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## Top of the Week September 9, 2002



Although *The Sopranos* has been on hiatus for 18 months, the buzz hasn't silenced for HBO's original series or for most HBO projects greenlighted by Chris Albrecht.

### Programming

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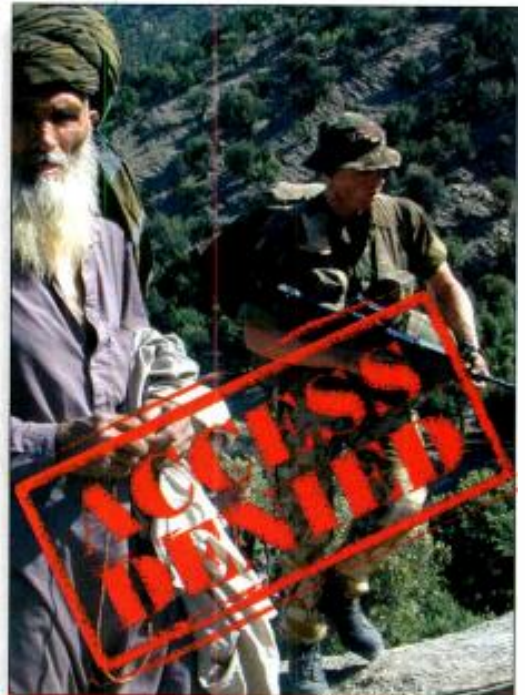
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AP Photo / Royal Navy



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ADVERTISING

## Surviving sponsors

CBS is lining up fewer sponsors for the upcoming fifth edition of *Survivor* (this one in Thailand), relying more on traditional ad buys in both the upfront and scatter markets to support the show.



So far, two and a half sponsors have signed on, the fewest of any show to date. The first two editions had nine sponsors each; the next two had five to six each. Those signed on for the Thailand installment, which debuts Sept. 19, are General Motors and Visa (full sponsorships) and Radio Shack, which describes its participation as a half sponsorship that does not include product placement. CBS doesn't preclude others, but sources there say the show is already pretty well sold. CBS is mum, but the sponsorship packages are said to be valued around \$12 million, which is on a par with other *Survivor* editions.—S.M.

# BC EYE

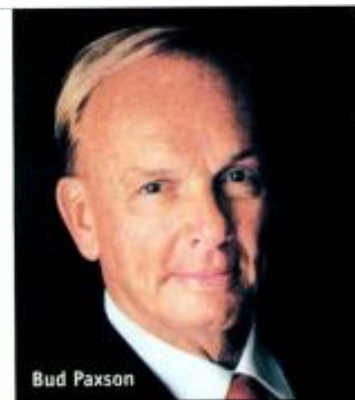
Behind the scenes, before the fact

9/11

## Too close for comfort?

It just might be that many viewers don't want to look back at the terrifying piece of history that was Sept. 11, 2001. Several weeks ago on its Web site, WPIX(TV) New York asked visitors, "How much of the extensive Sept. 11 anniversary coverage do you intend to watch?" Nearly 90% answered, "None of it." Only 7.5% said they'd watch "a lot of the coverage."

BROADCASTING & CABLE asked a similar question to its TV-savvy Web readers over the last few days, and they feel similarly. In our poll, 63% said upcoming coverage was "excessive." Only 18% said the time set aside for 9/11 commemoratives was "just right," and 16% said it was "insufficient." Neither poll is scientific, but the numbers suggest that 9/11 is a recent enough nightmare that many aren't ready to relive the day just yet.—P.J.B.



Bud Paxson

TV STATIONS

## No-cut contract

The terms of Bud Paxson's planned sale of KPXF(TV) Fresno, Calif., have raised complaints in Washington. Media Access Project is asking the FCC to block the \$35 million sale to Univision, claiming terms of the deal would violate the station's right to reject network programming. That's because the contract requires KPXF to carry Paxson-founded Worship Network for the next 50 years during the midnight-5 a.m. slot. Univision's agreement to carry the net "in perpetuity" without ability to review whether other programming is more appropriate violates the law, said MAP President Andrew Schwartzman.—B.M.

## Bubba backlog

Clear Channel is volunteering to archive tapes of raunchy shock jock Bubba the Love Sponge,



a.k.a. Todd Clem. Bubba's frequently over-the-top broadcasts on WXTV(FM)

Tampa, Fla., have garnered fines for Clear Channel, and another indecency complaint is pending. Recognizing the FCC's "apparent concern" about Bubba's syndicated show, the company will keep tapes 30 days. But company critic Art Belendiuk says few indecency investigations launch within 30 days. "It's a completely meaningless gesture."—B.M.

# CASHING IN ON DBS

Yes, it's true: You can make a buck from retransmission consent.

Emmis Broadcasting has struck agreements with DirecTV for carriage of stations in Portland, Ore., Orlando, Fla., and New Orleans, under which DirecTV will pay the broadcaster cash. The companies have been negotiating for years, unable to agree on a rate until now. Emmis TV President Randy Bongarten confirmed the agreements but declined to discuss money, citing confidentiality clauses. Others say Emmis may be getting as much as 15 cents per local-TV subscriber per month (in the three markets). Meanwhile, Bongarten reports, EchoStar has taken a hard line against paying cash for new retrans deals. As a result, Emmis is denying the sat TV operator carriage of its Honolulu Fox affiliate. One Wall Street source says other station groups have struck similar deals in several of their markets.—S.M.



Emmis CEO Jeff Smulyan finally taps into second revenue source: payment for carriage from DirecTV.

# Ad sales: Up, up, but not away

Consensus at TVB forecasting forum sees modest spot gains in 2003

By Steve McClellan

A year ago, the writing was already on the wall that the next 12 months were going to be ugly for TV advertising sales. Then, there was September 11. As Sanford Bernstein analyst Tom Wolzien put it, "we had no idea what a charmed life we'd been living" until that tragic day.

Indeed, with 9/11, the bottom fell out of the ad market. The industry is still recovering, and there's a wide range of opinion—as evidenced by the differing views expressed at last week's Television Bureau of Advertising Forecast Conference—about how long it will take to get there.

The TVB released its ad-growth projections for 2003 and 2004, as well as 2003 projections the organization collected from a dozen or so Wall Street firms, investment bankers, analysts and consultants.

What they have in common is that, for the most part, the projections are up over last year across all sectors of the TV business—local and national spot, network, syndication and cable (see table).

The sector likely to show the least volume of growth next year is national spot, due to the tough comparison it will have to this year when perhaps \$1 billion dollars will be spent in political advertising.

Wall Street and TV firms foresee maybe a half-percentage-point growth for the sector next year, while the TVB says the sector could be anywhere from flat to up 2%. In 2004, TVB predicts, national spot will rebound with 10% growth, thanks to expected heavy political spending.

Some analysts don't believe even the low end of the 2003 projection is achievable given all the political and Olympic money that would have to be replaced.

"My official projection for national spot

next year is negative 2%, and I think that is very aggressive," said one analyst. "When you think that 12% of spot dollars this year are political, you have to believe there is going to be a really huge spurt in the underlying business to get to the same level in '03. We're just not there yet."

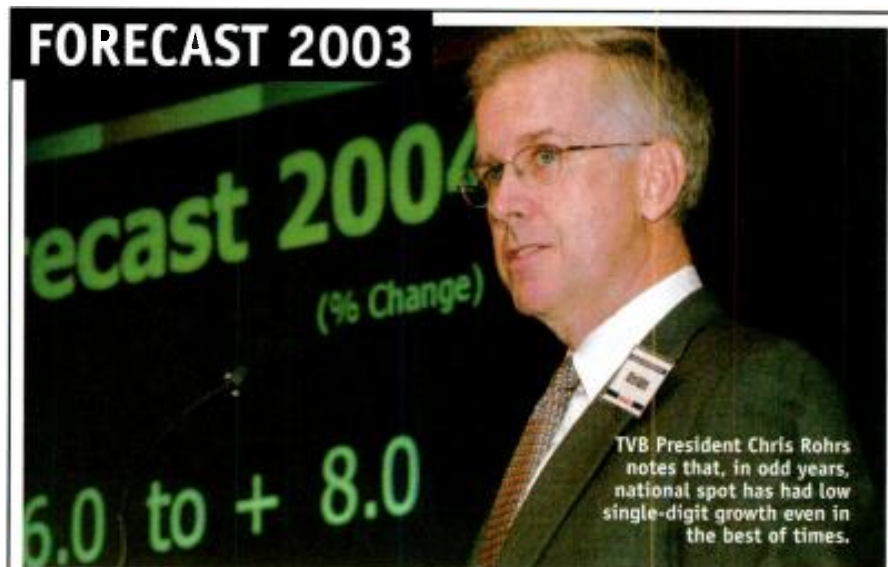
That's a statement that really goes to the point that the TVB has been making for a while now: The national spot business ought to be looked at in two-year cycles, given the

alternating-year infusion of political and Olympic ad dollars into the marketplace.

TVB President Chris Rohrs notes that, over the past decade, in odd years national spot has had low-single-digit growth even in the best of times and in even years has seen a high-single or double-digit spurt.

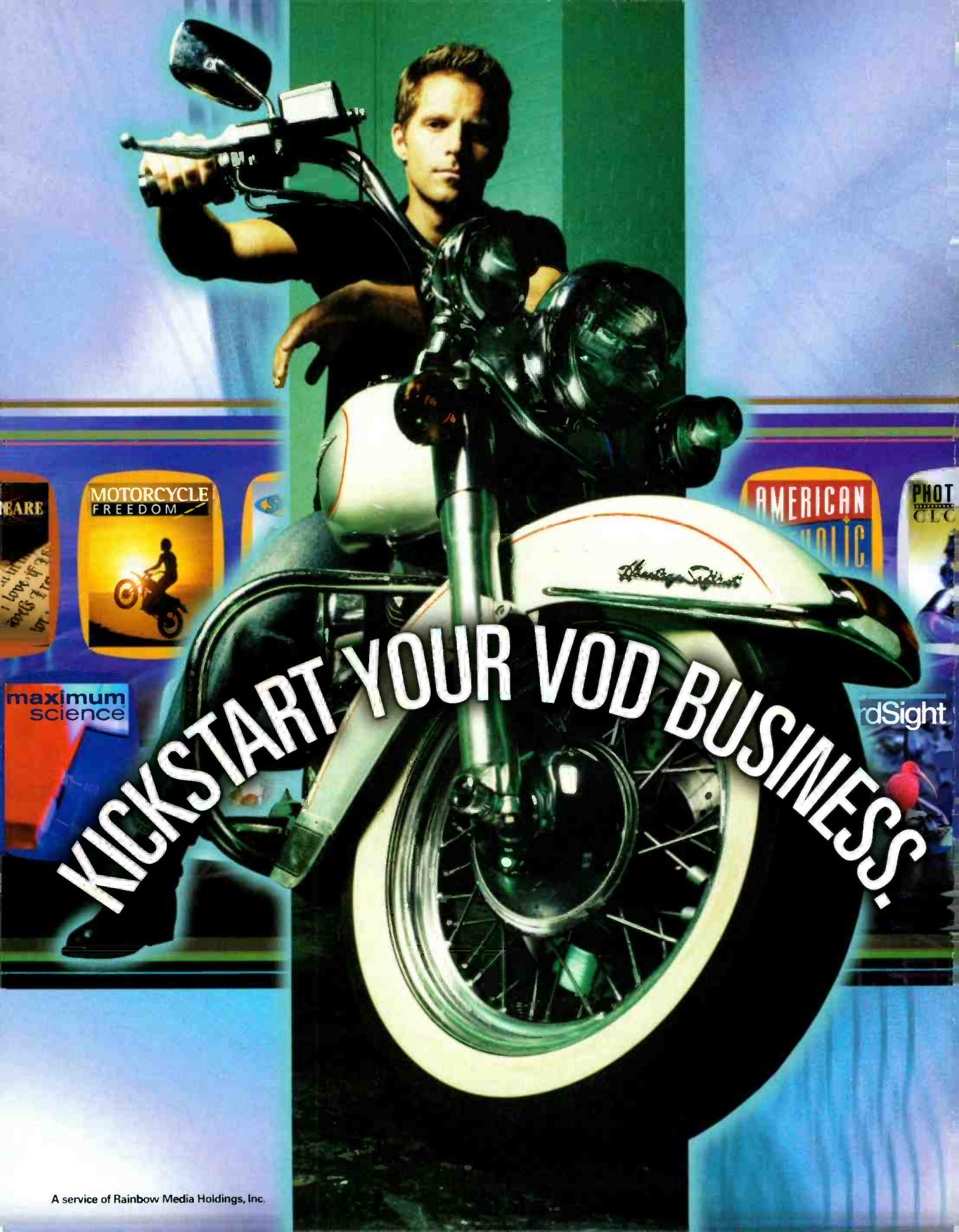
Over 2003 and 2004, if national spot meets projections, the sector would "exceed the 1999-2000 plateau," said Rohrs.

Campaign-finance reform kicks in after



This table compares percentage growth/loss projections next year by the Television Bureau of Advertising and a cross-section of media and financial analysts. With the exception of some of the projections for national spot sales, it's all positive.

Source	Local	Spot	Nets	Syndie	Cable
TVB	+1 to +3	0 to +2	+4 to +6	+2 to +4	+3 to +5
CS First Boston	+3	+2	+3	+3	+5
Bear Stearns	+3 to +4	-5 to +2	+10	+5 to +7	+4 to +6
Prudential Securities	0	+1 to +2	+2 to +3	0	+5
Vogel Capital	+2	+2	+1	+2	+3
UBS Warburg	+3	-2	+4	+7	+11
Sanford Bernstein	+3	-3	+6	+4	+2
Universal McCann	+1	-1	+2.5	+2	+5
Veronis Suhler Stevenson	+1.8	+1.5	+2	+3.2	+15.2



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the election this year, but it remains to be seen how big a dent it will make in broadcasters' political-money trough.

The bill limits so-called soft money that can be spent on campaigns by the national parties. One expert on the subject, Jan Baran, a senior partner in the law firm Wiley, Rein & Fielding, thinks the impact will be minimal. He told TVB attendees that there is wiggle room in the reform bill that allows the national parties to "spin off" their soft-money operations to affiliated groups at the state level, where in many cases there are no limits on spending.

Wolzien, who moderated the media analysts panel at the conference, summed up the issue for ad sellers in a nutshell. "The business is truly reliant on the economy," he said, noting that, over a 40-year period, annual advertising growth was just a fraction of a percentage behind the growth of the Gross Domestic Product (GDP).

There were some strong and differing

opinions expressed at the conference as to just how real the economic recovery is.

David Wyss, chief economist at Standard & Poor's, told conference attendees that the recession is over and the question now is how fast the recovery will happen, with the possibility that a second downturn might occur (with the right mix of war and



**'If the consumer stops spending, the whole house of cards will come tumbling down.'**

—Tony Hoffman, Hoffman Shutz Media Capital

inflation) before a full recovery. As recessions go, he said, this one ended "very quickly.

"The Federal Reserve Board helped," he added, "by cutting interest rates four times, to a level not seen since the Eisenhower administration." As a result, it's cheaper than ever to buy a house or a car, and con-

sumer spending in both of those areas is extremely strong right now.

But that has some who follow the business more than a little concerned. "The economy is still in trouble, and interest rates are propping it up," said Tony Hoffman, partner at Hoffman Shutz Media Capital. "If the consumer stops spending, the whole

house of cards will come tumbling down."

Wolzien also made the point that cable is finally beginning to get its act together on local sales after 30 years of "being incompetent." Top-rated stations probably don't have much to fear, he said. But weaker stations should be concerned about losing market share to cable. ■

# Must-carry not yet a must at FCC

*Digital decision doesn't make it onto this week's agenda*

By Bill McConnell

**B**elieve it or not, digital must-carry still isn't ready for prime time. Despite FCC Chairman Michael Powell's determined effort, he and his three fellow commissioners have yet to agree on how to settle the longstanding debate over cable carriage of broadcasters' digital TV signals. As a result, they won't take up the issue at the commission's public meeting this week.

Nevertheless, Powell is expected to push negotiations in hopes of issuing a proposal before November's meeting. When approved, the mandate would determine the primary business relationship between broadcasters and cable systems for the foreseeable future.

Although the FCC is widely expected to conclude that broadcasters are entitled to cable carriage of the entire free portion of

their signals, still up in the air is how strongly worded that conclusion will be. In an effort to win consensus, Powell had moderated a proposal that would have left little doubt the commission considered mandatory carriage of all free programming the way to go but would have sought comment on the constitutionality of that decision. Even a less definitive version failed to win the necessary three votes.

With full carriage unresolved, the debate over which cable tier digital programming must be carried on was shelved.

One decision that looks solid: The FCC will reject broadcasters' demand for carriage of both digital and analog signals during the transition.

In a positive for broadcasters, however, the FCC appears set to forbid cable companies to diminish the quality of a station's

digital signal. Some broadcasters worry cable systems will degrade signals offered in the highest-quality, 1080i format or other high-resolution formats.

At this week's meeting, the FCC is also expected to kick off a comprehensive rewrite of the broadcast-ownership limits.

Broadcasters were left frustrated by the commission's failure to resolve the carriage debate. They say full carriage of their digital offerings, including multicast channels and electronic program guides, is necessary to push the government-mandated transition from analog signals.

The burden on cable systems posed by full digital carriage is much less today, they say, than when Congress ordered carriage of all local stations in their markets in 1993. "It's almost an insignificant burden. Yet there's holy war," said Jack Goodman, an attorney for the National Association of Broadcasters. ■





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# CSI: Miami: TV's most wanted

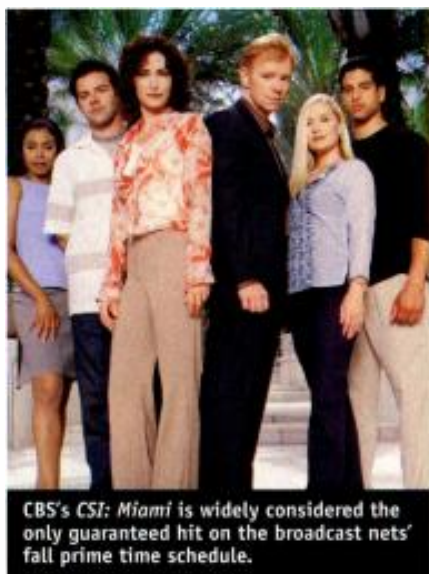
At confab, several network program chiefs say CBS spinoff tops their lust list

By Paige Albiniaik

It took NBC Entertainment President Jeff Zucker about one-half second to name the non-NBC show he most covets: CBS's *CSI: Miami*, the only new show on network prime time virtually guaranteed to become a hit.

"We expanded *Law & Order*, which gave other people some ideas," he ribbed CBS Entertainment President Nancy Tellem.

Zucker wasn't the only programming chief confessing his *CSI: Miami* envy at the



CBS's *CSI: Miami* is widely considered the only guaranteed hit on the broadcast nets' fall prime time schedule.

Hollywood Radio and Television Society luncheon in Beverly Hills last week; both UPN's Dawn Ostroff and ABC's Susan Lyne said the same. Ostroff also has her eye on Fox's new action show *Fastlane*.

The WB's Jordan Levin is partial to ABC's new late-night talker with host Jimmy Kimmel (also co-host of Comedy Central's *The Man Show*, with *Loveline*'s Adam Corolla). Fox's Gail Berman would like The WB's *Everwood*.

CNN's Jeff Greenfield, the moderator, also got the panelists to reveal what they consider the biggest risk they are taking this fall. For ABC's Lyne, it is placing the

Bonnie Hunt comedy *Life With Bonnie* at 9 p.m. on Tuesday, opposite longtime NBC hit *Frasier*. CBS's Tellem is nervous about reconfiguring her entire Friday-night lineup. Fox's Berman worries about putting two comedy half-hours on Sunday at 9 p.m., opposite other networks' legal dramas. NBC's Zucker frets about launching a hit on Tuesday at 8 p.m. "We haven't been able to open Tuesdays at 8 p.m. since *God created it*," he joked.

Ostroff noted UPN's launch of a new version of the old Rod Serling hit, *The Twilight Zone*. And Levin is concerned about flipping the WB's Thursday and Sunday prime time schedules.

All the network chieftains agreed that reality programming—or unscripted programming, as Zucker prefers to call it—is here to stay, although he and Levin disagreed about whether that is a good thing.

"The bread and butter of network television still needs to be scripted programming," Levin said. "The emotional relationships people form with television characters are long-lasting."

But Zucker believes that a "far bigger threat to the networks is that we continue to put on scripted programming that our audiences don't want."

Moreover, the group collectively agrees, reality programming always has been around in some fashion—think *Candid Camera*—but gained a new catchphrase when CBS's *Survivor* became such a successful franchise.

Five of the six said they are not particularly worried about personal video recorders—such as Replay TV and TiVo, which allow viewers to skip right over advertisements—eliminating advertising-supported TV.

"I don't think the government would allow it," Zucker said.

But Levin said The WB often worries about development of PVRs and the gradual erosion of ad-supported television.

Levin's boss, Turner Broadcasting Chairman and CEO Jamie Kellner, argued earlier this year that, if consumers want to zap commercials on PVR, they should be required to pay an extra \$250 per year for the privilege. ■

## Albiniaik named L.A. bureau chief

Paige Albiniaik, an assistant editor at BROADCASTING & CABLE in Washington, has become the magazine's new Los Angeles bureau chief, responsible for programming news and analysis about broadcast networks and syndicators.



Albiniaik

Albiniaik, who received her bachelor's degree at Occidental College in Los Angeles, joined B&C in January 1997 as the managing editor of the magazine's *Cable-day* fax. A few months later, she was assigned to cover Capitol Hill, concentrating on media-related legislation.

Prior to joining B&C, from 1995 to '97, she was a senior editor for Phillips Business Information, reporting for two communications-related newsletters. She began her journalism career as an intern for the *Christian Science Monitor*.

Albiniaik also has a master's degree in journalism and public policy from American University in Washington.

She can be reached by calling (323) 549-4111, by e-mail at palbiniaik@reedbusiness.com, or by fax at (323) 965-5327. ■

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- Transmission Cables
- Electric Power Units
- HDTV Systems
- Satellite Broadcasting Systems
- Virtual Systems
- CG Production Systems
- DVD Systems
- Multimedia Systems
- Software
- Multiplex Broadcasting Systems
- Others



# Chris Albrecht's goombas

*As program chief, he put Sopranos on HBO; now, as chairman, will he be able to take the same risks?*

By Allison Romano

After an 18-month hiatus, HBO's smash mob drama *The Sopranos* finally returns for its fourth season on Sunday, Sept. 15. The break has not stripped away the buzz. In fact, HBO believes *The Sopranos* "family" has become so recognizable that famed photographer Annie Leibowitz-created promotional ads featuring Tony and his crew don't even include the title.

Behind the curtain, pulling the strings is HBO's new chairman, Chris Albrecht, who has brought the pay network its most notable successes that not only dragged in viewers but made HBO such a dominant Emmy force that the commercial networks in the past suggested the competition was unfair.

"*The Sopranos* has resounding critical acclaim and ratings success," said *Sopranos* producer Brad Grey. "When those two merge, you can't take it for granted."

They understand the show's status at

HBO. The network is pumping about \$10 million in promotion and marketing dollars into the new season.

If history is an accurate guide, the debut should be huge. The first-ever *Sopranos* episode in 1999 bowed to a 7.7 Nielsen rating (HBO's universe only includes its 38 million HBO and Cinemax subscribers). That number ballooned to a 20.4 for the season-three premiere. Expect equal, if not bigger, Nielsens this time around.

In July, with *Sopranos* in post-production, Albrecht moved up from president of original programming to HBO's chairman after former chief Jeff Bewkes was tapped to be COO of AOL Time Warner's new entertainment group.

The veteran programmer knew he'd need to adjust his management style. "In the past, my role was to be bold and aggressive. Now knowing when to stop [spending] is my purview," he said.

Bewkes used to restrain him; now Al-

brecht will lean on HBO's new COO Bill Nelson for financial prudence. All three are part of a cadre of HBO execs who have spent more than half their careers building up HBO. Albrecht joined the net in 1985 as SVP of West Coast originals. In 1995, he was named president of the pay net's burgeoning original programming unit. Another nod came in 1999, when he added original movies to his watch.

Under Albrecht, HBO has welcomed *The Sopranos* and other hits like *Oz*, *Sex and the City* and *Six Feet Under*.

His longtime friend Grey—the two met in 1978 promoting comedy clubs—says Albrecht already has the skill set to run HBO. "He speaks a couple of 'languages,' and most executives don't: He speaks entertainment and creative, and business, too."

Producers praise Albrecht for giving them unparalleled creative license. "He doesn't waver the way a lot of broadcast network executives do to go with this week's fads," said Tom Fontana, creator of tough prison drama *Oz*, HBO's first scripted series.

Certainly, Albrecht respects creative

vision. But he also gives a strategic explanation for HBO's tolerance. "Unlike broadcast and broad-based cable networks that are defined by their audiences," he explains, "HBO is defined by the things that it puts on its air." It's not just about viewers tuning in. It's about their paying up.

Albrecht knows HBO subscribers now expect—make that demand—unconventional fare from the pay channel. "I need to make sure I don't temper my willingness, and my programmers' willingness, to be bold."

*The Sopranos* might be HBO's most recognizable hit, but other projects have pushed Albrecht further. *Band of Brothers*, HBO's epic World War II series with Steven Spielberg and Tom Hanks, was his biggest risk. It was a \$120 million project,



**Risk-taking Chris Albrecht gets a new hat as chairman of HBO, the continuing success of which probably will require his entertainment, creative and business skills.**

filmed over nine months in Europe, with more than 500 actors with speaking parts.

"That was when I drew my biggest breath," Albrecht recalls.

HBO's baseball movie *61\** was another nerve-racking project. "Baseball movies are so hard to do," he said. Movie studios passed on the daunting project because it "needed to seem realistic and authentic."

With his programming on track, Albrecht is eyeing business opportunities. The network has done well selling DVD sets of its hit series. The movie business is proving fruitful, too. HBO co-produced *My Big Fat Greek Wedding*, the summer sleeper that is projected to break \$100 million. A new original movie *Real Women Have Curves* was such a hit at the Sundance Film Festival that HBO is debuting it in theaters first. And the company's in-

house production division is crafting new shows for struggling ABC.

"When you have a business as successful and interesting as HBO," Albrecht said, "you need to keep looking for ways to maximize it."

Expect HBO to explore more outlets for its hits. Albrecht recently made his first outside hire, recruiting Warner Bros. Domestic

Television Distribution vet Scott Carlin to be president of program distribution.

Even his prized hits don't relieve Albrecht's biggest angst. "It's disappointing that we're not in 70 million homes. Whether that's a realistic goal is the big question."

Surely, Tony Soprano will persuade some new subscribers to bring HBO a little bit closer. ■

## Do tell: What will Paul do?

### *Charter's investors await billionaire Paul Allen's plans for the ailing MSO*

By John M. Higgins

**C**harter Communications investors are certainly gratified to hear that the MSO's cable operations are on track. And, yes, it's wonderful to hear Charter executives express confidence in plans to sell \$1.8 billion worth of systems. And who, in this depressed stock market, wouldn't be thrilled to hear about cash flow flowing and capital spending easing?

What investors are not hearing is an answer to: What will Paul do?

Paul, of course, is Paul Allen, the co-founder of Microsoft Corp. who spent seven of his many billions of dollars to assemble Charter's portfolio of 6 million cable subscribers. With Charter's stock down 90% in a year, Allen is hinting that he might put a couple more billions of dollars to work bailing Charter out of its financial funk, injecting more equity or, far better for almost everyone, buying Charter's debt on the cheap and then converting it into equity.

Investors flocked to a St. Louis hotel last week to hear what Allen's next move might be. Charter offered encouraging financial guidance; Allen offered nothing but a tease.

With Charter's stock trading at less than \$3 per share and bonds at 50 cents on the dollar, said Allen's top investment adviser, Bill Savoy, "we have made no decision or plan that we feel we need to inform the investment community about." But, he added, "equity

and debt markets have failed to consider the sponsorship this company has."

That's ridiculous; Savoy knows it. Of course investors know Allen—who owns 60% of the company—still has billions of dollars left despite the burst dotcom bubble. The reason Charter securities trade like those of a company headed for Chapter 11 is that investors aren't sure Allen's willing to step up.

The first report (B&C, 6/17, page 4) that Allen was considering taking the company private appeared in June. In July, he and other Charter insiders bought about \$25 million worth of Charter stock and bonds, a vote of confidence that the market ignored. In August, Allen's Vulcan Ventures acknowledged in a securities filing that he might take it private or buy in some debt. Not a blip in the market. "Imagine where this would be trading if we didn't see Allen standing there," said one of the 150 money managers and analysts at the meeting. "Does he really believe, or is he worried about throwing good money after bad?"

Savoy certainly wants to keep investors thinking Allen will do something. Savoy carefully noted that Allen started dumping technology stocks the day new-media AOL announced its takeover of old-media Time Warner, because that was a sign that tech market values were no longer supportable. Vulcan raised \$4.5 billion in stock sales. Allen also hedged about two-thirds of his stake in Microsoft against a stock drop while it was still in the \$80-\$100 range. "We have more than ample resources," Savoy said. Resources for what remains unclear. ■

Broadcasting & Cable/9-9-02 13

area—more than 100,000 households

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AP Photo / Doug Mills

# The Fight to get in the Fight

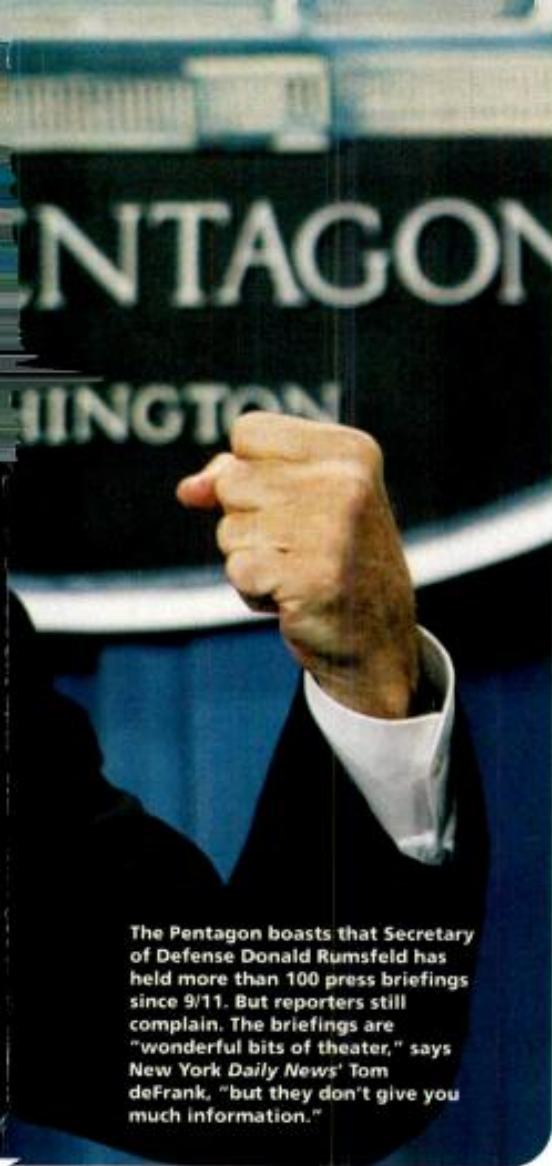
The media wants far more access to the battlefield (and information) than the government is willing to give

By Dan Trigoboff

The events of September 11 unfolded in real time and were witnessed via television by hundreds of millions well beyond the view of the familiar skyline of New York City or the vast grounds of the Pentagon.

With the action spread over two of the nation's great cities, media access on the home front that day was not an issue. Reporters and their cameras went wherever they were brave enough to go.

But only a few weeks later, as the U.S. launched its counterattack in Afghanistan, the cameras—and their images—were nowhere to be seen in major battle areas. For the sake of operational secrecy, reporters say the U.S. military tightly controlled where the news media could go, denying them the opportunity to accompany elite military forces in early going as they attempted to destroy the Taliban regime and root out Al Qaeda terrorists. The key cam-



The Pentagon boasts that Secretary of Defense Donald Rumsfeld has held more than 100 press briefings since 9/11. But reporters still complain. The briefings are "wonderful bits of theater," says New York Daily News' Tom deFrank, "but they don't give you much information."

paigns at Mazar-e Sharif and Tora Bora were "unobserved and off-stage," in the words of *Washington Post* Pentagon correspondent Tom Ricks.

Journalists and their advocates say their efforts to continue the story of 9/11 over the past 12 months have been frustrated by a federal government that was devoted to secrecy even before the attacks.

For months, concern over terrorism kept news choppers grounded by the Federal Aviation Administration, hampering even mundane traffic reporting. Access to immigration and deportation hearings and to prisoners of war was closed, materials from several federal agencies were taken from public view, and the government wants to keep the trials of suspected terrorists secret. Proposed Homeland Security legislation would expand exemptions from disclosure under the Freedom of Information Act.

Lucy Dalglish, executive director of the Reporters Committee for Freedom of the

Press, which last week released a 60-page report on press restrictions, says the post-attack mode represents "an unprecedented closure of information we had always assumed would be public.

"This is an administration that, more than any since Nixon, values secrecy," she continues. "It's trying to reclaim every privilege that had been taken from the presidency since 1973. Does a national emergency trump the Freedom of Information Act? Yes, it does. But even without 9/11, this was a policy they were going to pursue."

The government, says Radio-Television News Directors Association President Barbara Cochran, is determined to manage its message, and a public more concerned currently with safety than with information is not likely to support efforts to expand information access.

But, she says, "this is too important a story to wait for the handout. We can't have this story told without an independent perspective."

Battlefield access seems to be the chief concern of the media, especially with the prospect of another war with Iraq dominating the national debate these days.

"I sympathize with their concern for operational security," says Fox News Washington Bureau Chief Kim Hume, who has attended numerous meetings between Pentagon officials and Washington bureau chiefs. But she says the Pentagon uses the security issue as an excuse to "overstep, whether they mean to or not.

"They were very good about putting people on ships. But we felt stymied in our ability to tell the American people what was going on with Special Forces on the ground. The meetings with the Pentagon were designed as a give-and-take. But in the end, we never got into Uzbekistan."

After Sept. 11, says Freedom Forum First Amendment Ombudsman Paul McMasters, the administration and the public sent "stern messages that not just America but reporting had entered a new era. That new era meant new rules on how far the press should go and how aggressive it should be in covering the war on terrorism." McMasters includes in his analysis the October phone call from National Security Advisor Condoleezza Rice to network heads advising them on their use of videotapes from Osama bin Laden.

Old rules apparently no longer apply for front-line reporting. In Vietnam, individual correspondents routinely accompanied soldiers in the field—a practice that has been hotly debated and that many military experts believe contributed to the U.S.'s ultimate failure to sustain the South Vietnamese government.

Following what *Time* magazine military-affairs writer Mark Thompson calls "the military's ham-fisted handling of reporters during its 1983 invasion of Grenada," the Pentagon and media came up with a new system for covering battles that relied on pools in highly sensitive actions. But during the Persian Gulf War of 1991, the media found the pools and briefings inadequate and complained continually about their lack of access to the fighting.

In 1992, the Pentagon and media worked out new guidelines that seemed to promise media open coverage whenever possible. But when the troops went forward in Afghanistan last year, the media were left behind. No open coverage. No pools.

The pool is at best a second choice, says Thompson, "but if it's between second choice and zero, second choice wins. We thought the pool would be used extensively in this conflict."

The powers that be thought otherwise. "If we had a war that was traditional," Secretary of Defense Donald Rumsfeld explained, "if we were engaging a country directly across a front of some kind, we would do what you said, and we would just take out the old rubber stamp and say okay, cool, all the rules apply, everything's the same, go."

Adds Deputy Assistant Secretary of Defense Bryan Whitman, a spokesman for the Pentagon, "It is very much a clandestine war. It's not a typical battlefield, as many reporters are accustomed to. It takes a lot of innovative approaches. We took some unprecedented steps in embedding news media on actual operations," although, he acknowledges, not as early or as often as many in the media would have liked.

In special operations, Whitman says, "the element of surprise is probably more critical than in previous times."

Frank Sesno, a professor of public policy and communications at George Mason University in Virginia and CNN's Washington bureau chief in the early days of the conflict,

concedes that the Pentagon has a point. "This is not the kind of war where there are divisions moving slowly and methodically across a battlefield, [and reporters are] filing dispatches from the front.

"Technology enables us to embed or incorporate reporting on the ground or as close to the action as possible," he explains. "This will be an ongoing dispute

and an ongoing problem," he says. Television now has the technology (and the channels) to cover wars instantaneously. "That's the conflict."

Assistant Secretary of Defense for Public Affairs Victoria Clarke contends that the Pentagon follows a presumption of inclusion when it comes to combat and still supports the guidelines agreed to during the

Gulf War. There are, she says, exceptions, like Special Forces operations, which require extreme secrecy for security.

War coverage will not be the same as it was 10 or 20 years ago, just as "the coverage of a football game is not going to be the same as the coverage of a baseball game," she says. "It's a different game."

Clarke, who gets good grades from

## FROM THE TRENCHES

# 'Where war is most visible'



Joe Galloway covered the Vietnam War for UPI.

*Editor's note: In the course of reporting on media-military relations in the post-9/11 world, we came across a 1996 speech delivered by Joe Galloway to officers at Maxwell Air Force Base, Ala. In it, he argues that the military commanders ought to allow reporters to accompany troops in the field. His appeal is born from hard experience as a front-line war correspondent for more than 30 years.*

*In November 1965, in Vietnam, while working for UPI, Galloway went into combat with an infantry battalion that soon found itself surrounded and in a desperate fight. Galloway survived to tell the story of Ia Drang Valley in a book, *We Were Soldiers Once*, and Young and a 2002 movie *We Were Soldiers*. Both were co-authored by Harold Moore, who had commanded the battalion and who now is a retired lieutenant general.*

*After retiring from U.S. News & World Report last year, Galloway spent 10 months as an adviser to Secretary of State Colin Powell. He now does some freelance work and speaks to military groups about media relations.*

*Galloway tells us the 1996 speech still reflects his thinking. Some excerpts:*

I will confess, right up front, that I am partial to the infantry; always have been. Some might find that puzzling if not perverse; that a civilian reporter, given a choice, would choose the hardest and least glamorous part of any war as the part he wishes to cover.

There, in the mud, is where war is most visible and easiest understood. There, no one will lie to you; no one will try to

put a spin on the truth. Those for whom death waits around the next bend or across the next rice paddy have no time and little taste for the games that are played with such relish in the rear. No one ever lied to me within the sound of the guns.

There, at the cutting edge of war, you find yourself welcomed and needed—welcomed by the soldier as a token that someone

in the outside world cares about him and how he lives and dies; needed for the simple reason that an infantry company or platoon in combat always needs another set of hands to carry ammo or haul water to the wounded or to pick up a rifle when the chips are really down.

When I look back at the military/media experience in the Gulf War, it is with sadness for lost opportunities on both

sides of the equation. Because of poor planning, paranoia and over-control, the details of a great victory of American arms were virtually lost to history. ... The only thing the Pentagon had to hide in the Gulf was the finest military force this country has ever put into the field, and it did that very efficiently.

A generation of officers emerged from that searing, bitter, orphaned [Vietnam] war looking for someone to blame for the failures manifest in our nation's defeat in Vietnam. Many chose to blame the media: Walter Cronkite lost the war; Dan Rather lost the war; Peter Arnett lost the war. By choosing the easy way out, they obviated the painful need to carefully examine the root causes of our failure to win. ... How much easier it was to simply shoot the messengers.

Someday, some of you in this room will wear stars and carry the heavy responsibility of high command. Inevitably, the day will come when you must lead your young lieutenants and captains into the horror that is war. When that day comes, or in the days before it comes, the phone will likely ring and some public affairs puke will be on the line asking you how many media pukers you want to take with you.

When that day comes, the right answer is: "yes sir, yes sir, I'll take three bags full, but send me the brightest and best ones you have." Then farm them out with your lieutenants and captains and let them go to war together.



Carole Black has a knack for understanding viewers. Whether she's pitching Disney cartoons, managing a big-city TV station or overseeing a national cable network, Black's marketing know how has people tuning in.

Since taking over in 1999 as president and CEO of Lifetime Entertainment Services, Black's leadership has resulted in Lifetime Television's emergence as the number-one cable channel in prime time.

It's all about listening, says Black. "For a network to succeed, you have to listen to what the viewer wants, know what they are thinking about and what they are interested in. Then you have to deliver on that."

Black has delivered by increasing original programming and boosting the network's marketing campaigns. Furthermore, Lifetime's outreach activities concerning breast cancer awareness and those aimed at stopping violence against women, among others, are an essential element of the branding initiative Black has established.

Her career is filled with examples of her ability to build a brand and successfully market it. As senior vice president of marketing for Disney's television production unit from 1988 to 1994, Black was instrumental in the launch of the Disney Afternoon first-run programming block. She left Disney to successfully run KNBC(TV) Los Angeles.

With Black at the helm, Lifetime will continue to "entertain and inform women." The channel's commitment to public advocacy will also remain strong. Women will stick with Lifetime, she says, as long as "you have their best interest at heart."

## **BROADCASTING CABLE**

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MATERIALS CLOSING: Monday, Nov. 4



**CAROLE BLACK**

# *Fame*

**BROADCASTING CABLE'S**  
12<sup>TH</sup> ANNUAL  
**HALL OF FAME**

Peter Barton  
**Carole Black**  
Katharine Graham  
Kelsey Grammer  
Eddy Hartenstein  
Don Imus  
Robert Miron  
Lowell Paxson  
Bob Schieffer  
Lew Wasserman  
Oprah Winfrey

Washington bureau chiefs for promoting a dialogue on access, adds that the press has been given “unprecedented access to senior leadership in this Department of Defense.”

The Pentagon has numbers at the ready. Between Sept. 11 and early August, it says, it responded to 42,000 media inquiries, allowed more than 5,000 visits to military facilities, gave 1,500 interviews and held more than 225 press briefings—including more than 100 with Rumsfeld.

## LEADING THE CHARGE



Two of the champions in the media's on-going fight for access are Lucy Dalglish (l), executive director of the Reporters Committee for Freedom of the Press, and Barbara Cochran, president of the Radio-Television News Directors Association. In the post-9/11 world, the government's efforts to control news extends far beyond the battlefield. Cochran concurs. “This is too important a story to wait for the handout.”

“We’ve had teleconferences with leaders in the field, with soldiers on military operations from Afghanistan,” says Whitman. “During the first night strikes, we had 39 journalists from 26 news organizations on ships. There were 100 reporters on the flight lines when the first C-17s returned from dropping humanitarian rations in Afghanistan. And we’ve had journalists accompany troops in the field. We’ve done a lot.”

John McWethy, national security correspondent for ABC News, has heard it all before. “They will tell you they provide broad and important access. They will trot out statistics—that this Secretary spent more time in front of the press corps than any secretary in history, that American reporters were on the ships that were launching strikes. But because the Secretary of Defense frequently comes before reporters doesn’t mean he’s providing

answers to our questions. Because reporters were out on ships doesn’t mean reporters had access to what was a historic or precedent-setting ground campaign using American Special Forces.”

Rumsfeld’s briefings, New York *Daily News* Washington Bureau Chief Tom deFrank agrees, “are wonderful bits of theater, but they don’t give you much information.”

Part of the problem is trust or lack of it,

says one Pentagon source. The military may be willing to grant more access to a reporter who’s known and trusted. But, the source says, “a situation like 9/11 brings out a proliferation of reporters who are not as knowledgeable on military affairs.”

Journalists say they have a good track record when it comes to protecting the safety of operations, and they point out that allowing them to go out with the troops raises the ante. “One of the best ways to keep operations secure,” suggests CNN’s Washington Bureau Chief Kathryn Kross, “is to invite the reporters along.”

And, CBS’s military correspondent David Martin points out, experienced reporters know how to handle themselves even on tricky operations and are responsible for their own safety. Reporters can agree to keep their satellite phones at home while they travel with troops and delay sto-

ries release until forces are out of danger.

“After Vietnam, they decided there would be no more unfettered access,” Martin says. “That’s the bad news. “The good news is that they decided they were not going to lie anymore.

“And I don’t think they deliberately lie,” he adds. “They may spin it, but they won’t lie.”

RCFP’s Dalglish would like to see networks protesting more loudly about their lack of access and the government’s stinginess with information.

But CNN’s Kathryn Cross, who replaced Sesno as Washington bureau chief, says the media has to pick its fights, “given the amount of territory we cover every day and the number of things competing for our attention. Did we get used to a lower level of access in the Gulf War? I don’t think you’d get much disagreement that that war represented a very changed playing field.”

Given the apprehension that has taken hold of the nation since 9/11, journalists and their advocates seem painfully aware that the public will side with the government’s security forces should they clash over access or other issues.

A survey by the Freedom Forum released only last week showed that nearly half of respondents felt that the media had been too aggressive in seeking information from the government.

“The public is willing to put up with almost anything in order to feel safer,” says Fox News’ Carl Cameron.

*Time* correspondent Thompson says that the post-Vietnam shift in public opinion became clear to him back in 1991 during the Gulf War, when *Saturday Night Live* chose the media over the military to satirize, lampooning a perceived insatiable desire for information, whether classified or dangerous to that war effort.

Nonetheless, it’s vital, says Janet Leissner, CBS News Washington bureau chief, “to give the public accurate information, especially when it has come to depend on us more than ever before.”

And should issues of access arise again—say, in Iraq—Leissner adds: “I would hope there’s been some trust developed over this year. I would hope that, as opposed to starting all over again, we would build on what we’ve already done together.” ■

# IN THE SPIRIT OF THE NATION, IN MEMORY OF THE DAY...



USA Network is proud to support CityCares, a national alliance of organizations dedicated to providing meaningful volunteer opportunities.

In honor of the heroes of September 11th, we're asking all Americans to give back. To find out how you can make a difference in your community through volunteering, log on to [www.usanetwork.com/citycares](http://www.usanetwork.com/citycares).



## Programming

# Ideal, not idle summer for Fox

*American Idol turned into a surprising smash hit; now here come the copycats*

By Paige Albinak

With more than one-fifth of American households tuning in to the finale *American Idol* last Wednesday, Fox's summer blockbuster garnered the biggest audience share the network has ever had in the 18-49 demographic.

Although the show was intended for the young audiences Fox prefers, the last episode dominated the 8-10 p.m. ET time slot with a whopping 12.5 rating/21 share in

covering Texan Kelly Clarkson's win. Runner-up Justin Guarini appeared on NBC *Today* show last Thursday, and Clarkson gave a live concert to *Today* viewers and Rockefeller Center visitors on Friday.

The format, imported from Great Britain (where the show was called *Pop Idol*), caught Americans' attention, perhaps because it was summer and there wasn't much else to look at. "Based on the experience in the U.K., we hoped it would be a strong summer series for us," said Fox spokesman Scott Grogin, "but there was no way anyone could expect the type of response that we got."

*American Idol* also demonstrated how successful product placement can be. Coca-Cola and Ford are both "extremely happy with how they were integrated into the show," Frot-Coutaz said.

The voting-by-phone aspect proved popular, with more than 100 million votes by the time the show wrapped. That's more votes than were cast in the last U.S. presidential election, Cohen pointed out.

*Idol's* success guarantees copycats. CBS plans a new version of *Star Search*, Ed McMahon's talent show that ran from 1983 to 1995. It's the show most likely to have inspired *Idol's* U.K. producers, so it's



Voting on *American Idol* surpassed that of the last U.S. presidential election.

households. It was first in all the key Nielsen Media Research categories as well—even adults 50-plus, though tied with CBS in that demo. Not only was that good news for Fox, but the show gave a summer-long platform for promoting Fox's fall season, which could use the buzz.

Wednesday's finale was Fox's second-highest-rated entertainment program in total viewers and in adults 18-49 but was unable to topple its champ, the finale of *Beverly Hills 90210* on May 25, 1994. Sporting events, such as the Super Bowl, also have outstripped *Idol's* performance.

Still, the show was a summer phenom, with all the network morning news shows

The show's producers don't intend to let the American public forget and plan *American Idol II* for first quarter 2003. Auditions will start soon in cities nationwide, said executive producer Cecile Frot-Coutaz. The show may see some changes, she said, including more emphasis on the competitors' personal lives and possibly the addition of a fourth judge to the current roster of Randy Jackson, Paula Abdul and America's favorite villain, Simon Cowell.

FremantleMedia CEO Tony Cohen noted that the show already has been done to great acclaim in the South Africa and Poland and Fremantle plans to introduce it soon in Germany and Belgium.

hard to say which show is copying which, but *Idol's* success suggests *Star Search* could find a big, new audience.

USA Network plans *Nashville Star*, with budding singer/songwriters competing for a recording deal with Universal Records, a corporate cousin of the cable network. Details on contestants' personal lives and aspirations will be woven into the show.

Unlike *American Idol's*, the winner will be selected by judges with some fan participation. *Nashville Star*, slated to air the first half of 2003, is a collaboration of three Universal properties: USA Network, Universal Music Group and Reveille, a USA-backed production company. ■

# SyndicationWatch

AUG. 19-25 Syndicated programming ratings according to Nielsen Media Research

## TOP 20 SHOWS

Rank/Program	18-49	
	AA	GAA
1 Friends	4.8	5.6
2 Seinfeld	4.0	4.3
3 Everybody Loves Raymond	3.3	3.6
4 Seinfeld (wknd)	2.8	3.1
5 King of the Hill	2.3	2.6
5 Entertainment Tonight	2.3	2.3
7 Oprah Winfrey Show	2.2	2.2
8 Wheel of Fortune	2.0	NA
8 Home Improvement	2.0	2.3
10 Frasier	1.9	2.0
10 Friends (wknd)	1.9	1.9
12 Jeopardy	1.8	NA
13 Judge Judy	1.8	2.4
14 Everybody Loves Raymond (wknd)	1.7	NA
14 Just Shoot Me (wknd)	1.7	2.1
16 Jerry Springer	1.6	1.7
16 Stargate SG-1	1.6	1.7
18 Cops	1.5	2.0
18 Just Shoot Me	1.5	1.7
18 Maury	1.5	1.6
18 The X-Files	1.5	1.6
22 Mutant X	1.4	1.4
23 Judge Joe Brown	1.3	1.7
23 Extra	1.3	1.4
23 Buffy the Vampire Slayer	1.3	1.4
23 Drew Carey	1.3	1.4
23 Entertainment Tonight (wknd)	1.3	1.3
23 Maximum Exposure	1.3	1.3
23 3rd Rock From the Sun	1.3	1.3

## TOP ACTION HOURS

Rank/Program	18-49	
	AA	GAA
1 Stargate SG-1	1.6	1.7
2 The X-Files	1.5	1.6
3 Mutant X	1.4	1.4
4 Buffy the Vampire Slayer	1.3	1.4
4 Maximum Exposure	1.3	1.3

According to Nielsen Media Research Syndication Service Ranking Report Aug. 19-25, 2002  
 18-49 = Adult 18-49  
 AA = Average Audience Rating  
 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

## Off to a strong start

This season's first three syndicated shows turned in strong numbers, but whether *The Wayne Brady Show*, *The Caroline Rhea Show* and *Celebrity Justice* can maintain the momentum is the next chapter. Competition is coming. The next two weeks will see the debut of eight more syndie shows, and the money is on Oprah protégé and best-selling author Dr. Phil McGraw to be the next star of daytime TV.



*The Wayne Brady Show* broke out of the starting gate with guests like Richard Simmons and a 2.7 rating/8 share.

For the week, *Brady* averaged a 2.7 rating/8 share, *Rhea* earned a 1.4/4 and *Celebrity Justice* a 1.1/3. *Brady* has the best time periods—following either *Live With Regis & Kelly* or *General Hospital* in many big

markets—but is cleared in the fewest markets, a strategic choice Buena Vista Television executives say they made to get *Brady* into better time slots based on his strength elsewhere. *Brady* is cleared in 55% of the country and in 21 metered markets.

Buena Vista is "optimistic" about *Brady's* success, said Lloyd Kosamer, BVT's senior vice president of research. "We are really pleased with our ability to hold the lead-in and our ability to stack up against last October's time periods." (Syndicators are comparing their show's ratings this September with last October because of 9/11.)

BVT wants *Brady* to replace *The Rosie O'Donnell Show*. Warner Bros. Domestic Television, which distributed *Rosie*, considers *Rhea* the heir apparent, although, in the top 10 markets, *Rhea* is airing after midnight, to a much smaller audience. It is cleared in 52 metered markets and in much of the country.

*Celebrity Justice* "has the most difficult time periods of all," says one analyst, mostly late fringe and late night. Warner Bros. hopes for a loyal following for its celebs-on-trial show.

Coming syndicated bows include this week's *We the Jury* and *The John Walsh Show* and next week's *Beyond With James Van Praagh*, *Dr. Phil*, *The Rob Nelson Show*, *Pyramid* and the syndicated version of *Who Wants to Be a Millionaire*.

Dr. Phil already has a strong following from his Tuesday appearances on *Oprah*, points out one analyst, who says *Oprah's* ratings are highest when Dr. Phil appears. —Paige Albiniak

## THE BIG NEWS IN SALT LAKE IS GOOD DAY LIVE!



Source: NSI, SNAP 3, Sweeps July '02 vs. May '02 % chg. W18-34 Shr



# StationBreak

BY DAN TRIGOBOFF

## WPIX'S CRAWL SCOOP

The story of Andrew Cuomo's withdrawal from the race for his dad's old job as governor of New York was broken via crawl at the bottom of WPIX(TV) New York's airing of *Maury* Tuesday morning.

Veteran reporter Marvin Scott says he got a call at home from a high-level Democrat operative that, after marathon negotiations between party officials and the former Clinton cabinet member, Cuomo had agreed to bow out and throw his support behind state Comptroller H. Carl McCall. Scott said he called the story in to his newsroom as well as to his station's Webmaster since WPIX had already finished its local morning show and wouldn't have news until 10 that evening.

Other stations reported the story throughout the day, including WNBC(TV), which continued to run ads for the Cuomo campaign in both its 6 and 11 p.m. news because notice of cancellation came too late to pull them.

Tribune-owned WPIX plans to add an hour to its *WB11 Morning News* beginning Monday, Sept. 23, using the same on-air news team. Executive producer for the new hour will be Lauren Petterson.

## THE BUZZ ON THE BUZZ

The Acme group's 10 TV stations have set Sept. 16 for the debut of the three-hour morn-



ing show targeting a younger audience and produced out of WBDT(TV) Dayton, Ohio. *The Daily Buzz* will be overseen by executive producer Robin Radin, formerly with *Fox 11 Morning News* at KTTV(TV) Los Angeles. The show will include national and international news from CNN Newsource and will be anchored by Los Angeles transplants Ron Corning and Andrea Jackson, with Peggy Bunker reporting and Mitch English doing weather.

Acme says *The Daily Buzz* will roll out in the Acme markets exclusively but other stations and groups have indicated interest and the show could be syndicated.

## TURNABOUT'S FAIR PLAY

You give some, you get some. NBC's station group, which has lost considerable talent to the Viacom group, recently

hired Mark F. Lund, who was sales manager at Viacom-owned WBZ-TV and WSBK-TV, both Boston, as vice president of sales for flagship WNBC(TV) New York. He replaces Lew Leone, who went over to the Viacom group with former WNBC General Manager Dennis Swanson to become general manager for flagship station WCBS-TV. Lund will also oversee sales at newly acquired Telemundo station WNJU(TV) New York and report to WNBC GM Frank Comerford, who replaced Swanson.

## REPORTER ATTACKED

KDKA-TV Pittsburgh reporter Mary Berecky was attacked last week while vacuuming her car at a self-service car wash and beaten with what was believed to be a pipe or a club. The station reported that she was treated

at a local hospital and released, suffering from cuts and bruises—including a gash on her head—and badly shaken.

A \$5,000 reward—believed to be funded by the station, although KDKA-TV would not confirm that—was offered for the capture of her attacker. According to KDKA-TV, the man had asked Berecky for change and attacked her from behind after she showed him a change machine. She said her attacker continued to beat her after she pleaded and offered her purse. No arrests had been made late last week.

## KNTV EXPANDS NEWS

Joining other NBC stations, KNTV(TV) San Francisco-Oakland-San Jose will expand its morning news block next week, adding an hour newscast at 10 a.m. after the *Today* show and dropping its noon newscast.

Vice President for News Jim Sanders notes that the station is giving up a newscast in a competitive slot for one that has no competition and has a news lead-in. "We have the chance to give a fresh, local update to a news-viewing audience coming out of a network news program." KNTV also plans to add a half-hour 5 p.m. newscast on Saturdays and Sundays.

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

# Focus Medford-Klamath Falls

## THE MARKET

DMA rank	141
Population	407,000
TV homes	158,000
Income per capita	\$14,404
TV revenue rank	156
TV revenue	\$14,600,000

## COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	KDRV(TV)	12 ABC	Chambers Comm.
2	KOBI(TV)	5 NBC	Calif. Oregon Bcst.
3	KTVL(TV)	10 CBS	Freedom Comm.
4	KMVU(TV)	26 Fox	Northwest Bcst.

\*Mon.-Sun. 7 a.m.-1 a.m. May 2002 Nielsen Station Index

## CABLE/DBS

Cable subscribers (HH)	98,592
Cable penetration	62.4%
ADS subscribers (HH)**	39,000
ADS penetration	24.7%
DBS carriage of local TV?	No

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

## WHAT'S NO. 1

Syndicated show	Rating/Share***
Jeopardy (KDRV)	12/24
Network show	
Survivor (KTVL)	21/35
Evening newscast	
KDRV	12/31
Late newscast	
KDRV	5/24

\*\*\*May 2002 NSI report (total DMA)

Sources: Nielsen Media Research, BIA Research

Satellite stations and translators help stations cover the geographically huge Medford-Klamath Falls, Ore., market.



## Viewers are few, far between

With a little over 400,000 people, Medford-Klamath Falls, Ore., isn't the most populous market in the country. Geographically speaking, though, it's huge, covering some 50,000 square miles. Two of the four stations in the market have satellite stations, and all four have numerous translators to assist in covering the market.

And you'd be surprised at the size of their engineering staffs. NBC affiliate KOBI, for example, has a dozen engineers to maintain the main station in Medford, a satellite in Klamath Falls, and 44 translators.

The market doesn't yet have local carriage by DBS operators, which is an issue for the broadcasters. KDRV General Manager Renard Maiuri says the market lost a county and dropped one place in the Nielsen market rankings, largely because of out-of-market viewing. He won't take advertising from DBS operators, which have tried to buy ads.

Station executives say the ad market is holding its own and didn't suffer as terribly as many did during last year's recession. "We went through some bad times earlier when the timber industry phased out" roughly a decade ago, says Maiuri.

The market's big industry, and one of its two biggest ad categories, is health care. The other is autos. There's also a fair amount of tourism. And, for a 100-plus market, Medford-Klamath Falls has a sizable chunk of national spot business. About 45% of KOBI's business is national, 55% local, according to General Manager John Larkin.

As of now, there's no UPN affiliate in the market, but MSO Charter airs The WB on one of its channels, and KDRV sells the ad time. Charter and KDRV are in retransmission-consent talks, and one point of negotiation is moving the WB signal from an expanded basic tier to the more universal basic tier, says Maiuri.

Celebrating its 50th anniversary next year, KOBI is owned by the Smullen family, the second-oldest family broadcaster in the U.S., says Larkin. —Steve McClellan



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Source: NSI, WRAP Sweeps, W18-34 rtg, July 02 Sweep, 4:30-5:00P

## Washington

# The greening of the MMTC

*Minority Media  
Telecommunications broker  
turns public-interest profit*

By Bill McConnell

When Rep. John Conyers (D-N.Y.) takes the stage Tuesday before the annual Washington meeting of the Black Broadcasters Alliance, he is expected to inveigh against media consolidation and the resulting loss of stations owned by African-Americans. Many black owners of broadcast properties, though, are much more ambivalent about consolidation.

Although the number of stations owned by African-Americans has dropped 26% since the deregulatory 1996 Telecommunications Act spurred a conglomerate buying spree, scores of black owners benefited, cashing out of their businesses after years of hard work and investment.

Nothing typifies the conflicted sentiments more than the brokering business launched by the Minority Media Telecommunications Council, a Washington advocacy group that lobbies the FCC to increase opportunities for minority owners and employees.

MMTC has traditionally fought for stronger EEO rules, lobbied Congress to reinstate tax breaks for firms that sell to minority buyers, challenged mergers and offered legal representation for Jesse Jackson's Rainbow/PUSH coalition on media issues. But, in the past four years, it has entered a new line: brokering station spinoffs by large broadcast conglomerates to win government approval for megamergers.

Entering the brokerage business has put MMTC in the odd position of sometimes siding with giants accused of crowding minorities out. The country's two largest radio groups, Clear Channel and Viacom's Infinity Radio, have been its biggest clients.

MMTC backed Clear Channel's expan-

sion of its TV holdings with the \$775 million purchase of Ackerley. MMTC provided persuasive evidence cited by the FCC when it granted Clear Channel a year to divest stations in five markets. Although other advocacy groups complained that Clear Channel was stalling in hopes that ownership rules would be lifted, MMTC Executive Director David Honig told the



Though opposing his brokerage clients' efforts to relax ownership limits further, MMTC's David Honig says, "We've shown you can disagree on a matter of policy and still work with each other."

FCC extra time would give minority buyers a better shot at securing capital.

Honig laments the consolidation wave and the impact on minority station ownership. But until the law changes, he says, the

five sales resulting from the Viacom/CBS merger and 40 sales to nine minority owners resulting from the Clear Channel/AMFM merger spinoffs in 2000 and 2001. The largest was the \$400 million transfer of KKBT(FM) Los Angeles to RadioOne.

The Clear Channel/AMFM spinoffs alone boosted the number of minority-owned stations 26%, Honig said. His compensation also rose, from \$41,125 in 1998 to \$105,000 in 2000, according to IRS filings.

He opposes clients' efforts to relax ownership limits further but says there's no reason not to make the best of a regulatory climate. "We've shown you can disagree on a matter of policy and still work with each other."

He has left some of the fight against consolidation to others. When Sen. Russ Feingold (D-Wis.) in June unveiled legislation aimed at curtailing abusive business practices allegedly practiced by Clear Channel and rolling back ownership deregulation, standing beside him was James Winston, executive director of the National Association of Black Owned Broadcasters (which also holds its Washington conference this

**The brokerage business is a legitimate way to fulfill MMTC's mission of getting broadcast stations into the hands of minorities.'**

—Andrew Schwartzman, Media Access Project

best source of minority ownership is big conglomerates willing to give minority buyers a chance at buying their stations. "Lowry Mays of Clear Channel and Mel Karmazin at Infinity have bent over backwards to make sure minorities are taken seriously."

Since setting up a for-profit brokering business in 1998, MMTC has earned more than \$2 million brokering deals from the two companies. Charging commissions far lower than traditional brokers', it handled

week), and Andrew Schwartzman, president of Media Access Project.

Privately, some public advocates question whether the brokerage business has made Honig less likely to fight mergers, but both Winston and Schwartzman say he needs offer no apologies for making the best of a bad situation. "The brokerage business is a legitimate way," Schwartzman said, "to fulfill MMTC's mission of getting broadcast stations into the hands of minorities." ■



# Changing Hands

## Combos

**KTRR-FM Loveland, NEW FM(CP) Wellington and KUAD-FM Windsor (Ft Collins-Greeley), all Colo.; WKDQ-FM Henderson (Evansville), WOMI(AM) and WBKR-FM Owensboro, all Ky.; WEBC(AM), KKCB-FM and KLDJ-FM Duluth, and KBMX-FM Proctor (Duluth), all Minn.; WIOV-FM Ephrata (Lancaster) and WIOV(AM) Reading, Pa.**

**Price:** \$62 million

**Buyer:** Regent Communications Inc. (Terry Jacobs, chairman/CEO); owns 61 other stations, none in this market  
**Seller:** Brill Media Co. (Alan R. Brill, president)

**Facilities:** KTRR-FM: 102.5 MHz, 50 kW, ant. 410 ft.; NEW: 94.3 MHz, 9 kW, ant. 551 ft.; KUAD-FM: 99.1 MHz, 100 kW, ant. 837 ft.; WKDQ-FM: 99.5 MHz, 100 kW, ant. 984 ft.; WOMI(AM): 1490 kHz, 830 W; WBKR-FM: 92.5 MHz, 96 kW, ant. 1,001 ft.; WEBC(AM): 560 kHz, 5 kW; KKCB-FM: 105.1 MHz, 100 kW, ant. 791 ft.; KLDJ-FM: 101.7 MHz, 19 kW, ant. 824 ft.; KBMX-FM: 107.7 MHz, 8 kW, ant. 912 ft.; WIOV-FM: 105.1 MHz, 11 kW day, 1,017 ft.; WIOV(AM): 1240 kHz, 1 kW  
**Format:** KTRR-FM: AC; NEW: cp NOA; KUAD-FM: Country; WKDQ-FM: Country; WOMI(AM): Full Service; WBKR-FM: Country; WEBC(AM): Talk; KKCB-FM: Country; KLDJ-FM: Oldies; KBMX-FM: Modern AC; WIOV-FM: Country; WIOV(AM): Sports

## FMs

**KKRG-FM Albuquerque, KIOT-FM Los**

**Lunas, KOSZ-FM Rio Rancho, and KKSS-FM and KRQS-FM Santa Fe (Albuquerque), all N.M.**

**Price:** \$22.5 million

**Buyer:** Hispanic Broadcasting Corp. (McHenry Tichenor Jr., president/CEO); owns 55 other stations, none in this market; sale of HBC to Univision is pending  
**Seller:** Simmons Media Group Inc. (Craig Hanson, president)

**Facilities:** KKRGM-FM: 101.3 MHz, 4 kW, ant. 420 ft.; KIOT-FM: 102.5 MHz, 17 kW, ant. 4,160 ft.; KOSZ-FM: 101.7 MHz, 6 kW, ant. 112 ft.; KKSS-FM: 97.3 MHz, 100 kW, ant. 1,877 ft.; KRQS-FM: 105.1 MHz, 100 kW, ant. 1,936 ft.

**Format:** KKRGM-FM: Country; KIOT-FM: Classic Hits; KOSZ-FM: AC; KKSS-FM: CHR/Top 40; KRQS-FM: Smooth Jazz

**Broker:** Peter Handy, Star Media Group  
**KATR-FM Otis, Colo.**

**Price:** \$700,000

**Buyer:** Media Logic LLC (Wayne Johnson, general manager); no other broadcast interests

**Seller:** New Directions Media (Robert D. Zellmer Sr., president)

**Facilities:** 98.3 MHz, 100 kW, ant. 554 ft.

**Format:** Country

**WSFU-FM Union Springs, Ala.**

**Price:** \$450,000

**Buyer:** H&H Communications LLC (Fred R. Hughey, member); no other broadcast interests

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

**Facilities:** 94.1 MHz, 3 kW, ant. 266 ft.

**Format:** Gospel

## AMs

**KFIG(AM) Fresno, Calif.**

**Price:** \$2 million

**Buyer:** Radio Central LLC (Elihu Harris, member); no other broadcast interests

**Seller:** Big Dawg Broadcasting (Mike Munoz, LLC member)

**Facilities:** 1430 kHz, 5 kW

**Format:** Sports

**WCCS(AM) Homer City, Pa.**

**Price:** \$650,000

**Buyer:** Renda Broadcasting Corp. (Anthony F. Renda, president); owns 18 other stations, none in this market

**Seller:** Raymark Broadcasting Co. (Mark E. Harley, president)

**Facilities:** 1160 kHz, 10 kW day/1 kW night

**Format:** Full Service

**WGHB(AM) Farmville (Greenville-New Bern-Jacksonville), N.C.**

**Price:** \$505,000

**Buyer:** Ronald W. Benfield; owns six other stations, including WJNC(AM), WSTK(AM), WFPF-FM and WRUP-FM Greenville-New Bern-Jacksonville

**Seller:** Rivercity Radio Inc. (Frank Canale, president)

**Facilities:** 1250 kHz, 5 kW day/3 kW night

**Format:** Sports

**Broker:** Tom Snowden and Zoph Potts of Snowden Associates

—Information provided by  
BIA Financial Networks'  
Media Access Pro,  
Chantilly, Va. [www.bia.com](http://www.bia.com)

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# Jersey likely site of NYC tower

*Garden State has open arms while Mayor Bloomberg is less than enthusiastic*

By Ken Kerschbaumer

When the Metropolitan Television Alliance (MTVA) began the process of finding a new home for a television tower in the New York City area last September, the hope was for a site to be selected by this Sept. 11. That won't be happening. But broadcasters may have a new transmission home within two months. And it may be in New Jersey.

"We've received terrific cooperation from New Jersey, and we've received less cooperation from New York City," says MTVA President Ed Grebow. "We're narrowing down potential sites and hope to start construction for a tower soon."

MTVA continues to move forward with the selection process, he says. "If we can



The Liberty Science Center in Jersey City, N.J., is one possible location for a new transmission tower for New York City broadcasters.

adding, "New York has made it obvious that they're caught up in other stuff and they don't want to deal with a tower."

The two main contenders are Governors Island or one of three sites in Jersey City, N.J. From the start, Governors Island seemed the logical choice, given its location off southern Manhattan and the impending return of

site, privately owned land with a warehouse. The third option seems the most likely; the first is said to be all but off the table; the second is tricky because of wetlands, which could spur objections from the state government and environmentalists. Negotiations on a lease on the third site are proceeding.

Why has Jersey City been more aggressive than New York City in lobbying for the tower? A spokesperson for the Jersey City Economic Development Corp. says simply, "We want it"—especially if the tower includes a restaurant or observation deck.

Jersey City and Governors Island are the most practical options. Waiting for the World Trade Center rebuilding would take until 2007 or '08.

"Big projects in New York are always difficult, and, because of the emotions surrounding anything to do with the World Trade Center, rebuilding is a very difficult process," says Grebow. "We do believe, if we could wait, broadcasters could return to whatever gets built on the World Trade Center site. But, unfortunately, that's many, many years from now."

It will take about two years to get the tower up once the site is selected. Government approvals, a design and then the construction phase are still to be completed.

"Viewers are being driven to cable," says Grebow. "We're doing interim improvements at the Empire State Building so that the coverage is getting better all the time, but it will never duplicate what we had at the World Trade Center." ■

**'Big projects in New York are always difficult, and, because of the emotions surrounding anything to do with the World Trade Center, rebuilding is a very difficult process.'**

—Ed Grebow, Metropolitan Television Alliance

find an appropriate site in New Jersey, that may be the easiest thing to do."

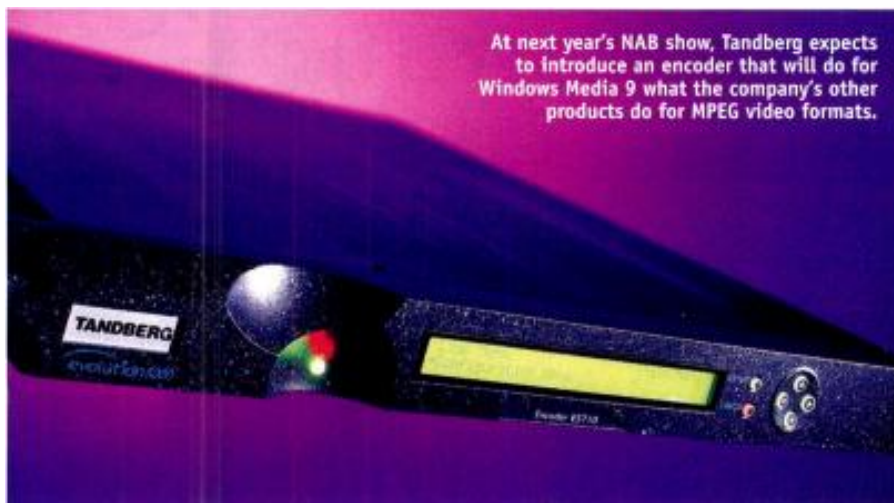
An "appropriate site" at this point seems to be somewhere in the vicinity of Jersey City and the Liberty Science Center.

"We're enthusiastic about it, but we're waiting to hear the final word," says Elizabeth Romanoux, Liberty Science Center vice president of advertising and communications. "I haven't heard anything in a while."

She echoes Grebow's comments about the difficulties of dealing with New York,

rights from the federal government to New York City. Early efforts to gain support within New York City government, particularly from Mayor Bloomberg, proved difficult. Even Grebow, who headed the Ed Sullivan Theater conversion into David Letterman's studio, has had difficulty getting traction.

The Jersey City options include a site owned by Aramenis Utilities Authority, where the Jersey City car pound is located; a piece of property just north of the Liberty Science Center; and, just north of that



# Microsoft broadens its streaming vision

*Tandberg developing encoder for Microsoft Windows Media 9*

By Ken Kerschbaumer

Streaming media is ready for its broadcast close-up. Microsoft's recently released Windows Media 9 format attains DVD and CD quality, and the company is working on a joint project with TV-broadcast-equipment manufacturer Tandberg. Consider it the first attack in a marketplace dominated by formats like MPEG-2 and MPEG-4.

Tim Sheppard, director of strategic development, Tandberg Television, says the two companies began discussions six months ago on a product that would bring the streaming format into a form factor that is identical to that of traditional broadcast video encoders. The dedicated box is designed to offer performance advantages over PC-based encoding systems, making it more suitable for transmission efforts requiring greater redundancy.

"On both the audio and video side, the Microsoft encoding is very impressive," says Sheppard. "We began looking at the source code five or six months ago, and the engineers who had many years of MPEG experience were quite skeptical. But, as

things have moved along, the actual performance in 1 to 3 Mb/s is significantly better than what you typically get."

Sheppard adds that encoding improvements to MPEG-2 have slowed down. But streaming formats, like Windows Media 9, continue to make gains. More important,

**'As long as you can put an IP stream into an existing broadcast, then you can include content encoded in Windows Media.'**

—Tim Sheppard, Tandberg Television

he adds, the streaming format outshines traditional MPEG formats even more at lower bit rates.

"The bandwidth savings can be 20% to 50%, depending on the material and the bit rate," he says. "You can find material that will be more than 50%, but that's rare. It's more often in the 30% range."

Windows Media filtering also helps with the quality. "For example, when the encoding runs out of steam, it looks okay because the block size is smaller," he explains. "So if there's a problem, it doesn't look nearly as bad as losing an MPEG block, which is bigger."

The most obvious market segment that would find the product attractive would be DSL providers looking to offer VOD and IP-based video services. But terrestrial and even cable operators could find the technology useful in adding additional "side-band" content via IP.

"With DSL, performance is a critical point because the reach from an exchange to customers is dependent on the bit rate," says Sheppard. "Lower bit rate means greater reach."

The low-end threshold with content encoded with MPEG-4 has tended to be around about 3.5 Mb/s. Above that, content providers are happy with the quality. With Windows Media, that threshold can be reduced, according to Sheppard.

Tandberg will demonstrate the technology at the International Broadcasting Convention in Amsterdam beginning Sept. 13, although that will be only a simulation based on a PC. The end product, which Sheppard hopes will be ready for a public unveiling by next April's NAB convention, is expected to be shipping in third quarter 2003 and will cost around \$18,000 and up, depending on capabilities.

One aspect that is attractive to potential users of Windows Media is that, as consumer devices begin to incorporate Windows Media playback, reliance on set-top boxes for delivering services is reduced. A DSL provider offering video can do so without having to buy set-top boxes and wait several years for payback.

It also has applications for over-the-air broadcast or cable.

"As long as you can put an IP stream into an existing broadcast, then you can include content encoded in Windows Media," says Sheppard. "Terrestrial applications are interesting because the limits on bandwidth have been the problem." ■

# They loved broadcasting

*Engineers who died on 9/11 were dedicated to keeping their stations on the air*

By P. Llanor Alleyne

When he was 12 years old, Gerard "Rod" Coppola set up a 2-watt transmitter in his East Orange, N.J., basement and was broadcasting his special blend of music and talk to his buddies within a six-block radius.

"Mother was so worried the FCC would knock on our door and arrest the entire family," remembers Rod's older sister, Cynthia Coppola-Kaiser. "He was truly an amazing kid."

That resourceful 12-year-old eventually parlayed his love of music and media into a broadcast-engineering degree from Brookdale Community College in 1976. In his spare time, Coppola, who knew the Marine Corp. hymn at age 4, became a self-taught multi-instrumentalist and songwriter. In 1985, he joined PBS's WNET(TV) New York as a broadcast engineer, a job Coppola-Kaiser says he enjoyed because "he got the opportunity to brainstorm with other creative people."

Because he was in charge of maintaining WNET's transmitter atop Tower One of the World Trade Center, Coppola's family

took to calling the building "Rod's Tower."

In fact, Tower One held up the giant broadcast antenna that fed transmitter facilities for WNET and eight other stations between its 103rd and 110th floors.

Coppola and five fellow engineers—WCBS-TV's Isaias Rivera and Bob Pattison, WNBC(TV)'s William Steckman, WABC-TV's Donald DiFranco, and WPIX(TV)'s

was extremely committed," says his wife of 30 years, Deborah. "For years, he never took sick days."

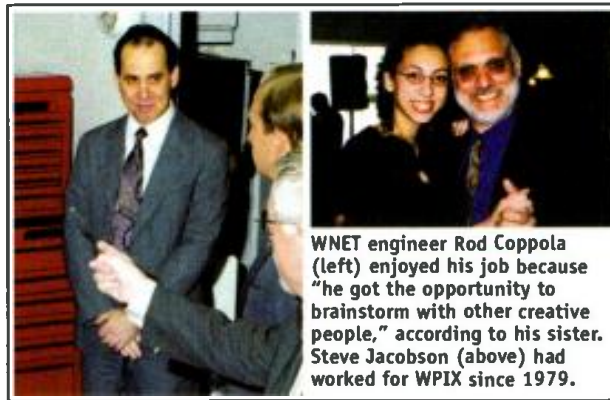
Like Coppola, Jacobson's love of broadcasting came in his youth as a ham-radio operator. After graduating from high school, he took engineer training for one year and was hired by WNYC-TV. He joined WPIX in 1979.

In the past year, the Coppola family—which includes Rod's widow, Alice; three daughters; two stepdaughters; his father, George; and his brother, George Jr.—have gained a measure of closure. Coppola's remains were recovered last Christmas at a time when his siblings traditionally met at a relative's home.

"That was a huge symbol that he was okay and at peace," says Coppola-Kaiser.

Jacobson's body was recovered early in December. Deborah Jacobson and her two teenage daughters are taking life without him one day at a time. "The last several years, he was in a very good place in his life," Deborah says. "He had resolve in his life, and I'm glad for that."

In tribute to Jacobson, his youngest daughter's camp installed a ham radio with his call letters, N2SJ. Thus far, two campers have received their licenses. ■



WNET engineer Rod Coppola (left) enjoyed his job because "he got the opportunity to brainstorm with other creative people," according to his sister. Steve Jacobson (above) had worked for WPIX since 1979.

Steve Jacobson—were among the thousands who died on Sept. 11.

All six men took their jobs seriously, often forsaking sleep over the year to install a digital-television antenna on Tower One. Three of them were at the World Trade Center during the 1993 bombing and stayed at their posts to ensure that their respective stations stayed on the air.

Jacobson was one of the three. "Steve

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Seller: **SJL of California, L.P.**, George D. Lilly, Chairman/Director of SJL California, Inc., General Partner

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# Security in numbers

The top 25 radio groups now control nearly one-quarter of all stations

By George Winslow

A tough economy and slumping financial markets laid a heavy hand on the top 25 radio groups in 2001, reducing their revenues and slowing the rate of consolidation in the industry. Still, the top 25 radio groups managed to increase market share, in terms of both advertising and the number of stations they control.

That's a snapshot of the industry as executives begin pouring into Seattle for the NAB Radio Show (Sept. 12-14).

"The top groups were not as active in 2001 as they had been in terms of acquisitions," notes Mark Fratrack, vice president of BIA Financial, which provided the data for this year's ranking of the largest radio groups. "It was really a year for management trying to digest their acquisitions and integrate them into their companies. The difficult economic climate forced them to look for ways to better manage their properties and achieve efficiencies that will put them in a stronger position when the downturn ends."

Thanks to an overall slowdown in radio advertising in

2001, revenues for the top 25 fell from \$10.2 billion in 2000 to \$9.5 billion. But there were signs that the major groups saw some slight benefits from the industry's consolidation. Although the total ad pie shrank from \$17.6 billion in 2000 to \$16.2 billion in 2001, the top groups managed to increase their share of total ad revenues from 57% in 2000 to nearly 59% in 2001.

Once again, Clear Channel, with 1,238 stations, topped the list.

Overall, the top 25 groups controlled 2,824 stations in 2001, a 4% increase from the 2,710 stations held by these companies in 2000, and they controlled 24.9% of the country's 11,373 commercial stations.

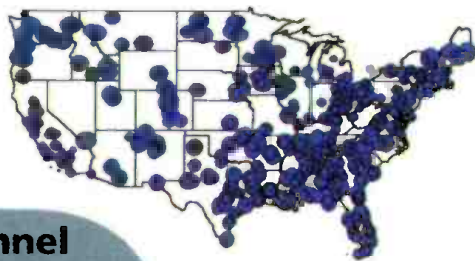
For the first time, BROADCASTING & CABLE has included maps showing the reach of the stations owned by the top 10. These maps are not intended to give a exact picture of the reach of each group, but they do give an idea of how the groups' stations are clustered in different regions.

## Chart toppers

2002 rank	2000 rank	Radio group	2001 rev. millions
1		<b>Clear Channel</b>	\$3,265.4
2	2	<b>Infinity</b>	\$2,081.1
3	3	<b>Cox Radio</b>	\$431.4
4	5	<b>Entercom</b>	\$407.9
5	4	<b>ABC Radio</b>	\$403.9
6	6	<b>Citadel</b>	\$312.6
7	7	<b>Radio One</b>	\$287.6
8	11	<b>Cumulus Media</b>	\$267.1
		<b>Univision*</b>	\$256.1
10	8	<b>Emmis</b>	\$251.1
	10	<b>Susquehanna Radio</b>	\$224.0
12	12	<b>Bonneville</b>	\$188.8
		<b>Greater Media</b>	\$153.4
14	17	<b>Salem</b>	\$132.9
15	15	<b>Jefferson-Pilot</b>	\$126.2
16	14	<b>Spanish Broadcasting</b>	\$122.4
	16	<b>Beasley</b>	\$115.7
18	18	<b>Saga</b>	\$100.1
19	20	<b>Entravision</b>	\$69.4
20	19	<b>Journal Broadcast</b>	\$69.2
21	24	<b>Regent</b>	\$64.4
22	21	<b>Sandusky Radio</b>	\$58.2
23	22	<b>Inner City</b>	\$57.0
24	25	<b>NextMedia</b>	\$52.8
25	NR	<b>Lotus</b>	\$45.9

\* Pending approval of Univision's purchase of Hispanic Broadcasting NR = Not in the Top 25 last year  
Source: BIA Financial

1



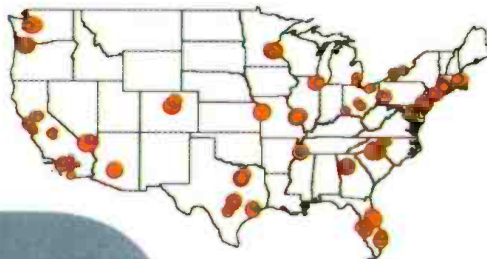
**Clear Channel Communications**



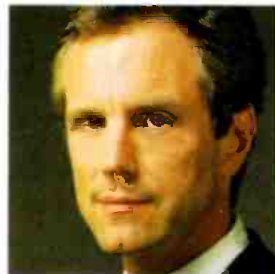
**L. Lowry Mays**, chairman/CEO  
Mark Mays, president/COO  
200 E. Basse Rd.  
San Antonio, TX 78209-8328  
210-822-2828  
www.clearchannel.com

**Ownership:** Public (NYSE: CCU)  
**Total markets:** 190  
**Stations:** 1,238  
**Revenues:** \$3,265,382,000

2



**Infinity Broadcasting**



**John Sykes**, chairman/CEO  
1515 Broadway  
New York, NY 10036-8901  
212-258-6000

**Ownership:** Viacom (NYSE: VIA)  
**Total markets:** 41  
**Stations:** 183  
**Revenues:** \$2,081,075,000

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Lyrics By CAROLYN LEIGH

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The information included in this listing is from BIA Financial and is based on 2000 gross revenue estimates for the stations.

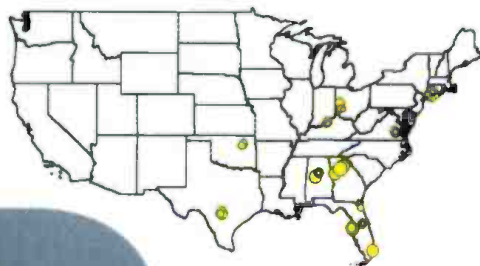
These totals were allocated to the owners for all their current and pending holdings plus any stations operated through an

LMA as if the owner had the properties for the entire year.

By the same token, if an owner has filed to sell a property

to another company but has not closed on the transaction, the revenues of the station are attributed to the pending owner.

3



Cox Radio



**Robert Neil**,  
president/CEO  
6205 Peachtree Dunwoody Rd. NE  
Atlanta, GA 30328-4524  
678-645-0000  
www.coxradio.com

**Ownership:** Public (NYSE: CXR)

**Total markets:** 18

**Stations:** 79

**Revenues:** \$431,400,000

4



Entercom



**David J. Field**,  
president/CEO  
401 City Ave., Ste. 409  
Bala Cynwyd, PA 19004-1121  
610-660-5610  
www.entercom.com

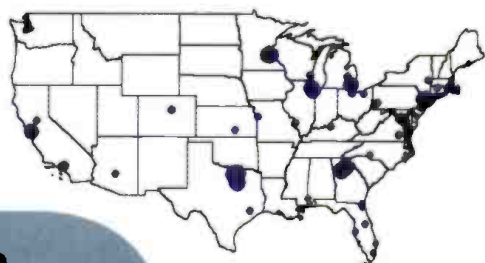
**Ownership:** Public (NYSE: ETM)

**Total markets:** 19

**Stations:** 103

**Revenues:** \$407,850,000

5



ABC Radio



**John Hare**,  
president, ABC Radio  
13725 Montfort Dr.  
Dallas, TX 75240-4455  
972-776-4648  
www.abcradio.com

**Ownership:** Disney (NYSE: DIS)

**Total markets:** 35

**Stations:** 65

**Revenues:** \$403,850,000



6. CITADEL COMMUNICATIONS

**Farid Suleman**, CEO  
7201 W. Lake Mead Blvd, Ste. 400  
Las Vegas, NV 89128-8366  
702-804-5200  
**Ownership:** Public (Nasdaq: CDL)  
**Total markets:** 41  
**Stations:** 206  
**Revenues:** \$312,635,000



7. RADIO ONE

**Alfred C. Liggins III**,  
president/CEO  
5900 Princess Garden Pkwy.  
Lanham, MD 20706-2925  
301-306-1111  
**Ownership:** Public (Nasdaq: ROIA)  
**Total markets:** 22  
**Stations:** 64  
**Revenues:** \$287,647,000



8. CUMULUS MEDIA

**Lewis W. Dickey Jr.**,  
chairman/president/CEO  
3535 Piedmont Rd., Bldg. 14  
Atlanta, GA 30305-4601  
404-949-0700  
www.cumulusb.com  
**Ownership:** Public (Nasdaq: CMLS)  
**Total markets:** 54  
**Stations:** 258  
**Revenues:** \$267,110,000

9. UNIVISION COMMUNICATIONS\*

**A. Jerrold Perenchio**,  
chairman/CEO  
1999 Avenue of the Stars  
Los Angeles, CA 90067-4611  
310-556-7676  
www.univision.net  
**Ownership:** Public (NYSE: UVN)  
**Total markets:** 16  
**Stations:** 57  
**Revenues:** \$256,050,000

\*Pending deal to acquire Hispanic Broadcasting

10. EMMIS COMMUNICATIONS

**Jeff Smulyan**, chairman/CEO  
**Rick Cummings**, president,  
Emmis Radio  
40 Monument Circle, Ste. 700  
Indianapolis, IN 46204-3011  
317-266-0100



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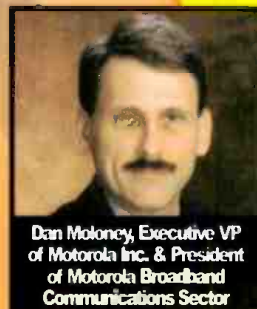
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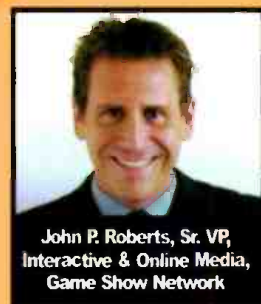
Dan Moloney, Executive VP  
of Motorola Inc. & President  
of Motorola Broadband  
Communications Sector

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Susan Marshall, VP  
of Advanced Technology  
Strategy, AT&T Broadband

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John P. Roberts, Sr. VP,  
Interactive & Online Media,  
Game Show Network

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www.emmis.com

**Ownership:** Public (Nasdaq: EMMS)  
**Total markets:** 7  
**Stations:** 21  
**Revenues:** \$251,050,000



**Ownership:** Private  
**Total markets:** 6  
**Stations:** 19  
**Revenues:** \$153,400,000

#### 14. SALEM COMMUNICATIONS

**Edward G. Atsinger III**, president/CEO  
 4880 Santa Rosa Rd., Ste. 300  
 Camarillo, CA 93012-0958  
 805-987-0400  
 www.salem.cc  
**Ownership:** Public (Nasdaq: SALM)  
**Total markets:** 34  
**Stations:** 82  
**Revenues:** \$132,925,000



**Total markets:** 13  
**Stations:** 61  
**Revenues:** \$64,425,000



#### 22. SANDUSKY RADIO

**Norman D. Rau**, president  
 515 Park Ave., Apt 4A  
 New York, NY 10022-1110  
 212-355-3074  
**Ownership:** Private  
**Total markets:** 2  
**Stations:** 10  
**Revenues:** \$58,200,000

#### 11. SUSQUEHANNA RADIO

**Dave Kennedy**, president/COO  
 140 E. Market St.  
 York, PA 17401-1219  
 717-852-2132  
**Ownership:** Private  
**Total markets:** 9  
**Stations:** 31  
**Revenues:** \$224,025,000



#### 15. JEFFERSON-PILOT COMMUNICATIONS

**Clarke Brown Jr.**, president,  
 Radio Division  
 3350 Peachtree Rd. NE, Ste. 1800  
 Atlanta, GA 30326-1040  
 404-238-9479  
 www.Jefferson-Pilot.com  
**Ownership:** Public (NYSE: JP)  
**Total markets:** 5  
**Stations:** 17  
**Revenues:** \$126,150,000

#### 18. SAGA COMMUNICATIONS

**Edward K. Christian**, president/CEO  
 73 Kercheval Ave.  
 Grosse Pointe, MI 48236-3603  
 313-886-7070  
 www.sagacommunications.com  
**Ownership:** Public (Amex: SGA)  
**Total markets:** 11  
**Stations:** 62  
**Revenues:** \$100,075,000

#### 19. ENTRAVISION COMMUNICATIONS

**Walter Ulloa**, chairman/CEO  
**Jeffrey A. Liberman**, president,  
 Radio Division  
 2425 Olympic Blvd., Ste. 6000  
 W. Santa Monica, CA 90404-4030  
 310-447-3870  
 www.entravision.com  
**Ownership:** Public (NYSE: EVC)  
**Total markets:** 22  
**Stations:** 54  
**Revenues:** \$69,350,000



#### 23. INNER CITY BROADCASTING

**Pierre Sutton**, chairman/CEO  
**Charles Warfield**, president/COO (pictured)  
 3 Park Ave., 40th Fl  
 New York, NY 10016-5902  
 212-447-1000  
**Ownership:** Private  
**Total markets:** 8  
**Stations:** 17  
**Revenues:** \$56,975,000

#### 12. BONNEVILLE INTERNATIONAL

**Bruce T. Reese**, president/CEO  
 PO Box 1160  
 Salt Lake City, UT 84110-1160  
 801-575-7500  
 www.bonnint.com  
**Ownership:** Private; The Church of  
 Jesus Christ of the Latter-day Saints  
**Total markets:** 6  
**Stations:** 20  
**Revenues:** \$188,750,000



#### 20. JOURNAL BROADCAST GROUP

**Doug Kiel**, vice chairman/CEO  
**Carl Gardner**, president, radio  
 7280 E. Capitol  
 Milwaukee, WI 53201-0693  
 414-332-9611  
 www.journalbroadcastgroup.com  
**Ownership:** Private  
**Total markets:** 8  
**Stations:** 36  
**Revenues:** \$69,225,000

#### 24. NEXTMEDIA GROUP

**Skip Weller**, president/co-CEO  
 6312 S. Fiddlers Green Circle  
 Englewood, CO 80111-4946  
 303-694-9118  
 www.nextmediagroup.net  
**Ownership:** Private  
**Total markets:** 10  
**Stations:** 52  
**Revenues:** \$52,800,000



#### 13. GREATER MEDIA

**Peter Smyth**, president/CEO  
 35 Braintree Hill Office Park  
 Braintree, MA 02184-8703  
 781-348-8600  
 www.greater-media.com

#### 16. SPANISH BROADCASTING SYSTEM

**Raul Alarcon Jr.**, president/CEO  
 2601 S. Bayshore Dr., PH 2  
 Coconut Grove, FL 33133-5417  
 305-441-6901  
 www.spanishbroadcasting.com  
**Ownership:** Public (Nasdaq: SB5A)  
**Total markets:** 7  
**Stations:** 22  
**Revenues:** \$122,350,000

#### 17. BEASLEY BROADCAST GROUP

**George G. Beasley**,

#### 21. REGENT COMMUNICATIONS

**Terry Jacobs**, chairman/CEO  
**William Stakelin**, president/COO  
 100 E. Rivercenter Blvd., 9th Fl.  
 Covington, KY 41011-1622  
 859-292-0030  
 www.regentcomm.com  
**Ownership:** Public (Nasdaq: RGCI)

#### 25. LOTUS COMMUNICATIONS

**Howard A. Kalmenson**, CEO  
 1645 Vine St., Ste. 200  
 Los Angeles, CA 90028-8841  
 323-461-8225  
**Ownership:** Private  
**Total markets:** 7  
**Stations:** 24  
**Revenues:** \$45,900,000

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### Broadcast TV

At WNBC(TV) New York: **Mark Lund**, sales manager, WBZ-TV/WBSK-TV Boston, joins as VP, sales; **Kathryn Scheets**, marketing manager, promoted to VP, business development, marketing and sports and Olympic sales.

**William S. Hoffman**, director, sales, WFTV(TV) Orlando, Fla., named president/GM, WFTV(TV), WRDQ(TV) Orlando, WFTV.com and Insidecentralflorida.com.

**David Feinblatt**, senior VP/GM, WLNY(TV) River-

head, N.Y., promoted to president.

**David G. Clough**, director, major gifts and planned giving, Lincoln Center for the Performing Arts, New York, appointed director, endowment and planned gifts, WNET(TV) New York.

**Jim Windsor**, senior promotion producer, WITI(TV) Milwaukee, named creative services director, WISN-TV Milwaukee.

**Jeff Klayman**, local sales manager, KSBW(TV) Salinas, Calif., joins WPBF(TV) West Palm Beach, Fla., in the same capacity.

At WEWB-TV Albany, N.Y.: **Adam Jones**, marketing and promotions producer/director, WXXA-TV/WEDG-TV Albany, joins as account executive; **Dessislava O'Keefe**, sales assistant, Albany Broadcasting Co., joins as national sales coordinator.

### Cable TV

At Time Warner Cable: **Bob McCann**, GM, Detroit operations, adds VP to his duties; **Randy O. Fraser**, president, Raleigh-Durham, N.C., division, named VP, government affairs, North Carolina division.

**Scott Tenney**, chief marketing officer, Kite Networks, Ridgeland, Miss., named VP, marketing, core video products, Comcast Cable, Philadelphia.

### Programming

**Scott Carlin**, president, DigitalConvergence Corp., Dallas, joins HBO, as president, program distribution.

**David Overbeeke**, senior VP, Internet business strategies, NBC Television Stations, New York, named executive VP/chief information officer, NBC.

At Starz Encore Group, Englewood, Colo: **Jillaina**

## Obituaries

**T. E. "Dick" Paisley Jr.**, retired radio and television general manager, died Aug. 16 in Pennsylvania following a stroke. He was 83.

Paisley got his first broadcasting job in the sales department of WFIL-FM Philadelphia in 1946. In 1952, he became GM of WHUM-TV Reading, Pa. and spent five years there before heading to New York to join NBC National Sales. He returned home a few years later, heading up NBC's WRCV(AM) and -TV. When Westinghouse reclaimed the station, Paisley joined WPBS-FM Philadelphia. In 1968, he became part owner and GM of WTOW-FM Towson, Md., where he stayed until 1973. He went on to manage WHCN-FM Hartford, Conn., and WFSH-FM Valparaiso, Fla., before joining T. Gray Advertising in 1980 as director of electronic media. He retired in 1990.

He is survived by his second wife, Cay, and four children.

**Stanley Greenberg**, television screenwriter, died from a brain tumor on Aug. 25 at his home in Kensington, Calif. He was 74.

The father of the docudrama, Greenberg was responsible for the diligently researched television drama *Pueblo*, which aired on ABC in 1973. Referring to his style as "theater of fact," he used the same meticulous method for *The Missiles of October* (1974), *The Silence* (1974), eight-hour miniseries *Blind Ambition* (1979) and *F.D.R.: The Last Year* (1980).

Greenberg got his start on the television series *The Defenders* and *The Nurses*. He also wrote the screenplays for popular '70s seventies movies *Skyjacked* and *Soylent Green*.

He is survived by his wife, Tamara; three daughters; six grandchildren; and a brother. **Robert Van Scoyk**, *Murder She Wrote* writer and producer, died of complications from diabetes on Aug. 23 in Los Angeles. He was 74.

Scoyk wrote and produced episodes of the Angel Lansbury *Murder* vehicle from its inception in 1984 until its cancellation in 1996.

The Ohio native sharpened his pencils on '50s programs *The Ann Sothorn Show* and *The Imogene Coca Show*. He also wrote for Western series, *The Virginian*, and penned the pilot episode for *Young Maverick* in 1979.

He is survived by his wife, Loena; three sons; his father; and a sister.

*Tubby the Tuba* creator, **Paul Tripp**, died in New York on Aug. 29. He was 91.

Integrating orchestral music with the classic children's themes of sharing and growing, Tripp created a niche for himself both on television and in music. A record featuring tunes from the show was released in 1945 and sold more than 8 million copies. Following his *Tubby* success, Tripp went on to host and write such shows as *Mr. I. Magination*, *On the Carousel* and *Birthday House*.

He is survived by a son, a daughter and two grandchildren.

*Dirty Harry* scribe, **Dean Reisner**, died Aug. 18 at his Los Angeles home. He was 83.

Reisner, who at age 3 was seen in Charlie Chaplin's *The Pilgrim* in 1923, is credited with contributing famous lines to Clint Eastwood megahits *Dirty Harry* and *The Enforcer*.

His television writing credits include West-

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

**Wachendorf**, senior VP, affiliate marketing, promoted to senior VP, marketing; **Mike Hale**, executive VP/chief marketing officer, has resigned to devote time to charitable and philanthropic work.

**David Bernath**, VP, program planning, E! Entertainment Television, Los Angeles, joins BBC America, Washington, as VP, programming.

**Rich Erbach**, television consultant, Frank N. Magid Associates, Marion, Iowa, joins CNN Newsource Sales, Atlanta, as VP, affiliate relations.

At Sci Fi Channel, New York: **Joanne Modlin**, VP, originals program research, TNT, Los Angeles, joins as VP, research; **Jennifer Kilberg**, freelance photographer, New York, joins as photo editor.

**Mark Lieber**, media consultant, Los Angeles, named senior programming adviser, PrideVision TV, Los Angeles.

**Journalism**

**Beth Fouhy**, former executive producer, political unit, CNN,

Washington, joins KQED-FM San Francisco, as managing editor, news.

**Marysol Castro**, reporter/anchor, News 12 The Bronx, New York, joins WPIX(TV) New York, as reporter.

**Kristin Mitchell**, prime news anchor, WOLO-TV Columbia, S.C., joins KMOV(TV) St. Louis, as co-anchor, *News 4 This Morning*.

**Randy Hennig**, anchor/reporter, WTOP(AM) Washington, appointed assignment editor, news division, Voice of America, Washington.

**Martha Sugalski**, weekend anchor/reporter, WBZL(TV) Miami, named co-anchor, *News at Ten*.

**Noel Tucker**, anchor/reporter, WTTG(TV) Washington, joins WBAL-TV Baltimore, as weekend anchor/reporter.

At WCNC-TV Charlotte, N.C.: **Mark Boone**, news director, PrestigeVision 4, Mooresville, N.C., joins as reporter; **Erin Rolf**, producer, KREM-TV Spokane, Wash., joins in the same capacity; **Elizabeth**

**Reding**, intern, promoted to associate producer.

**Radio**

**Bob "Bob K." Klopfenstein**, director, content acquisition, Vialta Inc., Fremont, named GM of syndicated programs *Doug Stephan's Good Day* and *The Talk Radio Countdown Show*.

**Advertising/Marketing/PR**

At Goodman Media International, New York: **Henry Miller**, executive VP, promoted to COO; Stacey Sanner, director, publicity, VII1, New York, named senior VP.

**Rick Ramage**, talent representative, Ken Lindner & Associates, Los Angeles, promoted to VP.

At Adlink, Los Angeles: **Lynn Bolton**, local sales manager, promoted to VP/director, client and strategic services; **Dean Walters**, senior account executive, promoted to national sales manager.

At National Cable Communications' CableLink Interconnects division: **Perry**

**Shelman**, national manager, Buffalo, N.Y.; Grand Rapids, Mich.; and Wilkes-Barre, Pa., named sales manager;

**Michael Price**, GM, Rainbow Advertising Sales/Regional News Rep, New York, joins as national manager, Albany, N.Y.

**Technology**

**Susumu Hotta**, GM, overseas operations, FOR-A Corp. of America, Tokyo, appointed president/CEO, Cypress, Calif.

**Internet**

**Robert W. Ramsdell**, founder/director, FreshPond, Cambridge, Mass., appointed senior director, PBS Teacher-Line, Alexandria, Va.

**Allied Fields**

**Damien Dovi**, analyst, sports finance and advisory group, Banc of America Securities, Charlotte, joins BIA Digital Partner LP, Chantilly, Va., as associate.

*P. Llanor Alleyne*  
*Palleyne@reedbusiness.com*  
*Fax: 646-746-7028*

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 President  
 Clear Channel Television



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THE FIFTH ESTATER

# The wanderer returns

*Krone brings enhanced skills back to his job as cable's No. 2 lobbyist*

**D**on't tell David Krone you can never go home again. The 35-year-old wunderkind is back at the National Cable & Telecommunications Association (NCTA) after leaving in December 2000, three months into the job.

Mentor Leo Hindery had asked Krone to come work at GlobalCenter, the Internet subsidiary of now-defunct Global Crossing in Sunnyvale, Calif. It was an offer Krone couldn't refuse. But Global Crossing was sold when the Internet bubble burst, and Krone again went with Hindery—his old boss from Tele-Communications Inc.—this time to head up marketing efforts at the new Yankees Entertainment and Sports (YES) Network in New York City.

When NCTA President Robert Sachs asked Krone to come finish the job at the cable lobby a year and a half later, Krone decided it was time to return to Washington, the only place he feels he can call home after 10-plus years of moving around the country.

Now Krone is back in the middle of two industries he loves: cable

and politics. Although he is young, his experience runs deep, and he is known as a deft political strategist. That skill and a close relationship with Senate Majority Leader Tom Daschle (D-S.D.) almost won him a seat on the FCC last year, but Krone rejected Daschle's offer in September, choosing baseball over telecommunications regulation.

Krone returns to D.C. and NCTA with new experience under his belt, including a couple of years as the top marketer at an Internet firm and a cable network.

Those two years have made a big difference. "I'm in a 100% better position now than I was when I came here in October 2000," he says. "Now I understand what Silicon Val-

ley is all about, and I understand the technology better."

Sachs agrees with that assessment, adding that Krone has been his first choice for the No. 2 job ever since he took over at NCTA three years ago.

"If anything, David enhanced his skill set in the interim," Sachs says. "He has enormous talents, whether with political strategy, public-relations strategy, organizing a coalition or working with people. He worked in the cable business before all this, so he understands the operators' perspective. Coming from working at YES, he also has an appreciation of the programmers' perspective."

Krone should have ample opportunity to use his new



**David Brett Krone**  
*Executive Vice President,  
National Cable &  
Telecommunications  
Association*

**B. Oct. 30, 1966, Philadelphia; BS, political science, Penn State Univ., 1989; intern, campaign of Dick Gephardt for President, Washington, D.C., and Iowa, 1987-88; staffer, Bud Stumbaugh Lt. Governor campaign, Atlanta, 1989-90; staffer, Democratic Party and Lawton Chiles gubernatorial campaign, Palm Beach, Fla., 1990; campaign manager, Patsy Kurth campaign for House of Representatives, Melbourne, Fla., 1990; campaign management/consulting, Southern Strategies Inc., Raleigh, N.C., 1991-92; Tele-Communications Inc., Washington, 1992-2000; EVP, NCTA, 2000; EVP, comm. and marketing, GlobalCenter Inc., Sunnyvale, Calif.; 2001; EVP, marketing, YES Network, New York, 2001-02; current position since July**

marketing skills: Cable operators could use someone to paint a rosy picture of them to Wall Street while educating Capitol Hill on the opportunities and challenges cable faces.

Times have changed for the industry, particularly since Adelphia's Rigas family became the subject of federal criminal investigations for allegedly stealing millions of dollars from the company. Cable companies are taking a hit as the economy flounders, even though cable earnings and cash flow have never looked better. What's more, Washington is keenly aware that broadband deployment, in which cable is the market leader, could be the next great economic stimulator. And the more politicians focus on broadband, the more careful cable has to be not to become an unwitting target.

"Now we have to aggressively start making people aware of what we have done since passage of the 1996 Telecommunications Act," Krone says, citing such developments as digital telephony, digital cable, high-speed Internet access and bundled services. "The industry is doing great things, and we have to let people know that."

Sachs says his team, with himself and Krone at the top, is ready to do that: "It's been a totally seamless transition."

Says Krone, "This was a chance to come finish business." And this time, he doesn't plan to leave anytime soon.

—Paige Albinak

Photo: David Grenkevich

# Hispanic Television

Spanish language television is busting off the charts. On September 23, *Broadcasting & Cable* will provide an in-depth report on all the issues surrounding this new and lucrative market:

- ***The battle of the broadcast networks and the expulsion of new cable networks.***
- ***Spanish-language stations dominate markets as ratings leaders.***
- ***Nielsen's Top 25 spanish language Tv markets.***

ISSUE DATE: ***September 23, 2002***

SPACE-CLOSE: ***Friday, Sept. 13***

MATERIAL CLOSE: ***Tuesday, Sept. 17***

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### Pitfalls of voice tracking

*Does Clear Channel practice serve the public interest?*

**T**he recent changes in command at Clear Channel Communications could indicate a move away from the company's current business plan to replace live radio with "voice-tracked" announcements at its radio stations. Clear Channel has developed an aggressive plan that relies heavily on the remote prerecording of customized radio air shifts, replacing live and local radio broadcasts in most U.S. radio markets. Besides laying off significant numbers of local disk jockeys and depressing industry salaries, this tack is ending the local flavor of radio and its traditional contributions to community interests.

Clear Channel is the largest group owner of radio stations in the country, comprising what was once 70 separate companies. With over 1,200 radio stations nationwide, it controls a substantial percentage of advertising revenue in nearly every market in the U.S. In New York City, Clear Channel controls one-third of the radio advertising revenue.

Of course, broadcasting, like any business, needs to be profitable and efficient. Unlike other businesses, though, broadcasters acquired their distribution mechanism—the public airwaves—from the government without any expenditure of capital. The *quid pro quo* for that is that broadcast stations are expected to *serve the public interest* in local communities.

It is one thing for a radio station to voice-track announcements for overnight broadcasts or prerecord programs in limited circumstances. But when a media company uses voice-tracking as a strategy to eliminate live broadcasts and local employees altogether, the connection to the local community can be hurt. Popular syndicated tal-

ent, obviously in one location but broadcasting around the country, is not of concern, but when an announcer sitting in Los Angeles voice-tracks a shift for Boise, Idaho, or Salem, Ore., the broadcaster has no relationship to the community.

Of most concern, Clear Channel compounds this problem by not being upfront with its listeners. Its announcers are often encouraged to manufacture public appearances that did not occur. Clear Channel has its disk jockeys fabricate live calls to the station. The company coaches employees by giving them "cheat" sheets about local people, places and events. Is the public served by that?

The motivation for voice-tracking is plainly economic: By prerecording radio shifts in advance and editing in music and commercials later, a radio station is able to dramatically reduce its costs. Such homogenized voice-tracked formats, though, have not attracted very many new listeners in the largest markets. Earlier this year, Clear Channel abandoned voice-tracking at WKSC, its "KISS" format FM station in Chicago, after listeners rejected the canned announcements in favor of the live broadcasts on the main competitor. Clear Channel's stock price is down, and now its high-profile radio division CEO, Randy Michaels, has stepped down.

Clear Channel's practices have resulted in substantial legal expenses and fines. For example, the company was fined by the Florida attorney general for misleading listeners into thinking that a nationwide contest promotion was actually a local contest. With several legislators banging the drum for an investigation, and legislation recently introduced by Senator Russ Feingold, the



**Tom Carpenter is national director for News & Broadcast at the American Federation of Television and Radio Artists, a diverse labor organization representing more than 80,000 members, including broadcasters employed at local Clear Channel radio stations.**

company may be expending substantial sums of money to answer inquiries from Congress, the FCC, and the Department of Justice.

We believe Clear Channel pays its voice-tracking announcers wages that are far below market standards, a strategy that will continue to undermine its ability to be successful.

Paying fair wages and providing decent working conditions ultimately benefit not just employees but business as well. There is a direct correlation between having a successful station and providing fair wages and working conditions. Fair employment packages attract top talent and maintain high-quality broadcasts.

Wholesale voice-tracking at substandard wages is a lose-lose proposition. By minimizing its duty to serve the public interest, Clear Channel severs its relationship with the community. By eliminating jobs, it loses loyal employees. By requiring underpaid announcers to fool listeners to promulgate a bland, watered-down product, it will turn off listeners. We think it's only a matter of time before listeners turn off Clear Channel. ■



# Classifieds

## Television

### NEWS CAREERS

#### GENERAL EXEC'S

A growing broadcast group with exciting and geographically diverse television assets is seeking qualified executives with a track record of overachievement. We have opportunities for Local and General Sales Managers as well as sales-oriented General Managers. If you are better than all of the competitors and have 5 or more years of television experience, then we want to talk to you. Please send resume and references to [kbparker@reedbusiness.com](mailto:kbparker@reedbusiness.com) OR send to: #Box 0910, Broadcasting & Cable K. Parker, 275 Washington St., 4th Flr., Newton, MA 02458, c/o Broadcasting & Cable.

#### CFO'S

Strong broadcast group owners with exciting television assets and a growth program seek Chief Financial Officer with stellar qualifications and experience with the financial controls of television stations. Skills should include fund-raising and strategic planning as well as practical systems and financial reporting experience. We are seeking a strong team member to help a growing company reach its highest level. Please send resume and references to [kbparker@reedbusiness.com](mailto:kbparker@reedbusiness.com) OR send to: #Box 0911, Broadcasting & Cable K. Parker, 275 Washington St., 4th Flr., Newton, MA 02458, c/o Broadcasting & Cable.

#### ASSISTANT NEWS DIRECTOR

Major market management experience preferred. Excellent news judgment and knowledge of all aspects of news gathering and contemporary production required. Should have a proven track record of editorial excellence and familiarity with newsroom administration. Knowledge of the New York City Metropolitan area is a plus. Please send resume to: Kenny Plotnik, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

#### NEWS DIRECTOR:

Seeking A leader to grow news ratings for an NBC affiliate owned by a major Broadcast company in a Top 75 Market. Will be responsible for day-to-day operations, budgeting, and the hiring of news staff. Qualified candidates should have a minimum of two years newsroom management experience and at least four years general news experience. Send resume, news philosophy, and references to: [kbparker@reedbusiness.com](mailto:kbparker@reedbusiness.com) OR send to: #Box 0902, Broadcasting & Cable K. Parker, 275 Washington St., 4th Flr., Newton, MA 02458 EOE/MF/D/V. Resumes, philosophies, and references received by September 16, 2002 will be applied toward this position. We are an equal opportunity employer.

#### DESK ASSISTANT

Entry level position for an energetic, self-starting highly organized individual. Responsibilities include script organization, file tape distribution and other general newsroom functions. Previous newsroom experience a plus. Please send resume to: Barbara Johnson, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

### DIRECTOR CAREERS



#### DIRECTOR CONSUMER MARKETING

The nation's fastest growing network, CMT - Country Music Television, is looking for a Director Consumer Marketing to join its marketing team in Nashville, Tennessee. This position reports to the Vice President of Marketing and will be responsible for the management of consumer marketing strategies and programs to market the CMT brand to increase preference to the network. CMT seeks an individual who has proven experience managing all consumer marketing, research and promotion of a cable programming operation.

The position requires a minimum of 7 years experience in marketing with at least 3 to 5 years in consumer marketing in a major corporate environment. The ideal candidate must have extensive experience managing marketing for television or other entertainment industry, with contacts at all trade publications and organizations for television, music, entertainment, and advertising. A BS degree in Marketing or a related field is required.

#### ART DIRECTOR

CMT is also searching for an experienced Art Director to lead the creative team in the development, design and production of on-air and off-air graphics for CMT from the initial meeting through delivery of the product. The position requires an individual who can define and develop a coherent philosophy and innovative look and tone, which reflects the brand for all CMT network graphics. Additionally, the incumbent must have proven experience in developing design packages in both off-air and on-air identities for a major national consumer brand and preferably for a major television network.

The ideal candidate must possess the ability to lead, motivate, and inspire the staff and build mutual support both internally and externally. The position requires a BFA in Graphic Design, 7-10 years of experience in broadcast design and production with a minimum of 3 years experience in a creative supervisory role. Proficiency in Flame, After Effects, Photoshop, and Maya required. The position is based in Nashville and reports to the VP of Creative.

CMT, a 24-hour country music network, owned and operated by MTV Networks, reaches more than 63.1 million households in the United States. You may apply by sending a cover letter and resume (and demo reel for graphics position) to CMT, Human Resources/Staff, 2806 Opryland Drive, Nashville, TN 37214. Or you may send your resume by e-mail to [employment@cmt.com](mailto:employment@cmt.com). EOE

#### NEWS DIRECTOR:

Seeking a dynamic leader to be responsible for day-to-day operations and supervise 20+ News employees. KALB-TV, a NBC Affiliate, is a solid number one in News and in all other areas in the Alexandria, LA Market. Need to possess strong writing, producing, creative, management and leadership skills. Must have a college degree in journalism plus three years experience. EOE M/F Drug Screen. Send resume to: KALB-TV, HR Dept., P.O. Box 951, Alexandria, LA 71309."

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### MARKETING CAREERS

#### MARKETING DIRECTOR WCBD MEDIA GENERAL BROADCAST GROUP [WWW.MGBG.COM](http://WWW.MGBG.COM)

WCBD-TV2 an NBC affiliate in beautiful Charleston, South Carolina is looking for a Marketing Director to oversee, develop and implement the marketing plan for the station. The candidate must be highly motivated, well organized and a team player. Strong writing, producing and non-linear editing skills are required for image and topical promotion. Please send or fax resume to WCBD-TV, Attn: Personnel Department, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. Fax # (843) 881-3410. M/F EOE Pre-employment drug test required.

MHz Networks in Falls Church, Virginia seeks a PR Specialist.

See our ad at:

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## Classifieds

### Television

#### MANAGEMENT CAREERS

Scripps Productions, part of the Scripps Networks family (HGTV, Food Network, DIY, and Fine Living), is seeking a

### POST PRODUCTION MANAGER

This position offers an excellent opportunity for an individual who has demonstrated management qualifications in addition to direct post production editing experience. The successful candidate will be responsible for management of a large editing staff, utilizing state-of-the-art post production facilities including Quantel Editbox, Sony linear, and Avid Media Composer editing bays.

Candidate should possess an intimate understanding of the editing process, including the off-line to on-line workflow, compositing, color correction, graphics importing, sound design, and final conforming. Demonstrated experience with shared media applications preferred. Strong communication and leadership skills required. This position reports to the Vice President of Post Production and is based in Knoxville, Tennessee, headquarters for Scripps Networks.

Scripps Productions offers a competitive salary and compensation package.

Send resume and salary requirements to:

Scripps Networks

Attn: Human Resources Dept.

(Post Production Manager)

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Knoxville, TN 37950

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Large group owner is looking for Business Managers in several fast-growing markets with strong competitors to direct activities of the Business Office. This includes month-end close through financial statement preparation with accompanying variance analysis, monthly forecasts, managing the annual budgeting process, human resources, credit and collection, switchboard and building maintenance. Track record of recruiting, developing and retaining a diverse staff is essential. Must have a minimum of 5 years as a Station Business Manager.

We are looking for the best and the brightest. If this describes you, then send your resume and cover letter with salary requirements, in confidence, to:

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##### PRODUCER

WVIZ/PBS and 90.3 WCPN ideastreams, Northeast Ohio's new award winning multi-media organization is looking for a quality producer. If you have creativity and wit, the skills and experience to create excellence, and a desire to make a difference, then send us your resume and cover letter (including salary history) right away. Candidates must be able to plan, research, write, oversee and manage assigned television projects from concept to completed product. Serve as team leader. Develop new projects. Demonstrated achievement in producing high quality, high impact television programs. Strong research and writing abilities a must. News/Journalism experience preferred. Radio experience a plus. BA required.

Send resume and cover letter to: Dan Novinc, HR Department, WVIZ/PBS and 90.3 WCPN ideastreams, 4300 Brookpark Road, Cleveland, Ohio 44134. Email to [dnovinc@wviz.org](mailto:dnovinc@wviz.org). Fax to 216-749-2560. No phone calls please. Only applicants deemed qualified will be considered. Response deadline is September 20th, 2002. EOE

##### PRODUCER/ASSIGNMENT EDITOR.

Requires bachelors degree in media, broadcast, communication or related field. Must have 2 yrs. exp. in the job offered or 2 yrs. exp. producing TV programming in a major U.S. or int'l TV market. Stated exp. must include int'l assignment desk exp. & cross-cultural communication in a news environment. Must be fluent in a foreign language (Arabic, Mandarin or Spanish). Lead newsgathering & production teams to produce weekly int'l news programs based on reporting from around the world. Perform int'l newsgathering for on-air news stories utilizing cross-cultural communication & fluency in foreign language (Arabic, Mandarin, or Spanish) to communicate & liaise with journalists throughout the world. 40 hrs/wk. Job located in Atlanta, GA. Send resume to E. Ludgood, CNN, 1 CNN Center, 100 International Blvd., Atlanta, GA 30348. No calls please.

##### PROMOTION TOPICAL PRODUCER

Promotion Topical Producer needed in Midwest Top Ten Owned and Operated Station. Responsibilities include writing, producing daily topical and news sweeps promotion. At least two years of television promotion experience needed. Please send resume and reel to Email resume to: [kbparker@reedbusiness.com](mailto:kbparker@reedbusiness.com) OR send to: #Box 0826, Broadcasting & Cable K. Parker, 275 Washington St., 4th Fl., Newton, MA 02458 EOE/MF/D/V.

#### TECHNICAL CAREERS

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Leading Cable television company will be producing pro sports events in high definition in two East Coast Markets, utilizing new state of the art mobile unit. Two full time road tested engineers needed for operation and maintenance. Digital experience a must. Salaried positions with full benefits. Equal opportunity employer. Send resume and salary requirements to (no phone calls): Comcast SportsNet, 3601 South Broad Street, Philadelphia, PA 19148, Attn: HD Operations

## Classifieds

### Television

#### LEGAL NOTICES

##### NOTICE OF PROPOSED TERMINATION OF FINAL JUDGMENT ENTERED AGAINST VIACOM INTERNATIONAL INC. ON JANUARY 17, 1973

PLEASE TAKE NOTICE that Viacom International Inc. ("Viacom"), has moved the United States District Court for the Central District of California to terminate the Final Judgment entered against it on January 17, 1973 in the case captioned United States of America v. Columbia Broadcasting System, Inc. and Viacom International Inc., Case No. 72-820-RJK.

Viacom has filed with the Court a memorandum setting forth the reasons it believes that termination of the Final Judgment would serve the public interest. Among other things, Viacom states: (1) the Final Judgment against Viacom arose out of the "Network Cases" brought by the Department of Justice in the 1970s; (2) all of the other consent decrees entered in the "Network Cases" have been modified and have ceased to be operable; and (3) significant changes have occurred in the television programming marketplace since the time the "Network Cases" were filed. In a stipulation also filed with the Court, the United States has tentatively agreed not to oppose the motion, but as a matter of policy will not finally consent to the termination of any judgment without providing public notice and an opportunity for public comments to be received and considered.

Copies of Viacom's motion and supporting memorandum, the stipulation containing the United States' tentative consent, and all further papers filed with the Court in connection with the motion will be available for inspection at the Antitrust Documents Group of the Antitrust Division, 325 7th Street, N.W., Room 215 North, Liberty Place Building, Washington, D.C. 20530, and at the Office of the Clerk of the United States District Court for the Central District of California. Copies of these materials may be obtained from the Antitrust Division upon request and payment of the copying fee set by the Department of Justice regulations.

Interested persons may submit comments to the United States regarding the proposed termination of the Final Judgment. Such comments must be received by the Antitrust Division within sixty (60) days and will be filed with the Court. Comments should be addressed to J. Robert Kramer, II, Chief, Litigation II Section, Antitrust Division, U.S. Department of Justice, 1401 H Street, N.W., Suite 300, Washington, D.C. 20530.

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# Editorials

COMMITTED TO THE FIRST AMENDMENT

## Tug of war

The tension between reporters and the military will always be with us. It's unavoidable. Both are pursuing their important aims at cross-purposes. The military is concentrating on waging war. Secrecy and deception are often good: They can keep people from getting killed. The media, for its part, is trying to report the war. Secrecy and deception are often bad: They can keep people from being accountable for their actions. For instance, if there were reporters around to take note of Taliban prisoners' being transported in metal packing containers in high heat, the Afghanistan government might have been forced to punch a few more holes in the sides. If reporters were talking regularly to the soldiers in the trenches, maybe some tired grunt might suggest that his bosses block off escape routes rather than blow up mountains. War correspondent Joe Galloway says reporters are welcomed by combat soldiers as "a token that someone in the outside world cares about him and how he lives and does."

Though granting that the relationship between the war machine and the information machine is to some extent adversarial, we are concerned that this administration is taking advantage of the "war on terrorism" to engineer, as Lucy Dalglish, executive director of the Reporters Committee for Freedom of the Press, put it, "an unprecedented closure of information." Criticisms of the government's restrictions on coverage of battlefields, prisoners and information (see story, page 16) are often dismissed with the explanation that "this is a new kind of war." Well, yes and no. It is for us. For much of the world, it is the same kind of war they have been fighting for decades and reporters have been covering. The absence of a front, troop movements and an easily identifiable opposition force should not insulate our war from public view. That would of course be easier, logistically, for the military, but at a cost in basic freedoms that would hand at least a partial victory to the terrorists.

We saw in the Nixon administration how the shibboleth of "national security" could be used to cloak a multitude of sins. We would hate to see "homeland security" or "war on terrorism" gain a similar stain.

## Green light for AMBER

"My life would not be the same without the AMBER plan." That was the testimony of Sharon Timmons before Congress last week. Her daughter had been saved by an AMBER alert after she was abducted. There are at least 30 such stories of children rescued thanks to the partnership of law enforcement and the media. Last week, a bill was introduced to create a national AMBER Alert system, as well as to help fund local efforts. It is an important recognition of the effectiveness of the alert. Time is of the essence in kidnapping cases. The same holds true for passage of this bill. Let's see how fast the wheels can turn for a change.

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# EMMY-NOMINATED PROGRAMS PRESENTED IN DOLBY DIGITAL 5.1



Dolby congratulates the eight programs nominated for Emmy® Awards in the outstanding sound categories produced in Dolby® Digital 5.1, including HBO's *Band of Brothers*, with four nominations; ABC's *NYPD Blue*; Showtime's *Anne Rice's The Feast of All Saints*; and the *Opening Ceremony Salt Lake 2002 Olympic Winter Games*.

Other popular programs coming this fall in Dolby Digital 5.1 include HBO's *The Sopranos*, ABC's *Alias* and *The Practice*, and Showtime's *Odyssey 5* and *Queer As Folk*.

With millions of digital cable, satellite, and terrestrial DTV customers experiencing surround sound in their homes, it's not surprising that more programs than ever include Dolby Digital 5.1.

Isn't it time for your program to air in Dolby Digital 5.1?



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