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And Again,



Syndication's
#1 and #2
Shows Have Been
Renewed Again...

Top of the Week August 5, 2002

REMEMBERING 9/11 On Sept. 11, some cable channels will offer an entertainment refuge, while the broadcast and news nets focus on remembering the horror. » 8

POWELL'S DTV PUSH FCC Chairman Michael Powell is taking charge to break logjams that are stalling and slowing the move from analog to digital television. » 8

EARNING A RECOVERY Media companies see solid gains in recent earnings, with the exception of Disney's ABC. » 9

DANGLING DINGELL U.S. Representative John Dingell (D-Mich.) finds himself in the middle of a tough race despite support from major media lobbies. » 10

CLEAR AND PRESENT LAWSUIT Spanish Broadcasting Systems is seeking \$1.5 billion from Clear Channel Communications. » 10

NOT SO FAST ON VOD Cox isn't alone in scaling back VOD plans as MSOs continue the search for a business plan. » 11

Networks are going in various directions to commemorate the first anniversary of the 9/11 terror attacks. While broadcast and cable news networks plan extensive news specials, some entertainment networks have concluded that some viewers need refuge from memories of that mournful day.



Programming

Dumping Oprah WFMY-TV Greensboro will get an early start on life without Oprah after being unable to justify the price tag. » 19

Station Break Sorrow and joy in the 96th DMA; an unhealthy relationship for KTVX(TV) Salt Lake City's health reporter; A bias suit against WGRZ-TV Buffalo. » 25

Washington

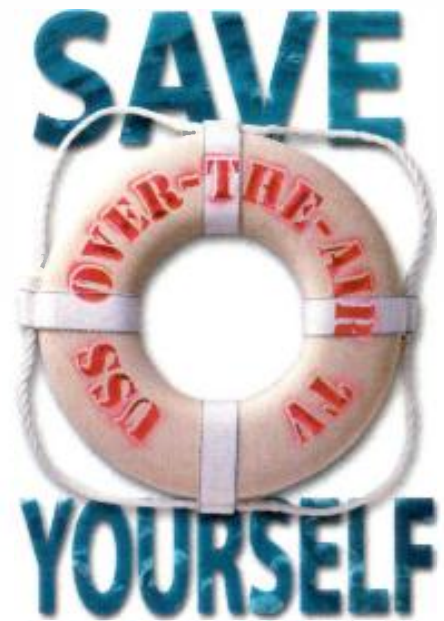
Seventh hell for 700 MHz The FCC has delayed the 700MHz spectrum auction for the seventh time. » 22

Technology

MTV wants its 24p The 2002 MTV Video Music Awards will get a film look thanks to the use of the 24p video format, a first for a live awards ceremony. » 24

PBS teams with TiVo In an effort to drive viewership PBS will send promos and exclusive content to the hard drives owned by TiVo subscribers. » 26

ABCNews pay for play ABCNews.com has launched a subscription service for streaming audio and video content offering archived newscasts. » 25

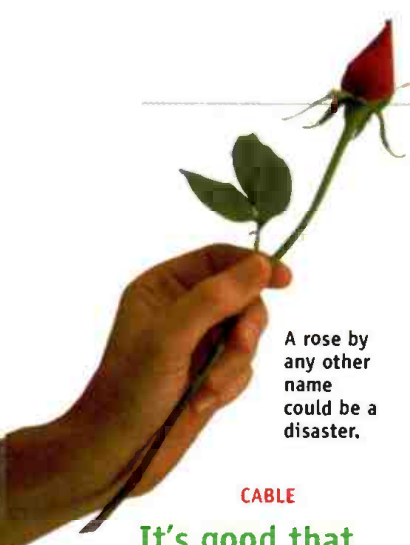


B&C PERSPECTIVE

SINK OR SWIM

Broadcasters must take control of their destiny by exploiting their DTV channels, says Editor in Chief Harry A. Jessell. » 8

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A rose by any other name could be a disaster.

CABLE

It's good that a rose is a rose

If a rose were called a "Thornflower" would you buy a dozen for your sweetie? That's analogous to what some cable execs think about the unsnappy "video on demand." Industry jargon often drifts into common usage, leaving marketers stuck with consumer-unfriendly terms like "DOCSIS cable modems" or the Big Mistake: "pay per view" (which emphasizes cost rather than choice or convenience). Cox COO Pat Esser fired a new shot during an earnings conference call last week, repeatedly referring to video on demand as "entertainment on demand," or EOD. Then there Discovery's John Hendricks' "file-served television." Whew! Steve Brenner, CEO at movie clearinghouse In Demand, is pushing IControl, which some marketers are using and others hate. Jeff Calman, Warner Bros.' VP for pay TV, says: "We think it should be some variety of 'on demand.' That's what people know. Eventually it will be like DVD." The worst: The Brits' prefer to soundout VOD as a word rhyming with odd.—J.M.H.

BCEYE

MORNING SHOWS

Shelved, baby!

NBC's *Today Show* producers couldn't find room for Gene Shalit's less-than-groovy review of *Austin Powers in Goldmember* until a week after its opening (which set a comedy box-office record, pulling in \$76 million its first weekend). But the week leading up to the movie's release was a *Today* love-in that would have made James Bond blush, including an extended segment on Katie Couric's cameo in the film and three separate interviews with the film's stars on a special *Austin Powers Today Show* set. The logical capper would seem to be a review of the movie on opening day, but Shalit's review was nowhere to be seen. According to NBC, it was not discomfort with the tone of the piece but simply a lack of room: "The show was full," said an straight-faced insider. —K.K.



PROGRAMMING

Acme plans a Buzz

Acme Communications, the station group controlled by Turner Broadcasting head Jamie Kellner, is going after news ad dollars with a 6-9 a.m. news show, *The Daily Buzz*, to be launched this fall at Acme's WBDT(TV) Dayton and fed to the rest of the Acme station group. With kidvid no longer viable in the time period (The WB dropped its own weekday-morning cartoon lineup a year ago), Acme sees a future in morning news. *Buzz* will have local news and weather inserts for stations carrying it in other markets; syndication is possible too. Acme President Doug Gealy says just a 1 rating with adults 18-49 would boost Acme's revenue in the time period five-fold. And what about launching from Dayton? Well, it worked for Donahue.—S.M.

DIGITAL TICKER

COMPILED BY DECISIONMARK

Newest digital stations:
KSTC-DT Minneapolis (IND)
WGRZ-DT Buffalo, N.Y. (NBC)

Total DTV stations:
450

Point by point not taken

In defending Clear Channel's shock jock Bubba the Love Sponge from an FCC indecency inquiry, Wiley Rein & Fielding attorneys tried a novel approach. When the FCC asked the company to verify transcripts of 10 different Bubba segments aired over four Florida stations between July and December 2001, Wiley Rein lawyer John Burgett declined, instead asking the FCC to specify which portions of the transcripts were being questioned. If successful, the move would have allowed the lawyers to rebut each charge point by point. But the FCC investigations chief, Chuck Kelley, declined and, in late July, ordered Bubba to stick with standard procedures: Confirm or deny the broadcast, then refute specific sanctions on appeal. Burgett says Bubba's initial response will be submitted by today (Aug. 5).—B.M.

ESPN'S UNUSUAL TRIBUTE TO 9/11



ESPN will remember Sept. 11 with a documentary, *Blood Brothers*, about the New York Fire Department's football team, which lost 22 of its 58 members Sept. 11, and the struggles of its surviving members to deal with that loss. A subplot is the fierce rivalry between the FDNY squad and the New York Police Department's football team. ESPN will air the hour program Sept. 10 as part of its Tuesday-night original-programming block.—A.R.

How best to remember 9/11?

At some networks, somber tributes; for others, lighter fare is the way to go

By Allison Romano

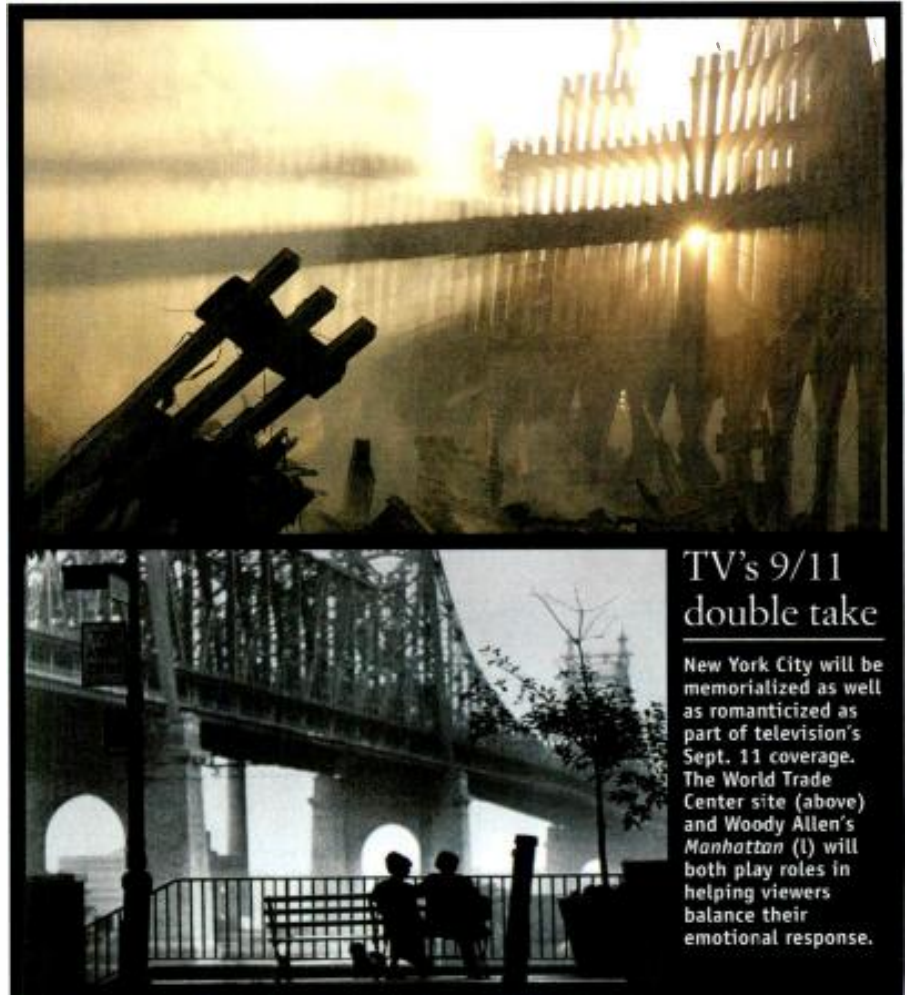
Beginning at dawn on the first anniversary of Sept. 11, the broadcast networks and cable news channels will go nearly wall-to-wall with commemorative coverage.

No surprise. Millions of viewers likely will not want to relive the experience, but news executives still feel a responsibility to offer it. "It is far better to err on the side of giving too much coverage," CBS President Leslie Moonves told TV critics in Pasadena last month.

For sure, no one can fault the logic, but other networks also believe that many millions of Americans would like to get through Sept. 11, 2002 without lingering too long on Sept. 11, 2001.

Those viewers craving normalcy will seek refuge on cable. The ESPN crowd still wants sports, and MTV devotees want videos. "They don't want the world to stop because it brings back painful memories," said TV historian and Lifetime Television research chief Tim Brooks. (Though on MTV they'll get both. Starting Sept. 10, for 31 hours MTV will show videos interspersed with rock artists' reflections on the World Trade Center and Pentagon horrors.)

Unlike the painful breaking news of last Sept. 11, the first anniversary is largely a staged event. (See page 6.) CBS's coverage is headlined by Scott Pelley's exclusive interview with President George W. Bush on *60 Minutes II* at 8 p.m. ABC also will go all day with news, filling prime time with stories that closely examine the attacks, as well as what happened inside the World Trade Center towers. NBC will ease off its



TV's 9/11 double take

New York City will be memorialized as well as romanticized as part of television's Sept. 11 coverage. The World Trade Center site (above) and Woody Allen's *Manhattan* (l) will both play roles in helping viewers balance their emotional response.

news coverage in prime time, making way for one entertainment show, likely *West Wing*. It then will air a taped memorial concert from Washington, D.C., hosted by anchor Tom Brokaw.

Fox News is lending two of its prime time anchors, Brit Hume and Shepard Smith, to Fox for a two-hour, commercial-free special.

After a five-week road trip across the country, MSNBC's Ashleigh Banfield will return to the World Trade Center site on Sept. 11, where her reporting turned her

into a star. As part of its coverage, CNN will air 30 in-depth reports that try to look forward. "We are looking at the specific questions that you need to have answered now, a year later," CNN Chairman Walter Isaacson said.

Still, there's a balancing act between too much 9/11 and not enough, between lightening up and getting too light. Says Marcy McGinnis, senior vice president of CBS news coverage, "It will be the kind of coverage that you can take in doses if you want. But I think it is a day when it would

be odd to be playing game shows.”

In New York City and Washington, D.C., the anniversary is also a local story. Stations in both cities will preempt much of their regular schedules for a combination of network and local programming.

Local news outlets lacking a major-network news affiliation, like WPIX(TV) New York and cable net New York One, will carry their own live coverage and packages. New York One will skip commercials on both Sept. 10 and 11.

On cable, only Fox News Channel is opting to go commercial-free on Sept. 11. Other news nets will scale back commercials. CNN is seeking three or four exclusive advertisers, said EVP of Sales Greg D’Alba. Fox aside, the broadcast nets are taking ads, but trying to persuade advertisers to air tasteful spots. It’s not an easy sell, though; some advertisers are shying away from the day altogether.

At some networks, ideas have been batted around for almost a year. “I just hope networks do what’s right for their audiences and

don’t get exploitative,” said Abbe Raven, the History Channel’s EVP and GM.

Similar concerns are prompting entertainment channels like USA, TNT, TBS, FX and Lifetime to stick to standard fare, as will kids nets Nickelodeon and Cartoon Network.

Execs say they’ve painstakingly selected counter-programming for Sept. 11. Programmers are combing through shows, on guard for sensitive content. In the immediate aftermath of Sept. 11, Lifetime went so far as to scrutinize *Golden Girls* episodes for inappropriate material. This year, no doubt, everybody’s just as cautious.

TBS Superstation is trading its Wednesday-night originals, *Ripley’s Believe It or Not* and *Worst Case Scenario*, for mindless movies *The Wedding Singer* and *Look Who’s Talking Now*. Sister net TNT opened up prime to re-air its miniseries *Mists of Avalon*.

Nostalgic themes will run through some channels. Turner Classic Movies pulled together 13 Manhattan-themed movies, from *42nd Street* to *King Kong* to *Manhattan*, and

CMT: Country Music Television will offer up patriotic videos and a Toby Keith special.

National Geographic, the History Channel, A&E, Oxygen, ABC Family, Discovery, TLC, MTV and HBO are among networks with specials planned for Sept. 11 or the days leading up to it.

After previewing its lineup, Comedy Central slated two *Saturday Night Live* and *South Park* episodes for Sept. 11, but decided to shelve *The Daily Show With Jon Stewart* (as it did after the attack itself). “It’s Comedy Central, not Somber Central,” says SVP of programming Kathryn Mitchell.

But for all networks, large and small, it will be a job of drawing a line between stirring up too much grief and, on the other hand, seeming not to care enough. The fact is the whole world will be watching. Much of it will be crying and others will be trying to forget. For programmers, it’s a day no one wants to make a mistake. ■

—Paige Albinak and Dan Trigoboff
contributed to this story.

Remembrances

Here’s a quick rundown of how major news divisions and news networks will cover 9/11.

ABC: 9/11. Coverage on *Good Morning America* at 7 a.m.-5 p.m. ET; *World News Tonight* prime time. Highlights: a reconstruction of the attacks and a look at events inside the WTC before and after. Close with special edition of *Nightline*.



Dan Rather and Ed Bradley covered the 9/11 tragedy for CBS last year.

CBS: 9/11: *The Day That Changed America*. Scott Pelley’s exclusive interview with President Bush on *60 Minutes II* from 8-11 p.m. ET. At 7 a.m. ET, five-hour edition

of *The Early Show*, then live coverage of the day’s events in New York City, the Pentagon and Shanksville, Pa., anchored by Dan Rather. On Sunday, Sept. 8, special one-hour edition of *Face the Nation*; repeat of documentary 9/11 that evening.

CNN: *America Remembers*. Live coverage at 6 a.m. ET with Paula Zahn, Aaron Brown from the rooftop of CNN’s New York bureau; correspondents include Christiane Amanpour in Kabul, Afghanistan, and Carol Lin in Pennsylvania. In prime time, Connie Chung, Aaron Brown anchor a two-hour special; *Larry King Live* from New York City. Coverage simulcast on CNN International.

CNBC: Live coverage focusing on Wall Street, reflecting attacks’ economic impacts, 5 a.m.-5 p.m. ET. *I Remember*, interviews with financial leaders and Treasury Secretary Paul O’Neill.

Fox: 9/11 – *The Day America Changed*. Anchor Brit Hume hosts commercial-free special 8-10 p.m. ET; Shepard Smith reports from the World Trade Center.

Fox News Channel: Plans in progress; live coverage from 5 a.m.-11 p.m. ET. So far, the only cable news net going commercial-free.

MSNBC: Prime time, remembering Sept. 11; simulcasts NBC’s coverage with Brian Williams 4-



Ashleigh Banfield will again be on site this 9/11 for MSNBC.

6:30 p.m. ET.

NBC: *America Remembers*. Coverage the night before, a two-hour *Dateline* anchored by Tom Brokaw. Sept. 11, six-hour *Today Show*, covering local memorials; followed by a town-hall meeting anchored by Brokaw; Brian Williams anchors early evening; then Brokaw one-hour *Nightly News*; local stations cover at 7:30 p.m.; 9 p.m. ET, “Concert for America,” the National

Symphony Orchestra playing in Washington, D.C.

PBS: *We Remember*. *Frontline*’s “Faith and Doubt at Ground Zero” on Sept. 3, repeating on Sept. 11, on how survivors, families deal with their faith; followed by live concert, “A Requiem for September 11.” Also, *Caught in the Crossfire*, about three Arab immigrants, and *Heroes of Ground Zero*, about WTC firefighters; on Sept. 10, a 90-minute film, *America Rebuilds*, on rebuilding efforts at Ground Zero.

C-SPAN: September 11 – First Year Anniversary. Covers special session of Congress in downtown Manhattan on Sept. 6; on Sept. 11, live coverage of all the day’s events.

The Joy of Independent Thinking...



Week Two:
July 22-28, 2002

#1 Eyewitness News 10-10:30pm versus all network programming	#1 Eyewitness News 5, 5:30 & 6pm	#1 Eyewitness News Noon
WJXT is #1 in Total Day!		RATING/SHARE 5.0/11
"WJXT Eyewitness World News with Tom Wills" continues to beat the CBS and ABC evening news every night. On Monday and Tuesday WJXT beat everyone!		8.9/15
WJXT's "Entertainment Tonight" on Sunday beats CBS's "60 Minutes" and NBC's "Dateline"!		6.9/11
WJXT's "Access Hollywood" (weeknights) beat all network programming on Tuesday and Wednesday nights!		7.0/11
WJXT's primetime beat ABC by 76% in ratings! Plus, is a highly competitive force against NBC and CBS!		5.8/9
#1 Total Day	#1 9am-Noon Texas Justice, Maury, Supermarket Sweep, Shop til You Drop	#1 Oprah #1 Inside Edition

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Powell boosts DTV

Now he'll impose rules on copy protection, in-set tuners

By Bill McConnell

Frustrated by foot-dragging in some industry sectors, FCC Chairman Michael Powell this week will push ahead with digital copy-protection and TV-receiver requirements, looking to break some logjams believed to be stalling the switch from analog to digital television.

Powell's plans to resolve intra-industry disputes over the technology are sure to provoke intense lobbying and court battles over the next few months. In fact, late last week Thomson Multimedia floated a plan that would extend some of Powell's deadlines for requiring DTV tuners in most sets.

Consumer electronics manufacturers and the computer industry even question whether the FCC has legal authority to impose copy restrictions, an issue the FCC will address in the proceeding. But Senate and House leaders two weeks ago urged Powell to go ahead with the measures, apparently handing him sufficient political cover to proceed.

Copy protections for broadcast programming are "imperative" to the switch to DTV transmission because consumers won't buy digital sets until compelling programming is available, wrote Senate Commerce Chairman Fritz Hollings. Reps. Billy Tauzin and John Dingell, the chairman and ranking Democrat, respectively, of the House Energy and Commerce Committee, penned a similar message. Movie and TV studios say they won't make marquee digital content available until there are adequate safeguards against illegal copying and streaming.

The copy-protection mandate is slated to be proposed at the FCC's monthly meeting Aug. 8. If the plan becomes a rule, it could be in place by next year. The proposal will seek public comment on a broad range of issues, including whether the FCC has authority to impose a copy-protection regime and whether the mandate should include a



Breaking up the DTV logjam is what Chairman Michael Powell says he's starting this week.

"broadcast flag," which could limit copying of some programming aired by TV stations.

Details of the proposal are still in the works. One source predicted the proposal will seek debate on a broadcast flag standard now being reviewed by movie studios, broadcast and cable networks, consumer electronics makers and the personal computer industry. A broadcast flag is technology that sends a message to copying devices not to allow unauthorized copying or distribution.

Broadcasters insist their free over-the-air programming, not just cable and satellite,

The DTV-tuner mandate 'would amount to a multibillion-dollar tax on consumers, and the FCC has no jurisdiction to mandate digital tuners.'

—Michael Petricone, Consumer Electronics Association

be included in any copy protection standard. Without that protection, broadcasters won't have access to new movies and other high-value content. Although they have become less opposed to the idea, the cable industry and movie studios have been reluctant to include broadcasters in copy-protection standards, complaining the requirements for stopping free over-the-air programming are too complex.

Set makers have warned that strong

copy protection standards generally will be used to infringe on consumers' legitimate home recording rights, not just to block illegal Internet streaming.

Technology experts also question whether a broadcast flag will work. The technology isn't difficult to defeat and a couple of million digital receivers will be on the market before the safeguard can be incorporated into new equipment.

The FCC initiative has the approval of Rep. Tauzin, who is drafting sweeping DTV legislation that would seek to resolve copy-protection and other technical disputes. Various industry parties failed to meet the Louisiana Republican's July 15 deadline for settling copy-protection disputes.

In another move sure to anger set makers, the FCC is said to be putting the final touches on a requirement to put digital tuners in nearly all TV sets by Dec. 2006. The rule would be voted on Thursday. Powell last month publicly rebuked the Consumer Electronics Association for rejecting his call for a voluntary phase-in of DTV tuners. CEA has vowed to fight any DTV-tuner mandate in court. "This would amount to a multibillion-dollar tax on consumers, and the FCC has no jurisdiction to mandate digital tuners," said CEA technology policy chief Michael Petricone.

Jack Goodman, regulatory attorney for the

National Association of Broadcasters, countered that there's "no doubt" the All Tuner Receiver Act, which gave the FCC authority to mandate including of UHF receivers in TV sets, covers a digital tuner mandate.

In April as part of a wide-ranging DTV initiative, Powell called on TV makers to equip half of the sets 36 inches and larger with DTV tuners by Jan. 1, 2004; 100% of them by Jan. 1, 2005; and all sets 13 inches and larger by Dec. 31, 2006. ■

Media giants tip-toe to recovery

With major exception of Disney/ABC, quarterly earnings are beginning to look up again

By Steve McClellan

Call it a recovery in progress. That seems to be the case if the recent mid-year earnings reports from a number of media companies are any indication.

It's also true for under-the-microscope AOL Time Warner, although its double-digit revenue and cash-flow gains for the quarter have been overshadowed by two separate inquiries into the company's accounting practices—one by the SEC and the other by the U.S. Department of Justice. If the inquiries turn up problems, the company's full recovery could be years, not months, away.

Of the big three networks, Disney's ABC appears to be the only one where the recovery hasn't really started yet, at least based on earnings for the first half of the calendar year. But within the last two weeks, both Viacom and GE reported solid gains for CBS and NBC, respectively, for the quarter ended June 30.

Viacom said its television group, led by CBS network and owned TV stations, had a 4% revenue gain and a 7% operating income gain. GE reported NBC's 2Q numbers last week, showing a 9% increase in revenues and an 11% increase in operating profit. Big assets: An improved ad performance, the addition of Telemundo and the absence of the failed XFL.

NBC's second-quarter revenues were \$1.987 billion up \$156 million over 2Q 2001. Operating income totaled \$545 million.

ABC continued to suffer, it reported last week. Revenues at Disney's broadcasting unit (the ABC network, TV stations, ABC radio and Buena Vista Television) were down 16% (pro forma) to \$1.2 billion for the quarter.

Operating income for the unit was down 69% to \$76 million. Disney's cable unit (ESPN Networks, Disney Channel,



ABC's upfront "exceeded internal projections in every daypart. We're optimistic that the strength of ABC's upfront sales is not only an early sign of a decent ad market but an important leading indicator of the potential of ABC's new fall schedule."

—Disney president Bob Iger

ABC Family, Toon Disney and Soap Net) showed a 12% drop in operating profits to \$212 million, on a 1% revenue gain for the quarter to \$923 million.

The two units combined, which make up Disney's Media Networks segment, showed a 10% revenue dip and a 40% drop in operating profit. For the first nine months, Disney Media Networks revenues were down 7% to just over \$7.3 billion with a 47% drop in operating profit to \$843 million.

"The timing, strength and pace of economic recovery are still uncertain," said Disney CFO Thomas Staggs, who added that Disney 4Q earnings would also be

down versus the same period a year ago.

Disney president Bob Iger said he was very encouraged about the company's prospects in the coming quarters. He cited ABC's upfront market, which he said totaled \$2.1 billion and "exceeded internal projections in every daypart. We're optimistic that the strength of ABC's upfront sales is not only an early sign of a decent ad market but an important leading indicator of the potential of ABC's new fall schedule."

Other media companies with a better story to tell avoided overstating gains over last year—the worst since the recession of 1991-92. Hearst-Argyle Television reported an 8% gain in broadcast cash flow to \$88 million for 2Q, on a 3% revenue gain to \$182.3 million. But Hearst-Argyle's CEO David Barrett was cautious in his statements to analysts and investors last week. Its 2Q performance represented "a second step in the recovery we're working to accomplish this year," he said, noting that 1Q earnings were also up. For the first six months, the company reported a 10% broadcast cash-flow gain to \$149 million on a 4% revenue climb to \$337 million.

Other broadcasters reporting last week also showed year-to-year gains, including Acme Communications, Granite Broadcasting and Sinclair Broadcast Group. All three groups reported higher revenue and broadcast cash flow in 2Q 2002 versus the same quarter in 2001. Acme said revenue was up 11% to almost \$21 million, while cash flow was up 4% to 4.7 million. For the first six months, revenue was up 7% to almost \$38 million, though cash flow was down 8% to \$6.8 million. Granite said its 2Q revenue was up 6.7% to \$32.5 million; cash flow was up 64% to \$7.6 million. For the first six months, revenue was up 33% to \$76 million; cash quadrupled to \$22 million. Sinclair reported a 2% gain in both revenues and broadcast cash for the quarter. ■

Dingell race tightens

Broadcaster-friendly Energy and Commerce vet in a fight for Democratic nomination

By Paige Albiniak

After nearly 50 years in Congress, Rep. John Dingell (D-Mich.), the top Democrat on the House Energy and Commerce Committee and the senior member of the House, is running the toughest race of his life.

After House Republicans successfully redrew the boundaries of his district, Dingell suddenly found himself in a tight race with fellow Democratic incumbent Lynn Rivers, a working mother of two who wasn't even born when Dingell was first elected to Congress in 1955.

A poll, conducted two weeks ago by Dingell's pollsters, Garin Hart Yang, showed him ahead by 12 percentage points. But two other, slightly more recent polls show Dingell and Rivers running neck and neck.

The winner of Tuesday's primary faces a poorly funded Republican candidate in a Democratic district and is virtually guaranteeing the seat.

If the standard, unwritten rules about campaigns hold true, Dingell has the edge. His name recognition in his district (his father held the seat for 15 years before him) is 10% higher than Rivers's; he is the longest-serving member of Congress; and he has plenty of money flowing into his campaign.

"There are very few voters, whether they are new to being in Dingell's district or not, who have not heard of Dingell or seen him supporting the United Auto Workers, the National Rifle Association or healthcare since they were little children," says Andrew Schwartzman, president of non-profit law firm Media Access Project.

According to the Center for Responsive Politics, as of June 3, 2002, Dingell had received \$857,912 from political action committees, compared to Rivers's \$106,400. At the end of June, Dingell had raised \$2.38 million to Rivers's \$1.26 million, and none of that

counts undisclosed money spent on campaigns by interest groups.

The Walt Disney Co. has given \$11,000, making it Dingell's biggest media contributor. Other media companies/organizations include Viacom, \$8,000; the NAB, \$6,000; NCTA, \$4,999; MPAA, \$3,000; Universal Studios and Charter Communications, \$2,000 each; and AOL Time Warner, ASCAP, Paxson and Sony, \$1,000 each.

Media companies are also supporting him because they fear the ascension of Rep. Henry Waxman (D-Calif.) to the chairmanship, though that would be no shoe-in, even with a Dingell loss. The Democrats would have to win back the House and Waxman would have to choose Energy and Commerce over his other committee, Government Oversight. Waxman has been a frequent media critic, including grilling network news heads and NBC in particular, over 2000 election coverage.

The only media-related organization backing Rivers is AT&T, which gave her campaign \$3,000. AT&T is an old foe of Dingell, who tends to take the regional phone companies' sides in disputes. ■



A poll two weeks ago showed Dingell 12% ahead of Lynn Rivers. But more recent polls indicate the two are running neck and neck. The TV lobbies have given money to the Dingell campaign.

Clearly, a nasty radio suit

Spanish Broadcasting wants \$1.5B from Clear Channel for allegedly tampering with merger

By Bill McConnell

"Frivolous" was the word Lowry Mays used to describe a lawsuit filed by superstar lawyer David Boies against his Clear Channel Communications in June. But Mays isn't taking his defense lightly.

At the same time that Spanish Broadcasting Systems (SBS) last

week declared it was seeking \$1.5 billion in damages in the suit, Mays, the president of the country's largest radio group, hired famous trial attorney Stephen Susman to defend it against charges of interfering with operations of Spanish Broadcasting, including interfering with its public offering in 1999 and with

some sales relationships.

It will be a legal battle of big guns. Boies' highest-profile cases were the U.S. government vs. Microsoft. He also was former Vice President Gore's attorney in the 2000 election case. Susman currently is defending Enron against investor lawsuits.

Susman characterized Spanish Broadcasting's suit as a "publicity stunt" and called the company's litany of complaints "nutty."

In its latest filing last week, SBS charged that Clear Channel scuttled merger negotiations between SBS and Hispanic Broadcasting Corp. Instead, HBC was "required" by Clear Channel to merge with Univision.

The filing also appeared an attempt to tar Clear Channel's accounting methods for HBC.

Two weeks ago Clear Channel announced that it would replace radio-group head Randy Michaels and denied rumors that the company would be the latest corporation caught in the wake of accounting scandals. ■

Video without demand

Is VOD a business? Cox, Insight start to ponder its promise versus its reality

By John M. Higgins

As cable operators push to make video on demand the "next big thing," they continue to scratch around to figure out how to make what is clearly a great product into something that is more clearly a great business.

The biggest move came from Cox Communications last week, as the MSO disclosed that it was trimming back its ambitious plan to launch VOD service in seven markets this year, about 40% of the company's cable footprint. Instead, Cox is going to hold VOD to four markets, including two—San Diego and Hampton Roads, Va.—where the service has already been deployed.

Other MSOs are making similar deployment tweaks. For example, Insight Communications has ceased marketing VOD to its subscribers, planning to resume in September. That's in large part because of the Chapter 11 filing by Diva, which provided Insight with VOD equipment, movies and other programming. As Diva withered, so did the quality of the movie product the company delivered. Insight plans to come back not just with movies but shows from cable networks offered as subscription-VOD packages. Cablevision is also tinkering with pricing on its VOD product.

Cox COO Pat Esser acknowledges that, once the company determined that VOD technology was sound, "I think we got caught up in the euphoria of how wide we could roll this out" and that reducing the number of VOD markets is aimed partly

at reducing capital spending. But he added that working in fewer markets lets Cox focus on pricing, packaging, marketing, product supply and developing opportunities for advertisers. "You've figured out the system, now legitimate business models are built on your back. This is not a bad day for VOD; it's a good day for VOD."

But Sanford Bernstein & Co. media analyst Tom Wolzien remains wary, particularly since no operator, including Cox, will disclose much buy-rate data from early VOD users, which presumably means they're not promising. "This is still a technology in search of a business plan."

Cox's news came as the company joined Comcast in posting strong earnings results for the second quarter, including 15-16% operating cash-flow growth and 1% basic-subscriber growth. Insight and Time Warner Cable posted similarly strong results two weeks ago, a stark contrast with the dramatic 70% drop in MSO stock prices in recent months. ■



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THE WEEK THAT WAS

DOJ EYES AOL

The **Justice Department** is investigating allegations of accounting irregularities at **AOL Time Warner**. "In the current environment, when anyone raises a question about accounting, it's not surprising that the relevant government agencies will want to look into the facts," the company said last week in a prepared statement. The Justice Department probe comes on the heels of a previously announced **Securities and Exchange Commission** investigation.

Unlike the SEC, which can only levy civil fines and sanctions, the DoJ can bring criminal charges against a company and its officers. The investigations follow reports two weeks ago by *The Washington Post* detailing the company's efforts to boost bottom-line numbers with aggressive accounting maneuvers. ...

Also last week, Charter Communications blasted back at lawyers behind a class-action suit, denying the company employs improper accounting practices that inflate its reported earnings. The suit, filed in U.S. District Court in Central California, piggybacks on recent concerns about accounting in the cable industry. ...

The CEOs and CFOs of big media companies are among the executives having to file a statement to the SEC promising that, "to the best of their knowledge," their companies' quarterly and annual reports do not contain incorrect statements, omissions or other inaccuracies. The policy is part of a

new corporate accountability initiative to insure that top executives are held accountable for the sort of accounting practices that rocked **Enron**, **WorldCom**, **Adelphia** and the financial markets.

THE NETWORKS

In the last year, **CMT: Country Music Television** has been added in nearly 13.75 million new homes, making it the fastest-growing cable network over the last 12 months. According to Nielsen Media Research August universe estimates, CMT is now distributed in 63 million homes. A close second was the **Hallmark Channel**, picking up 13.74 million new homes since August 2001. That brings Hallmark's total reach to 46.3 million. ...

Lifetime remained in first place, but it was the second-place finish of **USA Network** that was the most striking performance among cable's prime time Nielsen households in July. Lifetime scored a 2.0 for the ratings month ended Mon-



Toby Keith is a regular on CMT, the fastest-growing cable net in the last 12 months.

day, but that's off 5% from the same period last year. **USA**, by contrast, was up 12%, besting both **TNT** and **TBS**. That's notable because the beleaguered network and **USA President Doug Herzog** successfully bet heavily on two new original series, *Monk* and *The Dead Zone*, which regularly score 3.0 and better. Big drops for the quarter include **CNBC** (off 50%); **SoapNet** (off 50%); **AMC** (off 30%) **Travel Channel** (off 25%); and **Discovery** (off 25%). ...

Atom Films, a streaming video company, is taking its content to VOD. **Comcast** will be the first cable operator to have the service, bringing five hours of programming per month to viewers this fall on its Philadelphia system. Atom hopes to launch a 24/7 cable network in early 2003.

CHUTES AND LADDERS

Dennis Swanson's talent hunt continued late last week. The **CBS** station group's new COO snagged **Joe Ahern**, general manager at **ABC-owned KGO-TV** San Francisco, to run long-troubled **WBBM-TV Chicago**. Current GM **Walt DeHaven** will be reassigned, **Viacom** said. Ahern had been Swanson's station manager when he was general manager of Chicago's **ABC O&O WLS-TV** during the '80s. ...

Cabletelevision Advertising Bureau President Joseph Ostrow, 69, plans to exit the trade group next March. **CAB** has formed a search

committee to find a replacement by the end of the year. He'll remain a consultant. He joined **CAB** in 1994. ...

In the wake of stagnant ratings and failed programming, **Allen Sabinson**, **A&E's** senior VP of programming since spring 2000, stepped down last week. **Dan Davis**, currently executive VP and GM for **A&E**, will take over until Sabinson's replacement is found. ...

Despite accusations that his family misused billions of company dollars, **Adelphia Communications** founder **John Rigas** contends he did nothing wrong. "I really believe that what we did was completely acceptable," Rigas told the *Buffalo News* last week. Rigas told the newspaper he still believes he will be cleared. "I still have confidence in the American system," he said. "I really do."

HOLLINGS WARNS CABLE

Sen. Ernest Hollings (D-S.C.) warned that the cable industry may face a new regulatory push. During a hearing on the telecom meltdown, Hollings said rising rates and low penetration in broadband services may prompt Congress to impose pricing restrictions and Internet mandates on cable. Responding to lawmakers' questions, **FCC Chairman Michael Powell** said the FCC will accelerate its review of whether cable and telephone companies must offer competing Internet providers access to their high-speed networks.

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Sink or Swim

With a set-top box of their own, TV broadcasters can take their place in the digital future

By Harry A. Jessell

"There is a tide in the affairs of men,
Which, taken at the flood,
Leads on to fortune."

— William Shakespeare in *Julius Caesar*

The tide for broadcast television is more at ebb than at flood these days. In the opinion of many, its defining moment—its tipping point, for better or worse—is at hand. Broadcast television's future depends almost entirely on the medium's response to the promise and inevitability of digital television. So far, that response has been sometimes valiant, but almost always short of the mark.

Hundreds of millions of dollars have been spent—many reluctantly—by broadcasters following the letter of the law of the digital transition. What has been missing is a willingness to reinvent their medium in ways that would have been unthinkable to the television pioneers of the 20th century. Digital broadcast pioneers have leapt but halfway across the digital chasm.

Today, broadcast TV is at a disadvantage. It cannot provide multichannel offerings and is confined to one revenue stream (advertising). The 1,600 over-the-air television stations (1,300 commercial) have left reception largely to others and are now dependent on cable and satellite to reach most of its audience. It's a flimsy foundation for a business. Only a one-vote margin in the Supreme Court supports laws that says cable and satellite must carry just one signal from each TV station. Broadcasters must take charge of their own destiny.

The good news is that they can—by exploiting fully the potential of their digital channels. To do that, however, they need a

Manhattan Project-style crash program to: Improve the reception of DTV stations so that it is at least as good as that of their analog stations and;

Explore the economic and technological feasibility of subscription-supported multichannel broadcasting through a broadcast-only set-top box.

A NEW GATEWAY

The broadcasters' set-top would be their new gateway into the home. With it, they could compete head-to-head with cable and satellite, offering a mix of the long-promised high-definition television, and standard-definition television, data for computers and possibly even Internet access. And like cable and satellite, they could begin to enjoy the second revenue stream of subscriber fees.

For consumers, the broadcast box would represent more choice, an alternative to the cable and satellite TV and one that, through the magic of broadcasting, could be enjoyed on any set in any room in the house. Assuming cooperation (and that's a big assumption), a local consortium of stations could deliver at least 20 or 30 channels, including possibly popular cable networks like ESPN, Lifetime and CNN. Some of the channels could be free. Some pay. Some HDTV. Some SDTV.

Interest in reviving broadcasting as a stand-alone medium independent of cable and satellite is taking hold in the industry. And much of it is being focused by the Association of Maximum Service Television, a Washington-based trade group dedicated to getting the most of the over-the-air technology. With the backing of some of major station groups on his board, MSTV President David Donovan is trying to rally broadcasters around the

idea of a broadcast lab, an industry-funded R & D center to make DTV work.

"We are looking at the core fundamentals—getting the signal out off the tower and into the back of the set with a simple antenna," Donovan says.

"The coming of the digital age presents us with unique technical challenges and opportunities," he says. "It offers the promise of becoming a wireless facilities-based competitor to cable and satellite, delivering the long-promised HDTV and other services."

Creating a broadcast lab is not the only approach. The industry could wait on the marketplace. Indeed, WOW Digital TV Inc., a start-up company, has been testing an STB with "flying wing" antenna since February in Salt Lake City. The box receives the digital signals of the city's nine DTV stations—HDTV and SDTV—as well as WOW's proprietary content (video games and Internet-like news, sports and weather) that it is broadcasting over KJZZ-TV, an independent station owned by Utah Jazz owner Larry Miller. Encouraged by the trial, the company hopes to begin selling the boxes through retail stores in the fourth quarter. The price tag: \$200.

This magazine first advocated a set-top box for broadcasters more than a year ago (April 23, 2001) in a three-page article by my predecessor as editor in chief, Donald West ("Digital Box to the Rescue"). Now, West and a number of associates—including John Abel, the founder of Geocast—are refining the concept under the trade name VideoEdge. Their emphasis is as much, if not more, on the business plan for digital as on the technology itself.

SPEND MONEY TO MAKE MONEY

But because of the complexity of the technological problems and the urgency, Donovan and leading broadcasters believe a lab is the way to go. It won't be cheap, but even spending many millions a year is minuscule when measured against the potential. The National Association of Broadcasters could help by

dipping into its \$85 million reserve fund.

Whatever the cost, the eventual pay-off could be great. Since they still deliver the most popular programming carried by cable and satellite, broadcasters have long believed they deserve a big share of cable and satellite subscription revenues, which are approaching \$35 billion this year. Where retransmission consent failed in getting that share, the broadcast-only STB could succeed. "Whoever collects the fees controls the game," says the head of one Top 25 station group. "Let's build a box so that we can collect the fees."

Broadcasting's digital opportunity comes from Congress. In 1996, it awarded each TV station a second digital channel with the understanding, but not the requirement, that it would be used for HDTV. The idea was that broadcasters would build digital stations and operate them in parallel with their analog stations. Once 85% of TV homes had new TV sets with digital tuners—once the country had made the transition from analog NTSC to digital HDTV, in other words—the broadcasters would turn off the NTSC service and give back the analog channels.

That plan has hit high dead center. Although more than 400 stations have turned on digital stations, few have any idea of how to recoup their considerable investment in transmitters and antennas, let alone how to create a profitable new business. In fact, if not for the FCC's build-out schedule, digital stations might number in the 10s rather than the hundreds. And many of the new digital stations are empty shells, broadcasting at low power to meet the letter, not the spirit, of the law.

Meanwhile, the consumer electronics industry has run into great difficulty selling integrated digital receivers—that is, TV sets containing tuners and the other electronics necessary to watch over-the-air signals. There was a market for big-screen digital monitors—over two million have been sold—but fewer than 200,000 contained the electronic

guts to enable broadcast reception.

To speed the digital transition, FCC Chairman Michael Powell is now talking about a rule that would require set manufacturers to integrate digital tuners in new sets over the next several years. The Powell initiative should be appreciated, but it's not the answer.

EMPOWERING THE ANALOG TV SET

The answer to broadcasters' digital future is analog. There are now 260 million television sets in the United States. But for the few hundred thousand digital sets (with tuners) sold in the last five years, they are all analog. Another 30 million analog sets join that population each year. Essentially, they never die.

The digital broadcast scheme now in place would relegate all those sets—and the television homes they occupy—to obsolescence. They won't yield the field easily. Cable figured this out from the first. It pioneered set-top boxes years ago because it couldn't wait for set to be built with cable tuners and because it wanted to scramble pay programming. Similarly, direct satellite takes advantage of digital compression and picture enhancement but in the end depends on analog sets for display.

By developing their own STB, broadcasters can re-empower every analog set. Then it can hold that part of the television audience intact through the true digital transition, which will take not years, but the greater part of a generation.

Broadcasting may have an ally in the effort to reinvent itself. Those consumer electronics manufacturers that are closed out of the cable and satellite STB market may be eager to mass produce the broadcast STB. Whatever the profit on each box, the manufacturers can multiply it by some large portion of those 260 million analog sets. Their challenge is to produce a box that not only handles whatever the broadcasters choose to send, but also provides the necessary addressability and security.

If cable and satellite were agreeable (currently they are not), manufacturers could

"The coming of the digital age ... offers the promise of becoming a wireless facilities-based competitor to cable and satellite, delivering the long-promised HDTV and other services."

—MSTV's David Donovan

Broadcasters need to become multichannel players with major program offerings and multiple revenue streams.

integrate cable, satellite and broadcast into a single STB. Tribune's Ira Goldstone has conceived such an integrated box and has outlined it in a paper for the Advanced Television Systems Committee. Broadcast-only or integrated solutions aren't rocket-science technologically, although there are major variables in how they might be configured—and consequently in cost.

Perhaps a greater technological challenge than the box is improving coverage of the over-the-air digital signal. From the start, the 8-VSB digital transmission standard has been plagued by poor propagation and a surprising susceptibility to interference. Broadcasters cannot offer a new service to the 105 million TV homes, if it cannot reach them with a strong and reliable signal, preferably receivable via an indoor antenna. It's a problem, but one that should yield to the consumer electronics and broadcast engineers, if there are economics to demand it.

Another challenge is aggregating spectrum. Because each TV station has only one 6 MHz digital channel, a viable multichannel broadcast service requires cooperation among the broadcasters. Individually, a broadcast station can offer only a handful of SDTV channels in each market. Together, a group of broadcasters could offer a mix of at least 20 or 30 channels.

The number of channels could be higher. In the digital realm, the quality of a television picture can be turned up or down, with the ultimate judgment in the eye of the beholder. Cable, for example, uses compression ratios a broadcaster would never consider and has millions of customers who apparently are content. Over time, the inevitable improvements in compression and transmission technologies will make possible an escalating scale of broadcaster content. The key is in getting started before the opportunity—and perhaps the spectrum itself—is lost.

Broadcasters will also have to do some selling on Capitol Hill. The idea of multichannel digital broadcasting will upset lawmakers who feel that broadcasters should stick to the original deal—spectrum for

HDTV. But rather than apologize for their multichannel ambition, broadcasters must start explaining it and win over those who oppose it. That's what the NAB is for.

CAN'T BROADCASTERS COOPERATE?

Some of the work of organizing broadcasters has already been done. iBlast has pulled together a broadcast DTV consortium of major broadcast groups including Tribune, Gannett, Cox, Post-Newsweek and Emmis. One source estimates it has contracts with over 250 stations covering more than 90% of TV households. Those blueprints have been designed primarily to connect broadcast-originated signals with personal computers, but presumably could be redirected.

Until now, broadcasters have sought political solutions to their dilemma—primarily by requiring cable to carry not just one digital signal but all they can muster in 6 MHz of spectrum. Or, alternatively, by seeking legislation that would require placement of integrated digital tuners in all sets manufactured after a given date—a solution that would eventually produce a digital universe but in

the interim would require consumers to pay a premium for a service they might neither want nor need while still leaving behind those millions of legacy analog sets.

TV broadcasting is still a good business, particularly in the large markets where executives can talk about profit margins of 40%-50%. But it's not a growing business, and in small markets it is probably already a declining one. Deregulation will help bolster the bottom line. The more stations you can own and operate under one roof, the more viable each becomes. But what happens when all those efficiencies are exhausted and cable is an even more potent force in advertising?

Broadcasters need to become multichannel players with major program offerings and multiple revenue streams. It must reestablish its own proprietary gateway to and headend within the home. It must learn to cooperate. It must establish a transactional relationship with the viewer. It must capitalize upon all the advantages inherent to its medium. At the end of the day, broadcasting's first advantage may be its greatest: It can be wireless all the way.

Getting it done will require a talent with which broadcasters have little familiarity: cooperation. Part of the genius of the medium has been that, when any two broadcasters—or three or four or 50—are competing for the same audience, they will fight to the death for the last rating point. Now, they must put the rivalries aside and pool their resources to develop this new service and pool their spectrum to implement it. The perfect vehicle may be MSTV's broadcast lab.

It will require, as well, breaking out of the single-channel mindset and a rigid reliance on any one style of technology or business. Broadcasting's fiscal future may rely more on the subscriber than the advertiser, as is the case today with cable and satellite.

The Shakespeare quotation that began this analysis didn't stop there. It went on to add: "Omitted, all the voyage of their life is bound in shallows and in miseries." That's fair warning from the 16th century to the 21st: Catch the wave or miss the future. ■



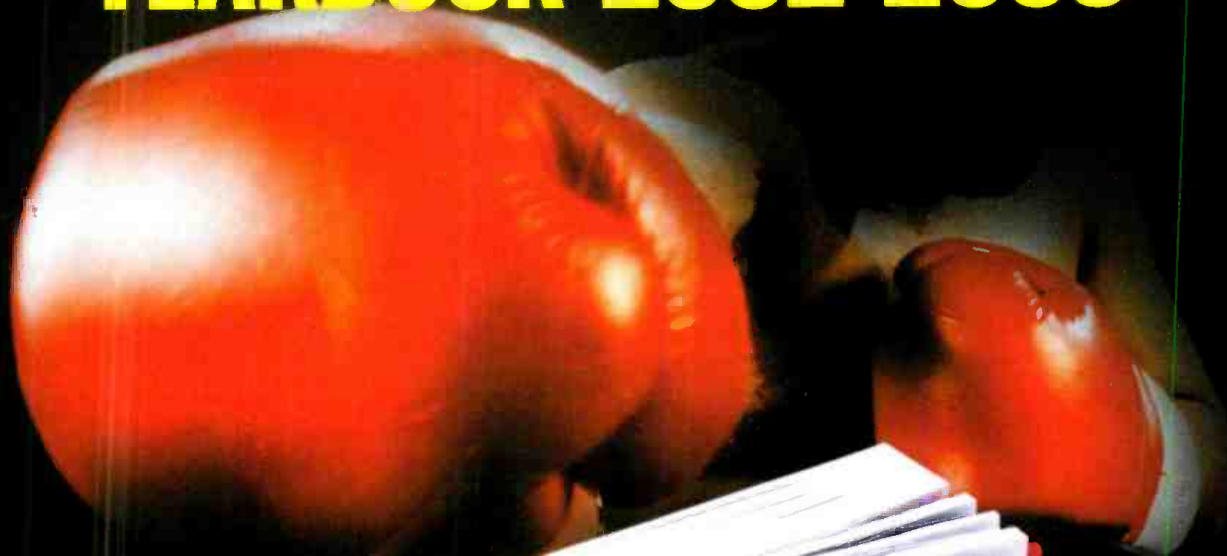
WHAT DO YOU THINK?

With this essay, *BROADCASTING & CABLE* hopes to initiate a dialogue among broadcasters and other media professionals about how broadcasters can use their spectrum to its best advantage. Send your thoughts (along with a daytime phone number) to me:

Harry A. Jessell, editor in chief
BROADCASTING & CABLE
 360 Park Avenue South
 New York, NY 10010

Of course, you can also e-mail comments (with a daytime phone number) to hjessell@reedbusiness.com. Over the course of the next several weeks, we'll print the best of your responses.

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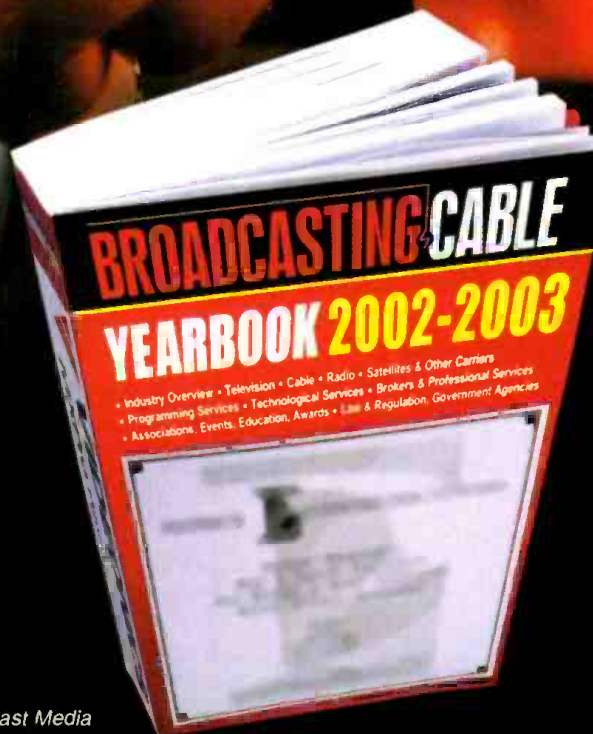


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Programming

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JULY 22-28 Broadcast network prime time ratings according to Nielsen Media Research

	abc	CBS	NBC	FOX	PAX TV	UPN	WB
	3.1/5	7.1/12	6.5/11	2.3/4	1.1/2	1.8/3	1.9/3
MONDAY	8:00 74. Shyamalan's Signs of Fear 3.2/6	26. King of Queens 5.4/10 26. Yes, Dear 5.4/10	18. Fear Factor 5.9/11	83. Grounded/Life 2.6/5 88. Grounded/Life 2.3/4	129. Miracle Pets 0.7/1	101. The Hughleys 1.7/3 94. One on One 1.9/3	90. 7th Heaven 2.1/4
	9:00 78. ABC Premiere Event—Stephen King's The Shining, Part 2 3.1/5	2. Ev Lvs Raymnd 8.7/14 5. Becker 7.6/13	9. Dog Eat Dog 6.7/11	92. Grounded/Life 2.0/3 89. Grounded/Life 2.2/4	123. Touched by an Angel 1.0/2	97. The Parkers 1.8/3 97. Girlfriends 1.8/3	97. Smallville 1.8/3
	10:00	3. 48 Hours 7.7/13	7. Meet My Folks 6.8/12		104. Diagnosis Murder 1.6/3		
	10:30	4.7/8	5.5/10	4.9/9	5.0/9	0.9/2	1.1/2
TUESDAY	8:00 45. According to Jim 4.4/8	18. JAG 5.9/11	49. Spy TV 4.2/8	64. That '70s Show 3.6/7	132. Mysterious Ways 0.6/1	110. Buffy the Vampire Slayer 1.3/2	94. Gilmore Girls 1.9/3
	8:30 36. According to Jim 4.8/9		45. Spy TV 4.4/8	71. Grounded/Life 3.3/6			
	9:00 39. The Mole II: The Next Betrayal 4.7/8	29. The Guardian 5.2/9	34. Frasier 4.9/8 62. Scrubs 3.7/6	11. American Idol 6.6/11	132. Doc 0.6/1	128. The Hughleys 0.8/1 125. One on One 0.9/2	94. Smallville 1.9/3
	9:30						
	10:00 36. Houston Medical 4.8/8	25. Judging Amy 5.5/10	17. Dateline NBC 6.0/11		107. Diagnosis Murder 1.4/3		
	10:30	4.0	6.4/12	5.9/11	4.2/8	1.0/2	1.2/2
WEDNESDAY	8:00 49. My Wife & Kids 4.2/8	14. 60 Minutes II 6.4/12	36. Meet My Folks* 4.8/9	59. 30 Sec to Fame 3.9/7 78. Meet the Marks 3.1/6	137. Candid Camera 0.5/1	105. Enterprise 1.5/3	71. The WB Wednesday Movie—Austin Powers: International Man of Mystery 3.3/6
	8:30 29. My Wife & Kids 5.2/9						
	9:00 64. ABC Premiere Event—Stephen King's The Shining, Part 3 3.6/6	11. Big Brother 3 6.6/11	29. The West Wing 5.2/9	49. Bernie Mac 4.2/7 24. American Idol 5.7/10	118. Touched by an Angel 1.1/2	125. Buffy the Vampire Slayer 0.9/2	
	9:30	16. 48 Hours 6.3/11	3. Law & Order 7.7/14		110. Diagnosis Murder 1.3/2		
	10:00	5.4/10	7.0/13	4.9/9	3.1/6	1.0/2	3.3/6
THURSDAY	8:00 39. ABC Big Picture Show—Metro 4.7/9	22. Big Brother 3 5.8/11	18. Friends 5.9/12 32. Scrubs 5.1/9	74. Beyond Belief: Fact or Fiction 3.2/6	137. It's a Miracle 0.5/1	71. WWE Smackdown! 3.3/6	101. Reba 1.7/3 113. Jamie Kennedy 1.2/2 110. Jamie Kennedy 1.3/2 118. Off Centre 1.1/2
	8:30	1. CSI 9.5/17	32. Will & Grace 5.1/9 45. Just Shoot Me 4.4/8	81. Pulse 2.9/5	118. Touched by an Angel 1.1/2		
	9:00						
	9:30 7. Primetime Thursday 6.8/12	22. The Agency 5.8/10	45. ER 4.4/8		107. Diagnosis Murder 1.4/3		
	10:00	4.3/8	3.6/7	5.3/10	2.1/4	0.7/1	1.4/3
FRIDAY	8:00 53. America's Funniest Home Videos 4.1/9	74. Copperfield! Tornado of Fire 3.2/7	39. Dateline NBC 4.7/9	84. Hidden Cameras 2.5/5 87. Hidden Cameras 2.4/5	137. Weakest Link 0.5/1	107. UPN's Movie Friday—Striptease 1.4/3	113. Sabrina/Witch 1.2/3 113. Sabrina/Witch 1.2/2 101. Reba 1.7/3 105. Raising Dad 1.5/3
	8:30						
	9:00 74. Whose Line Is It 3.2/6	53. World's Great Commercials 4.1/8		97. The X-Files 1.8/4	129. Encounters With the Unexplained 0.7/1		
	9:30 68. Whose Line Is It 3.5/7						
	10:00 26. 20/20 5.4/10	64. 48 Hours 3.6/7	11. Law & Order: Special Victims Unit 6.6/12		125. Diagnosis Murder 0.9/2		
	10:30	2.8/6	3.7/8	2.8/6	4.3/9	0.8/1	
SATURDAY	8:00 82. ABC Bond Picture Show—Live and Let Die 2.8/6	57. Big Brother 3 4.0/9 70. The District 3.4/7	80. NBC Saturday Night Movie—Daylight 3.0/6	62. Cops 3.7/8 53. Cops 4.1/9 39. AMW: America Fights Back 4.7/10	118. PAX Big Event—Diagnosis Murder: The House on Sycamore Street 1.1/2		
	8:30	68. The Agency 3.5/7	84. She Spies 2.5/5		137. Twice in a Lifetime 0.5/1		
	9:00						
	9:30						
	10:00	3.4/6	5.0/9	6.2/11	3.3/6	0.6/1	1.1/2
SUNDAY	7:00 64. Wonderful World of Disney—First Kid 3.6/7	18. 60 Minutes 5.9/12	34. Dateline NBC 4.9/10	90. Futurama 2.1/4 92. Greg the Bunny 2.0/4	132. Candid Camera 0.6/1		118. For Your Love 1.1/2 113. For Your Love 1.2/2
	7:30			49. The Simpsons 4.2/8 60. King of the Hill 3.8/7	132. Doc 0.6/1		113. Charmed 1.2/2
	8:00	39. Touched by an Angel 4.7/9	9. Dateline NBC 6.7/12	60. Malcolm/Middle 3.8/7 53. Malcolm/Middle 4.1/7	129. Doc 0.7/1		123. Angel 1.0/2
	8:30						
	9:00 84. Alias 2.5/4	39. CBS Sunday Movie—Having Our Say 4.7/8	6. Law & Order: Criminal Intent 7.0/12		132. Touched by an Angel 0.6/1		
	9:30						
	10:00 57. The Practice 4.0/7		14. Crime and Punishment 6.4/11				
	10:30						
	3.9/7	5.5/10	5.3/10	3.5/6	0.9/2	1.8/3	1.8/3
WEEK	5.8/10	7.6/13	8.1/14	5.3/9	0.9/1	2.5/4	2.3/4

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

Syndication Watch

JULY 15-21 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank/Program	18-49	
	AA	GAA
1 Friends	4.4	5.1
2 Seinfeld	4.0	4.3
3 Seinfeld (wknd)	3.3	3.9
4 Everybody Loves Raymond	3.0	3.3
5 King of the Hill	2.3	2.5
6 Oprah Winfrey Show	2.2	2.3
6 Home Improvement	2.2	2.5
8 Everybody Loves Raymond (wknd)	2.1	NA
8 Entertainment Tonight	2.1	2.1
10 Wheel of Fortune	2.0	NA
10 Friends (wknd)	2.0	2.1
12 Frasier	1.9	2.0
13 Maury	1.8	1.8
13 Jeopardy	1.8	NA
15 Judge Judy	1.7	2.4
15 Entertainment Tonight (wknd)	1.7	1.7
17 Cops	1.5	1.9
18 Jerry Springer	1.4	1.5
18 Inside Edition	1.4	1.4
18 African Heritage Movie	1.4	1.4
21 Wheel of Fortune (wknd)	1.3	NA
21 Judge Joe Brown	1.3	1.6
23 Extra	1.2	1.2
23 Divorce Court	1.2	1.5
25 Montel Williams Show	1.0	1.0
25 Live With Regis and Kelly	1.0	NA

TOP TALK SHOWS

Rank/Program	18-49	
	AA	GAA
1 Oprah Winfrey Show	2.2	2.3
2 Maury	1.8	1.8
3 Jerry Springer	1.4	1.5
4 Montel Williams Show	1.0	1.0
4 Live With Regis and Kelly	1.0	NA

According to Nielsen Media Research Syndication Service Ranking Report July 15-21, 2002
 18-49/AA = Average Audience Rating (households)
 18-49/GAA = Gross Aggregate Average
 One Nielsen rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States
 NA = not available

What? A station gives up *Oprah*?



WFMY-TV's loss of *Oprah* leads to WXII-TV's gain. Ratings are likely to follow suit.

Here's something that doesn't happen that often—an *Oprah Winfrey* incumbent is giving up the show this fall. Gannett's WFMY-TV Greensboro, located in Nielsen's Greensboro-High Point-Winston-Salem, N.C., market (ranked No. 47), opted out of the show at the end of the current broadcast year.

Not only that, but Gannett and King World mutually agreed to tear up the last two years of an existing contract for the top-rated first-run talker.

There was plenty of interest among competitors, and *Oprah* was quickly picked up by Hearst-Argyle's WXII-TV Winston-Salem. It struck a deal to air the talker through May of 2006, when Oprah now says she will stop doing the program altogether.

Sources familiar with the situation say that Gannett and King World got into a fairly heated battle over money. WFMY-TV, sources say, was paying approximately \$1.5 million a year for Winfrey. But the station's ratings decline over the past several years has rendered the high price tag harder and harder to justify.

Gannett reportedly put a lot of pressure on King World to lower the show's price for the remaining two contract years. When *Oprah* went to WXII-TV, King World settled for significantly less than WFMY-TV would have paid.

Neither King World nor Hearst-Argyle executives would comment on the price. Gannett's only comment was that the matter was handled at the local level. WFMY-TV General Manager Deborah Hooper didn't return calls.

Hank Price, WXII-TV vice president and general manager, says he can't wait to take possession, effective Sept. 2. The station has been promoting the coming switch for a while, and Price says a good chunk of the station's promotion budget—both on and off the air—is earmarked for the show. "We think it's a big opportunity to raise the ratings," says Price. And not just for *Oprah*. With the talk show leading into its early-evening newscast, Price says WXII-TV has perhaps its best shot ever to topple WFMY-TV in the 5 p.m. news race. That would be a first.

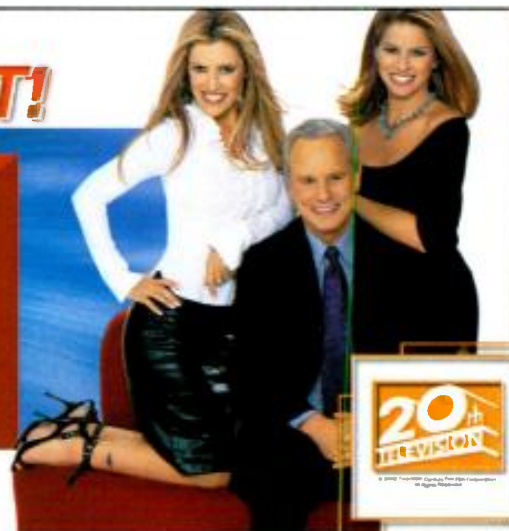
—Steve McClellan

SOLID GROWTH FROM DEBUT!



50 Additional Markets Premiere This Fall

Source: NIELSEN, WPMAP Overnight, 6P-8P, 5 min; L.A., Atlanta, Phoenix, St. Louis, & Austin, Dec '01 = 12/3-28/01; Feb '02 = 1/29-2/2/02, May '02 = 4/29-5/24/02, July '02 = 7/1-26/02, HH Rtg



StationBreak

BY DAN TRIGOB OFF



WTAJ-TV reporter-anchors Amy Mearkle and Chuck Ferrell went live from the site of the coal miners' rescue in Somerset, Pa.

LITTLE DMA, BIG NEWS

"Who says lightning doesn't strike twice?" asked WTAJ-TV Johnstown-Altoona, Pa., News Director Jim Frank, after the nation's attention had turned to his small, DMA No. 96, market for the second time in less than a year. Frank says he saw his station's footage not only on CNN but also on New York's WPIX(TV) over local cable the morning after the story broke.

The story of the rescue of nine coal miners was considerably happier than the major event last year, when a hijacked plane crashed only 10 miles away, in the same town of Somerset Sept. 11.

Local news directors say they learned from last year's big story but still went up against staffing difficulties and will face budgeting difficulties due to the overtime, satellite costs and commercial preemptions from the rescue story. "The miners are out of the hole," said WJAC-TV News Director Gary Cooper, "but we're not."

Cooper's station was apparently first at the scene, get-

ting the story on its late news the Wednesday night it broke, to be followed by other local, nearby, and eventually nationally and internationally known news outlets. "The person next to us might be from the *Today* show, or it might be Geraldo Rivera," said Cooper. The station's knowledge of the area helped it cover live the miners' post-rescue arrival at local hospitals.

Cooper was candid about an error in a station report, in which a source the station deemed reliable confused a broken drill bit with breaking through to the trapped miners. "We were being aggressive," said Cooper, "and it's hard to double-check in that situation."

Big as the story was, not everyone appreciated the frequent interruptions in regular programming. Frank said the station had to use one of its newscasts to inform viewers "who was voted out of the house on *Big Brother*."

TOO CLOSE FOR COMFORT

Former KTVX(TV) Salt Lake City health reporter Holly

Wayment has sued the station and owner Clear Channel, charging that she was wrongfully terminated and later defamed by the station—which she says hurt her chances at subsequent employment.

Wayment's complaint says the station fired her after she discussed with a local cancer center the creation of a volunteer program for patients and families, and station representatives have since suggested she was working for the facility or taking money from it.

Station management and attorneys said they would not address pending litigation. But station sources say no one at the station believes Wayment sought financial gain, but questioned the appropriateness of a beat reporter's cultivating a relationship with an organization she covered.

Wayment says the station is community-oriented and staffers are encouraged to participate in charitable efforts, while a station source likened her situation to a political reporter's working for a campaign.

WGRZ SUED FOR BIAS

WGRZ-TV Buffalo, N.Y., reporter-anchor Carol Kaplan has sued her station and owner Gannett, contending age, race and gender bias in her removal from an anchor spot earlier this year. Kaplan, who is 41 and white, was replaced by Bazi Kanani, an African-American woman in her 20s. Kaplan also says she was paid less than

male counterparts.

Kaplan had been told the moves were based on station research, but she says they are illegal nonetheless. Station management could not be reached for comment.

Kaplan acknowledged the prominent lawsuit could damage her career, but said "that's not my immediate concern. My immediate concern is dealing with what I feel were illegal actions."

SWANSON MOVES FAST

The Viacom station group's new COO, Dennis Swanson, may be moving at a pace akin to that of Kevin O'Brien when he took over the Meredith station group.

Swanson hired his second general manager as he himself began only his third week on the job: Gary Schneider was named president and general manager of Viacom's KEYE-TV Austin, Texas. Schneider, who sold his company, ROI Interactive, last year, had been president of multimedia production company Sky Television and ran Gaylord Entertainment's KHWB(TV) Houston and KSTW(TV) Seattle.

The \$110 million-plus Austin market has some big players and high stakes. Fox also has an O&O there; the other two affiliates are owned by LIN Television and Belo.

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

Focus Terre Haute

THE MARKET

DMA rank	145
Population	396,000
TV homes	152,000
Income per capita	\$15,098
TV revenue rank	151
TV revenue	\$15.9 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WTHI-TV	10 CBS	Emmis
2	WTWO(TV)	2 NBC	Nexstar
3	WBAK-TV	38 Fox	Bahakel

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

CABLE/DBS

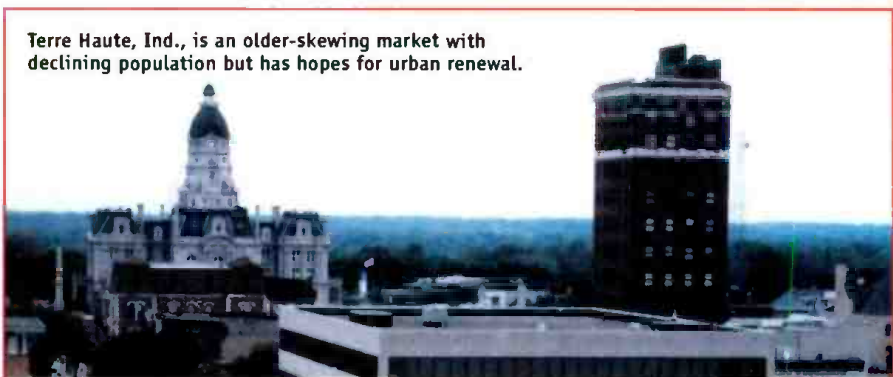
Cable subscribers (HH)	86,070
Cable penetration	57%
ADS subscribers (HH)**	42,560
ADS penetration	28%
DBS carriage of local TV?	No

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
Wheel of Fortune and Jeopardy (WTWO)	9/20
Network show	
CSI (WTHI-TV)	23/36
Evening newscast	
WTHI-TV	15/33
Late newscast	
WTHI-TV	8/29

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



Terre Haute, Ind., is an older-skewing market with declining population but has hopes for urban renewal.

Tough times in Terre Haute

Terre Haute, Ind., DMA No. 145, covers a broad, rural area that includes 16 counties in Indiana and nine in Illinois. It has three full-power commercial stations; with no local ABC affiliate, that network's programming is cabled in.

The town had a tough 2001, dropping about 15% from the previous year, nearly taking it back to mid 1990s revenue levels. The market lacks giant retailers, but automotive and fast food are typically prominent among advertisers.

It's an older-skewing market with a population that's stagnant, at best, possibly even shrinking. "Most of our communities are small towns with 10,000 or fewer people," says David Bailey, WTHI-TV general manager and a veteran of the market since the 1960s. "And most of our revenue comes from Terre Haute."

Bailey's Emmis-owned WTHI-TV and Nexstar's WTWO(TV) are the market's No. 1 and 2 stations, respectively, both VHFs. The combination of Fox's younger demos, UHF signal and no local satellite carriage in the highly satellite-penetrated market creates a competitive disadvantage for Bahakel Communications's WBAK-TV, which trails in both ratings and revenue. "Based on our ratings, we get a fair share of advertising," says WBAK-TV general manager John Newcomb. "We've got to raise our ratings."

Both Bailey and Newcomb find that local sales provide the market's growth potential. "With the economy the way it is," notes Bailey, "national advertising in markets this size is going to decrease. So you've got to be growing locally. All our salespeople are expected to sit down with business owners and develop a marketing and sales plan. We look for businesses with the potential to grow beyond their community."

Newcomb says WBAK-TV is involved in urban-renewal efforts. "Terre Haute is a huge regional center. The more we can do to strengthen that, the more it will help us," he says.

—Dan Trigoboff



HONORABLE GROWTH!

JUDGE HATCHETT Delivers Remarkable July Increases Over Year Ago in ALL of the Top Three Markets!

JUDGE HATCHETT
The Judge America's Watching!

Market	Station	HH Rtg. % Increase
New York	WNYW	+50%
Los Angeles	KTTV	+33%
Chicago	WFLD	+45%



www.judgehatchett.com

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Source: NSI WRAP Overnights, HH Rtg., WNYW=5:30pm, KTTV=11:30am, WFLD=1:00pm; 7/11 - 7/26/02 vs. July '01 tp

The Leader in Young Adult Programming.
CTDTV.COM

IN BRIEF

TWO FACES OF CABLE

Cable is either an entrenched monopoly dominating TV markets or a beleaguered sector fighting erosion of its markets to ever-stronger competitors. Commenting on a recent FCC report on competition in video delivery, cable and its critics painted dramatically different pictures of the business.

To head off re-regulation, the National Cable & Telecommunications Association last week said commission statistics show "steady, unrelenting growth of competition." The most telling stat, according to NCTA: Cable's share of pay-TV subs has dropped from 95% in 1992 to 76% today. Satellite provider EchoStar countered that cable consolidation, regional clustering of local systems, bundling of broadband Internet service with traditional TV offerings and instances of cable conglomerates refusing to sell some programming to competitors are allowing cable to "systematically maintain their immense market power."

One way to balance increasing cable concentration, EchoStar suggested, was to let it merge with DBS rival DirecTV.

SKY VS. EARTH

The satellite TV industry asked federal judges to strike down an FCC decision creating a terrestrial-based pay-TV system sharing spectrum used by DBS providers to compete with them. The new service would create interference and harm DBS customers, the Satellite Broadcasting and Communications Association told the Washington federal appeals court. If the creation of terrestrial services is upheld, SBCA asked the FCC to tighten interference restrictions on terrestrial multichannel providers.

Unlucky 7 for 700 MHz

Seventh auction delay to leave broadcasters spectrum, not cash

By Bill McConnell

The FCC dealt a fatal blow to Bud Paxson's hopes for finally realizing a buyout windfall from the early return of licenses to 19 TV stations he operates on channels 60-69.

On July 26, the FCC said it would delay the scheduled Jan. 14 auction of spectrum now used for those channels, which are located on the upper portion of the 700 MHz spectrum band. A new date for the bidding hasn't been announced. Currently there are roughly 140 broadcasters with stations or allotments there.

The delay is the seventh postponement of plans to sell the block of channels and follows a decision six weeks ago to delay bidding for another block of spectrum used for chs. 52-59, where broadcasters hold another 323 allotments.

A representative for the Spectrum Exchange Group, which plans to broker deals between broadcasters and auction winners, would not comment on their next course of action. A Paxson spokeswoman said company officials were "disappointed" by the delay but "hopeful that the FCC would come up with a plan that will work."

Both channel groups are slated for new mobile Internet, wireless communications or digital video services.

A small portion of the 52-59 block, known as the C and D blocks, will go on sale Aug. 27. The FCC has until next June to reschedule bidding for the remaining spectrum.

Prodded by the wireless industry, the FCC has repeatedly delayed the ch. 60-69 sale, and

in June Congress, concerned about broadcasters' getting a windfall from public spectrum and by the lack of a clear business plan from the spectrum's potential new occupants, removed a statutory deadline requiring auction of 700 MHz spectrum by the end of this year.

Wireless providers have balked at the prospect of paying out perhaps billions of dollars on top of the money they would pay the government for rights to use the licenses into the future. With no pressure to bargain with the incumbent broadcasters, they now have more time to lobby Congress to squelch the early buyout rules.

Although Congress ordered the FCC to delay the June 19 sale of chs. 52-59, lawmakers left it to FCC Chairman Michael Powell to decide whether to postpone bidding for chs. 60-69. One senior

aide had predicted a delay (B&C, July 1).

The decision to delay nearly all bidding is a big blow to Paxson, who has been eyeing potentially lucrative buyouts from winners of the spectrum. The Paxson-led Spectrum Clearing Alliance, composed of stations with TV outlets on the 60-69 band, unsuccessfully lobbied the FCC and Congress to keep the latest auction plan on track.

Broadcasters operating on the 700 MHz band are not required to exit until the transition to digital television is complete, which could wind up being years beyond the current 2006 target date. To clear the spectrum quicker, the FCC permits auction winners to pay the broadcasters to relinquish frequencies. ■



Bud Paxson's hopes for a bonanza from sales of licenses to his TV stations operating on chs. 60-69 have been dashed by the FCC's delay of their Jan. 14 auction.

Changing Hands

TVs

KPXF-TV Porterville, Calif.

Price: \$35 million

Buyer: Univision Communications Inc. (A. Jerrold Perenchio, chairman/CEO)

Seller: Paxson Communications Corp. (Jeff Sagansky, president/CEO)

Facilities: Ch.61, 2,510 kW, ant. 2,635 ft.

Affiliation: PAX

Combos

KTOC(AM) -FM Jonesboro, La.

Price: \$200,000

Buyer: Family Worship Center Church Inc. (Jimmy Swaggart, member); owns 10 other stations, none in this market

Seller: Willis Broadcasting Corp. (Levi E. Willis, president)

Facilities: KTOC(AM): 920 kHz, 1 kW; KTOC-FM: 104.9 MHz, 8 kW, ant. 246 ft.

Format: KTOC(AM): Gospel; KTOC-FM: Gospel

FMs

NEW-FM(CP) Ashtabula, Ohio

Price: \$525,000

Buyer: Clear Channel Communications (Mark Mays, CEO Radio); owns 1,213 other stations, including WFUN(AM) & WREO-FM Ashtabula

Seller: Ashtabula Broadcasting Corp. (David C. Rowley, president/treasurer)

Facilities: 98.3 MHz, 2 kW, ant. 387 ft.

Format: cp

NEW-FM(CP) Pangburn, Ark.

Price: \$180,000

Buyer: Caldwell Broadcasting LLC, (Larry Crain, Sr., managing member); owns six other stations, none in this market

Seller: Capps Radio Co. (John Paul Capps, president)

Facilities: 99.1 MHz, 6 kW, ant. 328 ft.

Format: cp

WGAZ-FM Goodman, Wis.

Price: \$20,000

Buyer: WRVM Inc. (Lyle Hill, president); owns one other station, not in this market

Seller: School District of Goodman-Armstrong High School (Carl Frydrych, president)

Facilities: 91.3 MHz, 420 W, ant. 118 ft.

Format: Variety

AMs

WEGO(AM) Concord (Charlotte-Gastonia-Rock Hill) and WSVM(AM) Valdese, N.C.

Price: \$450,000

Buyer: GHB Broadcasting, (George H. Buck, Jr., president); owns 13 other stations, including WAVO(AM), WCGC(AM), WHVN(AM) & WNMX-FM Charlotte-Gastonia-Rock Hill.

Seller: Hilker Properties (Robert Hilker, president)

Facilities: WEGO(AM): 1410 kHz, 1 kW day, 182 W night; WSVM(AM): 1490 kHz, 1 kW day, 1 kW night

Format: WEGO(AM): Classic Rock; WSVM(AM): Oldies

KOKC(AM) Guthrie (Oklahoma City)

Price: \$150,000

Buyer: Family Worship Center Church Inc. (Jimmy Swaggart, member); owns 11 other stations, none in this market

Seller: Fox Family (Mike Holt, CEO)

Facilities: 1490 kHz, 1 kW day, 1 kW night

Format: DARK

WGZS(AM) Dothan, Ala.

Price: \$140,000

Buyer: James Lee; owns one other station, not in this market

Seller: Satellite Radio Network (Michael Gliner, president)

Facilities: 700 kHz, 2 kW

Format: Christian Contemporary

WSBI(AM) Static, Tenn.

Price: \$125,000

Buyer: Small Town Radio Inc. (Don Boyd, president); owns three other stations, none in this market

Seller: Donnie Cox

Facilities: 1210 kHz, 250 W

Format: Country

WMOV(AM) Ravenswood, W. Va.

Price: \$60,000

Buyer: Harold F. Parshall; no other broadcast interests

Seller: Legend Communications LLC (W. Lawrence Patrick, president)

Facilities: 1360 kHz, 1 kW

Format: Oldies

KVDW(AM) England (Little Rock), Ark.

Price: \$35,000

Buyer: Wells Broadcasting Inc. (Vernon Wells, officer); no other broadcast interests

Seller: Equity Broadcasting Corp.

(Gordon W. Heiges, vice president)

Facilities: 1530 kHz, 250 W

Format: CHR/Rhythmic

—Information provided by
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Urban Ministries & Gospel Music.
www.thewordnetwork.org

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Technology

MTV wants its 24p

New format test for Video Music Awards will add a cinema feel



Saturday Night Live's Jimmy Fallon will host the 2002 MTV Video Music Awards on Aug. 29.

By Ken Kerschbaumer

P. Diddy won't be the only "P" at the MTV Music Awards on Aug. 29. If all goes as planned the live broadcast from Radio City Music Hall will be the first live awards ceremony to be shot and recorded in the 24p digital format.

It's a bit of a gamble since awards shows have always been shot on videotape, but it's one that Alex Coletti, producer of the 2002 MTV Music Awards, decided to take.

"It's a good first step, and hopefully next year we'll take it to the next logical step, which is full-on broadcast in HD, letterbox, 24p live," says Coletti. All Mobile Video's 24p vehicle will be used for this year's show.

Coletti says the executives at MTV

always ask for something new and different, but the decision to go 24p (for progressive) was met with a bit of quasi-trepidation.

"MTV executives said, 'Are you sure you can handle this?'" recalls Coletti. "It's a live show, hard enough to produce that you don't want to make them harder, but we're fairly comfortable with the truck and the engineers and people who come with it."

Eric Duke, president of All Mobile Video, will be there with his company's 24p production vehicle. All Mobile's gear includes Sony HDVC900 and 950 cameras and a Sony MVS8000 mapping switcher for both HD and SD productions. That's important for the awards show because, if tests the week before the show have Coletti and others concerned

it won't feel live, producers can switch back to the typical 30-frames-per-second rate, the way awards shows have been shot until now.

The move to 24p will give it a more cinematic look—more like film—but it introduces other challenges because fast motion can cause the picture to fall apart. Filters will be used on the cameras, and producers and directors may toy with shutter speeds to help deal more easily with motion and blur. But the opportunity for talent to look better is a guarantee for co-operation all along.

"The talent likes the format because it really flatters them thanks to the lighting and filters," he says. "It gives the footage an evergreen look as opposed to the live video feel. This is a much warmer feel, and hopefully that will come across."

Coletti first worked with 24p (and the All Mobile video truck) on a Tribeca Film Festival project. He was pleased enough to give it a shot at MTV. "We figure 24p is where it's all going some day," he says, conceding, "There is always the minute chance that we could do rehearsal and think, 'You know what, this looks weird. Let's flip the switch.' I hate to think that's going to happen."

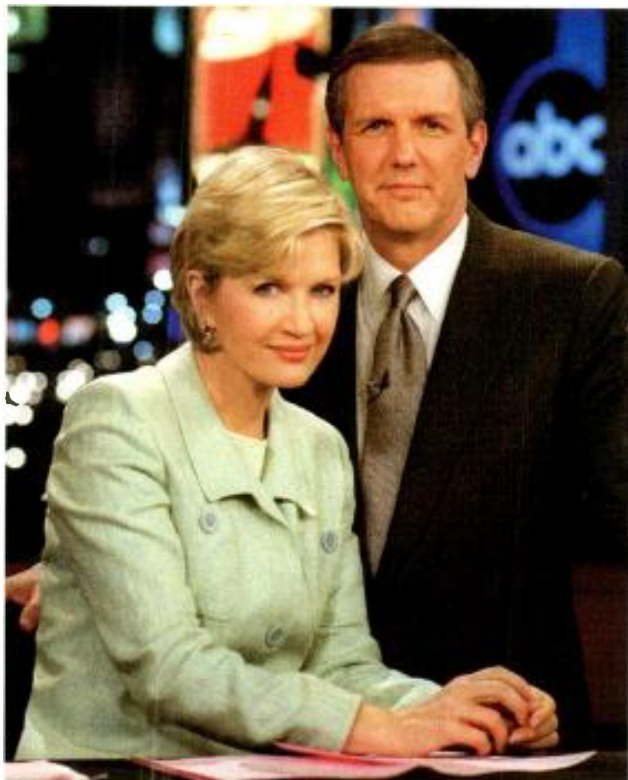
The 24p production truck costs a little more than a standard truck because of the gear and also the additional staff needed for the audio needs. The truck's flexibility will be increasingly required on other production vehicles as customers demand wider variety. For Coletti, using the truck is about keeping up with technology. For a film producer it may be about cost savings as 24p productions are less expensive.

The broadcast won't be letterboxed: Coletti doesn't want to throw too much new stuff at the production team. Plus, if graphics and packages were done for letterbox there'd be no flexibility to go back to 4:3.

"We considered recording letterbox and shooting center cut, like a live pan-and-scan, but I thought that wouldn't help anyone," he says. "We're making a huge step in and of itself, so we'll have a little patience and we'll hopefully get there next year." ■

ABCNews pay for play

Streaming-video and audio subscription model broadens Web site's revenue stream



Streaming-video content from *Primetime Thursday* with Diane Sawyer and Charles Gibson is available and searchable on ABCNews.com.

By Ken Kerschbaumer

Free video is out and revenue models are in at ABCNews.com. ABC News last week launched a new \$4.95-per-month broadband service that will allow viewers to watch streamed versions of *World News Tonight With Peter Jennings* along with *Nightline*, *Nightline UpClose* and other news content, on a delayed basis. Visitors to the Web site will no longer find free video news clips.

"I see this as part of establishing a dual-revenue-stream model for the business so that we're generating revenue through advertising as well as subscriptions," says Bernie Gershon, senior vice president and general manager, ABCNews.com.

From the ABC site, viewers will be taken to RealNetwork's RealOne site, where they can subscribe to ABC's content à la carte or sub-

scribe to RealOne's SuperPass for \$9.95 a month. ABC News has offered newscasts as part of the SuperPass for the past nine months the morning after the live broadcast.

Gershon says the Internet will still be important as a promotional vehicle for the over-the-air news content. But the challenge facing streaming companies is the financial imperative to provide high-quality content at high-quality bandwidth. The subscription model is the only way to successfully offset those costs.

"I think that Internet users are becoming more understanding of the fact that, if they're going to receive high-quality content or additional services like an expanded mailbox from their ISP, that they're going to have to pay more for that," explains Gershon. "It's very much like the cable-TV model."

A new feature is an archive of the previous 30 days of programming. Gershon says it will be searchable by keyword or text. Work is also being done to make text, maps and other interactive content related to the video available.

"We're looking to get those folks who can't get to a TV set at 6:30 at night a chance to watch the newscast on a delayed basis," says Gershon. "I think it'll probably be a long time before we're simulcasting our content on the Internet. We certainly don't want to conflict with the primary broadcast of these programs."

Other content includes *Good Morning America* interviews and music performances, excerpts from ABC News specials, and Internet-exclusive video from *Primetime* and *20/20*. Sam Donaldson's *Live in America* radio program and ABC News Radio hourly newscasts will also be available. ■

IN BRIEF

AP AND WORLDGATE'S ONE-BUTTON SOLUTION

WorldGate and the Associated Press have integrated an XML database feed to deliver AP headlines, stories and photos to subscribers of WorldGate's interactive-TV service. WorldGate says the service gives subscribers in the U.S., Canada and Latin America one-button access to news links in English, French or Spanish.

MEDIA.NET DOWN UNDER

Media.net, the online service that allows for real-time collaboration among post-production and other creatives, has expanded its online service availability to productions on location in Australia and New Zealand. The service in Auckland, New Zealand, provides a link between Los Angeles and the region's growing \$1.5 billion film and video industry. The Disney Channel movie *You Wish!* is the first production to take advantage of the system.

MORE STARZ FOR N2

Starz Encore has selected N2 Broadband's MediaPath technology to deliver Starz On Demand movies to cable-television operators across the U.S. Starz Encore will use the MediaPath platform for direct delivery of its subscription video-on-demand content to MSOs. Starz Encore expects to deploy the MediaPath technology for Starz On Demand later this year.

BROADJAM JAMS PEN

Music publishing software tools and services company Broadjam launched the official Web site for music publisher PEN Music Group. The site enables fully integrated online searches for PEN Music's catalogue of songs. The site uses the Broadjam Song Management System database and search engine.

IN BRIEF

IVAST'S NEW TOOLS

iVAST has launched its new iVAST MPEG-4 Platform Version 2.0, which the company says can deliver television-quality interactive media that extends playback on PCs as well as electronic devices such as set-top boxes, PVRs and enhanced DVD players. The platform includes seven new iVAST software products and improvements to four existing products. It also meets the Internet Streaming Media Alliance's 1.0 implementation specifications.

COURT TV'S FASTBREAK

Court TV has selected the Sundance Digital FastBreak Automation system for its new digital master control facility to be completed in early 2003. The system will be used to automate Court TV's East and West Coast feeds and also integrate digital asset management and archiving. Also in the facility will be three mirrored Thomson Grass Valley Group Profile XP servers and 2100 master control switchers. Two Chyron Duet LEXs, and two Leitch Logomotions will be used for on-air graphics.

SMALL MICs, BIG STARS

The Tonight Show with Jay Leno is now using the Sennheiser SK 5012 bodypack transmitter for its wireless microphone needs, because it is so small—the transmitter is two inches square and less than an inch thick. Show mixer Pat Lucatorto says the show made the move to the Sennheiser SK 5012 bodypack for two main reasons: "They sound really good," he says, "and the female guests, who come out wearing next to nothing sometimes, want to wear the smallest mic possible."

PBS taps into TiVo

Network plans to send promotions, exclusive material to PVRs

By Ken Kerschbaumer

PBS, outblitzed by the commercial networks when it comes to promotions to drive viewers, is looking to TiVo as a way to get inside of viewers' heads and hard drives.

PBS will send program promotions to TiVo subscribers' personal video recorder hard drives for six months beginning in September.

The first promos will highlight programming about the events of last Sept. 11. After that it will become a quasi-testbed to find out what types of promotional efforts viewers get the best response.

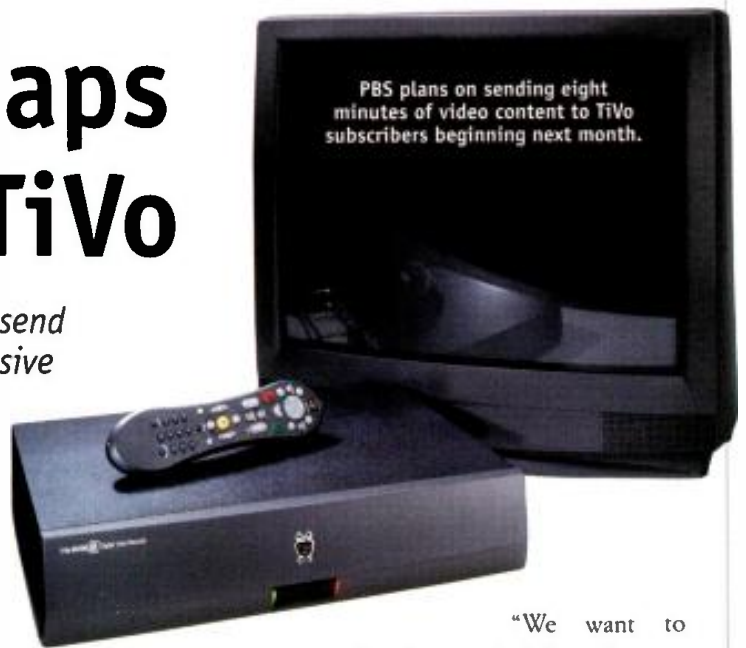
"This will show how it can actually be a tool for building and expanding audiences, and therefore the businesses around them, as opposed to the more destructive things we're accused of," says Jim Monroe, TiVo executive producer. "We're going to see that we can be a pretty constructive player."

Deron Triff, PBS senior director, digital content strategy, says the network has tested TiVo and other PVRs in its lab, taking a closer look at the intelligent-engine functions that recommend and sort content for viewers.

On the surface, the goal of the upcoming project is simple.

"We'll be working with TiVo to make sure the device recognizes PBS viewers and recommends programming," says Triff.

Underneath that surface, however, is a complex use of metadata, one that Triff hopes will become more refined. For example, right now PBS metadata for a program currently isn't granular enough and doesn't differentiate one type of children's program for another.



"We want to refine the way it defines the programming so that segmentation becomes much clearer," Triff says.

PBS will have access only to the "Video Showcase" portion of the drive that TiVo has set aside for similar promotional efforts. Recent promotions that have appeared on the drive include *Mr. Deeds*, *Austin Powers in Goldmember*, and videos and band interviews promoting a new CD and single by Counting Crows.

PBS will have access to a little more than eight minutes of the drive.

"Advertisers embraced that because we did some early work around it that they were encouraged by," says Monroe, "and I think the timing is becoming right for the networks when they launch shows in the next couple of months."

Triff says TiVo will help drive viewers to event television, like extended series.

"If we're planning a series of programs like we are around 9/11, this will get those trailers and previews out in front in a similar way to what the movie studios have been doing for years," says Triff. "Otherwise they might not know it exists."

The network also expects to take advantage of the TiVo iPreview function, something that NBC has already used.

The feature places promo spots on the TiVo hard drive that, when played back, present the viewer with a chance to automatically schedule a recording of the program. ■

A WORLD OF INFORMATION

NEWS SERVICES

News services have evolved, offering a wide spectrum of programming - whether it's hard news or soft.

On August 26, *Broadcasting & Cable* will take look at the latest developments in news services and take a hard look at the merits and differences between products. B&C's report will discuss the latest trends and success stories in television, radio and Internet news services and how these tactics help build and retain viewers.

This special report will reach the key decision-makers at the major television, radio, satellite and Internet news outlets across the country. Reserve your space today and make some news of your own.

Issue Date

August 26, 2002

Space Closing

Tuesday, Aug. 16

Materials Closing

Friday, Aug. 20

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People

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

Broadcast TV

Verdell Christophersen, creative director, Androvett Media and Marketing, Dallas, Texas, named creative services director, KYW-TV and WPSG(TV) Philadelphia.

Wendy Kaiser, creative services director, WPIX(TV) New York, joins WPHL-TV Philadelphia, in the same capacity.

Brian Hannan, VP, finance, WNAB(TV) Nashville, Tenn., named joins WNYW(TV) New York as director, finance.

Tami Kennedy, producer, *Made in Maine*, and project director, *HOME* and *Road Diaries*, Maine Public Broadcasting, Lewiston, promoted to director, cultural programming and audience development.

At WLVI-TV Cambridge, Mass.: **Robert Burns**, account executive, promoted to national sales manager; **Kristen Reilly**, account executive, promoted to regional sales manager.

Programming

Hilary Estey McLoughlin, senior VP, programming and development, Telepictures Productions, New York, promoted to executive VP/GM.

Edward Swindler, VP, day-part forecasting, NBC and MSNBC, New York, promoted to senior VP, NBC sales strategy, planning and pricing.

Jeannie Kedas, VP, communications, MTV: Music Television, New York, promoted to senior VP.

Alina Falcón, senior

VP/director, news division, Univision Television Network, Miami, named senior VP/operating manager, TeleFutura Network, Miami.

Lisa Coghlan, sales director, YES Network, New York, promoted to senior VP/general sales manager, media services.

Randy B. Brown, president, North America, Media Access Technologies, Chicago, named senior VP, distribution, The Tennis Channel, Los Angeles.

Ken Olshansky, senior VP, creative affairs, TV Loonland-Sunbow Entertainment, New York, named senior VP, television programming, Scholastic Entertainment, New York.

Dennis C. Farrell, senior VP, finance, Fox Cable Networks, Los Angeles, named VP, finance and operations, National Geographic Channel, Washington.

Marisol Oller, account executive, Univision, Los Angeles, joins Warner Bros. Domestic Cable Distribution, Burbank, Calif., as VP, sales.

Tom Nikol, senior art director/creative director, CBS and TNT accounts respectively, BD Fox & Friends Advertising, Los Angeles, named VP/creative director, Columbia TriStar Domestic Television.

At Turner Classic Movies: **Laura Galiotta**, director, interactive marketing, New York, promoted to VP, strategic partnerships and promotions; **Tanya Conventry-Strader**, director, marketing, Atlanta, promoted to VP.

Jennifer Lee-Temple, design director, Picture Mill,

Los Angeles, named art director, worldwide video design group, Hallmark Channel, Los Angeles.

At WE: Women's Entertainment, Jericho, New York: **Kathie Farrell**, staff producer, NBC Sports, New York, joins as director, studio operations; **Ilene Richardson**, head, Rain 33 Productions, New York, joins as director, production; **Staci Sarkin**, coordinating producer, Oxygen Media, New York, joins as manager, production; **Barney J. Schmidt**, editor, Columbia TriStar's *Shipmates*, New York, joins as editor/producer; **Megan Wilson**, associate producer, Oxygen Sports, New York, joins as writer/researcher.

Radio

Jacques Tortoroli, CFO, Scient Inc., New York, joins Infinity Broadcasting, New York, in the same capacity.

Keith Olbermann, host, *Speaking of Sports* and *Speaking of Everything*, will join the lineup on WABC New Radio, New York.

Journalism

Brian Bolter, weekend reporter, WTTG(TV) Washington, named co-anchor, 10 p.m. and afternoon newscast.

Ryan James, Internet content manager, KFSM-TV Fort Smith, Ark., named assistant news director, KAIT-TV Jonesboro, Ark.

Kevin Frazier, anchor/reporter, Fox Sports Net, Los Angeles, joins ESPN, Bristol, Conn., as

NBA studio host and SportsCenter anchor.

Advertising/Marketing/PR

William H. Mitchell, CFO, Tall Systems Corp., Lebanon, N.H., joins MaxWorldwide Inc., New York, in the same capacity.

Lawrence Greifer, VP, entertainment marketing, Schieffelin & Somerset, Los Angeles, promoted to senior VP.

Jay Zeitchik, former VP, director, sales, Katz American Television, New York, joins Millennium Sales & Marketing, Chicago, as VP/director, sales.

Technology

Michael Collette, senior VP, marketing and business development, Open TV, Mountain View, Calif., joins Ucentric Systems, Maynard, Mass., as CEO.

Dr. Sanjaya Addanki, CEO, CityReach International, London, U.K., joins Omnibus Systems, Stanford-on-Soar, U.K., as new group CEO.

Dean Rockwell, VP/GM, headend systems division, Scientific-Atlanta, Atlanta, named VP/GM, media networks.

Correction

Jayne Wallace has been named national communications director for American Federation of Television and Radio Artists.

P. Llanor Alleyne
Palleyne@reedbusiness.com
Fax: 746-646-7141

TOP 25 RADIO GROUPS

On September 9, **Broadcasting & Cable** will feature its annual report on the **Top 25 Radio Groups**. Ranked according to revenue, each company's listing will include a breakdown of stations owned in each Arbitron® market.

As the only magazine to provide this coverage, it's no wonder the industry refers to this issue throughout the year. Plus, your message in **Broadcasting & Cable** receives the benefit of being seen in the industry's best known publication. Reserve your space in **Broadcasting & Cable** and make our Top 25 Radio report your #1 buy.

Issue Date

Sept. 9, 2002

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Friday, Aug. 30

Material Closing

Tuesday, Sept 3

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

Birth of a salesman

Discovery's McGowan started small, motivated by challenges

Bill McGowan is accustomed to cutting multimillion dollar, cross platform deals across 15 of Discovery Communications' cable networks. But his deals weren't always so intricate.

McGowan, now Discovery's executive vice president and GM for U.S. ad sales, started out at a small, easy-listening FM station in Arlington Heights, Ill. Working a summer between terms in college, McGowan had been turned down by just about every other TV and radio station in the metro Chicago phone book.

The station, WEXI(FM), was a teeny suburban station, too small to be picked up by Arbitron. (But it also spawned the sales career of Petry Television President Tim McAuliff.) So McGowan's straight-commission task was pitching local office-supply stores, clothing shops and the like to buy a schedule of \$20-\$30 spots. It was a frustrating job, cold-calling stores in shopping center after suburban shopping center.

After a long struggle, McGowan landed his first sale: a waterbed store. Unfortunately, after WEXI aired the store's spots, the owner went Chapter 11. The owner was apologetic and made an offer: "He wanted to pay me in waterbeds."

The station owner rejected the offer, denying McGowan a commission on one of the few sales he made that summer.

Even though he majored in liberal arts with a bent toward history, he always wanted to do something "in business."

He found juice in sales. "To me, sales is the ultimate in the opportunity for personal achievement," McGowan says. "There's a direct correlation between performance and reward. It's ongoing feedback.

It's not like you have to wait six to nine months. And it tends to be objective, not subjective. Either you're making your numbers, or you not making your numbers."

His summer experience was enough to embolden McGowan to look for a bigger sales job when he returned to the University of Wisconsin in Madison.

McGowan called up one of the biggest stations in town and bragged that he was an experienced account executive from the Chicago market. He scored not just a job at the Top 40-formatted station but "a major list" of existing clients. "I was probably making as much as my college professors," McGowan said.

Not that having money made him very popular. To make sales



William J. McGowan
*Executive Vice President,
General Manager, U.S. Ad
Sales & Global Integrated
Partnerships, Discovery
Communications, Inc.*

B. Jan. 2, 1950, San Francisco; Univ. of Wisconsin-Madison, B.A, liberal arts, 1972; Univ. of San Francisco Grad School of Business, MBA, 1980; account exec, WEXI(FM), Chicago, 1971; account exec, Katz Television, 1974; account exec, KRON-TV S.F., 1977; local sales mgr, 1980; nat'l sales mgr, 1982; gen'l sales mgr, KTVU S.F., 1986; VP, sales, KTTV L.A., 1988; VP/station mgr, 1988; VP, sales & operations, Fox Television Stations, 1989; SVP, ad sales, Discovery Networks, 1991; EVP, ad sales, 1999; current position since May 2002; m. Jeanne, Nov. 1, 1980; children: Katie 20, Patrick 18

calls in the afternoon, he'd show up at morning classes in a suit at a school that, even today, is a lot

more hippie than preppie. McGowan was harshly derided, despite profound sideburns.

After securing his undergraduate degree, McGowan's brother, John—who worked in sales at WPIX(TV) in New York, steered him toward station group Avco Broadcasting, which needed a rep to pitch Chicago's many ad agencies. That led him quickly to rep firm Katz Television, then over to the station side, where he worked at NBC-affiliated San Francisco giant KRON-TV and KTVU(TV) Oakland, affiliated to the then-fledgling Fox network, and ultimately to Fox-owned KTTV(TV).

In 1991 a headhunter for Discovery called. McGowan had been intrigued by the possibilities of cable by looking at the difference in pricing for commercials on KTTV's coverage of Dodgers games and spots on a local cable sports network. Dodger games on broadcast got perhaps a third more viewers than games on SportsChannel L.A., but the station's spots commanded 10 times the price the cable net could secure.

His broadcast peers saw that as a sign of cable's weakness, but McGowan saw potential for big, broad growth for all cable networks as it grabbed an increasing share of the audience.

"Cable had nowhere to go but up," McGowan said. "I looked at the station business. We were fighting just to get single-digit revenue increases. Cable, this was the growth opportunity."—*John M. Higgins*

Classifieds

Television

PRODUCER CAREERS

PRODUCER

KOIN Television, in the 23rd market, is a division of Emmis Communications and the CBS Affiliate in scenic Portland, Oregon currently searching for a creative and energetic news producer. Our newscasts focus on clarity, viewer benefit and compelling storytelling. If your well-honed skills and high standards can add to our product, we'd love to see your work. 3 years experience as a medium or larger market live newscast producer preferred. Please send your resume, references and VHS or Beta tape to:

KOIN-TV
News Producer Search
222 SW Columbia
Portland, OR 97201

Emmis Communications/KOIN-TV is an equal opportunity employer

PROMOTION PRODUCER

FOX CHARLOTTE affiliate WCCB-TV seeks an energetic & highly motivated Promotion Producer. Duties include writing/producing nightly news topicals for WCCB and sister station, ABC affiliate WOLO, daily log input and coordinating PSAs & station promotions. Candidates must have 2-3 years experience as a writer/producer of on-air news/station promotion and as a non-linear editor. Experience as a videographer is a plus. Applicants must be able to work nights.

Send resume and tape to:
Jeff Arrowood/WCCB-TV
1 Television Place
Charlotte, NC 28205
EEO

SENIOR PROMOTION PRODUCER

A unique opportunity for a unique individual. You'll be a key player in planning and implementing the news promotion strategy for not just one but two separate news products - WBRE (NBC) and WYOU (CBS). Minimum three years experience as well as excellent writing and hands-on non-linear editing skills required. If you have a unique creative flair and the strong desire to win send your resume and reel to:

Human Resources
Nexstar Broadcasting
62 S. Franklin Street
Wilkes-Barre, PA 18701
EOE

TECHNICAL CAREERS

MAINTENANCE ENGINEER:

Excellent opportunity for a person with a strong background in Broadcast equipment repair. DVCPRO or Beta VTR experience desired. WREG-TV in Memphis, the flagship station of the New York Times Broadcast Group is looking for an experienced television engineer with an Associate degree (or equivalent) in electronics, 3 years television station experience, and knowledge of digital television. Females and minorities encouraged to apply. Send resume to Director of Engineering, WREG-TV, 803 Channel 3 Drive, Memphis, TN 38103. Jim.anhalt@wreg.com EOE

EXECUTIVE PRODUCER

Work in Americas Finest City
San Diego's Local Leader KUSI-TV is looking for a dynamic Executive Producer for our 3 1/2 hour daily Morning News Show. The qualified candidate should have solid experience in Producing and future planning of News Broadcasts, must exhibit exceptional writing skills, have proven leadership experience in motivating and managing a team, exhibit excellent problem solving skills and be a visual thinker. Please email, fax or send resumes and salary requirements to:

sluck@kusi.com or Fax (858)-505-5099

or

send resume to:

KUSI-TV
ATTN: Human Resources
P.O. Box 719051
San Diego, CA 92123

KUSI-TV is an equal opportunity employer.

PROMOTIONS WRITER/PRODUCER

KXAS TV, the NBC owned and operated station in Dallas/Fort Worth, is looking for an energetic and motivated writer/producer. Position includes writing and producing special reports and image promos, news topicals, copy for radio, outdoor and print ads, coordinate station publicity and write press releases. This position also involves planning station events and managing daily logs. College degree preferred with 3 - 5 years prior promotion experience. Must have the ability to handle multiple deadlines and projects. Avid editing experience a plus.

Send resume to: Manager, Human Resources
KXAS TV
3900 Barnett St.
Ft. Worth, TX 76103

EXECUTIVE CAREERS

PRESIDENT & GENERAL MANAGER

Michiana Public Broadcasting Corporation has an opening for President & General Manager of community licensee station WNIT.

The station has membership of 9,000 and serves 493,000 households in the northern Indiana/southwestern Michigan area, including: South Bend (home of the University of Notre Dame), Elkhart, and St. Joseph-Benton Harbor, MI. Governed by a Board of Directors, WNIT has 31 full time employees, and an annual budget of \$2.7M. The successful candidate will hold a BA degree or higher, provide leadership, knowledge, and vision for public telecommunications. Experience in operational and long range planning, development and fund raising is imperative. Experience in public television, setting educational initiatives, and building community partnerships is desirable. Salary commensurate with qualifications. Total compensation in the \$95-105K range.

Interested individuals should send a letter of application outlining specific qualifications for this position and resume to: Search Committee, Michiana Public Broadcasting Corporation, P.O. Box 755, Elkhart, IN 46515-0755. The search committee will begin reviewing applications on September 3rd and continue until the position is filled. WNIT is an equal opportunity employer. Women and minorities are encouraged to apply.

SALES CAREERS

ACCOUNT EXECUTIVE

RARE OPPORTUNITY

NBC market leader in Grand Rapids, Michigan (38th Market) is searching for an Account Executive to maintain and develop a local account list. Seeking a candidate with a 4-year degree in Communications Marketing/Management/Sales. Sales experience required, Broadcast Media Sales preferred. Experience with Marshall Marketing, Vendor Development and TV Scan a plus. WOOD TV8 is a part of the LIN family of television stations offering the finest opportunity of any group in the business. Wonderful incentives and benefits for ambitious, career minded, motivated candidates.

If you are motivated by high-income opportunity, please send your resume to:

Scott Campbell
General Sales Manager
WOOD TV8
120 College Avenue, SE
Grand Rapids, MI 49503
No phone calls, please

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GENERAL SALES MANAGER

WTVZ, the WB affiliate in Norfolk, VA and owned by Sinclair Broadcast Group, seeks a strong individual to lead our aggressive sales effort. Candidates must have a track record of out performing the competition and developing quality sales executives. Experience should include the management of revenue/expense budgets, forecasting, inventory management and creative thinking. Experience with Columbine, TV Scan, CMR and Excel a plus. Additionally, applicants should be comfortable relocating to a beautiful beach front area. Send resume to:

GM
WTVZ
900 Granby St.
Norfolk, VA 23510

LOCAL SALES MANAGER:

WHTM-TV abc27, Harrisburg, PA has an immediate opening for a dynamic and creative leader who can train and inspire a talented local sales team. The ideal candidate will have 2+ years TV sales mgmt. exp. with a proven track record of developing new business and the ability to train and motivate. Please send cover letter and resume to Rob Saylor, GSM, abc27, 3235 Hoffman St., Harrisburg, PA 17110.

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Television

NEWS CAREERS

ANCHOR/REPORTER

REQUIREMENTS: WOTV in the Battle Creek, Kalamazoo, and Grand Rapids market is looking for an Anchor/Reporter. The successful candidate will be a good compliment to our established male anchor during our 11 p.m. M-F newscast. This individual will also contribute 2-3 stories each week for various news programs. This position is for an experienced professional with a solid track record.

CONTACT: Please send your resume to:

Tim Malone
News Director
WOTV 41
5200 West Dickman Road
Battle Creek, MI 49016
No phone calls, please.

WOTV IS AN EQUAL OPPORTUNITY
EMPLOYER

NEWS DIRECTOR:

WABC-TV is seeking a News Director. Successful candidate will be a solid and seasoned television journalist with proven abilities in leadership and administration. Management experience in a large, aggressive news operation essential, along with demonstrated strength in planning and creative television news production. Please send resume to: Tom Kane, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

ANCHOR/REPORTER

WVBT-TV/FOX 43 News, is looking for an Anchor/Reporter. The candidate will report during the day and anchor the station's 10pm News. The ideal candidate will have three years experience as an anchor. Strong writing and editorial judgement are critical. Please send cover letter, resume, VHS tape and news philosophy to Gary Stokes, News Director, WVBT-TV/FOX 43 News, 300 Wavy Street, Portsmouth, VA 23704. No phone calls, please. EOE

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ANCHOR/REPORTER

KOIN-TV, a division of Emmis Communications and the CBS affiliate in scenic Portland, Oregon, is looking for a creative and energetic Anchor/Reporter. Our newscasts focus on clarity, viewer benefit and compelling storytelling. If your well-honed skills and high standards can add to our product, we would love to see your work. 3 years experience as a medium or larger market live newscast anchor/reporter is preferred. Please send your resume, cover letter, references and vhs or Beta tape to:

Anchor/Reporter Search
KOIN-TV
222 SW Columbia
Portland, OR 97201

Emmis Communications is an equal opportunity employer

REPORTER:

Growing NBC affiliate in mid-Michigan is looking for a general assignment reporter to join our team. Candidate must have prior television news reporting experience, be a team player, and be willing to do some shooting when necessary. Must have degree in related field. No phone calls. Send resume and non-returnable tape to: EEO officer, reference code (RPT 729), WEYI-TV NBC25, 2225 West Willard Road, Clio, Michigan, 48420. RESUMES and tapes received by August 12, 2002 will be applied toward this position. We are an equal opportunity employer and value a diverse workforce. M/F.

MARKETING CAREERS

MARKETING DIRECTOR KLAS LAS VEGAS, NEVADA

KLAS (CBS) is looking for an experienced MARKETING DIRECTOR to lead the marketing and branding efforts of Channel 8 in the country's fastest growing city. Responsibilities will include initiating, developing and directing the overall advertising, promotion, marketing, and publicity activities of the station.

The successful candidate must have 5 years of news promotion experience and strong management, writing and production skills. KLAS offers state-of-the-art equipment in a brand new facility and is ready for a dynamic and creative individual to lead the way in this highly competitive market. Equal Opportunity Employer.

Please submit resume with cover letter and video reel to:

Human Resources Director
KLAS
P.O. Box 15047
Las Vegas, Nevada 89114

MANAGEMENT CAREERS

GENERAL SALES MANAGER

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Or send to: KUSI-TV
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P.O. Box 719051
San Diego, CA 92171

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San Diego
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MANAGEMENT CAREERS

GENERAL SALES MANAGER

KSEE24, the NBC affiliate in the growing 54th market seeks a GSM who will provide dynamic leadership with a focus on local business development. California location near Yosemite offers great year round recreation. Candidate should have a minimum of 3 years prior sales management experience. KSEE is a sales friendly station that supports your success by investing in sales resources. No phone calls please. Send resume to Gay Gutierrez, HR Dept., KSEE, Inc. 5035 E. McKinley Avenue, Fresno, CA 93727. Final candidate will be required to undergo drug screening. EOE

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Editorials

COMMITTED TO THE FIRST AMENDMENT

AMBER saves lives

There are currently 43 AMBER Alert systems in operation—14 statewide, 4 regional and 25 local. There should be plans for many more so that the entire country is covered before the ink has dried on another editorial page.

The AMBER Alert, named after Amber Hagerman, the child abducted and murdered in Texas in 1996, is a partnership between law enforcement and broadcasters in which the Emergency Alert System is used to prompt radio and TV stations to broadcast descriptions of suspected kidnappers and their vehicles. The keys to the system are immediacy and urgency. The more time that passes, the less chance there is of recovery.

Southern California had only launched its program six days earlier when it proved instrumental in the recovery of two teenagers last week, almost certainly saving their lives (the sheriff was convinced the kidnapper was preparing to kill his victims and bury the bodies in the desert). Broadcasters and law enforcement officers can be proud and the rest of us grateful.

According to an account of the capture in the *L.A. Times*, someone who had seen the alert provided the first sighting of the suspect's white Bronco. A couple of hours later, "a flagman working on a highway construction site was listening to the radio and heard the AMBER alert. Moments later, he looked up and saw the Bronco pass by, a California Highway Patrol official said. He scraped the license number into a nearby patch of dirt and called CHP dispatch." Another tip from an animal-control officer pinpointed the location and the kidnapper was caught and killed, his victims shaken but alive.

Anyone wishing information on starting an AMBER program should log on to www.missingkids.com (The National Center for Missing and Exploited Children), click on the AMBER Alert logo, then on [AMBER alert kit](#).

I pledge allegiance...

Our first take on the Securities and Exchange Commission's new CEO/CFO pledge of fiscal allegiance was that it was overkill in the public hoops-and-hurdles department. But on second thought, we grew fonder of the measure, particularly if it produces even an eyelash-width's more confidence in the companies that drive the financial markets.

Pledges started coming in to the SEC last week from 947 publicly traded companies, including some big media players, whose CEOs and CFOs must swear the numbers—10Ks, 10Qs and the like—are accurate, to the best of their knowledge, so help me Alan Greenspan.

That sworn statement means that when large companies collapse and take us poor 401(K) types with them, ignorance can provide no shield to those making the big bucks to run the show. That should go without saying, of course, but apparently it hasn't. So now, for our sakes, they've got to say it. For their sakes, they had better mean it.

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