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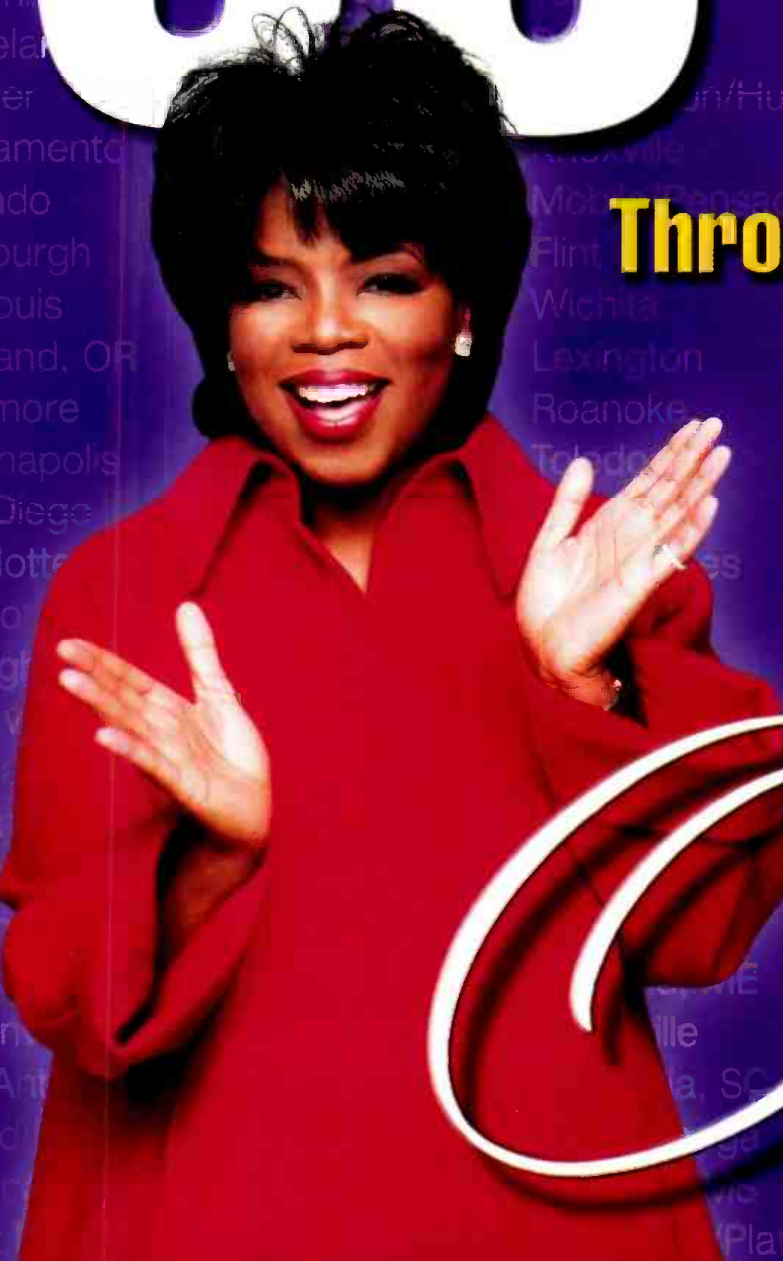
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Opportunity

**The Most Successful
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Top of the Week June 10, 2002

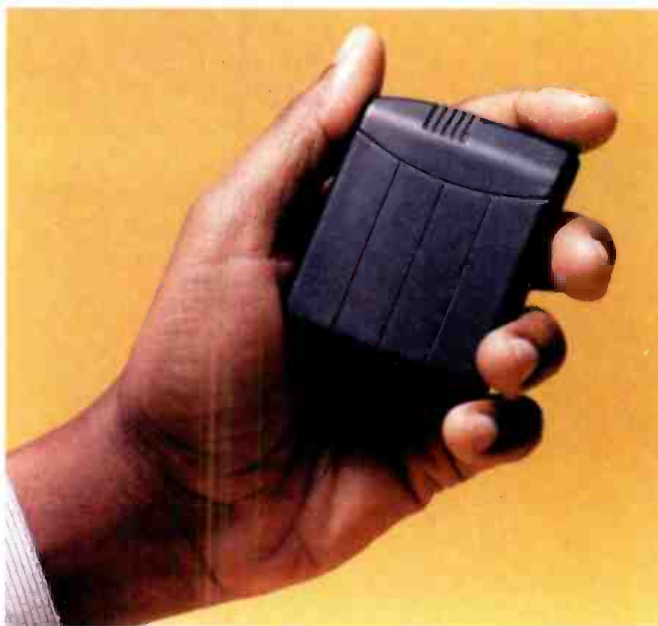


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REGULATION

No go?

The on-again/off-again 700 MHz auction may be off again, sort of.

Despite an FCC ruling May 24 that would parcel out the frequencies in two auctions by the end of the year, Congress is likely to indefinitely postpone bidding for most channels now used for TV chs. 52-69.

Reps. Billy Tauzin (R-La.) and John Dingell (D-Mich.) are expected to broker a deal with Alaska Republican Sen. Ted Stevens that will require auctions to go forward for only two of the five license blocks that have been carved out. One of the blocks would give winners a 12-MHz swath of spectrum, the other 6-MHz. Stevens has introduced legislation that would require the entire swath of spectrum to be auctioned June 19, but his major interest is said to be helping Alaska Native Wireless with its plan to roll out wireless service in rural areas of his home state, as well as the lower 48.

The legislative deal, according to Capitol Hill sources, would be attached as a rider to a noncontroversial bill. The FCC has been under pressure to cancel the auction, which has been postponed a half-dozen times already, but has refused because current statute requires that proceeds be deposited in the Treasury this year.—*B.M.*

BCEYE

CABLE PROGRAMMING

MTV stays home

Even if MTV is hatching an *Osbournes* spin-off, TV critics won't get a first look. When the semi-annual Television Critics Association tour returns to Pasadena, Calif., in July, the MTV Networks will be home in New York. The group, which includes heavyweights MTV, VH1, Nickelodeon and TNN, is sitting this one out.

Seems tour organizers want cable nets' presentations to hype new shows and stars. "TCA has asked that cable networks try to be more newsy and less time-filling, with state-of-the-channel reports during press tour," said TCA head and *Newsday* writer Diane Werts. MTV Network execs decided its channels don't fill that bill this time. But MTV assures us they'll be back. It is, after all, where MTV unveiled its mega-hit *The Osbournes* last January.

Missing the tour will save Viacom a bundle. It can cost each company \$100,000 or more to fête the scribes.—*A.R.*



What is MTV cooking up to top *The Osbournes*? TV critics may be the last to know.

TV VET GETS FOX NETS



Fox is putting a veteran TV-station executive in charge of its cable networks, tapping Tony Vinciguerra as president and CEO of Fox Networks Group. The company should announce the deal this week. Vinciguerra is currently president of Fox Television Network, overseeing the operations side of Fox's broadcast network. His new title will add to that Fox's cable networks, including FX, the National Geographic Channel partnership, the various Fox Sports regional networks, and Fox Movie Network. The cable properties had been run by Jeff Schell, who moved over to Gemstar in April. Vinciguerra joined Fox in January, leaving his post of COO of Hearst-Argyle Television. Previously, Vinciguerra was executive VP of CBS stations and GM of KYW-TV Philadelphia and WBZ-TV Boston.—*J.M.H.*



LOBBIES

Fisher steps up

Cox Television President Andy Fisher is expected to be named vice chairman of the NAB TV board this week, even though the second of his two two-year board terms has expired. Not to worry. Fisher will be taking a designated board seat allocated to the TV Operators Caucus, which is made up of leaders of most of the big TV groups (Cox was No. 13 on B&C's latest top-25 list). Because that seat is appointed, Fisher can stay on the board as long as TOC wants him there. Fisher has led the fight to preserve the 35% national audience cap on TV ownership, a battle that drove Viacom, Fox and NBC from the NAB ranks. Fisher, along with Post-Newsweek's Alan Frank, also led an affiliate effort to get the FCC to crack down on what they alleged were network abuses of affiliates.—*P.A.*

NAB'S DO-GOOD TALLY: \$9.9B

The NAB says commercial TV and radio stations contributed \$9.9 billion in public service in 2001, a billion of which came from Sept. 11 relief efforts. That figure is a combination of donated airtime and money for charity and disaster aid. It doesn't include network efforts or the value of stations' personnel time. It is NAB's third public-service census. The 1999 figure was \$8.1 billion; the 1997 figure, \$6.8 billion.

TOP OF THE WEEK

Record upfront: \$8.32 billion

NBC leads the way in most lucrative broadcast upfront ever; cable, syndication await their shares

By Steve McClellan

Less than two weeks ago, broadcast-network executives were debating whether the advertising slump would skulk into next season. Then, on Thursday, May 30, NBC started advance selling of ad time in its 2002-03 prime time season and was surprised by the strong demand. Other networks quickly followed. By Tuesday, June 4, this year's upfront market was pretty much over, and a new record for total sales—\$8.32 billion—had been set.

"This is way beyond what we thought the overall marketplace was going to be this year," says Randy Falco, president of the NBC Television network.

"The agencies were flashing less money than was really spent," says Joe Abruzzese, president of sales for CBS. "So when they finally submitted budgets, they were huge."

This year's take is just a bit higher than 2000's but a whopping 21% greater than last year, the first down market in a decade. The



Even ratings laggard ABC was able to increase prices. ABC Entertainment President Susan Lyne says new show *Push, Nevada* attracted huge interest from high-end advertisers.

networks sold a lot more of their time this year, though: in the normal 80% range. Last year, in an effort to bolster cost-per-thousand-viewer (CPM) pricing, they sold considerably less time. CBS capped it at just 65%.

This year's turnaround was remarkable, coming amid still bearish, if not recessionary, economic conditions. But it remains to be seen whether other TV sectors and radio will rebound as strongly.

Cable executives are bullish. They say

that the deals they have written so far signal strong gains and contain no evidence that cable budgets were shrinking. "Clearly, a rising tide raises all boats," said Bill McGowan, executive vice president of ad sales for Discovery Networks. Clearly, that's what cable is hoping for, at any rate (see stories, pages 12 and 14).

But Jon Mandel, chief negotiating officer at Grey Global's Mediacom, says he saw many of his clients, which include 57



The big bounce

Total upfront ad sales

Network	2002	2001	2000	CPM change '02 vs. '01	Inventory sold '02/'01
NBC	\$2.74B	\$1.90B	\$2.35B	+8%	83%/67%
CBS	\$1.95B	\$1.40B	\$1.62B	+10%	82%/65%
ABC	\$1.50B	\$1.60B	\$2.45B	+5%	84%/72%
Fox	\$1.30B	\$1.30B	\$1.30B	+7%	83%/76%
WB	\$0.58B	\$0.48B	\$0.43B	+15%	78%/NA
UPN	\$0.25B	\$0.20B	\$0.15B	+14%	80%/NA
Total	\$8.32B	\$6.88B	\$8.30B		

NA = not available

Source: Networks and advertising executives

We're

BIG



WE

And we TR

TM

Another raging success

from MTV Networks!

Bigger

We promised to GROW
The New TNN bigger.
TRIPLED THE AUDIENCE in JUST 18 months.
TNN WAS RANKED 22ND.
Now, we're TOP 5.

WE ARE
The New TNN

© 2002 Viacom International Inc. All rights reserved. Source: Nielsen 1002 vs 5/29/00-5/24/00. Top 5 cable networks ranked on A18-49 impressions for M-Su 8-11PM. Subject to qualifications available upon request.

We're

YOU

We promised to GROW The New TNN YOUNGER.

In the summer of 2000,

the channel's
median age

Now, it's 36. 19

A WHOLE GENERATION YOUNGER.

WE ARE

The New TNN

ngar



was 55
years younger.

Another raging success
from MTV Networks!

national advertisers, move money from the cable to the broadcast networks. As a result, Mandel believes cable's total take may dip by a single-digit percentage and CPM prices may drop even more.

One positive sign for cable: NBC says it last week sold \$450 million in upfront time in its two cable news networks, MSNBC got going last week immediately after the broadcast networks wrapped up business. Early indication was it would make up a lot of lost ground from last year. The market is not expected to be completed until some time this week (see below).

Even before the upfront, TV stations were seeing some positive signs in the ad market, including a 3.5% climb in first-quarter sales—quite a change from the 13.8% decline in first quarter 2001.

Television Bureau of Advertising President Chris Rohrs says the big gains in the network upfront can only help local broadcast's cause: "It's a very encouraging sign." Spot TV is on track to grow 7% in 2002. That's up from the TVB's most recent official projection of a

2.5% to 5% increase.

Mandel cautions local broadcasters. Auto manufacturers last week were shifting money from spot TV to the broadcast networks, he says, noting that they spent an additional \$140 million at NBC alone.



NBC's Falco: "Companies are manufacturing again; they have to take the product to market. The most effective way is on network TV."



Zenith's Hamilton: "Generally speaking, the market was more robust than most people predicted."

"I hope he's wrong, and I think he's wrong," says Rohrs, who notes that, in the first quarter, auto spending in local and national spot was up 11.1%, almost double the auto industry's overall increase in ad spending.

Radio was also feeling good in the afterglow of the broadcast-network action. "I've never seen a bad year after a good upfront," says Gary Fries, president of the Radio Advertising Bureau. "It's encouraging." In radio, "the advertisers are making plans and committing themselves earlier," he says. "I see a strong July developing in May."

The broadcast-network upfront was conducted over a six-day period that ended last Wednesday. The pace and depth of the business signaled one of the fastest recoveries on record for broadcast TV. After the previous recession,

1991-92, it took two years for the broadcast network upfront to reach pre-recession levels.

Here's a rundown of how the networks fared in the upfront.

NBC. In the prime time upfront, NBC did almost \$2.74 billion in sales, a new single-network record, surpassing ABC's \$2.4 billion in 2000. It sold 83% of its inventory, with an 8% CPM increase.

But prime time was only part of the NBC story. In addition to the \$450 million (up 10%) it sold in CNBC and MSNBC, the network set records in early morning (\$357 million, up 18%) and late night (up 30%). Telemundo posted sales of \$225 million, a gain of 29%. Overall, NBC did \$4.1 billion in upfront business in about 2½ business days—approximately 32% more than last year.

CBS. The Viacom-owned network raked in the second-biggest share of upfront ad dollars at about \$1.95 billion, a record for the network. CBS executives say its pricing was up an average 10%, the highest increase of the Big Four. NBC still commands the highest rates in the industry, some 10% to 15% higher than ABC's and CBS's. CBS executives say that, with this year's increases, CBS is close or equal to ABC on pricing.

The WB and UPN. Both the weblets were up dramatically. The WB basically sold out in one day (Friday, May 31) with rate hikes that were the highest of the six

SNTA's DeWitt sees 10%-15% growth for syndication

The syndication upfront market got going last week immediately after the networks' ended, and early word is, the purveyors of daytime talk and late-night dating may make up a lot of ground lost last year.

Syndication was TV's hardest-hit sector in 2001. According to one estimate, the market dropped 25%, to less than \$1.7 billion. Most syndication advertising is sold during its upfront.

Gene DeWitt, the newly installed head of the Syndicated Network Television Association, says that, based on conversations with his members last week, total sales are "going to be up very significantly"—at least 10%-15%. It's even possible, he says, that the upfront could "bring them back to where they were before."

Syndication's high-water mark came in 2000, when it

recorded \$2.4 billion in sales.

DeWitt is encouraged that many buyers turned to syndication right after the broadcast networks. For the past six weeks, he has been meeting with buyers, he says, and "one of the things we've talked about is that there's lots and lots of inventory at the cable networks so there's no need to rush with them."

On the other hand, he adds, inventory for the best

syndicated programming is limited. He has urged advertisers to "jump in and get that stuff because it's comparable to network and you can average down [costs] and help you meet your rating goals."

The A-tier product, he says, "is moving very fast, and I think it will be all done by the end of [this] week."

DeWitt declined to discuss pricing.

—S.M.

Bigger younger richer



WE ARE
The New TNN

Another raging success
from MTV Networks!

networks (15%-16%), for a total dollar-volume gain of \$100 million. UPN had the second-highest rate hikes (13%-15%) and boosted its total dollar take by \$50 million.

ABC and Fox. It's a cliché, but it's true in this case: The rising upfront tide saved these two networks from getting crushed in the market based on their ratings performances in the 2001-02 season. That was especially true for ABC, which was down close to 20% in its key sales demographic, adults 18-49. Fox was also down sharply, but the strong demand for time enabled both to command price increases (4%-6% for ABC, 6%-8% for Fox). And Fox was able to

The shift of dollars from scatter to upfront is positive. 'It reflects a strengthening demand for network television time and advertisers' confidence going forward.'

—Jon Nesvig, Fox

hang on to the \$1.3 billion it achieved both last year and the year before. ABC's pool of dollars shrank 6%-7%, although network executives said they expected far worse.

"Two weeks ago, if you predicted ABC and Fox would get the price increases they got, nobody would have believed it," said Mike Shaw, president of sales for ABC. "That's a testament to the strength of the

market."

This year's recovery is particularly striking, executives say, given the lack of the dotcom-like anomalies that spurred 2000 to record levels. Instead, sales executives report, the strength of this year's market was broad and deep. Just about every category showed solid growth.

Sellers and buyers agree that part of what drove the huge upfront increases was a desire to lock in prices rather than wait to buy during the season, in the so-called scatter market. Advertisers "felt like they really got burned in scatter this year," said the ad-sales head at one network.

Jon Nesvig, president of ad sales at Fox,

Cable: Its own feast, or leftovers?

Like hungry children exiled to the kids' table watching the adults get served first, the broadcasters' big score in the upfront left cable networks asking a big question: What's left for us?

Cable networks face the prospect of paying for the big dollar and CPM gains among broadcast networks last week. Are advertisers' budgets expanding more than expected, or will buyers shift money out of their cable budgets to pay for the higher broadcast rates?

Cable salesmen, not surprisingly, argued that they're simply in a suddenly strong ad market and, if cable posted strong gains during the downturn, they'll certainly perform in an up market.

But media buyers said last week it was too early to tell. "Some was scatter money moved to network upfront," explained Steve Grubbs, CEO of ad-buying firm PHD North America. "And some might have been for cable and shifted to broadcast at the last minute." Last year, cable booked about \$4 billion in advance sales

(versus a little under \$6.9 billion for broadcasters).

Leading into the upfront market, forecasts ranged from a modest 2% increase to more robust 12% gains.

Turner Broadcasting's President of Network Sales Mark Lazarus is puzzled, too, but doesn't believe broadcasting's good (and big) fortune is at cable's expense.

"It's illogical to me that somebody would take from an efficient mass-reach medium like cable and move money to a less efficient vehicle. If clients are running their businesses that way, that scares me."

MTV, TNN, TBS and TNT signed a few deals last week, and the initial indications are positive for cable. By Friday, MTV was seeing strong double-digit percentage CPM increases. Thirty-second spots for its breakout hit, *The Osbournes*, hit \$135,000 each, about double what MTV got for the show's first season. MTV Networks' executives saw CPM increases across all its other networks as well in the initial phase of its upfront.

Sanford Bernstein media analyst Tom Wolzien said that he expects the stronger networks—TBS, Lifetime, TNT—to do well. He expects CPMs to be "marginally up," which was better than the flat or marginally down that he had initially predicted.

But networks with low ratings like E! or Court TV that aren't tightly targeted may have problems. "Yesterday, the question was 'Is there any money left for cable or had it been slurped off by broadcasters?'" Wolzien said. "Now, it's 'Is there any left for the little guys?'"

The biggest questions are over the big ratings-challenged nets, ESPN and USA Network. TV sports started slumping a year before the broader TV ad market did, and ESPN is expected to lag, not lead the recovery. And USA Network has simply sagged in the ratings for months. USA was openly acknowledging last week that it was ready to cut prices to generate volume.

Cable's biggest wound is self-inflicted. There are almost too



Turner's Mark Lazarus doesn't believe cable will have to pay the piper for broadcast's upfront bonanza.

many channels for advertisers to choose from. Avails abound and, with that, a range of pricing. Networks like MTV and ESPN, which offer hard-to-reach young and male viewers, are always in demand and should command CPM increase and brisk sales (MTV is particularly hot thanks to ratings smash *The Osbournes*).

The pitch from TNT, TBS and USA is that their broad reach is comparable to a broadcast network's, but with more efficient pricing. "They are pushing hard," said one media buyer, "fighting for their share."

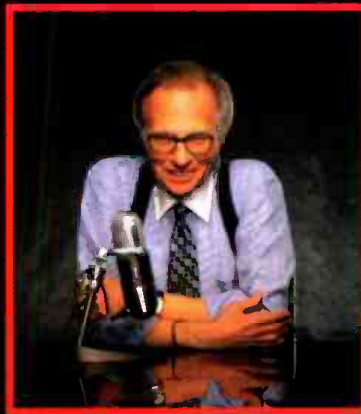
—Allison Romano and John M. Higgins

New Prime Time Lineup. New Prime Time Opportunity.

INTRODUCING



Connie Chung Tonight
8pm et/pt



Larry King Live
9pm et/pt



NewsNight with Aaron Brown
10pm et/pt

With the premiere of *Connie Chung Tonight* in June,
your CNN prime time ad sales opportunities have never been stronger.

Every day. Every night. Everywhere. You can depend on CNN.



For tools to help you maximize your local ad sales revenue, visit TurnerResources.com.

says the shift of dollars from scatter to upfront is positive because "it reflects a strengthening demand for network television time and advertisers' confidence going forward."

So why did everyone underestimate the strength of the market? Sellers believe it has a lot to do with the recent trend in "just-in-time advertising," as NBC's Falco calls it, when advertisers don't pull the trigger on spending budgets until the last moment.

It's a trend born of the recession, when companies simply won't commit in advance to an advertising budget in case the money has to be redirected to the bottom line. "I think it says a lot about the strength of the economy," says Falco.

"Companies are manufacturing again, and they have to take the product to market. The quickest and most effective way to do that is on network TV."

Says another high-level network executive, "The clients didn't let the agencies know until the very last minute how much money they really had to spend."

But agency executives say that that is something of an overstatement. "We know everything," quips Rich Hamilton, CEO of Zenith Media's Americas operation. He says he encouraged all his clients to get their upfront budgets done early and most of them complied. To reveal such information too soon is not in the clients' best

interests, he says.

But Hamilton concedes that, "generally speaking, the market was more robust than most people predicted." To some extent, the unexpected strength of the market reflects the improved economic climate, he says. Also, a lot of clients who didn't participate in the upfront last year chose to do so this year, he says. Zenith alone had five such clients.

Mediacom's Mandel says the increases in the upfront market tell only part of the story. "The real issue is the total year." When all factors are considered, the total year will likely yield some "small single-digit percentage increases." ■

CNN's challenging upfront

Based on the increased interest in news after 9/11 and heightened competition, cable news is emerging as its own mini-upfront market

In the recent past, CNN, sold in concert with Headline News, raked in double the ad revenue of Fox News and MSNBC combined, as much as \$500 million per year.

But that's changing. "CNN doesn't own the market themselves anymore, and Fox News is going to steal a chunk," said veteran media buyer Howard Nass, principal at HNass Media Inc.

"We're seeing a shift of ad dollars in the cable news market, and we anticipate a shift from broadcast as well," said Roger Domal, VP/national sales director for Fox News.

Since January, Fox News household delivery is up 124%; CNN's increased 62%; MSNBC is up 25%; and Headline News gained 22%. Only CNBC registered a drop, down 29%, as the bearish Wall Street lost its luster.

Cable news networks took in about \$1 billion in ad sales last year. But broadcast-network news shows, ranging from morning news programs to the



With the help of Greta Van Susteren, Fox News has seen its ratings rise. It hopes upfront sales will follow.

evening news to magazine shows in prime time, grabbed \$2.3 billion in ad revenue.

This year, the equation could look a bit different because the audience has shifted. In 2001, nearly 60% of news viewers tuned in to cable, compared with 40% watching broadcast news, according to Nielsen data crunched by CNN and Fox. Those figures, however, don't include broadcast newsmagazines, which draw millions of additional viewers.

CNN doesn't deny the growing popularity of Fox, but, in its pitch to agencies, it

downplays that rivalry and instead positions itself against the broadcast networks.

"Broadcast has a disproportionate amount of revenue compared to the number of viewers," said CNN's ad-sales chief Larry Goodman. So he's lobbying Madison Avenue to shift dollars to cable.

MSNBC and CNBC benefit from their NBC parentage. With NBC making upfront deals, MSNBC and CNBC got a head start on the other cable nets, writing \$450 million in upfront business, 10% more than last year, according to Randy Falco,

president of NBC Television Network.

The news nets will cut most deals after the entertainment networks are through with upfront, and news channels typically hold back more inventory. Fox News might deal about 40% of its avails during the upfront; CNN, about 30%; MSNBC, about 44%; CNBC, 35%. "It's very hard to gauge news events that might occur," said Horizon Media's research chief Brad Adgate. Breaking news stories drive up ratings and can spike scatter prices. Adgate recalls that CNN once contemplated a crisis rate card for periods of major news.

Because it's the oldest, CNN's cost-per-thousand (CPM) prices have grown more steadily over years. Now top-rated Fox News and recharging MSNBC provide an alternative. Both CNN and Fox News expect low double-digit CPM gains, and Fox is ready to raise some CPMs. "For new business, we anticipate charging a higher price than CNN," said Fox News' Domal, adding he believes CNN and Headline News combined will probably still outsell Fox.

—Allison Romano

Arbitron, Nielsen want to wait on PPM

Neither is ready to join to deploy Portable People Meter



The PPM tracks radio and TV usage.

By Dan Trigoboff

Nielsen Media Research and Arbitron last week delayed a decision on a joint venture for deployment of Arbitron's Portable People Meter (PPM) from mid year to the fourth quarter.

"We had anticipated that we could form the joint venture with Nielsen Media Research by the middle of 2002," said Steve Morris, president/CEO of Arbitron, in a statement. "It's clear that both our companies need additional time to consider whether to establish the proposed venture."

Arbitron has said commercial deployment will require resources of Nielsen, which is evaluating Arbitron's technology. The Portable People Meter tallies viewership (or radio listening) even outside the home.

Nielsen has been an investor and partner in Arbitron's current PPM test in Philadelphia, but it has its own improved people-meter project in Boston.

The talks have been "substantive, comprehensive and thorough" and "have taken place at all levels of the company," Arbitron VP Thom Mocarsky said, adding the companies hadn't anticipated how much needed to be done before deciding.

Nielsen agrees. "For the longest time," noted Nielsen spokesman Jack Loftus, "Nielsen has been criticized for not bringing forth the very best in television-audience measurement, getting more of what people do, rather than what they say they do."

Nielsen just brought out its own state-of-the-art people meters for local use in

Boston, but most stations there (all the major ones) rejected its use and currently operate without any Nielsen research. General managers there call the technology flawed and the measurements suspect and have suggested they might prefer the PPM.

Nielsen says that, regardless of a potential deal with Arbitron, it will still go forward with its own local people meters.

Nielsen sees itself offering several high-tech measuring tools including both its and Arbitron's meters—assuming the companies go forward—plus what it calls its Active/Passive meter, using encoded signals to measure viewing for digital TV.

Arbitron's May test data will be released to radio and TV participants July 2; TV data to advertisers and agencies July 30. ■

Musical chairs in L.A.

Unexpectedly, Bauer-Gonzales is likely to head news at CBS duopoly

By Dan Trigoboff

Nancy Bauer-Gonzales, who is likely going to be the news chief at CBS's Los Angeles KCAL(TV)-KCBS-TV duopoly, must know how Princell Hair feels.

Hair had been the KCBS-TV news director and, by most accounts, was the early choice to oversee both stations. But management changed, and he wasn't the new duopoly general manager's first choice.

Only last fall, Bauer-Gonzales was out at KNBC(TV) Los

Angeles after more than a dozen years there and was quickly hired by KCAL GM Don Corsini, who now runs KCBS-TV as well.

Rapid changes are not rare among news directors—or general managers—particularly in Los Angeles. Previous KCBS-TV GM David Woodcock, had left KCOP(TV) when it joined Fox's duopoly with KTTV(TV).

At KCOP, Woodcock had worked with Larry Perrett, then news director at KCBS-TV. Woodcock had earlier hired Corsini at KCAL and was suc-

ceeded by him there. Woodcock's predecessor at KCBS-TV, John Severino, had earlier run KABC-TV.

And so on, and so on ...

Nothing was official by late last week, but it emerged reliably that Bauer-Gonzales has the job running both stations' newsrooms.

What of Hair, the No. 2 news man—behind mentor Joel Cheatwood—in the CBS station group? Hard to say. Hair could not be reached for comment, and other principals did not return calls.

Sources say CBS will try to find a place for the well regarded newsman, possibly in his prior role consulting to various stations in the CBS group. Last year, he was asked to rescue KCBS-TV from its ratings pit. He's not the first executive who couldn't do it.

KCBS-TV news staffers say they respect Bauer-Gonzales's background and appreciate Corsini's candor on the station's direction. But Hair was also respected, and staffers are concerned about KCAL's alleged "T&A"-style news. KCBS staffers say Corsini, asked about that approach, acknowledged that it is over the top but said KCAL does it only to hold onto fans of the Lakers; some of the NBA team's games air on the station. ■

Studying spectrum

FCC's Powell names task force, raises two commissioners' ire

By Bill McConnell

FCC Chairman Michael Powell last Thursday appointed a spectrum-policy task force to resolve the spectrum crunch, a move that sparked criticism from two fellow commissioners.

The new task force was created to help the FCC devise policies that will encourage more-efficient use of communications spectrum and alleviate the shortage of frequencies available for new technologies.

Changes in spectrum policy are critically important to broadcasters. The industry already is under pressure to relinquish spectrum now used for chs. 52-69, scheduled to be auctioned to new users beginning this summer, and stations located there are depending on current interference rules to protect them from encroachment by new users until the transition to digital transmissions is complete.

Industry officials are concerned flexible-use policies will allow new services to enter the remaining broadcast spectrum on lower channels, creating a new interference threat.

Powell doesn't see the latest round of questions as different from roundtables and other public forums discussing spectrum policy, according to an FCC spokesman, and is simply attempting to gather input that would be helpful in crafting a future inquiry.

Paul Kolodzy, senior spectrum policy advisor for the Office of Engineering and Technology, will lead the task force. Last week, the group issued a public notice with 28 policy questions on a range of issues comprised by its tentative work plan.

Commissioners Kevin Martin and Michael Copps complained the questionnaire had not been vetted with the other commissioners and could frame the debate in ways conflicting with majority views.

The two commissioners said comment should have been sought via a notice of inquiry approved by the full commission.

"We fear that the approach used here could ultimately lead to greater delay because it will require at least one additional round of comment before the commission itself even begins to engage in the issues," they said in a prepared statement.

To lead off the questionnaire, the task force asked for specific policy and rule changes needed to migrate from current spectrum-allocation methods to "more market-oriented" approaches.

Also on the list: Should broadcasters and other incumbent licensees have flexibility to offer new services on their existing spectrum? How would interference rights of



Chairman Michael Powell is encouraging more-efficient spectrum use, to ease the shortage of frequencies for new technologies.

incumbents and new licensees be redefined under flexibility? Should broadcasters and other licenses issued for specific transmitter sites be converted to geographic area licenses? What, if anything, should be done to restructure spectrum held by incumbents in order to reduce transaction costs and prevent strategic holdouts? Comments are due July 8, replies July 23. ■

Cashing in to ease debt

Reviving ad sales spur radio group Citadel to seek \$525M in public offering

By John M. Higgins

Taking advantage of the rebounding ad market to get out from under crushing debt, radio-station group Citadel Broadcasting filed to go public.

The Las Vegas-based company is looking to raise \$525 million, cash that will go a long way toward easing its \$1.1 billion debt load, a huge multiple of Citadel's annual cash flow.

Citadel, concentrating on small markets, many of which lack any kind of listener ratings, was acquired by buyout group Forstmann, Little & Co. last June for about \$2 billion. When it first priced the deal, Forstmann, Little expected the group to generate \$130 million in cash flow for 2001, says one Wall Street exec familiar with the deal.

If Citadel had achieved the target, its debt would have been 8.2 times cash flow, high even by media standards. But the

recession cut earnings to just \$88 million, ballooning leverage to 12 times cash flow.

Cash flow should improve this year. Wachovia Securities media analyst Jim Boyle said, broadly, ad pacsings in radio second and third quarters are surprisingly strong.

Radio stocks have already rebounded from their recession low of 13 times cash flow to an average of 18 times cash flow. The dotcom bubble that had teeny companies pouring cash into radio ads had sent stocks to 27 times cash flow in 1999-2000.

The IPO could mean a fat payday for Chairman/CEO Farid Suleman, the ex-CEO of Viacom's Infinity Broadcasting radio unit. The filing shows, in addition to \$2 million in annual salary and bonuses, Suleman has options for four million Citadel shares exercisable at \$3.50 each. Citadel didn't give the expected sale price of the IPO shares, but a \$12-\$15 range would make Suleman's options worth \$34 million to \$46 million.

LIN Broadcasting re-emerged in public markets May 3, selling \$374 million in shares at \$22 each. Its stock now stands at \$26. ■

THE WEEK THAT WAS

ADELPHIA'S INFLATION

Adelphia Communications inflated the number of subscribers it has by between 400,000 and 500,000, *The Wall Street Journal* reported on Friday, and the newspaper said scandal-plagued Adelphia kept two sets of accounting books for its capital expenditures, one that inflated the amount of money it was spending to upgrade its systems. Adelphia has claimed it has 5.8 million subscribers.

EMPLOYMENT NEWS

Chris Matthews, host of *Hardball With Chris Matthews*, last week signed a new seven-year deal with MSNBC to continue



Hardball's Chris Matthews has signed on for another seven years with MSNBC.

his prime time show and anchor future election coverage. Financial terms were not disclosed. *Hardball* currently runs on both MSNBC and CNBC but moves full time to MSNBC July 15, when **Phil Donahue's** new talk show is slated to launch. ... **Fox News Channel** has re-signed host **Alan Colmes**, half of prime time duo *Hannity & Colmes*, to a multi-year contract. His partner, **Sean Hannity**, re-upped

earlier this year. ...

William Morris Agency has a new head of TV talent. He is **Erwin More**. ... **Stephanie Leifer**, VP, comedy series, for ABC, will now officially oversee development and production of comedy pilots for the network, says **Susan Lyne**, president of entertainment. ...

Adam Ware is out as COO of UPN. His contract expired last February, but he stuck around to help with the merger of the once independent network with CBS. ...

NCTA EVP Peggy Binzel, who is leaving the association on June 30 to become CEO of **CoreNet Global** in Atlanta, will be replaced by **David Krone**, who worked briefly as executive VP, government relations, for NCTA in 1999. Recently, he has been executive VP of marketing with YES, the Yankees' cable network.

Keith Fuller, former president of the AP, died at his suburban Washington home last Friday. He was 79.

ECLECTIC DATA

Two of the nation's major producers of ENG and SNG vehicles—**Frontline Communications** and **BAF Communications**—are joining forces. **Prime Medical Services**, the publicly traded owner of BAF, is buying Frontline from **C.P. Foster** for \$10.8 million in cash and stock. Frontline management, led by **Jonathan Sherr**, will take over BAF operations. ...

Tribune Broadcasting and **Universal Television** are part-

nering in syndication. They will jointly develop and produce daily show, possibly for fall 2003. Universal will handle distribution; Tribune, ad sales. ...

FCC last week admonished 50 TV stations for failing to meet the May 1 deadline for DTV buildout. Stations have six months to build DTV facility or explain why they can't. After that, they face fines. ...

More trouble for the proposed **EchoStar-DirecTV** merger. The **Congressional Hispanic Caucus** says the merger would be bad for diversity. ...

MTV's reality hit *Road Rules* is going into syndication this fall in 182 markets, including New York, Chicago and Phoenix. **October Moon Television**, which also syndicates MTV's *Real World*, is selling 100 half-hour *Road Rules* episodes from the first eight seasons. *Road Rules* is a barter strip. ...

BET is adding three new shows: *Grilled*, a music and comedy variety show; talk show *Cheryl and Friends*, hosted by comic **Cheryl Underwood**; and *Table 22*, a reality show set in a mall. All debut in September. ...

Hearst Entertainment's syndicated weekly half-hour *B. Smith With Style* has been renewed in 90% of the country (200 markets) for a sixth season beginning in the fall.

UPN has renewed its deal with **MGM Worldwide Television**, which supplies theatricals to UPN's Saturday-afternoon movie block, which debuted

last August. The 52 new titles will begin airing in September and include *Bounty*, *Mad Max*, *Rocky V*, *Blood Simple*, *Secret of N.I.M.H.* and *Babes in Toyland*.

Women's net **Oxygen** will air at least 11 WNBA games this season and will boost that output in the 2003 season to weekly games and some play-off games. The two-year deal calls for **NBA Productions** (which owns the league) to produce the games and sell the ad time. ...

The **Association of National Advertisers** says three of the new network series for fall were produced with the imprimatur of the **Family Friendly Program Forum**: ABC's *8 Simple Rules for Dating My Teenage Daughter*, NBC's *American Dreams*, and The WB's *Family Affair*. All were developed with money from the group's script-development initiative, aimed at promoting more family-friendly TV. *Family Affair* is the second Family Friendly show on WB after *Gilmore Girls*. ABC, NBC, CBS and The WB participate in the program.

CORRECTIONS

Kevin Gallagher was incorrectly identified in the June 3 issue. He is director of local investment for Starcom Media in Chicago.

A story in the June 3 issue on Fox News' *Fox Report With Shepard Smith* reported the show's delivery among adults 25-54 instead of households. Year-to-date, Smith has averaged about 1 million households.

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

MAY 27-JUNE 2 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/PIN	WB
36	3.5/6	7.3/12	5.2/9	2.4/4	1.0/2	2.2/4	1.8/3
MONDAY	8:00 61. ABC Bond Picture Show—Moonraker 3.5/6	20. King of Queens 6.4/11 14. Yes, Dear 6.6/11 5. Ev Lvs Raymnd 9.4/15 6. Becker 8.4/13 20. Family Law 6.4/11	(nr) NBA Playoff 5.5/12 39. Tom Brokaw: Price for Peace 4.9/8 50. Dateline NBC 4.3/7	73. Boston Public 2.7/5 83. Ally McBeal 2.1/3	114. Miracle Pets 0.9/2 106. Touched by an Angel 0.9/1 106. Diagnosis Murder 1.2/2	95. The Hughleys 1.7/3 86. One on One 2.0/3 75. The Parkers 2.6/4 75. Girlfriends 2.6/4	80. 7th Heaven 2.4/4 106. Angel 1.2/2
TUESDAY	4.6/8	6.4/11	7.9/13	3.4/6	0.9/1	1.3/2	2.3/4
8:00	54. The Mole II 3.9/7	24. JAG 6.1/11	14. Dateline NBC 6.6/12	52. That '70s Show 4.1/7 70. Andy Richter 3.2/5	123. Mysterious Ways 0.6/1	102. Buffy the Vampire Slayer 1.4/2	83. Gilmore Girls 2.1/4
8:30							
9:00	42. The Mole II: The Next Betrayal 4.8/8	22. The Guardian 6.3/10	22. NBA Tipoff 6.3/11	58. Bernie Mac 3.7/6 73. Andy Richter 2.7/4	117. Doc 0.8/1	112. Girlfriends 1.1/2 106. The Parkers 1.2/2	78. Smallville 2.5/4
9:30			4. NBA Playoffs—L.A. Lakers vs. Sacramento Kings 9.9/17				
10:00	34. Philly 5.1/9	13. Judging Amy 6.7/11			104. Diagnosis Murder 1.3/2		
10:30							
WEDNESDAY	4.7/8	7.6/13	6.0/11	3.6/6	1.1/2	1.7/3	1.7/3
8:00	31. My Wife & Kids 5.3/10	14. 60 Minutes II 6.6/12	45. The West Wing 4.6/9	64. That '80s Show 3.4/6 66. Grounded/Life 3.3/6	120. Candid Camera 0.7/1	88. Enterprise 1.8/3	88. Dawson's Creek 1.8/3
8:30	39. According/Jim 4.9/9						
9:00	48. Drew Carey 4.4/7	7. 51st Annual Miss Universe Pageant 8.1/13	34. NBA Tipoff 5.1/9	50. Bernie Mac 4.3/7 64. Greg the Bunny 3.4/5	106. Touched by an Angel 1.2/2	97. Iron Chef USA: Las Vegas 1.6/3	97. Dawson's Creek 1.6/3
9:30	66. Adventures/TV* 3.3/5		11. NBA Playoffs—Boston Celtics vs. New Jersey Nets 7.3/13		100. Diagnosis Murder 1.5/3		
10:00	32. Peter Jennings Reporting 5.2/9						
10:30							
THURSDAY	5.5/10	8.1/14	6.3/11	2.8/5	0.8/1	3.3/6	1.8/3
8:00	61. Whose Line Is It 3.5/7	12. The Price Is Right: Air Force 7.2/13	10. Friends 7.6/15 17. Frasier 6.5/12 17. Will & Grace 6.5/11 29. Just Shoot Me 5.5/9	72. Fox Thursday Night Movie—Arachnophobia 2.8/5	126. It's a Miracle 0.5/1 120. Touched by an Angel 0.7/1	66. WWE Smackdown! 3.3/6	95. Jamie Kennedy 1.7/3 88. Jamie Kennedy 1.8/3 88. Charmed 1.8/3
8:30	55. Whose Line Is It 3.8/7						
9:00	34. Who Wants to Be a Millionaire 5.1/9	2. CSI 11.6/19					
9:30							
10:00	9. Primetime 7.7/13	27. The Agency 5.6/10	26. ER 5.9/10		104. Diagnosis Murder 1.3/2		
10:30							
FRIDAY	4.1/8	4.4/8	8.3/16	2.2/4	0.8/1	1.6/3	1.9/4
8:00	71. World Stunt Awards 3.1/6	34. Funny Flubs & Screw-Ups 7 5.1/10 59. First Monday 3.6/6	17. NBA Playoffs—New Jersey Nets vs. Boston Celtics 6.5/14 3. NBA Playoffs—L.A. Lakers vs. Sacramento Kings 11.1/22	82. Dark Angel 2.2/4 83. The X-Files 2.1/4	123. Weakest Link 0.6/1 123. Encounters With the Unexplained 0.6/1	97. UPN's Movie Friday—What About Your Friends: Weekend Getaway 1.5/3	88. Sabrina/Witch 1.8/4 100. Maybe It's Me 1.5/3 81. Reba 2.3/4 88. Raising Dad 1.8/3
8:30							
9:00							
9:30							
10:00	25. 20/20 6.0/11	45. 48 Hours 4.6/9			106. Diagnosis Murder 1.2/2		
10:30							
SATURDAY	1.7/4	4.1/8	2.0/4	4.7/10	0.5/1	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	102. ALMA Awards 1.4/3	61. Touched by an Angel 3.5/8 55. The District 3.8/8 39. The District 4.9/10	86. NBC Saturday Night Movie—The '60s 2.0/4	59. Cops 3.6/8 44. Cops 4.7/10 32. AMW: America Fights Back 5.2/10	117. Diagnosis Murder 0.8/2 127. PAX Big Event—Judas 0.4/1		
8:30							
9:00							
9:30							
10:00	78. Best Commercials Never Seen 2.5/5						
10:30							
SUNDAY	4.7/8	6.0/10	11.3/23	3.7/6	0.9/2		1.7/3
7:00	47. Wonderful World of Disney—The New Swiss Family Robinson 4.5/8	8. 60 Minutes 7.9/15 42. The Education of Max Bickford 4.8/8	29. NBA Tipoff 5.5/12 1. NBA Playoffs—L.A. Lakers vs. Sacramento Kings 14.4/24	75. Futurama 2.6/5 66. King of the Hill 3.3/6 48. The Simpsons 4.4/8 53. Malcolm/Middl 4.0/7 55. Bachelorettes in Alaska 3.8/6	120. Candid Camera 0.7/1 114. Doc 0.9/2 117. Ponderosa 0.8/1 113. Touched by an Angel 1.0/2		88. WB Sunday Movie—Michael 1.8/3 106. Off Centre 1.2/2
7:30							
8:00							
8:30							
9:00	38. ABC Premiere Event—The Hamptons, Part 1 5.0/8	27. 56th Annual Tony Awards 5.6/9					
9:30							
10:00							
10:30							
WEEK	4.2/7	6.2/11	7.3/13	3.3/6	0.9/2	2.0/4	1.8/3
S-T-D	6.2/10	8.0/13	8.7/14	5.6/9	0.9/1	2.7/4	2.5/4

SyndicationWatch

MAY 20-26 Syndicated programming ratings according to Nielsen Media Research

TOP 25 SHOWS

Rank/Program	HH	HH
	AA	GAA
1 Wheel of Fortune	8.2	NA
2 Jeopardy	7.3	NA
3 Friends	6.4	7.5
4 Seinfeld	5.8	6.4
4 Oprah Winfrey Show	5.8	5.9
6 Judge Judy	5.4	8.0
6 Everybody Loves Raymond	5.4	6.1
8 Entertainment Tonight	5.3	5.5
9 Seinfeld (wknd)	4.3	5.0
10 Live With Regis & Kelly	3.5	NA
11 Judge Joe Brown	3.3	4.5
12 King of the Hill	3.2	3.5
12 Frasier	3.2	3.4
14 Maury	3.1	3.3
14 Inside Edition	3.1	3.1
16 Rosie O'Donnell Show	3.0	3.0
17 Everybody Loves Raymond (wknd)	2.9	NA
17 Friends (wknd)	2.9	3.2
19 Wheel of Fortune (wknd)	2.8	NA
20 Divorce Court	2.7	3.6
20 ER	2.7	3.2
20 Entertainment Tonight (wknd)	2.7	2.8
20 Montel Williams Show	2.7	2.8
24 The X-Files	2.5	2.7
25 Hollywood Squares	2.4	NA
25 Cops	2.4	3.2
25 Andromeda	2.4	2.6
25 The Practice	2.4	2.5
25 Access Hollywood	2.4	2.4
25 Extra	2.4	2.4

TOP MAGAZINE SHOWS

Rank/Program	HH	HH
	AA	GAA
1 Entertainment Tonight	5.3	5.5
2 Inside Edition	3.1	3.1
3 Entertainment Tonight (wknd)	2.7	2.8
4 Access Hollywood	2.4	2.4
4 Extra	2.4	2.4

According to Nielsen Media Research Syndication Service Ranking Report May 20-26, 2002

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States

NA = not available

Spies' joint MGM/NBC plan

She Spies, the new weekly action hour for first-run syndication, has been cleared in 84% of the U.S., including 19 of the top 20 markets, reports Jim Packer, executive vice president, television sales, North America, MGM Worldwide Television Distribution.

The show has been cleared by the NBC stations in most markets and has also been cleared by many Hearst-Argyle stations and a few Gannett stations, including KUSA-TV Denver.

As part of a unique marketing and promotion arrangement with NBC, the first four episodes of the program, which stars Natasha Henstridge (*Whole Nine Yards* and *Bounce*), will air in prime time on the network this summer and then debut in syndication in the fall. The show will debut on NBC on Saturday, July 20, at 10 p.m. ET and is already being promoted on-air (in NBC's NBA play-off coverage for example). The show will air on NBC in the same time period for four consecutive weeks.

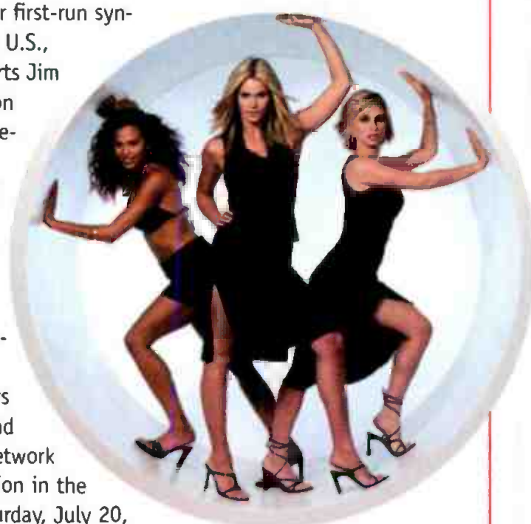
As an added promotional boost for the show, NBC and MGM are crafting a sort of Natasha Henstridge night on the evening it debuts. From 8 to 10 p.m. that night, as the lead-in to the show, NBC will air the 1995 theatrical movie *Species*, which was Henstridge's break-out film.

According to Packer, a lot of the NBC stations picking up the show will air it on Saturday nights after *Saturday Night Live*. In several markets, he says, two stations have signed to carry it. In San Francisco, for example, network O&O KNTV(TV) will air one run of the show, and Young Broadcasting's KRON-TV will air a second run, on a week-delayed basis.

There's a similar situation in Cleveland, where Gannett's WKYC-TV will air *Spies* Sundays in late night and Winston Broadcasting's WBNX-TV will air it Saturdays at 7 p.m.

The show is being sold in exchange for barter (seven minutes local time, seven minutes national). The NBC-MGM joint-venture media-sales company will handle ad sales on the show.

—Steve McClellan



Action hour *She Spies* will air four episodes on NBC this summer and debut in syndication in the fall.

HIGH GRADES IN MAY'S REPORT CARD

MAY Share Index to APRIL
Based on 13 Markets Cleared



GOOD DAY LIVE

LOS ANGELES	100%
KTTV/FOX 10am	
WASHINGTON DC	100%
WTTG/FOX 1pm	
ATLANTA	100%
WAGA/FOX 1pm	
DETROIT	120%
WJBN/FOX 1pm	
HOUSTON	100%
KRIV/FOX 11am	
PHOENIX	125%
KSAZ/FOX 11am	

CLEVELAND	100%
WJW/FOX 1pm	
ST. LOUIS	117%
KTVI/FOX 12pm	
PORTLAND	133%
KPTV/UPN 10am	
SALT LAKE	120%
KSTU/FOX 11am	
BIRMINGHAM	100%
WBRC/FOX 1pm	
AUSTIN	114%
KTRC/FOX 1pm	



StationBreak

BY DAN TRIGOB OFF



WJW(TV) reporter Tom Merriman's on-site report exploring the disturbing world of prostitution in Korea in relation to the U.S. military there attracted the attention of several congressmen, who've asked the Pentagon for an investigation (see item).

BAND OF BROTHELS

A report from Fox's WJW(TV) Cleveland on U.S. military's using and even guarding South Korean brothels, which subject women to human trafficking, has led several congressmen to request the Pentagon to investigate.

The letter from a dozen representatives, including Ohio Senator and former Gov. George Voinovich, cited Tom Merriman's report, aired in several parts beginning in April, which "captured on video U.S. Military Police on 'courtesy patrol'—armed and in uniform—patrolling bars and brothels where trafficked women are forced to prostitute themselves." According to the report, the military police are there to intervene if any American soldiers get into trouble.

Merriman has met with congressmen, and news director Greg Easterly says the station has provided and will provide copies of the report—but only what has

aired—for government investigators.

HELP WANTED

Long mired in low ratings, WGCL-TV Atlanta is looking for a new news director and assistant news director.

News Director Mike Cavender and assistant Sue Stevens left the station last Tuesday.

The Meredith Corp.-owned station, like many others in the group, has undergone considerable upheaval since the arrival last year of longtime Cox station executive Kevin O'Brien to run the group. In April, Meredith hired Sue Schwartz, who had been VP/GM at KTVK(TV)/KASW(TV) Phoenix, to replace Allen Shaklen, who left in January. Creative Services Director Mimmi Mathis also left the station.

Cavender is a familiar face in news circles. He was the news director at WUSA(TV) Washington before Atlanta and was chairman of the Radio-

Television News Directors Association in the late 1990s.

A CLOSE CALL

KGW(TV) Portland, Ore., reporter Pat Dooris says a few people have compared his widely viewed report of the helicopter crash during the rescue attempt near the summit of Mt. Hood to Herb Morrison's famed 1937 radio report of the explosion of the zeppelin Hindenburg.

Although he continued to report from a government-mandated three-mile distance, Dooris says he clearly got caught up in the moment, exclaiming that the crash of the rescue chopper was "horrible" and openly wishing it were a movie. Fortunately, no one was killed.

"Three people had already died," Dooris said, "and I did feel an emotional attachment to the men on the helicopter. It seemed appropriate. I think I was able to convey what I was seeing; it was totally unexpected, unbelievable. I didn't try to hype it, just doing the play by play. And I guess a bit more."

KGW's footage of the crash aired on *Today*, *NBC Nightly News*, *CNN*, *Good Morning America* and *Nightline*.

FORMER WAFB ANCHOR COMMITS SUICIDE

Longtime WAFB(TV) Baton Rouge anchor Vernon Roger, who opened a restaurant after losing his job at the station last year, hanged himself Monday, a local coroner determined.

The station said in a statement, "This news has left us in shock here ... where Vernon worked for 26 years."

The 51-year-old Roger, who pronounced his name "Rozhay," had been noon and 5 p.m. anchor and also hosted a popular weekly cooking segment. Roger, according to local sources, had a troubled history that included substance abuse and a series of arrests. In a recent interview with local station WBRZ(TV), Roger expressed regrets over his alcoholism. "Despite his troubles," WBRZ noted, "people in Baton Rouge loved Vernon Roger."

CALIFORNIA COLLISION

Actress and accused shoplifter Winona Ryder got a temporary reprieve from her court appearance to seek medical treatment after her arm was hurt following a collision with a TV camera while she was entering the courtroom.

The *Los Angeles Times* identified the cameraman as Daniel Peek from KNBC(TV) Los Angeles, who told the paper he'd been pushed by a deputy sheriff escorting the actress, causing him to bump into another deputy, Ryder and her lawyer.

KNBC said, "We are currently investigating the situation and have no comment at this time."

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

Focus Cleveland

THE MARKET

DMA rank	17
Population	3,925,000
TV homes	1,513,000
Income per capita	\$18,313
TV revenue rank	18
TV revenue	\$246,400,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WKYC-TV	3 NBC	Gannett
1	WEWS(TV)	5 ABC	Scripps
3	WJW(TV)	8 Fox	Fox
4	WOIO(TV)	19 CBS	Raycom
5	WUAB(TV)	43 UPN	Raycom
6	WBNX-TV	55 WB	Winston
7	WVPX(TV)	23 Pax	Paxson

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

CABLE/DBS

Cable subscribers (HH)	2,904,500
Cable penetration	74%
ADS subscribers (HH)**	175,010
ADS penetration	11.6%
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>Jeopardy</i> (WEWS)	11.1/20
Network show	
<i>Friends</i> (WKYC-TV)	22.5/34
Evening newscast	
WEWS	10.5/21
Late newscast	
WKYC-TV	11/20

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



The Cleveland-Akron market has experienced a remarkable revitalization in recent years.

No more 'Mistake on the Lake'

The door to the Cleveland Indians' dugout may have largely closed for broadcast TV, but WUAB(TV)—yanked from the Indians' lineup this year—sees another door opening.

The much-loved tribe took almost all its games to cable this year, to Fox Sports Net Ohio. The handful on free broadcast will be aired nationally and shown locally on Fox affiliate WJW(TV), not on WUAB, the team's longtime home.

But Linda Nichols, general sales manager for WUAB and CBS affil WOIO(TV), sees an opportunity for WUAB to aim at the younger demographic with its UPN lineup. Given the expense of covering the games, she says, "we're not really losing any money."

Cleveland unquestionably still has its share—and maybe more—of problems, but its remarkable revitalization has reshaped its image from "The Mistake on the Lake" to "The Comeback City." In recent years, the city has built new sports facilities, housing and hotels, and the Rock and Roll Hall of Fame (which, to local chagrin, holds its inductions in New York or Los Angeles) to boost it as a tourist destination. Hometown comic-made-good Drew Carey reminds ABC viewers weekly that "Cleveland Rocks!"

Local Fox GM Mike Renda says the renewal has sparked a parochialism on which he has tried to capitalize. "We have tried to develop local news folks that have come from here. That's our signature." Local-news bragging rights are spread out: NBC affil WKYC-TV wins at 11 p.m. ET, WEWS(TV) takes early evening, and WJW's numbers in mornings and at 10 p.m. make it one of Fox's top performers nationally. The Fox-owned station—a CBS affil a decade ago—is the market's top grosser, according to BIA Financial.

As in many markets, ad revenue dropped in double-digit percentages from 2000 to 2001 and isn't expected to pass its record 2000 numbers until 2004, according to BIA. But local execs say 2002 already looks far better than last year, citing strength in automotive, health care and financial.

—Dan Trigoboff

making a splash in minneapolis!

shipmates is a hit on KMWB!

SHIPMATES

2.6 household rating!
+225% vs. year ago!
+13% over lead-in!

3 days, 2 nights, 1 date. no escape!

www.shipmatestv.com

Source: NSI WRAP Overnights, M-F 9:30p, HH rtg. 5/27-5/31/02; year ago=5/31-6/27/01 tp; lead-in=1/2 hr tp



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IN BRIEF

LIEBERMAN ROLLS OUT BROADBAND BILL

As promised, Sen. Joe Lieberman (D-Conn.) last week introduced legislation that pushes the Bush administration for a comprehensive federal strategy to encourage nationwide broadband deployment. Earlier this year, the administration promised such a strategy and has recently said it is already addressing some elements and looking to the FCC's "best and brightest" to resolve some key issues.

Lieberman's bill would require the administration to develop its position within six months of passage. The senator plans to introduce other bills to encourage broadband deployment.

POLS CALL FOR END TO TV/PRINT BAN

Reps. Billy Tauzin (R-La.) and Fred Upton (D-Mich.) last week urged FCC Chairman Michael Powell to repeal the TV-station/news-paper crossownership ban. "We believe this explosion of media sources should eliminate any concern regarding a lack of diversity of views in the marketplace and competition, which have been the principal justifications for the rule," said Tauzin and Upton, who chair the House Energy and Commerce Committee and House Telecommunications and Internet Subcommittee, respectively. The FCC has been reviewing the rules.

TRISTANI WINS PRIMARY

Former FCC Commissioner Gloria Tristani will try to unseat U.S. Senator Pete Domenici after winning New Mexico's Democratic primary. Tristani, whose grandfather was a senator from New Mexico, bested lawyer Francesca Lobato.

Merger-modeling debut

Applies laboratory analysis to media-concentration issue

By Bill McConnell

Harry Truman once asked for a one-armed economist after one too many forecasters hedged, "On the other hand" FCC Chairman Michael Powell soon may share his frustration.

Last week, the agency released the first of several studies aimed at complying with a string of court decisions requiring the FCC to rewrite media-ownership rules based on clear economic evidence. If that study of concentration in the cable business is any indication, the commission won't have an easy time getting unequivocal data from its research projects.

"This is a spinmeister's delight," said Media Access Project President Andrew Schwartzman. "All sides of the debate will draw different conclusions." He opposes most efforts to raise ownership limits.

Last week's report and others to follow were commissioned to help the FCC set new numerical limits on cable and broadcast ownership reach, or maybe even design a whole new approach to preventing media companies from getting so big that they can dictate program prices or carriage and consumer fees.

The 121-page report was made public, and the FCC is soliciting comments to help decide whether, or even how, to account for the findings in crafting new ownership limits.

The FCC's reexamination of its ownership rules was launched in March 2001 when the federal appeals court in Washington ordered the FCC to better justify or reset the 30% limit on one company's share of pay-TV national subscriber share. Since then, the

court has ordered similar rejiggering of the 35% cap on broadcast national audience reach and limits on TV duopolies.

Future studies will focus on the extent to which audiences and advertisers substitute one communications medium for another and could be used to calculate the "true" level of concentration created by a merger.

Last week's study, which examined programming prices under various levels of concentration among cable systems, could be viewed as a

blow to consolidation since it concluded that less popular programming networks have a rough time surviving in markets dominated by one or two multichannel distributors, especially when those distributors have limited capacity.

But supporters of loosening media-ownership limits counter that the study, which was based on laboratory role-playing by individuals acting as multi-

channel programming and distribution companies, involved far fewer players than there are in actual markets.

Although Schwartzman quibbled with some methodology, he was pleased the experiment found that the industry practice of granting large cable systems the right to insist that per-sub programming fees are not higher than other systems' "substantially increases" big systems' bargaining power, calling it "an overwhelmingly important conclusion."

Despite the study's limitations, Schwartzman praised the FCC for undertaking it. "In the past, the FCC has been excessively reliant on industry-derived data of very questionable verisimilitude." ■


The study concluded that less popular programming networks have a rough time surviving in markets dominated by one or two multichannel distributors.



A Celebration of Service

Service to America Awards Ceremony • June 10, 2002
Ronald Reagan Building and International Trade Center, Washington, DC

Advertising supplement to Broadcasting & Cable Magazine



Shining a Light on Service

Congratulations to
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serve as an inspiration
to us all.*



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Awards Program

JUNE 10, 2002 • RONALD REAGAN BUILDING • WASHINGTON, DC



Master of Ceremonies
Cokie Roberts, ABC News

6:00 pm: Cocktail Reception

7:00 pm: Banquet Seating and Presentation of the
2002 Service to America Honored Guests

Welcome and Introductions:

Chuck Sherman, President, NABEF
Master of Ceremonies: Cokie Roberts, ABC News

Presentation of Award:

Service to Children Television Award – *Medium Market*
Service to America Partnership Awards for Radio and Television

Appetizer

Presentation of Award:

Service to Children Television Award – *Small Market*
Friend in Need Radio Award
Service to America Television Award
Hubbard Award

Entrée and Dessert

Presentation of Award:

Service to Children Television Award – *Large Market*
A Special Tribute to the 2002 Winners of NAB's
Crystal Radio Awards
Friend in Need Television Award

Presentation of Award:

Service to America Samaritan Award
Service to America Leadership Award

Together We Make a Difference

Last year, local radio and television stations' public service contributions totaled:

\$9.9 Billion

In donated airtime for public service announcements, fundraising for countless charitable causes, and relief for victims of disasters such as September 11th.

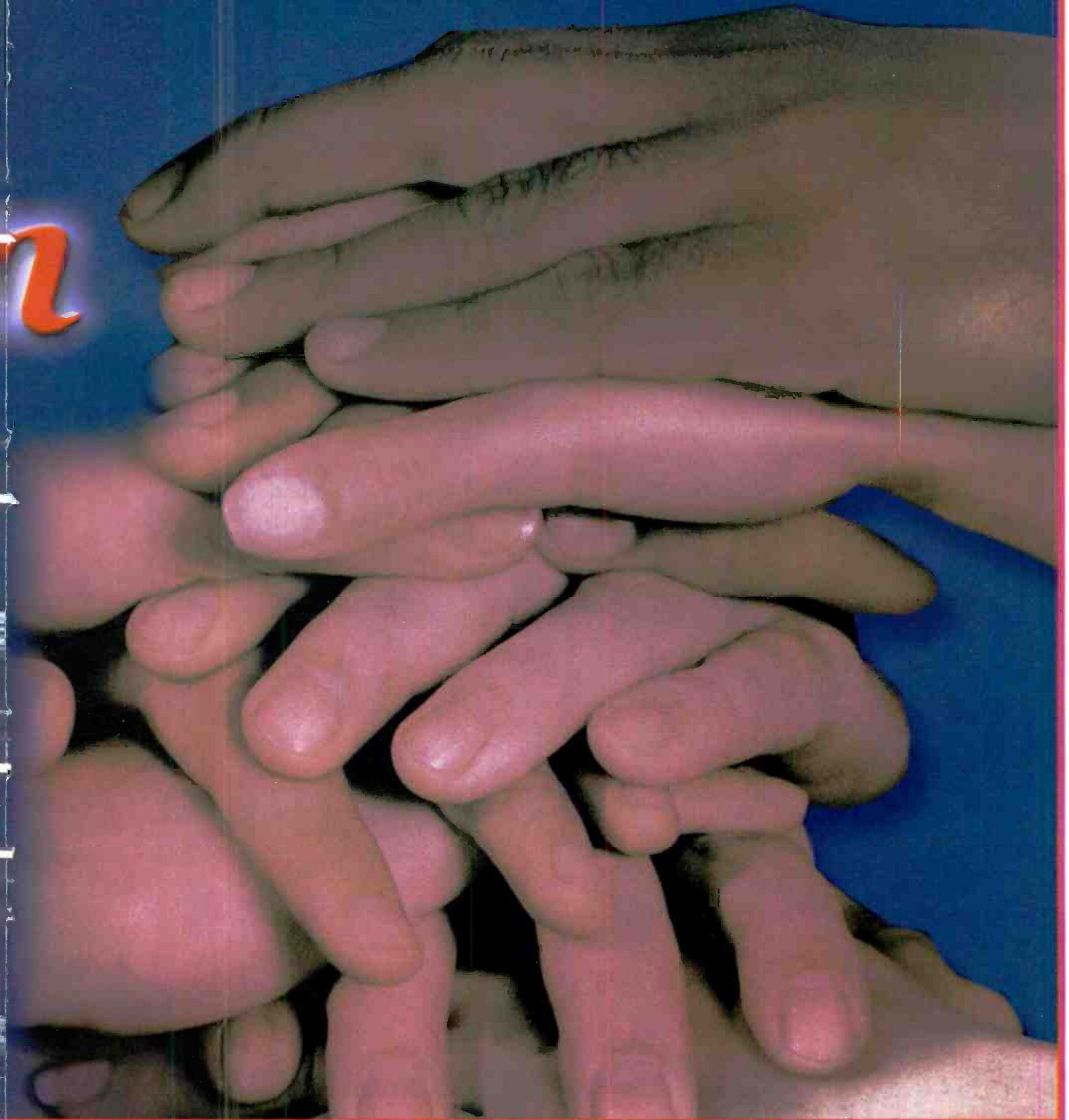
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Bringing Community Service Home

Make A Difference!

n





Partnership Award

Service to America Partnership Award – Radio

KIXI-AM Bellevue, WA Partner: Habitat for Humanity



AM 880

K · I · X · I

KIXI Radio began its partnership with Habitat for Humanity in February 2001, with the goal of recruiting volunteers and raising money for its "Blitz Build: 20 Homes in 12 Days" project. The station recruited listeners as volunteers on one home known as "The House that KIXI Built" and raised money by hosting a 12-hour radiothon and auction. KIXI broadcast live from the construction site for 12 hours on the first day of the project.

KIXI's efforts resulted in 125 volunteers giving a total of 3,000 volunteer hours, surpassing the station's recruitment goal by 25 percent, with enough additional manpower to assist in construction of a community center. KIXI raised more than \$16,000 for Habitat for Humanity and devoted nearly 32 hours of airtime valued at approximately \$200,000.

Service to America Partnership Award – Television

WGAL-TV Lancaster, PA Partner: Millersville University



"Learning Matters" is a multi-faceted campaign begun in 1996 aimed at raising community awareness of problems, concerns and opportunities in education. Its programming ranges from weekly news segments on the challenges of today's schools to locally produced half-hour shows exploring such topics as school violence.

The "Best of the Class" program profiles class valedictorians from area high schools in a series of videotaped interviews. Each week, WGAL recognizes an outstanding student for academic achievement and volunteering in the community through its "S.T.A.R." (Students Taking Action and Responsibility) program. "Learning Matters" also contributes to schools with its "One for the Community Coupon Book." WGAL supports this efficient fundraiser with a heavy schedule of public awareness announcements. Over the years, "Learning Matters" has raised more than \$700,000 for area schools.



Friend in Need Award

Service to America Friend in Need Award – Radio **KGO-AM San Francisco, CA**



On June 18 when 10-year-old Shawn Jones was viciously attacked and wounded by three pit bull dogs, KGO's talk show host Pete Wilson was broadcasting live. KGO immediately began an on-air campaign to raise money to assist the Jones family with medical bills. Within twenty-four hours the station set-up the "KGO Radio Cares Fund" and in less than three months raised nearly \$425,000.

KGO devoted approximately 16 hours of news talk commentary, 100 news stories, and 150 promotional spots. With an estimated airtime value of \$500,000, KGO kept listeners apprised of the story and discussed the many ways this tragedy had impacted the Bay Area community. KGO, with experts in the community, developed a long-term plan to assist Shawn financially, physically and emotionally in his recovery.

Service to America Friend in Need Award – Television **WBIR-TV Knoxville, TN**



Straight from the Heart

Two days after the World Trade Center attacks, members of WBIR management met with community leaders in media, banking, government and firefighting to determine a meaningful, tangible, and long-lasting way to help the people of New York. It was decided that the people of East Tennessee would buy New York City a new fire truck and the "Freedom Engine Campaign" was established.

On September 21 the campaign was launched by WBIR, the local Scripps-Howard newspaper, and the local Milwaukee Journal radio group. The City of Knoxville arranged a number of special community events including visits from New York City firefighters. The campaign lasted six weeks and netted \$959,000 – enough money for a fully equipped 95-foot ladder truck. The campaign culminated when the truck was placed in service in New York. New York Governor George Pataki presided over the formal presentation.



Television Awards

Service to Children Television Award – Small Market

KHQ-TV Spokane, WA



Preparing children to be mentally, physically and emotionally ready to learn in school is the goal of KHQ-TV's "Success by 6" community service campaign. "Success by 6" focuses on the importance of reading to young children as the best way to prepare them for school. Since its creation in 1995 the program has become the longest running campaign in the market. The campaign includes daily public service announcements (an average of 300 per month), promotional announcements for community events, news coverage and local specials. In addition to on-air support, each month KHQ-TV partners with local organizations to produce a community event. These partnerships offer everything from book drives and hearing clinics to car seat safety checks and medical insurance sign-ups for children.

Service to Children Television Award – Medium Market

WPBF-TV West Palm Beach, FL



WPBF-TV is "Taking The Lead" for children. This original campaign was launched 4 years ago, and has propelled WPBF-TV into a position to serve as a catalyst for change in education. "Taking The Lead" provides a multi-dimensional approach to meet the challenges and opportunities of educating children. WPBF-TV produces weekly half-hour programs placing local education issues in the forefront, prime time specials with timely/topical information for parents, and vigilant news coverage both of the tough educational issues and of people making a positive impact on children's lives. "Taking The Lead" community engagement initiatives have provided thousands of hours of volunteer time for our schools, and new school supplies to more than 2000 students. WPBF-TV is proud to address the future of the community.



Television Awards

Service to Children Television Award – Large Market

KSWB-TV San Diego, CA



KSWB 5/69 has taken a leadership role in San Diego by investing time, money and resources in schools, children's charities and community organizations. Their projects are designed to specifically meet the critical needs of children in their market and to produce meaningful results. KSWB's series of unique programs include the "KSWB Dream Classroom," which awards \$1,000 in school supplies, educational games and software to one San Diego teacher each month; the "KSWB Cares for Kids Fund," a fund of the McCormick Tribune Foundation established to improve the lives of underprivileged children and families in San Diego County that granted more than \$2 million to local children's charities in 2001; and "WB Wiz Kids," designed to motivate students' interest in math, science and technology by selecting a class of students for their achievements and featuring them in a public service announcement.

Service to America Television Award

KVUE-TV Austin, TX



Throughout each calendar year, KVUE-TV produces countless events, campaigns and fundraisers providing support to the community it serves. In 2001 alone, the station teamed up with partners to facilitate over 15 different community outreach projects. Notable programs included a hotline for viewers interested in free medical advice for children; the establishment of a child car safety seat inspection station; the distribution of more than 16,000 coats during an annual "Coats for Kids" campaign; and facilitating the administration of over 1,100 mammograms using a mobile mammography van. Other station efforts focused on issues pertaining to education, hunger and crime prevention. But KVUE-TV doesn't stop there. When unexpected tragedy hit, KVUE raised \$58,000 for the family of Keith Ruiz, a county deputy sheriff killed in the line of duty. Immediately following the events of September 11th the station established the "Spirit of America Disaster Relief Fund" for the people whose lives were tragically altered on that day.



NATIONAL ASSOCIATION OF BROADCASTERS

Crystal Radio Awards

The NAB Crystal Radio Awards recognize stations for their year-round commitment to community service. Pictured below are representatives of the stations that won 2002 NAB Crystal Awards. NAB salutes these and all stations dedicated to community service.



(Back row, left to right) John Davison, President/General Manager, KABC, Los Angeles, CA; Cal Hall, Vice President/General Manager, WJON, St. Cloud, MN; Bob Breck, CEO/General Manager, KNCO, Grass Valley, CA; and Bruce Agler, Operations Manager, KWJJ, Portland, OR.

(Bottom row, left to right) Bill McElveen, President/General Manager, WTCB, Columbia, SC; Sandy Collins, Program Director, WLQT, Dayton, OH; Donna Renae, Reporter, KIRO, Seattle, WA; Susan Nguyen, Community Affairs Director, KPAM, Portland, OR; and Drew Horowitz, Sr. Vice President, WTMX, Chicago, IL.
(Not represented) KUDL-FM, Kansas City, MO.



Awards Contributors

NABEF appreciates the contribution of these companies. Their support will benefit September 11th relief efforts related to the tragedies in New York City and at the Pentagon and to a charity devoted to the well being of children.

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GANNETT BROADCASTING
GES EXPOSITION SERVICES
HEARST-ARGYLE TELEVISION, INC.
HUBBARD BROADCASTING, INC.
JENNER & BLOCK
KPMG LLP
LIBERTY CORPORATION/MEDIA GENERAL
LIN TELEVISION CORPORATION
PARAMOUNT DOMESTIC TELEVISION
PAXSON COMMUNICATIONS
POST-NEWSWEEK STATIONS, INC.
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SUSQUEHANNA RADIO CORPORATION
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WILMER, CUTLER & PICKERING



Awards Judges

The National Association of Broadcasters Education Foundation thanks the 2002 Service to America Awards Judges who graciously contributed their time and knowledge to this event.

Ms. Sallie Forman

President, Forman & Associates

Ms. McCall Guyton-Edmiston

Director, Association Partnerships, America's Promise

Ms. Theresa Whitfield

National Media Director, Salvation Army



The National Association of Broadcasters Education Foundation exists to conduct long-range research and educational projects related to the future of the broadcasting industry. The foundation's areas of interest include economic, social and technological research; educational and training programs with an emphasis on increasing diversity; and First Amendment issues. NABEF is a 501(c)3 organization. Contributions to NABEF are deductible to the fullest extent allowed by law.

For additional information, please call (202) 775-2550, or email hmarcotel@nab.org or visit www.nabef.org.

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We applaud the

outstanding efforts

of broadcasters

who work to serve

their local communities

in diverse and

innovative ways.

Technology

Making two newsrooms one

AP production system will help out when WJLA-TV, NewsChannel 8 merge

By Dan Trigoboff and
Ken Kerschbaumer

The ambitious merger of Allbritton Communications' WJLA-TV Washington and co-owned local cable news net NewsChannel 8, planned for August, will be facilitated by the addition of state-of-the-art technology that connects its hundreds of employees and dozens of functions.

The merged operation will move into a part of the twin towers in Arlington, Va., that used to house Gannett Co.—owner of WUSA(TV) Washington—and its national newspaper, *USA Today*. Cost of the move, equipment and training will be \$15 million.

The TV news combo's nearly 200-person news staff will be the largest in the region. Layoffs due to typical combo "efficiencies" are expected, management acknowledges, but they are expected to be concentrated in administration and not in the newsroom, according to WJLA-TV General Manager Chris Pike, who will run the combined operation.

The combination will be facilitated largely by a 171-seat Associated Press Electronic News Production System (ENPS) that will tie operations together. With ENPS, says WJLA-TV News Director Steve Hammel, the various video sources—news wires from AP, CNN, ABC, etc.—will be available for viewing at all the operation's workstations, instead of at an edit station or a viewing station as is currently done.

WJLA-TV currently produces five separate newscasts daily; NewsChannel 8 produces eight. AP says ENPS will give the news staff the ability to share content as well as to better tailor broadcasts to specific local audiences and, specifically, to enable NewsChannel 8 to produce its zoned news programs with specific local advertising.



AP's Bill Burke says ENPS will give staffers the ability to share content as well as to tailor broadcasts to specific audiences.

"ENPS allows users not only to control the text like they do with normal newsroom systems," says AP ENPS Product Manager Bill Burke, "but also to control media by building playlists and getting status back from various video servers. It also facilitates moving material back and forth among co-sited or remote workgroups."

Mark Olingy, director of operations for WJLA, says the key to the ENPS is the use of MOS protocol, a cuing system for different devices tied into the newsroom system. That way, associated graphic, text, audio and video elements are connected.

"What we move around are pointers," says Burke. "If they have a server with the editing and playout for NewsChannel 8 and they want it over on the WJLA side, it's simply a drag-and-drop of that pointer from one place to another," instead of moving and storing copies of the element.

Currently, says Hammel, if multiple

copies of video from whatever source are needed—for a tease, a promo, different newscasts—each copy is created separately. The new system will accommodate 11 users.

Content will be stored on two Leitch storage area networks (SANs). Acquisition will still be done in DVCPRO, with editing on 12 full-blown Leitch NewsFlash editing systems. Also, 30 other workstations will have access to low-res content, with 20 of them able to create conforming edit decision lists (EDLs). Two studios and two master-control rooms will be housed in the facility as well, with legacy Thomson Grass Valley LDK-20p and Hitachi cameras used, along with a Thomson Grass Valley 4000 and Ross production switcher.

WJLA-TV's newscasts have been ratings-challenged, but its 11 p.m. newscast received the market's highest grade from Project for Excellence in Journalism, one of only a handful of "A" grades given. ■

Too little night music on-air

AM stations say nighttime interference remains a stumbling block to digital deployment

By Paige Albinak

As digital terrestrial radio gets closer to launch, AM-only broadcasters are worried about the system's big problem: There's too much interference in the AM band to run a digital service at night.

At the annual National Association of Broadcasters conference in Las Vegas last April, Ibiquity Digital, the country's only developer of terrestrial digital radio technology, announced that the National Radio Systems Committee had endorsed its in-band, on-channel (IBOC) digital-AM technology, but only as a daytime service. NRSC, a group jointly sponsored by NAB and the Consumer Electronics Association (CEA), endorsed IBOC FM last November.

"In the implementation of IBOC, either FM or AM, there are certain, small trade-offs that simply must be made," said Milford Smith, chairman of the Digital Audio Broadcast subcommittee, in a speech at NAB. "In the case of AM IBOC, those trade-offs during daytime hours are minor and acceptable. During nighttime hours, the jury is still out, but enough caution flags were raised so that the working group was unable to recommend nighttime operation at this time."

Specifically, AM IBOC runs into interference when its signals hit what is called the "skywave," a near-vertical wave that is created when radio signals from huge 50-kW AM clear-channel radio stations bounce off the stratosphere. The clear-channel radio stations, so named because the government protects them from interference to keep the channels clear in case of national emergency, use the skywave to send their signals from Colorado to as far as California, for example. But all those bouncing waves seriously interfere with AM IBOC.

While that interference doesn't appear to



"We think there may be different issues with AM at night, and we want to test that, but we are absolutely confident that we will have a solution."

—Bob Struble, Ibiquity

be alarming to CEA, the FCC or NAB, it is to some AM broadcasters, who worry that they will be forced out of business.

"Ibiquity discovered this AM problem and didn't focus on it because they are FM-oriented," says Carl Marcocci, chairman and CEO of WGUL-AM and FM Group, Tampa Bay, Fla. "Maybe it just wasn't important to them. But it is important to AM broadcasters, who are the preponderance of independent radio broadcasters in the country."

Ibiquity President Bob Struble says Marcocci's fears are unfounded.

"We think the daytime-only solution is only temporary," Struble said. "We think there may be different issues with AM at night, and we want to test that, but we are absolutely confident that we will have a solution."

Ibiquity wants the FCC to approve a set of rules for digital radio by January 2003, when the company plans to roll out its first set of consumer offerings at the Consumer Electronics Show. The FCC has issued a rulemaking and will receive its first set of comments on the document on June 18.

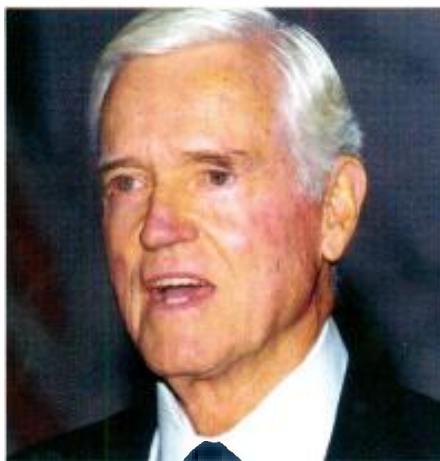
Marcocci points out that Ibiquity was formed by the merging of three digital-radio companies: USA Digital Radio, Lucent Digital Radio and Digital Radio Express. Now Ibiquity is the only digital-radio company in the country, and it is owned by 14 of the nation's largest radio broadcasters—including Clear Channel, ABC, Bonneville, Citadel, Cox Radio, Cumulus Media, Emmis, Entercom, Radio One, Susquehanna Radio and Viacom. Ford, Gannett, Allbritton, Harris and several other technology and financial companies also hold stakes.

Marcocci is trying to put together an independent group of radio broadcasters, called the American Association of Independent Radio Stations, to lobby on such issues as AM IBOC interference.

"We are going to [create] the group and are going to die trying to get this AM matter solved," Marcocci said. "That includes getting the attention of Congress and the federal courts if necessary."

One issue Marcocci thinks the commission needs to consider is whether the FCC still should be protecting the skywave. "We don't need to protect a handful of AM stations to the detriment of everyone else."

The NAB Radio Board will be discussing the issue at length at its June board meeting this week, sources said. But NAB board members seem happy with NRSC's evaluation and trust that the committee would not have endorsed AM IBOC, even if only for daytime use, if it did not believe the system was nearly ready for service. ■



MPAA'S Jack Valenti (l) applauds opening TV's access to "high-value content," while Sen. Fritz Hollings is credited by some industry reps with pressuring parties toward consensus.

Raising the flag on copy protection

Parties agree digital content needs protection; how is sticky

By Paige Albiniak

Movie studios, television networks, computer-chip makers, software companies and consumer electronics manufacturers have agreed that digital television programs must be protected from being freely distributed over the Internet. Next stop: Capitol Hill.

Last week, the Broadcast Discussion Working Group (BDWG), a gathering of approximately 230 executives, released a final report detailing their consensus that a technology called the "broadcast flag" should be used to alert copying devices—such as digital TV recorders and computers—that digital TV programs cannot be copied and redistributed over the Internet. The industries have been fighting for years over whether to protect broadcast TV from Internet distribution and, if so, then how to do it. The report is the "if so." The "how to do it" remains to be resolved.

During manufacture, broadcast-flag technology can be inserted into copying devices, but consumer electronics and computer makers must agree to put it there.

Congress or the FCC will have to mandate the implementation once the industries get closer to consensus on the details.

The BDWG's parent, the Copyright Protection Technical Working Group, approved the report last Wednesday. "Implementation of this plan is going to allow TV stations to get high-value content," said Jack Valenti, president of the Motion Picture Association of America, although it could be years before the report yields a standard that gets government approval.

Though the group terms the report "final," various companies' viewpoints differ enough that debate over how to copy-protect digital TV appears far from over.

"There are a lot of dissenting opinions," says Ken Johnson, spokesman for House Energy and Commerce Committee Chairman Billy Tauzin (R-La.). "We were led to believe that more progress had been made toward a compromise. Certainly, it will be a focal point of our discussions when we hold the next round of digital roundtable meetings." It is scheduled for June 11, Johnson said, and will focus on copyright

protection and cable compatibility.

Several industry reps credited Congress, specifically Tauzin and Senate Commerce Committee Chairman Fritz Hollings (D-S.C.), for pressuring the industry to work on this issue. While Tauzin has been holding a series of private roundtable meetings, Hollings has introduced legislation giving the industries 18 months to come up with a solution or face government intervention.

"The success on the broadcast-flag issue is a tribute to Sen. Hollings and Congressman Tauzin," said Preston Padden, Disney's top lobbyist. Disney, via Padden, has been pushing hard for such an agreement.

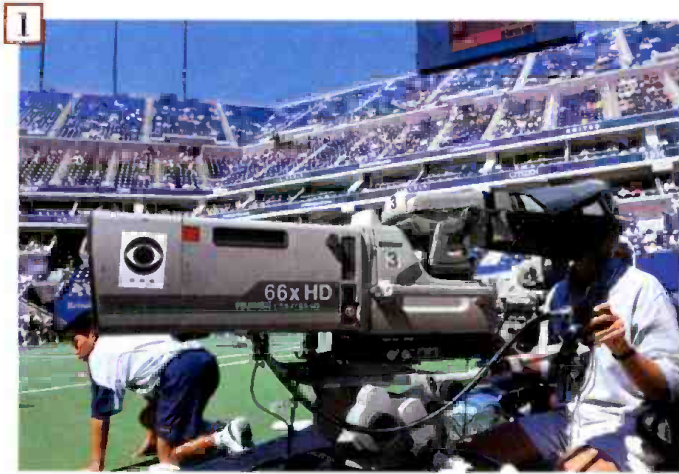
Other industries and consumer advocates are less sanguine. "The report dramatically erodes fair-use rights," said Joe Kraus, co-founder, DigitalConsumer.org. "The entertainment industry should not be allowed to sit behind closed doors and shut out consumers and the media while they set standards."

Said Ed Black, president, Computer & Communications Industry Association, "Our legislators decided long ago, despite all the misery they cause, ordinary people can be trusted with handguns, knives, alcohol and explosives. Hollywood says people should go to jail if they use a simple consumer device that lets them decide what they should do with TV recordings they make."

Although consumer electronics manufacturers signed on to the report, that industry listed several points of dispute, notably fears that content providers will use any agreement on copy-protection to limit consumers' copying rights.

The movie studios deny they're limiting fair-use rights. "Other than necessarily requiring that DTV content continue to be protected against unauthorized redistribution ... the proposed technical solution does not interfere with the ability of consumers to both make copies of DTV content and to exchange such content among devices connected within a digital home network," the report says.

The industries plan a group to determine the legislation or regulation they need to implement a copy-protection solution. ■



1 HD sports-event coverage like CBS's requires a separate production for SD viewers.

2 An HD production doesn't require a large array of cameras. The wider aspect ratio lets action flow throughout the frame. Here, CBS covers the 2001 Army vs. Navy football game in Philadelphia.

3 Showtime will premiere *Odyssey Five* this month. It was shot with two HD cameras running almost constantly, enabling more editing choices while saving on expenses.

4 NBC has been airing a number of *The Tonight Show With Jay Leno* segments in HD. Plans call for a larger slate of HD productions in prime time and late night this fall.

SPECIAL REPORT

HD production gets the Last Laugh

In the multiple-camera world, high definition offers significant cost savings

By Ken Kerschbaumer

It was only a couple years ago that Derek Grover, a digital-imaging technician and director of photography with the International Alliance of Theatrical

Stage Employees, would be cursed at when he appeared on-set with an HDTV camera. After all, shooting film is *art*. Shooting video? That's the domain of pornography and wedding videos.

Today, HD production is getting the last laugh.

"In the multicamera episodic world, meaning sitcoms, it has completely taken over this year," says Grover. "For single-camera episodics, it will be another year before it takes over."

There will always be film holdouts, he says. But, with bud-



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The ezHD package begins with Leitch's high-quality Juno HDTV upconverter, which uses motion-adaptive conversion to virtually eliminate artifacts. Juno's powerful noise reduction further enhances signal quality, and its sophisticated filters provide aspect ratio conversion. Auto film detection ensures optimum resolution.

LOCAL BRANDING

For local branding of your upconverted signal, ezHD also includes an HDTV logo generator and inserter. You can store multiple logos for linear keying with user-selectable logo positioning and transparency.

MONITOR HD

Rounding out ezHD is an HDTV digital-to-analog converter for monitoring your signal before ATSC encoding. The ezHD package allows you the opportunity to further upgrade your facility with the following products:

- HD frame synchronizers
- HD A/D converters
- HD test signal generators
- HD distribution amplifiers

Other Leitch HD products include:

- Integrator™ 16x16 & 32x32 HD and AES routers
- Prophecy™ 12x2 HD and AES router
- Test, slide, DARS, tri-level reference generator
- AES (4) digital audio embedder and de-embedder
- HDTV to SDTV monitoring downconverter and DA
- Coaxial/fiber optic conversion
- Opus master control

HD at work

Here's a look at some shows that are being shot in high definition for fall.



ABC:

According to Jim (above)
8 Simple Rules for Dating My Teenage Daughter
Life With Bonnie
Less Than Perfect
Push, Nevada



Fox:

Bernie Mac Show (above)
Septuplets
Meet the Marks
John Doe
The Grubbs
Girls Club



UPN:

One on One (above)
Half and Half



The WB:

Reba (above)
Family Affair
Do Over
What I Like About You
Greetings From Tucson

Source: Derek Grover, International Alliance of Theatrical Stage Employees

getary constraints on the rise, the cost savings of HD production may leave film canisters empty. Savings for a half-hour HD production are in the neighborhood of \$10,000 per camera: A four-camera sitcom can save \$35,000 to \$40,000 a week.

Experience is another issue. "There are not a lot of real savvy DPs and crews with this gear in the single-camera environment," Grover points out. "Until they get more experience, it can be kind of cumbersome."

Digital cinematography is still in its infancy but is undergoing a growth spurt, says Grover, one of 13 digital-imaging technicians in the Cinematographers Guild, which created its digital-imaging group last fall. This year, 30 pilots were shot in HD, he says; last year, there were only three.

This month, Showtime will premiere *Odyssey Five*, shot in 24-frame-per-second progressive, or 24p, HD.

"The combination of a significant amount of special effects, which merge much more easily with HD than with film, and streamlined post-production was head and shoulders above film," says Gary Levine, Showtime executive vice president, original programming. "We shot the two-hour pilot in HD and

reserved the right to go back to film, but we were pleasantly surprised." The feature was produced by Columbia TriStar and Sony Pictures.

The appeal went beyond pretty pictures: It saved money. "We're all fighting the high cost of production and trying to put every dollar on the screen," says Levine. "The savings only let us do more on the screen."

Glenn Oakley, senior vice president of Showtime corporate strategy and international, expects other productions in HD. "Once the initial investment is made and people can see that they can work with the medium, that it isn't that fundamentally different from film and offers some exciting differences, more and more will go to it."

Odyssey Five is a two-camera shoot. Using HD allows both cameras to run almost all the time, allowing more editing choices. Levine likes that and the more layered depth of field.

Those depth-of-field issues are the constant battle in working in HD. Grover prefers using the Sony HDW-F900 camera outfitted with Panavision lenses. Factory-made lenses are getting better and better, he says, adding that he expects some really good factory lenses to be

available by the next NAB. Right now, the difference in colorimetry between the Panavision and factory-made lenses is negligible for TV production. The difference is in handling back-focus.

"The factory lenses [from Canon and Fujinon] don't seem to hold back-focus as well. With HD, that's critical because it is so crisp and clear," he explains. "An experienced HD cinematographer will shoot these lenses wide open to limit the depth of field. So, if your back-focus drifts because the barrel heats up, you're in trouble, especially when you have a focal range of only 3 inches."

Grover uses a custom-designed rack system and cables he connects to the camera (one rack for each multicamera program). The rack has a master timecode generator, master sync generator, audio distribution amp, a small switcher, downconverters and progressive frame converters. It downconverts the HD signals to analog NTSC, so on-set monitors can be used instead of expensive HD monitors. The rack enables other cost benefits.

Grover has also designed "HD-friendly" lighting systems with Bardwell & McAllister, Burbank, Calif., and continues to refine lighting and filtration

techniques for HD to better emulate the look of 35mm film.

With sitcoms shot over two days, the audience for the second day of shooting views a rough cut of the first day's shooting. That requires taking the HD master, downconverting to 1/4-inch tape or Digital Betacam, putting it into a nonlinear editing system, and then cutting the show—a process that can last into the early morning.

Grover looks to speed that process by recording directly to Avid Media Array disks. "Each camera is downconverted live on stage, and the signals are sent into the Media Array hard drives," he says. "At the end of the night, the hard drives are taken to the post suite with the Media Composers and plugged into the editing system. It may end up being a little more expensive than just taking the tapes to the post, but it's a hell of a lot quicker."

HDTV can cut costs in Hollywood. But, for sports and news, HDTV doesn't make production cheaper; it increases expenses.

With sports, the challenge is increased by the demand for two separate productions: one for the SD viewers, one for the HD viewers.

Phil Garvin, HDNet co-founder and GM (he also works

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for mobile production companies Mountain Mobile Television and Lonestar Mobile), has worked on an array of different HD sports production: basketball, baseball, the Olympics, and, most recently, horseracing and arena football. The "fun" in the effort, he says, is that there isn't 20 years of experience to draw on.

He has learned a lot.

An HD production doesn't need as many cameras as NTSC, he says, because cutting too much or using too many effects makes the production disorienting. Similarly, camera movement needs to be kept to a minimum. "The camera person who keeps the action centered in the screen is not ideal for HD. The action can flow through the frame" because of the wider aspect ratio.

Most important, and the issue leading to development of the hybrid truck, is that, in a number of camera angles, SD and HD shouldn't be mixed. "We're not saying there can't be any shared cameras at an event," Garvin explains, "but we don't buy the notion of a single production truck doing an event with only one director and an output that is downcon-

verted from HD."

For now, he is using separate HD and SD trucks. In a few years, when every event is in both SD and HD, that approach will be too costly. So he and his team are designing a truck that will handle both feeds.

"You don't need 100% differentiation," Garvin notes. "Around 40% will work."

Wide shots cause the most difficulty, he says, and that can't be solved by letterboxing. It's the resolution and detail of HD that allow the wider shot in the first place, so letterboxing the HD feed for NTSC loses too much information, ruining the viewing experience.

"The beauty of high-def is the widescreen combined with the resolution so the viewer can see the whole field of play," he says. "If you don't use that feature, you're wasting HD."

And, he adds, "you're going to get calls from HD viewers saying you aren't doing it right."

Viewers do give feedback—mostly, Garvin says, on the use of wide shots that show the entire baseball infield. "If you show the whole field of play in NTSC, you can't see what every-

'Once the initial investment is made and people can see that they can work with the medium, that it isn't fundamentally different from film and offers some exciting differences, more and more will go to it.'

—Glenn Oakley, Showtime

one is doing because the detail isn't there," he explains. "On the other hand, the centerfield camera can be shared because the framing and amount of information you're trying to put on the screen is the same."

The enabling technology for Garvin's vision of the single truck is production switchers from Thomson and Sony that allow a mix-effect bank to be dedicated to HD. That means the switcher can be told, for example, that, when camera 2 is punched for the SD feed, it should punch camera 4 for HD.

"It's very tricky stuff," he

says, "but we're pretty far along in the design."

HDTV sports will get a boost this fall when Philadelphia-based Comcast SportsNet offers HDTV productions of professional basketball, baseball and hockey teams in Philadelphia, Baltimore and Washington.

Bob Ayars, the vice president of operations at SportsNet, says, "We will produce one show that will be seen by both the existing standard-definition audience and the new HD viewers. The SD audience will see a down-converted HD show and will probably not realize it."

Action will be shot with Sony cameras, including five stationary and three handheld units. Three robotic cameras will be mounted on backboards and other places. Some events will have more cameras and tape machines than current productions so that up-converted SD signals won't down-grade in quality.

"We also plan to use HD graphics generators," he adds, "as opposed to the route that some current broadcasters take, which is to upconvert an SD Chyron Infinit character generator."

One issue he notes is inte-

Pioneer in HD news

A few stations, like Belo's KING-TV Seattle, have been experimenting with high definition for the in-studio side of local news, but experts say only one station—WRAL-TV Raleigh-Durham, N.C.—is doing high-definition local news in the studio and in the field.

WRAL-TV offered the first all-HD newscast in October 2000 from the North Carolina State Fair and the following January from its studio—the entire broadcast acquired, edited and played back on Panasonic DVCPRO HD gear.

WRAL-TV was the first station in the country to broadcast under the FCC's new digital TV standard and was granted the first high-def experimental license in 1996.

Chief Engineer Craig Turner estimates that his station spent well over \$10 million before putting on its first high-definition newscast, including a new studio, transmitter, 30 cameras and nearly twice that many playback decks. Field equipment, he says, was about \$4 million alone.

"I'm sure you could do it

for less," says Turner. "We might have done a little more than some others do." And, he adds, buying equipment early in its development cycle is not usually the way to find bargains.

"We probably paid more to be first. But every industry is required to retool and redesign itself," he says. "This is our opportunity as an industry to retool and prepare for the future."

Being a pioneer is not without its inconvenience. "All our shots are done in 16:9 [aspect ratio]," Turner

explains. "But, if we get a shot from CBS, it's coming in 4:3. What do you do with that extra space?" When it can, the station runs the video through a processor to add a blue screen to fill the extra space.

Similarly, station photo-journalists must "protect 4:3" when they shoot for the high-definition newscast. The equipment helps, showing the 4:3 ratio in the viewfinder.

Local news in high definition seems a step in the right direction to its advocates, but, they say, more

programming will be needed.

"What's going to make the most impact," observes Panasonic Vice President, Technical Liaison, Philip Livingston, "will be program material where the viewer's emotional buy-in will be strong, where viewers feel like they're there and become more involved with it. That's an entertainment kind of involvement. In sports, for instance, there is color, action and the need for depth of field."

—Dan Trigoboff

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Dedicated to high-def

When Discovery Networks unwraps its new high-definition TV channel next week, blockbuster library productions like *When Dinosaurs Roamed America* and *Mystery of the Alaskan Mummies*, filmed in HD, will headline the schedule.

HD's crisp, clear images are perfectly suited for Discovery's outdoor and archeological programming.

"You see vivid details like the scales on the dinosaurs," said David Karp, senior VP and GM of Discovery's digital networks, who oversees the HD channel, dubbed Discovery HD Theater.

Discovery isn't commissioning projects for HD Theater just yet, but more and more productions are being filmed in high definition. Chairman John Hendricks has cleared Discovery's analog nets to commission 20% of new projects in high definition.



When *Dinosaurs Roamed America* will be featured on Discovery's new HD Theater channel.

Upcoming shows, such as *Lewis & Clark* for Discovery Channel and *Before We Ruled the Earth* for TLC, will be filmed in HD and air on both the analog services and HD Theater.

Discovery, the first basic-cable programmer to spin off a dedicated HD service, boasts more than 100 programming hours in high-def, all of which could play on HD Theater. The

June 17 launch coincides with the anniversary of Discovery's birth in 1985.

One big difference is that, in 1985, nearly 40 million Americans had cable. Discovery is launching its spin-off HD net into a tiny HD-ready universe. Only about 2 million homes are equipped with HD-ready TVs. The Discovery Channel reaches 86 million homes; its digital nets, 15 million.

But Discovery likes to strike early. "We were the first to launch digital networks in 1996," Karp said, "and we're now at the forefront of high-definition TV."

HD Theater will be ad-supported but in a modified manner. With 30-minute shows, commercials will run at the show's top and bottom. Longer shows will have short commercial intermissions.

In the early weeks and months, Discovery will showcase some of its best HD library shows, including *Inside the Space Station* and *The Leopard Son*. Eventually, acquired programming from foreign distributors like Japan's NHK, which has been shooting in HD for several years, could make its way to HD Theater.

One drawback for high definition has been higher production costs, but Karp says that is slowly changing: "Everyday, shooting in HD becomes

more accepted, and the costs are coming down."

Some aspects of HD Theater are not as clear as the picture, such as discovering just which cable and satellite operators will be carrying the channel at launch. Discovery says it's talking to all the major distributors and, come launch day, will have subscribers. Cox Communications, a Discovery investor and HD-capable in some markets, could carry it. Time Warner Cable, Comcast Cable and Charter Communications also offer some HD service.

Subscribers will pay a subscription fee for the service, but, again, Discovery wouldn't elaborate on pricing other than to say it will be negotiated with each operator. "Some operators look at HD as a defensive strategy, and others look at it offensively," explained Clint Stinchcomb, Discovery's VP of new media. —Allison Romano

grating commercials separately for the HD transmission path. "We're installing in the truck a small master-control station that will insert standard-definition commercials or, as they become

available, advertisements produced in HD."

Sony Systems Integration is handling the truck's construction, which will be ready next year. The pricetag: \$8 million.

One big concern is that, no matter how good the production is, it will be mangled by its delivery to the home, whether it's by cable, DBS or broadcaster.

Content distributors look for ways to maximize compression so that they can open up bandwidth for more channels. Grover says transmitting HDTV sports content at less than 19 Mb/s degrades the picture quality. "Maybe in three to five years, compression technology will be good enough," he says, "but not today."

"We play with compression systems every day," he explains. "Once you take sports below 19 Mb/s, you are hurting the quality."

So HDNet won't allow its signal to be distributed by an entity that degrades the picture quality below that delivered to the cable or DBS provider.

"On a 20-inch test monitor, it looks just as good," he points out about cheating on bandwidth, "but that won't be the case when it gets to a 60-inch monitor." ■

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People

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

Broadcast TV

Elizabeth Cheng, director, programming and communications, WCVB-TV Boston, named VP.

At WNYW(TV) New York/WWOR-TV Secaucus, N.J.: **Brian Nyemchek**, national sales manager, promoted to local sales manager; **Rob Schu**, account executive/political specialist, promoted to national sales manager.

At WMAQ-TV Chicago: **Sharon Brooks-Buchanan**, local account manager, named national sales manager; **Tara Carroll**, national sales manager, promoted to local sales manager.

Crystal Doss, departmental supervisor, WFAA-TV Dallas, named accounting manager.

J.R. Jackson, sales team leader, KOVR-TV Sacramento, Calif., promoted to local sales manager.

Cable TV

At Charter Communications, St. Louis: **Timothy Sims**, tax senior manager, Arthur Andersen LLP, St. Louis, joins as VP, tax; **Cathy Ubben**, senior director, financial analysis, named VP.



Elizabeth Cheng

Programming

Steven Mandala, senior VP, sales, Telemundo, Los Angeles, promoted to executive VP, sales, New York.

Terry Kalagian, VP, research, Cartoon Network, Atlanta, named VP, programming, Cartoon Network and Boomerang.

Anne Murphy, long-term contractor, Discovery Networks, Bethesda, Md., named VP, strategic marketing, affiliate sales and marketing.

At Discovery Kids, New York: **Dea Perez**, VP, programming, Cartoon Network, appointed VP, programming and operations; **Alexis Brunner**, marketing and production consultant, New York, joins as director, on-air promotion.

Jason Viso, manager, programming, The WB 100+ Station Group, Burbank, Calif., named director.

Therese Corcoran, assistant director, advertising and promotion, American Movie Classics, New York, joins Hallmark Channel, New York, as director, advertising sales and alliance marketing.

At Bravo Networks, New York: **Sean Redlitz**, executive director, convergent program



Terry Kalagian

development, Sci Fi Channel, New York, joins as director, interactive media, Bravo and Independent Film Channel (IFC); **Kathleen Williams**, site manager, A&E Television Networks, New York, joins as content manager; **David Bartin**, animation manager, Cartoon Network On-Line, New York, joins as producer, IFC Interactive Media.

Journalism

At Associated Press, Washington: **Greg Groce**, director, administration, named director, business operations and development; **Dave Gwizdowski**, director, television networks, named director, networks and syndication; **Larry Price**, television executive, Northeast, named director, television groups and stations; **Wayne Ludkey**, regional television executive, named sales manager, Cable/TV syndication; **Roy Blom**, manager, Hispanic broadcast markets, adds Hispanic TV groups; **Kathleen Carroll**, Washington bureau chief, Knight Ridder, rejoins as senior news executive.

Peter King, freelance journalist, CBS Radio News, New York, named full-time corre-



Anne Murphy

spondent, Southeastern U.S.

At WMAQ-TV Chicago: **Joe Kolina**, senior editor, CNBC, Fort Lee, N.J., joins as senior executive producer, news; **Matt Piacente**, executive producer, morning news, named executive producer, 10 p.m. news.

Chris Danielle, producer, KREM-TV Spokane, Wash., and Northwest Cable News, Seattle, named news director, KVEW(TV), Kennewick, Wash.

Morris Jones, news anchor, WTTG(TV) Washington, named anchor/host, Hunt Valley Central News Center, Md.

Candi Joyner, associate producer, news, WCNC-TV Charlotte, N.C., joins NBC6.com, Charlotte, as Web journalist.

Advertising/Marketing/PR

At Millennium Sales & Marketing: **Don Brownstein**, GM, San Francisco, promoted to VP/GM; **Jim Byrne**, sales manager, New York, promoted to VP/sales manager; **Jim Chittick**, GM, Detroit, promoted to VP/GM; **David Elliot**, GM, Charlotte, N.C., named VP/GM; **Karyn Kahn**, sales manager, New York,



Greg Groce



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named VP/sales manager; **John Lasiter**, sales manager, Atlanta, named VP/sales manager; **Scott Levy**, sales manager, New York, named VP/sales manager; **Jennifer Richards**, sales manager, Dallas, named VP/sales manager; **Charles Robinson**, GM, Philadelphia, named VP/GM; **Bob Tacher**, GM,

Seattle, named VP/GM; **Allyson White**, sales manager, Atlanta, named VP/sales manager; **Dana Wilson**, sales manager, Atlanta, named VP/sales manager.

Radio

Jim Murphy, director, Integrated Country Media, Jones Media Networks Ltd.,

Englewood, Colo., named VP. **Terry Gross**, host, *Fresh Air*, originating from WHY-FM Philadelphia, was inducted into the Pennsylvania Association of Broadcasters' Hall of Fame.

Internet

John Smelzer, director, business development,

FoxSports.com, Los Angeles, promoted to VP.

Lucy L. Scott, senior producer, Yahoo! Broadcast, Dallas, joins Business-Access.com, Dallas, as executive VP, programming.

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Obituaries

Lew Wasserman, Hollywood movie mogul, died June 4 in his Beverly Hills home after suffering a stroke. He was 89.

Lewis Robert Wasserman was born March 15, 1913, to Russian immigrants in Cleveland. He began his show business career in high school, serving as an usher at the Palace Theater in Cleveland.

In 1936, while working as a promoter for a Cleveland nightclub, Wasserman met Music Corp. of America founder Dr. Jules C. Stein, who hired him as national director of advertising and public relations. Ten years later, Stein made him president of MCA.

Together, Wasserman and Stein expanded MCA from a talent agency into a bona fide conglomerate comprising Universal Studios, MCA records, and, later, interests in television programming and broadcast stations.

In 1962, MCA was forced to divest its talent agency from its entertainment arms following an antitrust suit. Wasserman vowed to never let it happen again and deftly aligned himself with presidents and powerful politicians by using his Hollywood influence to raise money for several political campaigns.

At a time when Hollywood saw television as a major threat, Wasserman embraced it and, with MCA's Universal Television division, churned out such hits as *Kojak*, *Miami Vice* and *Coach*.

In 1990, Wasserman sold MCA Inc. to Japanese firm Matsushita Electric

Industrial for \$6.6 billion. Although he stayed on as chief executive, his relationship with Matsushita grew increasingly contentious. The bitter relationship led to Matsushita's secret sale of 80% of MCA to Seagram Co. in 1995, when Wasserman was given the ineffective title of chairman emeritus. Seagram rechristened the company Universal Studios Inc. and sold it to France's Vivendi in 2000.

Wasserman is survived by his wife; his daughter, Lynne Kay; and two grandchildren.

Steve Walsh, ABC News reporter, died May 22 in Denver after battling leukemia for several years. He was 46.

Walsh, son of former San Francisco 49ers football coach Bill Walsh, began his career at age 16, when he conducted interviews with Cincinnati Bengals coach, Paul Brown. It is said that was the only time Walsh ever used his family connection to get a gig.

At 17, Walsh landed a job with WBIE(AM) Atlanta. He went on to work for several different stations throughout the country.

In 1984, Walsh became a reporter for KGO(AM) San Francisco. An avid fan of the railroad, he left his post at KGO in 1991 for a five-year stint with the Union Pacific Railroad. He joined ABC News Radio in 1993 as a part-time correspondent. In 1997, he received an Edward R. Murrow Award for a piece that

aired on ABC's *Perspective*.

Most recently, Walsh served as Denver resident correspondent for ABC Radio and ABC NewsOne.

He is survived by his wife, Kathleen; his mother, Jeri; his father, Bill; and a sister and brother.

Broadcast pioneer **G. Richard Shafto**, died May 31 in Hilton Head Island, S.C. He was 98.

Shafto saw more sides of the radio business than most, having built a ham radio station in 1920 at age 15 (using oatmeal boxes for coil cores), been a radio operator aboard freighters and tankers at 17, studied radio theory at Columbia University, worked at RCA Labs, and sold radio receivers from a pair of retail stores.

He made the move into station management after selling new transmitters to a pair of South Carolina radio stations (Liberty's WIS and WCSC) that proceeded to make him general manager of both, headquartered in Columbia.

Eventually, he would rise through the station ranks to become the top executive and part owner of Liberty's Cosmos Broadcasting. When Shafto retired in 1969, Cosmos owned WIS(AM)/TV; WSFA-TV Montgomery, Ala.; and WTOL-TV Toledo, Ohio. Cosmos (now Liberty Corp.) currently owns 15 TV stations.

Shafto was the first president of the South Carolina Broadcasters Association and the first member of its Hall of Fame.

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

View through the lens

One-time camera operator Lansing knows stations inside and out

E.W. Scripps Co.'s station group may be the only one with two key executives who began their careers at the operational end of a camera: Veteran General Manager Bill Peterson, who joined WPTV(TV) West Palm Beach, Fla., this year, started out as a news photographer. And so did the man who hired him: group head John Lansing.

"I have an appreciation for photographers," says Lansing, who notes that it's often the photojournalists who stay on at a station while the news and sales folk move in and out every 18 months. And it's the camera operators, he says, who learn how the station really runs.

Beginning as a cameraman 27 years ago, he says, "I've had about every experience there is to have at a TV station."

It started with a minimum-wage job at WPSD-TV Paducah, Ky., followed by increased responsibility there. Then a move to chief photographer at WAVE-TV Louisville, Ky., in 1980 gave him his first taste of management and took him ultimately to news and

news management, to station management, and now to station-group management.

Scripps's television interests comprise a group of local broadcasters in large and medium markets and national cable networks like Home and Garden Television (HGTV), Food Network and Do It Yourself (DIY). While the company may be emphasizing those cable nets, Lansing acknowledges, "we want to show the power of our 10 stations. Local is the key. We are establishing local versions of these cable brands. We're able to generate ratings in these niche categories and provide some unique content.

"We couldn't run an HGTV show that's on the cable system

on one of our local stations," he adds. "But it helps the cable operators when we create a local version of DIY. And that's been a fun sell for our stations."

Veteran broadcaster John Culliton, a longtime friend and colleague, believes that, for all Lansing's success, he is hitting his stride as a station-group head. "John's his most thoughtful self right now," Culliton says. "Some guys get in over their heads when they move higher. He's gotten better. He knows the stations inside and out; but he can also dive into a subject and really dissect it. It's a rare combination of vision and detail."

Scripps, with six ABC affiliates among its 10 stations,



John Lansing

Senior vice president, E. W. Scripps Co.

B. July 31, 1957, Minneapolis; Bellerman College, 1983-85; news photographer, producer, WPSD-TV Paducah, Ky., 1975-80; staff photographer, chief news photographer, managing editor, WAVE-TV Louisville, Ky., 1980-86; news director, WWMT Kalamazoo, Mich., 1986-88; assist. news director, KARE-TV Minneapolis, 1988-90; assist. news director, news director, WCCO-TV, 1991-93; news director, WBBM-TV Chicago, 1993-95; station manager, WXYZ-TV Detroit, 1995-97; GM, WEWS Cleveland, 1997-2000; VP, station operations, Scripps Broadcasting, Cincinnati, 2000-01, current position since 2001; m. Jean Rausch, Sept. 4, 1993; children: Alex and Jackson (6), Nicholas (3)

would like to diversify "so there'll be less reliance on one network. I'd think twice about

adding another ABC right now," says Lansing.

Scripps has made two fairly significant acquisitions in the past decade: WMAR-TV Baltimore in 1992 and KMCI(TV) Kansas City, Mo., in 1998. The company, which has its roots in the newspaper business and still owns 21 papers, is watching for opportunities both at the station level and at the regulatory level. "It's like a 30-layer chessboard," Lansing says, "involving duopolies, cross-ownership, regional clusters and networks."

For years, rumors have suggested that Scripps interests are elsewhere and the group might sell its TV stations. "I'd never say 'never,'" Lansing says, "but it seems less and less likely.

"The value of our 10 television stations to this company," he continues, "is beyond their obvious cash flow—which is great in and of itself. Our cross-promotion platform is significant. We cover 10% of the United States, and that gives us the ability to help grow those networks. At the top of my list of strategic initiatives is to increase the cross-promotion between cable and local TV."

Culliton says Lansing is "a broadcaster at heart. John doesn't accept the idea that broadcasters can't retain and grow audiences even though other people in the business treat it like it's a *fait accompli*. But John's tenacity on the subject is really essential, to be celebrated." —Dan Trigoboff

Classifieds

Television

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The ideal candidate will have experience on the anchor desk, and be able to conceive, research and write compelling stories with viewer impact. Three to five years' experience as an Anchor/Reporter in a medium market is preferred. Send tape, resume and references to WBNS-TV, Attn: Human Resources, 770 Twin Rivers Drive, Columbus, Ohio 43215.

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EXECUTIVE PRODUCER

WDSU NewsChannel 6, the Hearst-Argyle television station in New Orleans, LA, has an immediate opening for an Executive Producer. Applicants must have at least five years experience producing a main newscast in a major or medium market. Send resume and tape to: Personnel Coordinator, WDSU-TV 846 Howard Ave., New Orleans, LA 70113. Deadline: 6/21/02. AN EQUAL OPPORTUNITY EMPLOYER.

PHOTOGRAPHER

WISH-TV, Indianapolis, is accepting applications for the positions of full-time and part-time photographer/editor/technician and microwave truck operator. Applicants should have a college degree in the field and TV news experience, with videotape work samples to prove outstanding talent and ability. The positions may require working overnights and/or weekends, with a good driving record required. Send letter, resume, and tape to Steve Sweitzer, News Operations Manager, WISH-TV, 1950 N. Meridian St., Indianapolis, IN 46202. EOE, M/F

MANAGEMENT CAREERS

PR-PRODUCTION MANAGER

PR-Production Manager for Miami co. involved in distribution of Spanish language programming and films to be responsible for all public relations functions with regard to television productions. Will determine all production activities to be undertaken and will arrange and conduct programs for contact between television organizations. Min req. Bach in Communications or Public Relations plus 4 yrs exp. Send resume to Venevision International, LLC. 550 Biltmore Way, 9th Floor, Coral Gables, FL 33134.

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Responsibilities will include leading a sales team, local managers, and traffic department. Candidate should have a solid track record with national and/or local sales and new business development. Responsibilities also include budgeting, forecasting, pricing and inventory control. Experience with Political considered a plus. Must have a minimum of five years television sales experience including some management and supervisory responsibilities. Computer knowledge preferred. EOE Send resume to David L. Zamichow, President & GM, WTVG 13abc, 4247 Dorr St., Toledo, OH 43607

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KTRK-TV has an opening in the News Department for a newscast Associate Producer.

Applicants should have experience in broadcast journalism and news writing, as well as a good understanding of television production techniques. Candidates should understand news feeds, and should have the ability to research and write stories independently, using wire services, assignment desk notes, reporter notes, and other material.

A desire to produce newscasts or special programming is preferred.

Candidates should also be computer literate, and be familiar with the Internet, or have a strong desire to learn.

Interested applicants should send a resume, references, cover letter and recent writing samples to: Wendy Granato

Director of Special Projects

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RESEARCH DIRECTOR

WAVY-TV, Norfolk, VA, a LIN Television station, is seeking a Research Director. Candidates must be detail-oriented with excellent communication skills and dedicated to teamwork. Knowledge of advertising research resources and applications (Nielsen, CMR, Adelligence, TV Scan Omega, Marshall Marketing or other qualitative resource) is a plus. Must have strong computer skills (PowerPoint, Word, Excel). Prior broadcast television research experience is preferred. If you want to join a first-rate Sales Team, please send your resume with letter to John Cochrane, Local Sales Manager, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls, please. EOE

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Thom Bruce
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WANE-TV, FORT WAYNE, IN: The television station is seeking an applicant with an in-depth knowledge of broadcast and microwave RF technologies. To oversee the installation & maintenance of all television equipment components and station computers or systems. This may call for actual hands-on work by the Engineering Manager. This position will maintain a technical staff that will be well trained and knowledgeable of applicable technology. The applicant must show the aptitude to manage people and projects as well as being a team player. Five years of television technical maintenance experience and a complete understanding of broadcast and microwave RF technologies is required. Send resume to Personnel Manager, WANE-TV, 2915 W. State Blvd. Fort Wayne, IN 46808 EOE

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6/24	6/19	PROMAX and BDA
7/1	6/25	Central Casting feature
7/8	6/27	New England Cable Show
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Editorials

COMMITTED TO THE FIRST AMENDMENT

Visionary

When did the "magisterial mogul" Lew Wasserman decide that he ought to be in the TV business? Some have pointed to 1958, when his agency, MCA, paid a then-whopping \$50 million for Paramount's pre-1948 theatrical library and another \$12 million for the Universal lot, which would produce a stable of TV staples. Others say it was 1950, when he formed Revue Productions to supply Gene Autry and Roy Rogers horse operas to TV in abundance. In fact, it was 1939. Then the top ad and promo man at Music Corp. of America, Wasserman was one of only three people in Hollywood with a TV. It was one of those mirrored contraptions with a viewing area that measured about 4 inches square, programmed only with experimental fare from the Don Lee Network. That, Wasserman once told us, was when he decided that "television was going to be a market for our products."

Thirty years later, when MCA was supplying nearly 20% of network TV programming, Wasserman saw clearly that the nation's appetite for TV would not be sated by just three broadcast networks. "The American consumer is demonstrating quite dramatically that he wants total convenience," he said, using a fast-food analogy. "That desire on the part of the consumer must logically apply to his entertainment as much as to his eating habits—that is, that he wants to watch a particular program when he wants to watch it or view it a second or third time."

Wasserman, who died last week at 89, was easily identifiable in his later years by those oversized, black-rimmed glasses. It is our belief that he needed them to ease the strain of looking just a little further into TV's future than the rest of us. That vision will be missed.

Pay me now...

While we are talking about having the vision to see into TV's future, when MSTV's David Donovan comes calling with his proposal for a broadcast lab and a request for funds, broadcasters should reach for their wallets. Some broadcasters have suggested that such a lab is crucial to their future if they want to remain competitive in the digital age. In the same breath, those same broadcasters say MSTV could have a hard time getting them to pony up the bucks. We certainly hope not. It takes money to develop those killer apps, and the standards and technology to support them. When Donovan talks about a broadcast lab, he is talking about nothing less than the reinvention of broadcast TV. He and his backers envision a medium that could do everything cable does—HDTV, multiple channels, data, even interactivity—but without the wires. Unless broadcasters rally and come up with a unified plan for exploiting their digital spectrum, we fear that the TV-station business will slowly fade away. No matter what the bean counters in corporate say, even in tough times, investment in the future is not discretionary spending.

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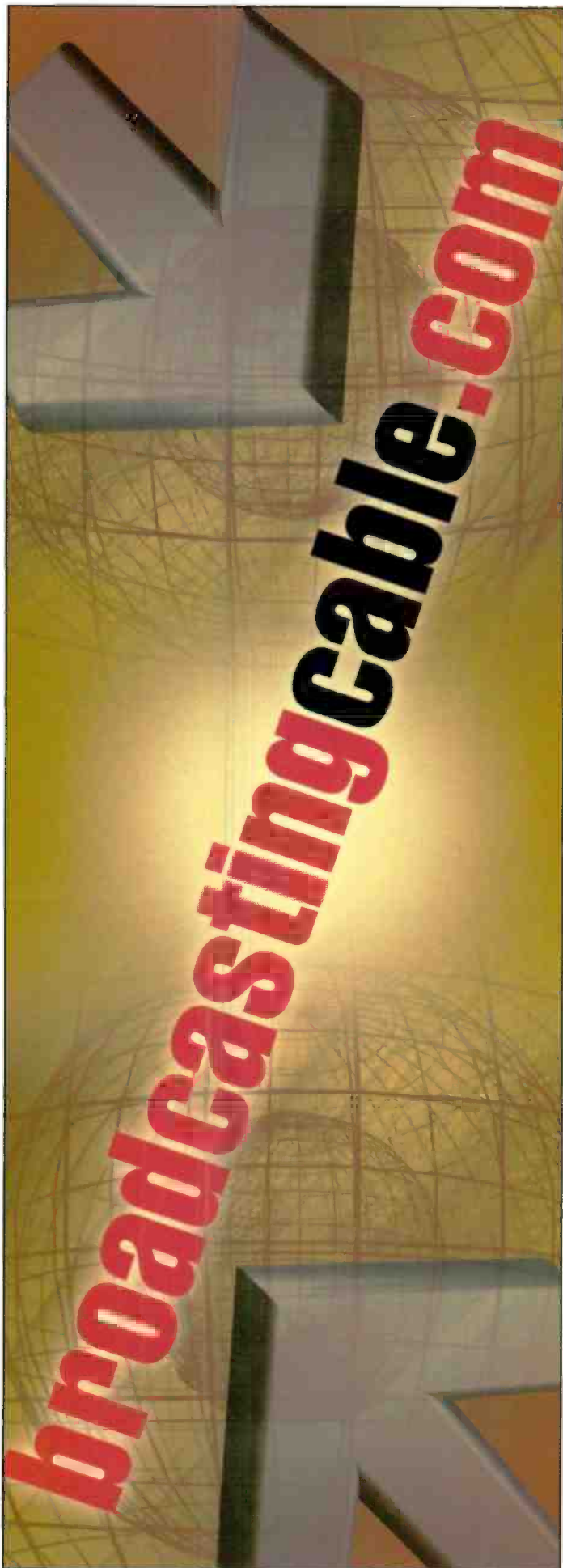
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centralcasting

Broadcast station groups and networks are continuing to eyeball centralized operations as a way to cut costs and improve operations. On July 1, *Broadcasting & Cable* takes a look at the growing centralcasting market and how it's affecting the industry. Some of the areas we'll cover are:

- Who are the major players from a manufacturing and integration perspective?
- What's their approach to centralcasting?
- What are the major hurdles?
- What's the promise of centralcasting?

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JULY 1, 2002

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