

BROADCASTING CABLE

DECEMBER 10, 2001

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PARSONS: LEVIN-BRED

After Gerald Levin's surprise retirement announcement, AOL Time Warner picks Levin's protégé, Dick Parsons, not Bob Pittman, to run the show

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PAXSON'S PROBLEM PARTNER

Pax thought partnering with NBC would help; now Bud Paxson feels betrayed

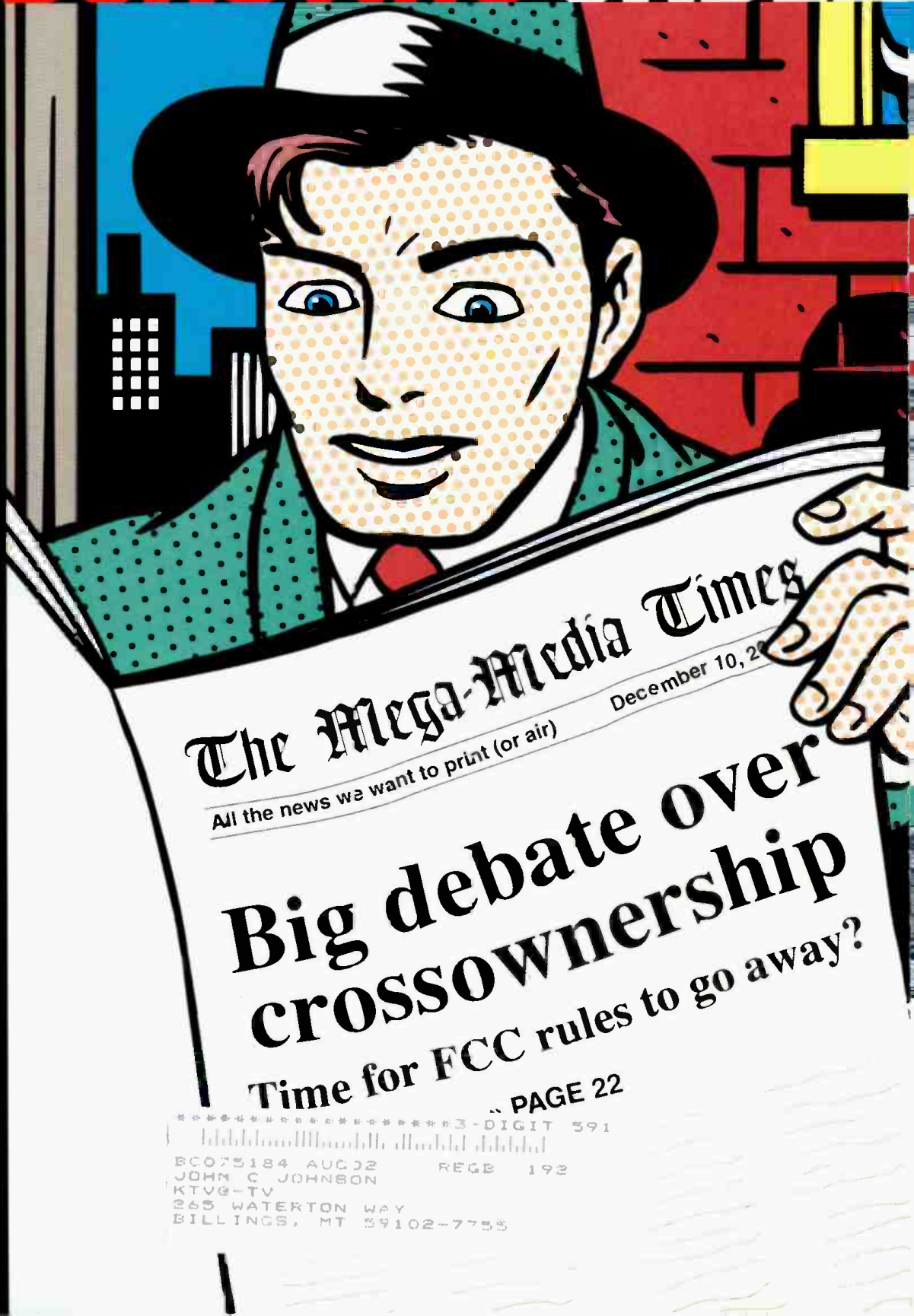
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STREAMING: AFTER THE FIRST WAVE

The dotcom collapse hurt video and audio streamers, but consumers are getting into it now

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The Mega-Media Times
December 10, 2001

All the news we want to print (or air)

Big debate over crossownership

Time for FCC rules to go away?

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BACK WHERE IT BELONGS...

Top of the Week December 10, 2001



Levin heads for the exit.

KIDS TIME Discovery takes over NBC's Saturday morning; Fox considers offers for a similar deal. » 16

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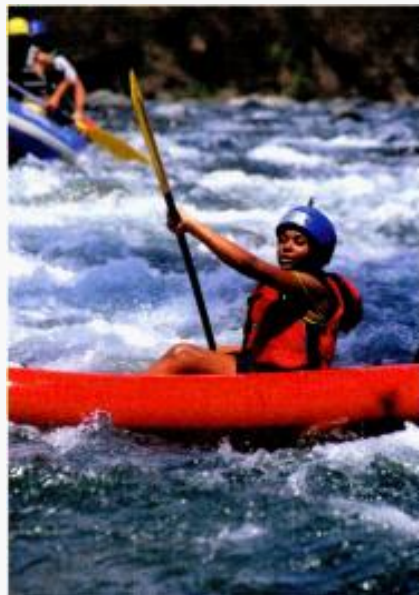
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NATPE may host an upfront for syndicators in New York.

SYNDICATION

Whither NATPE?

Plans for the future of NATPE will be unveiled this week, and insiders see a number of potential scenarios, including a merger with the international and domestic conferences of marketing group PROMAX. NATPE is also said to be considering several mini-conventions.

Some Hollywood syndication executives would like to see NATPE split into two annual shows, a fall conference in Los Angeles, where local stations scope out new shows, and a spring "upfront" show in New York, where advertisers do the same. NATPE's annual conference has been in January for many years. Sources say the association is looking into new dates but international companies favor January.—J.S.

REGULATION

Few takers?

TV stations on ch. 52-59 are expected to get FCC permission to negotiate lucrative early-exit buy-outs from wireless companies this week; broadcasters don't have to vacate until 2006 at the earliest. Trouble is, few broadcasters are expected to take the offers.

Many stations are in crowded markets with few options for relocating. Uncertain prospects for advanced wireless services also make it unlikely that potential bidders can offer enough to entice companies like Viacom, ABC and Hearst-Argyle, which control many big-market stations.—B.M.

BC EYE

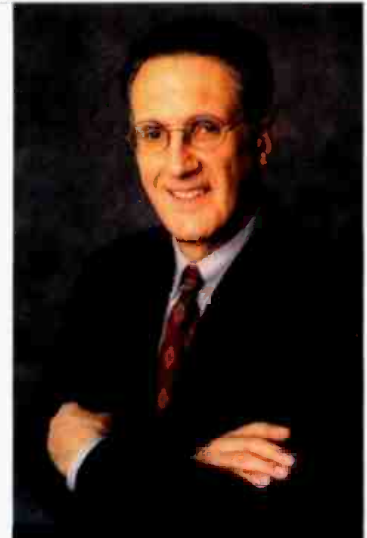
ADVERTISING

Revvving up

It's shaping up to be a major gathering of broadcasters. No, not the NAB convention. The Television Bureau of Advertising annual marketing conference next year, being held March 26 at New York's Jacob Javits Convention Center in connection with the New York Auto Show. TVB has lined up at least 10 TV-station groups to hold management meetings with their GMs and top salespeople in New York that same week. It gives everybody a chance to schmooze with the automakers and dealers, TV's most important advertisers. Among the participating groups: NBC and LIN.—H.A.J.



Next March, the Javits center will be filled with cars and broadcasters.



PROGRAMMING

CNN drops shows

With franchise players Paula Zahn and Aaron Brown firmly installed, CNN is dumping two midday shows: *Burden of Proof* and *New Site*, both off the air since Sept. 11. *News Site* host Joie Chen and *Burden of Proof* co-host Roger Cossack are leaving the cable news net, according to Executive VP Sid Bedingfield. Cossack's counterpart, Greta Van Susteren, remains host of *The Point*. Also being canceled are weekend shows *Travel Now* and *Showbiz This Weekend*, whose host, Bill Tush, is leaving. CNN may be developing a new entertainment-news show to air in the afternoon block.—A.R.

Stern admonition

Ad agencies are worried about Fox TV's plans to combine ad staffs in duopoly markets. "Our biggest concern lies in your ability to manipulate the market and unfairly take advantage of smaller advertisers and their agencies," wrote Allen Banks, Saatchi & Saatchi's North American media director and chair of the media policy committee for the American Association of Advertising Agencies, to Fox TV Stations chief Mitch Stern.

The biggest worry, Banks said, is that Fox might pressure ad buyers to buy package deals for both stations. They also fear that Fox may demand that make-good spots be aired on the lower-rated of the two stations. The worry arose when Fox, as part of plans to eliminate weekday kids programming, moved most children's shows and their advertising to weaker stations acquired from Chris-Craft. Fox had no response at press time.—B.M.



IT HAPPENED

NOVEMBER.

**TBS SUPERSTATION IS
BASIC CABLE'S #1 NETWORK.**

TBS Superstation kicked off the holidays by carving up the basic cable competition. The Superstation is the #1 network in November prime time households, and #1 among key adult demos in both prime time and total day. From a whole lot of action, to one Pretty Woman, to a Wizard named Michael, TBS Superstation has all the ingredients for a ratings feast. Take it from us, once you've tasted #1, you're not interested in seconds.



NO WONDER THEY CALL IT THE SUPERSTATION!

TBSsuperstation.com
AOL Keyword:TBS

Levin's legacy: The new boss

AOL Time Warner CEO handpicks long-time No. 2 Parsons as his successor



Co-COOs: Many expected AOL's Robert Pittman (l), not Time Warner's Richard Parsons, to get the CEO slot.

By John M. Higgins

Even in the friendliest of takeovers, the seller's CEO rarely lasts long at the combined companies. Few bother to stay on as more than a director, vice chairman or perhaps "consultant."

So Jerry Levin, 62, is right on schedule, announcing his retirement 11 months after completing the sale of Time Warner Inc. to America Online. What's unusual about his departure is that Levin is controlling the deck, not only leaving the table on his own timing but dealing a tremendous hand to his chosen successor, former Time Warner President Richard Parsons.

Levin's departure seems to be friction-free, less the product of corporate politics than of personal needs: a desire either to do something more fulfilling than running America's largest media/Internet conglomerate or simply to reduce responsibility and stress. He, of course, contrasts with Ted Turner, who now contends that he has been corporately emasculated, proclaiming two weeks ago that selling his Turner Broadcasting System to Levin in 1995 was the worst

mistake he ever made.

Still, Levin's move left insiders and outsiders in a swirl, startled both by its abruptness and the ascent of Levin's Parsons over AOL former President Bob Pittman. The two men have been co-COOs since the takeover, but industry executives had widely seen Pittman as hungry to take the CEO slot under the relatively passive AOL Time Warner

Chairman Steve Case.

Levin said in a memo to employees that his decision followed "a year-long discussion about succession with our board of directors and much personal reflection." He added that he wants to "turn my full energies to the moral and social issues I feel so passionate about. That time has arrived."

"This takes Jerry out at an all-time top," said Leo Hindery, chairman of Yankee Entertainment Service and former president of Tele-Communications Inc. and AT&T Broadband. It should have been clear to everyone that Levin was preparing to quit, Hindery said, when he and New Regency Films CEO Arnon Milchan bought 600 acres in Santa Barbara County, Calif., to start a vineyard and winery.

Indeed, Levin has

been hinting at retirement for months. Speaking at an investment conference last April, he said that he won't be like "my good friends Sumner Redstone or Rupert Murdoch," meaning that "you will not have to carry me out of AOL Time Warner." He added that he wouldn't leave until he saw through the integration of the Internet and TV businesses that drove AOL to buy Time Warner. He repeated the same sentiments at a cable convention weeks later.

Industry and Wall Street executives don't expect dramatic change from Levin's departure, particularly because he is being succeeded by Parsons, who now becomes one of the most powerful black executives in corporate America. In the six years since Levin tapped him as his number two at Time Warner, Parsons has displayed a calm demeanor and managed much more by assent than by dictate, an approach developed during his days on the staff of New York Gov. Nelson Rockefeller and as a savings-and-loan executive.

Levin, who has always been seen as contemplative, was clearly emotionally battered



Jerry Levin had been hinting at retirement for months, telling one group, "You will not have to carry me out of AOL Time Warner."

The spirit of giving came early this year.

In the past few weeks Tribune Company readers, listeners, viewers and employees have contributed nearly \$15,000,000 to the McCormick Tribune Foundation's Disaster Relief Fund. And another \$2,500,000 in matching funds was provided by the McCormick Foundation. 100% of this money goes to agencies serving the victims of the September 11 tragedy.

Everyone at Tribune is proud we could help. Because responding to the needs of our local communities is what Tribune newspapers and broadcasters do best.

TRIBUNE

National reach. Local touch.



This takes Jerry out at an all-time top!

—Leo Hindery, Yankee Entertainment Service



Richard Parsons, known for his calm persona, is said to bring a needed steadiness to AOL Time Warner.

The conciliator

The dress code may tighten up at AOL Time Warner headquarters, but that's the only immediate, obvious change expected with the ascent of Dick Parsons.

AOL Time Warner CEO Jerry Levin signed onto the casual look after AOL absorbed his Time Warner Inc. media giant in an \$108 billion deal last year. Levin appeared in the office, at investor meetings and even premieres tieless and in a sports jacket. Once, he stepped into a big HBO *Sopranos* screening in a puffy, bright-yellow parka.

New CEO Parsons never got into the swing, ever looking as expensively crisp and tailored as the banker he once was. "Dick doesn't do the golf-shirt thing," said one Time Warner executive.

Parsons is best-known not for his clothes, though, but for his calm persona. He is considered the great conciliator, someone who manages and negotiates firmly but by assent. His associates say he's willing to do battle but possesses a distaste for unproductive conflict.

"Dick has the remarkable ability to not offend and yet to win," observed one executive.

Parsons has never been an operations executive of anything but a law firm. One of five children, he grew up in Brooklyn's Bedford-Stuyvesant section. He attended the University of Hawaii and Albany Law School before becoming a junior lawyer on then-New York Gov. Nelson Rockefeller's staff. He followed Rockefeller to the Ford White House when Rockefeller became vice president and remains active in Republican politics. A partner, then managing partner at a Manhattan law firm during most of '80s, he was named president of Dime Savings in 1988. He became a director at Time Warner, and, in 1995, Levin tapped him to be president. —J.M.H.

by the 1997 murder of his son Jonathan. Despite his family's wealth, Jon Levin taught in a Bronx public high school and was murdered by a former student, who tortured him until he revealed his ATM code.

Associates say Levin was similarly affected by the terrorist attacks on Sept. 11, becoming even grimmer since the tragedy. "He's been a little depressed, very shaken," said one AOL executive. "It sounds clichéd, but he took it very hard."

Levin has played a pivotal role in the development of the cable business. A lawyer, he started at what was Time Inc. as the finance director of Sterling Cable, Chuck Dolan's venture to wire Manhattan for cable, one of the early major-market system builds. He was CEO of Home Box Office when the pay service made the groundbreaking 1976 move to distribute its signal nationwide by satellite rather than by microwave in 30-mile hops. He went back to the cable unit, which morphed into American Television & Communications, then moved to Time Inc. corporate.

"Jerry's in the true handful of people who, when the history books are written, helped define this industry and lead it for decades," said Comcast President Brian Roberts.

For all of Levin's humanitarian instincts, he played corporate politics as well as anyone. As one of the chief negotiators of Time's 1990 takeover of Warner Communications, he ingratiated himself with the Warner executives, especially Chairman Steve Ross, who began to dominate the merged companies much as Time Warner executives are dominating AOL Time Warner. Time Inc. President Nick Nicholas was supposed to succeed Ross as Time Warner chairman but was abruptly ousted a year after the merger was complete, and it was his deputy Levin who replaced him in the line of succession.

When Ross was within days of dying from cancer, Levin reconstituted the company's board of directors, a move that

other industry executives saw as squeezing out Warner loyalists and retaining members who would be more supportive of Levin. When Ross died in January 1993, Levin had control.

Levin's biggest accomplishment as chairman and CEO was acquiring Turner Broadcasting System, a delicate task that required the assent of both Ted Turner and then-Tele-Communications Inc. CEO John Malone, both of whom owned stakes as large as Time Warner's. Although Ted Turner has since blasted the deal, the cable programmers' surging cash flow has carried the company through tough times at Warner's music and movie units.

Levin has made mistakes, though. One was putting Warner Bros. and Time Warner Cable into the Time Warner Entertainment partnership, selling pieces off first to trading company Itochu and electronics maker Toshiba and later to telco US West. Cable was becoming a burden, not a prize. Cash from the sale pared debt, but that restrained Time Warner from full control over what later became prize operations. Levin started trying to unwind that deal almost as soon he made it, and 26% is now in the hands of AT&T.

Another mistake may have been the sale to AOL. The deal was born out of anxiety. In late 1999, Levin was nervous that he didn't have any substantial Internet play, his big pushes into magazine portal Pathfinder and entertainment portal Entertainment having fizzled. AOL's Case worried that he didn't have a content play. Blocked in an offer to buy AOL, Levin instead agreed to sell in January 2000.

He pulled the trigger too fast. Internet stocks started sliding in March and were clearly in free fall in April.

The deal seems to be working out well, but, if Levin had waited, he would likely have been the buyer, not the seller. "Not that it would have made a huge difference," noted one investment banker. "The Time Warner guys are all running the place." ■

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A GREAT
BRAND!

“THINGS THAT ARE...”



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ACKERLY COMM	HUBBARD	POST NEWSWEEK
BELO BROADCASTING	JDG COMM	QUINCY BROADCASTING
BENEDEK BROADCASTING	JEFFERSON - PILOT BROADCASTING	RAYCOM MEDIA, INC.
BONNEVILLE INT'L	JOURNAL COMM	RH DREWRY GROUP
CHRONICLE BROADCASTING CO.	LAMCO COMM	SCRIPPS-HOWARD BCSTG. CO.
CLEAR CHANNEL	LIN BROADCASTING	SHOCKLEY COMM
COSMOS BROADCASTING	MANSHIP BROADCASTING	SINCLAIR BROADCAST GROUP
COX COMMUNICATIONS	MCKINNON BROADCASTING	SMITH BROADCASTING
EVENING POST	MEREDITH CORPORATION	SUNBELT BROADCASTING
FISHER BROADCASTING	MICHIONA TELECASTING	WATERMAN BROADCASTING
FREEDOM COMM	NBC O+Os	WEIGEL BROADCASTING
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GRIFFITH TELEVISION	NY TIMES	YOUNG BROADCASTING



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Armstrong's vision

What if AT&T doesn't sell its AT&T Broadband unit?

By John M. Higgins

Three suitors for AT&T Broadband are well-known: Comcast, Cox, AOL Time Warner. But there's a fourth: AT&T Chairman Michael Armstrong. And he may have the most to prove.

One of the big questions as AT&T's directors review bids for the cable unit is whether Armstrong still has the confidence of his board. Among the options the directors were slated to consider over the past weekend is whether, as he has asserted, the company would be better off retaining the cable systems and keeping the value from expected growth instead of splitting it with the shareholders of one of the bidders.

Armstrong's credibility with Wall Street has been substantially reduced by a series of missteps, including a now worthless \$5 billion string of investments in Excite@Home and an embarrassing plunge in AT&T Broadband's cash flow. What is unknown is Armstrong's credibility with the board.

"This will be a big test," said the CEO of one media company not involved in the contest. "If there's not an offer that's clearly great, will the board take it rather than let Armstrong keep it?"

It's not clear that any of the offers are great. Auction numbers usually leak out quickly, but senior executives at all the companies have been openly scrounging for details about the competing bids.

"We put our bids into the black box, but we don't see what else is in there," said Comcast President Steve Burke. "Frankly, I don't think any of us really knows what the other bids are."

Industry executives said Microsoft has essentially offered to back a winning Cox, Comcast or Armstrong with a cash injection, merely to keep AOL Time Warner from getting more cable subscribers. But no solid details have trickled out.

An executive at one bidder—who first

asked for any details of rival bids—took the silence as good news for Comcast, whose \$58 billion offer sparked Armstrong's months-long hunt for rival offers. "If anything were blowing the doors off," the executive said, "AT&T would be leaking it to gin up the auction." ■

A silver lining in demise of Excite@Home

Cable operators could eventually see connectivity costs drop more than 50%

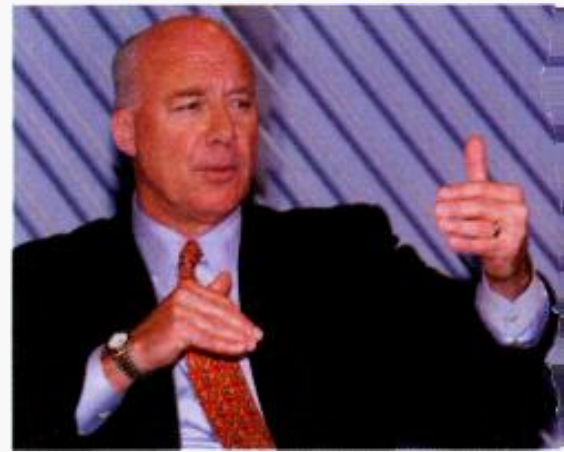
By John M. Higgins

The collapse of Excite@Home is leaving customers panicky, if not disconnected. If they don't flee, cable operators should be better off financially.

Operators are scrambling to provide connectivity, leasing regional and national lines from telecom providers to replace Excite@Home's national Internet backbone.

But after some big, immediate costs are paid, the cost of cable operators' in-house network will be less than the 35% of high-speed Internet subscribers' fees they had been paying to Excite@Home. Operators estimate that their connectivity costs should drop more than 50% in some cases.

Such costs had typically run \$13-\$15 monthly per subscriber. When Excite@Home lapsed into Chapter 11 Oct. 1, creditors squeezed operators into paying about \$20 a month. But cable executives estimate that, once Excite@Home is replaced, the monthly cost will fall to \$6-\$8 per sub.



AT&T Chairman Michael Armstrong's credibility with Wall Street has been damaged by a series of missteps. It's unknown whether he has the confidence of his board.

"Margins are better than they were before because we're putting more subscribers onto an existing infrastructure," said Majid Mir, Charter Communications' senior vice president of telephony and advanced services. Charter switched most of its 150,000 customers on Excite@Home to a new network but is paying \$1 million to keep e-mail and 7,000 subscribers in Oregon connected for three months.

With the Excite@Home network, e-mail servers and domains held hostage by bondholders, Comcast and Cox forked over \$160 million each to keep service to roughly 1 million high-speed Internet subscribers. The two would spend \$60 million each to keep customers connected to Excite@Home for three months anyway, so their incremental cost is \$100 million. Neither would disclose the cost of making new arrangements, but it will probably take two years to recover.

Comcast President Steve Burke considers the effort worthwhile, likening it to "letting go of one trapeze and grabbing another one without hitting the ground."

AT&T allowed its customers to be cut off Dec. 1. It was well-prepared, though, and restored connectivity to 80% of its customers within four days and to virtually all within a week.

Morgan Stanley media analyst Richard Bilotti estimates operators' cash flow from high-speed Internet service should grow from \$12.15 monthly to about \$16.50. ■

THE WEEK THAT WAS

**AT DEADLINE:
COURT RULES FOR
DBS MUST-CARRY**

DBS providers must carry all local TV stations in all local markets they serve, the Fourth Circuit Court of Appeals in Richmond, Va., ruled Friday. The decision hands broadcasters a big win in the fight over multichannel carriage of local broadcast signals. The court also affirmed an FCC rule that satellite TV carriers can offer their subscribers either each local TV station on an à la carte basis or all the local stations in a single, comparatively-priced package.

**BRING BACK
ARTHUR KENT!**

Do suspenders make the man? CNN's Aaron Brown complained last week that he was not even a candidate for the *Atlanta Journal-Constitution's* "Sexiest Man at CNN"—while Larry King was. Brown said his assistant is now lobbying for him. "But that's part of her job. We report, you

decide."... Fox News Channel's new gun-toting Afghan correspondent, **Geraldo Rivera**, narrowly avoided being hit by a sniper's bullet last week, and the cable channel showed the near-hit throughout the day last Thursday. Rivera calls himself a warrior. ...

The Pentagon last week apologized to the media for refusing to allow coverage of American troops killed or injured by "friendly fire" and promised to improve access to military action.

Electronic and print reporters at the Marine Corps' Camp Rhino base, southwest of Kandahar, Afghanistan, were prevented from talking to casualties, photographing or even observing their transfer, or talking to Marines or doctors involved. ...

ABC's *World News Tonight With Peter Jennings* won the November sweeps, but NBC *Nightly News With Tom Brokaw* rebounded to win the last week of the month, with 11.8 million viewers to ABC's

11.65 million. *World News'* sweeps victory was its first since November 1998, when ABC logged an average 11.54 million viewers to NBC's 11.42 million. CBS's *Evening News With Dan Rather* drew an average of 9.9 million viewers.

PROGRAM NOTES

Call Me Claus, TNT's latest original movie, starring **Whoopi Goldberg**, notched a 6.8 overnight Nielsen rating on Dec. 2. The number dwarfs the network's previous original, *James Dean*, which collected a 2.8 rating in August. ...

And last week, TNN harvested its highest movie rating since its September 2000 relaunch with an uncut airing of *The Godfather*. The Mafia classic posted a 1.8 rating with 1.5 million viewers, up 83% from the network's average rating in the fourth quarter last year. ...

Columbia TriStar Distribution is talking to several broadcast networks about turning **Pamela Anderson's** syndicated *V.I.P.* into a prime time series, sources say. It's in its fourth year in syndication. ...

CBS continued to dominate in total viewers and NBC the adults 18-49 race in the latest weekly national ratings. CBS averaged a network-best 13.4 million viewers and NBC a 4.6 rating in adults 18-49 for the week of Nov. 26-Dec. 2, according to Nielsen Media Research.

Tennis ace **Pete Sampras** will lend his name and some of his money to the **Tennis Channel**, due to launch in July, and will host an instructional show for the digital-tier outlet bankrolled by **Frank Biondi**. ...

CAPITOL IDEA

Cable systems are not required to carry **electronic program guides** embedded in TV stations' broadcast analog signals, the FCC said. At issue was whether EPGs, which many stations want to transmit in the vertical blanking interval portion of their signals, are "program-related" material that cable systems are required to pass through to subscribers. The FCC review was requested by **Gemstar**, developer of broadcast-generated EPGs, and **Time Warner Cable**. Gemstar argued that EPGs are program-related material.

CHUTES AND LADDERS

Frank Bennack Jr., chief executive at Hearst Corp. since 1979, will retire next May; **Victor Ganz**, chief financial officer, will replace him. ... A year after selling **Seagram**, **Edgar Bronfman Jr.** is leaving in March as vice chairman of **Vivendi Universal**, but stays on the board. ... **Rob Stoddard**, AT&T Broadband's mouthpiece, is joining the National Cable & Telecommunications Association as senior vice president of communications and public affairs.





A VIACOM COMPANY

Source: NTD Explorer, weeks of 10/1-11/19/01. HH rating/share. Excludes breakouts and specials.
Photo: Norman Seeff
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One Amazing Week

12.9/19 HH

Highest Ratings Ever

One Amazing Streak

Ranks Among The Top 5 Primetime
Sitcoms Every Week This Season

One Amazing Show

Available Fall 2003

Becker

Saturday a.m. in play

Discovery to provide kids block on NBC; Fox, UPN see new opportunities

By Joe Schlosser

Kids programming on network TV is going to look a lot different next season. Discovery Network is taking over the Saturday-morning children's block on NBC, Fox is mulling a similar deal, and UPN is thinking about adding kids TV on Saturday. CBS already gets its Saturday kid-vid from Nickelodeon, owned by CBS parent Viacom.

NBC executives, saying they had no place to promote their teen-aimed, FCC-required Saturday-morning lineup, last week leased the time to Discovery for the next three years at a reported \$6 million per season. Discovery Kids will hit NBC airwaves next fall, and Discovery will sell and retain all advertising revenue.

"One of the misgivings we had about this daypart is, we did not have a Monday-through-Friday presence to promote kids or, in our case, teens," says NBC West Coast President Scott Sassa. "Our highest-rated teen vehicle is *Friends*, and it was hardly a good business proposition to promote our Saturday-morning kids block during *Friends*." A spokeswoman said NBC is not looking to lease any other dayparts, including daytime hours.

Discovery executives are currently deciding what programs they will put on NBC, some of which will be repurposed from other Discovery networks. Discovery Kids, a digital cable channel that's home to such series as *Outward Bound* and *Sail Away*, will likely be the big beneficiary from the NBC deal, says Discovery Networks President Jonathan Rodgers. "This added platform at NBC will allow us to help our digital strategy and help cable operators around the country."

At Fox, which is dropping its weekly two-hour Fox Kids block at the end of the

month, a decision could be made as soon as this week as to who takes over its Saturday-morning kids block. Sources say the network has taken bids from Nelvana, Nickelodeon, DIC and several other kids programmers.

UPN executives, whose stations carry two hours of Disney shows each weekday and three hours on Sunday, say the network is once again considering adding a children's block on Saturdays.

"Reaching kids has always been an important goal," says UPN COO Adam Ware. "Fox getting out of the weekday business and other new entrants, combined with the overall assets of Viacom or



Outward Bound, currently on Discovery Kids digital channel, is one of several series likely to benefit from the NBC deal.

even Disney, may create real opportunities for us. The kids demo is an important one for us." ■

FTC sees progress on violence

Report says ads for violent movies, music no longer target kids specifically

By Paige Albiniak

Although movie studios and record companies continue to advertise violent movies and CDs on TV shows that kids watch, the administration does not appear to object strongly so long as the ads do not specifically target them.

"In advertising R-rated films, studios no longer selected programs with the goal of maximizing impact among viewers under 18," said an FTC follow-up report on violence marketing released last week.

That improvement did not go unnoticed by one major critic. Last week, Sen. Joseph Lieberman (D-Conn.) put on hold legislation that would have given the FTC power

to levy criminal charges on entertainment companies found marketing to children.

"Except for the music industry, marketing self-regulation is working—which was my hope all along—and there is no pressing need for government standard-setting," Lieberman said. "But I remain concerned that, once the scrutiny recedes, the deceptive targeting will return."

The FTC study is the second follow-up to a September 2000 report. In that one, the agency determined that advertising violent movies, music or videogames during any TV program with an audience more than 35% kids meant that advertisers were targeting them. It's hard to hit the 35% threshold, however. Even shows intended for teenage audiences rarely attract kids in such numbers, the FTC admits, noting shows like *Frosty the Snowman* (33%) and *Rudolph the Red-Nosed Reindeer* (31%).

The studios have run some ads for R-rated violent movies on shows that teens like, such as Fox's *The Simpsons*, UPN's *Sunday Night Heat*, ABC's *Drew Carey*, and *Home Improvement* in syndication.

The FTC also found that movie studios are doing a better job of disclosing detailed ratings information with their ads. ■

For radio, a Web royalty check

Broadcasters, RIAA agree on fee that stations will pay to stream music on the Internet

By Paige Albiniak

Radio broadcasters have reached an agreement with record companies on royalty fees that radio stations must pay in return for a blanket license to stream their signals over the Internet, sources say.

The two sides—major radio companies vs. the Recording Industry Association of America and its members—have been in arbitration at the Copyright Office. Webcasters also are trying to establish a fee but have not been able to do so, sources said.

Congress required radio stations and Webcasters to pay royalties when it passed the Digital Millennium Copyright Act in 1998. Radio stations, represented by the National Association of Broadcasters, opposed the ruling in federal court but lost.

The settlement has not been made public, and the arbiters are under no obligation to accept it, although they are likely to.



Streaming gives radio stations like WNCW(FM) Spindale, N.C., a global audience.

The Copyright Office still must set a rate that applies to all parties. The agreement applies only to radio stations and record companies, not to Webcasters.

A decision is expected Feb. 20. It must be approved by the Librarian of Congress and can be appealed.

One issue caused some consternation

among the NAB directors, sources said. To qualify for the compulsory copyright license, anyone who plans to stream interactive content must meet a list of criteria, such as not pre-announcing songs. Radio stations are hard pressed to meet that requirement. Under the settlement, record companies would give waivers to radio stations.

Members of the NAB board wanted to ask Congress to rewrite the law so that waivers would not be necessary, but members of the TV board were opposed because they do not want to open a discussion about putting TV signals on the Web. Whereas radio stations are happy to have listeners all over the globe, TV stations want their signals to be kept within local markets.

Ultimately, the NAB boards agreed not to ask for a legislative fix. ■

Ad spending off estimated 4%

2001 decline is worst since World War II; forecaster sees network losses recouped in '02

By Steve McClellan

The 2001 ad-spending decline in the U.S. is the worst single-year downturn since World War II, according to Universal McCann's top advertising forecaster, Robert Coen.

He, like most other prognosticators, certainly didn't see it coming a year ago, when he projected a nearly 6% increase in spending. Now it appears that national spending will be down 4% for 2001.

Total U.S. ad spending will be about \$233.7 billion this year, he said. For 2002, he predicts a slight uptick, 2.4%.

In 2002, the four major networks, he predicts, will grow a combined 3.5%, to \$15.8

billion, about where they were in 2000.

National spot, spurred by political spending, should grow 5% next year, to \$10.3 billion. That's after a 20% plunge this year.

Cable should grow 5.5% to \$12 billion, after a 4% gain this year.

Local television will grow 4% next year, to \$13.8 billion, after this year's 5% decline.

Local radio spending will rise 2.5%, to \$14.7 billion, recouping much of this year's 3% drop. National radio will fall 1%, to \$3.6 billion, after an 18% drop this year.

Coen made his predictions at the UBS Warburg media conference in New York, where David Poltrack, CBS's top researcher, forecast a much rosier, 6% increase for net-

work television, citing the relatively strong fourth-quarter scatter market and the low level of 2002 cancellation options being exercised by network advertisers.

First quarter '02 gains will be driven by the Olympics, he said. Second quarter should be at least flat. The third quarter will look good compared with this year's, when the Big Four lost close to \$500 million in advertising canceled and expenses incurred in covering the terrorist attacks.

Next year's fourth quarter will depend on the spring's upfront market, he said, adding that fourth quarter '01 indicators suggest the upfront will be significantly better—for sellers—than this year's. ■

Syndies get ready for next fall

Wayne Brady, John Walsh, Caroline Rhea are said to have shows in the works

By Joe Schlosser

It may be at a slower pace than in previous years, but syndicators are putting the final touches on a number of first-run offerings headed for the 2002-03 season.

Several new shows were sold to stations earlier this year for fall 2002 debuts, including King World/Paramount's *Dr. Phil*, Columbia TriStar's *Pyramid* and Buena Vista's daytime version of *Who Wants to Be a Millionaire?* NBC's syndicated version of *Weakest Link* debuts next month and is cleared through next season.

And titles continue to be added. Sources say Buena Vista TV is developing a daily series with Wayne Brady from *Whose Line Is It Anyway?* that will be similar to his ABC summer sketch-comedy/variety show. The studio is said to be moving forward also with *Last Resort*, a reality/relationship series featuring four couples on the verge of breaking up. Alliance Atlantis and October Moon are reportedly teaming up on *John Woo's Once a Thief*, an action series in which a group of young adults fight terrorism. Hearst Entertainment is said to be preparing a daily series with lifestyles expert B. Smith. And

Universal's syndication division is said to be developing a weekend action series based on last year's successful drag-racing film *The Fast and the Furious*.

NBC Enterprises is going forward with a talk show with John Walsh, of Fox's *America's Most Wanted* series; he'll use his expertise in law enforcement and other areas when he travels to breaking-news sites. The studio is also working on a yet-untitled action hour created and produced by NBC Agency head Vince Manze and featuring three women set free from prison to help stop crime. NBC News is said to be teaming with the syndication unit for a weekend news roundtable series.

None of the syndicators or producers would comment on these projects.

Sources say Warner Bros. is still moving forward with a Caroline Rhea talk/variety show to replace Rosie O'Donnell, who is expected to end her run after this season. Warner Bros.' Telepictures division is developing *Celebrity Justice*, a newsmagazine that goes behind the scenes of stars' legal woes and is currently a nightly segment on the studio's long-running *Extra*. Insiders say Warner Bros. is also bringing back *Moral Court* with Larry Elder, a series that ran in syndication during the 1999-2000 season but was benched this year. Warner Bros. had no comment.

MGM has announced a spin-off to *Stargate SG-1*, called *Stargate Atlantis*, and is also developing pseudo-court series *Twisted Justice* and action series *Spartacus*, said to be in the vein of the film *Gladiator*.

Tribune Entertain-

ment has its own *Gladiator*-type action weekly in development: *SPQR* chronicles an elite guard division that protects the emperor of Rome. Also in the works at Tribune are action series *The Ultimate Adventure Company*, which takes viewers around the globe searching for lost artifacts, and a daily series with psychic James Van Praagh. Studios USA, which distrib-

NBC News is reportedly teaming with NBC Enterprises for a weekend news roundtable series.

utes *Crossing Over With John Edward*, is developing a series with hypnotist Paul McKenna, sources say. Studios USA had no comment.

Columbia TriStar is working with Endemol Entertainment on *Salon Confidential*, a reality series in which viewers listen in on people's conversations at a beauty salon. A series the studio is developing with eBay will likely have a sales component.

Fox's Twentieth Television has announced new talker *The Rob Nelson Show*, a daily series with the former Fox News Channel personality. Twentieth is also rolling out newsmagazine series *Good Day Live* on several Fox stations and may sell it nationally for next season.

Carsey-Werner has its first-ever first-run syndicated series coming, weekend series *Livin' Large*. The show, a co-venture with The Heritage Network and Dick Clark Productions, is described as an updated, hip-hop version of *Lifestyles of the Rich and Famous*.

Telco Productions is selling *We the Jury*, and Paramount Domestic TV has a female-oriented reality series *Life Stories* in the works. ■

Buena Vista TV is developing a daily sketch-comedy/variety show with Wayne Brady from *Whose Line Is It Anyway?*

Enough hype, just the facts...

GROWTH

UPN is up, the WB is down.

		A18-34	A18-49	A 25-54
UPN	Nov. '00	1.9	1.8	1.8
	Nov. '01	2.1	2.0	2.0
		+11%	+11%	+11%
WB	Nov. '00	2.3	1.9	1.8
	Nov. '01	2.0	1.8	1.7
		-13%	-5%	-6%

DEMO POWER

UPN beats the WB in key demographics.

		A18-34	A18-49	A 25-54
UPN		2.1	2.0	2.0
WB		2.0	1.8	1.7
UPN Advantage		+5%	+11%	+18%

Source: Nielsen Television Index. 11/01/01-11/28/01 vs. 11/02/00-11/29/00. 11/01/01-11/28/01.
Prime. Ratings. Includes preliminary data. Qualifications available upon request.



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The New Destination

The National Acquirers

Whether for better news or fatter profit, media companies want in on TV/newspaper crossownership

BY BILL MCCONNELL

On a Friday afternoon last July, *Tampa Tribune* photographer Cliff McBride arrived at the scene of a crime that would traumatize the city. Only minutes before, a robbery suspect had shot and killed a police officer in the parking lot of an apartment complex, making Lois Marrero the first woman on Tampa, Fla.,'s police force murdered in the line of duty.

A distraught colleague kneeling by Marrero's body would be the initial image of the tragedy for many Tampa citizens, but the picture didn't appear first in the pages of the *Tribune*. Instead of a still camera, McBride grabbed his video camera. His reports, with near-instant dispatch, were broadcast on WFLA-TV and streamed over Tampa Bay Online, both owned, with the *Tribune*, by Richmond, Va.-based Media General.

Capturing the scene on video first would

likely not be the choice of most print photographers, but McBride is no longer simply a newspaper journalist.

WFLA-TV, the *Tribune* and TBO.com combine to make up Media General's massive investment in a new kind of operation that combines the reporting breadth of a newspaper, the audience reach and profitability of a broadcast station, and the immediacy of the Web.

The Tampa staff moved two years ago into a new \$35 million facility, the first in the nation to combine the three media in a single operation. Media General plans to copy the concept in five other markets where it owns TV and newspaper combos.

In fact, many media companies are angling to follow suit, including *Tribune*, Gannett, the New York Times, Hearst-Argyle and Belo. Many of those companies filed comments last week in a proceeding on removing the ban on same-market newspaper/broadcast crossownership that will

determine whether such cross-pollination can flourish.

So, are the rules going away?

When FCC Chairman Michael Powell took over, conventional wisdom said the deregulatory Republican majority would either eliminate or greatly relax the rules. But given the Democratic takeover of the Senate, that outcome is not guaranteed.

The determining factor may come from federal judges. The federal appeals court in Washington has already tossed out FCC restrictions on cable ownership, and legal battles over the 35% cap, local-TV-station limits and newspaper/cable crossownership are pending. A decision in any of these cases could affect the FCC's direction on ownership issues in general.

Powell is well aware of the interconnections of the various ownership fights and says the commission's handling of the broadcast/newspaper crossownership rule will be "a hallmark of the way we examine

Read all about it

A brief history of newspaper/broadcast crossownership

1935 Newspaper groups that once decried radio as an interloper begin buying up stations, with The Washington Post, Scripps-Howard, Gannett and Hearst among the first. Senator Burton K. Wheeler (D-Mont.) calls for a bill banning the practice. "It is against public policy," he says, "for newspapers and broadcasting stations to be controlled by the same outfit." No bill materializes.

1941 FCC lays groundwork for challenging crossownerships in renewal hearings in a case in which it says it "would not be in the public interest to permit operation of two stations in the same community at the same time by the sole newspaper interests in the community." After an investigation, no ban materializes.

1945 Supreme Court rules print

publications are not exempt from antitrust rules, affirming government's interest in media diversity.

1969 The FCC strips the license of WHDH Boston, saying past performance may not be a sufficient showing in markets with "insufficient" diversification. That same year, the Justice Department suggests the FCC break up same-market

newspaper-broadcast crossownerships.



Nixon

1974 With a zeal some attributed to President Nixon's war with the press, Justice asks the FCC to

deny license renewals because of crossownerships in Milwaukee.

any and all of our rules.”

The potential benefits to companies and viewers alike of combined newspaper/broadcast operations are enormous, industry executives say. Merging news operations with newspapers will allow TV outlets, which generally have small news staffs, to greatly increase their breadth of coverage.

For example, when Tribune's WTIC-TV Hartford, Conn., wanted to investigate whether state-licensed contractors working in homes were employing convicted sex offenders, the station “simply didn't have the assets to pursue the story, but Tribune's *Hartford Courant* did,” says Tribune Washington Vice President Shaun Sheehan. The two collaborated, the station got the story, and the state launched an investigation, says Sheehan.

Also, according to a study conducted by Media General, TV stations with converged operations averaged three hours more of non-entertainment programming each week than traditional stand-alone operations. One unexpected benefit has already been identified: With access to newspapers' computerized archives, stations—which often scatter their broadcasts with coverage of car wrecks—can better identify dangerous intersections.

But despite the big plans to take advantage of converging media, some industry watchdogs say widespread benefits have



Media General's Tampa, Fla., facility combines operations for WFLA-TV, Tampa Tribune and Tampa Bay Online. The company plans to copy the concept in five other markets where it owns combos.

yet to materialize.

Instead, they say, crossownership today usually means cross-promotion of news coverage produced separately by the various outlets.

“So far, viewers are not at all impressed,” said the Poynter Institute's Al Tompkins, who has conducted focus groups of Media General's Tampa audiences. “There's a daily drumbeat of ‘look at the paper, look at the paper, look at the paper.’” One example: Every year, the Tribune produces a guide to dealing with hurricanes that gets major

plugs from WFLA-TV. “Viewers perceive this as selling them something, not telling them something,” he said.

Public advocates argue that the downside is much greater than tie-ins. They say the consolidation trend in general and crossownership of newspapers in particular is a threat to democratic expression because it limits the number of voices that can have meaningful impact on debate.

Advertisers also are worried that crossownership will give newspaper/broadcast groups power to dictate prices in

St. Louis and Des Moines, Iowa.



Wiley

1975 Led by Chairman Richard E. Wiley, the FCC bans future same-market broadcast/newspaper

combos, breaks up combos in a handful of smaller markets, and grandfathers the rest.

1977 An appeals court throws out the ban, saying all grandfathered combos should be divested except where they are “clearly in the public interest.”

Broadcasters face billions in potential divestitures. Supreme Court provides relief for the commission and the industry when it upholds the FCC's original scheme and affirms that past performance should remain the primary factor in renewals.



Murdoch

1985 In a high-profile waiver case, the FCC OK's Rupert Murdoch's purchase of Metromedia,

which creates newspaper/TV crossownerships in New York

and Chicago. He is given two years to divest.

1988 Language is inserted into a spending bill preventing the FCC from issuing further waivers. The move will force Murdoch to divest either his paper or station in New York and Boston, where he is seeking waiver extensions. An appeals court later declares the provision targeted to Murdoch unconstitutional.

1996 The new Telecommunications Act requires the FCC to review its regulations every two years with an eye toward getting rid of any that are out-

dated. Broadcast and newspaper organizations take aim at the crossownership ban in the courts and at the FCC.

1999 FCC loosens ownership rules to allow TV duopolies and more radio/TV combos and says it is reviewing newspaper/broadcast crossownership rules.

2001 Issue heats up when Murdoch buys Chris-Craft, including WWOR-TV New York, which means having to sell *New York Post* unless he can get another waiver or the rules go away. FCC proposes removing the ban.

—John Eggerton

local markets. Allen Banks, North American media director for Saatchi & Saatchi and policy-committee chairman for the American Association of Advertising Agencies, said that competition posed by newspapers was one of the safeguards broadcasters touted to assuage concerns when the FCC relaxed restrictions on duopolies and radio/TV combos two years ago. "You can't have it both ways," he said. "If you own all of those media, I can't see how there won't be an adverse affect."

There's no doubt that conflicts of interest have created some serious lapses in editorial judgment. Milwaukee's Journal Communications, owner of the city's *Journal-Sentinel* newspaper and WTMJ TV and radio stations faced intense criticism when publisher Robert Kahlor allowed the paper to shed its watchdog role and become a cheerleader for a new baseball stadium funded primarily with public money. Not only did Kahlor chair the governor's stadium commission, but he spent more than \$25,000 of Journal company cash lobbying state lawmakers to support public funding.

No coincidence, say local critics, that WTMJ stations also carry Brewers games. "All four Journal media lost almost all objectivity," says Dave Berkman, retired professor of mass communications and media columnist for the city's alternative weekly, *Shepherd-Express*.

But it's too early to conclude that a few egregious incidents taint crossownership as a whole, says Carl Gottlieb, a former broadcast journalist now with Project for Excellence in Journalism. "I don't see bad guys yet, and I don't see good guys." But his fear is that corporate bean counters see convergence simply as a way to "thin the herd" of reporters rather than using the huge reporting teams fielded by papers to greatly broaden the scope of broadcast stories. Stations also may be hurt if they rely on print reporters to do all the legwork and brief broadcast personalities on the air, he said.

Broadcasters can't prepare for a massive shift to a converged staff just yet. For 25 years, the federal government has banned, sort of, ownership of broadcast stations and



In New York, News Corp. owns WNYW-TV, WWOR-TV and the *New York Post*, and the city is the headquarters for Fox News Channel.

newspapers in the same market.

After practically begging newspapers to get into the fledgling radio business in the 1920s, the FCC roughly 50 years later decided broadcast/newspaper combos could potentially dominate local media markets, choke off coverage of important public issues, and dictate ad rates to local businesses.

The clampdown was far from total. More than 140 combos existing when the restriction was established in 1975 were allowed to continue. Also, four permanent waivers have been granted since then, including a deal to let Rupert Murdoch's News Corp. own the *New York Post* and a TV station that reaches part of the Big Apple's metro area. Because the FCC can't block any sale that doesn't transfer a broadcast license, it can't stop station owners from buying newspapers. Consequently, the commission tolerates local combos created by media mergers until the affected broadcast station faces license renewal.

Today, roughly 50 local combinations of broadcast stations and newspapers operate.

Porous as the ban may be, it has irritated TV-group owners since its inception, and, after years of fighting vainly for repeal, media companies may finally get their wish. Powell, prodded in part by the deregulatory

Telecommunications Act of 1996, says its time to reconsider the restriction.

Though saying that the goals of diversity underlying the rule remain "vital as ever," Powell argues that the 1975 rule was justified on little more than hypothetical fears rather than real-world evidence or solidly grounded economic theory. Last week, more than a dozen companies honored his request for in-depth analyses of a proposed repeal.

Arguing to retain the restriction was a coalition of public-advocacy groups—Media Access Project, the Consumer Federation of America and Consumers Union among them—and more than 1,300 individuals whose input was generated by a coalition appeal for grass-roots support.

At the top of the debate is the radical transformation of the media since 1975.

Most broadcasters say there was never evidence of actual abuses of power but, today, there's no chance for one owner in the market to dominate a local audience. Now people can turn to cable and the Internet, neither of which existed 25 years ago. Technology also allows the *New York Times*, *USA Today* and *Wall Street Journal* to operate printing plants across the country and serve as truly national newspapers. As for broadcasting itself, the number of radio and TV stations increased from 7,500 and fewer than 1,000, respectively, to 12,000 and 1,600.

Intensifying newspaper owners' determination is the rapid consolidation of the media since the FCC and Congress began lifting local-ownership limits on broadcasters alone. Today, an owner can control up to eight radio stations in the largest markets, and, two years ago, the FCC allowed ownership of two TV stations or TV/radio crossownership in a market. Faced by the double dilemma of diminishing print circulation and local competitors' profiting from increased economies of scale, newspaper owners say they must have power to build a cross-media presence in markets across the country.

"The ban serves no legitimate purpose in the modern media marketplace," said John Sturm, president of the Newspaper Association of America.

Public advocates counter that consolida-

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tion has already damaged debate and coverage of public issues by decreasing the number of owners. Adding newspapers to the local consolidation trend would magnify that trend, advertisers suggest, by placing what is generally the largest, most aggressive journalism operation in a market into the

hands of a diminishing number of corporate giants.

After all, the consolidation wave that was launched by the 1996 Telecommunications Act has cut the number of owners dramatically: from 5,100 commercial radio owners to 3,800 today and 543 commercial TV

owners to 360, they say. During that time, media companies have eliminated the vast majority of radio newsrooms. Despite the growth in the number of TV stations, the number of TV newsrooms has declined by 10%, according to figures supplied by public advocates. ■

FOR REPEAL

More news, no harm

A commentary by Shaun M. Sheehan,
Washington vice president, Tribune Co.



Since its adoption in 1975, the FCC's crossownership restriction is a solution in search of a problem.

The commission's record had established that stations commonly owned with a newspaper air more news and public-affairs programming than other stations. Further, the FCC was unable to document any harm caused

by these combinations. That record bears repeating: more news and public affairs and no harm. Even so, the rule was adopted.

Ironically, prior FCCs had urged publishers to bear the start-up costs and launch first radio, then TV. Several of those pioneering combinations were grandfathered. Among them: our company's *Chicago Tribune* and WGN TV and radio, Cox's *Atlanta Constitution* and WSB radio and TV, and Belo's WFAA-TV and *Dallas Morning News*. Their journalistic achievements and community service are a matter of record.

Allowing crossownership will increase the richness, quality and diversity of local journalism. Stations will have more than their newsrooms and network feeds to bolster their local coverage. As it stands, a Tribune reporter based in our Havana bureau writes for our Fort Lauderdale, Fla., paper but, because of an FCC separation requirement, can't be on-air for Tribune's Miami station. How can that possibly be in the public interest?

Scarcity was the hypothetical rationale. In 1975, cable had little penetration. DBS did not exist. There were few UHF stations. Very little FM radio and no Internet. So much for scarcity.

Three other salient factors make the case for repeal:

■ There has been widespread loosening of FCC ownership rules. In our opinion, publishing has been unfairly isolated.

■ The 1996 Telecommunications Act places the burden on the FCC to justify retention of its rules. The FCC didn't establish a factual record in 1975. We doubt that it can today.

■ The First Amendment protects the press so that it can function as a watchdog on government excesses. Yet here is a rule-making in which unelected, politically appointed commissioners assign the free press the method by which it can speak.

For years, the FCC stuck this issue high on the back shelf. Fact, not social theory, must govern. The solution in search of a problem is itself the problem. The rule must go. ■

AGAINST REPEAL

Preserving the local beat

A commentary from Cheryl A. Leanza,
deputy director, Media Access Project



The First Amendment preserves the essence of our democracy. It ensures that our citizens, who are the ultimate source of governmental authority, will be well-informed. As jurist Learned Hand aptly stated, "it is only by cross-lights from varying directions that full illumination can be secured." The First Amendment

recognizes the integral role of the "Fourth Estate" to watch those who govern us.

The newspaper/broadcast crossownership rule is about democracy at the local level. It is about who sits on the school board and who is elected mayor. It is about whether our garbage is picked up, whether we can rely on our local hospitals, and whether our local employers are secure. The newspaper/broadcast crossownership rule ensures that citizens have some recourse to coverage of local issues from different vantage points. The more closely that newspaper and broadcast newsrooms are brought together in pursuit of economic synergies, however, the greater the threat an important story will be minimized or overlooked.

We hear that the media marketplace has exploded, that infinite points of view covering every issue imaginable are now available to everyone. This dream of universal access to innumerable viewpoints is yet to be realized. One-third of television owners and two-thirds of newspaper owners have disappeared since 1975. According to a recent study, only four sources of information currently dominate the Internet. And the Internet is not universally available for free.

Finally, economic analysis shows that preserving, and enhancing, a larger number of media owners benefits niche and minority audiences and also benefits us all. Empirical data show that the media underserves minority audiences. Economic analysis also shows that media is a "public good" with "positive externalities." In other words, investigative journalism uncovering government waste or consumer fraud also benefits those who do not read the newspaper or advertise on its pages. More owners will counteract these economic realities.

Far from outgrowing this rule, the ever-growing importance of information and the media's nationalization demonstrate that we need it more than ever. ■

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Paxson not at peace with NBC

Says Telemundo acquisition would violate Paxson-NBC strategic alliance

By Steve McClellan

NBC's proposed acquisition of Telemundo is the last straw, says Paxson Communications Corp. CEO Jeff Sagansky, citing a string of actions by the peacock network that, he says, violate both the letter and spirit of the 32% ownership stake that NBC agreed to in 1999. NBC officials say that's a bunch of baloney, contending that Paxson is simply trying to extricate itself from a legally binding agreement that no longer suits its purposes.

And they wonder whether Paxson's legal steps toward possibly dissolving the alliance are motivated at least in part by Paxson's not wanting to share what might be a pretax windfall of close to \$1.5 billion from an auction of the 700 MHz band next year.

Last week, Paxson initiated an arbitration proceeding and a request that the FCC deny the Telemundo acquisition.

Paxson and NBC could patch things up, although the aspersions cast last week were rancorous, particularly from Paxson's side. Paxson even charged that NBC may have violated the Communications Act, not to mention various FCC and SEC rules.

NBC chief legal counsel Lawrence Tu says all of Paxson's charges are without merit. "We're confident that we will clear the allegations and then go back to continuing our current relationship" with Paxson, he said last week. Others at the network say Paxson is simply frustrated that the 35% ownership cap hasn't gone away and wants to sell to somebody else.

Paxson says that NBC's acquisition of Telemundo would make it harder for NBC to exercise existing options to buy control

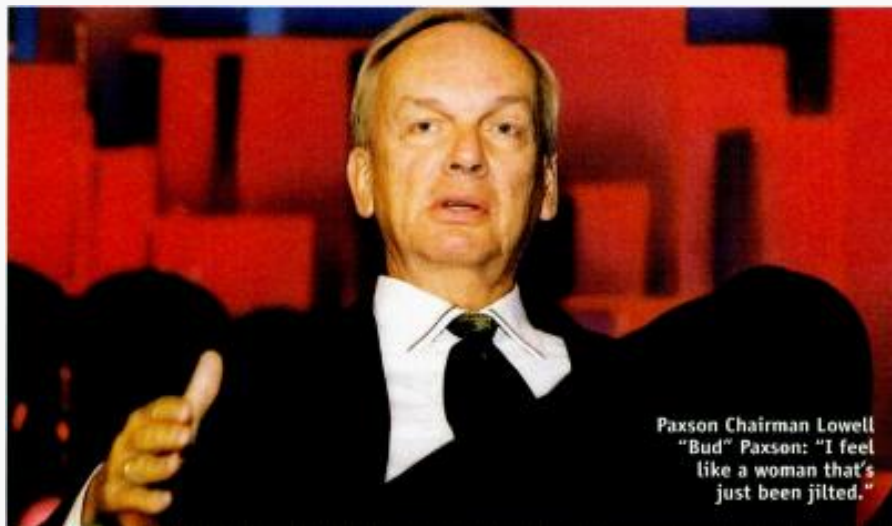


Photo: Wendy Moger-Bross

of Paxson, in violation of their 1999 agreement. In a press conference last week, Paxson Chairman Lowell "Bud" Paxson complained, "I feel like a woman that's just been jilted."

According to FCC filings by Paxson, tensions in the relationship go back at least to fall 2000, when Paxson asked for additional financing from the network. NBC's response was yes but with numerous strings attached, including changes in some terms of their larger alliance. Paxson said no thanks and went out and did an independent financing for \$200 million.

At one point during a Paxson board of directors meeting this year, three directors appointed by NBC—TV network CFO Brandon Burgess, syndication head Ed Wilson and sales chief Keith Turner—abstained from a vote on approving the new financing package. Paxson suggested that their action was an attempt to hamper its future financial health and therefore a breach of their fiduciary obligations to the company's shareholders. But NBC sources say the three abstained because of a potential conflict of interest: Parent GE was one of the parties involved in the possible out-

side financing.

All three NBC-appointed members have resigned from the Paxson board—Burgess in November and Wilson and Turner last week.

At the FCC, Paxson asked that NBC be denied permission to buy Telemundo, contending that the Telemundo acquisition would erect further regulatory obstacles to NBC's eventually acquiring control of Paxson, in violation of their strategic alliance. In particular, Telemundo would give NBC control of three stations in five of the top 10 markets—New York, Los Angeles, Chicago, Miami and Dallas—if the Paxson stations are included. "No one envisions the commission authorizing triopolies," says Paxson's Sagansky.

That's not quite true. NBC will argue the case for them, sources say. The heart of the argument will be that a Spanish-language station really doesn't compete in the same arena as English-language stations.

And NBC is not alone. "We're not convinced you won't see triopoly legalized," says Sinclair Broadcast Group's David Amy. Sinclair is pressing for further relaxation of the FCC's duopoly rules—in a lawsuit that has been joined by Paxson. ■

Syndication Watch

NOV. 12-18 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.1	10.1
2	Jeopardy	8.4	8.4
3	Friends	7.3	8.5
4	Seinfeld	6.7	7.3
5	Entertainment Tonight	6.4	6.5
6	Judge Judy	6.1	8.6
7	Everybody Loves Raymond	5.7	6.3
8	Oprah	5.6	5.7
9	Seinfeld (wknd)	5.5	6.2
10	Wheel of Fortune (wknd)	4.6	4.6
11	Live With Regis and Kelly	3.9	3.9
12	Friends (wknd)	3.7	3.9
12	Frasier	3.7	3.8
14	Judge Joe Brown	3.5	4.5
14	Entertainment Tonight (wknd)	3.5	3.6
16	Maury	3.4	3.5
17	Everybody Loves Raymond (wknd)	3.2	3.2
17	Hollywood Squares	3.2	3.2
17	Inside Edition	3.2	3.2
20	The X-Files	3.0	3.4
20	Andromeda	3.0	3.2
20	Extra	3.0	3.0
23	The Practice	2.9	3.2
23	Jerry Springer	2.9	3.1
23	Mutant X	2.9	3.1

TOP TALK SHOWS

Rank	Program	HH AA	HH GAA
1	Oprah	5.6	5.7
2	Live With Regis and Kelly	3.9	3.9
3	Maury	3.4	3.5
4	Jerry Springer	2.9	3.1
4	Montel Williams	2.9	2.9

According to Nielsen Media Research Syndication Service Ranking Report Nov. 12-18, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

An emotional resonance

Hearst Entertainment's new weekly series *The Bravest* is aptly named. The series, which goes behind the scenes with real-life firefighters à la *Cops*, contains footage of 18 firefighters who died in the World Trade Center attacks.

Just months before, producers from the show had spent a week with New York City's top two rescue teams, Manhattan's Rescue One and Brooklyn's Rescue Two.

The Bravest was set to debut in national syndication during the week of Sept. 24, with episodes featuring firehouses around the country. Producers scrambled to update the first few episodes and dedicated the season to those who lost their lives.

"We did a dedication piece in episode two that was really quite moving," says Hearst Entertainment's Rob Corona. "When you have these men saying on tape, 'We run into buildings when other people run out' and 'When you kiss your wife goodbye, you know it could be the last time you see her,' there is an incredible resonance."

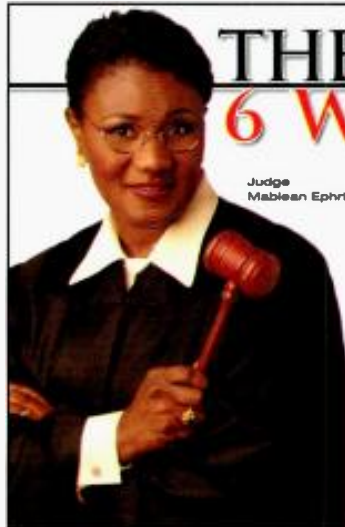
The show attracted national media attention soon after Sept. 11. *Good Morning America*, *Today* and *Entertainment Tonight* did feature stories on the behind-the-scenes footage and the moving stories. So far this season, the series has averaged a 1.3 national household rating, according to Nielsen Media Research. Its most recent weekly ratings averaged 1.6—its best to date.

Hearst Entertainment executives are currently selling a second season. This season, the show, produced by National Entertainment, is cleared in 91% of the U.S., including WCBS-TV New York and KNBC-TV Los Angeles.

"We didn't just do a series about Sept. 11 and New York City. We did the show about a job that we thought would prove interesting," says Corona. "We've got a good show, a good lineup in place, and we think we are going to be able to find an audience in syndication." —Joe Schlosser



The Bravest videotaped real-life firefighters at work, including 18 who subsequently died in the World Trade Center.



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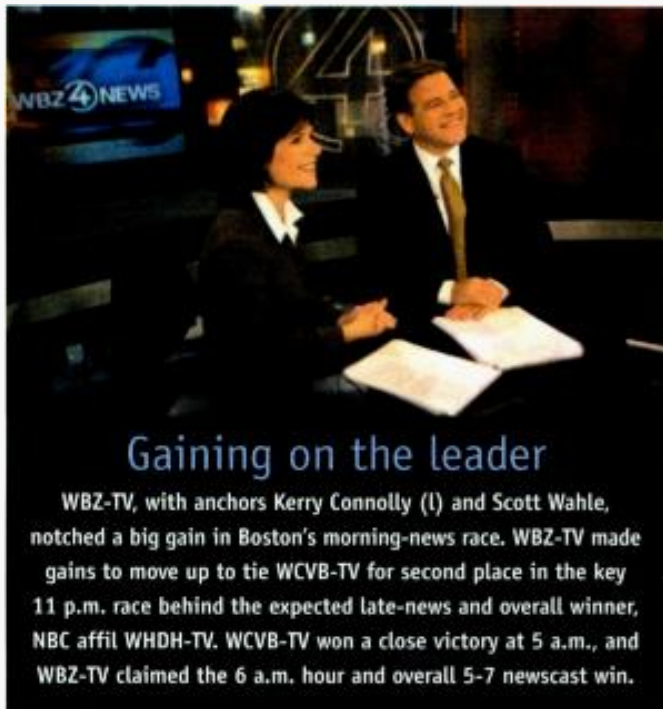
The New Court Leader



Source: NBS, Galaxy Explorer, only court show w/o any individual week of decline 10/8-11/8/01, ratings not averaged, wk of 11/12/01 vs. wk of 10/8/01 % increase. Court Shows: Divorce Court, Power of Attorney, Judge Judy, Judge Joe Brown, Judge Mathis, Judge Hatchett, People's Court. GAA HH Rtg.

StationBreak

BY DAN TRIGOBOFF



BELL OUT, HAIR IN AT KCBS-TV

It has been a difficult year for news directors at CBS stations, with executives in Detroit, Pittsburgh, Philadelphia and Salt Lake City replaced.

Now KCBS-TV Los Angeles News Director Roger Bell will leave the station at the end of the year, replaced by corporate News Director Princell Hair. CBS would not comment, but the station has had ratings problems for years—long preceding, in fact, Bell's tenure there.

Bell was hired by then-GM John Severino in 1999 after a successful tenure as executive producer at WNBC-TV New York's top-rated late news.

Hair will continue to oversee several CBS stations' news departments in addition to running the news in Los

Angeles. Joel Cheatwood, the CBS group's vice president of news, also is news director at WCBS-TV New York.

Hair and Cheatwood first worked together at WSVN(TV) Miami, and Cheatwood later hired Hair as news director at WMAQ-TV Chicago. Both careers were set back by the debacle over Jerry Springer's commentaries there in 1999. Hair rebounded at WBAL-TV Baltimore, and, after a few attempts, Cheatwood—by then VP news for the CBS group—brought him in as corporate news director.

LEAD-IN, SHMEED-IN

While ABC affiliates across the country were complaining that the network's prime time problems were giving them lousy late-news lead-ins, ABC-

owned WPVI-TV Philadelphia decided to turn its network's minus into a local plus. "In spite of [ABC's] losing every 10:45 to 11 p.m. time period during sweeps," the station bragged in a post-sweeps press release, "Action News with Jim Gardner, Dave Roberts and Gary Papa tied for first [with NBC-owned WCAU(TV)] at 11 o'clock."

SEPARATE TABLES

The decision of a trial judge to keep reporters and jurors in a sensational Philadelphia murder case separated—even after the case ended in a mistrial—was upheld by a three-judge appeals panel. The decision by Judge Linda Baxter was correct, the appeals judges ruled, because of the possible fallout from a second trial in the case of a rabbi accused of hiring a hit man to kill his wife. Local news outlets plan to appeal.

IF IT BLEEDS...

A medical study out of the University of California Medical Center suggests that local TV news' emphasis on fires, accidents and murders distorts the public's perception of real risks to their health.

In an article published in the *Western Medical Journal*, Dr. David McArthur compared news reports in late 1996 and early 1997 on traumatic events with actual public records and found that the reporting of injuries differs dramatically from the incidence of injuries and that

many kinds of injuries were significantly underrepresented.

McArthur acknowledged that most definitions of newsworthiness would naturally lead newscasts toward the more dramatic or traumatic events, especially when TV news is "visually-driven. But the visually compelling story is not necessarily the most important."

Courthouse reporting, he noted, tends to be more analytical than visual and typically provides stories with more context. A household slip-and-fall may lack the drama of an accident, he said, "but people are very much aware that their grandmother suffered from a fall, and a good story on falls in the home might do a lot of good."

The reporting on anthrax, McArthur observed, has frequently developed into reporting with real context and risk analysis.

BEBEL HEADS DOUBLE

KRIV(TV) Houston VP and General Manager D'Artagnan Bebel will head Fox's Houston duopoly, running KTXH(TV) as well. Tom Hurley, who has been GM at KTXH, will become VP and director of sales and programming for both stations and for the Houston office of Fox Sports Southwest.

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

Focus Madison, Wis.

THE MARKET

DMA rank	85
Population	813,000
TV homes	310,000
Income per capita	\$17,774
TV revenue rank	78
TV revenue	\$50 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WISC-TV	3 CBS	Morgan
2	WMTV(TV)	15 NBC	Benedek
3	WKOW(TV)	27 ABC	Quincy
4	WMSN-TV	47 Fox	Sinclair
5	WHPN-TV	57 UPN	Harish Puri

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

CABLE/DBS

Cable subscribers (HH)	192,000
Cable penetration	62%
ADS subscribers**	25,000
ADS penetration	8%
DBS carriage of local TV?	No

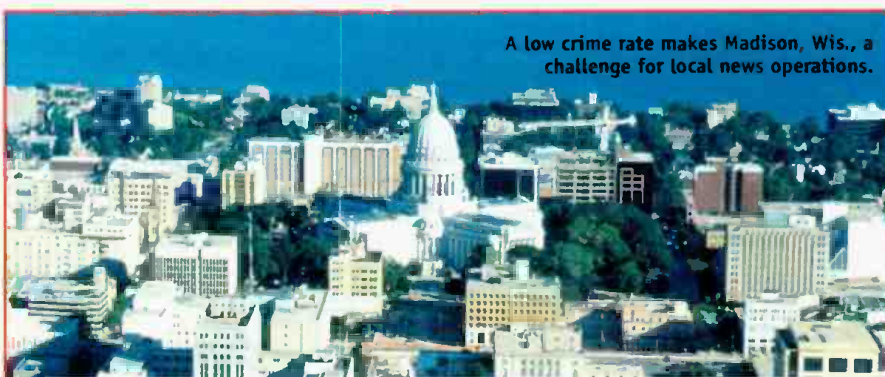
**Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NO. 1

Syndicated show	Rating/share***
<i>Oprah</i> (WISC-TV)	5/23
Network show	
<i>ER</i> (WMTV)	21/34
6 p.m. newscast	
WISC-TV	10/26
Late newscast	
WISC-TV	12/28

***May 2001, total households

Sources: Nielsen Media Research, BIA Research



A low crime rate makes Madison, Wis., a challenge for local news operations.

A kinder, gentler market

If it doesn't bleed, to turn a familiar axiom from critics of TV news, it can't lead. Covering news in a market that went an entire year without a murder can be a challenge.

"That's one of the reasons I love living here," said Bob Miller, general manager at WKOW(TV), Quincy Newspapers-owned ABC affiliate in Madison, Wis. Miller is a 15-year veteran of the market in three separate tenures as a reporter, salesman and now general manager. "It means we have to do more enterprising news than simply breaking news."

"That took some time getting used to," said Jeff Clark, promotions director at Benedek Broadcasting-owned NBC affiliate WMTV(TV), who came to Madison from Rockford, Ill., where crime is a bigger, more constant story. "It's a much softer news."

Another market veteran, David Sanks, general manager at top-rated Morgan Murphy-owned WISC-TV, notes that "it's a market that outperforms its size. Madison is positioned well, sandwiched in between three major cities: Minneapolis, Milwaukee and Chicago. Madison is a very steady market."

Even a steady market, though, has faced economic realities this year, and there have been layoffs at local broadcasters. "This year is one of the very few years this market's been hit hard, very hard, by what's going on in the outside world. We usually weather changes fairly well," says Sanks. "This year has been uniquely tough."

But the tough times haven't changed local collegiality. "The most unique thing in the market," says Sanks, "is that we all get along. We talk to each other, we go golfing together. There's plenty of competition, but nobody's ever done anything that's not quite ethical. No one's gone to the lengths they do in some markets. We get along. We may need each other some day."

—Dan Trigoboff

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Source: NSI, WRAP Overnights. HH come rtg (2p & 2:30p), November Sweeps as dated.

Changing Hands

TVs

WVBT-TV Virginia Beach (Norfolk), Va.

Price: \$4.25 million

Buyer: LIN Television Corp. (Gary R. Chapman, president/CEO); owns 24 TV stations including WAVY(TV) Norfolk, which has operated WVBT-TV under a local marketing agreement

Seller: Entravision Holdings (Walter Ulloa, chairman/CEO)

Facilities: Ch.43, 5,000 kW, ant. 856 ft.

Affiliation: Fox

Combos

WPET-AM-WKSI(FM) Greensboro, N.C.

Price: \$20.5 million

Buyer: Entercom (David J. Field, president/COO); owns 96 other stations, including WEAL-AM, WJMH-FM, WMQX-FM and WQMG-FM Greensboro-Winston Salem-High Point, N.C.

Seller: Bahakel Communications (Cy N. Bahakel, president)

Facilities: WPET-AM: 950 kHz, 500 W day; WKSI-FM: 98.7 MHz, 100 kW, ant. 1,037 ft.

Format: WPET-AM: gospel; WKSI-FM: modern AC

Broker: Media Venture Partners

WJHR-AM Flemington, N.J.,

WVPO(AM)-WSBG(FM) Stroudsburg, Pa.

Price: \$10.5 million, including exchange of WHWH(AM)-WTTM(FM) Princeton, N.J.

Buyer: Nassau Broadcasting Partners (Louis Mercatanti Jr., president); owns six other stations, including WILT(AM)

Wilkes Barre-Scranton, Pa.

Seller: Multicultural Radio Broadcasting (Arthur Liu, president)

Facilities: WJHR-AM: 1040 kHz, 5 kW day, 1 kW night; WVPO-AM: 840 kHz, 250 W; WSBG-FM: 93.5 MHz, 550 W, ant. 764 ft.

Format: WJHR-AM: business news; WVPO-AM: adult standard; WSBG-FM: modern rock

Brokers: Serafin Brothers and Schutz & Co.

WJLS-AM-FM Beckley, W.Va.

Price: \$3.6 million

Buyer: First Media (Alex Kolobielski, president); owns eight other stations, including WZWW-FM Easton, Pa.

Seller: Personality Stations (William O'Brien, vice president)

Facilities: WJLS-AM: 560 kHz, 5 kW day, 470 W night; WJLS-FM: 99.5 MHz, 34 kW, ant. 1,050 ft.

Format: WJLS-AM: gospel; WJLS-FM: country

WSGC-AM-WEHR(FM) Elberton and WNEG(AM) Toccoa, both Ga.

Price: \$1.39 million

Buyer: Sutton Radiocasting Corp. (Douglas Sutton Jr., chairman); owns 11 other stations, including WWRK-FM Elberton.

Seller: Sorenson Southeast Radio (Dean Sorenson, president)

Facilities: WSGC-AM: 1400 kHz, 1 kW day, 1 kW night; WEHR-FM: 105.1 MHz, 6 kW, ant. 328 ft.; WNEG-AM: 630 kHz, 500 W day, 44 W night

Format: WSGC-AM: adult standard; WEHR-FM: AC; WNEG-AM: adult standard

WLSP(AM)-WRXF(FM) Lapeer (Flint), Mich.

Price: \$1.3 million

Buyer: Regent Communications (Terry Jacobs, chairman/CEO); owns 60 other stations, including WFNT-AM, WCRZ-FM and WWTN-FM Flint

Seller: Covenant Communications Corp. (Jay Alexander, operations manager)

Facilities: WLSP-AM: 1530 kHz, 5 kW day; WRXF-FM: 103.1 MHz, 3 kW, ant. 299 ft.

Format: WLSP-AM: sports; WRXF-FM: rock

Broker: Media Services Group

FMs

WSKX-FM Hinesville (Savannah), Ga.

Price: \$1.88 million

Buyer: Communications Capital Managers (Michael Oesterle, manager); owns seven other stations, including WHFB-AM-FM Benton Harbor, Mich.

Seller: TCB Broadcasting (Raymond Bilbrey, president)

Facilities: 92.3 MHz, 50 kW, ant. 495 ft.

Format: Hot AC

Construction permit for new FM Franklin, Idaho

Price: \$1.5 million

Buyer: 3 Point Media Utah (Bruce Buzil, manager); Buzil also has an interest in KXPC Lebanon, Ore.

Seller: DBM Entertainment Enterprises Inc.

Facilities: 97.5 MHz, 100 kW, ant. 26 ft.

Format: Not available

WCCA-FM and WLTT-FM Shallotte (Wilmington), N.C.

Price: \$1.2 million

Buyer: Burns Media Strategies (Gary Burns, owner)

Seller: Rodwell Family Associates (Clay McCauley, general manager)

Facilities: WCCA-FM: 106.3 MHz, 6 kW, ant. 305 ft.; WLTT-FM: 103.7 MHz, 25 kW, ant. 328 ft.

Format: WCCA-FM: talk; WLTT-FM: talk

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



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Ergen: Let DBS bird deal fly

Tells Hill that merged EchoStar/DirectTV is farmers' friend; ex-FTC chief sees anti-trust woes

By Paige Albiniak

EchoStar should be allowed to buy Hughes Electronics and its crown jewel, DirecTV, because the \$26 billion merger creates efficiencies that allow the new company to compete head-to-head with cable.

At least that's the argument EchoStar CEO Charlie Ergen made before the House Judiciary Committee and Telecommunications and Internet Subcommittee last week. Only one member—Rep. Rick Boucher (D-Va.)—was clearly in favor of the merger, but many others were open to the possibility. Mostly they wanted to know whether the merger would give their constituents access to reasonably priced multichannel programming and other services. Not surprisingly, Ergen said yes.

His pitch: Let EchoStar merge with Hughes, and the new company will bring local TV signals to the top 100 TV markets as opposed to the 42 markets EchoStar offers now. It will immediately offer 12 channels of HDTV nationwide and expand from there. And it will bring two-way broadband Internet access to every person in America, including hard-to-reach rural areas.

"Without this merger, we won't see broadband access in rural America in my lifetime," Ergen said. Rural America is the linchpin in Ergen's plan.

If he can convince the government that this merger allows him to better serve rural areas, he has a shot at approval. But the Justice Department is expected to look closely at the fact that the merger of

the No. 1 and No. 2 satellite-TV companies will leave many rural markets with one multichannel video provider instead of two. That's cause for concern, said Robert Pitofsky, former chairman of the Federal Trade Commission and currently professor at Georgetown University Law Center and of counsel at the Washington

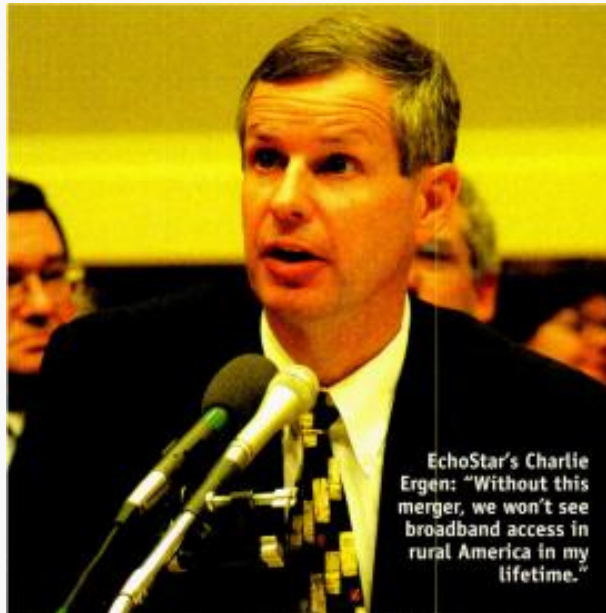
deal as proposed has very serious problems," Pitofsky said.

Agreeing with Pitofsky are the National Association of Broadcasters, the National Rural Telecommunications Cooperative, Pegasus Communications and the American Cable Association, all of whom testified last week. Most agree, though, because they fear that an EchoStar-DirecTV combination will be bad for business. NCTA is taking no position on the merger.

NAB, for one, was not jumping at Ergen's offer to extend local-into-local TV service into the top 100 markets. Instead, said Dispatch Broadcast Group President Michael Fiorile, "the merger would end any hope of expanding local-into-local television services in the majority of television markets," of which there are 210. NAB also is concerned that allowing one huge satellite-TV company will lessen broadcasters' leverage during carriage negotiations.

Rural multichannel-TV providers also strongly oppose the deal. Small cable operators are concerned that less competition in rural markets will allow EchoStar to exert greater control over programming, said Neal Schnog, president of Uvision in Stayton, Ore., representing the American Cable Association.

Schnog also is concerned that the FCC will permit rules to expire that require vertically integrated cable operators to sell their programming non-exclusively. That would allow EchoStar to sign exclusive programming deals. ■



EchoStar's Charlie Ergen: "Without this merger, we won't see broadband access in rural America in my lifetime."

law firm of Arnold & Porter, which is representing Pegasus Communications in opposing the deal.

"Mergers that lessen competition in any market are illegal," Pitofsky told the House Judiciary Committee.

Although Ergen has said he is willing to adhere to some sort of national pricing scheme, Pitofsky said that won't solve the antitrust problems. Forging such an agreement would put the government in a position it doesn't want to be in, forcing it to monitor EchoStar for price discrimination and other potential abuses of power. "This

Technology

LANshare cuts cost of sharing

Ethernet technology allows Avid customers to purchase shared-storage system for \$35,000

By Ken Kerschbaumer

Avid Technology Inc. this week is launching its LANshare 1.0 product, a new Ethernet-based system designed to bring the company's vision of shared storage to a \$35,000 price point.

When Avid introduced Unity MediaNet system at NAB three years ago, post-production and broadcast professionals loved the concept: The benefits of installing a Fibre Channel-based system that allows up to 24 editing seats to be networked with a server system offering 7.3 TB of storage were easy to see. For many facilities, however, the \$70,000 price point left them asking for a lower-priced, entry-level version.

"We found that, with MediaNet, we weren't hitting a segment of the market that we wanted to hit," says Product Marketing Specialist Becki Hannula. "Even for broadcast news, we found that the smaller stations can't afford a MediaNet system."

In addition, even those facilities that did make the investment often wanted to network more than 24 seats. "We started extending it to the Ethernet world because 24 seats is not enough for a lot of places, especially broadcast news stations," says Hannula.



Avid's LANshare provides up to 640 GB of storage, holding 45 hours of content at DV25 resolution.

Development of LANshare came out of the company's creation of Port Server Pro, a server for MediaNet 2.1 designed to allow up to 50 real-time clients. Avid then added software to the server to create the LANshare. According to Hannula, the software helps ensure that each client connecting via Ethernet has access to dedicated bandwidth.

"On basic Ethernet, everyone is fighting for the same bandwidth," she explains. "Here, we've managed to isolate the chunks of bandwidth for each client."

The product is a port server that acts as a gateway into the MediaNet system, she adds. The server has nine internal 80-GB drives, with one used for system operation and the other eight designated for storage. The 640 GB of storage doesn't measure up to the 7.3 TB of storage on Unity Medi-

aNet, but Hannula expects the system to provide more than 1.2 TB of storage early next year. At the DV25 resolution used in most facilities, the system currently has 45 hours of storage.

The \$35,000 price includes a two-rack-unit server chassis with dual Intel Pentium III 933-MHz processors, the nine 80-GB Seagate IDE drives, 1-GB ECC (error-correcting code) SDRAM, dual 300-W power supplies, and a Windows SP2 server. The price covers 10 client licenses. "The only additional thing would be insurance and the Unity Raid Option, which has the same software protection it does for MediaNet," says Hannula.

The new system could prove attractive to those facilities that don't need real-time access to shared files, particularly graphics or animation.

"In the past, people had to connect directly via Fibre Channel, and they don't get any of the benefit from the bandwidth associated with it," she says. "So this is a good solution for those facilities that want to push files back and forth."

The additional benefit for those facilities

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'On basic Ethernet, everyone is fighting for the same bandwidth. Here, we've managed to isolate the chunks of bandwidth for each client.'

—Becki Hannula, Avid Technology Inc.

that need non-real-time access is that they can connect as many clients as they want to the system.

The Gigabit uplink Ethernet switch has 16 100-Mb/s twisted-pair RJ-45 ports, one

of which can be used to hook into a corporate LAN. "Then anyone on that LAN can have access to the drives," Hannula points out.

Avid's Media Composer and Film Com-

poser 1.0, Xpress 4.6, Symphony 3.6, and Media Station XL 1.0 are currently supported on the system. Hannula says support for NewsCutter XP and Xpress DV will be available early next year. ■

VOD upconverters get small

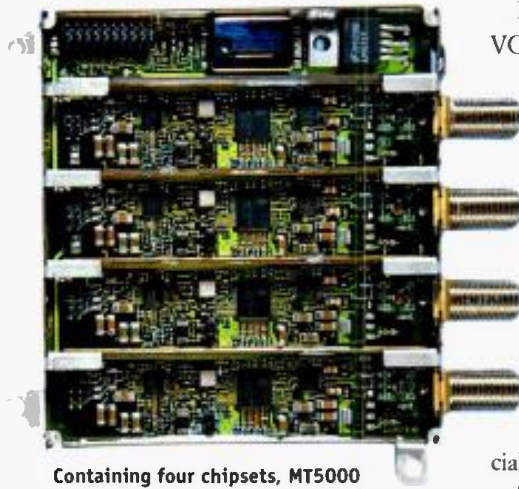
Integrating Microtune chipset into nCube servers trims headend space, power needs

By Ken Kerschbaumer

Hardware manufacturer nCube will integrate a new upconverter chipset developed by Microtune into its n4 VOD servers in a move that will allow cable operators to save rack space and reduce power requirements in cable headends.

Microtune began developing the chipset nearly two years ago, according to Chief Strategy Officer Jim Fontaine. "We've taken the functionality of a 19-inch rack-mounted upconverter unit and put it down to three chips," he says.

Fontaine believes the approach taken by Microtune and nCube will reduce space needs for upconverters by 90% and power needs by 40%.



Containing four chipsets, MT5000 MicroModule can handle a total of 40 digital video streams.

Each chipset can handle 10 digital video streams. Four chipsets (for a total of 40 streams) will be contained on Microtune's VideoCaster MT5000 MicroModule, which will be integrated into the server on a PCI card. Each server has five PCI slots.

Integrating external components into its VOD server line is something nCube has done before. Jay Schuller, senior vice president, broadband strategy and product management, says the company has already integrated QAM into its VOD server. Adding the upconverter next year is the next step.

"With VOD systems, whether movies, subscription-on-demand, PVR or HDTV," says Schuller, "bringing external rack space down to zero and reducing costs is beneficial to the services in general."

The density and capabilities of the MicroModules permit support of individual-frequency-assignable upconversion. "You can map the frequencies into different optical nodes in the cable plant and give a better level of redundancy," Schuller explains. "So if there's a failure of part of the VOD system, you don't lose an entire service group in your VOD operation." ■

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STREAMING MEDIA

Getting it all together

Technology advances, broadband growth push streaming ahead

BY KEN KERSCHBAUMER

It wasn't very long ago that Internet and streaming ventures had big budgets and large ambitions. Today, businesses and investors are leery of serious commitment to the Internet. Their attitude: once bitten, twice shy.

Even so, there are hopeful signs that it is gaining traction as a medium. A key is resetting expectations for its place alongside radio and television.

"There's a clear reason why TV is not all going to flip to the Net," says Timothy Wilson, Digital Island chief marketing officer. "The current model on the Net is, the more content you ship the more expensive it is."

Online-audience measurement company Measurecast Vice President of Marketing Bill Piwonka says there are a number of trends that bode very well for the industry.

Those trends are the broadband build-out, better content and improved performance for the consumer. Another trend is the falling cost of getting the content to the home. That's important in ensuring that, some day, streamers can truly reach broadcast-size audiences. For example, Digital Island, one of the largest companies in the content-delivery-network business, can handle only 700,000 concurrent streams.

"IP transit costs and the amount that the last-mile provider charges to get that into the home have been falling about 30% per year," Wilson says.

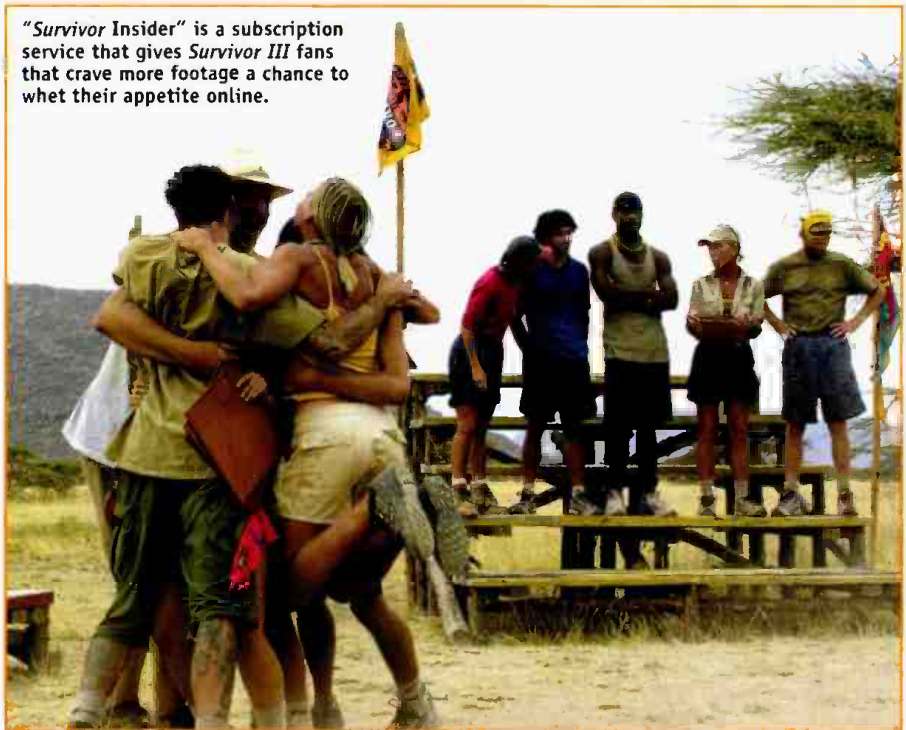
Jupiter Media Metrix put the number of consumer homes with broadband access (cable, DSL, satellite or fixed wireless) at 7.9 million as of second quarter 2001 and estimates about 10 million today (barring drop-offs from the Excite@Home debacle). Bill Rose, vice president and general manager, Arbitron Webcast Services, says that the proportion of Internet users who have broadband access at home is at 16%, and that is up 4% from six months ago.

"Of those with dial-up Internet access, another 14% say they'll get broadband access within a year," he says. "So you can pretty much come to the conclusion that broadband penetration according to the consumer will double in the next 12 months."

Along with improvements on the content-provider end are changes on the consumer end. Much of that effort will be up to companies like Microsoft and RealNetworks, the two major forces in the streaming-player market. Piwonka says two key factors will be the recently released AOL version 7.0 and Microsoft XP operating system.

"I think a couple of things are going to bode well for Internet radio," he explains. "One is AOL 7.0, which has an Internet radio button on the home page. AOL has 32 million subscribers. Many of those people may never have been exposed to Internet radio, and now, every time they log on,

"Survivor Insider" is a subscription service that gives *Survivor III* fans that crave more footage a chance to whet their appetite online.



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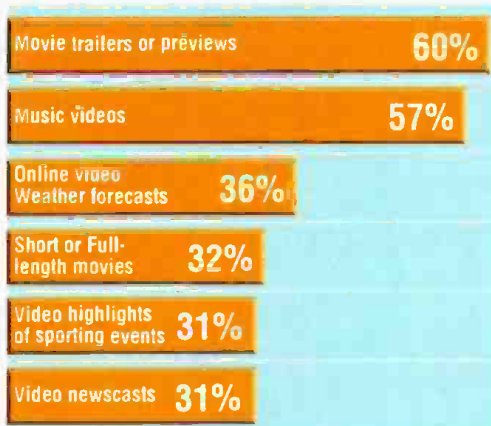
they're reminded that it's there. The other is Microsoft XP."

The XP platform seems to be especially important. Microsoft's consumer PC operating systems have been less than reliable, crashing much more often than their professional counterparts. Not so with XP. Mark Hall, RealNetworks vice president, media publishing and programming, says the stability offered by the new operating system is important. With computer crashes less likely, the streaming experience will be improved for users. "In a lot of ways, we like XP because it's a more stable platform overall. It's more robust, and there is more power to it so it really helps our player," says Hall.

David Caulton, Microsoft product manager, Windows digital media division, believes that the reliability of the core architecture of the XP operating system means that broadcasters can deploy Windows Media servers to do the broadcasting and know that the machines can play it. "This is really an industrial-strength operating system brought into the home for the first time,"

What streamies watch

% who view programming type



Base: People who stream audio and video
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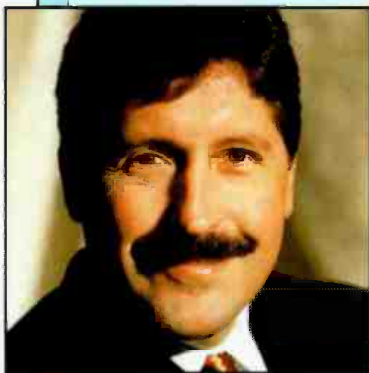
says Caulton. "For the first time, someone can consider having a PVR application on and just letting it run for a week, and it will still be running."

With improvements on the delivery and technology side, the remaining part of the equation is content. There's movement there, too: RealNetworks' revamped subscription service and player, redubbed RealOne, became available last week, and a number of broadcast partners are providing content, including ABC-News.com, CNN, E! Entertainment Television and Fox Sports Net.

With more than 400,000 subscribers paying at least \$9.95 a month to access the video and audio streams, there is no doubt that Real's presence is becoming more important with network executives.

"This go round we met with the likes of Jamie Kellner [chairman and chief executive of Turner Broadcasting]," says Hall. "One of the things that we think is happening to get that level of executive to meet with us is, they look at us as essentially an MSO and we're the 12th biggest. So, for us, a light bulb went on, and

Carsey-Werner extends its sitcom reach



Bob Raleigh, president, Carsey-Werner

"If you can deliver your message across multiple platforms, it multiplies the efficiency and effectiveness of your message."

Carsey-Werner, Hollywood's top independent studio, has already taken some major steps toward forming its own streaming network to showcase sitcoms.

Over the past year, CW eDistribution, the independent studio's Internet arm, has aligned itself with a handful of the Internet's top portals, including Yahoo, EarthLink, eUniverse and Windows Media. The Carsey-Werner eDistribution Network now reaches more than 200 million unique users per month around the globe.

The network's main assets are clips of Carsey-Werner hits—including *Roseanne*, *3rd Rock From The Sun* and *The Cosby Show*—and behind-the-scenes content, such as bloopers, video diaries and table-reads with actors.

"This is an extension of our core business and is giving us an opportunity to extend our core traditional business into

the emerging business of the Internet," says Bob Raleigh, president of Carsey-Werner's domestic TV Distribution division.

About a year ago, Carsey-Werner began working with a number of companies that were distributing promotional content across the Internet, including Sonic Foundry, which had just started a streaming network.

But, Raleigh said, "when the stock-market crash came around for the dotcoms last year, Sonic Foundry was urged by Wall Street to get back to its core business, which was software engineering. So we took over its distributed network, which had approximately 15 million unique users per month, and we have now grown it in just seven months to more than 200 million unique users."

Now, he's looking to get advertisers on board. Raleigh and his staff have been meet-

ing with top national brands and media buyers over the last several months trying to arrange cross-platform deals that will combine traditional syndicated runs of Carsey-Werner shows with the Web streaming versions. He's in the talking stage with Fox Broadcasting executives about potential cross-platform deals for *Grounded for Life*, *That '70s Show* and its upcoming spin-off, *That '80s Show*. "If you can deliver your message across multiple platforms," he says, "it multiplies the efficiency and effectiveness of your message."

"We think, as the market evolves, there will be opportunities for this to take on a personality and characteristics that will eventually compare favorably to true traditional broadcast networks. In many ways, it's analogous to the start-up stages of a cable or broadcast network."

—Joe Schlosser

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we realized we're important to them."

Real's content-provider partners get a cut of the subscription monies plus a bounty if the content drives the customer to become a RealOne subscriber. "It's all structured very similarly to the way MSOs have deals with their network providers," Hall explains. "The model that exists there seems to work, and it economically makes sense, so we aren't trying to reinvent the wheel here."

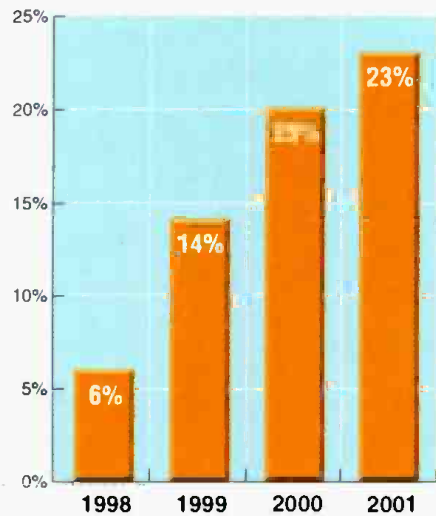
CBS is an early supplier to RealOne. As part of the \$9.95-per-month package, users got access to 24-hour Web cams during *Big Brother II*'s run and, currently, access to "Survivor Insider," which makes additional footage not seen on television available every Friday morning. Viewers who didn't want to subscribe to One Pass could buy the programs à la carte for \$19.95.

According to David Katz, CBS vice president, strategic planning and interactive ventures, more than 56,000 subscribers signed on for *Big Brother II* à la carte. "We thought it might be similar to response rates on direct-response video sales, but they're usually far lower than this," he says.

Katz sees a growing role for show-related

Online radio listening continues to grow

% who have listened to a radio station over the Internet



Base: Total U.S. population
© 2001 Arbitron Inc. / Edison Media Research

subscription packages and video-on-demand. "I'm convinced that the networks will be able to find a compelling business

model, but that's a little way away."

Fresh examples make a difference. *The VH1 My Music Awards Show* earlier this month had a large Internet component, allowing viewers to vote on awards until the last possible second (more than 4 million people voted). Web users also had access to five Internet-only camera feeds, including one from the red carpet outside, one from the podium and another attached to host Eric McCormick.

"We've made a big point to make this more than just a feed of the show. It has to be complementary," says VH1 Group Senior Vice President Jason Hirschhorn.

To handle surges in traffic, he says, VH1 made sure the number of dynamic elements on the site were limited and bumped up the number of connections on the servers beyond normal day-to-day capacity.

"You can never be perfect," he says. "With a popular event, there is going to be a point where some people are going to have a not-so-perfect experience. But that's sort of being a victim of our own success, and I don't think any big media company isn't dealing with that now." ■

A classic(al) example of online success



WQXR-FM New York's Web site does more than just let New York listeners listen to classical music while they're at work. It also fills in the classical-music void in Philadelphia and Detroit, where there are no longer full-time classical-music stations.

New York City's classical WQXR-FM is a good example of how to best use the Internet. In October, WQXR.com served 1.1 million audio streams to listeners around the world, putting it atop online-audience-measurement company Measurecast's list of most-listened-to online stations.

In a way, that would seem unusual because, nationwide, classical-music radio stations never top any Arbitron charts. And, indeed, Wende Persons, WQXR online content director, attributes part of WQXR.com's success to its strategy of reaching out to listeners in markets that have lost their classical-music radio stations. Philadelphia and Detroit, for example, do not have a classical station, so, in October and November, WQXR.com created special promotions for classical fans in those markets by airing

performances by the Philadelphia Orchestra and Detroit Symphony Orchestra.

WQXR.com, which has been streaming since 1997, works with Globix to have its classical-music feeds distributed in both the RealNetworks and Microsoft Windows Media formats. The station had been working with another major content-distribution network, but "bottleneck" issues and connection problems led it to choose Globix and its Earth-Cache streaming technology.

Here's Persons' advice: When partnering with a content-distribution network make sure the service has dedicated bandwidth available 24 hours a day because it's crucial that the stream doesn't fail. "If your site is going to be a major player on the Web, it has to be a good listening experience for

users, or you'll lose them forever."

The key to the Globix service, says Michael Moskowitz, Globix vice president and general manager of streaming media, is that other companies rent bandwidth from a multitude of service providers to reach "edge servers" closest to consumers' homes. Globix has built its own 20,000-mile worldwide network.

Globix has seen an increase in its streaming business for radio stations this year, while TV stations have generally avoided streaming media on their respective sites, says Moskowitz. In July, Globix signed up all of the Clear Channel Interactive Group's radio stations, for example, but currently don't stream any video for TV stations.

—Michael Grotticelli

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People

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

Broadcast TV

Ray Carter, news director, WSB-TV Atlanta, joins WPXI(TV) Pittsburgh, as VP/GM.

George E. Brown Jr., program director, KMVT(TV) Twin Falls, Idaho, appointed GM.

Promotions at KTTV(TV)/KCOP(TV) Los Angeles:

Stuart Evans, VP/general sales manager, KTTV, has been named VP/director of sales, KTTV, KCOP and Fox Sports Net West 1 and 2; **Bob McCauley**, general sales manager, KCOP, named VP/general sales manager, KTTV and KCOP.

Mark Sandstrom, local account executive, WPWR-TV Gary, Ind., named local sales manager.

Cable TV

Appointments at Cablevision, Bethpage, N.Y.: **Joseph P. Leonard**, VP, affiliate marketing, American Movie Classics Network, Jericho, N.Y., appointed VP, marketing management, digital; **Matthew Weiss**, VP, affiliate sales and

marketing, Fox Family Worldwide, New York, named VP, digital product strategy; **Michael Olsen**, general attorney, AT&T Corp., Emeryville, Calif., named VP, legal regulatory affairs; **Elizabeth Zanghi**, director, field communications, named director, operations and customer experience, digital product management.

Jeffrey M. King, president, Road Runner, Time Warner Cable, Stamford, Conn., adds to his duties, executive VP, technology and data operations.

Programming

Michelle Sie Whitten, president/COO, Encore International, Denver, named CEO.

Promotions at UPN, Los Angeles: **Danielle Greene**, VP, current programming and alternative development, promoted to VP, comedy and alternative development; **Todd Lituchy**, VP, scheduling, promoted to senior VP, scheduling and

acquisitions.

Vicky Miller, CFO, Turner Entertainment Group, Atlanta, named executive VP/CFO, Turner Broadcasting System Inc., Atlanta.

Justin Albert, VP, production and development, Discovery Digital Networks, Bethesda, Md., named VP, production, Animal Planet.

Mark Stolnitz, senior director, creative services, post-production and operations, Hallmark Channel, Los Angeles, promoted to VP, post-production services.

Dennis Wald, director, affiliate sales, Western region, Game Show Network, Culver City, Calif., promoted to VP, affiliate marketing.

David Jacobs, VP/group head, US licensing, Gullane Entertainment, New York, promoted to senior VP, consumer products for the Americas.

Appointments at Mag Rack, New York: **Michael Connor**, GM, Maximum Science, named senior VP, programming and

production; **Beth Sanford**, GM, BirdSight, named VP, marketing.

Appointments at Fox News Channel, New York: **John McCann**, senior account executive, CNBC, joins as account executive; **Tim Driscoll**, account manager, global client solutions group, CNN, New York, joins as account executive.

Journalism

Sam Feist, executive producer, *Wolf Blitzer Reports*, CNN, Washington, promoted to senior producer, *Crossfire* and *Wolf Blitzer Reports*.

Paul Boyd, co-anchor/reporter, A-Channel, Manitoba, Canada, joins *Inside Edition*, New York, as reporter.

David Kirschner, COO, LiveProducts division, e-Sims Ltd., New York, joins News 12 Networks, Woodbury, N.Y., as GM.

Tamsen Fadal, reporter, WFTV(TV) Orlando, joins KYW-TV Philadelphia in the same capacity.

Shawn Killinger, reporter,



Vicky Miller



Justin Albert



Mark Stolnitz



Ona Karasa

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

WRGB(TV) Schenectady, N.Y., joins WKMG-TV Orlando, Fla., as weekday morning anchor.

Andrea Canning, reporter, WPTV(TV) West Palm Beach, Fla., named anchor/reporter. WCPO-TV Cincinnati.

Esther Miller, reporter, WGRZ-TV Buffalo, N.Y., joins KYW-TV Philadelphia in the same capacity.

Tracy Humphrey, meteorologist, WKBW-TV Buffalo, N.Y., joins WPHL-TV Philadelphia as weekend

meteorologist.

Radio

Changes at Clear Channel Radio, New York: **Andrew Rosen**, regional VP/market manager, adds to his duties, GM WTJM-FM; **Scott Elberg**, GM, WTJM-FM, named GM, WHTZ-FM; **Mathew Ross**, VP/GM, WAXQ-FM, named senior VP, sales, New York cluster; **Tom Poleman**, senior VP, programming/CHR brand manager, WHTZ-FM, named program head, New York cluster;

Josh Hadden, chief engineer, WHTZ-FM and WKTU-FM, named director, engineering, New York cluster.

Appointments at Radio One Inc.: **Howard Mazer**, station manager, Radio One Baltimore cluster, promoted to GM; **Rick Porter**, VP/ market manager, Clear Channel's Dayton, Ohio, radio cluster, joins as senior VP/regional manager, Louisville, Ky., and Columbus and Dayton, Ohio, markets.

Paul Talbot, director, national sales, America

Online, New York, named director, sales, Infinity Broadcasting, Phoenix.

Internet

Appointments at MSNBC.com, Redmond, Wash.: **Ona Karasa**, acting general manager, MSNBC.com, named executive VP/GM; **Uli Haller**, director, business operations, named VP, business operations.

—P. Llanor Alleyne
palleynes@cahners.com
212-337-7141

O P E N M I K E

SMALL-POX FIREWALL

Editor: Clearly, our country is in a grave danger. Smallpox and other highly contagious diseases can be resurrected and spread by enemies who are willing to give their lives to destroy America and the rest of civilization unwilling to accept their creed. There is a plan—the Emergency Warning National Security (EWNS) plan—that can frustrate such attacks, but it takes mass enrollment by the public for this plan to work.

That is where all broadcasters, AM/FM/TV/cable and satellite, come in. They must sell the plan to Americans all over the nation, everywhere an attack may be launched. Only broadcasters have the facilities to reach all Americans wherever they live and work, and only broadcasters have the personnel with persuasive skills and diversity of political viewpoints to convince all Americans to enthusiastically support the plan.

The EWNS plan was first submitted to the White House for evaluation in mid October, just about a month after the vicious attack on our

nation. The plan would enlist Americans to help detect where and when they may have been first exposed to a bioterrorist attack. Such a procedure is clearly superior to that of recently announced programs that propose gathering data from victims after they suffered from severe symptoms and finally seek medical assistance when it may be too late to save them and when it is certainly too late to avoid exposing others.

The EWNS plan would enlist the American public to devote a few hours, only one day per year, to visit a Health Monitoring Center to provide a blood sample, nasal swab, saliva test and whatever other easily performed tests are required.

By enlisting all able-bodied citizens to participate in the EWNS program, health officials are assured of an enormous sample of people (approximately 500,000 per day) all over the country, providing a continuous early-warning alert of attacks, as well as natural outbreaks of serious diseases. (These figures assume that only 65% of the total population enlists in the program. Even this minimal effort would provide

data from 870 Americans residing in the state with the smallest population, Wyoming, every day of the year.) Social Security numbers can be used to assign the week of a citizen's service.

The Health Monitoring Centers would be open seven days a week, during convenient hours, and would be located at schools, firehouses, hospitals, etc. It is obvious that, by arranging for tests to be performed every day all over America by a huge number of individuals, potential outbreaks of disease will be quickly pinpointed, permitting extremely rapid response to such dangers.

—Leonard R. Kahn, president, Kahn Communications Inc., New York

TERRIFIC "THINGS"

Editor: I just read through (for the first time) "Where Things Stand" on your Web site [www.broadcastingcable.com] and wanted to let you know that it is terrific. It's like a bible of what's happening. You are providing a real service. Keep it coming.

—John D. Abel, Washington, D.C.

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

TV news is his heritage

On his way to law career, Sorenson found television—and stayed

MSNBC President and General Manager Erik Sorenson planned on a career in law, not cable news. “I had every intention of broadcast not being my life,” says Sorenson, whose father was a local TV anchor and radio-station executive.

Sorenson was a part-time law student in San Diego when he took a writing job at KFMB-TV San Diego to pay the bills. Before long, he quit school and worked his way up to executive producer at the CBS affiliate.

Despite his intentions, he has spent his entire career in television, most of it in the news business.

The first half of his career was in local TV. After three years in San Diego, he moved to Chicago to be executive producer for WBBM-TV news. He returned to the West Coast to join KCBS in Los Angeles, rising to news director at age 27.

CBS News brass took notice of the wunderkind and lured him



Erik Sorenson
President and general manager, MSNBC

B. Dec. 15, 1955, Phoenix; writer, producer, KFMB-TV, San Diego, 1978-81; executive producer, WBBM-TV, Chicago, 1981-84; vice president and news director, KCBS-TV, Los Angeles, 1984-89; executive producer, CBS Morning News, New York, 1989-91; executive producer, CBS Evening News, New York, 1991-95; executive producer, Day & Date, New York, 1995-96; executive vice president of programming, Court TV, New York, 1996-98; current position since July 1998; m. Cornell; children: Zack (16), Paige (15), Emma (11), J.C. (5)

to New York to executive-produce *CBS This Morning*, where he teamed up with now-CNN morning anchor Paula Zahn for the third time in his career. The show's ratings increased, and Sorenson was tapped as executive producer of *The CBS Evening News*.

After those high-level news positions, Sorenson flirted with other parts of the industry, first executive-producing the short-lived syndicated show *Day & Date* and, for two years, serving as Court TV's programming chief.

Working with Court TV founder Steve Brill, Sorenson learned the intricacies of the cable industry. “Cable is very niche-oriented, and brands and branding become so important

to success,” he said.

In 1998, armed with a background in both cable-programming and network news, Sorenson received a call from then-NBC News President Andrew Lack to take the helm of NBC's fledgling cable news net.

At CBS News, Sorenson had led coverage of the Gulf War, the 1992 presidential election and Hurricane Andrew. But nothing, he says, could have prepared him for running a news network after Sept. 11.

“To lead a staff in a time like this required taking off the formal mantle, getting involved with the people and understanding that sometimes their minds were elsewhere,” says Sorenson, noting that he hasn't

slept more than five hours a night since the attacks.

What he calls “the big story that galvanized the country” gave MSNBC a much-needed ratings boost. The cable network has averaged a 1.0 prime

time rating since Sept. 11, compared with a 0.4 monthly average in the preceding eight months. MSNBC courts younger viewers with punchier programming and sharp young stars like media darling Ashleigh Banfield. “We're not going to beat CNN with the AARP crowd,” he says. His viewers, he adds, are an average 10 years younger than CNN's.

Like many parents, Sorenson has struggled to help his children, who range from 5 years old to 16, understand the terrorist attacks. Although he has tried to shield his youngest completely from the news, he engages his older children in discussion and debate. “They are smarter than I think,” he says. “I'm not going to give them extraneous information, but, when anthrax comes up or dirty bombs, we talk it through.”

Sorenson says he learned a lot from his own father, who peppered him with advice about the media business. “My dad taught me about serving an audience, and they are simple truths that still apply 30 years later.”

One bit of dad's advice particularly holds true: “Financial success is good for both the company and the community.”

Sorenson believes that, if his network is successful, MSNBC viewers will reap the benefits. “Good business will allow us to go more places, have more firepower to cover stories and access more resources.”

—Allison Romano

Classifieds

Television

EXECUTIVE CAREERS

Meredith Corporation, one of America's leading media and marketing companies with core businesses of magazine and book publishing, television broadcasting and integrated marketing, has two new positions available due to expansion within its broadcasting group. The company owns 12 top-market television stations reaching nearly 10% of all television households.

GROUP VICE PRESIDENT OF NEWS

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Classifieds

Television

MANAGEMENT CAREERS

MANAGER

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Degree in Electrical Engineering or equivalent in experience. At least five years management level experience in broadcast engineering for both radio and television, including a history of professional activities. Proven experience in production. Expertise in digital & analog audio, RF systems, IT/network systems. A working knowledge of the regulatory climate. Strong writing and public speaking skills. Proven computer literacy including word processing, electronic communications, spreadsheet and database. Ability to work well in a group or on an independent basis as an advocate for the MAB. Travel required.

Send resume including salary history and compensation requirements to Michigan Association of Broadcasters, 819 N. Washington Ave., Lansing MI, 48906 Att: Karole White, President. Closing date December 12, 2001. MAB is an equal opportunity employer.



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Senior Video Producer, creative, able to guide pre-production, shooting, and editing, good interviewing and client management skills, AVID a plus. 5+years of experience; must deliver on message, on time, and on budget. Visit www.pci.com or send tapes and resumes to PCI Communications, PO Box 843, Alexandria, VA 22313.

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Oversee content and production of 4-6:30 p.m. weekday news block, including story selection and placement, writing, teases, graphics and pre-production. Supervise staff assigned to newscasts. Work closely with management to shape daily content, coverage and presentation. Medium/major market producer and/or Executive producer experience required.

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Produce creative, fast-paced newscasts focused on aggressive breaking news coverage, relevant content and contemporary production values. Medium-major market producing experience required.

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Media General Broadcast Group www.mgbg.com WCBD-TV2 in beautiful Charleston, South Carolina is currently seeking an Executive Producer to supervise, direct and assist in the development of special investigative series, I-Team reports, and other series that will make News2 distinctive from our competitors. This person will also be responsible for oversight of the 6pm and 11pm newscasts, plus support and direction of the community forum. Previous experience as a Senior Newscast Producer, Special Projects Producer, or Executive Producer at a commercial television station is required. EOE M/F/D/V Drug Screen. Send resume to HR Dept. 210 West Coleman Blvd. Mt Pleasant, SC 29464. Fax to (843) 881-3410.

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Television

NEWSCAREERS

WRITER/PRODUCERS

CNN On-Air Promotion is searching for highly creative and experienced Writer/Producers to fill entry and senior-level positions for the CNN News Group networks: CNN Domestic, CNN International, and CNN en Espanol. Applicants need a college degree, 3-5 years experience, and must possess proven writing, producing, and AVID editing skills. Seeking candidates who possess strong interpersonal skills, good news judgement, excellent story-telling capabilities, patience, a sense of humor, and loads of enthusiasm for crafting killer work! Please send your amazing resume, tape and references to Creative Director, CNN On-Air Promotion, One CNN Center - 14S, Atlanta, GA 30303. EOE. Applicants interested in CNN en Espanol must be fluent in Spanish.

PHOTOJOURNALIST

Candidate must understand and demonstrate NPPA philosophy and have excellent storytelling skills. A minimum of two years experience in news photojournalism is required. Ability to set up and operate microwave live vans. Must be self motivated, a team player, and able to handle deadline pressure. Non-returnable tape, resume, and references to: Scott Guido, Chief Photographer, KLAS-TV/Las Vegas One, 3228 Channel 8 Drive, Las Vegas, NV 89109.

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The National Science Foundation, America's federal funding agency for science, engineering, and science education in Arlington, VA is seeking an Audiovisual Specialist.

Successful candidate will, through radio and television, create and report NSF's activities and results of research funded by the agency. Requirements: at least one year at the Federal GS-13 level or equivalent, working with top-level corporate, government, or organizational leaders; excellent communication skills and organizational ability, proven background in writing AV material, including broadcast and/or documentaries. A BS/BA in communications, journalism, radio/television and at least 7-10 years of successful related experience strongly desired.

For consideration, request Vacancy Announcement #C20020045 from Darla Clark at NSF, Room 1245, 4201 Wilson Boulevard, Arlington, VA 22230 or (daclark@nsf.gov) Instructions for submitting resume will be mailed to you. NO PHONE CALLS.

Miscellaneous

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Eastern Kentucky University's Department of Communication is accepting applications for a tenure-track position at the rank of Assistant professor of Broadcasting and Electronic Media beginning August, 2002. Candidates must have a master's in the field, with the earned doctorate preferred. In addition, candidates must possess professional, full-time field and teaching experience. The candidate must demonstrate outstanding teaching skills and a commitment to a hands-on applied knowledge teaching philosophy. Primary teaching emphasis includes: broadcast writing, broadcast performance and announcing, broadcast news writing, and advertising/media sales. Additional teaching responsibilities may include: television studio production, mass media and society, introduction to human communication, sports writing and reporting. Other responsibilities may include: academic advising, serving as adviser for the department's on-campus radio facility, committee assignments, scholarly/creative activities and service. Review of applications will begin January 15th and continue until the position is filled.

EKU is an ADA/EEO/AFFIRMATIVE action employer, and the Department is committed to diversity within the faculty. Applicants should submit a cover letter, vita, complete with reference information to Dr. Renee Everett, Chair, Department of Communication, 108 Alumni Coliseum EKU, 521 Lancaster Avenue, Richmond, KY 40475-3102. Complete information at: <http://www.communication.eku.edu/Positions/Positions.html>.

Classifieds

Academic

FACULTY CAREERS

**Available
Position:
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PROFESSOR**

The Boston University Department of Film and Television is seeking a full-time Associate Professor to teach producing and writing for television. The curriculum in the graduate and undergraduate degree programs emphasizes the role of the producer as the key creative presence in the production of entertainment television. The ideal candidate will have extensive experience working in New York and/or Los Angeles.

National broadcast and cable network series credits are required. Masters degree and teaching experience preferred. Salary will depend upon experience.

Send a cover letter, résumé, and three letters of recommendation to:

**Deborah Northall, Assistant Dean,
Boston University, College of Communication,
640 Commonwealth Avenue, Boston, MA 02215.
E-mail: northall@bu.edu; Tel: 617-353-3496;
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of application is February 15, 2002.

ASSISTANT PROFESSOR

The Communication Department seeks candidates for an assistant professor (tenure track) in broadcast production. Position begins August 2002.

Required Qualifications: Terminal degree and demonstrated professional experience in broadcast or video production; ABD appointment considered at the lecturer level with expected completion of dissertation within first year of employment. Able to teach: Beginning TV Studio Operations, Advanced TV Production, Electronic News Gathering, Nonlinear Editing.

Preferred Qualifications: Ability to teach: Radio Production, Television Directing and Producing, Broadcast Field Reporting, or Broadcast Copywriting, plus an ability to supervise student productions and interns. Research and publication agenda is expected, with service to the college and community. Competitive salary with excellent benefits.

The Communication Department offers professionally-oriented major programs in journalism, broadcasting, public communication (public relations and advertising), and mass media, plus minor programs in speech and writing. The department has more than 400 majors and 14 full-time faculty. Buffalo State is the largest four-year comprehensive college in the State University of New York (SUNY) system. It is located in the media center of Western New York; the area offers a variety of cultural and recreational activities.

Review of applications will begin immediately and continue until the position is filled. Send letter of application, vita, VHS videotape with samples of production work, and names and telephone numbers of 3 references to: Dr. Janet Ramsey, Chair, Communication Department, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222. Learn more about Buffalo State at <http://www.buffalostate.edu>.

A commitment to the mission and core values of Buffalo State is expected. Buffalo State is an affirmative action/equal opportunity employer and encourages applications from women, racial/ethnic minorities, persons with disabilities, and Vietnam-era veterans.

New York University

FULL-TIME FACULTY MEMBER

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The Department of Undergraduate Film & Television seeks to fill a full-time faculty position in television production for the 2002/2003 academic year. Position is available at the junior or senior level tenure-track or contract (Teacher/Master Teacher), or on a one-year visiting basis for a senior faculty applicant or for a professional in the industry.

Qualifications: professional television producer/director with mainstream television production experience in comedy or drama. Experience teaching single and multi-camera production required.

Duties include teaching five undergraduate-level courses per year, student advisement, and participation in departmental and school-wide committees. On-going professional work while teaching is encouraged and expected.

Excellent benefits package. Salary to be negotiated. Please send letter stating your qualifications, curriculum vitae, and 3 letters of recommendation, by **January 25, 2002**, to: **Undergraduate Film & Television Search Committee, Attn: Wendy Kaplan, Administrative Director, Kanbar Institute of Film & Television, Tisch School of the Arts, New York University, 721 Broadway, 9th Floor, New York, NY 10003; email: wendy.kaplan@nyu.edu; or fax to 212-995-4062.** Finalists must submit creative portfolio.

NYU is an Equal Opportunity/Affirmative Action Employer.

The Department of Journalism in the School of Communication at Emerson College is looking to hire a new faculty member at the associate professor or advanced assistant professor level to help develop and lead a curriculum that maintains the program's strong tradition of excellence in broadcast journalism while preparing students to work in the cross-media, convergence environment emerging rapidly in news. The department is interested in hiring an individual with a combination of these qualities and skills: professional experience in some aspect of broadcast journalism, and experience or a research record in one of several areas of new or cross-media journalism, whether online publishing and design, computer-assisted reporting, or cross-media news. Significant journalism experience and a Master's degree are required. College-level teaching experience, a doctoral degree and knowledge of emerging technologies as they are used in the newsroom and classroom are preferred. Applications consisting of curriculum vitae, a statement of interest, examples of research or professional work and references, should be sent to the attention of **Professor Jerry Lanson, Chair, Department of Journalism, 120 Boylston St., Boston, MA 02116.** Applications will be accepted until the position is filled. Emerson is an affirmative action/equal opportunity employer focused on workforce diversity.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

86 the ban

Corporate America has been merging with frenzy for a while now, from ad agencies to car manufacturers to you-name-it. Media companies are no exception, except that they face regulatory obstacles that other businesses do not. To merge, they must jump a number of extra hoops, hurdles and barricades. TV isn't a toaster, and the broadcast media are licensed. But those facts shouldn't be a license for government to micromanage what media companies own.

Yes, many regulatory bonds have been loosened, but others still remain, remnants of threadbare theories that arguably never fit in the first place. Some of those rules even affect speech, as with the newspaper/broadcast same-market crossownership ban currently under review at the FCC.

There are upsides and downsides to all mergers. The upsides can be the strength to weather tough times and the benefits, known and discovered, of shared resources and expertise. The downsides include jobs lost to consolidation and, in the case of media companies, the risk that The Wall between church and state (newsrooms and boardrooms) will be felled by pressure from Wall Street. But there are antitrust laws and an FCC to address complaints about real transgressions. And financial pressures are the price of running a for-profit business.

Absent a showing, which has never been made, that same-market broadcast/newspaper crossownership is prima facie a bad thing, it should be allowed. Arrangements that subsequently run afoul of Justice or the FCC should be dealt with accordingly.

The argument that such combos will lead to a monopoly on information is rooted in a scarcity argument long discredited and, as FCC Chairman Michael Powell has said, based more in fears of hypotheticals than in evidence. That argument was a stretch back in 1975, when the rule was adopted despite hearings that produced no evidence that existing combos had abused their power. In today's world of media at the click of a remote or a mouse or that quarter in the newspaper box, it's a leap of fantasy.

Ditto

We have renewed hope that the ban on cameras in most federal trial and appellate courts may at last be lifted. Two weeks ago, the Senate Judiciary committee passed a bill that would give judges the choice of letting the tools of electronic journalists into federal courtrooms. With apologies to the National Association of Sketch Artists (if there is such a thing), the anachronism of a hand-drawn pastel rendering of the vibrant palette of justice is absurd. The transcripts from the Supreme Court review of Bush v. Gore merely whetted the nation's interest in how its judiciary functions (or doesn't function, depending on your point of view) and clearly illustrated the compelling public interest in open courts.

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