

BROADCASTING CABLE

MARCH 18, 2002

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NOW, LOOK WHO'S NOT TALKING

After daytime TV talk exploded in the '90s, suddenly several veterans plan to exit—even Oprah

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FCC STEERS CLEAR OF ISP TANGLE

Ruling that MSOs need not offer competing Internet Service Providers will likely get challenged in courts and Congress

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BASICALLY, DIRTIER

Raw language and scenes are spicing up basic-cable programs. How far will advertisers let them go?

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ROAD TO NAB

STREAMING SENSIBLY

It doesn't have the hype it used to, but streaming media is finding its p

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Broadcaster of the year

WNBC's Dennis Swanson has done it all—really » PAGE 20

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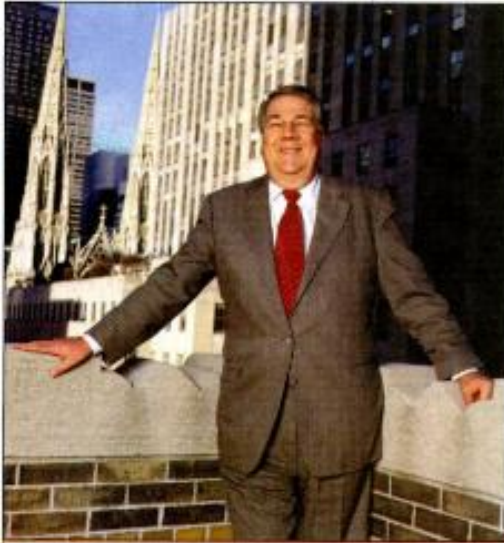
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RATINGS!**

Stargate SG-1 is syndication's #1 weekly hour, delivering its highest household rating in almost a year.

Household Ranking - Top 10 Weekly Hours
2/25-3/3/2002

Top of the Week March 18, 2002

Cover photography: Vincent Ricardel



COVER STORY

BROADCASTER OF THE YEAR

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REGULATION

Price of success

Northpoint's wait for FCC licenses may soon be over, but rumor is, it won't be getting the result it wanted. The FCC is expected to give Northpoint, headed by Sophia Collier (above), the opportunity to use satellite spectrum to offer its wireless multichannel and data services, but that opportunity, sources say, will come in the form of an FCC auction. Northpoint argued that it should get the licenses for free because other users of satellite spectrum had. One former Capitol Hill staffer points out that times have changed and Congress expects the FCC to make money on new licenses. The FCC is expected to release its decision this month.—P.A.

abc TEAM ABC

Look for ABC to announce a major restructuring of its network ad-sales unit. A source says the plan is to address consolidation on the agency and client side. The unit is setting up teams, assigning each to a different big ad agency. "The idea is to make the sales effort less daypart-centric and more focused on the needs of individual clients," the source said. Separately, Laura Nathanson, executive VP, national sales, ABC-TV, is shifting roles. She'll oversee sales for ABC Family and the Disney Kids Network, which is being folded into the ABC Family sales unit.—S.M.



GIVE HIGGINS HIS NOTEBOOK

BROADCASTING & CABLE's cantankerous cable editor, John M. Higgins, suffered a heart attack last week while attending Nickelodeon's upfront presentation, but it didn't exactly stop him from working.

Patricia Kollappallil, director of trade publicity at Lifetime TV and Higgins's former neighbor, stayed with his wife, Debbie, at St. Vincent's Hospital in the first hours after the incident. The moment he was wheeled out of intensive care and saw Kollappallil, the still-groggy Higgins asked, "So who's going to replace Dawn Tarnofsky?" (She was Lifetime's programming chief until bolting to UPN.)—P.J.B.

BCEYE

JOURNALISM

'Accordion to sources'

If you practice your accordion real hard, news networks just might come calling. It worked for comedian/news junkie Barry Mitchell, who performs parodies on CNN's *NewsNight With Aaron Brown*.

Mitchell debuted a decade ago on ABC's quirky overnight *World News Now*. Then-anchor/producer duo Brown and David Bohrman—together again at CNN—asked viewers to send in video editorials. The payment: *WNN* coffee mugs. After collecting a few mugs, Mitchell became an on-air regular, even penning the newscast's unofficial theme, the "World News Now Polka."

He's still on *World News Now*, although he has moved on from slapstick accordion player to sometime reporter chasing bizarre stories. *NewsNight* producers called Mitchell last Tuesday to weigh in on the Koppel/Letterman drama. (We can't wait for the Susan Swain parody, Lady of C-Span.) As for the CNN brass reaction, "some of them probably roll their eyes and groan," says Bohrman.—A.R.



Barry Mitchell opines—with accordion accompaniment—on the Koppel v. Letterman bout for *NewsNight With Aaron Brown* on CNN.

REGULATION

Broadband broadcasters

A Mountain View, Calif., company wants to help broadcasters launch a digital service over today's analog spectrum. The FCC is expected to approve Dotcast's proposal. Broadcasters will transmit movie trailers, music, games and information—using subcarrier portions of the vertical blanking interval—to viewers with decoder boxes. Dotcast wants to take advantage of a 1996 rule allowing broadcasters to add FCC-certified ancillary transmission services. The only other company to get that permission was Microsoft (for a never-implemented gaming technology). Dotcast says its system can transmit 4.7 Mb/s, well above the FCC's definition for broadband. Once a broadcaster goes digital, Dotcast can use a station's multiplexing capability to more than double datacast transmission rates. Dotcast says it has raised \$100 million and can reach a 200-station, nationwide footprint through deals with Paxson, ABC and National Datacast, a for-profit PBS subsidiary.—B.M.

DIGITAL TICKER

COMPILED BY DECISIONMARK

Newest digital stations:

KVAL-DT	Eugene, Ore. (CBS)
KTWB-DT	Seattle, Wash. (WB)
WDJT-DT	Milwaukee, Wis. (CBS)
WKEF-DT	Dayton, Ohio (NBC)
WNWO-DT	Toledo, Ohio (NBC)
WKGB-DT	Bowling Green, Ky. (PBS)
WKMA-DT	Madisonville, Ky. (PBS)
WKMU-DT	Murray, Ky. (PBS)
WKOH-DT	Owensboro, Ky. (PBS)
WKPD-DT	Paducah, Ky. (PBS)
WKPI-DT	Pikeville, Ky. (PBS)
WKSQ-DT	Somerset, Ky. (PBS)
WVBT-DT	Virginia Beach, Va. (Fox)
WPBY-DT	Huntington, W. Va. (PBS)
WTVQ-DT	Lexington, Ky. (ABC)
WBTW-DT	Florence, S.C. (CBS)

Total DTV stations:

262

Can we talk? Not anymore

Some venerable talk shows are ending because, nowadays, everybody's talking

By Joe Schlosser

When Sally Jessy Raphael's talk show launched in national syndication during the spring of 1984, the daytime-TV landscape was a much different place.

Only Phil Donahue was hosting a nationally syndicated talk show at the time, and single-topic shows that dealt openly with family matters and sexuality were definitely a novelty.

Since then, more than 70 similar talk shows have been launched in syndication, including shows fronted by Oprah Winfrey, Rosie O'Donnell and Jenny Jones—not to mention short-timers like Dr. Laura Schlessinger, Charles Perez and Danny Bonaduce.

And now, the format (or the hosts) is just about spent, some say.

"I think we are at a watershed moment, there's little doubt about that," says Twentieth Television President of Programming Robb Dalton. "But I don't think it's because of big viewing trends. I think it's just a fact that a lot of shows in that first wave of talk have been on television for a long, long time."

Last week, Studios USA Domestic TV executives pulled the plug on *The Sally Jessy Raphael Show* after nearly 19 years. Rosie O'Donnell is calling it quits at the end of this season after six years, and Jenny Jones is expected to say adios this spring after 11 years. Even the top-rated

talk show, *The Oprah Winfrey Show*, is calling it a day as well. Winfrey and distributor King World announced last week that the show is kaput after the 2005-06 season, its 20th anniversary. Talk vets Ricki

Lake, Montel Williams and Jerry Springer are expected back this fall despite sluggish ratings.

"The 500-channel universe has changed everything," says Bill Carroll, vice president and director of programming at Katz TV Group. "There is now more of everything. There are more talk shows, more court shows, more off-net comedies and dramas. It used to be there were four or five talk shows al-

together, which

meant talk shows rarely ran against each other. Now, it's not uncommon to have four talk shows running against each other during the same hour each day."

King World CEO Roger King says: "There is more competition from cable, so it's taking the ratings down. But I also think cable networks are buying better shows. Cable has a lot of money, and they are spending it. The broadcasters have

to keep pace with what's being spent, or they will get beat."

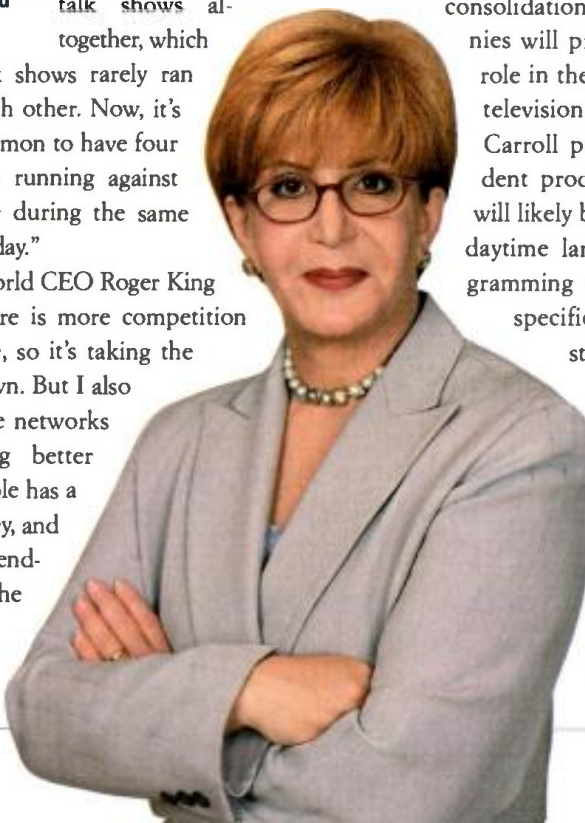
King insists that Winfrey will still be active on the small screen. "She now wants to move on. She is not going to get out of television, though, after she ends the talk show. Oprah will continue doing television a long way into the future, and I think we'll be involved in that."

Studios USA Domestic Television President Steve Rosenberg says that canceling Raphael's show was a tough call, especially after the studio attempted to revamp it earlier in the season. "We really hoped we could stem the tide and turn the ratings around, and we just haven't been able to do it," he says. "It's been a great show for us and the syndication business going on 20 years. We are really proud of the work she did."

Vertical integration and the continued consolidation of media companies will probably play a key role in the future of daytime television, Katz TV Group's Carroll predicts. "Independent production companies will likely be less a part of the daytime landscape, and programming will now be more specifically designed for station groups and their particular needs." ■

There is more competition from cable, so it's taking the ratings down. The broadcasters have to keep pace with what's being spent, or they will get beat.'

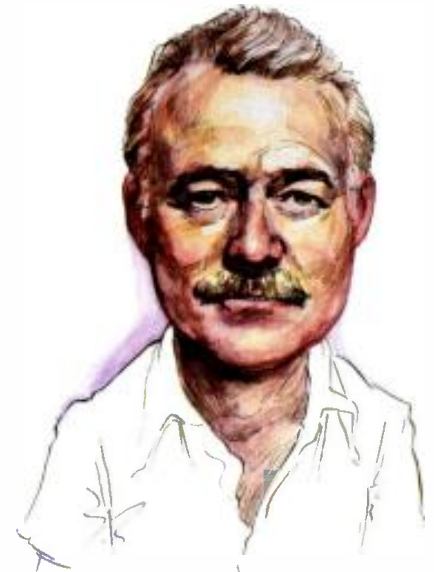
—Roger King, King World



The Sally Jessy Raphael Show, the longest-running talk show currently on daytime TV, ends its run this season after 19 years.

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the 20th century



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Above: (L) Zora Neale Hurston, (R) Ernest Hemingway

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3/31 Langston Hughes
& Zora Neale Hurston

4/7 H.L. Mencken

4/14 E. Scott Fitzgerald

4/21 Ernest Hemingway

4/28 John Steinbeck

5/5 William Faulkner

5/12 Ayn Rand

5/19 Ernie Pyle

5/26 Whittaker Chambers

6/2 Walter Lippmann

6/9 Jack Kerouac

6/16 James Baldwin

6/23 Betty Friedan

6/30 Russell Kirk

& William F. Buckley

7/7 David Halberstam
& Neil Sheehan

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Kid's play no more

Cross-platform marketing complicates buying children's TV

By Steve McClellan and Allison Romano

The days of the week-long kids upfront are over. It's still a \$700 million business, give or take, and the way to get that dough is through cross-platform marketing. But the complexity of those platforms spreads the buying market for kids TV almost throughout the entire season.

Kids deals take longer "because, if I want to put something on a cereal box, I've got to call whoever makes the box to find out what the lead-time is on it," explains Jon Mandel, chief negotiating officer for Grey's Mediacom. "So you're involving a lot more people in the process than just the marketing and media guys."

And he expects the adult market to follow suit—if not this season, then soon. He sees "the vast majority of the business done sort of as you go" and only as quickly as the more elaborate cross-platform and integrated marketing packages take to execute.

On the selling end, it's a lot simpler in kiddieland. Once, there were plenty of

children's television suppliers. Now the game is down to three players: Viacom, AOL Time Warner and Disney.

And it's not like there's no upfront. Bill Morningstar, head of sales for The WB, says there will be some amount of business done upfront, even if it is a smaller amount than in years past. "Clients with specific needs have to lock up inventory ahead of time."

Last week, The WB and Cartoon Network jointly presented their new season plans, promoting the marketing theme "The Power of Two." The commonly owned AOL Time Warner networks started accepting joint Kids WB-Cartoon Network orders last year but are now aggressively pitching cross-platform deals as *the way of doing business*. And the two networks are starting to share more programming, including *What's New Scooby Doo*, *Dragon Ball Z* and *Jackie Chan Adventures*.

Sellers are hoping for a rebound from last year's sluggish upfront. Network executives are predicting perhaps a 5% increase in upfront dollars, although buyers



In February and March, Nickelodeon said, it registered its best ad sales in 18 months on shows like *Robot Wars*.

say their spending is more likely to be flat compared with last year. Sellers expect to see slight CPM increases, especially on the broadcast side, where Fox is cutting back the number of kids hours (and leasing what's left in a block of time to 4Kids Entertainment) and Kids WB is reducing its total number of programming hours.

"We've already written some big deals and expect to do more in the next 30 days," said Cartoon Executive VP of Sales and Marketing Kim McQuilken.

If early sales figures for 2002 are any indication, the kids market is picking up. In February and March, Nickelodeon said, it registered its best ad sales in 18 months. Cartoon Network's time is sold out until Easter. Unlike last year, sellers suggest, waiting for the scatter market could be a more expensive gamble than buying upfront.

None of the cable nets are going it alone this year. Discovery Kids is selling time for its block next year on NBC. Walt Disney's ABC is selling for its cable sisters ABC Family and Toon Disney. Nickelodeon is charged with selling its Nick Jr. block on CBS, which is expanding another two hours come fall.

"The ad community is waiting to see what we do with our platforms," said Laura Nathanson, executive VP, ABC Family and kids sales. ABC Family is still polishing plans for its first kids schedule under new ownership (Disney bought Fox Family from News Corp. and Saban last year for more than \$5 billion). ■

AT DEADLINE

Sen. Lott to retaliate

Will block FCC nomination of Democrat Adelstein

By Paige Albiniak

Senate Minority Leader Trent Lott (R-Miss.) said Friday he plans to block the nomination of Jonathan Adelstein, aide to Senate Majority Leader Tom Daschle (D-S.D.), in a Republican retaliation for the defeat of the nomination of U.S. District Judge

Charles Pickering of Mississippi to a federal judgeship.

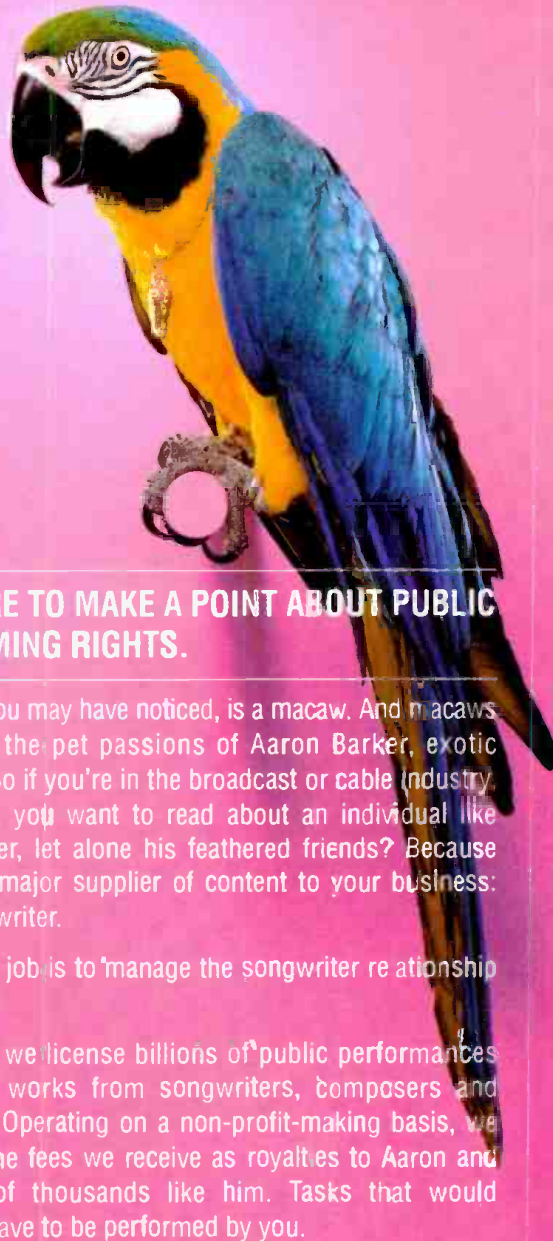
The day before, despite President Bush's stern admonitions to Democrats, the Senate Judiciary Committee voted 10-9 against Pickering's nomination to the U.S. Court of Appeals in New Orleans.

The committee cited

concerns that, years ago, Pickering had supported segregation and was ultra-conservative as a state senator.

Blocking the nomination doesn't mean that Adelstein won't ultimately be confirmed, but it will at least further delay proceedings. ■

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FCC Chairman Michael Powell: The FCC "must faithfully apply a statutory definition based on the nature of the service" and not on anybody's "preferred regulatory consequences."

Information, please

FCC ruling protects Internet via cable from access mandate

By Bill McConnell

The courts and, probably, Congress are the next stops for a controversial FCC decision last week shielding cable broadband services from Internet-access obligations and nearly all local regulation.

After conducting an 18-month inquiry, the FCC declared that local governments cannot force cable companies to carry competing ISPs, nor will the commission exercise its right to impose that obligation any time soon. Its rationale is that, by discouraging investment, mandatory access would impede the roll-out of broadband services.

The 3-1 decision was an expected but nevertheless critical victory for the cable industry.

"The FCC has established a needed national policy for cable Internet services," said Robert Sachs, president of the National Cable & Telecommunications Association. "This sends a strong signal that cable Internet service will develop in an environment that promotes competition rather than regulation and encourages new investment."

Proponents of open-access requirements,

however, accused the FCC of handing the cable industry control of the Internet.

"This will make the cable MSO the god of your computer screen," said Harold Feld, associate director of Media Access Project, which will take the FCC to court over the decision. Other critics of the FCC's plan say there have been so many conflicting court rulings over access that Congress may have to step in.

Feld predicted a world in which cable companies block video streaming, travel reservation services and other Web businesses that don't pay to have their services carried.

Democratic Commissioner Michael Copps read a scathing dissent that shattered the collegiality usually accompanying FCC meetings. He accused his GOP colleagues of straying "far afield" from congressional intent with ostensibly tentative rulings that will be all but impos-

sible to repeal later.

Agency Chairman Michael Powell, who refused to look Copps's way as the dissent was voiced, said the increasing availability of broadband over competing cable, telephone and satellite platforms will eventually make today's debate seem "quaint and unimportant." He added that the FCC "must faithfully apply a statutory definition based on the nature of the service" and not on anybody's "preferred regulatory consequences."

Specifically, the commission ruled that cable modem service is an "information service," which places nearly all oversight of the business with the FCC and very little with local regulators. The decision does give the FCC authority to impose access obligations later if it sees fit, but the panel decided to continue its hands-off policy.

Other options would have been to label cable broadband offerings a "cable service," which would have ruled out the threat of future FCC access rules. Public advocates insist that cable broadband is a "telecommunications service" bound by the same access obligations as telephone digital subscriber lines.

The regional telephone monopolies praised the ruling as an indication that the FCC, in a rulemaking launched last month, will absolve them of current DSL access requirements.

The commissioners also tentatively concluded that local cable regulators may not impose franchise fees on cable modem service, nor impose higher rights-of-way fees when operators add broadband service over their existing lines.

"We are very unhappy about this. They are carrying water for the cable industry," said David Olson, director of Portland, Ore.'s, cable franchise authority, which two years ago persuaded a federal appeals court in San Francisco to uphold open-access rules in 11 western states. ■



NCTA's Robert Sachs: "This sends a strong signal that cable Internet service will develop in an environment that promotes competition rather than regulation and encourages new investment."

ABC's late-night misstep

Losing out on Letterman, the network now has a disgruntled Koppel

By John Eggerton and Steve McClellan

ABC was the loser on two counts last week: It failed to steal David Letterman away from CBS despite an aggressive bid, and it managed to offend Ted Koppel, one of ABC's news stars, and much of the news department in the process.

Insiders said there was a good chance that Koppel might call it quits at the network he has called home for 39 years. He joined ABC News in 1963, at age 23, as a general-assignment correspondent.

Why? Corporate Disney didn't exactly leap to offer the *Nightline* host the long-term, unwavering and "unambiguous" commitment to the program he demanded on the day Letterman re-upped with CBS. Indeed, the demand was met with "deafening silence," as one Disney source put it.

PBS President Pat Mitchell told *USA*

Today she has pitched Koppel on joining her shop—an admission that stunned network executives, who suggested ABC might have grounds for a tortious-interference lawsuit. His contract, at a reported \$8 million a year, runs another four years.

Meanwhile, there was speculation that CNN executives want to make Koppel an offer as well, but they hadn't done so at press time. They'll likely wait for some sign that he wants to be wooed, one source said.

Chris Matthews, host of CNBC's *Hardball*, aimed quite a few barbs at *Nightline* during a Cable Television Public Affairs Association lunch in Washington last week.

He called the hand-wringing over *Nightline*'s possible exit from ABC "hypocrisy" and asked how many people in the audience watched the show at least twice a week. Noting the sea of unraised hands, he said: "That's it. Nobody watches the show." For the record, *Nightline* has averaged 4.6 million viewers a night season to date.

Referring to Koppel's abbreviated host-



PBS and CNN are interested if Ted Koppel call it quits at the network he has called home for 39 years.

ing schedule, he asked, "If the show is so good, why doesn't he show up?" A spokesperson said Koppel had no comment.

Later in the week, Sam Donaldson came to his colleague's defense. He had a message for their bosses at Disney: Destroying the village in an attempt to save it is wrong.

In accepting the Len Zeidenberg First Amendment Award from the Radio and Television News Directors Foundation in Washington, Donaldson told his colleagues to fight what he sees as an effort by ABC and others to reduce the number of serious news programs on the air. Koppel, in the audience, got a big hand. ■

Thompson's shortest story

One-time NYPD Blue actress leaves CNN's Headline News



Andrea Thompson was handed a plum slot by CNN even though her only news experience was a year as a reporter for KRQE-TV.

By Allison Romano

After about seven months, CNN Headline News' starlet anchor Andrea Thompson is abandoning the quicky news channel.

Her defection comes as a surprise after CNN execs, led by then-Headline News chief Teya Ryan, stuck by the actress-turned-anchor last summer when critics questioned her credentials and nude photos of her surfaced on the Internet.

CNN revealed Thompson's resignation last Thursday, just

weeks after Ryan moved over to the CNN mothership to become executive vice president and general manager and former CNN en Español head Rolando Santos took her spot at Headline News. Thompson, who once starred on *NYPD Blue*, anchored a live segment from 6 to 10 p.m. and will be replaced by anchor Sophia Choi.

When Headline News relaunched last August with a cast of new talent, Thompson stole the spotlight. CNN handed her a plum prime time anchor slot

even though her only news experience was a year-long stint as a reporter for KRQE-TV, the CBS affiliate in Albuquerque, N.M.

Thompson, who no doubt found live anchoring grueling, had been contemplating her future at CNN for several weeks. "It is time for me to make a change in my daily professional life," she said in a statement.

She was more comfortable as a reporter than as an anchor. She broke numerous stories and worked as hard as anyone else, said KRQE-TV Director of News and Station Operations Dan Salamone. "She was pushed ahead a little too quickly in her career [at CNN]. I don't blame her entirely for that." ■

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CNBC/MSNBC US HH ratings comparisons to 1/29-2/25/01

NBCOLYMPICS.COM

Make no small plans

Hallmark and Bravo tout big slate of original programming

By P. J. Bednarski and
Allison Romano

When Hallmark Channel held its upfront press confab last week, the f-word hardly even came up. While that might not seem too unusual, it is if the word in question is “family.”

Under former President Margaret Loesch, “family” was what Hallmark Channel was all about. She said there even was a company contest to find better synonyms for the wholly wholesome—well, family—fare.

New President and CEO Lana E. Corbi and new Executive Vice President of Programming David Kenin seem to have a broader audience in mind. “We aim to be a top-10 network in the next two years,” said Corbi.

Instead of speaking of family programming, Kenin, a former CBS Sports and USA programming chief, called Hallmark’s upcoming program direction “contemporary,” “relevant” and, most tellingly, “general-entertainment television.” It sounded as if he’s gunning for TNT or TBS.

He described an ambitious plan to produce a new movie a month for the next two years, beginning in 2003, and noted pointedly that future Hallmark movies might not all be the period pieces that Hallmark Hall of Fame presentations are known for.

Like Hallmark’s, Bravo’s upfront preview, also held last week, was decidedly upbeat, as if there hadn’t been a recession at all. Bravo said it’s upping its spending on originals by 30% this year.

For its part, Hallmark will quadruple programming spending this year, according to Corbi and Kenin. She said the network is aggressively chasing product-placement deals, the new wave of advertising revenue.

According to Corbi, revenues were up 30% last year (which isn’t saying much

because she’s comparing that with the old, barely seen Odyssey network Hallmark was until last August), and she expects another doubling this year, as well as an advertising core that will grow from 70 to 125 clients. She expects Hallmark to increase from its current 44 million homes to 50 million by year’s end, too.

The network has its own cross-platform possibilities: With 5,000 Hallmark retail stores—and, Corbi says, 20 million paying customers a day—it has built-in brick-and-mortar promo carriers.

At Bravo, its popular *Inside the Actors Studio* returns with interviews with Richard Gere, Johnny Depp and Hugh Grant among others. Its offspring, *Musicians*, will also return for the new season. Bravo execs gave a vote of confidence to the struggling *It Factor*, renewing it for a second season despite its 0.3 average Nielsen rating.

Otherwise, Bravo has four new original



At the Hallmark Channel upfront press briefing, new President Lana E. Corbi said, “We aim to be a top-10 network in the next two years.”

series in the works: *Second City Presents* (due in the third quarter), an interview show in which comedians often stray into improv; *Based on the Book* (this fall), which explores the fictional work behind movies like *Silence of the Lambs*; *Gay Weddings* (August), which documents four same-sex couples preparing for marriage; and six-part series *Art Crimes and Mysteries* (early 2003).

Bravo also begins a barely edited version of HBO’s *Larry Sanders Show* in fall 2002. Its best off-net catch, NBC’s *The West Wing*, arrives in fall 2003. ■

Raising a ‘broadcast flag’

Spurred by Congress, studios and techies work on Internet digital piracy problems

By Paige Albiniak

Facing Congressional pressure, movie studios and technology companies are coming closer to agreeing on technology that would prevent digital broadcast content from being copied and distributed for free over the Internet.

Lawmakers hope that development will encourage the studios to produce more digital programming and spur the transition to digital television. The method in question, known as a “broadcast flag,” has been the subject of debate between the

industries for years now, but, with Walt Disney Co., News Corp., Viacom and other content companies pushing hard on Capitol Hill for some resolution, the sides seem to be moving toward each other.

To complete the process, both sides say, targeted legislation will be required. “It appears that our partners in the consumer electronics and information-technology industries agree that this targeted government action is both necessary and desirable,” said Richard Parsons, CEO-designate for AOL Time Warner.

Just getting that far is a huge step forward for the industry. “We are greatly encouraged by the high level of interest from three different Senate committees regarding film

Revenue drops at top 25 radio groups

piracy," said Preston Padden, Disney's top lobbyist. Senate Foreign Relations, Commerce and Judiciary Committees have each looked at the issue in the past month.

Both sides also have progressed on "plugging the analog hole": blocking users from copying analog content, converting it to digital format and distributing it online.

A still-thorny issue is stopping online services that allow users to download any content they want from another user's computer, a technology known as peer-to-peer file swapping, made famous by Napster.

"There is no known technical solution to the peer-to-peer piracy of unprotected content," said Intel Corp. CEO Craig Barrett, "and thus direct costs of any future solutions cannot be estimated."

Disney and News Corp. disagree, as they told Senate Commerce Committee Chairman Fritz Hollings. "We do not accept that in-the-clear pirate content can never be protected against copying on the Internet and that there is no watermark, chip device or screening system that will ever effectively put an end to this problem," wrote Disney Chairman Michael Eisner and News Corp. President Peter Chernin. "We have more faith in our high-tech brethren than that."

Movie studios should not expect legislation to pass this year requiring tech companies to add copyright protection to computers and all other copying devices, Sen. Patrick Leahy (D-Vt.), chairman of the Senate Judiciary Committee, said last week. "Frankly, I think it would be a disaster to try and legislate this today." He takes the side of technologists who do not want government interfering with how they build computers.

But Hollings plans to introduce legislation as soon as next week, sources say, that would require the industries to negotiate a solution within 18 months or face government interference.

Last week, both Barrett and Parsons said they don't want the government to get involved. While not wanting to move legislation, Leahy and Sen. Orrin Hatch (R-Utah), the panel's ranking member, asked the industries to report their progress to them every two months. ■

Revenue dropped 7% at the top 25 radio groups during 2001, according to estimates released by BIA Financial Network last week. The 25 groups, ranked by 2001 annual revenue, control a quarter of the country's stations and account for 80% of the sector's advertising revenue, BIA said. Clear Channel by far remains the biggest group, with 1,231 stations and 27% of industry revenue. Acquisitions helped Entercom garner \$408 million in revenue, enough to squeeze ABC out of fourth place. The most impressive gainer during the past year has been Salem Communications, which climbed from 23rd place to the 13th spot. The religious and conservative programmer now holds 83 stations, up from 65.

Revenue rank 2001 2000	Owner	2001 Revenue (BIA Est. in \$000)	Stations	Market
1 1	Clear Channel	3,256,482	1,231	190
2 2	Viacom	2,092,050	183	41
3 3	Cox	428,000	81	18
4 5	Entercom	408,075	104	19
5 4	ABC Radio	401,700	58	29
6 6	Citadel	313,360	205	41
7 8	Radio One	287,097	64	22
8 7	Emmis	258,900	21	7
9 11	Cumulus	253,035	243	52
10 9	Hispanic	251,600	55	15
11 10	Susquehanna	220,900	31	9
12 12	Bonneville	188,750	20	6
13 23	Salem	135,975	83	36
14 15	Greater Media	135,925	18	6
15 13	Spanish	127,650	23	8
16 14	Jefferson-Pilot	125,250	17	5
17 16	Beasley	115,650	43	11
18 17	Saga	100,075	60	11
19 18	Journal	69,225	36	8
20 19	Entravision	63,950	53	23
21 26	Regent	63,625	61	13
22 20	Sandusky	58,200	10	2
23 21	Inner City	56,975	17	8
24 24	NextMedia	48,725	56	11
25 29	Lotus	45,900	24	7

Source: BIA Financial Network



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THE WEEK THAT WAS

THE MORE YOU KNOW

NBC will quadruple its license payment to co-owned NBC Enterprises for *Will & Grace* and has renewed the hit comedy for three more seasons. Although the increase looks like out of one pocket into the other, much of it goes to the stars. NBC will pay \$4 million per episode through the 2004-05 season, about four times what it pays now. ...

Fox News Channel's Bill O'Reilly gets his own radio show on Westwood One May 8. *The Radio Factor With Bill O'Reilly* will air weekdays noon to 2 p.m. ET. ...

The critics sure didn't like it, but Fox's *Celebrity Boxing* special Wednesday night connected with viewers. The hour show featuring *Tonya Harding* vs. *Paula Jones* attracted 15.5 million viewers and a 7.1 rating/17 share in adults 18-49, according to Nielsen Media Research. It was Fox's best showing for Wednesday 9 p.m. ET/PT in over a year. ...

Cable signed up 15.2 million digital subscribers, 7.2 million broadband subscribers and 1.5 million telephone customers in 2001, according to the National Cable & Telecommunications Association.

Cable operators now offer broadband service to 70 million households; about 10% subscribe. Digital video cable services grew most, adding 1.5 million customers in the fourth quarter. ...

Web site *The Smoking Gun.com* points out that, when ABC aired the 1971 James Bond film *Diamonds Are Forever* on March 2, the television version hung digitally added black bra straps on the previously bare-backed Bond girl, Plenty O'Toole. MGM, the film producer, also colorized her light-colored panties to match the bra straps.

THE NAME GAME

Richard E. Wiley, the former FCC chairman and champion of high-definition television, will get the National Association of Broadcasters' Distinguished Service Award at this year's NAB convention opener on April 8. ...

Forty-year ad-agency veteran Mike Drexler will replace Gene DeWitt as president and CEO of Optumedia. DeWitt, as previously reported, is leaving to head the Syndicated Network Television Association. Drexler is currently executive vice president of Mediasmith New York and was formerly executive vice president and media director for FCB Worldwide. ...

Former *Little House on the Prairie* star Melissa Gilbert became the new president of the Screen Actors Guild, again. It took two elections, but she beat former prime time star Valerie Harper for the second time in less than three months. Gilbert received 57% of the vote, Harper 34%. Actor Elliott Gould was elected recording secretary; Kent McCord was voted SAG treasurer.

CORRECTIONS

Tribune Co. President and Chief Operating Officer Dennis FitzSimons was misidentified and his name spelled incorrectly in the March 11 issue, page 30. ...

On page A26 in the March 11 issue, the Web site devoted to radio history should have been Radioremembered.org.

*Higgins can give people hell,
But now that he's out for a spell,
We pause to salute
His well-known repute,
And to wish him a speedy "get well".*



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 **SCRIPPS
NETWORKS**



BROADCASTING & CABLE has established the Broadcaster of the Year award, to be given annually in recognition of both an extraordinary year and a career's consistent excellence. The award goes to the executive who best combines the commitments to programming, public service and financial stewardship that are the keys to successful local broadcasting. B&C Group Vice President Larry Oliver will present this year's award to WNBC(TV) New York President and General Manager Dennis Swanson March 26 at the Jacob Javits Center in New York.

dennis swanson

is a plain-spoken guy. When he says, "Winning is fun," it seems a throwaway line, but that's what he is all about. When he says it, he means it.

By that measure, he has had a fun life. Through 40 years in broadcasting, he has had more than his share of victories.

Swanson has done it all—or darn close: camera operator, reporter, producer, sportscaster, executive producer, news director, station manager and general manager of the No. 1 station in two of the top three markets.

KABC-TV Los Angeles became a news leader for the first time when he was its news director in the '70s. He helped his own cause, winning a Peabody for an investigation of the Los Angeles Police Department's treatment of minorities.

WLS-TV Chicago went from third to first in one sweeps book with him at the helm in the '80s. It was then that he put a little-known talk-show host from Baltimore on the air. Her name: Oprah Winfrey.

After that, he became president of

ABC's station group. That was in March 1985. About a week later, Capital Cities bought ABC, and management decided that job wasn't big enough for him and promoted him to president of ABC Sports.

There, he single-handedly persuaded the International Olympic Committee, known for being somewhat set in its ways, to stagger the Summer and Winter Olympics, arguing correctly that it would help the IOC get bigger rights fees and more-lucrative sponsorships.

Today, as president and general manager of WNBC(TV) New York, he presides over an institution that is not only the No. 1 station in the nation's biggest market but also leads in revenue (over \$300 million). New York television generated nearly \$1.5 billion in revenue last year.

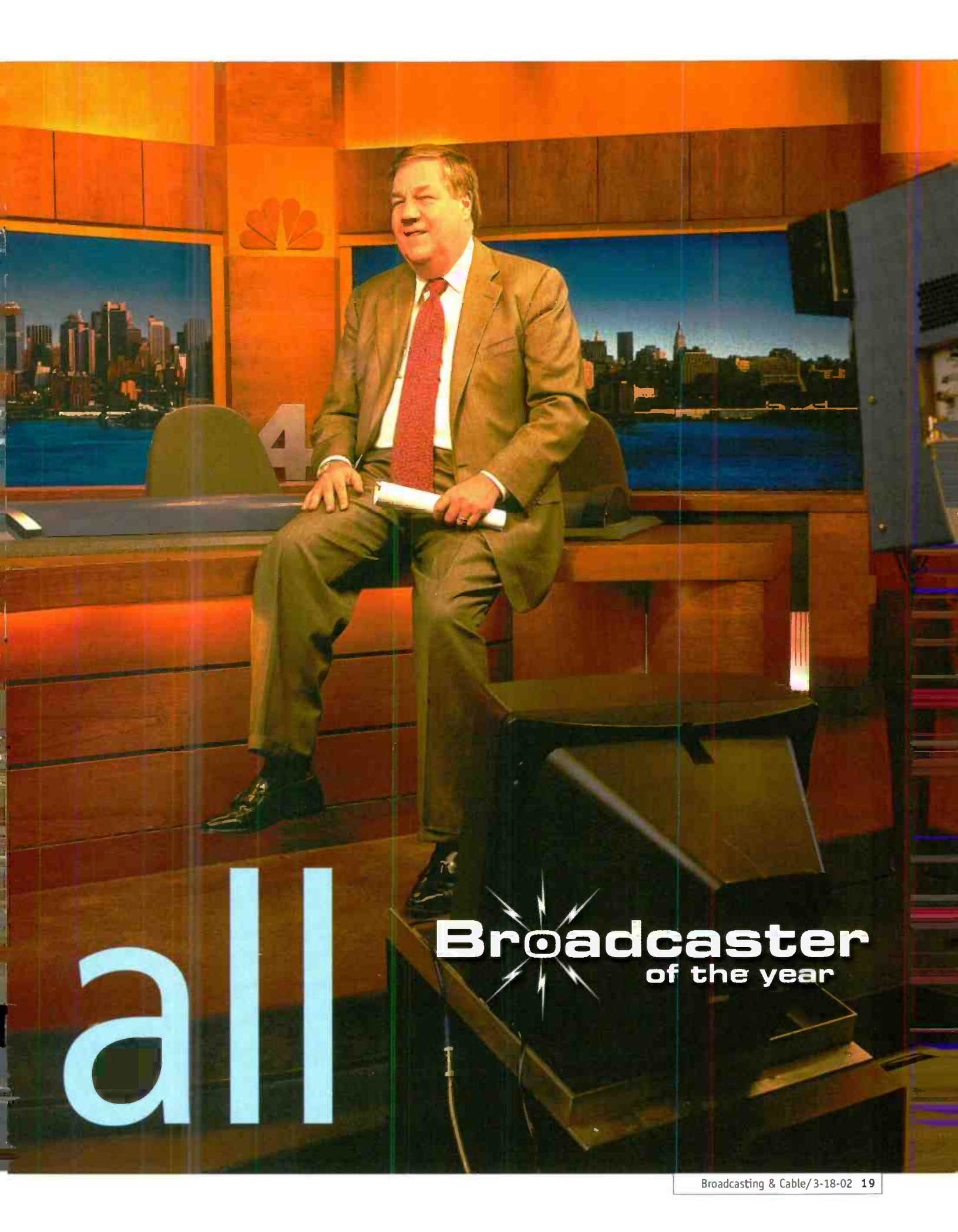
It is for his success at WNBC, and that station's superb coverage of the World Trade Center tragedy, that Swanson is the inaugural recipient of BROADCASTING & CABLE's Broadcaster of the Year Award.

But the award also reflects the breadth

**WNBC's
Dennis
Swanson,
our first
Broadcaster
of the Year
honoree,
preaches
community
service**

By Steve McClellan

do in' it



all

Broadcaster
of the year

At your service

How WNBC stays in touch with New York



Event coverage

St. Patrick's Day Parade	March
National Puerto Rican Day Parade	June
Macy's 4th of July Fireworks	July
Columbus Day Parade	October
New York City Marathon	November
Christmas Tree Lighting	December



On-air vignettes

Black Heritage Month	February
Women's Heritage Month	March
Jewish Heritage Month	April
Asian Pacific Heritage Month	May
Hispanic Heritage Month	Sept. 15- Oct. 15

Public-service announcements

Your Voice. Your Vote	Sept.-Nov.
Gospelfest	February
Cinco de Mayo	May
NY International Film Festival	June
Robinson Foundation Jazz Concert	June
Colombian Independence Day Fest	July
Hong Kong Dragon Boat Race Fest	August
New York Cares Day	October
New York Cares Coat Drive	December
Asthma Campaign	Year Round

Sponsorships

MS Walk	April
AIDS Walk	May
Revlon Walk	May
Tour De Cure	June
Race for the Cure	September

and depth of Swanson's career, which began in the late 1950s, in the days, as he puts it, when "a mouthful of saliva and a razor" were the primary editing tools in the TV news business. And it reflects appreciation of another old-fashioned notion: an unswerving commitment to community service. Swanson and his stations are proof that serving the community can be good for a career and great for the bottom line.

EMPHASIS ON DIVERSITY

In New York, Swanson is acutely aware of WNBC's position in the multicultural stew of the nation's largest city.

"I think, if you're going to put on television in a market that's 40% non-white, you better be aware of diversity and the impact of it," he says. "I thought, coming in here, there was an opportunity for us to expand our ratings by having a more diverse presentation than was occurring at the time. [Morning news anchor] Maurice DuBois was the first person I hired. He was at the Fox station in Chicago but grew up on Long Island. He's just a terrific television personality and has really grown into a major factor for us in New York.

"I just thought we had to have a diverse look on the air and we had to have a diversity in the work force behind the camera as well, because you want fairness, accuracy and balance in your news coverage. If you have your news coverage coming out of all-

white male heads, guess what? It's going to take on an older-white-male cast.

"Whereas, if you have a diverse work force—Asian-Americans and Afro-Americans and Hispanics and all the various groups that are part of our society here—contributing to the editorial mix, it will much more accurately reflect the community. We sought to do that."

Swanson says the station took it a step further by "aggressively taking on community service and being more community-oriented." One example: The station made arrangements to cover the city's Puerto Rican Day Parade. "That is *the* event in that community," he says.

Ditto the St. Patrick's Day Parade and the Columbus Day Parade. The Hispanic, Irish and Italian populations "are all major ethnic groups in New York, and it all revolves around the Catholic Church, which has a huge archdiocese here. We expanded the [Rockefeller Center] Christmas-tree lighting and turned it into a network show."

He also acquired the rights to the New York City Marathon. "We just wanted to be New York," he says. "And, to be New York, you have to represent a lot of different constituencies and keep in mind the diversity of the area we serve. That was a goal of ours and still is."

And who better to single out for good works than a champion of diversity in the broadcasting business? Swanson has been

A little-known named Oprah

In 1983, Dennis Swanson had just joined WLS-TV, the then-struggling ABC-owned station in Chicago, and he hired Oprah Winfrey to replace Robb Weller as host of morning talk show *AM Chicago*.

The move would seem to be filled with risks. Chicago, with a stormy history of racial tension, had just elected its first-ever black mayor, Harold Washington, whose every move was so thwarted by some white members of the City Council that the drama was dubbed Council Wars.

Oprah debuted in January 1984—and was an overnight sensation, helping move WLS-TV from third place to first place in the Nielsen ratings in one sweeps period.

Asked if he knew that Oprah had that kind of star potential, Swanson replies: "Yes. She's the best I had ever seen. We did a live audition Labor Day weekend of 1983. The audition went well. She said, 'You know, I'm black.' And I said, 'Yes, I can see that.' I said, 'I don't care what color you are. I'm not in the color business, I'm in the win business.'"

"She said, 'I'm overweight.' I said, 'So am I, so that's O.K.' In fact, I said, 'I don't want you to lose any weight. I don't want you to change anything, lose weight or change your hairdo. I want you to be just what you are.'"

"Then I said, 'Now that you're pressing me, I do have a concern. I just wonder if you can handle success?' She said, 'Do you think I could be that successful?' and I said, 'Yes. I think you'll shoot the lights out.'"

An understatement to say the least. Winfrey revolutionized the syndication business, launching the post-Phil Donahue generation of talk shows (and leading to his decline, beating him head-to-head in Chicago, where he taped his shows at WGN-TV). In the process, she made hundreds of millions for herself, her syndicator (King World Productions) and local stations.

Although her show still runs in the morning at Swanson's old station, it has become synonymous with "news lead-in" for local stations across the country and is credited with boosting the ratings of afternoon newscasts.

Her phenomenal success didn't hurt Swanson's career. Within 15 months of putting her on the air, he was promoted from GM of WLS-TV to president of the ABC Television Stations.

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FROM TIME WARNER CABLE

chairman of the Emma Bowen Foundation for Minority Interests in Media for a dozen years. Sponsored by media companies, the foundation seeks out talented minority high school students and provides them with jobs, scholarships and, ultimately, careers.

When Swanson hired Oprah Winfrey in 1983 as a morning talk-show host for WLS-TV Chicago, she fretted that being a person of color would become an issue that could sidetrack her career. Swanson told her to forget about it. Oprah went on the air as host of *AM Chicago* in January 1984. By the time the February sweeps were over, she was a local legend—and that in a city where one radio commentator regularly upbraided out-of-town television talent for mispronouncing “Chicago.”

In less than a year, Swanson made lagging WLS-TV a powerhouse, in part by grabbing *Wheel of Fortune* (Pat Sajak’s an ex-Chicagoan) and bringing back veteran newsmen Floyd Kalber, whom Chicagoans remembered from his pre-network time at NBC-owned WMAQ-TV.

More recently, Swanson and his team at News4 New York have been credited with providing outstanding coverage in the immediate aftermath of the Sept. 11 terrorist attack on the World Trade Center, delivered under very trying circumstances. New York TV stations were, of course, part of the story: Most of them had their main antennas on top of the World Trade Center and had to scramble in the ensuing days and weeks to find new facilities.

Swanson is the first to acknowledge that WNBC was just one of many news outlets to do outstanding work covering Sept. 11. “The media acquitted itself well overall,” he says, “and television rose to the occasion as it has in past tragedies.” Indeed, he credits the freedoms afforded the press in this country—precisely those freedoms the terrorists were hoping to harm or destroy—for allowing such stellar coverage to occur: “The public benefits from a free press and a competitive environment.”

Swanson had wanted to be in broadcasting since he was a high school kid. When it came time to go to college, though, he didn’t have the money to pay for tuition. The good news was, he got a four-year scholarship. The bad news: it was for engineering, which he tested well for but had little interest in. But it all worked out. After 2½ years in col-



Swanson at work, doing hands-on community service.

The Swanson File

Current Position: President and general manager, WNBC(TV) New York, and co-chairman, NBC Olympics, since 1996

Born: March 15, 1938, Wilmar, Calif.

College: B.S., journalism, 1961, and M.S., communications and political science, 1964, University of Illinois

Military: U.S. Marine Corps, 1961-63

Big Break: Hired by WGN-AM-TV Chicago as a news producer in 1966; two years later, hired by NBC News to work out of WMAQ-TV Chicago

Riskiest Move: Helping form TVN in 1973, one of the first companies to deliver news packages by satellite. It folded three years later, but TVN colleague Reese Schonfeld took the same idea to Ted Turner to create CNN.

Singular Journalistic Achievement: Winning Peabody in 1978 for producing a KABC-TV News series about LAPD shootings. When he was news director there, KABC-TV newscasts climbed to No. 1 for the first time.

Singular Management Achievement: Moving ABC owned-and-operated WLS-TV from 3rd to 1st in one ratings book (February 1984). That ABC had the Sarajevo Olympics helped, but key Swanson moves (hiring Oprah Winfrey, grabbing legendary Chicago newsmen Floyd Kalber from the competition, buying *Wheel of Fortune*) kept it there.

Olympic Moment: Persuading the International Olympics Committee to stagger Winter and Summer games every two years; overseeing NBC cable Olympics coverage

Sports Highlights: Running ABC Sports for 10 years (1986-96); tried sportscasting earlier in his career and discovered the hard way that viewers “either like you or they don’t.”

lege, he switched his major to journalism, and the group that awarded the scholarship said he could keep it.

His big break came in 1966, when a college mentor helped him get a job as a news producer at WGN-TV Chicago. Two years later, he was noticed by NBC and went to work at WMAQ-TV as assignment editor and field producer.

Trying sportscasting in the early ’70s, he decided that in-front-of-the-camera work wasn’t for him.

In the mid ’70s, he joined a group of ex-NBCers who formed a company called TVN. The idea was to feed news packages to station clients via satellite. That three-year struggle ended when Coors, the principal backer, pulled the plug.

At that point, Swanson headed for KABC-TV. Others in the TVN group, including Reese Schonfeld, headed for Atlanta and helped Ted Turner develop CNN.

REFLECTIONS

Looking back on his career, Swanson says topping the short list of accomplishments he’s most proud of is hiring Oprah. “That would transcend anything else. That’s only going to happen to you once, but it was an easy decision because she was so good.”

He does have some criticisms of the business at which he has so often succeeded. “This probably won’t endear me to some of the new owners,” he says, “but I hope that, as an industry, we still focus on quality of presentation and community service. We [the broadcasters] don’t own the airwaves, everybody does. Yes, we want to be profitable, but we have some obligation to give back, too.”

When it’s suggested that implicit in his response is that the industry isn’t fulfilling that obligation as faithfully as it once did, Swanson replies, “I think you could make that observation with some credibility.”

Meanwhile, Swanson turned 64 last Friday. Asked about the r-word—retirement, that is—he says he hasn’t made up his mind. Some days, he says, he wakes up and thinks to himself maybe the time is soon; other days, he thinks he’s having too much fun to even consider it.

“I want to keep my options open,” he says, noting that WNBC newsmen Gabe Pressman turned 78 in February. (Not being an officer of the company, Swanson doesn’t have to retire at 65.)

He’s on the 2012 Committee, headed by Jay Kriegel, former New York City Deputy Mayor and former CBS executive, which is trying to land the 2012 Summer Olympics for New York. (The IOC decides in 2005.) “Maybe that would be fun to work with,” he says. “I think an Olympics in New York would be awesome.” ■

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Programming

Pushing the raunch envelope

Some basic-cable nets seem to be adding rawer language, sex to new shows



In ESPN's original *Season on the Brink*, Brian Dennehy plays Bobby Knight, with all his famous temper and rough language.

By Allison Romano

When the boys from *South Park* uttered a certain s-word 162 times on Comedy Central last summer, no cable nets dared to emulate it. But now some channels, including ESPN, FX and Bravo, are testing their self-imposed boundaries, and what was once considered questionable content is seeping down from premium channels to basic cable.

But some observers and media buyers think basic cable's growing frankness misses the point: Premium channels get away with adult themes because viewers pay—and the programs are often a cut above almost everything else on television.

"Three letters explain the whole thing: HBO," said Kris Magel, manager of national broadcast for media buyer Opti-media International USA.

Young-skewing Comedy Central and MTV are regularly criticized for indecency in their shows—from *South Park's* potty-

mouthed kids to raucous pranks on MTV's *Jackass*. Recently, the blue-nose hit list has grown to include ESPN's first TV movie, *Season on the Brink*, and FX rogue-cop drama *The Shield*. Even high-brow Bravo plans to lightly edit reruns of HBO's *Larry Sanders Show* beginning next fall.

Family-friendly fare just isn't cutting it for some channels. Programmers say they're not looking to offend or corrupt. To be edgy and realistic, though, they have to test the limits. "Cable networks feel that the more 'real' their programming gets, the more appointment viewing and audience they'll draw," says Magel, acknowledging that only some of his clients can deal with the content.

"We wanted Bob Knight, warts and all," said ESPN Senior VP of Programming Mark Shapiro of the decision to air *Season on the Brink* unedited. "It was impossible to tell a credible and authentic story without [profanity]."

ESPN execs shuddered to see Knight—

well-known for explosive temper—screaming "shucks" in a heated locker-room scene.

But until a week before the March 10 premiere, ESPN planned to bleep out profanity for the 8 p.m. showing. Then it hit on an idea: It ran a cleaned-up version on sister net ESPN2 and left the raw one on the mother net. (At every commercial, an advisory informed viewers of the ESPN2 version.)

Without the ESPN2 alternative, Shapiro says, ESPN would never have run the movie uncut. ESPN's version harvested a 3.5 rating, while ESPN2 pulled in a 0.5, apparently fortifying the idea that basic viewers can deal with basic bad language. Likewise, FX's debut of *The Shield*, replete with raw language, scored a very strong 4.1 in Nielsen overnight, which could help the network out of its ratings swoon.

FX cautiously airs *The Shield* at 10 p.m. Bravo plans to do the same with *Larry Sanders*, distancing it from family hour.

Like an HBO original series, *The Shield* features some raw scenes. In one, Michael Chiklis, starring as Detective Vik Mackey, tries to get a suspected pedophile to open up by confiding, "I got a little girl back home, 8 years old. Her name is Cassidy. What do you say I bring her down here and let you stick your dick in her? How'd you like that? Suck her tits a little, maybe?"

Shocking content can't carry *The Shield*, said FX Senior VP of Entertainment Kevin Reilly. "If the stories aren't good and the characters aren't there, viewers will be gone in 30 minutes." FX spends a steep \$1.3 million per episode for high production quality.

Still, conservative and family groups rail. Said Bob Waliszewski, manager of youth culture for Focus on the Family, "Raunchy, explicit content isn't good for a society or young kids, and cable is leading the way." ■



Left: Probationary firefighter Tony Benetatos (l), filmmaker Gedeon Naudet (c) and firefighter James Hanlon in documentary *9/11*. Right: Never-before-seen footage from the lobby of the World Trade Center before the first tower collapsed.

9/11 'not exploitive'

But some victims' families say it was aired too soon

By Dan Trigoboff

CBS's much-discussed *9/11* documentary proved a success by virtually all accounts, drawing a host of viewers and widespread critical and public acclaim.

The special attracted an average of 39 million viewers—more than a third of all TV sets turned on during the two hours on Sunday, March 10—with higher proportions in the cities most closely tied to the Sept. 11 disasters: New York, Boston and Washington. It was the most-watched non-sports program this season. CBS, which produced it along with filmmaker brothers Jules and Gedeon Naudet, is permitted to air it again, with the one-year anniversary of the tragedy the most likely date.

The program had generated controversy prior to its airing, when some victims' family members and others representing their interests complained the program—which was to feature never-seen footage from that day—would be exploitive or at least would be airing too soon after the tragedy.

But Christie Coombs, who lost her husband, Jeffrey, on a plane that crashed into the World Trade Center and had emerged as a leading critic of the CBS program, said she viewed part of the program and agreed with the network that it was not exploitive.

Coombs watched the second half of the show with her 14-year-old son—whose therapist had advised that he not watch it alone—intentionally missing the sight of

the crashes. "What I saw I did not think was exploitive," she said. "And family members who watched all of it felt it was well done. But they told me that I could not have watched that part of it" that included the crashing of the planes.

She said that all the publicity attached to the new footage led to a great deal of her discomfort. "That's what I took offense to."

Sirri Spiesel, executive director of the Massachusetts 9/11 Fund, which had protested the show in advance, said most of the families she knew didn't watch the program, adding that several kept their children out of school that Monday to avoid conversations about it. "The American public tends to look at this as planes slamming into buildings," she said, "but not as people meeting a gruesome death." Both she and Coombs maintained that, despite program quality, it was presented too soon.

CBS spokesman Gil Schwartz said the network intended from the start to be sensitive in telling of the New York Fire Department's Manhattan Engine 7/Ladder 1 involvement in rescue efforts and the chaos following the crashes. Some perceptions, CBS said, suffered from misinformation that it tried to correct from the beginning.

Schwartz said hundreds of e-mails praising the program were received, directed at the network, filmmakers, producers and underwriter Nextel. Particularly gratifying, he said, were comments from mental-health professionals that the presentation could ease people's suffering. Few complained, even about occasional rough language. ■

**It's New. It's Live.
And It's *GROWING.***

Phoenix
KSAZ/F 11am
+50% shr

Portland
KPTV/U 10am
+100% shr

w/o 3/4 vs. w/o 2/18

GOOD DAY LIVE

AVAILABLE NATIONALLY

Source: Nielsen, Wrip Overnight, wk of 3/4/02 vs. wk of 2/18/02, 181 Shr



Programming

BroadcastWatch

COMPILED BY KENNETH RAY

MAR. 4-10 Broadcast network prime time ratings according to Nielsen Media Research

Week 24	abc	CBS	NBC	FOX	PAX TV	U/PIN	WB
	4.1/6	10.0/16	11.1/12	4.8/7	1.0/1	2.2/3	4.0/6
8:00	54. My Wife & Kids 5.3/8	17. King/Queens 9.9/16	39. Fear Factor 6.7/10	77. Bernie Mac 4.1/6	134. Miracle Pets 0.9/1	113. The Hughleys 1.6/2	56. 7th Heaven 5.2/8
8:30	77. Wayne Brady 4.1/6	15. Yes, Dear 10.2/15		85. That '80s Show 3.5/5		106. One on One 2.3/3	
9:00	93. The Chair 3.2/5	5. Ev Lvs Raymnd 14.0/21	28. Third Watch 7.8/12	43. Ally McBeal 5.9/9	140. Touched by an Angel 0.8/1	104. The Parkers 2.5/4	101. Angel 2.7/4
9:30		11. Becker 11.4/17				104. Girlfriends 2.5/4	
10:00	74. Once and Again 4.4/7	34. Family Law 7.4/12	21. Crossng Jordan 8.8/16		124. Diagnosis Murder 1.2/2		
10:30	6.4/10	9.6/15	7.8/13	5.0/8	1.1/2	2.3/4	2.6/4
8:00	60. Dharma & Greg 5.0/8	14. JAG 10.5/17	39. Frasier 6.7/11	50. That '70s Show 5.5/9	127. White House Salute to Gospel 1.1/2	87. Buffy the Vampire Slayer 3.4/5	102. Gilmore Girls 2.6/4
8:30	61. Spin City 4.9/8		23. Watchng Ellie 8.2/13	75. Undeclared 4.3/7			
9:00	26. NYPD Blue 7.9/12	23. The Guardian 8.2/13	17. Frasier 9.9/15	56. 24 5.2/8	134. Doc 0.9/1	124. As If* 1.2/2	102. Smallville 2.6/4
9:30			32. Scrubs 7.6/12			129. Random Years* 1.0/2	
10:00	41. Philly 6.4/11	16. Judging Amy 10.0/17	35. Dateline NBC 7.2/12		124. Diagnosis Murder 1.2/2		
10:30	5.5/9	5.7/9	11.3/19	5.0/8	1.2/2	1.8/3	1.7/3
8:00	37. My Wife & Kids 6.8/12	32. 60 Minutes II 7.6/13	28. Ed 7.8/13	72. That '80s Show 4.5/8	129. Candid Camera 1.0/2	98. Enterprise 2.8/5	108. Dawson's Creek 1.9/3
8:30	37. According/Jim 6.8/11			61. Grounded/Life 4.9/8			
9:00	44. Drew Carey 5.8/9	81. Survivor: Marquesas 4.0/6	8. The West Wing 12.8/20	42. Bernie Mac 6.0/10	121. Touched by an Angel 1.3/2	134. As If 0.9/1	113. Glory Days 1.6/2
9:30	61. The Job 4.9/8			67. Titus 4.7/7		140. Random Years 0.8/1	
10:00	76. Downtown 4.2/7	50. 48 Hours 5.5/10	6. Law & Order 13.5/23		118. Diagnosis Murder 1.4/2		
10:30	4.8/8	12.4/19	13.6/21	3.2/5	1.1/2	3.4/5	1.8/3
8:00	98. Whose Line Is It 2.8/4	7. Survivor: Marquesas 13.1/20	2. Friends 16.3/25	96. Family Guy 3.1/5	134. It's a Miracle 0.9/1	87. WWF Smackdown! 3.4/5	112. Charmed 1.7/3
8:30	93. Whose Line Is It 3.2/5		9. Leap of Faith 12.0/18	87. Family Guy 3.4/5			
9:00	44. Who Wants to Be a Millionaire 5.8/9	3. CSI 16.2/24	10. Will & Grace 11.7/18	87. King of the Hill 3.4/5	129. Touched by an Angel 1.0/2		108. Charmed 1.9/3
9:30			17. Just Shoot Me 9.9/15	97. Futurama 3.0/4			
10:00	48. Primetime Thursday 5.6/9	31. The Agency 7.7/13	4. ER 15.7/26		121. Diagnosis Murder 1.3/2		
10:30	4.9/8	4.2/7	9.6/17	3.2/6	0.9/1	1.4/3	1.8/3
8:00	66. America's Funniest Home Videos 4.8/9	87. JAG 3.4/6		92. That '70s Show 3.3/6	140. Weakest Link 0.8/1	110. Sabrina/Witch 1.8/3	
8:30				98. Titus 2.8/5		110. Raising Dad 1.8/3	
9:00	71. All New Bloopers 4.6/8	67. First Monday 4.7/8	20. Dateline NBC 8.9/15	85. Dark Angel 3.5/6	143. Encounters With the Unexplained 0.7/1	107. Reba 2.1/4	
9:30						116. Maybe It's Me 1.5/2	
10:00	56. 20/20 5.2/9	72. 48 Hours 4.5/8	13. Law & Order: Special Victims Unit 11.0/19		127. Diagnosis Murder 1.1/2		
10:30	3.7/7	5.3/10	4.0/7	5.4/10	0.9/1	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	
8:00		(nr) NCAA PAC-10 3.2/7		61. Cops 4.9/9			
8:30		54. Touched by an Angel 5.3/10	82. NBC Saturday Night Movies—Godzilla 3.7/7	48. Cops 5.6/10	129. Diagnosis Murder 1.0/2		
9:00	82. ABC Bond Picture Show—Live and Let Die 3.7/7	67. The Agency 4.7/8		50. AMW: America Fights Back 5.5/10			
9:30		36. The District 7.0/13	67. Law & Order 4.7/9		143. White House Salute to Gospel 0.7/1		
10:00	6.3/10	16.1/25	4.2/7	5.8/9	0.9/1		1.2/2
7:00	47. Wonderful World of Disney—Confessions of an Ugly Stepsister 5.7/9	11. 60 Minutes 11.4/19	93. NBA Basketball Game 2—New York vs. L.A. Lakers 3.2/6	82. Futurama 3.7/6	143. Candid Camera 0.7/1		134. No Boundaries 0.9/2
7:30				61. King of the Hill 4.9/8			
8:00		22. The Education of Max Bickford 8.6/13	77. Dateline NBC 4.1/6	26. The Simpsons 7.9/12	129. Doc 1.0/2		113. Jamie Kennedy 1.6/2
8:30				28. Malcolm/Middl 7.8/12			116. Jamie Kennedy 1.5/2
9:00	50. Alias 5.5/8	1. CBS Sunday Movie—9/11 22.3/33	44. Law & Order: Criminal Intent 5.8/8	56. The X-Files 5.2/7			118. Off Centre 1.4/2
9:30					134. Thomas 0.9/1		121. For Your Love 1.3/2
10:00	25. The Practice 8.1/12		77. Weakest Link 4.1/6				
10:30							
WEEK	5.1/8	9.4/15	8.2/13	4.7/8	1.0/2	2.2/4	2.1/3
5-T-D	6.5/11	8.2/13	9.2/15	6.1/10	0.9/1	2.8/4	2.5/4

Syndication Watch

FEB. 25-MARCH 3 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank/Program	HH AA	HH GAA
1 Wheel of Fortune	10.2	10.2
2 Jeopardy	8.7	8.7
3 Friends	7.3	8.5
4 Seinfeld	7.1	7.8
5 Entertainment Tonight	6.5	6.6
6 Everybody Loves Raymond	6.2	7.0
7 Judge Judy	5.9	8.6
7 Oprah Winfrey	5.9	5.9
9 Wheel of Fortune (wknd)	5.4	5.4
10 Seinfeld (wknd)	5.2	6.1
11 Friends (wknd)	3.9	4.0
12 Judge Joe Brown	3.7	5.1
12 Everybody Loves Raymond (wknd)	3.7	3.7
12 Live With Regis and Kelly	3.7	3.7
15 King of the Hill	3.6	4.0
15 Frasier	3.6	3.8
17 Maury	3.5	3.6
18 Inside Edition	3.4	3.4
19 Stargate SG-1	3.2	3.5
19 Entertainment Tonight (wknd)	3.2	3.3
21 Buffy the Vampire Slayer	3.0	3.3
21 The X-Files	3.0	3.3
23 Just Shoot Me	2.9	3.4
23 Andromeda	2.9	3.2
23 Jerry Springer	2.9	3.2
23 Hollywood Squares	2.9	2.9

TOP TALK SHOWS

	HH AA	HH GAA
1 Oprah Winfrey	5.9	5.9
2 Live With Regis and Kelly	3.7	3.7
3 Maury	3.5	3.6
4 Jerry Springer	2.9	3.2
5 Montel Williams	2.7	2.8

According to Nielsen Media Research Syndication Service Ranking Report Feb. 25-March 3, 2002

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

NA = Not Available

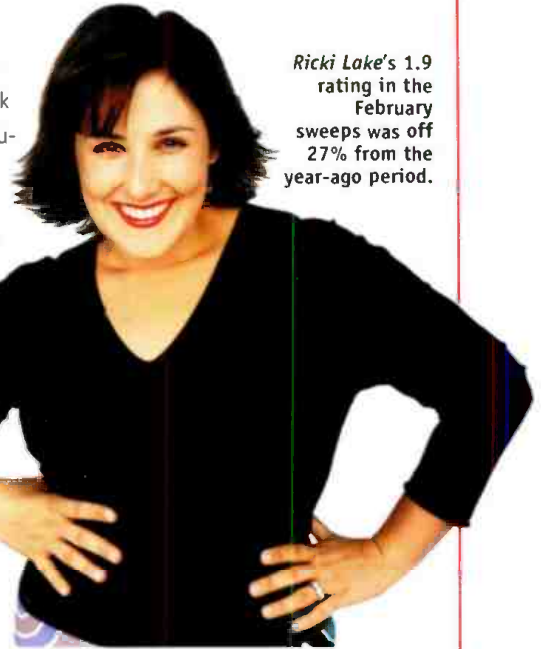
Tough month for talkers

The February sweeps results are in for syndication, and the news isn't good for the top talk shows. All the top nine first-run talk shows saw declines, including six with a double-digit drop-off from the previous year. The February book has an asterisk, though: It included 17 days of Olympics coverage. A number of shows in syndication were bumped or preempted by Olympics, but that doesn't really explain the big drops for talk shows airing primarily in daytime.

Oprah Winfrey, who announced last week that she will end her daytime run after 2005-06, led the talk-show pack once again, despite a 12% dip from February 2001. Winfrey's talker averaged a 5.8 rating for the sweeps period, according to Nielsen Media Research. *Live With Regis and Kelly* was second, with a 3.9, down 7% from last year.

Maury was third, its 3.4 rating off 8% from last year. *Jerry Springer* followed, with 2.9, down a whopping 24%. *The Montel Williams Show* dropped 20%, to 2.8. *The Rosie O'Donnell Show*, its run slated to end in May, continued to slide, falling 23% from last February, to 2.4. *The Jenny Jones Show* fell 17% to 1.9, tying *Ricki Lake*, off 27%. *Sally Jessy Raphael*, canceled last week after 19 seasons, averaged 1.7, down 29% from last February.

In all of syndication, *Wheel of Fortune* was again tops, averaging 10.1 (down 8%), followed by *Jeopardy* with 8.5. *Friends* was the top-rated off-net sitcom, at 7.5, and *Seinfeld* was close, with 6.7. *Everybody Loves Raymond*, in its first syndication season, scored an impressive 6.1. *Entertainment Tonight* was the top-rated newsmagazine for the 46th consecutive sweeps, even though its 6.2 was 10% below last year's. —Joe Schlosser



Ricki Lake's 1.9 rating in the February sweeps was off 27% from the year-ago period.

KILLER GROWTH

Buffy
the Vampire Slayer



GROWING OVER ITS FEBRUARY SWEEP PERFORMANCE.



Source: NCS, Galaxy Explorer, weekend of 3/2/02 vs. Feb. '02 sweep. GAA HH Rtg.

StationBreak

BY DAN TRIGOBOFF

CONVERT NOW, PAY LATER

New York's state legislature may be willing to go into debt to help the state's nine public-TV stations convert to digital. A bill that would pay up to \$30 million of the conversion — estimated at about 25%—via a bond issue was introduced last week with bipartisan support. Sen. John Kuhl Jr. (R-Steuben County), a principal sponsor of the bill, which would use bonds to cover the state's contribution (finances have been strained since Sept. 11), said, "We want to extend support to the PBS stations and their educational efforts, but we currently don't have \$30 million. This is a one-time kind of expense." Kuhl believes the bill has a good chance of passage.

PHILLY FILL-IN

WCAU-TV Philadelphia weekend anchor Lisa Mishler has moved to weekdays while the station decides how it will replace Sharon Reed, the glamorous anchor who lost her job in what local media termed a "catfight" with

colleague Alicia Taylor.

What began as an online battle between the two and their supporters—including personal, professional and even racially oriented insults—apparently degenerated to include threatening language. Stories differ as to the scope of a confession by Reed, but station officials were apparently convinced that the abusive postings were at least made with her knowledge. Police had investigated Taylor's complaint but brought no charges and referred the matter to the station.

YATES WATCH

All of Houston's TV stations with newscasts, in addition to cable news channels, went live with the verdict in the case of Andrea Yates, who was found guilty of murdering her children. The verdict came in at 4:45 p.m. CT Tuesday, so, by the time, the verdict was read and the jurors polled, stations were ready to take the live reports right into their 5 p.m. newscasts.

The pool camera, coordi-

nated by KHOU-TV Operations Manager Karen LaFleur, was already in place following televised closing arguments in the trial. Video access was allowed only for the closing and verdict. Participating in the pool were KHOU-TV, KTRK-TV, KRIV(TV), KPRC-TV, KHWB(TV), KXLN-TV, and KTMD(TV).

TRIBUNE SHUFFLES DECK

Peter Walker, senior vice president of Tribune Television, has been given oversight of the East Coast and Southern regions of the company's station group, as well as WGN-TV Chicago and WGN Superstation. The East Coast stations were previously the responsibility of Michael Eigner, who announced his retirement two weeks ago.

The move was among several in a restructuring of Tribune Television management. John Reardon will add responsibility for KWGN-TV Denver to oversight of the West Coast region. Joe Young, VP and general manager of KDAF-TV Dallas, has been

named regional VP and continues as general manager of KDAF-TV, as well as overseeing WBZL-TV Miami, KHWB-TV Houston, and WGNO-TV/ WNOL-TV New Orleans.

Steve Carver, VP and general manager of WGN(AM) Chicago, has been named regional VP and will oversee WXIN-TV Indianapolis and WXMI-TV Grand Rapids, Mich.

A CHANGE OF TONE

WFAA-TV Dallas is teaming with co-owned Belo properties Texas Cable News and the *Dallas Morning News*, as well as the Dallas Chapter of the Design Industries Foundation Fighting Aids (DIFFA), on a public-service campaign targeting minority communities and cultures. "Statistics show Dallas leading the nation in newly reported cases of HIV among young people in minority communities," the station said.

The TV campaign will include three spots and feature news anchors Gloria Campos and John McCaa. The spots will focus on "the urgent need for a change of tone, a need for tolerance, and acceptance within the families and communities of those living with HIV and AIDS," said John McGill, DIFFA chairman.

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



Honorees

KSDK(TV) Sports Director Mike Bush (r) last week received the St. Louis Press Club's Media Person of the Year award and was roasted by past and present colleagues and local sports figures. Bernie Miklasz, columnist for the *St. Louis Post-Dispatch*, was also honored.

FocusSt. Louis

THE MARKET

DMA rank	22
Population	2,972,000
TV homes	1,144,000
Income per capita	\$18,254
TV revenue rank	20
TV revenue	\$215,200,000 (2001)

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	KSDK	5 NBC	Gannett
2	KMOV	4 CBS	Belo
3	KTVI	2 Fox	Fox
4	KPLR-TV	11 WB	Acme
5	KDNL-TV	30 ABC	Sinclair

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

CABLE/DBS

Cable subscribers (HH)	686,400
Cable penetration	60%
ADS subscribers (HH)**	67,294
ADS penetration	17%
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>Wheel of Fortune</i> (KSDK)	15.6/27
Network show	
<i>ER</i> (KSDK)	27/38
Early-evening newscast	
KSDK	15/27
Late newscast	
KSDK	17.8/28

***May 2001, total households
Sources: Nielsen Media Research, BIA Research



The St. Louis market may presage a future in which only the top one or two newscasts survive.

News model for the future?

When a Big Three affiliate in a top-25 market dropped its news last fall, the impact was felt well beyond the boundaries of the St. Louis DMA. When Sinclair Broadcast Group decided to close the KDNO-TV news department—following years of ownership and leadership changes, suspended newscasts in the face of entrenched competition, and an overall decline in advertising—observers wondered whether they were seeing a model for the future, in which only the top one or two newscasts can survive.

In the hometown of Anheuser-Busch, KMOV(TV) execs see St. Louis as a two-Clydesdale race, between their Belo-owned CBS affiliate and Gannett NBC affil KSDK(TV). "We are among the strongest CBS affiliates in the country," says Cohen, a 21-year veteran of the market, "and they're one of the strongest NBC affiliates."

Lynne Beall, general manager of market leader KSDK, agrees generally but notes that KSDK is consistently in the lead and Fox's KTVI(TV) a sometimes contender for second.

TV itself registers high with the citizenry, Beall notes. "One of the most interesting things about St. Louis is the strength of the television market. We have high TV viewership here and lower newspaper readership. People get more of their information from television."

All of the St. Louis market was hit hard by the 2001 downturn. Advertising revenue dropped by more than 20%, according to local estimates, after soaring in the years immediately before. According to BIA Financial, the market brought in \$211.4 million in 1998, about \$6 million more in '99 and nearly \$20 million on top of that in 2000, a year with summer Olympics and state and national elections. Actually, though, if the political dollars are factored out, the market declined 8%, say local execs.

With another U.S. Senate race, the Winter Olympics and the Rams in the Super Bowl, however, 2002 is already off to a better year.

—Dan Trigoboff

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And Justice for all broadcast

Hollings is still angry over the decision to move all media mergers to DoJ purview

By Paige Albiniaik

Sen. Fritz Hollings (D-S.C.) and public-interest groups are complaining loudly about the decision by Justice and the FTC that one head is better than two when it comes to media mergers (they agreed to grant authority over all such mergers to DoJ's Antitrust Division rather than divide them up ad hoc). But some Washington observers say the change doesn't change much.

"What they are doing now is not so different than what they were doing," says attorney Donald Russell. He ought to know. He was head of the Antitrust Division's Telecommunications Task Force in the Clinton administration.

Media Access Project's Andrew Schwartzman agrees, in part. DoJ is a "career staff run by career people," he says, "and they are not politically driven." But he argues that it's how things look on the outside that matters: "There's zero transparency in the process with DoJ. There's a lot more transparency with the independent agencies. Justice reports to the president, and that can create the appearance of political intervention."

Jeff Chester, executive director of the Center for Digital Democracy, takes it a step further, saying that giving the Antitrust Division complete jurisdiction will equate to a free pass for media mergers. Still, others argue that DoJ's career staffers are actually more insulated from political pressures than the four FTC commissioners and its chairman, who, like the FCC, are all political appointees.

Whether the move is a sea change or an administrative one, the fact that it was made without Hollings's sign-off has the Senate Commerce Committee chairman

seeing red and promising to put the move under a microscope.

"By granting the DoJ exclusive jurisdiction over all major media outlets—television, radio, newspapers, as well as movie theaters, production studios and book publishers—the agreement, in effect, has created for the DoJ complete oversight and control of all major public information distribution systems and media content producers," Hollings wrote to Assistant Attorney General Charles James and FTC Chairman Timothy Muris last week.

Hollings is mad for at least three reasons. First, he is an old foe of deregulation and fears, as does Chester, that the move could be a carte blanche for media melds. Second, he is an old-school committee chairman who wants agencies under his purview to remember who's boss. Third, transferring oversight to Justice gives the Senate Judiciary Committee more authority over those mergers.

It's the kind of turf war we've seen more and more between the Commerce and Judiciary Committees in both the Senate and the House. That could make life tough for James and Muris, although both should have political cover from the administration.

If the move is more than procedural, the new man to know is James. He is no stranger to the antitrust division, having served as deputy assistant attorney general in the first Bush administration starting in 1989. James also started his career at the

FTC, arriving fresh out of law school in 1979. He ended that stint in 1985 as assistant to the director of the FTC's Bureau of Competition and went on to the Washington law firm of Jones Day.

Although the buck now stops with James, it doesn't start there. Merging media entities have a raft of lawyers to deal with at DoJ. Goodman is another name to remember. James reorganized the division last January, promoting Nancy Goodman to chief of the Telecommunications Media Enforcement Section, where she heads up some 25 attorneys. Goodman

had been Computers and Finance Division chief and Telecommunications Task Force assistant chief.

Other antitrust-division departments—such as the Litigation 3 group under Civil Affairs—also are likely to have some



Assistant Attorney General Charles James is new man to know on mergers.

There's zero transparency in the process with DoJ. ... a lot more transparency with the independent agencies.'

—Andrew Schwartzman, Media Access Project

authority over media mergers, Russell says.

The division's chief economist, Michael Katz, while not specifically assigned to media mergers, also brings a great deal of media expertise to the department. Katz was the FCC's chief economist under Reed Hundt and also has done work for the broadcast networks, including a study that justified eliminating the 35% ownership cap. ■

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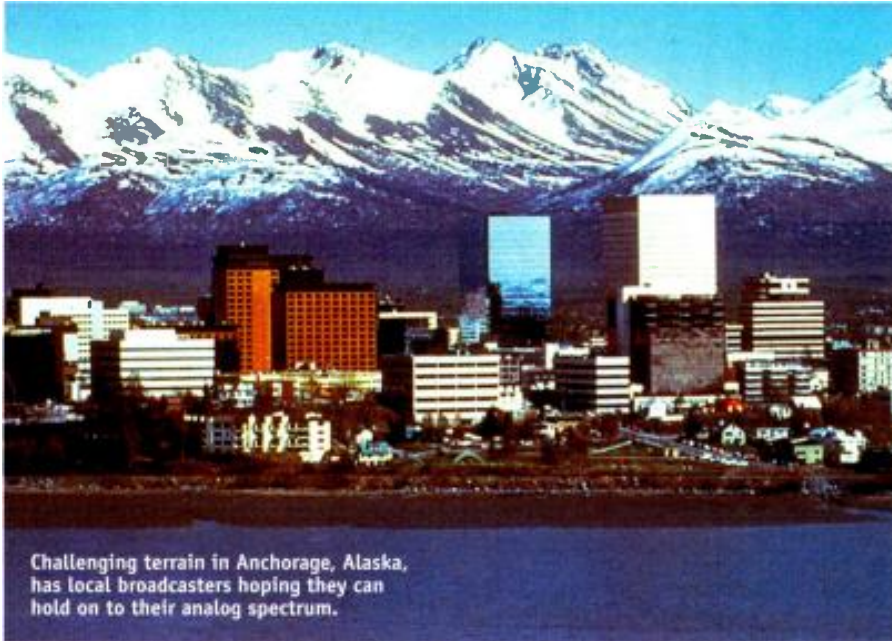
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Technology



Challenging terrain in Anchorage, Alaska, has local broadcasters hoping they can hold on to their analog spectrum.

The DTV rush is on

Alaska stations band together in the face of a conversion that could be a make-or-break issue for some of them

By Paige Albinak

Like explorers huddling for warmth in the Alaskan wilderness, the eight TV stations in Anchorage are banding together to brave the uncharted territory of digital television in the face of daunting topography and costs.

How the digital transition gets done is a make-or-break issue for broadcasters there

because the transition is expensive and they don't have the wide profit margins of some of their big-city kin.

"We have to pool resources to save every dollar. If we waste any money, it could be fatal," says Al Bramstedt, general manager of NBC affiliate KTUU-TV. Station executives predict that it will cost each around \$1 million to convert their station.

They also argue that, due to the topography of the market, they need to keep their analog signal as well, something regulators feared all broadcasters would try to do.

Although the stations have been working together to develop a plan, all seven commercial stations (the one noncom has until 2003) will miss the FCC's May 1 deadline. In fact, none expect to convert before May 1, 2003.

Before they can begin the process, the broadcasters must build a new tower that will host antennas for all eight stations. Most of the stations' analog signals are transmitted from a tower in Goose Bay, across from the city. Broadcasters plan to build a tower in the middle of town, naming it after pioneer Alaskan broadcaster Augie Hiebert, and initially broadcast digital signals from there. The analog signals will continue to be transmitted from Goose Bay.

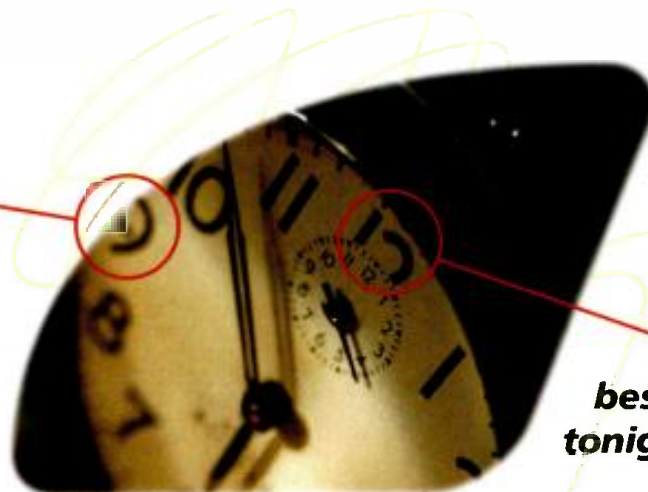
Just building a new tower is tough in Anchorage, says Sean Bradley, vice president and general manager of ABC affiliate KIMO(TV). "We have such a small opportunity to construct here because of weather, snow and darkness."

There is also the height issue. But more on that later.

CBS affiliate KTVA (TV), which was Anchorage's first TV station, in 1953, will be the first to move its analog signal to Goose Bay. Six stations, including public station KAKM(TV), will pay \$200,000 to

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\$250,000 each toward building the tower. KTVA and its LMA partner, Fox affiliate KTBY (TV), do not plan to chip in because KTVA's parent company, Alaska Broadcasting, is providing the site. Once the tower is built, the other broadcasters will pay rent.

When it comes time to return the analog signals, all the stations would move their digital signals to Goose Bay on VHF channels.

The plan gets trickier once conversion is complete. The Anchorage broadcasters, which have formed a group called the Anchorage Broadcast Television Consortium, want to keep their UHF analog channels. They need the extra frequencies to fill transmission gaps, Bramstedt says.

Anchorage is one of the country's largest geographic markets, located in a valley with mountains on one side and a massive tidal basin on the other. In addition, towers cannot be very tall there because of the high numbers of low-flying aircraft. As a result, broadcasters want to transmit their VHF digital signals to Anchorage households from the Goose Bay tower and fill in gaps using UHF signals sent from the Augie Hiebert tower.

The consortium has presented its proposal to Alaska Republican Sen. Ted Stevens and to the FCC, which is checking to see whether it has the authority to grant the Alaska broadcasters' wish. If the FCC can't, Stevens hopes to legislate it.

As a fallback, Bramstedt's group is looking at building a repeater network to accomplish the same thing without additional spectrum. ■

A sound revenue model

Music Choice begins to get serious about interactivity—and the banner business

By Ken Kerschbaumer

Next month, digital cable music service Music Choice will bring changes to its service that will give viewers new interactive options, record companies a new TV-commerce option, and Music Choice new revenue sources.

The improved service will provide a new interface to digital subscribers that have Motorola, Pioneer and Sony digital cable set-top boxes. Currently, the Music Choice interface contains text giving the album, song and artist information. The new interface will include an image of the album jacket and a place for banner advertising.

According to President and CEO David Del Beccaro, 7 million of Music Choice's 11 million digital cable subscribers will have the new interface on April 15. Deployment to customers with Scientific-Atlanta boxes will be delayed a couple months.

The new interface is already deployed in 3 million DirecTV homes. DirecTV customers also have a TV-commerce option; De Beccaro says the option will be up and running for cable subs in the third quarter.

"Subscribers won't get the buy button unless they have ITV, either Wink or something else," he says. Charter will be the first to have the purchase option and will offer it to about 2.5 million subscribers.



New interface gives subscribers a new way to get album information, and the advertising gives Music Choice a new revenue stream.

The advertising opportunity promises to bring Music Choice the real revenue. When the music service lowered its licensing fees to cable MSOs, the deal gave it the right to provide interactivity in all subscriber homes and also take 100% of advertising revenues for 10 years.

He believes that, in five years, 55% to 60% of Music Choice revenues could come from advertising. "We're very optimistic. The nice thing is, we can have advertising without screwing up the consumer proposition, because the music is non-stop. And it's 24 hours, so we have a lot of inventory."

He envisions piggybacking on the VOD technology to offer personalized music. "You can mix formats, determine the mix, influence the play by saying more of this artist. And it's free. Could we charge \$5 a month? Sure. But then we need someone to answer the phone, deal with collections, and I have to find subscribers and deal with churn." ■

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The ATSC Cable StreamBridge system sits alongside the multiplexer and allows it to see PSIP or other data stream.

Bridging the DTV gap

Triveni product allows cable multiplexers to pass along PSIP

By Ken Kerschbaumer

The business complexities of figuring out what portions of the over-the-air DTV signal will be carried by cable operators promise to be interesting. But, with today's cable multiplexers unable to transcode data transport packets so that PSIP and other information can be passed to the viewer, many discussions over what should be carried are moot.

Triveni Digital is looking to remove that technical hurdle. Its ATSC Cable StreamBridge system sits alongside the multiplexer and allows it to see what is in the PSIP or other data streams, regenerate it, and place it into the program stream.

Program and System Information Protocol (PSIP) is a part of the ATSC DTV spec that allows a DTV receiver to identify program information from the station.

"Most of the multiplexers are not PSIP-aware," says Nandhu Nandhakumar, Triveni Digital vice president of engineering and chief technical officer. "When they see transport packets in the stream that are not signaled as audio or video, they just drop those bits. And PSIP has several very useful roles for tuning and navigation."

PSIP information is important to DTV. It allows the receiver to tune to the audio and video signals. It also handles parental-control information, pre-

serves channel branding, and signals the presence of secondary audio services.

Capitol Broadcasting Vice President John Greene Jr. points up the problem facing his group's WRAL-TV Raleigh-Durham, N.C., and other broadcasters whose DTV signals are currently carried on cable. The PSIP information is carried in the over-the-air signal but not on the cable system. With a signal that offers a standard-definition 24-hour news channel, datacasting and HD signal, channel information isn't available to the viewer.

"I think the program guide, in our case, is really critical," he says. "The way we let viewers know now is by promoting the 24-hour news channel on the local analog station, and we send out e-mails. But that doesn't reach the universe."

The StreamBridge is to be used with a remultiplexing device like the Terayon CherryPicker, Cisco Rate-Mux, BigBand Network's BMR or Harmonic's multi-

plexer. It is slated to be available in the third quarter at pricing that is still to be determined.

Terayon and Triveni Digital are working on a system that allows the CherryPicker and StreamBridge to exchange information via SNMP-based interface, according to Matt Gregory, Terayon senior product marketing manager, digital networks. "Right now, the incoming programming is seen by the CherryPicker, but we drop the non-compliant PSIP data streams," he explains. With an integrated system, such streams will be sent to the StreamBridge, which will process them, and then the CherryPicker will add the stream back into the multiplex. "We will manage the video and audio services and the bit rates, they will manage the data, and we will recombine them," says Gregory.

Given the potential for contention as broadcasters and cable operators debate limits on data carriage, the new product at least makes it easier for cable operators to carry that data.

"If a broadcaster provides program-related data that the cable operator has agreed to carry through, this does the filtering transformation merging," says Triveni Digital President and CEO Mark Simpson.

"It's focused on processing data embedded in an ATSC stream and ensuring that it's formatted appropriately at the headend."

Where the software sits in the headend depends on the type of multiplexers and control platform being used. Most headends have a general-purpose PC or Sun workstation used for controlling the multiplexer.

The relationship between broadcaster and cable operator in the DTV era remains to be defined. But Simpson says StreamBridge could help.

"There will be business and regulatory agreements," he says. "This product can be configured to implement any of those, whether it's a contract between the cable operator and broadcaster or the FCC mandates something." ■



Triveni Digital Nandhu Nandhakumar: "Most of the multiplexers are not PSIP-aware and just drop those bits. PSIP has several very useful roles for tuning and navigation."



Triveni Digital CEO Mark Simpson believes that the StreamBridge could help define the relationship between broadcaster and cable operator in the DTV era.



FUJIFILM MX321 A BRAND NEW DAY

Perhaps today's most talked about new digital videotape format is MPEG-IMX. Those in the know think that it could well become the new half-inch digital standard, much like the Betacam formats. And outside of the hardware manufacturer's own brand, only one other name now appears on MPEG-IMX format videotape – Fujifilm.

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Getting beyond the sizzle

Streaming won't be as hot as at NABs past, but providers still have big plans



NASCAR.com chose Virage to index and make video clips and content on the site searchable. At NAB, Virage will show a system bringing the same functions to broadcast servers and editing gear.

At NAB 2002, streaming media may not have the same sizzle that it did just two years ago. But there are indications that it is maturing into a communications medium that consumers want, with companies poised to give it to them.

"The industry keeps moving forward in several key ways," says Michael Aldridge, lead product manager for Microsoft's Windows Digital Media Division. "It isn't trying to refocus in one specific area. Instead, digital distribution opportunities are expanding beyond the initial Internet-based approach."

He sees important developments for music and video with the next version of the Windows Media Technologies platform, code-named Corona. Announced last December and slated to be showcased at NAB, Corona encompasses a new codec, encoder, player and server and, Microsoft says, offers improved bandwidth efficiency.

When streaming-player companies develop encoding technologies, their goal is CD/DVD-quality audio and video. Corona attains DVD-quality video with 5.1 surround-sound encoding. This not only improves the streaming experience but also opens a new market for Corona-encoded content: CDs and DVDs. If consumer devices like DVD players or the Microsoft Xbox are equipped with Corona players, consumers can listen to and watch Corona-encoded content.

"We are reaching the quality level where we will be able to deliver incredible experiences on physical formats," says Aldridge.

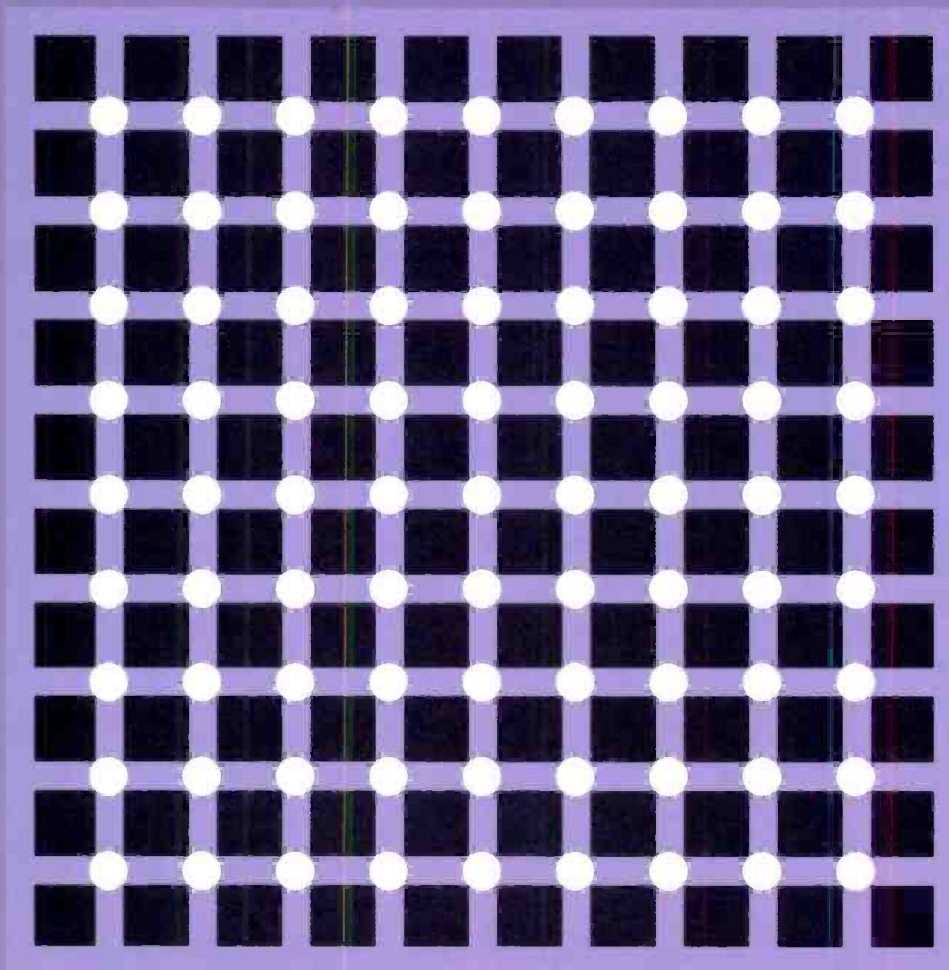
RealNetworks' media player also is beginning to be incorporated into consumer devices. The end result of both Real's and Microsoft's development is that content providers can store more content on DVDs or CDs than they can with other encoding techniques.

Consumer applications are just one use for encoding techniques employed in streaming. Streaming in the content-production process is another.

For example, lower-resolution video can serve as "digital dailies." If a commercial spot or other content is encoded in a

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Transporter Fountain 1000 has 5 GB of storage and helps transfer large files.

Digital Fountain improves flow

Digital Fountain's Transporter Fountain is intended to facilitate delivery of large files and content over standard communications networks.

The system can be used for transfer of any large files. Broadcasters, ad agencies and post-production facilities, for example, could use it for transferring video and audio files. Content transfer can be initiated by both the send and receive sides, and administrators also have the ability to send content to selected departments or even a single server or user. Delivery of content files can be scheduled at designated times.

Two versions of the system are available. The single-rack unit 1000 offers 5-GB storage and support of delivery rates up to 10 Mb/s. The three-rack unit 3000 system provides 85 GB of storage and supports delivery rates up to 70 Mb/s. Prices start at \$70,000.

The system supports Network Attached Storage (NAS) and is also compatible with a variety of file-sharing methods: Network File System (NFS), Common Internet File System (CIFS) and its predecessor SMB, and File Transfer Protocol (FTP).

The technology behind the system is Digital Fountain's patented Meta-Content, originally created to alleviate the crunch that consumers would put on streaming servers. With that market waiting to develop, though, the company is applying it to enterprise demands. It divides the original file into separate packets and streams those packets out at random, removing many delays associated with file transfer. The packets are then reconstituted on the receive side.

—Ken Kerschbaumer

streaming format, the content can be sent electronically to those in the review process, eliminating the need for sending tapes via Fed Ex or other delivery method. It thereby speeds up the process.

"Streaming video is a tool we use to solve the work-flow problem," says David Schleifer, director for Avid Broadcast. "Making media accessible everywhere really improves productivity."

How it is incorporated into products depends on the specific use. Schleifer says the big difference is whether the project to be reviewed is headed straight to air (say, a news environment) or is a commercial spot or a project in post-production. The latter two have the luxury of time; the former does not.

"If it's a real-time process like news," he explains, "we need to generate a low-res version simultaneously with the high-res version."

On the post-production side, Avid's NetReview uses an in-house server for storage and allows users to access it via intranet or Internet. Users can also add comments that are time-code- and timeline-specific.

Avid will also be showing the Trilligent Cluster turnkey streaming-media system. The entry-level Trilligent has 300-Mb/sec bandwidth and 108-GB raw storage, 54-GB mirrored. It can be scaled up to 5,000-Mb/sec bandwidth and 7.3-TB raw storage, 3.6-TB mirrored.

Products that help make streaming a practical business seem to be on the list of every streaming-related NAB exhibitor. On the hardware level, an aging infrastructure calls for a new generation of inexpensive and efficient equipment.

"A lot of the proprietary systems are being replaced with commodity systems," says IBM Digital Media Chief Technology Officer Jurji Parasczack. "Companies have typically had specialized video servers. Now they are looking to migrate to the ubiquitous Wintel x86-based architecture

and the relative low cost of disk storage."

Besides more-open hardware, another key element of IBM's Digital Media Factory is the Linux operating system. "The opportunity for Linux comes from a lot of people trying to migrate from a proprietary platform to an alternative with a robust operating system," says Parasczack.

But key to making video streaming work is simply to get people to pay for it. Jim Kreyenhagen, director of marketing and business development for RealNetworks, sees this year's NAB as the breakthrough for subscription services. Real's major announcement for

the show is the launch of the RBN Managed Subscription Service.

"Many media companies like the RealOne offering but, for some reason or



IBM's Jurji Parasczack says the Linux OS continues to find fans who are tired of proprietary systems.

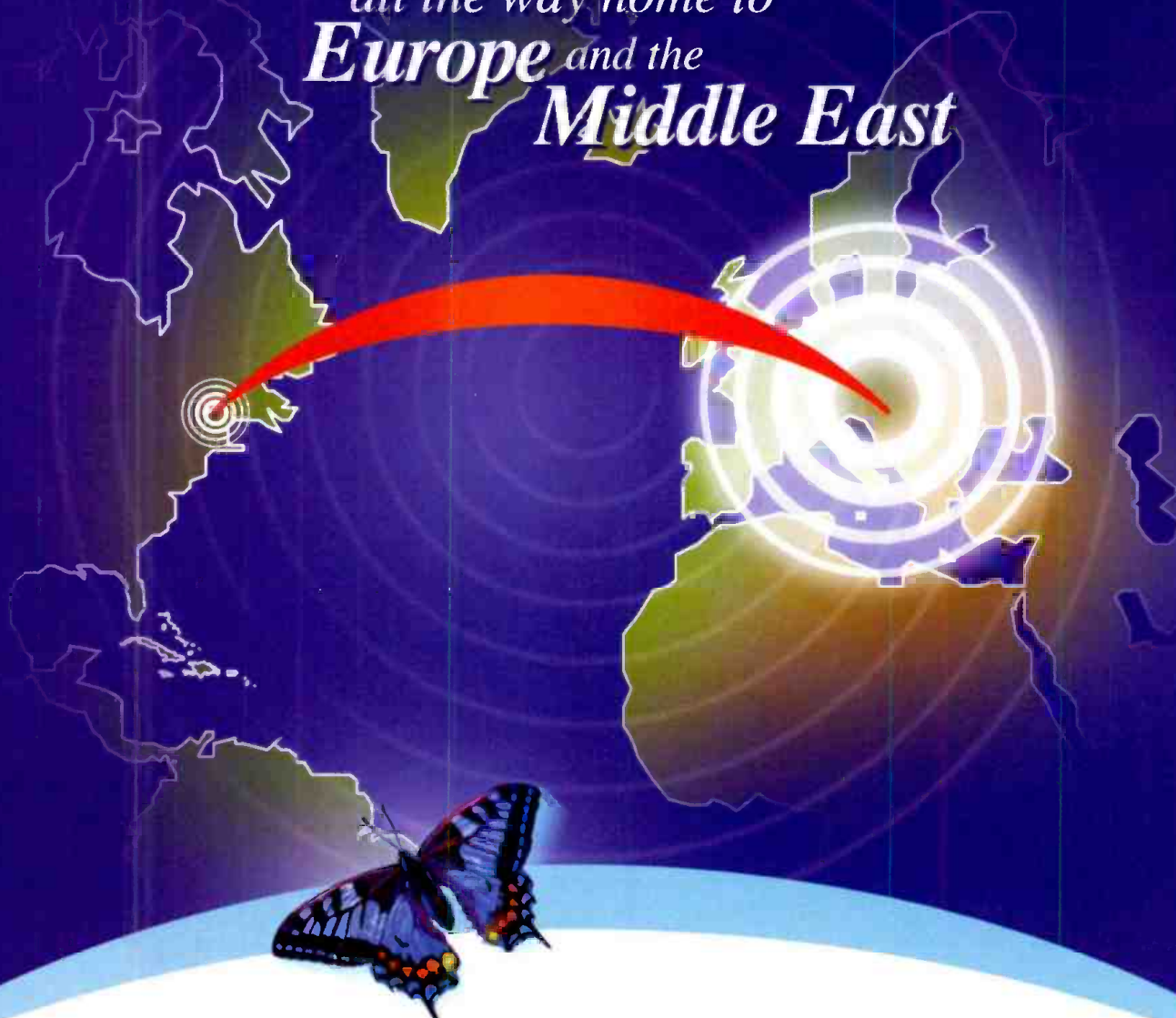


Content-delivery networks are finding safety in numbers. Cable & Wireless Co. now owns two: Exodus and Digital Island, whose Digital Media Shelf is above.

other, don't want to be part of RealOne itself," he says. "So we're making it possible for them to launch their own service. Essentially, it's a private-label subscription service that mimics RealOne."

Kreyenhagen says several well-known brand-name content providers will be identified at NAB as users of RBN. He believes the success of the new offering will derive from a few factors, including customers'

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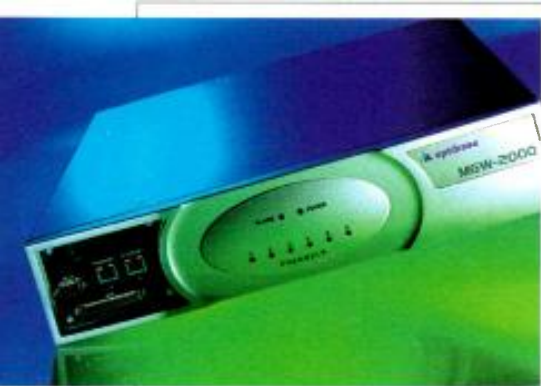


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The MGW 2000 version 2.7 IP transmission system is designed to help encode TV signals for IP delivery.

Optibase multiplies IP

For broadcasters looking to transmit IP-packed content via DSL, fiber and Ethernet LANs, Optibase is introducing the MGW 2000 version 2.7 IP transmission system.

It can handle up to six live analog-TV signals, encoding the signals in real time to MPEG-1 or MPEG-2 and transmitting them over IP networks in multicast or unicast mode.

For near on-demand applications, the system can handle up to 10 prerecorded streams. Other new features include closed captioning, scheduled encoding and multichannel configuration.

The chassis costs \$4,995; encoding modules start at \$2,495 for MPEG-1 versions.

The MGW 3100 is an MPEG-2 DVB-to-MPEG-2 IP gateway. Expected to cost around \$19,500, it is designed to allow distribution of digital video over IP-based networks. The latest version supports a total of four channels of DVB-ASI inputs and outputs. It also has a graphic SNMP-based remote-management interface and an optional Gigabit Ethernet IP network interface.

Optibase will also introduce the MGE-200D Super FD1, a module for the MGW series that supports serial digital input and digital audio input at resolutions up to 720 horizontal lines.

—Ken Kerschbaumer

becoming comfortable paying for streaming. “Everyone,” he points out, “is used to paying their cable bill.”

And he likes the dual-revenue model; what subscribers don’t provide he hopes advertisers will: “Most media companies are supported through both some type of subscription offering and advertising,” he says. “During past NABs, we’ve made announcements about enabling people to generate revenue through advertising. We consider this one additional step to the sweep of services we offer to enable media companies to generate revenue.”

RBN’s Application Service Provider (ASP) approach is an easy way for companies to see whether streaming really works for them, and it’s a far less risky proposition than developing such capabilities in-house. The set-up cost for RBN starts at \$10,000 for a non-customized system.

“It is very expensive to launch a commerce site,” says Kreyenhagen. “The development and consulting fees make for a significant upfront investment. Renting a solution for a period of time to test the waters for a company’s content is the best way to see if there’s a business model there. That’s why we’re seeing significant interest in using the ASP model.”

Jim O’Brien, global director, entertainment & media for Internet-content delivery provider Exodus, also predicts that 2002 will mark the year that subscription services became an everyday part of the consumer media diet. In building such businesses, established media companies will soon succeed where Internet upstarts failed.

“The initial wave of small companies had ideas too early for the market or lacked the proper business discipline,” he says. “Those companies have largely faded. Now the large media companies are seeing that broadband build-out is sufficient to make a profitable business offering content over the Internet. By the end of the year, clearly, there will be many more subscription and pay-per-view resources available via broadband.”

Exodus itself will head to NAB as part

of larger company as well. In February, it was acquired by Cable & Wireless, becoming a sibling company of Digital Island, a major content-delivery network.

Consolidation may cut down on the number of streaming companies at NAB, but it also ensures that the ones there are stronger. “There’s been a tremendous consolidation of companies offering hosting, streaming and networking services,” O’Brien observes. “Finally, the market is properly focused on a few large players with the resources and proven ability to do an excellent job for customers.”



Sonic Foundry’s Krishna Pendyala says MediaSite Live broadens the capabilities of online communications.

Virage Senior Vice

President Marketing and Strategy Dave Girouard also sees a move to subscription services with the company’s announcement of a two-year deal with Turner Sports Interactive to bring streaming footage to



The Microsoft’s Xbox Corona Media Player “skin” is an example of how consumers will access streaming content through devices other than home computers.

NASCAR.com. Virage will help catalog and index the NASCAR-related video and audio content, something it is already doing for Major League Baseball.

Extending existing franchises online is a different approach from that of the first generation of Internet entrepreneurs. “They thought they could create original content, brands and personalities,” he says. “Clearly, there wasn’t critical mass to accomplish that. What we’ve found is that there’s traction with large, established brands offering exclusive content for large, established fan bases.”

Virage, which is known for its indexing and video-searching products, also hopes to

exploit the changes in online and on-air operations within media companies. "We're seeing people looking for integrated products, a unified view of production of content for both TV and the Web," he says. "The Web group is no longer separate from the TV group. Originally, this was done because of an urgent need to cut costs; it happened in a frenzy. Now companies want to keep moving forward, building their online business. This time, they want to do it in a more integrated fashion, not through a separate group with its own agenda."

At NAB, Virage will introduce the VS Production system, aimed at the video professional. The system ties into equipment from broadcast-equipment manufacturers like Grass Valley Group and Avid and brings indexing and search capabilities to products like the GVG Profile video server.

An editor can search content stored on the server and pull up low-resolution versions of files that match the search criteria. Then, when the editor has selected the video to be edited high-resolution versions are placed in the editing system. It will be

Telestream plays traffic cop



Telestream's TrafficManager will make it easier to track content on the Web.

Telestream, known for its Flipware system, which allows simultaneous encoding of video and audio content for Internet distribution at different bit rates and media formats, has another new management system ready to display at NAB.

The system, dubbed TrafficManager, is designed to eliminate the need for Internet-related station personnel to manually work with commercials, promos and news material as it comes in from different sources. It automatically receives the material; aggregates, logs and redistributes it; and reformats it

for delivery. It also creates a low-resolution proxy for previewing. Price of a preconfigured dual-CPU server is \$39,500.

Telestream is also showing new features for its FlipFactory software, which is priced starting at \$10,000 per server. One new development is the Clipstream playerless Java streaming format, which allows consumers to view streaming media without having to access or download a third-party streaming player. The system also has MPEG-4, Sorenson 3 and full AVI encoder support.

—Ken Kerschbaumer

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A MediaBase for VOD

Kasenna will head to NAB with the latest version of its MediaBase XMP, or Extensible Media Platform. The software-based system is designed for broadband-service providers

interested in deploying video-on-demand services.

Among the new features are MPEG-4 support and additional back-office functions. It supports MPEG-1, MPEG-2 and

MP3 and can deliver VOD services across multiple channels with bit rates ranging from 64 kb/s to 11 Mb/s.

The new back-office functions, via an A4 plug-in framework, include authentication, authorization, access control and accounting.

The system can also be integrated with commercial billing, reporting, logging and security applications. It also has SNMP support and remote server-management tools and can be supported on Linux, SGI and Sun Solaris workstations.

—Ken Kerschbaumer

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available in the third quarter at pricing to be determined.

Sonic Foundry, best-known for its digital-media production tools, has broadened its vision with its media-services division and the acquisition of MediaSite, a media-management/analysis/indexing company. According to Senior Vice President of Strategy Krishna Pendyala, the company has repositioned itself to help bring a renaissance to the streaming-media industry.

"We aim to jump-start the industry," he says, "by solving a current problem caused by the slowdown of the economy." With travel budgets cut back in many companies, the use of streaming as a means for corporate communications is taking off.

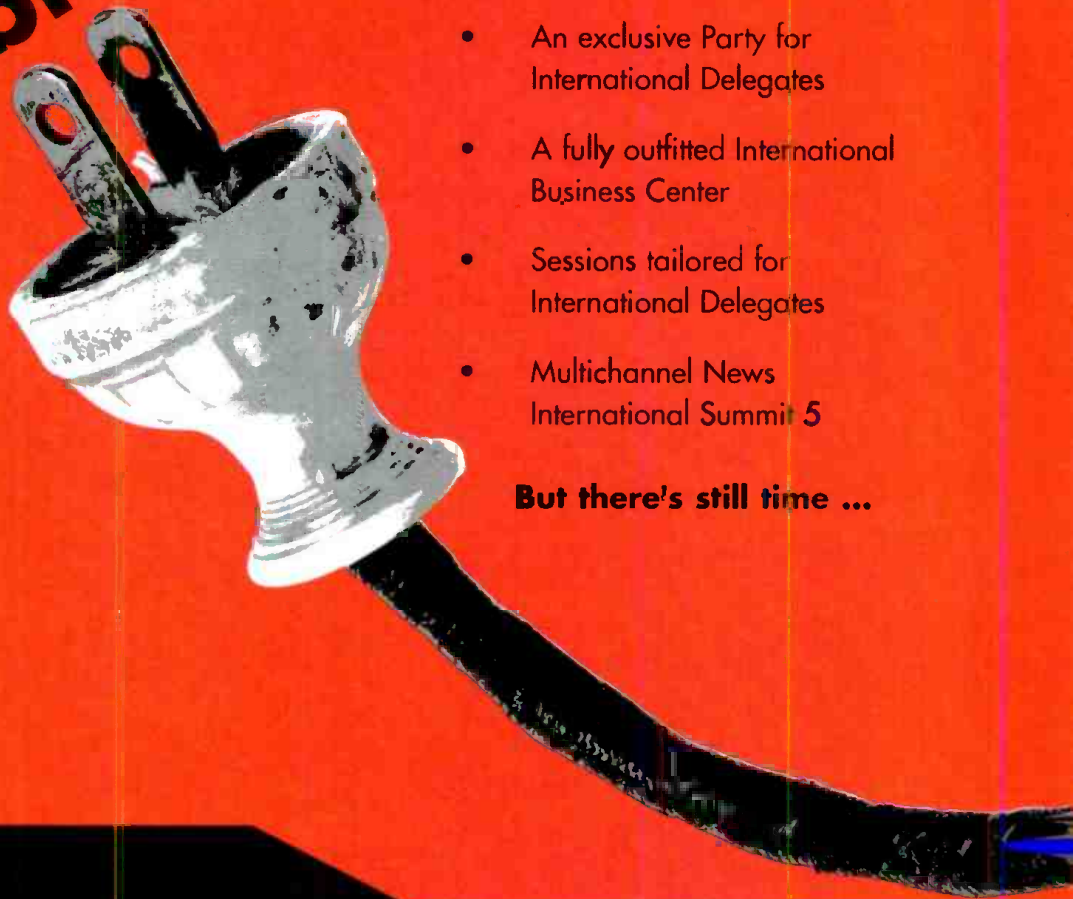
"At last year's NAB, we talked about the difference between using multimedia applications inside businesses versus adding multimedia to business applications," he adds. "The goal is enhancing business processes with rich-media content delivered as streaming media."

At this year's show, Sonic Foundry will feature MediaSite Live, a new application to simplify making multimedia presentations for online distribution. With many broadcast station groups and networks increasingly connected via wide-area networks, the backbone is in place to take advantage of streaming technologies for internal communications.

Streaming media seems to be following the pattern seen with other successful technologies. After the initial hoopla, it's slow and steady. For Avid Broadcast's Schleifer, this relatively still period is no less exciting.

"Now that the fanfare of the dotcom boom is past, [streaming technology] begins to sneak up on you," he says. "Very quietly, people are refining the model and getting it to the point where it works." ■

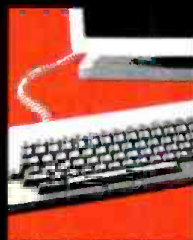
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People

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Broadcast TV

Ralph Toddre, GM, KRNV(TV) Reno, Nev., adds to his duties president, Sunbelt Communications Co., Las Vegas.

Mark Charles, attorney, Reciprocal Inc., New York, joins CBS Television, New York, as director, business affairs, affiliate relations.

Bill Lamb, VP/GM, WMBD-TV Peoria, Ill., named GM, KPTH(TV) Sioux City, Iowa.

Thomas Pappas, VP/market controller, Clear Channel Communications/AMFM Inc., Boston, named director, finance, WLVI-TV Cambridge, Mass./WEWB-TV Albany, N.Y.

Cable TV

Patrick Vertovec, senior director/GM, Comcast Online, Denver, named director, online services, Time Warner Cable, Englewood, Colo.

Programming

Jeff Lucas, VP, Olympic sales and marketing, NBC, New York, named president, advertising sales, USA Network, Sci Fi Channel, USA Cable Emerging Networks, New York.

Gerard Grusso, senior VP/CFO, A&E Television Networks, New York, promoted to executive VP/CFO.

Noreen O'Loughlin, freelance consultant, AMC Networks, Jericho, N.Y., joins as executive VP/GM.

Craig Simon, VP, affiliate relations, CBS Cable, New York, named senior VP, sales

and affiliate relations, Playboy TV Networks, Beverly Hills, Calif.

Dick Roberts, director, advertising and promotion, Columbia TriStar Domestic Television, Culver City, Calif., promoted to VP, marketing, off-network programming.

Appointments at Comedy Central, New York: **Debbie Kirsh**, director, operations, promoted to VP; **Steve Albani**, director, corporate communications, promoted to VP.

Journalism

Holly Teeter Shannon, former executive news producer, WFAA-TV, Dallas, named VP, news, West Virginia Media Holdings, Charleston, W.Va.

Kathleen Sullivan, assistant news director, WCCO-TV Minneapolis, joins KVVU-TV Henderson, Nev., as news director.

Regent Ducas, assistant news director, WDIV(TV) Detroit, named news director, KCTV(TV) Kansas City, Mo.

Mark Little, assignment manager/assistant news director, KFVS-TV Cape Girardeau, Mo., promoted to news director.

Satellite

Terry Smith, director, DTV professional systems, Sarnoff, Princeton, N.J., joins Sirius Satellite Radio, New York, as VP/CTO.

Advertising/Marketing/PR

Sabrina Propper, VP, SSA Public Relations, London/New York, promoted to

senior VP.

Randi Cone, VP, corporate communications, AOL, New York, named executive counsel, Goodman Media Interna-

tional Inc., New York.

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

Obituary

Thomas F. Leahy, a former president of CBS Television Network, died March 8 from complications due to cancer. He was 64.



Leahy

An engineer turned broadcaster, Leahy confessed in the Jan. 23, 1978, issue of *Broadcasting* that he "applied cold" for an NBC-TV page position in 1958 because it worked best with his engineering course schedule. After graduating from New York's Manhattan College in 1959, he took a sales position with an aviation company

and served in the U.S. Army Reserve. But a year later, confident that he could make a career in television sales, Leahy was back in broadcasting as an account executive for WABC-TV New York.

During the 1960s, Leahy was on the sale staffs of WABC-TV, WGN-TV Chicago (New York office) and WCBS-TV, where he was promoted to director of daytime sales in 1969. It was an appointment that initiated a steady climb through the CBS-TV ranks to become president, CBS Television Stations Division in 1977.

In the 1980s, he held several senior posts at CBS, including executive vice president, CBS/Broadcast Group, with responsibility for CBS Entertainment and the CBS Television Network division. He became president of CBS Television Network in 1986 and president of the network's marketing division in 1989 and retired from CBS in 1992.

Most recently, Leahy was president of Studio Lane Productions Inc., a program consultant for Cablevision. He was also dean of the School of Journalism, Media and Information Studies at New York's Queens College.

He was active in several organizations and boards inside and outside broadcasting. He was the founding chairman of the Network Television Association, served as president of the Theatre Development Fund and is a founding director of Washington's Youth Suicide National Center.

He is survived by his wife, Patti; children Allison, Patti Ann, Tom Jr., Kirstin and Caitlen; and four grandchildren.

The family requests all contributions to be made to The American Melanoma Foundation, 3914 Murphy Canyon Rd., Ste. A132, San Diego, Calif., 92123.

—P. Llanor Alleyne

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

Bread-and-butter guy

Vinciguerra came up through the heart of broadcasting: ad sales

Several years ago, after leaving CBS for Hearst-Argyle Television, Tony Vinciguerra had a chance encounter with his former boss, Mel Karmazin. They stopped and chatted briefly, and Karmazin introduced Vinciguerra to his entourage, describing him as a “terrific broadcaster.” Or words to that effect.

That’s not faint praise from one of the toughest bosses in the broadcasting industry, but it’s not surprising. Karmazin is known for his obsession with boosting sales quarter in and quarter out, with “no excuses,” as he has put it more than once. And Vinciguerra early on made a name for himself excelling at the bread-and-butter part of local broadcasting: selling ad time.

In fact, he put himself through college selling radio at the then-Capital Cities radio combo WRW-AM-FM Albany, N.Y. He started at the station full time his junior year, attending school at night.

After graduating in May 1977, he shifted to TV sales, joining then-GE-owned WRGB-TV in the Albany-Schenectady-Troy mar-

ket. In 1979, he was promoted to local sales manager and, a year later, became general sales manager. Even back then, GE knew a thing or two about cost control. When Vinciguerra moved up to general sales manager, the local sales manager job wasn’t filled. “So I became local, national and general sales all at the same time.”

In 1981, Vinciguerra moved to a bigger market, to Hearst’s WTAE-TV Pittsburgh, and, within a year, moved from national sales manager to general sales manager.

After four years, it was off to an even bigger market: eighth-ranked Washington, D.C., and the then-Taft Broadcasting-owned WDCA-TV. About a year later, the station (and its

group) found itself in rough financial straits.

Vinciguerra accepted an offer at Westinghouse’s WBZ-TV Boston as general sales manager. In 1990, he got his first shot at running a station when he was promoted to vice president/general manager of WBZ-TV.

Two years later, he moved south to run Group W’s KYW-TV Philadelphia. Westinghouse’s 1995 merger with CBS brought him more management responsibilities as he became executive vice president of the merged CBS-Westinghouse station group, overseeing the stations in the West.

Though successful at CBS, he didn’t find it personally satisfying. He and his immediate boss, Jonathan Klein, who



Anthony James Vinciguerra
President, Fox Television Network

B. Aug. 30, 1954, Albany, N.Y.; BS, business administration, 1977, State University of New York at Albany; account executive, WRW-AM-FM Albany, N.Y., 1975-77; account executive and local, national and general sales manager, WRGB-TV Schenectady, N.Y., 1977-81; general sales manager, WTAE-TV Pittsburgh, 1982-85; general sales manager, WDCA-TV Washington, 1985-86; general sales manager, VP and general manager, WBZ-TV Boston, 1986-92; vice president/general manager, KYW-TV Philadelphia, 1992-95; executive VP, CBS Stations, 1995-97, executive VP and COO, Hearst Argyle Television, 1997-2002, current position since January

headed the station group, “didn’t get along,” as one CBS insider put it. Whatever differ-

ences he and Klein might have had, Vinciguerra says, didn’t prevent their having a “good professional relationship.”

When Hearst executives approached him in 1997 to help launch and expand publicly traded Hearst-Argyle Television, he jumped at the opportunity and, in ’99, was promoted to chief operating officer.

Hearst-Argyle President and CEO David Barrett says of his former number two: “He’s got a great sense of product and marketing and sales and understands every nuance of the television business. He helped grow this company in a very effective and positive way.”

Personal lives, though, have a way of interfering with careers. New York-based Vinciguerra found himself in a long-distance romance with a Los Angeles-based cable advertising rep executive. After three years, the pair decided that one of them had to change coasts. His better half couldn’t because her company was rooted in Los Angeles. Vinciguerra told Barrett that he’d be heading west. They discussed moving his job there but ultimately concluded that wouldn’t work.

Meanwhile, Vinciguerra and News Corp. President Peter Chernin began discussing opportunities at Fox. “This came up,” says Vinciguerra, who oversees everything at the Fox network but programming. “It was a personal decision that a terrific professional opportunity grew out of.”

—Steve McClellan

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Television

NEWS CAREERS

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WICR-FM/University of Indianapolis Television is anticipating the opening of the position of Chief Engineer and Operator in June 2002. Position is responsible for the technical operation of a Class B FM public radio station as well as a small television production facility. CE must also be able to train broadcast students and station staff members on the operation of radio and TV equipment, supervise and instruct students interested in broadcast engineering; teach selected technology related courses in the Department of Communication; and provide technical and computer support for department faculty and operations.

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

Interested applicants should send a letter of interest, resume, three letters of reference, and transcripts to Shirley Wilson, Director of Human Resources, 1400 E Hanna Ave., Indianapolis, Indiana 46227, e-mail swilson@uindy.edu. Review of applicants will begin April 12, 2002 and will continue until the position is filled. The University Of Indianapolis is an Affirmative Action/Equal Opportunity Employer.

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Chief Engineer must have a minimum five years experience with news operations, studio system integration, computer installations and high power UHF transmitters and microwave links. Responsibilities include support, repair and maintenance of news-gathering, studio and UHF transmitter equipment, including microwave and satellite transmitting and receiving equipment. Strong interpersonal skills required. The successful candidate will schedule, evaluate and supervise engineering department personnel. This is a hands-on position that will require maintenance and repair of equipment and support of computer LAN and WAN platforms. General class license and/or SBE certification required. Cover letter and resume to Randy Price, Vice President, Director of Engineering, Journal Broadcast Group, Inc; 720 E. Capitol Drive, Milwaukee, Wisconsin, 53212 Fax 414-967-5540, Email: price@journalbroadcastgroup.com. EOE. Journal Broadcast Group, an employee owned company.

Sunbelt CBS affiliate seeks Chief Engineer with strong leadership, management and communication skills. Must be able to build and lead a strong, proactive, cohesive team of engineering and technical operations professionals. Requires in-depth, hands-on knowledge of TV operations, FCC license and familiarity with FCC rules governing TV stations. Must have at least 3 years experience in engineering/technical management including development and management of capital and operating budgets. Candidates must have working knowledge of analog/digital transmitters, RF, STL, microwave, video and audio distribution, all news production equipment and computers. Prefer SBE, NARTE certification or comparable education. Send resume to Box 0318, Attn: K.Parker, B&C Magazine, 275 Washington St., 4th floor., Newton, MA 02458

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Jump-starting the broadbandwagon

As expected, the FCC has decided the government's interest in encouraging broadband-service rollout outweighs cable competitors' desire to piggyback on that industry's capital investment in wiring the nation. It was the right call. Deciding otherwise would have been completely out of step with Washington's drumbeat on the importance of bridging the digital divide.

The cable industry has been upfront that there would be a major economic disincentive if, like the little red hen, it does all the work and its competitors get to dig in with knife and fork. Also impeding the rollout has been the power of local franchising authorities to impose ISP-access obligations, or not, as part of franchise agreements—resulting in myriad court challenges to confuse the picture and keep cable companies from jumping in with both feet.

Critics of the FCC's decision said it was handing cable the keys to the Net. If so, telcos and satellite companies have duplicates, and the FCC still has the power to take back cable's keys if it gets out of line.

Reality TV

When *Harvest of Shame* was known as a groundbreaking CBS documentary and not a commentary on the quality of fall schedules, CBS was the gold standard for the kind of "reality" TV that prompted positive social change or trained an unblinking eye on an issue or event.

Like an Indian summer day or a glimpse of Brigadoon, the network showed us a flash of that brilliance with the scheduling of *9/11*, the documentary on firefighters at the World Trade Center. "Scheduling" because it was not a news-division production. But the network shepherded and aired it despite understandable criticism, most of it off the mark, that it was too raw or too real or too soon. On paper, it was probably all of that. In reality, it was not.

Frankly, we wish CBS had promoted it even more. Everyone should see this show. But the network had legitimate fears that it would be branded exploitative. Like the little boy who cried wolf (or, in this case, "ratings"), the networks are in part to blame for that viewer apprehension given the depths some are willing to plumb to make a buck.

By contrast, *9/11* was compelling and uplifting, terrible and riveting. There was something fitting about the fact that it carried a CBS Movie label rather than CBS News. Only a scriptwriter could have created a story that ended with all the firefighters in a house only blocks away from the Twin Towers surviving, with the focus of the piece (a raw recruit singled out months before) the last to return after many had given him up for lost. But this was real, and that reality provided a sense of hope that was a counterweight to the terrible stories of the hundreds of firefighters who did not make it back.

We're only sorry it took a tragedy to remind us of what TV can be at its best.

Well done.

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Dan Hart/VICE PRESIDENT, FINANCE
Sot Talshoff/FOUNDER AND EDITOR (1904-1982)

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