

BROADCASTING CABLE

DECEMBER 3, 2001

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MILLIONAIRE BANKRUPT?

After disastrous November book, ABC hints that game show may not be back

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NBC AFFILIS: LIFE UNFAIR

Stations say only O&Os were allowed to benefit from ratings ploy during airing of Christmas staple

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WESTERN (NO) SHOW

Attendance down 48% at annual cable convention

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MOUTH OF THE SOUTH RISES AGAIN

Ted Turner says he should have bought Time Warner and 'fired Jerry Levin before he fired me'

» PAGE 8



SCREEN CLUTTER: TV



ALIVE WITH TICKERS,



BUGS AND CRAWLS



» Page 16



November's
#1 First Run Hour

Has Been
Renewed for
2 More Years!

Coming Soon The Highly-Anticipated New Series
STARGATE ATLANTIS



MGM WORLDWIDE
TELEVISION DISTRIBUTION

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STARGÅTE

SG-1



The FOX Owned and Operated Stations

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NEW YORK · WWOR - NEW YORK
LOS ANGELES · KCOP - LOS ANGELES
PHILADELPHIA · WFIL - PHILADELPHIA · WFIL
WASHINGTON, D.C. · WDCB - WASHINGTON, D.C. · WDCB
DALLAS · WDFW - DALLAS · WDFW
DETROIT · KDFI - DALLAS · WJBK - DETROIT · KDFI - DETROIT
HOUSTON · WAGA - ATLANTA · KRIV - HOUSTON · WAGA - ATLANTA
ST. PAUL · KTXH - HOUSTON · KMSB - MINNEAPOLIS/ST. PAUL
CLEVELAND · WFTC - MINNEAPOLIS/ST. PAUL · WJW - CLEVELAND
PHOENIX · WTVT - TAMPA BAY · KUTP - PHOENIX · WTVT - TAMPA BAY
ST. LOUIS · KSAZ - PHOENIX · KTVI - ST. LOUIS · KSAZ - PHOENIX
MILWAUKEE · WRBW - ORLANDO · WITI - MILWAUKEE · WRBW - MILWAUKEE
KANSAS CITY · WDAF - KANSAS CITY · KPTV - PORTLAND · WDAF - KANSAS CITY
BALTIMORE · WUTB - BALTIMORE · KSTU - SALT LAKE CITY · WUTB - BALTIMORE
MEMPHIS · WGHP - GREENSBORO · WGHP - GREENSBORO
BIRMINGHAM · KDVR - DENVER · KDVR - DENVER
AUSTIN · WFTC - MINNEAPOLIS/ST. PAUL
PHOENIX · WTVT - TAMPA BAY
PHOENIX · KSAZ - PHOENIX

Have Entered
the Gate Again...

Top of the Week December 3, 2001



Last year, *Millionaire* was a phenomenon; this year, it gets blamed for ABC's woes.

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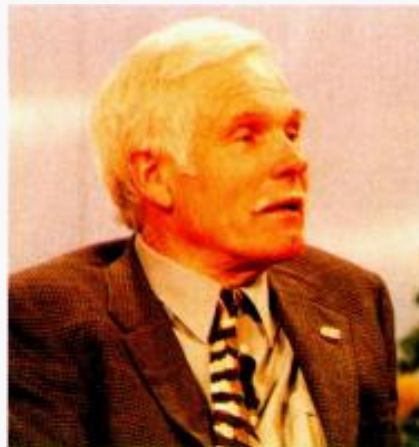


Only NBC O&Os got chance for new ratings life after *It's a Wonderful Life*.

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The legendary Ted Turner isn't leaving the industry quietly.

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SCREEN CLUTTER: TV



ALIVE WITH TICKERS,



BUGS AND CRAWLS

COVER STORY

CRAWLING WITH GRAPHICS

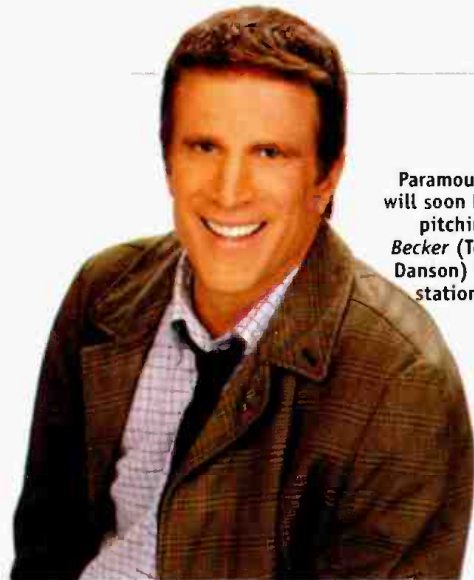
Those tickers, bugs and promos filling TV screens are here to stay, say executives at broadcast and cable networks. » 16

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Paramount will soon be pitching *Becker* (Ted Danson) to stations.

SYNDICATION

Becker backers

Paramount TV Group syndication executives are gauging major-station-group interest in off-net runs of sitcom, *Becker*, which sources say the studio plans to launch in syndication in 2003.

Paramount executives have told station managers that they hope to go to market with the show before the end of the year but they want to do so with a major launch group in hand.

Speculation is, that group would be either Fox or Tribune, with the odds favoring Fox if a deal can be struck. What about Paramount's own co-owned Viacom station group, which includes 38 CBS and UPN affiliates? Sources say it does not have enough available time periods.—J.S.

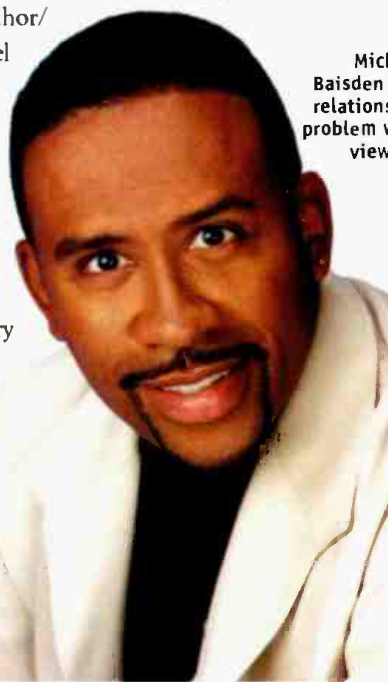
BC EYE

SYNDICATION

Walk

The November sweeps have taken their toll on two first-run syndicated shows. Tribune Entertainment has canceled new talk/relationship series *Talk or Walk* after 10 weeks, and Twentieth has pulled the plug on sophomore court series *Power of Attorney*. *Talk or Walk* had been struggling, averaging a 0.7 national rating, and *Power of Attorney*, with an average 1.8 rating in its second season, is down 25% from last year at this time, according to Nielsen. *Talk or Walk*, hosted by author/

relationship expert Michael Baisden, had couples who were at an "impasse" discuss whether they should remain together. A Tribune Entertainment spokesman called *Talk or Walk* "a unique concept that didn't perform at satisfactory levels." Twentieth executives said *Power of Attorney*, which featured some big-name attorneys doing battle, will continue to air episodes until Jan. 4. *Talk or Walk* ends Jan. 25.—J.S.



Michael Baisden had relationship problem with viewers.



JOURNALISM

Let's not go to the videotape

In the wake of Sept. 11, Rep. Henry Waxman (D-Calif.) has backed off from efforts to force NBC to turn over a videotape that allegedly shows Jack Welch, retired CEO of NBC parent company GE, trying to influence last year's presidential-election coverage. Waxman's last correspondence with NBC was Sept. 10, when he sent NBC President Andrew Lack a letter filled with questions about the course of events at NBC on election night. NBC has chosen not to respond. Phil Schiliro, Waxman's spokesman, says the Congressman hasn't dropped the issue entirely but has no plans to resume his investigations.—P.A.

DIGITAL TICKER

COMPILED BY DECISIONMARK

Newest digital stations:

WNJN-DT	Montclair, N.J. (PBS)
KPBS-DT	San Diego, Calif. (PBS)
KNME-DT	Albuquerque, N.M. (PBS)
WUND-DT	Raleigh-Durham, N.C. (PBS)
WEHT-DT	Evansville, Ind. (ABC)

Total DTV stations:

222

You copy

Some members of Congress, particularly Sen. Fritz Hollings (D-S.C.) and Rep. Billy Tauzin (R-La.), are trying to light a fire under movie studios, consumer electronics manufacturers and technology companies on the issue of a copy-protection standard for digital content. Studios want a standard that protects against copying digital TV programs to the Internet, while tech types want a standard that doesn't proscribe the kind of copying that drove sales of VCRs.

Feeling the heat from the Hill, the Consumer Electronics Association and the Information Technology Industry Council asked the opposite camp, the Motion Picture Association of America, to support a consortium of representatives from interested companies to "address the issue on an expedited basis." The reply: MPAA is "pleased that the CE and IT communities are interested in resolving the remaining questions on this issue, but, without a hard deadline, this matter could go on forever." No word yet on whether the other side would agree to such a deadline.—P.A.

No guts, no glory.

Courage and resolve are part of our national character.

We see it every day in the news we cover.

And it's part of the way we cover news.

This spirit has made us the
fastest growing cable network in history.

75 million homes in just 5 years.

We report.



You decide.™

The Network America Trusts for Fair and Balanced News™

Source: Nielsen Media Research. Fastest growing cable network=FNC vs. all basic cable networks; network launch month vs. month network Universe Estimate=75,000+.
(FNC launch 10/96 vs. 12/01 Universe Estimate=75,784)

Odd sweeps, same old winners

NBC retains 18-49 crown, nipping Fox; CBS again draws most viewers; ABC tanks big time

By Joe Schlosser

November was not your ordinary sweeps. Because of the Sept. 11 terrorist attacks, Fox ended up with three World Series games in the 28-day ratings period and later-than-planned starts of new series. CBS was able to air the twice-delayed Emmys awards. "This has been an odd start to the season and clearly an odd sweeps," says NBC West Coast President Scott Sassa.

But when the final numbers were tallied, it was the same two networks on top. NBC won its seventh consecutive sweeps title in adults 18-49, overcoming Fox's baseball-fueled fast start. And CBS again took top honors in households and total viewers, using a mix of specials and original programs. It was the third straight sweeps in which CBS won the total-viewers title.

UPN enjoyed success with new additions *Buffy the Vampire Slayer* and *Enterprise*, posting across-the-board gains over last November. The WB saw slight decreases with the loss of *Buffy*, but executives at the network claimed record advertising rates for the month.

The only network without any good story to tell was ABC. Network executives are trying to forget November, and they may want to consider skipping the entire 2001-02 season. The Disney-owned network saw double-digit



ER is among the core programming that propelled NBC to another ratings victory in advertisers' most coveted demographic group.

decreases in nearly every ratings category, as new and veteran shows struggled nearly every night of the week. Even its game-show phenomenon, *Who Wants To Be a Millionaire?*, suffered (see box).

The six networks saw their total prime time share for the month sink 2% vs. November 2000, from 63.1 to 61.8.

NBC rode shows like *ER*, *Friends* and

Law & Order to the adults 18-49 victory, averaging a 5.1 rating/13 share in the demo, according to Nielsen Media Research. Fox finished with a 5.0/13.

"So now we know, despite all of the dire predictions that this would be the end of NBC's great run, we are actually in a better and stronger competitive position than last year," said NBC Entertainment President Jeff Zucker. "It's the core schedule that defines a network, and that is the story

of NBC this season and this sweep: Our returning shows have come back with tremendous strength."

While NBC was able to win the month, it was off 11% in adults 18-49 from last season and 7% in total viewers (12.9 million). Sassa and Zucker cited sluggish weekend ratings for bringing down NBC's overall numbers, but some advertisers and

industry insiders are wondering how long NBC's reign at the top will last.

"We thought they would win, and we thought it would be close, but I think this is their last year on top," says Initiative Media's Tim Spengler. "I think NBC has been very focused on winning this year, which they are doing. But I'm not sure what their plan is for next year if they lose *Friends*. Thursday night will take on a different shape if they don't have a hit

The sweeps race					
Here's how the broadcast networks fared in the November sweeps (Nov. 1-28) vs. the comparable year-ago sweeps (Nov. 2-29, 2000), according to Nielsen.					
	Household ratings/share	% Chg.		Adults 18-49 ratings/share	% Chg.
CBS	8.9/14	+6	NBC	5.1/13	-11
NBC	8.5/14	-8	Fox	5.0/13	+6
Fox	7.4/12	+19	CBS	4.5/12	+18
ABC	7.1/12	-23	ABC	3.9/10	-24
UPN	2.9/5	+7	UPN	2.0/5	+11
WB	2.8/4	-7	WB	1.8/5	-5
Pax	0.9/1	—	Pax	0.3/1	-25

Source: Nielsen Television Index

Who wants to program ABC?

After posting the network's worst-ever November sweeps ratings, ABC executives were left pointing fingers and explaining how the Disney-owned network is going to get back on track.

A lot of the pointing last week was in the direction of *Who Wants to Be a Millionaire?*, the game show that, just over a year ago, led ABC to first place and generated millions in profits. But, in an example of how quickly things can change in network TV, *Millionaire's* four weekly episodes last season are being blamed for ABC's slide this fall. Next fall, with the show headed into syndication, it probably will not even be on the network schedule as a regular series.

"Just over a year ago, we were No. 1 with adults 18-49, and we had four shows in the top 10," says ABC Entertainment Co-Chairman Lloyd Braun. "Of course, the problem was that all four shows were *Millionaire*. By the end of last season, as we have

seen *Millionaire's* ratings drop 50% from the prior season's performance, the rebuilding efforts that we had begun have had to be greatly accelerated. We had hoped to have had at least two or three years to rebuild under the glow of *Millionaire*. Unfortunately, we got barely one."

Veteran ABC series like *The Drew Carey Show* and *Dharma & Greg* and several new shows have struggled in the ratings.

The ratings slide hasn't gone over too well with affiliates.

"I'm disappointed in ABC's performance," says Jack Sander, of the Belo TV group, owner of a Dallas ABC affiliate. "The frustration is that there doesn't seem to be anything on the horizon that looks to turn that ship around."

The new focus at ABC is returning to the network's roots, the *Happy Days* of old with nearly all programs aimed at family audiences. That strategy goes hand in hand with the network's new cable sibling, ABC Family, which will be used

heavily to repurpose ABC shows. Braun and Co-Chairman Stu Bloomberg say they have "re-allocated" funds and are "fast-tracking" a dozen comedies in development. The hope is to add two or three new comedies in the midseason to help fill ratings holes.

"We are going back to what made ABC great," says Braun.

"We are going to embrace our core audience, and, block by block, we are going to re-establish our brand and rebuild this network."

As for *Millionaire*, Braun said the show's future at the network after this season is "unsure." Executive Producer Michael Davies says Disney's focus next season is going to be on the syndicated, daytime version. "Having to make 200 shows for syndication is going to make it very difficult to fulfill any network order next season," Davies says. "We have



What a difference a year makes. Regis and *Millionaire* were the toasts of TV during the networks' May 2000 upfronts.

spoken a lot with the network about coming back next year as a series of specials or a series of stunts, which is why it becomes very much up in the air as to whether or not it will be on the schedule in the fall. I think they would rather it go back to being a special."

Disney's Buena Vista TV is bringing *Millionaire* out in syndication next fall, but a host has not been named. Davies wants Regis Philbin; Disney executives declined to comment.—J.S.

from 8 to 9. This development season is going to be their most important in at least five years."

From Michael Jackson's 30th-anniversary concert to a Carol Burnett highlight show, CBS garnered some of the month's highest ratings. It also enjoyed success with its Monday-night comedies and Tuesday dramas. *CSI: Crime Scene Investigation*, which in its second season, is becoming one of the top shows on TV. CBS was up everywhere for the month, including an impressive 18% gain in adults 18-49 and 13% in total viewers.

"All of you know our great success with specials, which we are very proud of, but the bedrock of our success is the strength of our core schedule and incredible depth of hit series," CBS President Leslie Moonves told reporters.

Helped in part by the World Series, Fox

logged double-digit gains in both households (up 19%) and total viewers (up 20%). Fox also posted its best-ever results in a sweeps by falling narrowly to NBC in adults 18-49. Newcomers *Bernie Mac*, *Undeclared* and *24* have all showed strength, and the network has promising midseason shows waiting in the wings.

There are some trouble spots, though. *Ally McBeal*, *The X-Files* and *Temptation Island 2* are going in the wrong direction, and new drama *Pasadena* is struggling. "Our real objective over the past two seasons has been to grow long-term assets and build a stable of quality shows that stay true to the Fox brand of unique, risk-taking programming," says Fox Entertainment Group President Sandy Grushow.

The tale of UPN's and The WB's sweeps results is almost as simple as who has *Buffy the Vampire Slayer* and who does-

n't. Stealing *Buffy* away from The WB proved to be a ratings coup for UPN, and The WB's numbers have dipped ever so slightly. Both posted good numbers in November, especially for the latest *Star Trek* series *Enterprise* at UPN and the Tuesday-night combination at The WB, *Smallville* and *Gilmore Girls*.

"Both The WB and UPN have established themselves as networks that are here to stay," says Initiative Media's Spengler. "There will be six networks going forward. It's not like one is going to fall off anymore. UPN is now solidly there, and The WB has some good shows."

And looking ahead to the February sweeps, CBS's Moonves wrapped up rival-network sentiments: "For February 2002, I'd like to congratulate NBC right now for their victory aided by the brilliant scheduling of two weeks of the Olympics." ■

Western Show: No big deal(s)

Attendance drops 48% as recession, consolidation take toll; Comcast offers new channel

By Allison Romano and John M. Higgins

It's 8:15 a.m. in the Hilton across from the Anaheim Convention Center and anyone can walk up and get a table at Cafe Oasis for breakfast.

The last time the Western Cable Show was held in Anaheim, "that never would have happened," said Jack Bryant, CEO of video-on-demand hardware developer Concurrent Systems. "That's the best indicator of how few people are here."

Not that there was any shortage of indicators last week of how badly the annual convention is suffering from both the recession and ripple effects of consolidation among MSOs. Attendance plunged 48%, to 17,000 from last year's 33,000 when the Internet boom was having its last hurrah.

Most of the missing were the staffers of former exhibitors, including such stalwarts as HBO and MTV. The conventions have for years been key centers of networking with colleagues and customers, examining new products and networks, and simply getting a semi-annual pulse of the industry. With so many cable systems in the hands of fewer and fewer decision-makers, programming and technology companies balked at spending \$500,000 to \$1 million to buy, ship, erect and staff a convention booth. Broadcast TV conventions, notably NATPE, are suffering similar downturns.

Outgoing AOL Time Warner Vice Chairman Ted Turner remarked that the once bustling show floor "looks like Kosovo or Afghanistan"—a landscape of "big holes" where there used to be ex-



Crowds were sparse everywhere—at registration desks and on the exhibit floor. Ted Turner said the exhibit floor "looks like Kosovo or Afghanistan." Organizers pegged attendance at 17,000, down from last year's 33,000.

hibitors.

"We've been one of the largest shows in the U.S., but we're not immune to a recession," said C.J. Hirschfeld, vice president of industry affairs for Western Show organizer the California Cable Television Association.

The CCTA struggled with its "non-exhibiting participant fee," designed to reduce networks' costs of scheduling meetings while keeping the show's revenues up. Programmers including In Demand, Rainbow's video-on-demand startup Mag Rack and TechTV paid the fee for the right to book suites in convention hotels. But some were incensed about being exiled to distant hotels, excluded as speakers and denied entry to events like the Chairman's Reception unless they forked over \$14,000.

"We don't regret not doing it," said Court TV Chairman Henry Schlieff.



Photos: ©2001 Oscar & Associates

CCTA head Spencer Kaitz said it was hard to work with programmers this year because "there's a certain frenzy to their cost cutting. We know \$14,000 is not the right price. We are trying to find what that price point is."

Other than attendance angst, news from the show was hardly earth-shattering. It marked the coming-out of cable's three newest CEOs: AT&T Broadband's Bill Schleyer, Charter's Carl Vogel and Time Warner Cable's Glenn Britt, all industry vets who recently took the new posts. They were sedate, touting their growth rates and criticizing the rising programming costs.

The most significant programming news came from Comcast-owned start-up G4, a network built around videogaming. G4,

conceived by ex-Walt Disney Co. movie producer Charles Hirschorn, aims to cover news about videogames, playing tips, and offer "lifestyle" programming.

Hirschorn contends that the increasing sophistication of videogames and the \$8 billion spent on game hardware and software justify developing a network. He compared it with movies and TV shows. "Videogames have characters; they have storylines." Comcast expects G4 to ultimately cost \$150 million to start up. So far, it has a rollout commitment from Insight and, of course, Comcast's own systems. G4 is slated to debut next April.

NBC Cable, by attrition, became the

show's anchor tenant, the last major programmer left on the floor. With the Salt Lake City Olympics coming in February, NBC execs decided to hold onto their booth. Bridget Baker, senior vice president of cable distribution, said traffic was good but the atmosphere was unexciting. "The big activity booths like Viacom and Discovery were mini-productions."

Some participant-level programmers, sitting in hotel suites at the Hilton and Marriott, agreed that the show was missing a buzz. "Programmers brought a sexiness to the exhibit floor," said Ron Garfield, Hallmark Channel's senior vice president of network distribution. "The stars and

stunts drive the traffic."

Hallmark is one of 10 networks that paid \$14,000 to be official show participants instead of exhibitors. The network cut costs a little further by putting two staffers up in its hospitality suite. The participant fee entitled programmers to hotel suites, show access and tickets to the half-empty Chairman's Reception.

But their satisfaction was mixed. Some programmers said they felt isolated; others grumbled that they would have had as much access if they hadn't paid any fee.

"The exhibits keep people on the floor, and operators don't want to be running from suite to suite," said Peter Gochis,

Tech TV's vice president of affiliate sales.

Exhibitors who actually showed up weren't grouching. "Very productive," said Neil Gaydon, CEO of digital set-top manufacturer Pace Technology. He said he secured meetings not only with plenty of cable executives but also with technology partners. Harmonic Convergent Systems President Dr. Yaron Simler called the reduced attendance simply "good filtering."

What's more, for Simler, the low attendance created a bargain Western Show organizers might not like to hear about. Instead of booking his hotel room at the \$190-per-day special convention rate, Simler booked on Yahoo! Travel site for \$85. ■



Ted Turner: A seller's remorse

It was supposed to be Ted Turner's sign-off from the cable industry, a farewell reminiscence before he exits AOL Time Warner, under duress. But the Turner Broadcasting System founder used the platform to harshly criticize AOL Time Warner CEO Jerry Levin, whom Turner believes betrayed him and cut him out.

In the appearance at the Western Cable Show, Turner ruefully—though often comically—acknowledged that he should never have allowed Turner Broadcasting to merge with Time Warner and wished he had instead bought Time Warner "so I could have fired Jerry Levin before he fired me." Turner blasted his longtime partner in Turner Broadcasting System and boss at Time Warner as part of the Cable Center's oral-history project to chronicle the record of the industry.

While the highlight of speech was his take on being squeezed out, he also shed light on a dark part of cable's past. Turner acknowledged that his short-lived music video network was designed solely to help cable operators—particularly John Malone—who wanted to scare MTV away from

a planned license-fee hike. "Malone and a lot of the bigger cable operators felt that they were getting screwed by MTV," Turner said. "Malone said, 'Ted, do us a favor. Start a music channel and announce that you're not going to charge any fees.'" The threat of competition gave operators leverage in the negotiations. "We signed off a month later; we had served our purpose."

When Turner sold his Turner Broadcasting System to Time Warner in 1997, he had carved out a slot as vice chairman of the company. The position gave him no management responsibilities but a voice in the company's strategy and a platform for Ted to be Ted.

When Time Warner in turn was sold to AOL, however, Turner's role was instantly diminished, and, when his contract expires in December, the company won't renew it. "My advice to younger people in the room is be real careful who you sell your company to."

Turner lamented that Levin now owns "all I care about"—except his land out West and his children.

He recalled that Levin had said, "Ted, you're my best friend. I said, 'I'm your best

friend? Jerry, I've never been in your home. If I'm your best friend, who's your second-best friend?'" But he agreed that, at one time, "I was his friend. I would have had a hard time firing him—at that time."

Turner acknowledged that he was naive when he sold TBS to Time Warner. Because it was a stock swap, he wound up with 9% of the combined companies. "Jerry thought he bought me, I thought I bought them. But 9% was not 51. ... I guess I got a little overconfident."

Turner also said he believes that, in the near future, perhaps within a year, there will be only two surviving cable MSOs and only four or five programmers.

He also aimed broadsides at Fox and ESPN, the latter of which he said "screwed cable operators to the wall" because of the fees it charges.

Turner noted that, at some point in his career, he was "a handshake away" from owning each of the three major broadcast networks. He blamed Levin for stopping the NBC deal. "I was very brokenhearted when Jerry vetoed the NBC acquisition. Malone voted for it."—J.M.H.

Turner regrets having lost control of Turner Broadcasting System when he merged it with Time Warner. TW's Jerry Levin "thought he bought me. I thought I bought them. But 9% was not 51. ... I guess I got a little overconfident."

You've NOT got mail

Federal judge orders Excite@Home to cut off MSOs in bid for new deal

By John M. Higgins

A judge on Friday ordered Excite@Home to turn off its high-speed Internet cable service as of that midnight, an action that, at press time, had 4 million customers in Web limbo. Prior to the ruling, cable operators contended that they could deal with losing the service, though in a way that was unlikely to please customers.

With his decision, U.S. District Court Judge Thomas Carlson in San Francisco was betting that the deadline would motivate Excite@Home and major cable companies to hammer out new pacts. The companies

were talking on Friday, according to Reuters. Previously, Excite@Home said that, under the current contracts, it was losing \$6 million a week. Holders of Excite@Home's junk bonds—and they're all junk bonds at this point—used the shut-off threat to squeeze more money out of cable operators, particularly majority shareholder AT&T Broadband, Comcast and Cox.

"As a business, they're getting \$30 to \$40 a pop per home, and that's cash flow those cable companies don't want to give up," said Bill Rose, vice president for Arbitron Webcast Services. He also said consumers "won't forgive them very easily" if they feel that cable companies made weak efforts to keep Excite@Home.

Creditors want operators to pay more than the 35% of revenues they now for-

ward for Excite@Home's backbone and customer-service assistance.

AT&T has offered \$307 million to buy the network assets. But bondholders and trade creditors, who are owed more than \$1.5 billion, want more.

If no eleventh-hour deal comes, at worst, Excite@Home cable Internet customers could be out of service for weeks. At best, they would lose their e-mail addresses, a problem that cable executives earlier acknowledged will send customers screaming.

On Friday, many Excite@Home e-mail holders were warning friends and business contacts that they might be difficult to reach in just a few hours.

One cable executive earlier on Friday characterized Excite@Home's battle as "a game of chicken" between cable companies and the high-speed service, as the money-starved company tries to get a price closer to \$700 million. ■

Olympics in HD a reality

NBC, HDNet partner to bring coverage to NBC digital affiliates, DirecTV subscribers

By Ken Kerschbaumer

The 2002 Winter Olympics will be broadcast in high definition by NBC's digital affiliates and HDNet, carried on DirecTV. HDNet will provide the vehicles and technical support needed for the 1080i broadcasts.

The HD coverage will total 24 hours a day (eight new hours daily, the rest rebroadcasts) but will include only events from the previous day, Mark Cuban, co-founder and chairman of HDNet, explained last week. "Every consumer electronics store that has half a brain will be showing the Olympics in high definition,"



HDNet's two production vehicles will be on-site in Salt Lake City to cover the Olympic games for NBC and HDNet.

he claims. "I think that, as much as anything, provides a lot of the impetus behind what we're doing."

He believes that the Olympics will spur HDTV installations in sports bars and other venues. "Whatever household on the block that has an HDTV is going to be the place to be," he adds.

Gary Zenkel, NBC Olympics executive

vice president, sees the move as a large step forward in NBC's digital and HD efforts, a step the network is taking with relative ease, he says: "The opportunity existed to take the HD program feeds, add a little bit of NBC to it, and offer it to our digital affiliates without a lot of heavy lifting."

There will be some advertising, Zenkel says, but it will be less than on the standard-definition feed. The network advertising will be upconverted advertising from the SD broadcasts, but there will be a number of local avails for the NBC stations to sell. NBC is also still pursuing a sponsor for the HD coverage, but Zenkel says there hasn't been much interest in that to date.

HDNet's two HD production vehicles will be in Salt Lake City. According to Cuban, NBC will provide the producers and management for the coverage while HDNet will provide the other personnel.

Zenkel says that was an important aspect of the deal because NBC had not planned to have a staff that could accommodate the additional production. ■

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THE WEEK THAT WAS

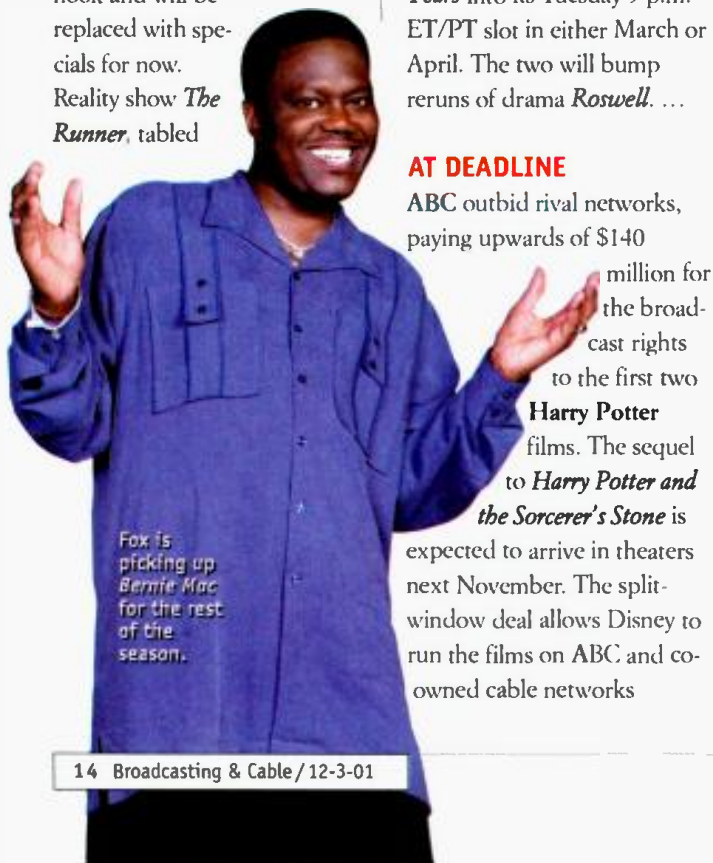
SAN FRANCISCO BUZZ

NBC continued separate conversations last week with **Young Broadcasting** and **Granite Broadcasting** about purchasing either of the group's San Francisco station. Young's **KRON-TV** is currently the NBC affiliate, but the affiliation it set to move to Granite's **KNTV** in January. One source said talks with Granite are "more serious" and a deal could be struck with one or the other as early as this week.

NOTHING BUT NET

Shows are moving and shaking at the networks.

ABC picked up five episodes—plus four scripts—of new Tuesday drama *Philly*. Not so lucky was new Friday drama *Thieves*, which got the hook and will be replaced with specials for now. Reality show *The Runner*, tabled



Fox is picking up *Bernie Mac* for the rest of the season.

after Sept. 11, will stay that way for "a year or two," although the net plans to relaunch reality show *The Mole II* this spring, as well as scripted sitcom *The Job*. ...

The long-term future of newcomers *Inside Schwartz*, *UC: Undercover* and *Emeril* at NBC will be determined in the next four to six weeks. All are returning over the next two weeks. *Weakest Link* will now feature celebrities in most shows and will return next season. ...

Fox is picking up full-season orders of new series *Bernie Mac* and *24*. *That '70s Show* spin-off *That '80s Show* debuts Wednesday, Jan. 23, at 8 p.m. New drama *Emma Brody* will move into *Ally McBeal*'s Monday time slot in March for a test run. ...

UPN will be putting new comedies *As If* and *Random Years* into its Tuesday 9 p.m. ET/PT slot in either March or April. The two will bump reruns of drama *Roswell*. ...

AT DEADLINE

ABC outbid rival networks, paying upwards of \$140 million for the broadcast rights to the first two **Harry Potter** films. The sequel to *Harry Potter and the Sorcerer's Stone* is expected to arrive in theaters next November. The split-window deal allows Disney to run the films on ABC and co-owned cable networks

Disney Channel and newcomer **ABC Family**. Disney gets the broadcast rights to each film for 10 years. Both Warner Bros. films will air on HBO prior to their broadcast debuts. ...

Twentieth Television is bringing out a new talk show with former Fox News Channel personality **Rob Nelson**. *The Rob Nelson Show* has already been cleared on the co-owned Fox O&Os, covering 46% of the country.

WASHINGTON WATCH

FCC Chairman Michael Powell last week joined members of Congress and industry executives in a second meeting on how to jump-start **digital TV**—or else.

"Everyone in that room left with the clear understanding that either the parties come up with a resolution or Congress will do it for them," said Ken Johnson, spokesman for House Energy and Commerce Committee Chairman Billy Tauzin (R-La.). ...

MPAA President Jack Valenti has assembled a working group of about 40 entertainment executives to develop Hollywood's strategy for helping with the government's antiterrorism effort. The entertainment industry is focusing its efforts in Hollywood, with most committee members based there. ...

iBiquity Digital's standard for **digital FM radio** has

received major endorsements from U.S. and international technology advisory groups. Both the U.S. National Radio Systems Committee and the 189-member-country ITU last week urged adoption of the company's standard for in-band, on-channel technology. IBOC allows analog and digital broadcasts to be transmitted simultaneously on the same frequency.

THAT INTERNET JUST WON'T GO AWAY

According to UCLA's just-released annual study of Internet use, television viewing is the principal victim of the growth of the **Internet**. Said Jeff Cole, director of the university's Center for Communication Policy, "Without question, Internet users are buying some of their time to go online from the time they used to spend watching television." According to the study, "Internet users watch 4.5 hours per week less television than non-users." The study was based on a sample of 2,006 Internet users and non-users.

NEW HOMES

Pax TV, which has been carried in 49 of the top 50 markets, is now in all 50, thanks to a deal with **AT&T Broadband** in Pittsburgh (market 20). The MSO will distribute Pax programming via a cable channel to its 528,465 subs in the market.



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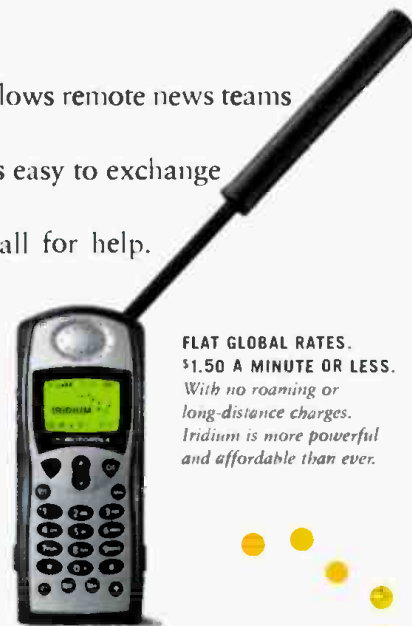


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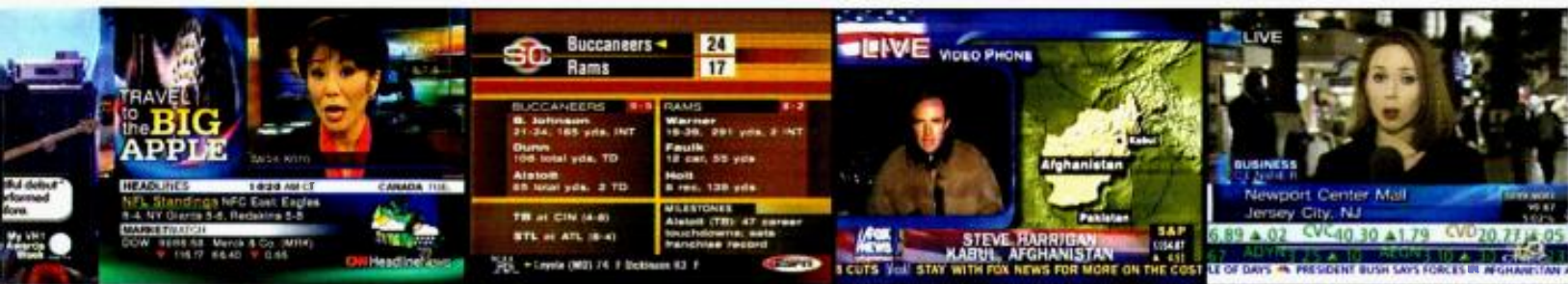


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Tickers and bugs: Has TV gotten way too graphic?

BY STEVE McCLELLAN AND KEN KERSCHBAUMER

If you find all those crawls, bugs and lower-third-of-the-screen promos to be really annoying, get past it. TV executives say they're here to stay.

And if you do find them annoying, it probably says something about you—like, you're old and cranky. Well, if not old, at least older, according to research conducted by Frank Magid Associates. The Magid research found that a majority of younger viewers find onscreen "enhancements" to be "very to somewhat appealing." It's the older crowd—ages 55-plus—that find such visuals least appealing.

But whether you love them or hate them, or just don't care, credit the computer age for bringing you what Magid's Jill Rosengard

says is an increasingly "nonlinear television experience." It's TV as a Web page, which has always been about bombarding the Net surfer with as much information as possible packaged in boxes, columns and scrolls, she says.

And such on-screen visuals will get more complicated and more integrated with the TV viewing experience over time, television executives say. Michael Hirschorn, VH1 senior vice president, news and production, envisions a time when viewers may be able to manipulate the crawls and tickers once they have interactive capability.

AT&T Broadband President Bill Schleyer says TV screens will only get busier but viewers will be able to set up their own criteria for

what they receive. "There will be more multi-tasking between the Web and TV."

Just two months ago, CNN's Headline News did a radical makeover of its on-screen look, fully embracing the cyberspace, non-linear look. Its new screen is split into two sections, with video and headlines on top and weather, travel advisories and stock information on the bottom. The new look also features multiple anchors, who get camera time every 15 minutes. On Sept. 11, the network instituted a full-time crawl to keep up with news of the terrorist attacks.

Teya Ryan, executive vice president and general manager of CNN Headline News, says, "It's the right direction to go in. We're a society that is absorbing information in a way that we never imagined we would be doing. We have a whole new generation of news viewers that have been trained on the Internet that are used to that."

Much of this has been going on for a while. Bloomberg Television is widely credited with bringing the Web-site look to U.S. TV. Others say Canada's City TV did it first. TV networks (cable first, then broadcast) started adding logos—known affectionately in the trade as "bugs"—in the lower right corner of the screen a decade ago. Why? So viewers could find them, says Tim Brooks, head of research at Lifetime Television.

Brooks recalls doing research on the bug

W/CRAZY CRAWL



issue when USA Network first introduced its bug. Most of those surveyed “either didn’t care or actually liked it,” he said. “Their TV choices were getting so complicated, it helped them know where they were, literally.”

Those viewing choices, of course, just keep expanding. In the past year, a passel of TV networks have begun to embed lower-third graphics in prime time shows to tell viewers both what they’re watching and what’s coming on next. Clearly, the graphics add to already cluttered screens, but TV executives say it’s another way of drawing attention to their shows. The four major broadcast networks now do it routinely in prime time. So do cable networks TBS and Discovery.

According to John Miller, president of The NBC Agency, the network’s in-house advertising and promotion unit, the network began inserting those graphics this year at the request of its owned stations after Nielsen changed the way it credits viewing to local stations. Until last January, if a Nielsen diary holder reported watching *West Wing* (an NBC show) on WABC-TV New York, that station would get the credit, not WNBC. Now the credit is given based on the show recorded.

But Miller acknowledges that it was just a matter of time before the network started overlaying promo graphics in the content of prime

time shows. “Competitive pressures have forced us to be more aggressive in looking for every second to communicate some message to the consumer about our programming.”

Fox took the technique a step further last week, when it used such graphics (in this case, animated R2D2 bugs) for several days to promote the Nov. 25 prime time airing of *Star Wars: Episode 1—The Phantom Menace*, the blockbuster theatrical film. Fox officials say that was a first but it might be done again to promote special events.

The packaging of reams of statistics, baseball scores, stock prices and other market indicators has been offered on continuous crawls along the bottom of sports and business networks for years. In this age of multitasking, it’s a handy way to watch the game and get an update on what’s going on around the rest of the league at the same time. Or to watch an interview with a business tycoon, while keeping abreast of the stock market.

The Sept. 11 terrorist attacks took the use of crawls to a new level. Just about every major news network—with the exception of ABC News—launched a continuous crawl to spit out breaking-news developments as they occurred.

Al Ortiz, head of special-event coverage for CBS News, says the network used a crawl throughout much of the first post-Sept. 11 week. “We use headline banners to

complement what’s being said on the air,” he says. “We do that so it won’t be distracting or contradictory. I’ve seen quite a few cases on other outlets where the crawl contradicts what the anchor or reporter is saying. We go out of our way to make sure that it’s consistent with what we’re reporting on the air.”

Which raises the issue that many news people have debated, aside from the potential annoyance factor: Can crawls be abused or otherwise used in a way that conflicts with good journalistic practices? You betcha, says the Poynter Institute’s Jill Geisler. “Crawls are good journalism when they augment a program in progress with important news told in context. They are bad journalism when they are dated, incomplete, alarmist or misleading.” By Geisler’s definition, such gems as “One-eyed Woman Stabbed in Good Eye” would probably fall into the last category (believe it or not, that did indeed run in the crawl on one cable news net).

NBC News also used a crawl during much of that first post-Sept. 11 week to keep up with breaking developments, says Senior Vice President Bill Wheatley. “It’s helpful in a major multidimensional story like that. The situation on an ordinary news day is far different.”

ABC News was the lone holdout opting not to crawl stories or headlines after the attack, although the network’s owned sta-

CRAZY CRAWL CR

First tickers, now snickers

Any trend has joined the mainstream when it can be satirized and everyone gets the joke. The crawl craze is no exception. Comedy Central's *The Daily Show With Jon Stewart* and CBS *News Sunday Morning*'s Charles Osgood have signaled that crawls are ripe to be ripped.

Last Wednesday, *The Daily Show* tackled the topic under the guise of "News Innovations," with reporter Steve Carell demonstrating where the crawl craze is headed. One promising innovation is a second crawl with just a couple words per item. The "Baby Tick," Carell explained, is for "folks who don't have

time to read the news while watching the news but still want to know more news than is being talked about on the news."

Another innovation is a guy who will read a newspaper and comment on the stories. "It's for viewers who love reading news while hearing news but hate having to look at the bottom of the screen and move their eyes back and forth to do it," he explained.

Throw in a shouting town crier—"the TC2000"—and picture-in-picture entertainment news with its own ticker, and it had Stewart asking the important question: "When does it end?"



Answered Carell, "When does this end, Jon? Only when we know everything. When no question goes unanswered. When we can see, hear, taste and smell all that happens in the world—before it happens."

Osgood offered a more traditional take, reading a poem in honor of clutter. Of course, as he read the poem, clutter appeared, eventually covering nearly the entire screen (see below). —Ken Kerschbaumer



From the Osgood File

But I think the TV gimmick that I dislike most of all is the little moving sign below referred to as a 'CRAWL.' Which moves in from the right and comprehension thus depends, On the viewer's eye and must be followed till each sentence ends. And the poor old talking anchorperson stands no chance at all! He or she might just as well be talking to a wall. When the screen's completely cluttered, I suspect that you will find There is likely to be corresponding clutter in the mind. So here on *Sunday Morning* this is something you won't see. Or if it happens no one ever mentions it to me!

tions and affiliates were free to do so and frequently did. But at the network, after some internal debate, President David Westin ruled against using a crawl to update the story. "This story was way too complicated to tell in a crawl," says one ABC Newsie. But he also says that Westin believes that, with everybody else doing it, "it was a way to differentiate us from the competition" and a way to punctuate the network's mission to bring context to the news, not just urgency.

None of the Big Three broadcast networks use crawls during their evening newscasts or other regularly scheduled pro-

grams, executives say.

Cable news networks CNN, Headline News, MSNBC and Fox News Channel have continued their use. But in so doing, MSNBC and Fox also crossed a line—running the crawls during commercials—from which they had to retreat, at least in part due to complaints from advertisers who worried that the flurry of headlines was ruining their message.

Each of the cable news networks has handled crawls during commercial breaks differently. MSNBC ran them during commercials until Nov. 16, then stopped the practice. Fox News Channel continues to

run crawls during commercials, though only in certain situations. And CNN and Headline News, responding to client sensitivity, have not run crawls during commercials.

"A lot of our advertisers were concerned and asked us if we were going to run the crawl, and we decided not to," says Greg D'Alba, executive vice president, sales and marketing, CNN. "We want to keep it an advertiser environment and not detract from the message. That's our approach right now."

Ad-agency executives like that kind of talk. "If you're talking about a crawl over the commercial, that is something I would

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clearly not be happy about,” says Allen Banks, executive media director at Saatchi & Saatchi, New York. It’s just one more distraction, he says. On the other hand, he adds, “the reality is, with what’s going on in the world, having some of those crawls might actually bring attention to the commercial.” Nevertheless, he believes, “in general, what television is doing is not particularly advertiser-friendly.”

Chris Geraci, director of national TV for media buyer OMD, New York, agrees. “I just do not like the idea of a news crawl during commercials. It’s distracting, and it takes away from the effectiveness of the message.”

MSNBC’s Mark O’Connor says the ticker was unobtrusive but some advertisers voiced concerns in recent weeks. “We would still go back to the crawl in the future depending on the situation,” he adds.

Following the crash of American Airlines Flight 587 on Nov. 12, Fox News Channel ran crawls during commercials. However, a day later, the network returned to running commercials without the crawl. “We [run the crawl during commercials] when circumstances warrant, when there’s tremendous breaking news,” says Fox News’ Irena Steffan.

On other types of information networks, the commercial crawl has been a less nettlesome issue. Even prior to Sept. 11 CNBC, CNNfn and Bloomberg News ran stock information during commercials. On Sept. 7, ESPN News rolled out a sports ticker that ran during commercials.

Advertisers have been happy with it, according to Ed Erhardt, president of sales and marketing for ESPN and ABC Sports. “We now have 50 advertisers on ESPN News, and that pretty much tells the tale. We brought a number of new advertisers into the fold, and we’re in the middle of research that looks at attentiveness and how viewers are reacting to having the bottom-line crawl appear all the time.”

He says some advertisers believe that their image and message should be the only one that the consumer absorbs during commercial time. “There are others who have a different view, and they want to be

His job: To make news crawl



For a few media people, the world since Sept. 11 has been reduced to a series of jolting crawling headlines. One of those one-sentence wonders is Jesse Zanger. The Fox News Channel war-desk assignment editor is one of the cable-network journalists whose job it is to choose and edit the news ticker that has become ubiquitous at Fox and other news networks.

“I’m reading the wires, watching the competition,

listening to our reporters in the field and what the national desk informs us,” says Zanger. “All of that goes into my head, and I synthesize it.”

With satellite feeds and globe-hopping reporters and producers, a constant gush of information has to be deciphered and disseminated quickly. Zanger monitors, gathers, digests, writes and feeds breaking news to an internal wire with the aid of specialized software that

gives him 50 lines in which to express a world of events.

The fast pace does not faze the 31-year-old, who spent 5½ years with Time Warner Cable’s NY1 News covering everything from angry mobs to the Pope, with a car, a video camera and a pen. Zanger left his “one-man-band” days behind in June 2000 when he joined Fox News’ national desk as an assignment editor. He got the news-crawl task on the day of the terrorist attacks, and, because the one-line items carry a lot of news Fox otherwise may not mention, he thinks the job has a surprising amount of clout.

“To be in a position where it’s my job to know as much as possible, synthesize it and communicate it to other people—I couldn’t have asked for better.”

—P. Llanor Alleyne

part of the content.”

Given the current state of events, it appears unlikely that the crawl will be going away soon. It’s also clear that the light-news days of around-the-clock reporting of Chandra Levy’s disappearance would not be a very crawl-friendly environment. For now, though, the heavy-news cycle spawned by the terrorist attacks ensures plenty of daily grist for the news mill. “We did a fair amount of research as far as what viewers think about [the ticker], and it’s all come back very positive,” says O’Connor.

Crawls are even crawling onto entertainment networks. As the originator of *Pop Up Video*, VH1 is familiar with graphic overlays as visual centerpieces. The slightly mocking tone of *Pop Up Video* has proved

popular and has migrated beyond music videos to other types of programming, other networks (in a slightly altered form) and even to DVD (where the film *Legally Blonde* can be watched with *Pop Up Video*-style information boxes.

VH1 also recently tackled the crawl, adding it to *Jump Start*, a morning program that serves up music and news. “We obviously saw all of the other tickers that were out there, and the news in general has been pretty grim,” says VH1 Senior Vice President Michael Hirschorn. “So we decided to counter-program against the other tickers and do one that makes fun of tickers. From time to time, we’ll make fun of CNN or MSNBC. We also have the only one that is in the first person.” ■

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Life is unfair, say NBC affils

Complain net denied them (but not O&Os) opportunity to 'retitle' newscasts after It's a Wonderful Life broadcast

By Dan Trigoboff

During November sweeps, some TV station executives surely wish for a guardian angel to create a world in which low-rated Saturday-night newscasts never existed.

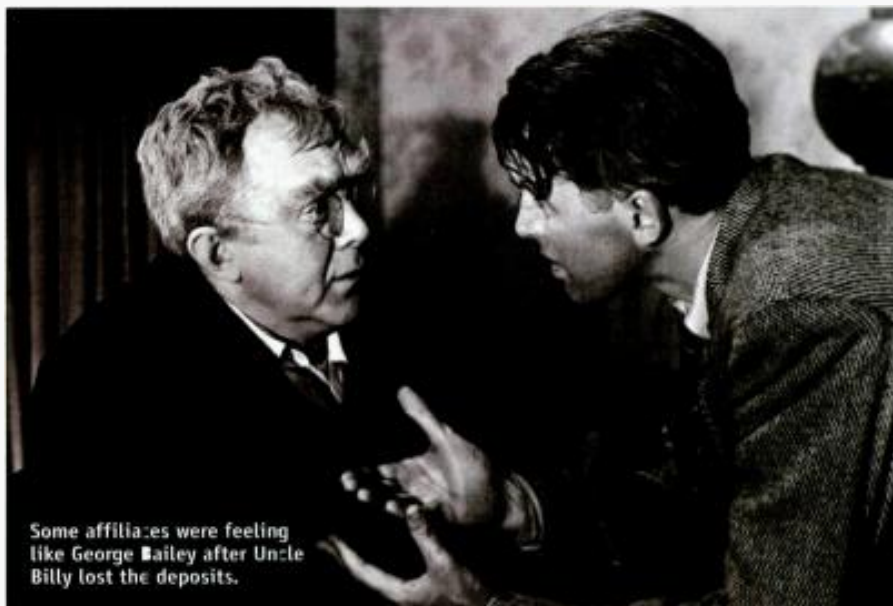
For some NBC O&Os, that wish came true this year. But it was no guardian angel that made it happen. It was NBC.

At the end of its Nov. 24 broadcast of *It's a Wonderful Life*, the network provided five of its owned stations a block of promos before the movie's closing credits. The block ran more than seven minutes—far enough past 11 p.m. that any of the stations were able to “retitle” their newscasts and thereby drop the traditionally low-rated shows from the November Nielsen ratings averages.

Affiliates were not happy. Reaction among them ranged from “really pissed off” about a possible double standard for owned and for affiliated stations to “awfully upset that we missed out on the chance to opt out” of Saturday-night ratings.

Nielsen was concerned. The ratings services said that its retitling rules exist to accommodate station interests when programs run late for reasons beyond their control: late-running sports events, breaking news, political messages. But the promos following *Wonderful Life* raise the issue of whether a situation is truly out of a station's control when the programming decision is made by the network owner of the station, suggesting at least a conflict of interest. Nielsen said it may refer the issue to its Policy Guidelines Committee.

Five network stations aired the promo



Some affiliates were feeling like George Bailey after Uncle Billy lost the deposits.

block. Viewers at WMAQ-TV Chicago, WCAU(TV) Philadelphia, KXAS-TV Dallas, WRC-TV Washington and KNSD(TV) San Diego watched as the network ran promos for *Frasier*, *Law & Order*, *Crossing Jordan*, *Weakest Link*, *Fear Factor*, *Scrubs*, *Christmas in Rockefeller Center*, *Passions*, *The Tonight Show With Jay Leno*, *Late Night With Conan O'Brien* and the Olympics. Four out of the five stations—all but WMAQ-TV—retitled their newscasts.

Steve Doerr, senior vice president for news and programming at NBC's station group, said the point was not to allow retitling, but to promote the last few days of sweeps programming. NBC and Fox were in a close race for the 18-49 demo crown. “Retitling was not a factor. We wanted our stations to run a significant number of network promos when the whole family was sitting around the TV.”

NBC noted that, in fact, it was its strongest Saturday night in weeks, albeit still below the household numbers of its powerful weeknight lineup. But, Doerr

pointed out, “if the plan were to take a lousy Saturday night out of the average, we would have done it for the whole division.”

The value of the promos, Doerr said, “outweighed the zig and the zag of household ratings.”

Not everyone agrees. “It was a completely artificial manipulation of the ratings,” said a GM of an NBC affiliate, although, he acknowledged, “it's legal.”

On the Tuesday prior to the broadcast, NBC notified all its affiliates that the movie would run about 7½ minutes past 11 p.m. That would have given all an opportunity to retitle their newscasts. But a day later, it changed its mind, telling affiliates that the movie would end on the hour.

Some affiliates suspect that NBC changed its mind after Nielsen started contacting affiliates about the overrun. The network may have been worried that it would be accused of manipulating the ratings, they said. NBC would not comment on the change, saying only that the overrun had been “resolved.” ■

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Week	abc	CBS	NBC	FOX	PAX TV	UP/N	WB
9	10.5/17	10.3/16	6.9/11	7.0/11	0.9/1	2.9/4	4.1/6
MONDAY	8:00 40. Who Wants to Be a Millionaire? 7.2/12	22. King/Queens 9.2/14 21. Yes, Dear 9.4/14	43. Weakest Link 6.5/10	37. Boston Public 7.6/12	122. Miracle Pets 0.7/1	93. The Hughleys 2.7/4 89. One on One 2.9/4	65. 7th Heaven 5.1/8
	9:00 6. NFL Monday Night Football—New York Giants vs. Minnesota Vikings 11.8/20	1. Ev Lvs Raymnd 14.4/21 5. Becker 11.9/18	47. Third Watch 6.2/9	46. Ally McBeal 6.4/9	114. Touched by an Angel 1.0/1	87. The Parkers 3.0/4 87. Girlfriends 3.0/4	85. Angel 3.1/5
	10:00	29. Family Law 8.6/14	34. Crossing Jordan 8.1/13		114. Diagnosis Murder 1.0/2		
	10:30						
TUESDAY	8:00 55. Dharma & Greg 5.8/9	12. JAG 10.5/17	38. Jennifer Lopez in Concert 7.4/12	63. That '70s Show 5.3/9 77. Undeclared 4.2/6	123. Doc 0.6/1	82. Buffy the Vampire Slayer 3.4/5	81. Gilmore Girls 3.5/6
	8:30 47. Spin City 6.2/10	32. The Guardian 8.2/12	13. Frasier 10.3/16 35. Scrubs 7.7/12	59. 24 5.4/8		100. Roswell 2.1/3	78. Smallville 4.1/6
	9:00 27. NYPD Blue 8.7/13	10. Judging Amy 10.9/18	27. Dateline NBC 8.7/15		114. Diagnosis Murder 1.0/2		
	9:30 42. Philly 6.9/12						
	10:00						
	10:30						
WEDNESDAY	8:00 43. My Wife & Kids 6.5/12	35. 60 Minutes II 7.7/14	51. Ed 6.0/11	71. That '70s Show 4.6/8 66. Grounded/Life 4.9/8	114. Candid Camera 1.0/2	80. Enterprise 3.8/7	96. Dawson's Creek 2.3/4
	8:30 54. According/Jim 5.9/10	57. Amazing Race 5.5/9	11. West Wing 10.8/18	59. Bernie Mac 5.4/9 74. Titus 4.5/7	120. Touched by an Angel 0.9/1	97. Special Unit 2 2.2/4	101. Felicity 2.0/3
	9:00 59. Drew Carey 5.4/9	49. Garth Brooks Live! 6.1/11	6. Law & Order 11.8/21		111. Diagnosis Murder 1.1/2		
	9:30 66. Whose Line Is It 4.9/8						
	10:00 57. 20/20 5.5/10						
	10:30						
THURSDAY	8:00 90. Ch Brown Xmas 2.8/6	20. Survivor: Africa 9.5/18	3. Friends 12.7/25 9. Friends 11.5/22	90. Fox Movie Special—The Wedding Singer 2.8/5	125. It's a Miracle 0.5/1	83. WWF Smackdown! 3.3/6	106. Smallville 1.6/3
	8:30 94. Whose Line Is It 2.6/5	4. CSI 12.4/22	13. Will & Grace 10.3/19		123. Miracle of the Cards 0.6/1		
	9:00 74. Who Wants to Be a Millionaire? 4.5/8	25. CSI 9.0/17	2. ER 13.9/26				
	9:30 90. Being Mick 2.8/5						
	10:00						
	10:30						
FRIDAY	8:00 51. America's Funniest Home Videos 6.0/11	85. CBS Friday Movie—Rugrats: The Movie 3.1/6	31. Providence 8.5/16	68. Fox Movie Special—Big Daddy 4.7/9	114. Twice Upon a Christmas 1.0/2	111. UPN Movie Friday—Wayne's World 1.1/2	101. Sabrina/Witch 2.0/4 104. Maybe It's Me 1.7/3 95. Reba 2.4/5 103. Raising Dad 1.8/3
	8:30		32. Dateline NBC 8.2/15				
	9:00 68. Thieves 4.7/9	78. 'NSync Live! 4.1/8	16. Law & Order: Special Victims Unit 10.2/19		109. Weakest Link 1.2/2		
	9:30						
	10:00 76. Once and Again 4.4/8						
	10:30						
SATURDAY	8:00	43. Rudolph the Red-Nose Reindeer 6.5/12	68. NBC Saturday Night Movies—It's a Wonderful Life 4.7/8	71. Cops 4.6/9 59. Cops 5.4/10 84. 24 3.2/6	125. Tangerine Bear 0.5/1	114. PAX Big Event—All I Want for Christmas 1.0/2	
	8:30	38. Touched by an Angel 7.4/13					
	9:00 71. ABC College Football 4.6/9	26. The District 8.8/16					
	9:30						
	10:00						
	10:30						
SUNDAY	7:00	(nr) NFL Game 2 11.9/22	63. Weakest Link 5.3/8	17. Fox Movie Special—Star Wars Episode 1: The Phantom Menace 9.8/15	120. Candid Camera 0.9/1		97. Ripley's 2.2/4
	7:30 29. Wonderful World of Disney—The Santa Clause 8.6/13	8. 60 Minutes 11.71/8	41. Law & Order 7.0/10		111. Doc 1.1/2		97. Steve Harvey 2.2/3
	8:00		22. Law & Order: Criminal Intent 9.2/13				104. Nikki 1.7/2
	8:30						106. Off Centre 1.6/2
	9:00 49. Alias 6.1/9	24. CBS Sunday Movie—You've Got Mail 9.1/14			109. Loves Music, Loves to Dance 1.2/2		106. Nikki 1.6/2
	9:30						
	10:00 13. The Practice 10.3/16		55. Weakest Link 5.8/9				
	10:30						
WEEK	6.5/11	8.4/14	8.1/14	5.7/9	0.9/1	2.6/4	2.6/4
1-10	6.9/11	8.5/14	8.6/14	6.9/11	0.9/1	3.1/5	2.8/4

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

SyndicationWatch

NOV. 5-11 Syndicated programming ratings according to Nielsen Media Research

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.1	10.1
2	Jeopardy	8.3	8.3
3	Seinfeld	6.7	7.3
3	Entertainment Tonight	6.7	6.8
5	Friends	6.1	7.0
6	Judge Judy	6.0	8.8
7	Oprah	5.7	6.8
8	Everybody Loves Raymond	5.5	6.2
9	Seinfeld (wknd)	5.2	6.0
10	Wheel of Fortune (wknd)	4.3	4.3
11	Frasier	3.8	3.9
11	Friends (wknd)	3.8	3.9
11	Everybody Loves Raymond (wknd)	3.8	3.6
11	Live With Regis and Kelly	3.8	3.6
15	Entertainment Tonight (wknd)	3.6	3.7
16	Judge Joe Brown	3.4	4.3
16	Inside Edition	3.4	3.4
18	Mauri	3.1	3.2
19	The X-Files	3.0	3.4
19	Jerry Springer	3.0	3.2
19	Stargate SG-1	3.0	3.2
19	Extra	3.0	3.0
19	Hollywood Squares	3.0	3.0
24	Andromeda	2.9	3.1
24	Access Hollywood	2.9	3.0

TOP COMEDY SHOWS

Rank	Program	HH AA	HH GAA
1	Seinfeld	6.7	7.3
2	Friends	6.1	7.0
3	Everybody Loves Raymond	5.5	6.2
4	Seinfeld (wknd)	5.2	6.0
5	Frasier	3.8	3.9

According to Nielsen Media Research Syndication Service Ranking Report Nov. 5-11, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

The quiet force in action



Stargate SG-1, starring Richard Dean Anderson, is the second-highest-rated action series this season.

Hercules and Xena may have garnered the majority of headlines over the past several years, but *Stargate SG-1* has quietly become a force in the action-hour genre.

The MGM-distributed series has more than held its own in four seasons in syndication and has just been renewed for two years on all the Fox O&Os.

MGM is also said to be working on a spin-off that could wind up on cable, in syndication or both next fall. Sources say the working title to the next series is *Stargate: Atlantis*. Studio executives weren't commenting.

Stargate SG-1 is a player in both cable and syndication. It is currently in its fifth season on Showtime, which gets the original episodes first; local stations get each season a year after they air on the cable network. MGM executives say the sixth season, which will be on Sci Fi Channel next fall instead of Showtime, will be its last.

This season, *Stargate SG-1* is the second-highest-rated action series in syndication, tying *Andromeda* with a 2.7 average household rating, according to Nielsen Media Research. Newcomer *Mutant X* is on top thus far, with a 3.0. For the week of Nov. 5-11, *Stargate* was No. 1, averaging a 3.0, followed by *Andromeda* and *Mutant X*, tied with a 2.9.

"The show continues to perform at levels that justify this kind of renewal," says MGM Domestic TV Executive Vice President Jim Packer about the Fox deal. "It's performed really well during the current November sweeps and is leading the action-series pack."

MGM Domestic TV is also developing a pair of potential syndication or cable series for next season: half-hour reality/court series *Twisted Justice* and action series *Spartacus*. Packer says the studio is mulling distribution options. MGM previously had deals with Showtime and local stations for *Poltergeist* and *Outer Limits*.

"We take these properties to market by looking at pay, basic and free TV, and we try to figure out the best situation for each one," says Packer.—Joe Schlosser

FOUR SEASON HIGH!

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StationBreak

BY DAN TRIGOBOFF

ILLINOIS BANS NONCOMPETES

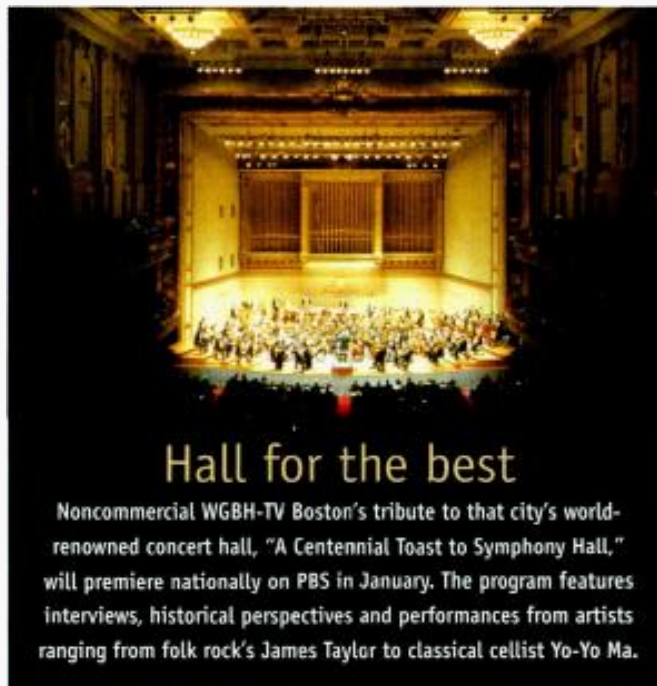
Illinois's ban on noncompete clauses in broadcast-talent contracts—passed decisively in July but vetoed by Republican Gov. George Ryan—will become law next year. The state legislature last week completed its override of Ryan's veto. Backers gained confidence after the Republican-controlled Illinois Senate voted 48-10 to override the veto two weeks ago. The House vote of 94-22 demonstrated a similarly comfortable margin, as expected.

"We've passed the bill not once but twice," said Eileen Willenborg, head of American Federation of Television and Radio Artists' Chicago office, the bill's chief supporter. The bill was opposed by the Illinois Broadcasters Association, the Illinois Chamber of Commerce and the Illinois Manufacturers Association.

THAT'S ME ALL OVER

In the past few months, a few broadcast journalists have been dogged by risqué photos surfacing from other careers, even reports of an out-of-work reporter posing in a bra ad. And it's not just the female members of the profession. KSPR(TV) Springfield, Mo., anchor John Brown has been finding photos—relatively innocent ones, taken in his pre-journalism modeling days—turning up all over.

"I was on vacation driving up Route 95 with my wife," he says, and there was "a two-



story billboard of me and another woman." Brown says his photos have popped up in picture frames all over his area. Once, while working in radio, he says, he was approached about voiceover work for a laser hair-removal business and then discovered his image already featured in the brochure.

Brown says he wouldn't mind the exposure so much if he'd been paid for it. His agent and a lawyer are looking for the photographer, but to no avail. In a boxed set of frames, he notes, "I'm in two of the pictures. They're on sale; how insulting is that? But guess what everybody in my family is getting for Christmas?"

WFOR-TV CARRIES THE TORCH

He may have survived 36 days on Pulau Tiga, but can he sur-

vive local television? Former *Survivor* castaway Dr. Sean Kenniff has been hired by CBS-owned WFOR-TV Miami as its medical reporter.

Since his stint on the first *Survivor* series, Kenniff has pursued a television career as a health and fitness correspondent for *Extra*, *Live With Regis*, and CBS's *Early Show*. He has also been a syndicated radio columnist for Winstar Radio and is planning a syndicated program for TV called *Medical Moment*.

SKIES GET FRIENDLIER

By last week, news choppers were going back in the air in considerable numbers even in the top 30 markets, albeit with restrictions.

The FAA has been granting waivers to post-Sept. 11 restrictions by the hundred to newsgathering helicopters, and

an amendment last week to an aviation security bill that passed Congress included a requirement that the FAA provide and publish its reasons for denying a waiver request.

Broadcast-news executives have been confused by apparently inconsistent applications of air restrictions from market to market and even within markets. Radio-Television News Directors Association President Barbara Cochran and various pilots associations have been lobbying both for clarifications and to have the restrictions lifted.

A DOUBLE FROM NIELSEN

Nielsen Media Research will offer special reports—in addition to its regular ratings reports—on November sweeps because of the World Series' unusual effect on the November book. The reports will factor out the World Series.

Normally called the October Classic, this year's World Series ran into November, following delays due to the events of Sept. 11. The highly rated fifth, sixth and seventh games on Fox ran during sweeps.

Nielsen would not identify stations ordering the report so far, but those in New York and Arizona, home states of the Yankees and Diamondbacks, would be likely candidates.

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

Focus Salt Lake City

THE MARKET

DMA rank	35
Population	2.3 million
TV homes	783,000
Income per capita	\$14,553
TV revenue rank	34
TV revenue	\$161 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	KSL-TV	5 NBC	Bonneville
2	KUTV(TV)	2 CBS	CBS
3	KTVX(TV)	4 ABC	Clear Channel
4	KSTU(TV)	13 Fox	Fox

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

CABLE/DBS

Cable subscribers (HH)	395,000 (approx.)
Cable penetration	53%
ADS subscribers**	151,000
ADS penetration	19.3%
DBS carriage of local TV?	Yes

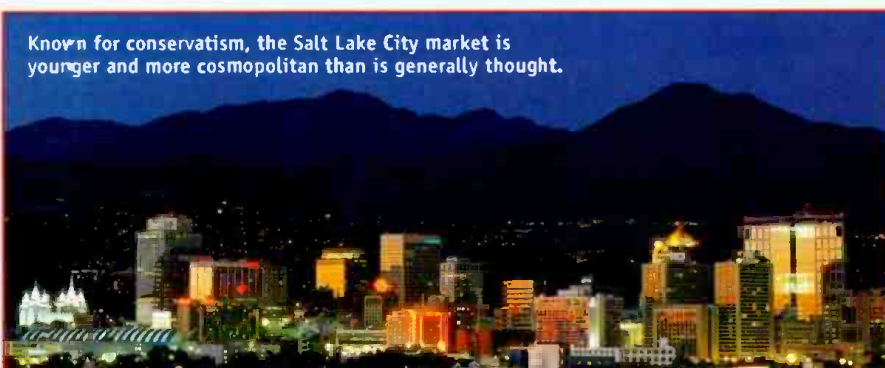
**Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NO. 1

Syndicated show	Rating/share***
<i>The Simpsons</i> (KSTU)	6.7/15.2
Network show	
<i>ER</i> (KSL-TV)	20.8/31.7
6 p.m. newscast	
KSL-TV	8.18
11 p.m. newscast	
KSL-TV	17.4/28

***May 2001, total households

Sources: Nielsen Media Research, BIA Research



Known for conservatism, the Salt Lake City market is younger and more cosmopolitan than is generally thought.

Surprisingly youthful

For a market considered sedate and conservative, Salt Lake City offers some surprises. Note that the most popular TV figures in syndication locally are not the academically oriented Alex Trebek or the aphoristically inclined Pat Sajak and spelling whiz Vanna White, but the wisdom-free Homer Simpson and his behaviorally challenged son, Bart.

"This is a young, educated market," says Dave Phillips, KUTV general manager and a six-year veteran of the market. "It's conservative, but it's young, and much more cosmopolitan than people give credit for. Fox does well in this market."

There has been a fair amount of change in station management. Following trades in Salt Lake City and Minneapolis, Clear Channel took ownership of KTVX(TV) from Fox, which continues to own KSTU(TV). And a month after taking over KTVX, Clear Channel cleaned house, bringing in a new general manager, news director, general sales manager and director of engineering—all from its Minneapolis Fox affiliate. KSTU is currently run by Duffy Dyer, who is based at Fox's WTTG(TV) Washington; locals expect there to be local management eventually.

In local news, the Big Three network newscasts examined recently by the Project for Excellence in Journalism found the market right in the middle of the 14 studied. Top-rated KSL-TV was given the market's highest grade, a B; KTVX and KUTV followed, with C's.

KSL-TV has been the market's top-rated station for decades now, although CBS's KUTV has grown more competitive and wins in morning and noon newscasts, according to Phillips. "They've been the strong station for a long time," he says.

The market had been forecast to bill more than \$160 million this year, although locals suspect the economic downturn will bring that total down a bit. —Dan Trigoboff

HATCHETT RULES PHILLY!

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Source: NSI, WRAP Overnights, HH Rtg, M-F, 9:30a, Nov '00 (11/2/00 - 11/29/00), Nov '01 (11/1/01 - 11/27/01)

Cable Ad Sales Promotions

Networks, Operators Partner to Build Local Revenues 2002

Each month since January, 500 Chicago area advertisers have gotten presents from AT&T Media Services. One month brought TNT tee-shirts shrink-wrapped in the shape of NASCAR cars; another, nerf footballs emblazoned with Sunday Night Football on ESPN. With each gift comes a postcard, reminding buyers on one side of a benefit to using cable and on the other, about programming on the featured network.

An important part of AT&T's We Deliver Chicago campaign, the mailings are also something else: a potent symbol of how ambitious local cable ad sales promotions have become.

In a year when a weak economy has pricked a hole in the expanding balloon of local cable ad sales growth, promotions have become a critical tool for convincing advertisers to part with carefully guarded marketing funds. "Advertisers are looking for a lot of value to go along with their media buys, and we're trying to make sure we provide it," explains Kelly Grutko, senior director of marketing and promotion for Comcast's ad sales group.

The tough times haven't come without the proverbial silver lining: marketers ranging from car dealer associations to giants like Coke and Pepsi are thinking local, and looking for opportunities to get closer to customers. "They're trying to motivate people to get out of their houses and shop," says Bobbi Hurt, director of marketing, ad sales, for Cox Communications. "Consumers are nervous and they're not acting, particularly with large items like autos."

Kathy Haley researched, wrote and edited this special supplement.

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N'Sync slimed (left) and Tom Cruise and Rosie O'Donnell (right) at Nickelodeon's Kids' Choice Awards; TNT's Call Me Claus sweepstakes formed the basis for a Cox sales incentive program

SPREADING THE WEALTH



While tailgating with the ESPN crew, fans can try out high speed access provided by local affiliates

With the economy in low gear ad sales promotions that offer the opportunity to also market new businesses like digital tiers and high speed access are growing in importance. MTV designed this year's My VH1 Awards promotional campaign around a grand prize giveaway of a laptop plus MP3 player, plus, operator-willing, a year's free high speed access. The My VH1 Awards, which are presented to winners chosen by fans voting online, offer a great opportunity to promote cable modems, says Jason Malamud, vice president of affiliate advertising sales.

The beauty of such a campaign is this: sponsors end up promoting not just their own products and the network's programming, but the operator's high speed access service as well.

Events and network promotional trucks also offer opportunities for selling ancillary services, says Mike Van Bergen, director of local ad sales at Discovery Communications. If a truck doesn't have space to demonstrate high speed access inside (some do), tents can be set up alongside where visitors can try out modems and cruise through digital offerings.

Cable operators and the ad supported networks they carry have responded by turning up the gas on promotions: events are bigger and more elaborate, while bread-and-butter staples like taggable spots have morphed into branded vignette campaigns, offering tips, trivia and—a biggie with retailers—greetings for every holiday from Halloween to Father's Day.

By the end of this year, Turner Broadcasting will have mounted 22 sizable promotion campaigns, up from 15 last year. Lifetime, which packages local cable's biggest cause-related campaign, Stop Breast Cancer for Life, is nurturing two others, centered around building self esteem and preventing violence against women. The popular Animal Planet Rescue Expo, which hits 10 markets a year with demonstrations of how it helps pets during natural disasters, expanded its focus this year to add a sizable presence for local sponsors, sold into the events by cable affiliates.

It's not just the soft ad market that's spurring all this activity. The number of networks being sold to local advertisers has jumped substantially in recent years, as cable operators, determined to boost a key revenue stream, have overhauled technology and added staff to mine new business. As the number of locally "insertable" networks has risen, so too has competition for the attention of local promotion departments, which can lend valuable publicity to a network's programs in their efforts to woo sponsors.

MTV Networks has 11 staffers working full time on local ad sales promotions, while

Scripps Networks has seven. Promotions from MTV Networks alone helped affiliates generate an estimated \$25 million in incremental revenue last year, and that figure could reach \$30 million this year, according to Jason Malamud, vice president of affiliate advertising sales.

Despite increased activity, there are clear trends in terms of what's working best in local cable ad sales promotion. Chief among them is customization: Operators are reaping the biggest success from promotions they've designed in concert with networks or those that enlarged on a network-created campaign. In most cases, these are local efforts,

but in some, an MSO-wide push adds even more momentum.

"The ones that move the needle the most—that bring in the most revenue for us—are the handful that we focus on on a national corporate level," says Cox's Hurt, who puts three promotions in this category: Discovery Kids On

Camera, an annual traveling event that lets young viewers compete for the chance to appear on TV; the newer TNN WWF Fan Fix, a contest offering winners the chance to attend a wrestling event; and Lifetime's Stop Breast Cancer For Life campaign.

Operators are customizing campaigns in an effort to stand out. "Part of the problem with an off-the-shelf campaign is that if you are in a market with competing cable systems, you can end up all trying to sell the customer on the same promos," says Scott Pesner, director of marketing and promotions at Adelphia Media Services.

Customized campaigns can also do a much better job of meeting an advertiser's particular needs, adds Comcast's Grutko. "We

The number of networks being sold to local advertisers has jumped substantially in recent years.



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ESPN

ESPN 2

ESPNEWS

Classic

start by asking advertisers what they're trying to achieve, then we approach a network to see if it can help support those goals," she says.

Along with customization, there's a clear trend toward events. "We're trying to get beyond 'enter and win,'" Pesner says, noting that events, such as exhibitions at malls, fairs and charity fund-raisers, can allow for better contact between sponsors and potential customers than sweepstakes, which drive traffic to stores, but don't necessarily put the advertiser in a positive or intimate light. Hurt agrees: the WWF Fan Fix, for example, started out as a sweepstakes but next year will become an event-based promotion.

Network trucks play a big role in helping to create events. CMT's fleet of six criss-crosses the country, appearing at concerts and allowing affiliates to sell sponsors the opportunity to give out samples and otherwise participate. An ESPN truck rides from one local tailgate party to the next, promoting its NFL telecasts along with local car dealers, restaurants and other advertisers.

This doesn't mean that sweepstakes are dead. After proliferating to the point of clutter, they're being offered less often, but usually on a much bigger scale. Operators spent weeks promoting a contest that sent four big winners to tailgate with ESPN talent and watch the

Jamie Foxx at *MTV's Video Music Awards*



Scripps Networks' Janice Brandon (left), NCC's Lori Greenwood.

49ers-Buffalo Bills matchup in San Francisco. AT&T Media Services worked with the Travel Channel to customize the network's World's Best Escapes turnkey promotion into a much bigger event, offering winners in each of 10 markets a four-day trip to a posh resort in Sedona, N. M.. This points up another benefit to customization: the local prizes are often bigger.

The rise of the event and the mega sweepstakes has paralleled a big change in the realm of on-air campaigns, many of which now involve vignettes. "In the past, the networks primarily offered sponsor-tagable spots that promoted shows," says Lori Greenwood, director of sales promotions for rep firm National Cable Communications. These still offer valuable opportunities for

sponsors to associate themselves with big TV brands like Biography, Greenwood says, but along with them, networks have come up with a barrage of vignettes offering information on everything from home decorating to personal finance.

ESPN added Hockey Made Simple vignettes this year, while HGTV offered 44 homemaking spots and Discovery expanded its Christopher Lowell and Your New House tips, Greenwood says. Classy holiday greetings from A&E are a big draw for retailers, Greenwood adds, while Pesner notes that tongue-in-cheek offerings from Fox Family, ranging from *The 13 Days of Halloween* to *The 25 Days of Christmas* have similar selling power.

Network efforts to promote local ad sales often go well beyond creating promotions. In a growing number of cases, networks will convince advertisers negotiating a national buy to also package in some spot dollars. Just about every major network has steered spot dollars to affiliates, although Comedy Central has made the national-spot connec-

Continued on page 34

MINING VENDOR SUPPORT

TBS's trial of a new *Dinner & a Movie* promotion aims to help affiliates target grocery chains in 10 markets next year

With ad dollars short, some local ad sales departments have begun training their staffs to mine the vendor support budgets of national advertisers. Unlike co-op budgets, which national advertisers mete out based on how much inventory a retailer orders, vendor support programs can be spent at the discretion of national buyers and go to fund special promotions and events designed by retailers.

Cox hired consultants to train its reps in identifying and utilizing vendor support funds and Turner launched a program this year that has so far offered training at close to a dozen local affiliates and will continue next year. "Vendor support is a \$45 billion business, and 50 percent of it is going to local newspapers," says Jerry Ware, vice president, local advertising sales, Turner Network Sales. Turner's training program has helped affiliates generate about \$1.3 million in incremental revenue since it launched in January.

Next year, Turner will test a TBS *Dinner & a Movie* promotion designed to help operators attract vendor support for grocery chains.

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98938-1101



Expanding on a Cause

A local fund raiser tie-in boosted revenues big-time for AT&T Chicago's Lifetime breast cancer awareness campaign



Pat Benatar performs at the Women Rock concert.

AT&T Media Services of Chicago boosted revenues generated from Lifetime's annual breast cancer awareness campaign by well over 50 percent this year—no small feat considering that the seven year old event is already one of local cable's biggest promotional efforts. Its strategy: tie the campaign to a local fundraiser and offer advertisers three different levels of participation.

"There are a lot of advertisers who want to be associated with a feel-good event like this," explains Franca Gisiner, marketing manager of the Chicago unit of AT&T Media Services.

Gisiner's group, which maintains an ongoing effort to seek out non-profit organizations that might need sponsors, decided that City of Hope, the cancer research group that holds a walkathon each October in Chicago, would mesh well with Lifetime's month-long Stop Breast Cancer For Life series of awareness spots and special programs.

In addition to local PSAs that offer information and promote upcoming special programs, Lifetime coordinates a national sweepstakes offering winners a trip to see Women

Rock, a concert fundraiser and a centerpiece of the Lifetime campaign, performed live.

AT&T reps lined up nine sponsors to participate all month long in the Lifetime Breast Cancer Awareness City of Hope campaign, with some sponsoring PSAs, others associating with the sweepstakes and still others carrying tags on their own commercials, identifying them as sponsors of City of Hope's walk in Chicagoland. Still others opted for a presence at the walk, where they received signage and tables for distributing literature.

The list of sponsors was heavy on health care organizations, but also included Harris Bank, a furniture store chain and the YMCA.

Three of the clients were new to AT&T Media Services, while several others had been thinking about cutting ad budgets, but were convinced by the campaign to maintain spending with AT&T.

City of Hope coordinators were also pleased: participation in the walk was up quite a bit from last year, despite competition the same weekend from two other breast cancer walks.

Cause-related campaigns offer the opportunity for a cable operator's ad sales, marketing and public affairs departments to each reap big gains, says David McFarland, Lifetime's vice president of affiliate advertising sales and distri-



Mary K. Blige and Natalie Maines, lead singer of the Dixie Chicks

bution. While ad sales is selling sponsorships, marketing can station PCs hooked up to cable modems at events, allowing participants to experience high speed access while looking up more information about the issue at hand. Meanwhile, public affairs can work with sponsors to figure out other ways that the system and organization can work together to publicize information consumers can use. "You can turn a campaign into a much bigger event when you work this way," McFarland says, "and the beauty is that each department can work independently, if they choose to."

A MEETING OF MINDS

One sign of cable operators' growing interest in local ad sales promotions will be apparent on Dec. 3, when members of a new committee of LAS executives will meet in New York at the Cabletelevision Advertising Bureau. The committee, which doesn't yet have a name, aims to improve the flow of information between networks and local ad sales marketing/promotion executives, says Kevin Barry, CAB's vice president of local advertising sales.

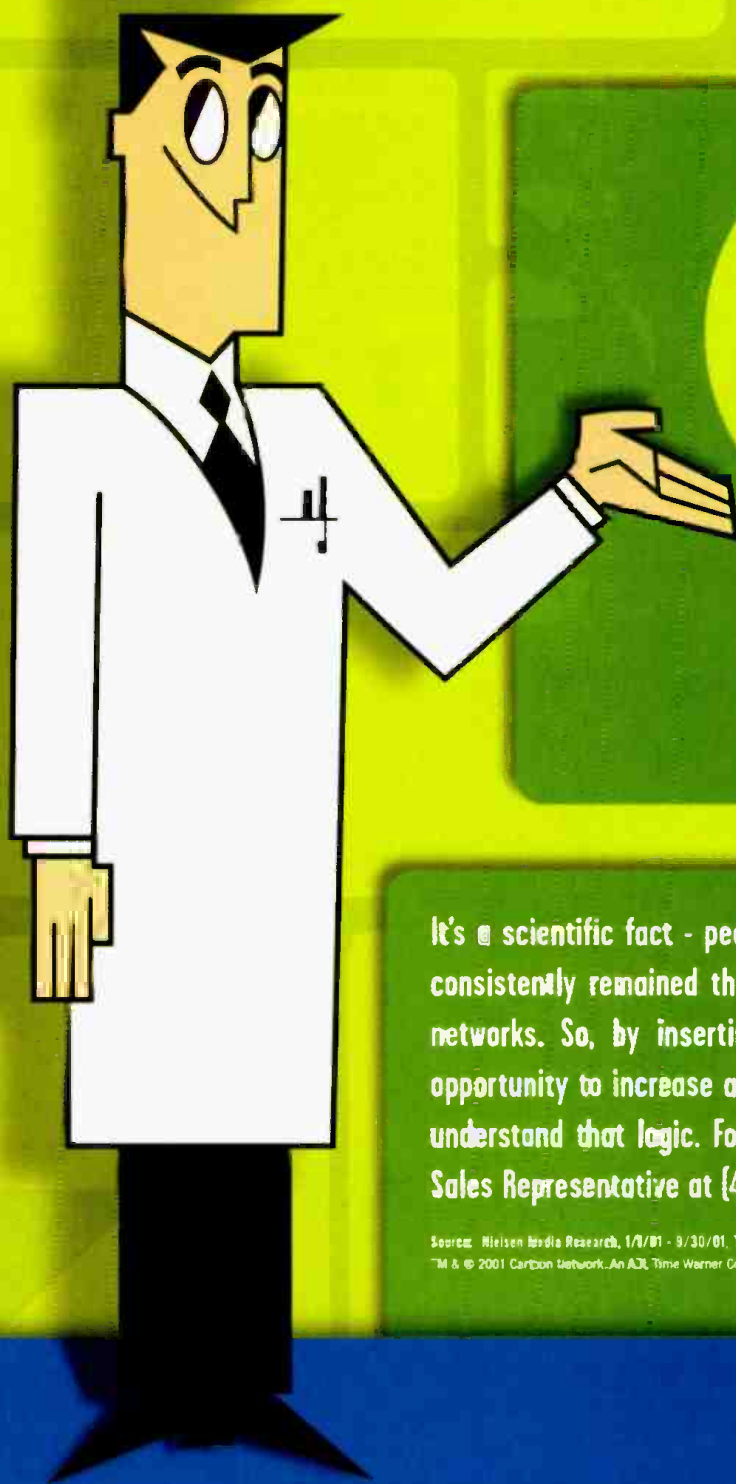
Another goal is to allow operators to work more effectively with networks in creating promotions that both extend the network's brand and meet advertisers'

particular needs. "The real value of local marketing/promotions departments is to come up with something that other local media can't do," Barry says. "The committee gives the members an opportunity to exchange best practices and ideas and it's a forum for them to make recommendations to the networks."

Committee member Nancy Nalven, senior director of creative services at Time Warner CityCable, adds that the committee sees education as part of its purpose. "At the CAB's next Local Ad Sales conference in Salt Lake City, we'd like to hold a seminar and invite network reps to attend," she says.

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Source: Nielsen Media Research, 1/8/01 - 9/30/01, Total Day Household Coverage Ratings. By Applications Available Upon Request.
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**CARTOON
NETWORK**

CartoonNetwork.com

Vignette as Art Form

Adlink's localized, network-branded vignettes link advertisers to local communities and popular entertainment

Chevy dealers in Los Angeles have a racy image, thanks to their sponsorship of 30-second vignettes that promote motor sports events set to air on networks like ESPN, Speedvision and TNT. Coors, meanwhile, associates itself with hip entertainment through the Coors VH1 LA Concert Calendar.

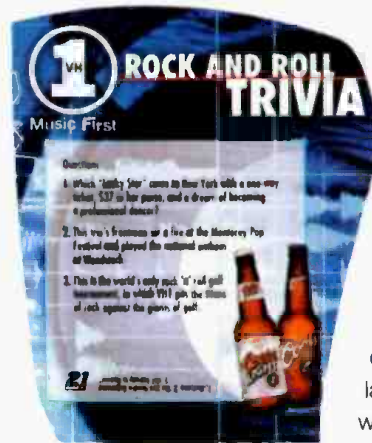
The beauty for advertisers is that Adlink updates the calendars each week

Both advertisers get a double whammy from their campaigns: a direct connection to local consumers and the chance to tie in with well-known network brands. For Adlink, which created the campaigns, they are a sure route to one of three things: incremental revenue from existing accounts; new business; a competitive advantage over competing TV options.

"We've had tremendous success [with vignette campaigns]," says Doug Smuller, Adlink director of promotional marketing. "They are effective because they allow advertisers to maximize the impact of their media



The Coors VH1 LA Concert Calendar campaign includes vignettes, coasters, table tents and other outlets for promoting the company's products



commitments."

The campaigns are produced by Adlink and come in two basic varieties: local events calendars and, new this year, calendars of what's coming up on cable. "We may have three or four networks that carry motor sports, tennis, movies or other kinds of programming," Smuller says. "We create a calendar of what's coming up in a particular category."

The beauty for advertisers is that Adlink updates the calendars each week, so sponsors get fresh creative without having to

change their spots, a boon for small clients or even for bigger ones slogging through tough economic times.

Another boon: More than one sponsor can be attached to a specific calendar, as long as each campaign targets a different demographic and airs largely on different networks.

"The beauty of it is that there's so much programming, we never run out of events or kinds of things to promote," Smuller says, noting that the LA Concert Calendar has been attached to Galavision and BET as well as VH1.

Vignette campaigns can also be expanded to include off-air promotional extras, Smuller says. Adlink broke the Coors account this year with help from the Concert Calendar, and enhanced its campaign by creating coasters and music trivia tents that the brewing company distributes to taverns and other outlets.

At one point this year, Adlink had 10 vignette campaigns on the air at once. A new Bravo Fine Arts calendar has been so successful that the network may offer the program to other operators.

Key to Adlink's vignette campaigns are their ties to cable networks. "What sets us apart are our network brands," Smuller says. "We represent networks that are some of today's most popular entertainment brands. These programs enable our advertisers to tap into the popularity of those brands."

Revenues, *continued from page*

tion a pillar of its ad sales effort. "It's a win-win: It helps the advertiser, the affiliates and us," explains Kurt Greves, the network's vice president of affiliate advertising.

Turner may jump next year onto another emerging promotional bandwagon: mailings. Like AT&T Chicago's monthly postcards, the Turner campaign could plug upcoming programs and the sales efforts of affiliates, says Jerry Ware, vice president of local advertising sales for Turner Network Sales.

Efforts like these join one that's been reaping rewards for several years now at A&E Networks, which makes a routine of sending

thank you letters to advertisers who buy local schedules that include A&E or The History Channel. The letters come with gifts ranging from pen/pencil sets to subscriptions to Biography magazine. This year, the letters also began plugging upcoming programs, says Andrea Gonzalez, vice president of local ad sales for A&E Television Networks.

Letters, events, vignettes, training programs: It all adds up to trying harder in a year when advertisers are being extremely careful about letting go of funds. "You have to service your customer very well in times like these," Ware says, "and when looking for business, you simply can't leave any stone unturned."

One One Genre. Demographic.

Positioning The Golf Channel is that easy. With the highest median household income in cable(1), TGC allows you to easily reach upscale viewers and bring top dollars to your system and the advertising client.

In 2002, we'll bring you more turn-key promotions than ever before! Our campaigns provide all the materials you need to secure clients and increase revenue. Elements include ad slicks, cross channel promotional spots, posters, collateral sheets, programming grids and more. By participating in TGC sponsored local sweepstakes, not only will you bring fabulous local prizes to your market, but you'll also give your advertisers the opportunity to be branded with some of golf's biggest events.

(1) Mediamark Research, Spring 2001

Opportunities for co-branding with The Golf Channel in 2002 include:

Masters
WEEK
ON THE GOLF CHANNEL
April 8-14



U.S. OPEN
WEEK
on The Golf Channel
June 10-16



Ryder Cup
WEEK
on The Golf Channel
September 23-29



The Golf Channel's
GREATEST
GOLF
MOMENTS
of 2002
December



Don't miss out on the opportunity to be affiliated with some of the most exciting golf events of 2002!



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TheGolfChannel.com

For more information contact your TGC representative.

Central - (312) 867-1032 • Northeast - (617) 926-6655 • Southeast - (407) 345-4653 • Western - (310) 452-0251

Upcoming Network Promotions

Scheduled Between January 1 and June 30, 2002

ABC FAMILY

Costume Characters
Teaching Together PSAs
Taggable Tune-In Spots
New Business Solicitation Spots
Father's Day Weekend
Ovie Cowles
310.235.9874
ovie@ffwww.com

A&E

Key Player On-Line Program
Biography 15th Anniversary
Advertiser Appreciation Program
Taggable Holiday Salutes
Taggable Programming Spots
A&E Original Movie: Shackleton
Andrea Gonzales
212.210.9111
andrea.gonzalez@aetn.com

ANIMAL PLANET

Cardboard Cut-Outs
Amazing Animals Game
Taggable Tune-in Spots
Advertiser Solicitation Spots
Costume Characters
Summer of Adventure with Jeff Corwin
Mike Van Bergen
301.771.4760
michael.van.bergen@discovery.com

BET

Tampax Total You (Nat'l Community & Retail Promotion)
Black History Month
Spring Fling
Celebration of Gospel
BET Awards
Black Star Power Cinema
Rap It Up Community Service
Taggable Tune-In Spots
New Advertiser Solicitation Spot
Tallulah Anderson
202.608.2247
tallulah.anderson@bet.net

BRAVO

Cirque Du Soleil Promotion
Inside the Actors Studio
Darlene Hensley
516.803.4545
dhensley@rainbow-media.com

CARTOON NETWORK

Cartoon Cartoon Fridays
Amy Rife
404.878.0205
amy.rife@turner.com

COUNTRY MUSIC TELEVISION

Grand Ole Opry Promotion
Most Wanted Live Promotion
CMT Trucks
Top Twenty Countdown
CMT Image Taggable Spot
CMT Most Wanted Live Taggable Spot
Emmy Matos
212.846.8491
Esmeralda.Matos@mtv.com

CNBC

Olympic Visa Promotion
Personal Finance Tip Series
Dividends Promotion
Laureen Lane
201.585.6202
laureen.lane@nbc.com

COMEDY CENTRAL

Heroes of Black Comedy Premiere
Summer Film Festival Begins
Dogma: Network Television Premiere
Primetime Glick Oscar Special
Being John Malkovich
The Daily Show with Jon Stewart
Big Shot Promotion
The Man Show Va-Va-Va Vegas Promotion
Win Ben Stein's Vacation Promotion
Comedy Central Get the Goods Program
Shana Brown
212.767.8673
shana.brown@comedycentral.com

COURT TV

Black History Month: Prominent
Young African American Legal Minds
Court TV Mobile Investigation Unit
Court TV-NYPD Blue 'Paint The Town Blue'
Tom Wolfe
212.973.3340
wolfet@courttv.com

DISCOVERY

Costume Character
Taggable Tips
Advertiser Solicitation Spots
Taggable Tune-In Spots
Mike Van Bergen
301.771.4760
michael.van.bergen@discovery.com

DISCOVERY HEALTH

Healthy Balance Game
Taggable Tips
Mike Van Bergen
301.771.4760
michael.van.bergen@discovery.com

ZZZESPN CLASSIC

Custom promotions available upon request
Gayle McMillan
860.766.7373
gayle.mcmillan@espn.com

FOOD NETWORK

Taste the Adventure
Name That Spice
Name That Pasta
Janice Brandon
865.560.4047
jbrandon@scripsnetworks.com



HGTV's Dream House Giveaway is the network's biggest annual promotion.

E!

Academy Awards Promotion
Live on E! True Hollywood Story Sweepstakes
Talk of the Town Sweepstakes
Mary-Jo Matava
860.493.9003
mmatava@eentertainment.com

ESPN

Winter X Games
Gayle McMillan
860.766.7373
gayle.mcmillan@espn.com

ESPN 2

Winter X Games
Gayle McMillan
860.766.7373
gayle.mcmillan@espn.com

FX

NASCAR on FX: The Road to the Winston
On-line with Diversity: Sins of the Father(cause-related)
(FX Original Movies) On-line with...(TBD)
Kristi Staab
310.229.4966
foxcablenetworks.com

GALAVISIÓN

2002 FIFA World Cup
Cinco De Mayo
E-scuola Educations Initiative
Waleska Bermeo
212.455.5309
wbermeo@univision.net

GAME SHOW NETWORK

Card Sharks Marathon
Hollywood Showdown Oscar

FUNNY NEVER **MADE** SO MUCH **MONEY!**



Laugh

RIOTS

stand-up competition



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ADLINK.
IT'S TARGETED TV™



AT&T Broadband

South Florida Cable Advertising



AT&T Media Services Boston



AT&T Media Services San Francisco

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CABLE ADVERTISING OF METRO ATLANTA



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Round Table Pizza • Sunnyvale Volkswagen • Volkswagen Dealers of Southern California

get-it@comedycentral.com

Special Marathon
TV Game Show Moms-
Marathon
Newlywed Game Marathon
Biggest Winners-Tax Day
Marathon
Father Knows the Answer
Best-TV Game Show Dads
Spin to Win Traveling Game Shows
Customized Local Ad-Sales
Promotions
Programming Blocks-Sponsorships
Dennis Wald
310.244.5841
dennis_wald@spe.sony.com

THE GOLF CHANNEL

Drive, Chip & Putt Jr. Golf
Skills Local Competition
Tune Up Your Game Week
Masters Week
US Open Week
Canadian Tour
Tune Up Your Game with the
Troubleshooters Sweepstakes
Ashley Zesinger
407.355.4173
azesinger@tgcinc.com

HALLMARK CHANNEL

Mark Twain's Roughing It
Stranded Father's Day
Madeline Di Nonno
818.755.2589
madelinedinonno@hallmarkchan-
nel.com

CNN HEADLINE NEWS

Time Making Tips
Amy Rife
407.878.0205
amy.rife@turner.com

HOME & GARDEN TELEVISION

Dream Home Giveaway 2002
Name That Decorating Style
Name That Building Style
Janice Brandon
865.560.4047
jbrandon@scrippsnetworks.com

THE HISTORY CHANNEL

Key Player On-Line Program
Boys' Toys
Winner's Circle Promotion
Advertiser Appreciation
Program
Taggables: Holiday Salutes,
Time Tunnels, and
Programming Spots
Andrea Gonzales
212.210.9111
andrea.gonzalez@aetn.com

LIFETIME

Our Lifetime Commitment: Be



Speedskating on OLN's U.S. Olympic
Trials coverage

Your Own Hero
Weddings of a Lifetime
Lifetime Movie Network
Sneak Peek
Lifetime Original Movie
Taggables
Lifetime Original Series
Taggables
Andie Kallinger
310.556.75.34
kallinger@lifestimetv.com

MSNBC

Olympic Visa Promotion
Laureen Lane
201.585.6202
laureen.lane@nbc.com

MTV

MTV Spring Break
Road Rules XI New Episodes
Summer Programming
MTV Movie Awards
Promotion
mtv:icon
MTV Prize Possession
MTV Times Square Studio
Promotion
Gail Peck
212.846.8344
gail.peck@mtvn.com

MUCH MUSIC USA

2002: What's Hot for Spring
Class Dismissed
2002 Spring Break Special
Snow Job
Shoutback! Concert Series
Tastemaker Market Outreach
Interactive Network Programming
Laurie Trombley
212.382.5074
lrtrombley@rainbow-media.com

**NATIONAL GEOGRAPHIC
CHANNEL**

5 Days of Snakes
Kristi Staab
310.229.4966
kstaab@foxcablenetwork.com

NICKELODEON

Blue's Clues Birthday Party Live Tour
Rocket Power Live Tour
A Huxtable Homecoming: The
Cosby Show Marathon
Kids' Choice Awards 2002
Maximum Rocket Power Weekend
Costume Characters Program
Nickelodeon Local Events Program
(7 events)
Nickelodeon Animation Studio Tour
Sweepstakes
Nick at Nite generic vignettes
Nickelodeon generic vignettes
Gail Peck
212.846.8344
gail.peck@mtvn.com



Pink sings a song from the *Moulin
Rouge* soundtrack at the MTV
Movie Awards.

OLN ADVENTURE TV

U S Olympic Trials
FIS World Cup Skiing &
Snowboarding
World Cup Cycling
World Cup Mountain Biking
Tour de France Sweepstakes
Adventure Crusoe
Cycling Adventure LAS
Fishing Adventure LAS
Adventure Quest Cross-Channel
Incentive
Wendy McCoy

203.406.2586
wendy_mccoy@sv-oln.com

OXYGEN

Men We Love Week
Addicted to Love Week
Addicted to Love Sweepstakes
Athlete of the Month Promotion
Moms Online Taggable Tips
Pure Oxygen Promotion
Sports Team Sponsorship
She-Commerce Promotion
Michelle Niven
214.706.0763
mniven@oxygen.com

SCI-FI NETWORK

Firestarter
Original Series
Joe Marazzi
212.413.5196
jmarazzi@usanetworks.com

SOAP NET

Custom promotions available upon
request
Gayle McMillan
860.766.7373
gayle.mcmillan@espn.com

SPEED CHANNEL

NASCAR Promotion
SPEED Channel 18-Wheeler
Promotion
Kristi Staab
310.229.4966
kstaab@foxcablenetworks.com

STYLE

Spa Bliss Getaway With Style
Sweepstakes
Shop With Style Sweepstakes
Mary-Jo Matava
860.493.9003
mmatava@eentertainment.com

TBS

Dead in a Heartbeat-Original Movie
2002 Incredible Playoff Payoff
Disappearance-Original Movie
Atomic Twister-Original Movie
Amy Rife
404.878.0205
amy.rife@turner.com

TECHTV

The Screen Savers High Speed
Special
Power Up With TechTV
Life Netcam Call-Ins
Jules Hefley
415.355.4423
juleshefley@techtvcorp.com

THE LEARNING CHANNEL

Safety Heroes
Costume Characters

Taggable Tune-In Spots
Advertiser Solicitation
Spots
Mike Van Bergen
301.771.4760
michael_van_bergen@discovery.com

TNN
TNN's Monday Night
Watch & Win
Sweepstakes
TNN's Vegas Trek
Sweepstakes
TV Land Vignettes-WWF,
Star Trek
and Weekend Vignettes
Gail Peck
212.846.8344
gail.peck@mtvn.com

TNT
Mon.Night Mayhem-
Original Movie
2002 Incredible Playoff
Payoff
SAG Awards on TNT
King of Texas
Amy Rife
404.878.0205
amy.rife@turner.com

TOON DISNEY
Custom promotions
available upon request
Gayle McMillan
860.766.7373
gayle.mcmillan@espn.com

TRAVEL CHANNEL
Beach Week
Cardboard Cut-Outs
Taggable Tune-in Spots
Advertiser Solicitation
Spots
Costume Character
Travel Channel Challenge
Game
Mike Van Bergen
301.771.4760
michael_van_bergen@discovery.com

TV GUIDE CHANNEL
Advertiser of the Year
Award
Hollywood Insider
Sponsorship
Music News
Sponsorship
The Screening Room
Sponsorship
What's On Sponsorship
TV Guide Channel
'Around Town'
Sponsorship
TV Guide Channel

Sponsorship
Carol Coates
918.488.4202
carol.coates@tvguide.com

TV LAND
The TV Land Quiz Show
The TV Land Radio
Promotion
TV Land Vignettes-The
Love Boat, I
Love Lucy, Taxi,
Rockford Files,
Batman, Andy Griffith,
Get Smart.
Mary Tyler Moore, The
Honeymooners, Leave it
to Beaver,
and The Dick Van Dyke
Show
Gail Peck
212.846.8344
gail.peck@mtvn.com

USA NETWORK
PGA on USA
Westminster Kennel Club
Dog Show
Joe Marazzi
212.413.5196
jmarazzi@usanetworks.com

VH1
Rock 'n' Roll Hall of Fame
Induction Ceremony
VH1 Divas Live
VH1 Summer Promotion
VH1's Go Behind the
Music
Christine Rodocker
212.258.7994
christine.rodocker@vh1staff.com

THE WEATHER CHANNEL
Live By It Sweepstakes
Back-to-School
Bookcovers
Weather Wall Traveling
Event
Seasonal Taggable Tips-
Weather, Health, Safety,
Lifestyle
Project SafeSide-Weather
Preparedness
Program/Community
Service
Taggable Tune-in
Allyson Lago
770.226.2850
alago@weather.com

Source: Cable TV Advertising Bureau.
For more information, contact
212.508.1237.



The Leader in Local News

Nielsen phone survey June 1
of cable subscribers
in the New York tri-state area:

**Q: What television station or
stations do you watch the most
for news in your area?**

News 12 Networks:	54.9%
Channel 7 (WABC):	20.4 %
Channel 4 (WNBC):	19.9 %
NBC:	17.1 %
Channel 5 (Fox 5):	12.0 %
ABC:	11.9 %
Channel 2 (WCBS):	10.1 %
Fox:	9.6 %
CBS:	8.5 %

**Q: When a major event occurs
in your area, which one television
channel are you most likely
to tune to first for information?**

News 12 Networks:	39.8%
Channel 7 (WABC):	7.5 %
CNN:	6.6 %
Channel 4 (WNBC):	6.4 %
NBC:	6.4 %
ABC:	3.1 %
Fox:	2.7 %
Channel 5 (Fox 5):	1.2 %

**News 12 Networks,
As local as local news gets**

Changing Hands

TVs

KPST-TV Vallejo, Calif.

Price: \$39 million

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

Seller: Golden Link TV Inc. (Eddie L. Whitehead, chairman)

Facilities: Ch.66; 3,470 kW, ant. 1,529 ft.

Affiliation: Ind.

Combos

WDUZ(AM)-WQLH(FM) Green Bay, Wis.

Price: \$6 million

Buyer: Cumulus Broadcasting Inc. (Lewis W. Dickey Jr., president); owns approximately 245 other stations, including WJLW FM and WOCB-FM Green Bay
Seller: Green Bay Broadcasting Co. (William Laird, president).

Facilities: WDUZ AM: 1400 kHz, 1 kW day, 1 kW night; WQLH-FM: 98.5 MHz, 100 kW, ant. 499 ft.

Format: WDUZ AM: sports; WQLH-FM: Christian

WBBK-AM-FM Blakely and WSEM-AM-WGMK(FM) Donalsonville, both Georgia.

Price: \$135 million

Buyer: Small Town Radio Inc (Don Boyd, president), has purchased two other stations, subject to FCC approval:

WJFL(FM) Tonnille and WDGR(AM) Dahlonega, both Georgia (see below)

Seller: Merchants Broadcasting System of Georgia (Gilbert M. Kelley Sr.)

Facilities: WBBK AM: 1260 kHz, 1 kW; WBBK FM: 93.1 MHz, 25 kW, ant. 328 ft.; WSEM AM: 1500 kHz, 1 kW;

WGMK FM: 106.3 MHz, 6 kW, ant. 331 ft.

Format: WBBK-AM: country/talk; WBBK-FM: country; WSEM-AM: country/talk; WGMK-FM: hot AC

KBIZ-AM-KTWA(FM) Ottumwa, Iowa

Price: \$950,000

Buyer: Fairfield Media Group (Jay Mitchell, president); owns two other stations, none in this market

Seller: Gillbro Comm. (Mel Moyer, GM)

Facilities: KBIZ-AM: 1240 kHz, 1 kW day, 1 kW night; KTWA-FM: 92.7 MHz, 50 kW, ant. 318 ft.

Format: KBIZ AM: oldies; KTWA-FM: AC

FMs

WJFL-FM Tonnille, Ga.

Price: \$330,000

Buyer: Small Town Radio Inc. (Don Boyd, president); has purchased five other stations subject to FCC approval (see above)

Seller: Falls Line Media Inc. (Katherine Cummings, GM)

Facilities: 101.9 MHz, 6 kW, ant. 322 ft.

Format: Lite AC

Broker: Media Services Group KBRQ(FM) Hillsboro (Waco), Texas

Price: \$272,828

Buyer: Clear Channel Communications (Randy Michaels, chairman/CEO Radio); owns 1,212 other stations, including KWTX-AM-FM and KCKR-FM Waco

Seller: Chase Radio Partners (Tony Chase, CEO)

Facilities: 102.5 MHz, 100 kW, ant. 449 ft.

Format: Classic rock

AMs

KCRO(AM) Omaha, Neb.

Price: \$2 million

Buyer: Eternal Broadcasting LLC (Dean Sorenson and R.W. Chapin, owners); also owns KROR(FM) Hastings, Neb.

Seller: RadiOmaha Inc. (owned principally by the estate of Sam Smulyan)

Facilities: 660 kHz, 1 kW day

Format: Christian

KRTR(AM) Honolulu

Price: \$575,000

Buyer: Trade Center Mgt. Inc. (Joe Tapias, president); no other broadcast interests

Seller: Cox Radio Inc. (Robert Frank Neil, president)

Facilities: 1460 kHz, 5 kW day, 5 kW

Format: AC

WENG(AM) Englewood (Sarasota-Bradenton), Fla.

Price: \$255,000

Buyer: Englewood Broadcast Associates Inc. (Bruce L. Cox, president); no other broadcast interests

Seller: Murray Broadcasting Co. (John Murray, owner)

Facilities: 1530 kHz, 1 kW day

Format: News/talk/sports

WSLI(AM) Jackson, Miss.

Price: \$222,500

Buyer: Sportsrad Inc. (William L. Eubank Jr., president); no other broadcast interests

Seller: Spur Capital (Don R. Kuykendall, president)

Facilities: 930 kHz, 5 kW day, 4 kW night

Format: Sports

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

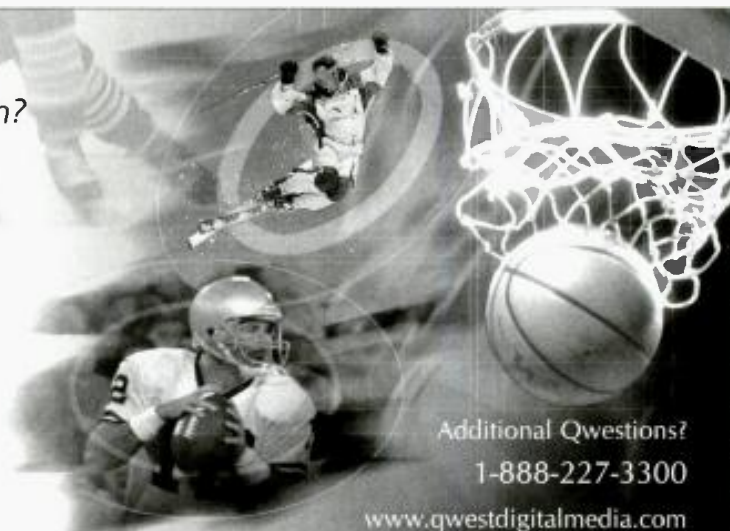
Question:

What do all these sports have in common?

Qwest Digital Media™



Full production satellite trucks specializing in sports and entertainment events.



Additional Questions?

1-888-227-3300

www.qwestdigitalmedia.com

Adelstein: A fate accompli?

FCC nominee's good fortune could extend to FCC and, in turn, to rural advocates

By Paige Albinak

Fate has been smiling on Jonathan Adelstein. A legislative assistant to Senate Majority Leader Tom Daschle (D-S.D.), Adelstein became the go-to guy when the senator was having trouble finding an FCC nominee that suited him and everyone else. Following many battles, Daschle informed the Bush White House that Adelstein was his pick. The White House still has not nominated him, but sources say it will.

Daschle also made sure other senators wouldn't block Adelstein. So far, the only disgruntled senator seems to be Max Baucus (D-S.D.), who had his own choice, Montana Public Utilities Commissioner Bob Rowe.


But Adelstein's good fortune doesn't stop there. He works in Hart 509, Daschle's office, which has been closed since receiving an anthrax-tainted letter Oct. 15. Even though that office was the most contaminated site in the country, shutting down Congress for several days, all Daschle's staffers escaped exposure.

Then there's Adelstein's brother. On Sept. 11, Lt. Col. Dan Adelstein was not at his desk when the plane crashed into the Pentagon. His office was destroyed, but he was across the hall at a meeting, according to Adelstein's father, Stan.

And there was a blessed event: now-7-month-old Adam.

Adelstein's selection to the FCC has been cause for celebration elsewhere, particularly among senators from rural states, including Byron Dorgan (D-N.D.) and Jay Rockefeller (D-W.Va.). They have been pushing hard to get one of their own at the commission. Adelstein hails from South Dakota—where his 69-year-old father is a Republican state representative and a businessman in Rapid City—and has long

Jonathan S. Adelstein



AGE: 39

CAREER:
Current position since 1995; professional staff member, Senate Special Committee on Aging, 1989-95; legislative assistant to Sen. Donald W. Riegle, Jr. (D-Mich.), 1987-89; teaching fellow, Harvard College, 1987; teaching assistant, Stanford, 1984-86; communications consultant, Stanford Business School, 1985

EDUCATION:
Stanford University, Stanford, Calif., A.B. with honors, 1985; M.A., 1986; John F. Kennedy School of Government and the School of Law, Harvard University, Cambridge, Mass., 1986-87

PERSONAL:
Born in Rapid City, S.D.; married to Karen Brenner Adelstein; one son, Adam

experience working on rural telecommunications issues. Those who know him say he will champion rural concerns.

"Jonathan is a great victory for the 'Farm Team,'" says Chris McLean, vice president of National Strategies, a Washington-based consulting firm. McLean had been head of the Department of Agriculture's Rural Utilities Service and is well-acquainted with

the Farm Team, a powerful group of rural senators led by Dorgan, because McLean was a staffer for two of them. "What distinguishes Jonathan is that he's from the Senate. He knows why people voted for the 1996 Telecommunications Act. He knows what the authors of that landmark legislation expect," McLean says.

Adelstein, who declined to be interviewed citing Daschle policy, has focused on a variety of rural issues, including deploying broadband services in rural areas, providing federal loan guarantees to companies that want to offer local TV service in rural communities, and maintaining universal phone service. He also has been concerned about the transition to digital TV and how that might affect rural populations. And he has been trying to bridge the "digital divide" so that people who live in poor urban neighborhoods or hard-to-reach rural areas aren't left without advanced telecommunications service.

"There's been a fair amount of disappointment since the passage of the telecom act on how rural issues have been implemented," says Greg Rohde, president of Capitol Hill consulting firm e-Copernicus.com, former head of the National Telecommunications and Information Administration, and once a Dorgan staffer. "Jonathan is clearly going to bring that agenda into the FCC."

But those who know Adelstein also say he keeps the broader picture in mind and is always willing to meet and listen.

"He's an honest broker," says David Krone, of Yankees Entertainment and Sports (YES) Network and a former lobbyist for AT&T Broadband. "He's someone people can approach and speak to. Everyone will get a fair hearing with him." ■

Technology

Pubcasters to centralcast DTV

Northwest noncommercial stations' common master control could be model for others

By Michael Grotticelli

Noncommercial TV stations in the Northwest are working together to make the transition to digital TV less painful and less costly.

The stations are developing a centralcasting system, in which a common master-control room would send and receive programming to and from each of the stations

'Stations involved in the regional ADDE would be able to share programs and engineering, and most likely save some operating costs.' —John Tollefson, PBS

over a network of satellite and fiber.

The system, dubbed the Advanced Digital Distribution Entity (ADDE), could be operational by early 2003. Two weeks ago the participating stations sent a request for proposals to equipment vendors and telecommunications companies.

The project got its start with 13 non-commercial licensees in Idaho, Montana, Oregon and Washington two years ago. It now also includes four stations in northern California and one in Reno, Nev.

"If the FCC weren't mandating that we

[make the conversion to DTV by 2006], we wouldn't be doing it with the urgency we are now," said project head Dennis Haarsager, who is general manager, educational telecommunications and technology, at KWSU-TV Pullman, Wash. "Within the public-TV community, there are 40 to 50 stations whose existence is jeopardized by the transition to DTV. A significant number of those are in the rural Northwest, so this is a logical place for this to happen."

By sharing digital resources in an ADDE, Haarsager said, most of the smaller stations will not have to invest in a new master-control system and separate digital distribution gear.

According to Haarsager, the Corporation for Public Broadcasting has put up about \$500,000 for ADDE. But the stations will need to raise additional funds to fully implement it.

The Public Broadcasting Service, the stations' principal source of national programming, initiated the effort, hoping it would serve as a model for other stations.

"Stations involved in the regional ADDE would be able to share programs and engi-

neering, and most likely save some operating costs," said John Tollefson, VP and chief technology officer for PBS. "The viewers would still receive all of the local services they do now from their local public station."

"We don't want to reinvent the wheel in each region," Haarsager noted. "The work we're doing here will hopefully help others."

A similar project among stations in the Northeast is in the initial design stages. It's headed by David Liroff, VP and chief technology officer at WGBH-TV Boston.

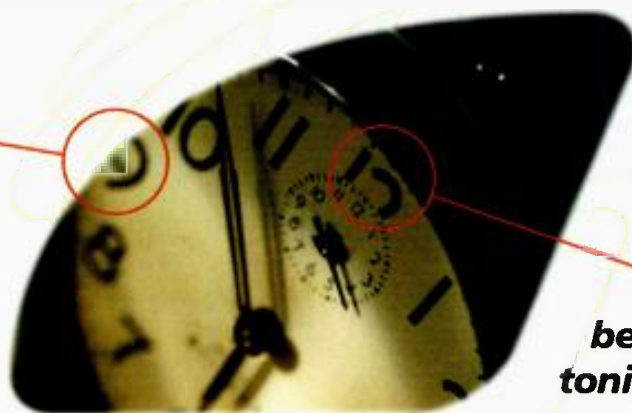
In the Northwest project, two or three master-control rooms will initially serve the network of stations, Haarsager said, but eventually they will be consolidated into one.

One difference from "centralcasting" systems being developed by commercial station groups, he continued, is that the ADDE is being designed to accommodate stations' local programming.

"Because we're trying to keep control at the station level, we're [unofficially] referring to our model as 'de-centralcasting,'" Haarsager explained. "Our goal is to combine the cost and advantages that commercial broadcast groups are realizing in centralcasting, while maintaining community-service advantages of local ownership." ■

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Telestream helps ABC handle ads digitally

System automatically adjusts audio levels on incoming media, monitors traffic and communicates with station automation

By Michael Grotticelli

ABC network owned-and-operated stations have selected Telestream's new FlipFactory TrafficManager to handle incoming commercials as digital files and avoid videotape duplication and delivery costs. The first system, consisting of special software and a Dell (Windows) server, has been installed at KFSN-TV Fresno, Calif.

Currently, most stations manually receive commercials on cassette or via a digital distribution service like DG Systems or Williams/Vyvx, and then someone puts the material on the appropriate server for use on-air or in an edit suite. Priced at \$25,000 to \$30,000, FlipFactory TrafficManager automates this process, recognizing the different compression schemes used by these services and alerting station personnel when the spot has arrived. A low-resolution version of the spot is generated for preview.

The system's automatic-control features adjust audio levels on incoming media, monitor traffic and communicate with the station's automation system.

Predicting that it could pay for itself in less than a year, Telestream President/CEO Dan Castles said the specifications for TrafficManager are based on feedback from technicians at KFSN-TV and other ABC stations, who wanted a reliable way to manage their incoming commercials in the digital domain. FlipFactory TrafficManager is based on Telestream's existing Flipware architecture, which

enables material to be encoded as a digital file and sent over a dedicated IP network or the Internet.

Although the product will not ship until first quarter 2002, the first units are slated to be installed in all 10 ABC

O&Os by the end of this year. Once the systems are in, TrafficManager could be used to share promotional spots and other material among the ABC stations.

Earlier this year, CNN launched a digital spot-management system, developed in-house and called ADtrax, which uses Telestream technology and its own proprietary software to automate handling of commercials aired during all its news programs.

Telestream is funded by Intel, among others, and based in Nevada City, Calif. ■

The first units are slated to be installed in all 10 ABC O&Os by the end of this year.



Telestream's FlipFactory TrafficManager will be used by ABC to turn incoming commercials into digital files. The system is based on the company's existing Flipware architecture, which enables material to be encoded as a digital file and sent over a dedicated IP network or over the Internet to external facilities. The system will also be able to be used by ABC to share promotional spots and other material among ABC stations.

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SPORTS TECHNOLOGY

TV-sports boom keeps trucks moving

Demand for mobile production units rises, but rates stay flat

handful of sports programmers.

Phoenix-based SWTV Production Services Inc. (a division of Core Digital Technologies) will introduce a truck in January that will be used by CBS for its HD college football games. SWTV owns and operates

the HD truck that CBS is currently using as well.

"For a time, there was a shortage of digital trucks," says Larry Meyers, CEO of SWTV. "What we're seeing now is new digital trucks being brought on line to meet the demand."

In August, NMT, the largest mobile production company in the U.S., added a new 53-foot mobile digital production truck, DX11, to its fleet of 42 trucks in sizes from 40 to 53 feet. The New York-based company (with a sister division in the UK) produces more than 6,000 sports and entertainment events a year, including all of ABC's remote sports programming. It also does a considerable amount of work for Fox Sports.

Even the smaller production companies are putting new trucks on the road. Jun-

Inside NMT's DX11, a 53-foot mobile digital production truck that will help the company produce more than 6,000 events a year.

BY MICHAEL GROTTICELLI

Americans love television sports, and broadcast and cable providers are giving it to them in ever-increasing amounts. That's good news for the mobile production companies that supply the trucks that help bring the events into homes around the globe. Companies like National Mobile Television (NMT), NEP Supershooters, SWTV Production Services and others report being busier than ever.

To meet this growing demand, mobile companies have begun rolling out a new generation of serial digital trucks, which they say they must do if they want to stay in business. Today's sports events are being produced in both standard- (SD) and high-definition (HD) digital video, even though the latter is costly and being used by only a



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Action Sports and Entertainment Mobile Television will send its new digital truck to the 2002 Winter Olympics in Salt Lake City as well as to the upcoming Tournament of Roses Parade.

tunen Mobile Television, based in Minneapolis, will roll out its third mobile truck in January. It produces live coverage of Minnesota Twins and Milwaukee Brewers Major League Baseball for Fox Sports Net, as well as all sporting events from the University of Minnesota and the University of Wisconsin.

In addition to baseball, the company holds contracts with the NBA's Minnesota Timberwolves and the NHL's Minnesota Wild. The new 53-foot-long digital truck will have Sony digital cameras and Fujinon lenses, including the XA87.93ESM lens for extreme closeups.

NEP Supershooters, headquartered in Pittsburgh, isn't introducing a truck anytime soon but continues to be busy with SD sports projects for ABC, CBS, NBC and ESPN. A company representative says it will meet sales projections this year, which will be "slightly higher" than 2000.

MAKING ENDS MEET

Working with limited budgets, broadcast and cable sports producers continue to shop for the best price while trying to keep their "trademark" production values high. It has created a challenge for mobile-truck ven-

dors to remain profitable while continuing to upgrade their fleets.

Jerry Gepner, president of NMT, says the cost of the DX11 truck was approximately \$6 million, an almost 100% increase over what it would have cost 12 years ago. But the production rates the company charges its clients have not changed in that time.

"We're trying to raise prices, but it's hard in the current economy," explains Gepner. "Producers want an experienced crew with the latest digital gear, but they also want to pay as little as possible. It's a challenge to stay in business because the [profit] margins have dropped to virtually nothing."

Compounding the problem is that network sports divisions are pinching pennies in light of decreased ad dollars. Since the 1999 season, Fox Sports Television Group has contracted with Sportvision—the company that developed and operates the "1st & Ten" virtual first-down marker seen on ABC and ESPN telecasts—to have the system included in the two Fox football telecasts that are seen nationally every week.

At the end of September, however, Fox stopped using the effect (and stopped paying Sportvision, even though it had a contract for the entire season) because it cost \$25,000 per game. After a media outcry and some negative fan reaction, the computer-generated effect was reinstated five weeks later when Fox got Intel Corp. to sponsor it.

"Necessity is the mother of invention, and we're fortunate that, in these trying economic times, we could find a sponsor to help return the '1st & Ten' line to NFL on Fox coverage," David Hill, chairman, Fox Sports Television Group, said at the time.

Meanwhile, Sportvision continues to invent new sport technologies, such as the "Virtual Caddy," used during golf coverage on CNBC and Pax, and the "RACEfx" in-car monitoring system for Fox, NBC and TNT. The networks have also experimented with new virtual sports technologies from Be Here Corp., Kewazinga and Princeton Video Image.

There is no denying that there are more sports on TV than ever. Yet, while the number of sports events each major sports outlet televised last year (about 300) has increased, the amount of equipment procured for each project has decreased. Cable sports producers are making do with less gear, especially at the regional level.

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Phil Garvin, owner of two SD-only mobile production companies, Mountain Mobile Television and Lone Star Mobile Television, affirmed this trend. He says that he has been noticing that network sports departments are using fewer trucks and fewer pieces of equipment whenever possible.

"In the past, if a network was using two trucks to feed different regions of the country, it would use two completely separate crews and cameras," he says. "Now there's an effort by the networks to save money by only duplicating the things that distinguish one show from another."

For example, Garvin explains, a game might still have separate announcers for the home and away feeds, and one or two cameras could be dedicated to one telecast or the other. But everything else, production truck and crew, is now shared whenever possible.

"As long as the quality and integrity of the on-air broadcast is not compromised, saving money on redundant items makes sense," says NBC Sports spokesman Cameron Blanchard.

GOING HD

Garvin is also co-founder (with entrepreneur and Dallas Mavericks owner Mark Cuban) and general manager of HDNet, a new HD sports and entertainment network that's currently available via DirecTV 16 hours a day.

HDNet is risking everything to make HD sports on TV commonplace. "Maybe we will be responsible for selling a few DTV sets along the way," Garvin says.

The company has two identical 40-foot HD trucks that include both the production gear (Snell & Wilcox HD switcher, Canon lenses, and Sony HDCAM cameras and decks, and the MAV-555 HD disk recorder for slow-motion) and an HD satellite uplink system to send games back to HDNet's broadcast center in Denver.

Next year, HDNet is committed to broadcasting 65 NHL games, 80 MLB games, 20 lacrosse games, 12 Ivy League basketball games and several USOC Olympic events in HD. Garvin says the goal is to produce up to five live HD sports events a week and 300 HD events total.

Although NMT has produced some

sports events in HD with its two all-digital HD trucks, Gepner says his entertainment clients are starting to see the added value of acquiring in high resolution. NMT has done several Broadway shows and musical concerts in the 1080i HD format this year, with the event captured and later sold as a CD/DVD at retail.

Gepner cites the cost of the HD gear as a reason that HD sports is not more in evidence. The difference between producing an SD and an HDTV event is almost a factor of two-to-one, he says, yet sports producers will not pay twice the rate to use his trucks.

"At this point, sports broadcasters have only one revenue stream [on-air advertising]," Gepner says. "The entertainment community potentially has several more, such as DVD, so there's more justification there for the use of HD production facilities."

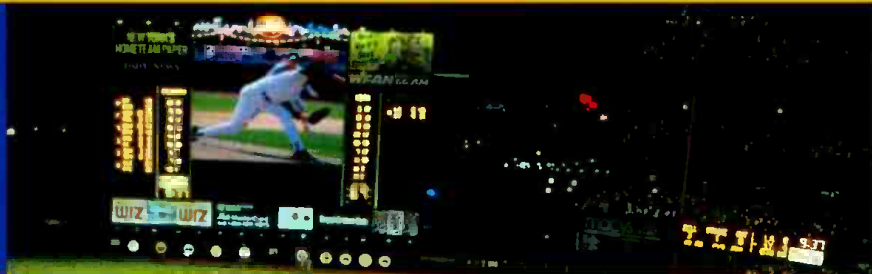
He adds that many executives in the sports community are waiting for more digital TV sets to be sold before committing to more sports in HD.

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Paul Allen, televises the Portland Trail Blazers and entertainment projects such as musical concerts in widescreen HDTV. The company introduced a new digital truck in July, built by Sony Electronics' Systems Integration Center.

ASEM has been contracted to do the Tournament of Roses parade in Pasadena, Calif., in January before heading to Salt Lake City in February for the Winter Olympic Games on NBC.

Dick Vardanega, vice president of broadcasting and production for the Portland Trail Blazers, the Oregon Arena Corp. and ASEM, also oversees the Trail Blazers' Post-Up Productions editing facilities located in Portland's Rose Garden arena. When the truck is busy on another project, the Post-Up facility is used for game coverage.

Vardanega says that HD is still "in the embryonic stage," but, like HDNet's Garvin, he feels it's critical to get HD programming out in the market in order to stimulate consumers to buy DTV sets.

"There are people like Paul Allen and [HDNet's] Mark Cuban that are really pushing the envelope and are not waiting until there's a clearly defined revenue stream from this," he says. "That is what it is going to take to get significant set penetration."

In addition to Actions Sports' own cable network, the HD games are seen over the air on NBC affiliate KGW-TV Portland, Ore. Vardanega says his company has made arrangements with two local sports bars to show the HD games there and hopes to increase that number next year.

Another major HD sports proponent is CBS. Thanks to sponsors Samsung and Sears, the network is in the process of tele-



NMT has a fleet of 42 production trucks and vehicles in various sizes from 40 feet to 53 feet. Pictured here is the company's 53-foot truck in New York City.

vising its entire 2001-02 college football season in HDTV. It is using one set of announcers and seven Ikegami HL-790 multiformat cameras that output both an SD and an HD signal simultaneously.

A 53-foot digital truck from SWTV produces the SD show, which is converted to analog NTSC while a second unit handles the HD signal.

CUTTING COST

Mobile companies and the networks are looking at a number of ways to reduce on-site setup time and improve efficiency in an effort to save money. By using one crew for two shows, for example, CBS is saving on production costs.

"We're doing [HD production] not as an experiment but because we had a client that wanted to pay for it," says Ken Aagaard, CBS

Sports VP of technology. "CBS is in the business to make money, not lose it. We're also in the business of figuring out how to get multiple revenue streams. [HD sports production] gives CBS some leverage that the other networks don't have right now."

HDNet's Garvin also is trying to keep the cost of HD production down. For coverage of NHL hockey, he has made an exclusive arrangement with Fox Sports Net to "piggyback" the Fox SD truck's audio, graphics, announcers and effects while adding five of his company's own cameras and HD replays.

"Mark Cuban and I agreed that, if I could bring the cost of HD production down dramatically and he was willing to risk a long-term investment, then we could make sports in HD a success. That's what we plan to do." ■



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Broadcast TV

Scott McGraw, senior VP, network sports sales, CBS Television, New York, promoted to executive VP, network sports sales and marketing, Los Angeles/Chicago/Detroit.

Promotions at WFLA-TV Tampa, Fla.: **Kathryn Bonfield**, executive producer, named assistant news director; **Susan DeFraties**, managing editor, named executive producer, coverage and coverage; **John Strang**, night assignment editor, named assignment manager; **Tony Marra**, special projects producer, adds oversight of special assignments and sweeps production to his duties; **Maureen Scott**, producer, adds oversight of election coverage.

Suzanne Teagle, general sales manager, WCBD-TV Charleston, S.C., joins WCIV(TV) Charleston, S.C., as VP/GM and general sales manager.

Cable TV

Jim Leach, executive director, government affairs, AT&T Broadband, Chicago division, joins Cox Communications, Orange County, Calif., as VP, government affairs.

Journalism

Andy Serwer, editor-at-large, *Fortune* magazine, New York, named regular contributor, CNN, CNN*fn*, and CNN Headline News, New York.

Krista Klaus, reporter, KCTV(TV) Kansas City,

Mo., promoted to *Call for Action* reporter/manager.

Alex Sanz, anchor/correspondent, Channel One Network, Los Angeles, named reporter, News 12 Networks, New York.

James Ford, recent recipient of a master's degree from Columbia University, New York, joins WNYW(TV) New York, as assignment reporter.

Programming

Brian C. Stewart, VP, finance, Crown Media Holdings Inc., Los Angeles, named CFO, Crown Media United States, Los Angeles.

Scott Koondel, VP/Eastern regional manager, Paramount Domestic Television, New York, promoted to senior VP/national sales manager.

Gary Kurtz, executive VP, Associated Television International, Los Angeles, named executive VP, development, Global Media Television, Los Angeles.

Michael Bass, senior director, strategic and corporate communications, NBA Entertainment, New York, promoted to VP.

Corinne Bellville, account executive, affiliate sales, Northwest region, NBC Cable Networks, Burbank, Calif., promoted to manager, affiliate sales.

Victoria Gregson, sales manager, Eva Entertainment, London, joins Carsey-Werner International,

London, as sales director, Europe, London.

Appointments at Crown Media International: **Jeff Henry**, managing director, Crown Entertainment Ltd., London, promoted to chief executive, Europe, Middle East, Africa/chief executive, Crown Entertainment Ltd./CEO, Crown Interactive; **Eduardo Vera**, VP/managing director, Latin America, Hallmark Channel, Miami, promoted to managing director/chief executive, Latin America and the Caribbean; **Terence Yau**, VP/managing director, Hallmark Channel Asia Pacific, Hong Kong, promoted to managing director/chief executive, Asia.

Amy Affeld, programming manager, Fox Sports Net, Seattle, promoted to director, programming and marketing.

Amy Friedlander, VP, business development, Intertainer, Culver City, Calif., promoted to senior VP.

Appointments at Bravo Networks: **Adam Weinstein**, manager, affiliate and trade public relations and viewer relations, Jericho, N.Y., promoted to director, affiliate marketing; **Kathy Luckey**, marketing manager, Great Lakes division, AT&T Broadband, Chicago, joins as manager, local ad sales, Western division, Chicago; **Hannah Sheinbaum**, publicist, corporate communications, Showtime, New York, joins as manager, affiliate and trade

public relations, Jericho, N.Y.

Appointments at National Geographic Today, Washington: **Chad Cohen**, associate producer, named producer; **Rebecca Ratliff**, writer, promoted to line producer; **Brian Slocum**, office manager/assistant to President Laureen Ong, promoted to production manager, business development, marketing department; **Nanette Anderson**, manager, program scheduling, promoted to director; **Courtie Bassarab**, manager, program evaluation, promoted to director; **Paul Miller**, associate creative director, prime time programs, PBS, Washington, joins as senior writer/producer, brand management.

Radio

Mark Vogelzang, president/GM, Vermont Public Radio, Burlington, Vt., named to the National Public Radio board of directors, Washington.

J Chapman, director, sales, FM stations, Emmis Communications Corp., Indianapolis, promoted to director, sales, Emmis's Indianapolis radio cluster.

Satellite

Joseph P. Clayton, vice chairman, Global Crossing, Rochester, N.Y., named president/CEO, Sirius Radio, New York.

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

Bewitched by the tube

Ackerman finally follows father's footsteps, forging career in TV

When it was time for James Ackerman to begin his career, there was only one thing he knew: He didn't want to follow his dad into the television business. The son of producer Harry Ackerman, he had spent his youth watching his father produce successful programs including *Bewitched* and *The Flying Nun*, accomplishments that helped him get a star on Hollywood Blvd.

"I was terrified of going into television because I didn't want to compete with my father's career," says Ackerman. "He had an office full of Emmys, a star on I Hollywood Boulevard, and he was one of the great names in television between the late '50s and early '70s. How do you compete with that? My ambition was to do anything but television."

Today, Ackerman is CEO of OpenTV, one of the leading companies in interactive television. Obviously, somewhere along the line, fate brought his career to an industry far down on his "to-do" list.

After serving in the Coast Guard (where he spent time on a search-and-rescue team in Key West, Fla., and training others at Governors Island in New York City), Ackerman had a desire to go into advertising. His first job, however, was selling office equipment in New York. While it wasn't advertising, it did get him a foot in the door because, looking to get involved with major-brand advertising, he would send his résumé to every ad agency to which he sold equipment.

His persistence paid off with an interview with Gray Entertainment Media's head of the ABC Television account, and the 22-year old Ackerman found himself about to face his biggest fear: television.

"I had picked up how television works, sort of like the carpenter's son knowing about woodwork," he says. "I didn't mention my background in the interview, but it must have just come across because they offered me a job as an account coordinator. So I fulfilled one wish—to get into advertising—but I faced my biggest fear, which was to get into television."

Because he was involved with the ABC account, Ackerman spent plenty of time reading pilot scripts, including those for quality programs like *Twin Peaks*, *Roseanne* and *The Wonder Years*. And, like any good carpenter's son, "I found that I actually wanted to move beyond marketing the shows to making them."

His next step was to a posi-



James Ackerman
CEO, Open TV

B. Feb. 28, 1965, Los Angeles; account supervisor, Gray Entertainment Media, 1987-91; director of original programming, Family Channel, 1991-92; vice president of development, Hearst Entertainment, 1993-96; vice president of international, A&E Television Networks, 1994-96; managing director, Sky Ventures Ltd., 1996-98; CEO, British Interactive Broadcasting, 1998-2000; president and COO, OpenTV, 2000-01; current position since April; m. 1990, Martha; children: Holden (8) and Lily (7)

tion at the Family Channel as director of original programming. He quickly learned that being a television producer demands a different skill set from being a marketer, and he found himself pulled back to marketing. So he returned to New York and joined Hearst

Entertainment as vice president of development. While there, he was assigned to help develop History Channel International for A&E.

It was that move that led him to OpenTV. He helped negotiate with BSKyB for carriage of History Channel International. BSKyB took a liking to him and hired him as manager of its SkyVentures subsidiary, a holding company with interests in joint ventures such as History Channel UK. Another such venture was British Interactive Broadcasting, a 70-person company that he led as it ventured into interactive set-tops. BSKyB adopted the technology, then purchased the venture outright. "At that point, I was pursued by OpenTV, the tech company behind BSKyB's service," he says.

Ackerman still feels his father's influence. Bringing interactive TV to the consumer isn't much different from bringing TV channels, he says: Quality counts, and merely offering repurposed Web content won't win over consumers. He recalls the reaction his father had to watching less-inspired TV fare like *That's Incredible*. "Every time, John Davidson would yell, 'That's incredible!,' my dad would yell, 'That's crap!' He was a man who believed in quality television. *Bewitched* was shot on film; it wasn't three-camera videotape on a cheap set. He would love what HBO is doing but hate the proliferation of reality television."

—Ken Kerschbaumer

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Editorials

COMMITTED TO THE FIRST AMENDMENT

The other casualties

Journalists suffered their eighth fatality last week covering the war in Afghanistan. Swedish videographer Ulf Stromberg was murdered by armed robbers. He was shot in the chest and died at a local hospital.

On Nov. 19, four journalists were seized and killed while traveling between Jalalabad and Kabul. As identified by their employers and reported by the Committee to Protect Journalists, they were Azizullah I Iaidari, a photographer for Reuters; Harry Burton, an Australian videographer, also for Reuters; Julio Fuentes, a Spanish correspondent for the Madrid newspaper *El Mundo*; and Maria Grazia Cutuli, an Italian journalist for the Milan-based *Corriere della Sera*.

Three journalists were killed Nov. 11 when their Northern Alliance convoy was fired on by Taliban troops: Johanne Sutton, a reporter for Radio France Internationale; Pierre Billaud, a reporter for Radio Television Luxembourg; and Volker Handloik, a free-lance reporter working for *Stern*.

That list does not include the injured. Andrea Catherwood, of Britain's ITN TV network, for example, suffered shrapnel wounds when a Taliban soldier killed himself and others with a grenade. Her interpreter was injured as well.

And it does not include the missing, like Ken Hechtman, a Canadian free-lance journalist believed to have been kidnapped. There are reports of a ransom note and death threats against him.

To the threats of "being targeted by armed factions, getting caught in the cross fire or stepping on a land mine," said Committee to Protect Journalists Executive Director Ann Cooper of war correspondents, must be added "the dangers posed by anarchy and lawlessness."

Any way you slice it, covering a war, like fighting one, is an extremely dangerous job. Journalists put their lives on the line every day in Afghanistan and scores of other hot spots so that the world gets more than a government-issue detailing of events.

Their sacrifice should be recognized, and honored.

New York state of mind

TVB has shown the way. It is moving its conference from Las Vegas to New York, where, not coincidentally, it is based and where you can get to Madison Avenue in less time than it takes for the announcer to read the boilerplate in a 30-second spot for the local car dealer. And speaking of car dealers, TV is partnering with the New York Auto Show so that members can rub elbows with their biggest advertiser. All this is by way of suggesting that TVB's move to cut costs and take advantage of built-in synergies is a real-world response to new realities and can serve as precedent for others. And by others, we mean the TV syndicators and NATPE.

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