zenith and NxtWave are the last companies who should be making premature claims of success.

In any case, the ATSC process continues, and I was pleased to see that you did mention that there are others who believe that they have solutions and hold a different opinion than Mr. Miller and Zenith's Richard Lewis. Sinclair demonstrated to the entire industry in a public fashion over two years ago that the proof of a reception solution for 8-VSB is in the field-testing. It is entirely premature for anyone to make any claims about a solution before a public scientific field test is performed. That is a task that the ATSC is going to undertake. After that effort is complete, it may be appropriate to make claims similar to those of Zenith and NxtWave, but not before.

—Nat Ostroff, VP, New Technology,  
Sinclair Broadcast Group, Baltimore

## TECHNICALLY SPEAKING

Editor: I was a little surprised at your article ("New York stations are back," Sept. 24) regarding what New York-area television stations have done since the main transmitting site was tragically destroyed on Sept. 11.

You state that a number of New York-area television stations are using a tower in Alpine, N. J., located about 15 miles southeast of Manhattan. I thought that strange, since southeast of Manhattan is open Atlantic Ocean. I checked my *MS Streets and Trips 2001* software and find that there is an Alpine, N.J., near the intersection of routes 502 and Henry Hudson Drive. It is located north northwest of Manhattan.

You, later, state that "satellite TV reaches another 5.3% of the homes but carries only a handful of the most popular stations."

What a full handful that actually is. DirecTV carries WCBS-TV, WNBC(TV), WNYW(TV), WABC-TV, WWOR-TV and WPIX(TV). That's all six of the commercial VHF stations in New York. These probably account for at least 90% of the local audience for over-the-air broadcasts. In addition, DirecTV carries the national feeds for Pax, PBS, TBN as well as the East and West Coast feeds for both Univision and Telemundo.

Other than a little local news on the two Spanish-language stations and what little local programming WNET does, what major coverage do you think is missing? WNYE and WLIW with minuscule audience shares, carry a fair amount of PBS programming, and there a few other fringe, tiny-share UHF stations. So, contrary to carrying "only a handful" of stations, DirecTV provides spectacular coverage for the New York market.

—Joseph B. Martin, Los Angeles

*Editor's note: Martin is right. The Alpine Tower is not in the Atlantic Ocean. But our reading of the map puts the tower 16 miles north northeast of the Empire State Building.*

## We like letters

BROADCASTING & CABLE welcomes your letters about our coverage or media issues in general. You may mail them to BROADCASTING & CABLE, Open Mike, 245 W. 17th St., New York, NY 10011; e-mail them to pbednarski@cahners.com; or fax them to 212-337-7028. Please include your title and a daytime phone number so we can verify your letter.

Letters should be brief (about 300 words maximum). We reserve the right to edit them for space and clarity. We won't publish anonymous letters.

# Editorials

COMMITTED TO THE FIRST AMENDMENT

## Proceed with caution, but proceed

The White House is right to be concerned about the information being released by the Taliban or Al Qaeda for worldwide media consumption. The last thing TV and radio outlets in the U.S. want to do is become an unwitting conduit for instructions from bin Laden to his followers. The administration expressed that concern to the heads of major broadcast and cable news media last week, who then agreed—among themselves—to review any such tapes before airing them. That was a reasonable response, though we question why, say, *The New York Times* and *The Washington Post* were not included in the meeting. Perhaps it was a tacit recognition that the electronic press is now the world's mass medium of choice. Perhaps it was just that the government knows it can make the electronic press jump through hoops because of its regulated status.

Clearly, some types of information can be damaging. In the Gulf War, for instance, according to a CNN executive at the time, reports on the network were pinpointing where scud missiles had landed, making reporters spotters for the Iraqis. The Bush I White House asked them to stop. They did.

But the networks must be careful not to cede their independence or to withhold important information from the public, especially if the information is readily available from other sources. The current Bush White House has been speaking softly, though insistently, on the media access issue, pointing out that it has simply been making requests. But with each press conference where the coverage issue is raised and new "suggestions" are made about how the media ought to be acting, and what people shouldn't be saying or reporting, the business end of that always implicit big stick starts to peek out from behind Ari Fleischer's back.

Should the networks be careful how they report information hand-outs from the other side—or from this side, for that matter. Of course. That's what editors are supposed to do. But neither the networks nor the administration should be in a hurry to block avenues of communication with the American people.

## Help wanted

The FCC last week allowed noncommercial broadcasters to generate revenues from ancillary DTV services, including advertising-supported ones, and use them to help defray the cost of the DTV transition. Perhaps when they have paid that bill, they can use those revenues to support the bread-and-butter noncommercial service and further reduce their reliance on the government breadline. But that is another editorial, we just use it to illustrate the DTV-friendly mode of the current FCC.

While the FCC is feeling generous on the DTV front, we think it should bite the bullet and operate as though it recognized that a large portion of commercial broadcasters, for a host of financial and technical reasons, will not be able to make the May 2002 deadline for DTV conversion.

Chairman Michael Powell has been reluctant to issue a blanket waiver, but to do so could head off troubles down the road. Unless the commission does something to speed the waiver process, that flood of paperwork could add yet another bottleneck to the transition. The FCC last week named its new DTV task force with a charter to break deadlocks. Job one should be making sure the waiver issue doesn't become one.

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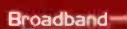
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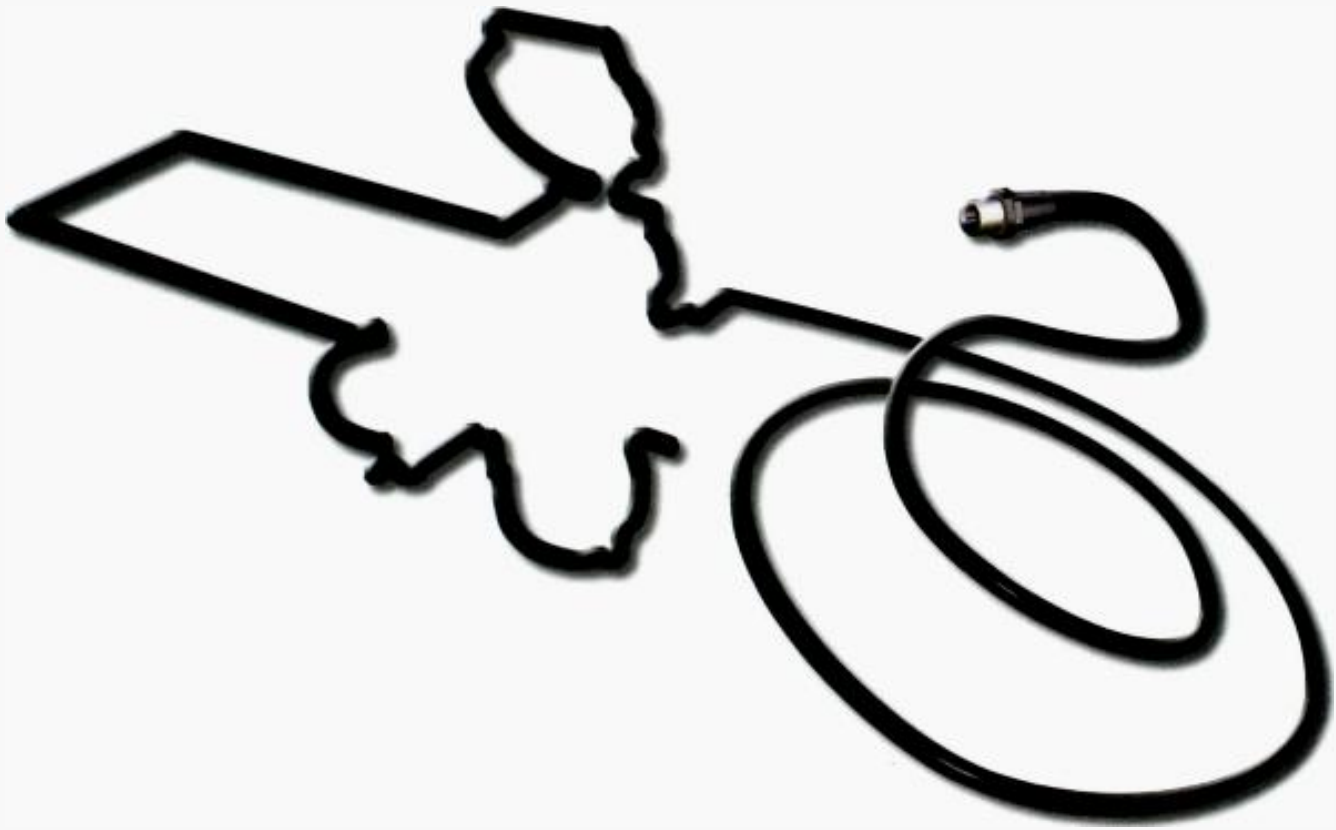


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