

BROADCASTING CABLE

APRIL 1, 2002

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BENEDEK: CHAPTER 11

Financial woes catch up with small-market TV-station group

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FINALLY, ABC GETS SOME GOOD NEWS

After bad press over *Nightline*, Koppel's show and ABC's 9/11 coverage receive Peabody Award applause

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IN RADIO, HOW BIG IS TOO BIG?

An FCC administrative law judge is poised to decide how radio consolidation should work in smaller markets

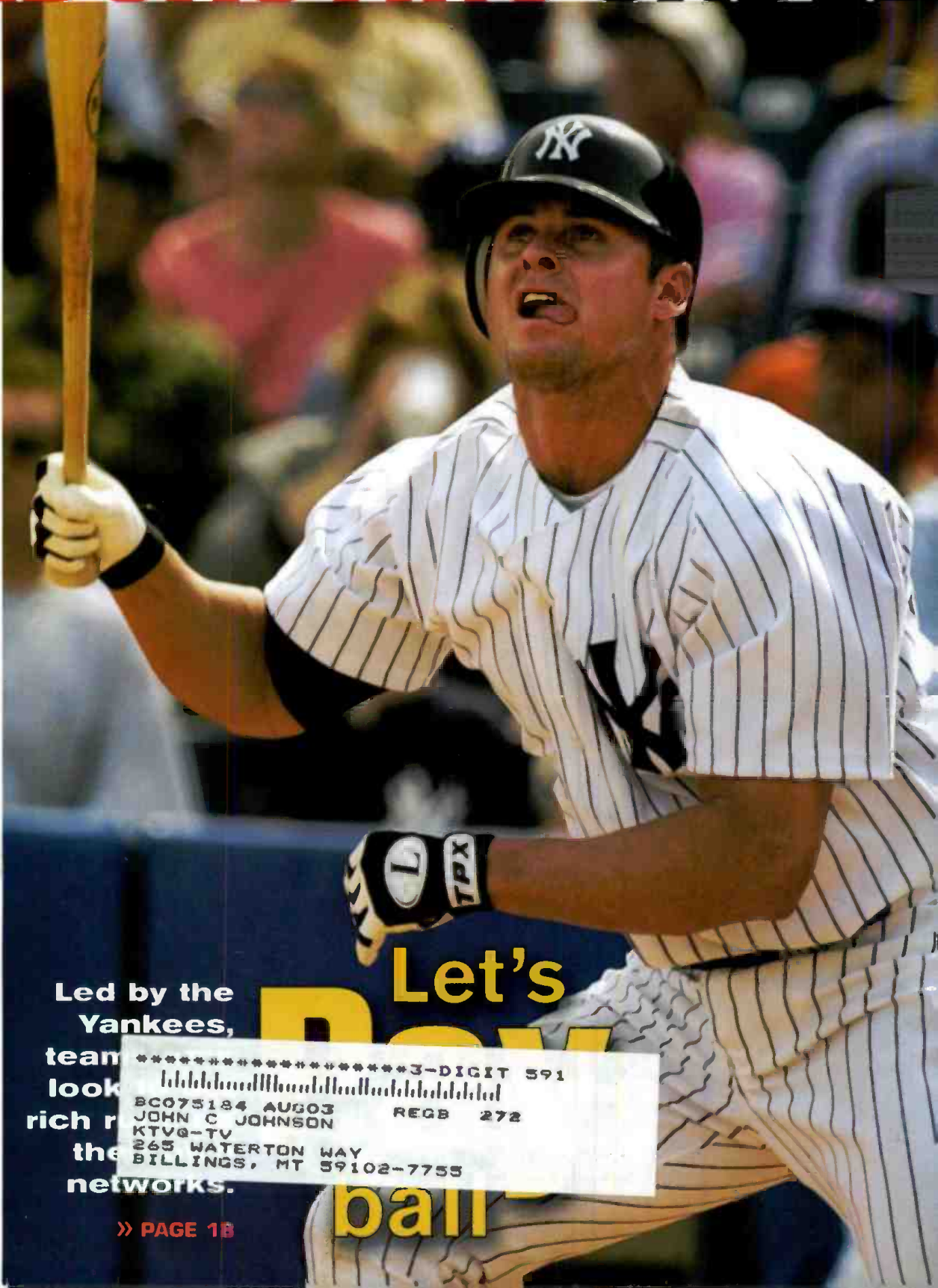
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ROAD TO NAB

NEWSROOM OPERATION

The move toward digital is in full swing but filled with challenges, pitfalls and opportunities

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Led by the Yankees, team look rich r the networks.

Let's

DOWN

ball

*****3-DIGIT 591
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KTVG-TV
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» PAGE 18

SONY

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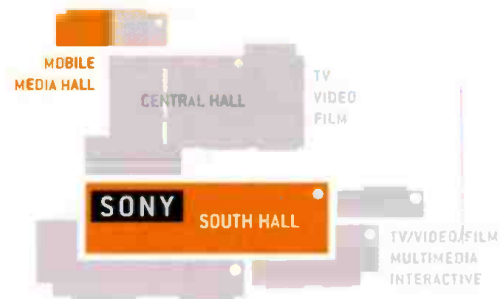
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Top of the Week April 1, 2002

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EXPLAIN YOURSELF FCC sends letters to station groups seeking a delay in DTV conversion. » 11



Uncle Miltie spurred television's growth through its infancy.

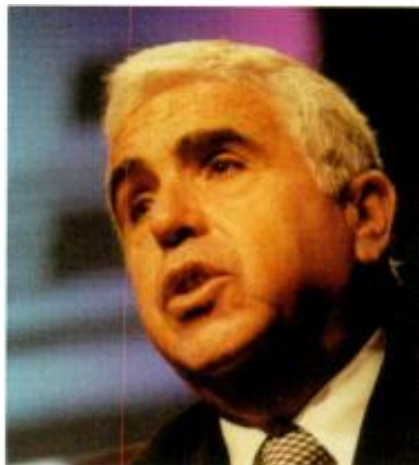


Photo: Wendy Barrows

Always optimistic Mel Karmazin says Viacom will still grow faster than anyone else.

TECH HONORS BROADCASTING & CABLE announces recipients of its annual Technology Leadership Awards. » 11

WINNERS ABC and *Nightline* get a boost; Sept. 11 coverage earns five of this year's Peabody Awards. » 14

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HEAD OF FAMILY ABC Daytime chief Angela Shapiro moves over to run the net's new cable channel, ABC Family. » 17

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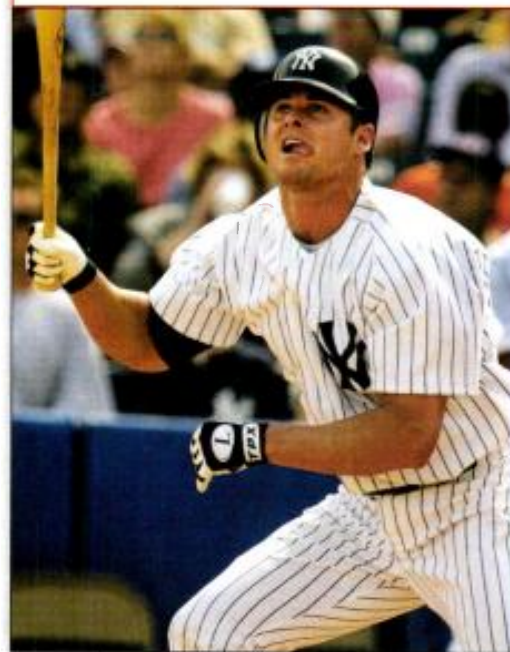
Lots of data InPhase holographic system can record 100 GB of content on a \$50 write-once disk. » 50

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PROGRAMMING

Blind ambition

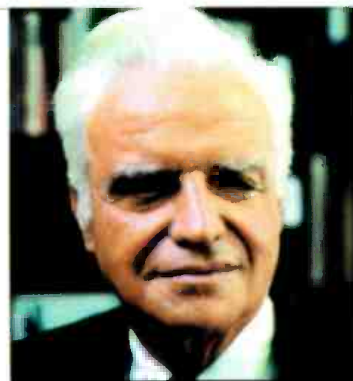
FCC-mandated video descriptions for the blind start this week on some broadcast and cable networks, even though industry trade groups are challenging the rule. Fox, Lifetime and USA will offer descriptors on some shows via secondary audio channels. Among the first might be Lifetime's *Death in Small Doses* and *Captive*, airing this week. Fox has *Bernie Mac*, *Boston Public*, *Malcolm in the Middle*, *The Simpsons* and *Magic School Bus*. USA has descriptions ready for *Replicant* (April 2), *Waterworld* (April 9) and *Arlington Road* (April 28). Most TV stations and large cable systems must show 50 hours of programming with descriptions per quarter.—B.M.

BCEYE

TECHNOLOGY

You've Got (Cool) Mail...

Thomson Multimedia Broadcast Solutions is sending postcards (electronic and paper) touting the company's hottest introduction at the NAB show next week. Known as the Viper FilmStream camera, it can best be described as a true electronic version of a film camera, bringing film-like qualities like "grain" to the world of pixels. Along with eliminating the need to spend money on film stock, the camera permits color correction and other adjustments (like filters) in post-production.—K.K.



BUSINESS

Full disclosure?

The Adelphia mystery is solved, in an Enron-esque sort of way. For years, the family of Chairman John Rigas has bought stock in Adelphia, jumping on every common stock or debt issue. That kept new investors from diluting the family's control. The Rigases' holding company, Highland, borrowed hundreds of millions of dollars to finance the buying, but the Rigases would never detail how they financed it. The surprise answer is that Adelphia is on the hook for Highland's borrowings, to the tune of \$2.3 billion. That's news to stockholders, who had thought its debt was only \$13.3 billion but are learning it's really \$15.6 billion. Adelphia's stock dropped 20%. "They need to fully disclose the assets backing the debt," says Merrill Lynch's Oren Cohen. "We need to know."—J.H.



Sen. Hollings blocked Brad Holmes (above) from being named to the FCC in the late '80s.

HISTORY LESSON

Senate Minority Leader Trent Lott (R-Miss.) says he'll still block the nomination of Jonathan Adelstein to the FCC, should the White House ever send the name up to the Senate. But in some FCC cases, it's an empty threat. Despite noise from Sen. Conrad Burns (R-Mont.), Bill Kennard was eventually confirmed as chairman in 1997. On the other hand, President Clinton nominated then-FCC Common Carrier Bureau Chief Regina Keeney, but the GOP Senate let it expire. In the late 1980s, Senate Commerce Committee Chairman Fritz Hollings (D-S.C.) refused to hold hearings for attorney Susan Wing and FCC staffer Brad Holmes. And then there was FCC Commissioner Stephen Sharp, who managed to get confirmed in the early 1980s but lost his seat when Congress cut the number the commission from seven to five.—P.A.

EDUCATING DATA

PBS and Triveni Digital have been working on datacasting experiments, and the relationship is about to get cozier. At NAB, Triveni Digital will be given "preferred provider status" by PBS for products related to educational datacasting. That means PBS stations will likely turn to Triveni as they build DTV stations and offer digital services. Sixty-six stations are already on the air in digital. Included in the deal is Triveni Digital's ATSC StreamBridge for the ingest and processing of ATSC signals by headends.—K.K.

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KINGWORLD



Benedek couldn't hang on

Parent files Chapter 11; Gray Communications nears \$500M deal to buy it

By Steve McClellan and Dan Trigoboff

It has been a wild ride for Benedek Broadcasting. First, just as the economy shows signs of reviving, Benedek's parent company filed for bankruptcy protection after protracted negotiations with bondholders failed to come up with a plan to pay overdue interest payments on more than \$154 million in bonds.

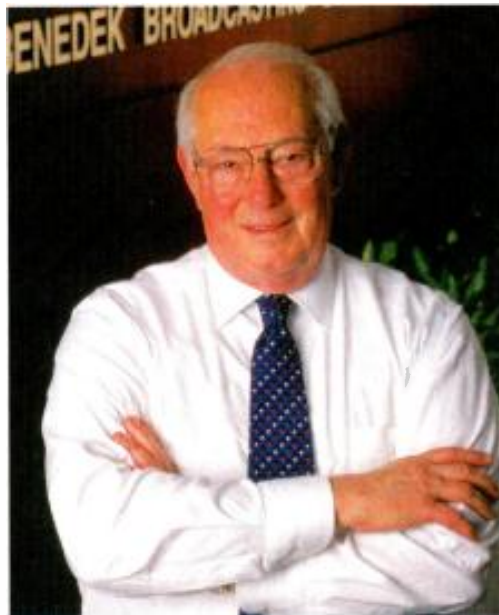
And then, last week, word surfaced that the company was close to a deal to sell out to another mid-size broadcaster—believed to be Gray Communications Systems—for a price estimated to be around \$500 million.

At press time last Thursday, a deal had not been signed. Although it was expected to close by week's end, sources warned that there was always the possibility of a last-minute collapse in negotiations.

If the deal does go through, it would combine Benedek's 23 medium- and small-market affiliates covering 3% to 4% of U.S. homes with Gray's 13 NBC and CBS affiliates covering roughly 2.5% of the country. (Benedek's largest station is KAKE-TV Wichita, Kan., the nation's No. 65 market.)

Gray Chief Financial Officer Jim Ryan refused to comment, citing company policy. Benedek President Jim Yager couldn't be reached for comment on the sale talks (although, earlier, he discussed the bankruptcy). Neither could Merrill Lynch, the Wall Street firm advising Benedek about possible strategies. The broadcaster's attorney, Paul Goodman, would say only, "We are looking at all of our strategic alternatives."

Although there are some signs that an economic recovery may not be far away, it



Benedek President Jim Yager said of the situation: "It's business as usual. The operating company is not in Chapter 11 so it's not like we need a judge to approve every time we pay a bill."

has not come quickly enough for Stations Holding Inc.—the parent company for Benedek Broadcasting—which filed for protection under Chapter 11 of the U.S. Bankruptcy Code on March 22.

Like most broadcasters, Benedek struggled for much of 2001, with dramatically reduced revenues and profits. According to SEC filings, through the first three quarters of last year, revenue was down about 8%, to \$102.6 million, and operating income plunged more than 90%, from roughly \$79 million to \$5 million, although a good chunk of the previous-year profits had been due to the sale of stations, according to Yager.

Yager stressed that the Chapter 11 filing does not affect the day-to-day operations of the station group. In fact, some stations assured employees that their jobs were safe. "It's business as usual," Yager said last

week. "The operating company is not in Chapter 11 so it's not like we need a judge to approve every time we pay a bill."

The filing was triggered by the parent company's failure to pay interest on more than \$154 million in bonds issued in 1996. The interest payment was due last November, but, with ad sales so bad, the company couldn't generate the revenue to pay it. Since then, it has been negotiating with bondholders, according to Goodman, an attorney with New York firm Shack, Siegel, Katz, Flaherty and Goodman.

The filing comes just as Benedek sees signs of a recovery. It expects to show a first-quarter cash-flow gain of about 25%, Goodman says.

But, like most broadcasters, Benedek has been under financial pressure for the past 18 months. By mid 2001, declining revenues and profits put the company in technical default on its credit facility.

Benedek is owned principally by Richard Benedek, who is based in New York. Yager oversees daily operations from suburban Chicago. If the sale does go through as expected, sources say, Yager and other top operating managers are expected to stay with the company, at least for the near term. Sources suggest that Benedek would move on after completion of the sale. He did not return a call seeking comment.

Goodman said that Benedek's reorganization process under Chapter 11 could take four to six months and that he believes "all the creditors will get all the money they are owed." Others said that, if the deal with Gray goes through, the reorganization would be expedited. ■

A glimmer of prosperity ahead

At TVB confab, something unusual: Optimism about the advertising climate

By Steve McClellan

What's this? Optimism about the economy? Signs are still mixed, but people in the TV business are starting to get the sense that a recovery may be near. Just how near is uncertain, but, at a New York confab last week, the consensus was that the ad recession might be history a little before the year is over.

Clearly, business people are groping for answers about the economy in all sectors, a fact that helps explain the overflow attendance at last week's Television Bureau of Advertising Conference. For the first time, TVB held its annual gathering in New York in conjunction with the New York Auto Show, a shrewd pairing because car advertising accounts for one-third of all television ad spending.

Audino joins B&C



Audino

BROADCASTING & CABLE has a new top salesman and marketer. Paul Audino, named publishing director, joins the magazine from *Multichannel News*, where he was associate

publisher/broadband sales. "Paul brings a wealth of industry knowledge to the new position and will be heavily involved in developing new areas of growth for the magazine," said Larry Oliver, vice president and group publisher, Reed TV Group, which publishes *BROADCASTING & CABLE* and *Multichannel News*. Audino also brings 20 years of publishing experience. His credits include the launch of *Broadband Week*, now a weekly section of *Multichannel News*. He is an expert on the cable and broadband markets but is also familiar with broadcasting, having called on broadcast syndicators while at *Multichannel News*.



Photo: Wendy Barrows

Honoring BROADCASTING & CABLE's Broadcaster of the Year Dennis Swanson (l) were Editor in Chief Harry Jessell (c) and VP and Group Publisher, Reed TV Group, Larry Oliver.

This year's attendance reached 717, nearly quadruple the number at last year's TVB conference in Las Vegas during the National Association of Broadcasters conference. Last week's event dovetailed with NBC's annual affiliate meeting. And a handful of station operators held group-wide sales meetings around the event.

But, even if there was a little bullish talk, no one expects the ad biz to roar back to pre-2001 growth levels, at least not this year. Sanford Bernstein media analyst Tom Wolzien expects just 1% overall growth for TV this year, with the networks up perhaps 3%, cable down 2% and local TV stations roughly flat.

Local-TV sales remain very tough in many markets. New York station sources say it's a real dogfight, with prices slashed left and right. And buyers continue making deals at the very last minute.

Even the ever optimistic Mel Karmazin, president and chief operating officer of Viacom, speaking at one TVB panel confided that some CBS stations still had some time available in the NCAA Basketball Tournament less than a week before the Final Four championship game.

Wolzien predicts that even 2003 and 2004 will likely be "transition years," showing growth but not a lot of it. "It will take a couple years to get back to normal trend-line growth."

Karmazin didn't offer specific projections for this year or beyond, but he did say that, if Wolzien's numbers are accurate, "I know we are going to grow more than that, which means some one else will grow less."

One definite plus: National spot, which got hammered pretty much all of last year, will show positive growth in the first quarter. Bear Stearns broadcasting analyst Victor Miller estimates growth at 4% to 10%.

As for this year's upfront market, Karmazin suggested that CBS and UPN would refuse to accept price cuts again this year—if the networks have the same confidence in their new schedules that they had last year.

Last year, only CBS's "best" customers got rate cuts, the network has said. "One thing we learned this year is that the money comes in the upfront or in scatter," said Karmazin, noting that CBS is getting "double-digit increases" in the second-quarter scatter market compared with upfront pricing.

As long as he has confidence in the net-



FIRE

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works' programming lineups, he said, "it would seem silly to do deals" at discounted rates in the upfront.

Irwin Gotlieb, chairman of MindShare Worldwide, the big New York-based media buyer, countered that, by definition, scatter prices should be higher than the upfront. "Otherwise," he reasoned, "the integrity of the entire process is destroyed. The issue is whether the upfront pricing is too high."

But commenting on TV advertising generally, he said he is "cautiously optimistic." There's typically a lag between an economic recovery and the time it takes for advertisers to resume normal spending levels. But "TV will probably do reasonably well relative to all other media categories" this year.

Attendees also heard from several auto marketing executives last week, including Michael Browner, executive director, media and marketing operations for General Motors, whose message was blunt: Don't expect GM to pay ad-rate hikes going forward. With ongoing audience fragmenta-

tion, he said, broadcast ratings will continue to erode. "It's especially critical that cost controls be implemented for both of us. It's not reasonable or possible for our costs to continue to rise."

GM wasn't the only one delivering that message. Said Steve Wilhite, vice president, marketing, Nissan North America, "We can't pass higher costs on to the consumer."

Separately, the TVB luncheon (co-sponsored by BROADCASTING & CABLE) honoring Dennis Swanson, president and general manager, WNBC-TV New York, sold out way in advance of last week's conference. Swanson received BROADCASTING & CABLE's first annual Broadcaster of the Year Award, in recognition of his 40-year career as a local broadcaster and network executive.

"We have an obligation to serve the public," he said of broadcasters. "Some forget that, but it shouldn't be forgotten. You must create a bond with the people you're serving."

The NBC affiliate meeting, which

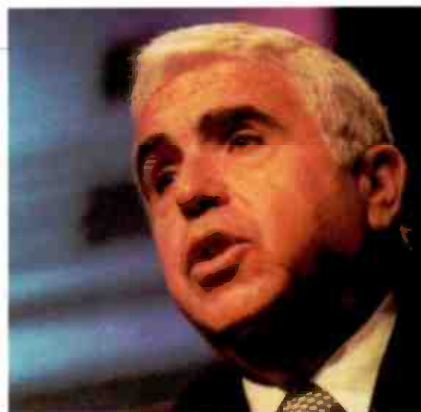


Photo: Wendy Barrows

Viacom's Mel Karmazin: "One thing we learned this year is that the money comes in the upfront or in scatter." CBS is getting "double-digit increases" in 2Q scatter, he noted, compared with upfront pricing.

occurred a day before NBC icon Milton Berle passed away, was apparently devoid of news but full of goodwill. Affiliates did elect a new chairman: Roger Ogden, who runs Gannett's Denver station and is the former head of NBC's international operations. "It was largely a celebration" he said of the meeting—both of the network's accomplishments in February and of the upcoming 75th anniversary events planned for May. ■

AN IMPORTANT MESSAGE FOR ALL TELEVISION STATION OPERATORS

LICENSED IN THE CHANNEL 59-69 700MHZ SPECTRUM

There will be an informational meeting of the Spectrum Clearing Alliance during the NAB Convention in Las Vegas.

It would be a benefit for any broadcaster in the Channel 59-69 band to attend and learn more about the auction, the actions of the FCC, and the opportunities for broadcasters.

To R.S.V.P. or to receive more information call:
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INFORMATIONAL MEETING

Monday, April 8, 2002

Las Vegas Hilton - Continental Salon

SCA Members are invited to attend

from 2:00-3:30PM

A General Session will follow for

all interested broadcasters

from 3:30-5:00PM

Is the FCC letter in the mail?

Commission starts asking questions of stations lagging on DTV conversion

By Bill McConnell

For at least a dozen or so station groups, the FCC's E-Z waiver for delaying digital television might not be so easy after all. Last week, the FCC asked some owners seeking permission to postpone their May 1 deadline for inaugurating DTV service to explain themselves.

Operators documenting DTV equipment snafus, legal and zoning fights, lack of financing, and natural disasters are permitted up to two six-month extensions. In all, 863 of the country's 1,300 full-power commercial operators have asked for a reprieve, using a simplified request form the FCC created last year. Most are seeking only a couple months' deferment due to equipment and construction-crew shortages.

The FCC letters went to owners of 22 small-market stations already suffering from

generally thin margins before the recession compounded their troubles. More inquiries are likely to be issued to others this week.

Most of the licensees were asked to provide detailed information about their precarious finances, the cost of the digital systems they plan to install, affidavits from lenders, and when they predict being able to offer DTV. "Unfortunately, I don't think we'll have any trouble convincing the FCC," said Arthur Goodkind, lawyer for Red River Broadcast Co., which asked to delay the May 1 deadline at four stations: KDLT-TV Sioux Falls, S.D.; KDLV-TV Mitchell, S.D.; KVRRTV Fargo, N.D.; and KQDS-TV Duluth, Minn.

International Broadcasting, which "did not expect to be the party constructing digital facilities" must explain why a sale of WTCV-TV and WVOZ-TV Ponce, P.R. to

Esperanza Television has not yet been completed.

Others queried: Ruby Mountain Broadcasting, KENV(TV) Elko, Nev.; Two Ocean Broadcasting, KJWY(TV) Jackson, Wyo.; Waitt Broadcasting, KMEG(TV), Sioux City, Iowa; KYOU-TV Ottumwa, Iowa; WDFX-TV Ozark, Ala.; WFXL(TV) Albany, Ga.; WPGX(TV) Panama City, Fla.; Oregon Trail Broadcasting, KPVI(TV) Pocatello, Idaho; Beartooth Communications, KTVH(TV) Helena, Mont.; National Communications, KVHP(TV) Lake Charles, La.; Sierra Broadcasting; KWNV(TV) Winnemucca, Nev.; Falls Broadcasting, KXTF(TV), Twin Falls, Idaho; GE Media, WXFB(TV) Myrtle Beach, S.C.; WTVA Inc., KTFL(TV) Flagstaff, Ariz.; Southwestern Broadcasting, WVEO(TV) Aguadilla, P.R.; California Broadcasting, KAEF(TV) Arcata, Calif. ■

A bow to tech leaders

BROADCASTING & CABLE will give its annual Technology Leadership Awards at a reception to be held April 8 during the National Association of Broadcasters show in Las Vegas. This year's honorees:



■ **Tim Thorsteinson**, recently appointed CEO of the Grass Valley Group business unit of Thomson Broadcast solutions, has helped make GVG an example of how technology companies will be run in the age of digital.



■ **Dave Mazza**, NBC Olympics vice president, engineering, since 1996 has been spearheading the technical side of NBC's coverage of the Olympics in Atlanta, Sydney and Salt Lake City.



■ **Kelly Alford**, Ackerley Media Group vice president of engineering, pioneered the centralcasting movement, pushing the limits of technology to meet the demands of operational costs.



■ **Bob Zitter**, HBO senior vice president, technology operations, has made sure HBO's premium service has a premium technical quality, leading the charge with multiplexing, HDTV and HBO On Demand.

The four Technology Leadership Award winners will be profiled in BROADCASTING & CABLE's special NAB midweek issue, which will be published April 10.

YEAR-TO-YEAR...



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NATIONAL RATINGS CHANGE
01-02 vs. 00-01

	W18-49	M18-49
ACCESS HOLLYWOOD	+20%	+18%
Inside Edition	+13%	0
Entertainment Tonight	+6%	-9%
Extra	0	-8%
Jeopardy	0	+6%
Wheel of Fortune	0	+5%
Hollywood Squares	-19%	-20%

Source: NSS GAA Ratings, 00-01 Season through May 25, 2001. 01-02 Season through March 4, 2002.
Access shows are Access Hollywood, Entertainment Tonight, Inside Edition, Extra, Hollywood Squares, Jeopardy and Wheel of Fortune.



Hosted by
Pat O'Brien and Nancy O'Dell

 **NBC ENTERPRISES**
DOMESTIC SYNDICATION

Peabody: Morale boost for ABC

After Koppel flap, Nightline is lauded, as is network's 9/11 coverage

By Dan Trigoboff

It was ABC's coverage of the Sept. 11 attacks and their immediate aftermath that stood out from among many TV news networks in the eyes of Peabody Award judges. On radio, National Public Radio was the big winner, cited for 9/11 coverage "that enabled audiences to mourn and reflect on those unsettled days."

Although the Peabody's selection of one particular TV network's coverage may have surprised and pleased some while disappointing others, it was no surprise that 9/11 coverage was part of five different awards. CNN won an award for its *Beneath the Veil* and *Unholy War*; NBC, for its *Third Watch* telling emergency workers' stories. And an award was presented to all the broadcast and that cable networks participated in *America: A Tribute to Heroes*.

The recently embattled ABC News division got another boost when Peabody judges honored *Nightline*. The program almost lost its spot in the ABC lineup to David Letterman's near-defection from CBS. ABC News President David Westin said the program, which recently passed 22 years on the air, "could receive no finer anniversary present."

Said Peabody Director Horace Newcomb, "The board members were aware of the controversies. The board is always conscious of the larger world of television and concerned with the general. The significance of this award is pretty much what people want to read into it."

The full list of winners can be found at <http://www.peabody.uga.edu/news/61thwinners.html>. Among them:

Overall excellence, WGBH-TV Boston; *60 Minutes II: Memories of a Massacre*, CBS News; *Anne Frank*, Touchstone Television, ABC; *American Masters: F. Scott Fitzgerald: Winter Dreams*, WNET-TV New York, PBS; *Jazz Profiles*, NPR; *The*

Bernie Mac Show, Regency Television, 20th Century Fox; *Little Bill*, Nickelodeon; *Blue's Clues*, Nickelodeon; *The Cliburn: Playing on the Edge*, Peter Rosen Productions Inc., KERA-TV Dallas; *Exxon-Mobil Masterpiece Theatre: Talking Heads II: Miss Fozzard Finds Her Feet*; BBC, PBS;

The Life and Times of Hank Greenberg, Cinemax; *Conspiracy*, HBO, BBC; *Visions of Vine Street*, WCPO-TV Cincinnati; *Band of Brothers*, HBO; *Wit*, HBO; *Hell in the Pacific*, The Learning Channel; and *The First Year*, Teachers Documentary Project, PBS. ■

Mourning Miltie

Legendary television comic Milton Berle, 93, died on March 27. The famed host of NBC's *Texaco Star Theater* in television's infancy helped popularize the medium itself and inspired millions to buy television sets to watch his show. Here's how he was eulogized by some who knew him:

"NBC's first TV superstar, Milton Berle did more than any other individual to bring television to the nation. In the early years, there were Tuesday nights when virtually every television set in the country was tuned in to see 'Mr. Television.'"

—Bob Wright, NBC Chairman and CEO

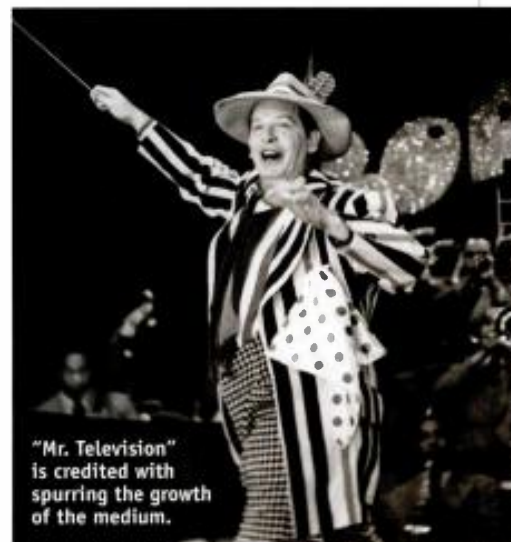
"Whatever you see on television, Milton did it first. We used to have a lot of variety shows on television. No one knew what they were doing, no one knew how to do it. He showed them how to do it."

—Buddy Hackett, Los Angeles Times

"From the first days of my career, he was one of my comedic heroes. He was always a great mentor. His style of comedy will never be replaced."

—Don Rickles, from press statement published in the Los Angeles Times

"There was always the sense, while Milton Berle was alive, that television was still a new invention and we were living television history. Now



that Milton Berle is gone, one realizes that television is the kind of thing you're going to put in museums and talk about as history. He is that seminal a figure. One critic once said he was the fuse that lit the bomb of television, and I think that was not hyperbole."

—Robert J. Thompson, founder, Center for the Study of Popular Television at Syracuse University, Baltimore Sun

"What a remarkable man, what a remarkable career. Eighty-eight years in show business, a brilliant comedian, an accomplished actor, a lifelong friend. We are among the select few who could call him 'kid.'"

—Bob and Dolores Hope, in a written statement, New York Daily News

"Milton Berle had a great influence on most of the comedians today, including me. He was a true original."

—Johnny Carson, The Sacramento Bee

Compiled by P. Llanor Alleyne

He Comes From Outer Space



CURIOSLY ENOUGH, HE'S LANDED IN AN AD ABOUT COPYRIGHT LAW.

The miniature alien you see above is the proud possession of Allee Willis, vintage toy enthusiast. So if you're in the broadcast or cable industry, why should you want to read about an individual like Allee Willis, let alone her tin collectibles? Because Allee is a major supplier of content to your business: she's a songwriter.

At BMI, our job is to manage the songwriter relationship for you.

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Now, we have no doubt you'd enjoy doing business with someone as creative as Allee. The question is: do you really have the time to do business with 300,000 different Allees?

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THE WEEK THAT WAS

CABLEVISION'S TRICKY 'OFFER' TO YES

Cablevision Systems' fight with the New York Yankees is going extra innings after the team's new regional sports network rejected the operator's difficult offer to carry the channel.

The Yankees are slated to open the season this week on the team's new **Yankees Entertainment & Sports** network but without Cablevision's 3 million subscribers in the market. Cablevision, whose **MSG Network** lost Yankees rights when the team decided to go it alone, has so far refused carry the channel on terms agreed to by other MSOs in the market.

Last week, Cablevision attempted to come off as the nice guy by offering to make YES a pay channel and let the network keep 100% of the subscription revenue. But YES, not Cablevision, would set the retail price.

Cablevision President **James Dolan** said he wants to give all his customers access to New York Yankees games but doesn't want to force all his basic-cable customers to pay YES's high \$2-per-month license fee. Dolan called the offer "extraordinary and unprecedented."

YES CEO **Leo Hindery** rejected the offer, saying he wanted carriage as a basic channel on terms conventional for virtually all other networks. He said YES wants to be "carried by Cablevision in the same manner agreed to by every other multichannel

operator in the market and in the same manner with which the Yankees have been carried throughout the Greater New York area for more than a decade."

NEWS FROM ALL OVER

Just because PBS is tired of having old guys do old shows doesn't mean that cable nets—such as CNBC and CNN—feel the same way. Both cable news networks are in talks with 69-year-old **Louis Rukeyser** after **Maryland Pub-**



Rukeyser is out after 32 years.

lic Television threw him off the helm of his 32-year-old program, *Wall Street Week With Louis Rukeyser*. MPT says it decided to can Rukeyser based on viewer input.

MPT plans a new program hosted by *Fortune* Editorial Director **Geoffrey Colvin**, 48, and a woman who has yet to be selected. MPT had intended to have Rukeyser stay atop his program until June 30, the date his contract expires. But, after an on-air tirade against MPT's management on Friday, March 22, MPT pulled the plug prematurely. ...

Tribune Entertainment Co. said it's a firm go for its September launch of *Beyond With James Van Praagh*, its new weekday half-hour strip featuring the famed psychic. It's cleared in 85 markets (27 of the top 30), representing 75% of the nation's eyeballs. CBS presents a four-hour miniseries on Van Praagh for its May sweeps. ...

Viacom won't have to honor a standing FCC order to sell enough stations to get below the 35% cap on TV-household reach, the agency said, because the fate of the cap was cast in doubt in February when a federal appeals court ordered the FCC to justify the rule or scrap it. The stay will be in effect for 12 months after the FCC issues new rules. Viacom's household reach stands at 41%. ...

Discovery Kids will re-edit its popular *Walking With Dinosaurs* and sequel *Walking With Prehistoric Beasts* for kids as part of its Saturday-morning programming deal with NBC, which starts Oct. 5. All meet the FCC requirements for children's educational television. Also part of the package is *Croc Files* and a kids version of TLC's *Junkyard Dogs*. ...

XM Satellite and Sirius Satellite Radio added another car manufacturer to their lists, with **Infiniti** and **Nissan** offering a choice of the two providers in some 2003 models. Infiniti will offer XM and Sirius in the Q45, G35 and I35; Nissan will offer them in

Pathfinder and **Murano** SUVs. Also last week, both radio companies announced similar deals with **Volkswagen** and **Audi**. ...

News Corp.'s Andrew Setos was named president of engineering for the company, giving him authority over all of Fox's engineering divisions. Previously, he was senior vice president of broadcast operations and engineering for **Fox Television** and executive vice president of the **News Technology Group**. Setos joined Fox in 1988. ...

Fortune columnist **Stanley Bing**, whom many of us know by his real name (**Gil Schwartz**) and his day job (CBS executive vice president, communications) would like all of you to buy his latest book *Throwing the Elephant: Zen and the Art of Managing Up*, a wickedly accurate guide to "managing" your boss (that's the elephant). B&C's favorite chapter: "Giving Credit to the Elephant for Work It Did Not Do."



Stanley Bing at a New York City book signing poses with *Time Out New York* Editor-in-Chief **Cyndi Stivers**. ...

Shapiro's new Family ties

ABC Daytime chief takes over at the network's new cable channel

By Allison Romano

Just three weeks before she'll have to make its inaugural upfront pitch, Walt Disney Co. named ABC Daytime President Angela Shapiro head of ABC Family. Before schmoozing with media buyers and the press on April 30 in New York, she's going to have to move quickly to set the schedule for the channel ABC bought from Fox.

She says balancing the programming mix, from kids shows to repurposed ABC series like *Alias*, will be her biggest challenge. "When you say 'family channel,' the concept is quite broad to address ages and tastes in a family," said Shapiro, who will continue to oversee ABC Daytime until a successor is found.

She is not responsible for ABC Family's children's programming; ABC Cable President Anne Sweeney will oversee that.

Shapiro is credited with turning around ABC's daytime block. Now she needs to reinvent ABC Family. Disney ponied up \$5.2 billion last fall to buy the former Fox Family channel from News Corp. and Saban Entertainment as a cable outlet to repurpose new series and older shows, like ABC's popular but defunct TGIF family



Angela Shapiro, ABC Family: "When you say 'family channel,' the concept is quite broad to address ages and tastes in a family."

block. ABC's *Whose Line Is It Anyway?* and *America's Funniest Home Videos* arrived on Family in January.

But Shapiro cautioned that not every ABC network series is right for Family. "You have to look at the shows themselves and how they fit into entire schedule."

ABC's hyped new legal drama *The Court* could wind up on ABC Family, although Shapiro said there are no plans yet.

There have already been some hard bumps as Disney took Family over. In Janu-

ary, 300 former Fox Family staffers were axed, mostly from administration and back-office positions. The channel is still locked in a carriage battle with EchoStar Communications. The DBS company threatened to pull Family from its Dish Network, and only a restraining order kept Family from going dark. Two recent hearings have been postponed as the two sides try to negotiate out of court.

Shapiro's appointment last Wednesday came one day after transitional chief Maureen Smith resigned. While Smith's resignation was expected, ABC Television chief Steve Bornstein's choice of Shapiro surprised some cable insiders. Experienced cable execs

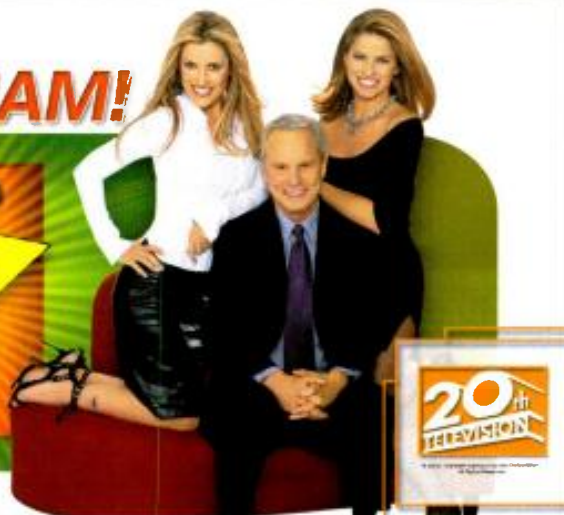
like former Hallmark CEO Margaret Loesch and, in past months, Lifetime Chairwoman Carole Black had been floated as possible candidates, although Lifetime insists that Black, leader of cable's best-watched network, wasn't interested.

For her part, Smith, a longtime Fox exec, said she never intended to lead the channel long-term under Disney ownership. "I made a commitment five months ago to stay through the channel's transition, and my contribution is now complete," she said in a statement. ■

BLASTING OFF IN BIRMINGHAM!



Source: NIELSEN, WRAP Overights, 3/22 vs. 3/18/02 % change, 1H Rtg/8hr



COVER STORY BASEBALL

THE 2002 BASEBALL SEASON OPENS this week, but it won't be business as usual when it comes to television. Baseball's wealthiest (and arguably most successful) team—the New York Yankees—is launching its own cable sports network this season, and other teams may follow.

Most of baseball's 30 franchises sell their TV rights to the local cable network or, less often, a broadcast station. But the Yankees, Minneapolis and Baltimore think they may be able to make more money retaining the rights and developing their own networks.

"I'm not sure it's not more about entitlement," said Leo Hindery, the cable veteran tapped to lead the fight to secure distribution for the Yankees Entertainment & Sports Network (YES). "They get tired of reading someone else's annual report that says how much money he got off their rights."

So confident are the Yankees that they can make more with the do-it-yourself approach that they spent \$30 million to get out of a deal with MSG Network, a unit of Cablevision's Rainbow Media Group. MSG had been paying the Yanks about \$50 million a year for TV and radio rights.

YES is controlled by YankeeNets, the merger of the Yankees and the National Basketball Association's New Jersey Nets. YES is ready to reach 5 million homes in the New York market, which would generate at least \$120 million in annual subscriber fees and \$40 million in ad revenue.

The money looks good, but the network has been having trouble persuading Cablevision to carry it. Without the MSO's 3 million homes, YES's subscriber-fee and advertising estimates take big hits (see page 16).

Because the Yankees no longer get hefty rights fees from an independent media outlet, Major League Baseball teams will receive nearly 5% less from selling TV and radio rights this season—\$445.2 million, according to BROADCASTING & CABLE's exclusive annual baseball-rights survey (see page 20).

The survey also found that the migration of baseball from broadcast to cable TV is continuing. In 2001, on average, teams telecast 50.2 of their games over broadcast TV. In 2002, the average will drop 8.4%, to 46. (The averages include only games broadcast in a team's principal TV market.)

The regional cable networks led by Fox



AP Photo / Kathy Willens

Newest Yankee Jason Giambi will be seen on the team's own cable network this season.

Yanks, others get in the game

Some baseball teams think they can make more money with their own cable networks; games continue to migrate from broadcast to cable

By Kim McAvoy

Sports Net continue to grab local rights. This season, Cleveland Indians games will be only on Fox Sports Net Ohio. The Cincinnati Reds and Montreal Expos also have no over-the-air TV. Last season, WUAB(TV) Cleveland broadcast 75 games.

The Minnesota Twins are poised to start Victory Sports, although a court battle with Fox Sports Net

North could put the network on hold. Fox contends that it has the option to extend its rights deal for two years. The Twins say it was up at the end of last season.

As it stands, 105 Twins games will air on Fox Sports Net North. But, if the court rules for the Twins, Victory will be on-air in 60 days, says Kevin Cattoor, Twins COO and Victory Sports president. "The reason we're doing this is, Fox in essence has a monopoly; every time a rights deal comes up, the team is at their mercy."

Victory has a deal with ESPN for sports news and the rights to all University of Minnesota product and the Big Ten fare that ESPN produces, says Cattoor.

Victory has not nailed down any permanent cable-carriage agreements, but the network did air 13 University of Minnesota basketball games on Charter Communications systems earlier this year.

Scorecard: Broadcast vs. cable						
Year	BROADCAST		CABLE		COMBINED	
	Total games	Avg. games per team	Total games	Avg. games per team	Total games	Avg. games per team
1996	1,835	65.5	1,287	50.9	3,122	116.4
1997	1,668	59.6	1,737	62.0	3,405	121.6
1998	1,655	55.2	2,058	68.6	3,713	123.8
1999	1,646	54.9	2,187	72.9	3,833	127.8
2000	1,571	52.4	2,246	75.0	3,817	127.2
2001	1,507	50.2	2,417	80.6	3,924	130.8
2002	1,380	46.0	2,478	82.6	3,858	128.6

Source: BROADCASTING & CABLE

In Baltimore, once the Orioles deal with Comcast SportsNet expires after the 2006 season, the team plans to offer its own "24/7 regional sports network," says John Claiborne, general manager of Orioles Television. This season, the Orioles are producing and selling 71 broadcast-TV games on WJZ-TV and WNUV(TV) Baltimore as well as 59 on WBDC(TV) Washington.

"In larger markets, the concept of doing it yourself makes sense," Claiborne says.

Comcast SportsNet doesn't seem worried about an Orioles move. "With five seasons remaining in our deal, we're confident we will have a new deal that will extend our relationship," says Sam Schroeder, executive vice president and general manager of Comcast SportsNet Mid-Atlantic.

Fox Sports Net declined to comment on teams' producing their own cable channels.

The Philadelphia Phillies have part

interest in Comcast SportsNet Philadelphia, the regional cable net that carries that team and others.

In some cities, media companies own the team and the network or station offering its games. Rogers Communications owns the Toronto Blue Jays and RogersSportsnet. Fox owns the Los Angeles Dodgers and their cable (Fox Sports Net West II)

and broadcast (KCOP-TV) outlets.

Other teams will watch to see how the YES Network does. "We'll explore all our options including the possibility of going with our own regional network," says Ken Pries, vice president of broadcasting for the Oakland Athletics, whose broadcast deal with KICU-TV San Jose, Calif., and cable contract with Fox Sports Net Bay Area are slated to end after next season.

Launching a regional cable network may also have some appeal to the Milwaukee Brewers, whose agreement with Fox Sports Net North will end after next season. "It's something any team would look at," says Tim Van Wagoner, Twins director of broadcasting. "They would be silly if they didn't."

In-house production is more common in radio than TV. According to the B&C survey, eight teams retain their radio rights and produce and sell their games. ■

Fox still likes baseball, despite the costs

Although professional hockey and now pro basketball are largely turning into cable sports, Major League Baseball still enjoys ample broadcast coverage on Fox.

After sharing Major League Baseball's network rights with NBC for four years, Fox paid \$2.5 billion in 2000 for an exclusive six-year broadcast contract and national cable rights. It airs weekly afternoon games for the last 18 weeks of the season and, having pried the postseason rights away from ESPN, airs baseball's most

prized properties: the World Series and the All-Star game.

Nevertheless, in February, with four years left on the contract, Fox's corporate parent News Corp. took a \$225 million charge on its six-year, \$2.3 billion contract. (News Corp. also wrote down another \$684 million on Fox's NFL and NASCAR deals).

Still, Fox is committed to carrying baseball. "You could add up three nights of national cable," said Fox Sports President Ed Goren, "and the audience would be smaller than we get on a Saturday afternoon."

Fox had already unloaded its cable package in Walt Disney Co.'s \$5.2 billion purchase of the former Fox Family channel. ABC Family inherited regular-season and playoff games that aired on FX and Fox Family.

ABC Family is retaining postseason action but passed 52 regular-season contests to sister net ESPN. They will air Monday nights and Wednesday afternoons, giving ESPN a total 160 MLB telecasts, or five per week. ESPN airs exclusive Wednesday-night doubleheaders.

Although ESPN will produce

ABC Family's postseason coverage, the sports net won't air any playoff games.

Even with baseball season getting under way this week, Fox won't air its first national regular-season game until June. No matter, said former CBS Sports President Neal Pilson, because it's the postseason games that generate big ratings and promotional opportunities: "Baseball loyalties are regional, but the postseason is a national event. That's where baseball gets its national identity."

—Allison Romano

COVER STORY
BASEBALL

LOCAL TV AND RADIO LINEUP

Team	BROADCAST TV						CABLE					RADIO				
	Flagship	# of reg. season games	# of stations in net	Contract status yr./yrs.	2002 rights (millions)	2002 est. revenue (millions)	Regional network	# of reg. season games	Contract status yr./yrs.	2002 rights (millions)	2002 est. revenue (millions)	Flagship	# of stations in net	Contract status yr./yrs.	2002 rights (millions)	2002 est. revenue (millions)
AMERICAN LEAGUE EAST																
Baltimore Orioles	WJZ-TV (ch. 13)	25	15	—	—	\$15	Comcast SportsNet	89	6/10	\$20	—	WBAL(AM) 1090 kHz	26	3/5	\$3.5	—
	WNUV-TV (ch. 54)	46														
<i>Teams retains broadcast-TV rights, buys airtime on WJZ-TV and WNUV Baltimore. Teams sells rights for 59 games to WBDC-TV Washington.</i>																
Boston Red Sox	WFXT-TV (ch. 25)	67	6	3/3	\$10	—	New England Sports Network	86	1/7	\$20	—	WEEI(AM) 850 kHz	55	2/6	\$5	—
<i>Team owns 80% of NESN.</i>																
New York Yankees	WCBS-TV (ch. 2)	20	10	1/3	\$10	—	YES Network	130	—	—	NA	WCBS(AM) 880 kHz	38	1/5	\$9-10	—
<i>Yankees Entertainment Sports Network, partially owned by Yankees, holds broadcast-TV, cable rights. It sells TV rights for 20 games to WCBS-TV for \$10 million, radio rights to WCBS(AM).</i>																
Toronto Blue Jays	CBC	15	0	1/1	\$1.8	—	RogersSportsnet	93	—	—	\$8.4	CJCL(AM) 590 kHz	30	1/2	\$1	—
							TSN	23	1/3	\$2						
<i>Rogers Communications owns Blue Jays and RogersSportsNet. It is slated to buy CJCL(AM). Rights fees in Canadian dollars.</i>																
Tampa Bay Devil Rays	WMOR-TV (ch. 32)	54	6	5/5	—	\$5	Fox Sports Net	64	5/12	\$5.5	—	WFLA(AM) 970 kHz	11	5/7	\$5	—
	WTSP-TV (ch. 10)	11		5/5												
<i>Team retains broadcast-TV rights, buys air time on TV stations and keeps od inventory.</i>																
AMERICAN LEAGUE CENTRAL																
Chicago White Sox	WGN-TV (ch. 9)	29	0	2/6	—	\$16.5	Fox Sports Net	99	3/10	\$6	—	WMVP(AM) 1000 kHz	34	7/10	\$5	—
	WCIU-TV (ch. 26)	25														
<i>Team and WGN-TV have revenue-sharing partnership. WGN-TV buys air time on WCIU-TV.</i>																
Cleveland Indians	—	—	—	—	—	—	Fox Sports Net	150	4/6	\$15	—	WTAM(AM) 1100 kHz	38	1/5	—	\$9
<i>Fox Sports Net Ohio holds broadcast-TV, cable rights. There are no over-the-air games slated for 2002 season. Team retains radio rights.</i>																
Detroit Tigers	WKBD-TV (ch. 50)	41	1	5/5	\$6	—	Fox Sports Net	100	5/10	\$14	—	WXYZ(AM) 1270 kHz	31	2/6	\$3.5	—
Kansas City Royals	KMBC-TV (ch. 9)	15	18	—	—	—	Fox Sports Net	30	5/5	\$5.5	—	KMBZ(AM) 980 kHz	65	2/3	\$2	—
	KCWE-TV (ch. 29)	37														
<i>Fox Sports Net Midwest holds broadcast-TV, cable rights. It pays KMBC-TV, which controls KCWE through local marketing agreement, to carry games.</i>																
Minnesota Twins	KSTC-TV (ch. 45)	25	0	1/2	—	—	Fox Sports Net	105	—	—	—	WCCO(AM) 830 kHz	49	4/5	\$2.5	—
<i>Fox Sports Net North and Twins are in litigation over length of contract. It is unclear if games will stay on Fox or move to Twins' Victory Sports net. Fox and Twins sublicense games to KSTC-TV.</i>																
AMERICAN LEAGUE WEST																
Anaheim Angels	KCAL-TV (ch. 9)	40	0	2/5	\$5-7	—	Fox Sports Net	50	4/10	\$5	—	KLAC(AM) 570 kHz	7	4/5	—	\$4
<i>Team, which is owned by Disney, retains radio rights.</i>																
Oakland Athletics	KICU-TV (ch. 36)	51	2	4/5	\$4	—	Fox Sports Net	60	6/7	\$7	—	KFRC(AM) 610 kHz	24	1/4	—	\$3.5
<i>Team retains radio rights.</i>																
Seattle Mariners	KIRO-TV (ch. 7)	33	0	2/2	—	—	Fox Sports Net	107	2/10	\$25	—	KIRO(AM) 710 kHz	45	5/5	\$5.6	—
<i>Fox Sports Net Northwest holds broadcast-TV, cable rights. It sublicenses games to KIRO-TV.</i>																
Texas Rangers	KDFI-TV (ch. 27)	65	13	3/10	\$20	—	Fox Sports Net	80	3/15	\$20	—	KRLD(AM) 1080 kHz	60	2/5	\$5.5	—
	KDFW-TV (ch. 4)	10														
<i>Fox Sports Net Southwest pays \$200 million for broadcast-TV rights over 10 years and \$300 million for cable in a 15-year deal. Fox owns KDFI-TV and KDFW-TV.</i>																

Dash (—) indicates column does not apply; NA, data not available at press time. Unless noted, teams rights are sold to a broadcast station or cable network, and the 2002 rights fee is shown. If the team retains rights or is involved in a partnership, estimated 2002 revenue is shown instead of the rights fee. Depending on the team, contract status refers to a rights contract, partnership contract or a non-rights-holder contract to carry games. In most cases, broadcast-TV and radio rights holders form regional networks; the column shows the number of stations in the network. Radio stations usually carry all regular-season games.

Team	BROADCAST TV						CABLE					RADIO				
	Flagship	# of reg. season games	# of stations in net.	Contract status yr./yrs.	2001 rights (millions)	2001 est. revenue (millions)	Regional network	# of reg. season games	Contract status yr./yrs.	2001 rights (millions)	2001 est. revenue (millions)	Flagship	# of stations in net.	Contract status yr./yrs.	2001 rights (millions)	2001 est. revenue (millions)
NATIONAL LEAGUE EAST																
Atlanta Braves	WTBS(TV) (ch.17)	92	0	—	—	\$33	Fox Sports Net	25	6/16	\$6	—	WSB(AM) 750 kHz	172	3/5	\$5	—
							Turner South	36	—	—	\$10					
<i>Team, WTBS and Turner South are owned by AOL Time Warner. Revenue reflects simultaneous national carriage of games on TBS.</i>																
Florida Marlins	WPXM(TV) (ch.35)	54	1	1/1	—	—	Fox Sports Net	96	4/12	\$15	—	WQAM(AM) 560 kHz	7	1/1	\$2-\$3	—
<i>Fox Sports Net Florida holds broadcast-TV, cable rights. WPXM acquired rights from Univision, which acquired them when it bought WAMI-TV.</i>																
Montreal Expos	—	—	—	—	—	—	RDS French	NA	NA	NA	NA	CKAC(AM) French 730 kHz	20	2/2	\$9	—
												CKGM(AM) English 990 kHz	0	2/2	\$1	—
<i>There are no over-the-air games slated for the 2002 season. At press time, RDS was slated to air opening game only.</i>																
New York Mets	WPIX(TV) (ch.11)	50	0	1/1	—	—	MSG	50	16/30	\$13+	—	WFAN(AM) 660 kHz	10	3/3	\$6	—
							Fox Sports Net	51								
<i>MSG Networks owns MSG Network and partially owns and operates Fox Sports Net New York. MSG pays \$10 million for broadcast-TV rights, sublicenses 50 games to WPIX.</i>																
Philadelphia Phillies	WPSG(TV) (ch.57)	45	2	1/1	—	\$6	Comcast SportsNet	109	2/15	—	\$9	WPEN(AM) 950 kHz	19	1/3	—	\$4
<i>Team and WPSG(TV) have revenue-sharing partnership for broadcast TV, radio and cable. Phillies are part owner of Comcast SportsNet.</i>																
NATIONAL LEAGUE CENTRAL																
Chicago Cubs	WGN-TV (ch. 9)	67	0	—	—	\$35.5	Fox Sports Net	72	4/10	\$15	—	WGN(AM) 720 kHz	32	—	—	\$10
	WCIU-TV (ch. 26)	7														
<i>Tribune owns team and WGN-AM-TV. WGN-TV buys airtime on WCIU-TV. Revenue reflects simultaneous national carriage of superstation WGN.</i>																
Cincinnati Reds	—	—	—	—	—	—	Fox Sports Net	85	4/6	\$4	—	WLW(AM) 700 kHz	55	5/5	\$3.5	—
<i>There are no over-the-air games slated for 2002 season. Fox Sports Net Ohio holds broadcast-TV, cable rights.</i>																
Houston Astros	KNWS-TV (ch. 51)	62	13	—	—	—	Fox Sports Net	75	5/12	\$10+	—	KTRH(AM) 740 kHz	50	4/5	—	\$5.5
<i>Fox Sports Net Southwest holds broadcast-TV, cable rights. Fox sublicenses games to KNWS-TV. Team retains radio rights.</i>																
Milwaukee Brewers	WCGV-TV (ch. 26)	38	0	—	—	—	Fox Sports Net	80	5/6	\$2.6	—	WTMJ(AM) 620 kHz	45	5/5	\$2	—
	WISN-TV (ch. 12)	12														
<i>Fox Sports Net holds broadcast-TV, cable rights. Brewers buy air time on TV stations. Team shares revenue with Fox and WTMJ(AM).</i>																
Pittsburgh Pirates	WCWB(TV) (ch. 22)	15	0	—	—	—	Fox Sports Net	104	3/8	\$9+	—	KDKA(AM) 1020 kHz	35	3/6	—	\$3.5
<i>Fox Sports Net Pittsburgh holds broadcast-TV, cable rights. Fox sublicenses games to WCWB-TV. Team retains radio rights.</i>																
St. Louis Cardinals	KPLR-TV (ch. 11)	45	30	—	—	—	Fox Sports Net	64	5/9	\$8	—	KMOX(AM) 1120 kHz	105	2/5	\$6	—
<i>Fox Sports Net Midwest holds broadcast-TV, cable rights. Cardinals buy air time on KPLR-TV. Fox sells ad inventory.</i>																
NATIONAL LEAGUE WEST																
Colorado Rockies	KWGN-TV (ch. 2)	75	7	—	—	—	Fox Sports Net	50	6/10	\$10+	—	KOA(AM) 850 kHz	49	2/3	\$5	—
<i>Fox Sports Net Rocky Mountain holds broadcast-TV, cable rights. Fox buys airtime on KWGN-TV, sells ad inventory.</i>																
Los Angeles Dodgers	KCOP(TV) (ch. 13)	50	0	1/3	\$8	—	Fox Sports Net	80	1/3	\$15	—	KXTA(AM) 1150 kHz	26	5/5	\$6-8	—
<i>Fox owns team, KCOP and Fox Sports Net West II.</i>																
San Diego Padres	KUSI-TV (ch. 51)	25	0	—	—	—	Channel 4	115	1/10	\$10	—	KOGO(AM) 600 kHz	1	3/4	\$5	—
<i>Cox has programming, promotional partnership with KUSI-TV, under which Cox sells ad inventory.</i>																
San Francisco Giants	KTVU(TV) (ch. 2)	59	6	2/7	\$6.8	—	Fox Sports Net	60	2/12	\$7.5	—	KNBR(AM) 680 kHz	13	4/6	\$5.5	—
<i>Team retains six 30-second spots per game on KTVU. KTVU owner, Cox, and KNBR(AM) are limited partners in team.</i>																
Arizona Diamondbacks	KTVK(TV) (ch. 3)	75	2	5/10	—	\$11	Fox Sports Net	60	5/10	\$5+	—	KTAR(AM) 620 kHz	18	5/10	—	\$4
<i>Team retains broadcast-TV, radio rights. Team and KTVK have revenue-sharing arrangement.</i>																

IN BRIEF

COURT RULES AGAINST FOX ON ZAHN

A New York trial judge last week threw out Fox News Channel's lawsuit alleging that N.S. Bienstock superagent Richard Leibner acted unethically and in violation of Paula Zahn's contract with Fox. CNN courted Zahn, then hosting a prime time show for Fox, to host a revamped morning show. Fox News chief Roger Ailes contended that she was barred by contract from negotiating with other parties. The court disagreed. Fox says it will appeal.

OSCAR BOOST FOR ABC

Driven by the Academy Awards show, ABC won the week of March 18-24 in total viewers (13 million) and adults 18-49 (4.5 rating/12 share), according to Nielsen. CBS and NBC tied for second among adults 18-49; CBS was second (11.7 million) in total viewers.

Though the lowest-rated Oscar telecast on record, the show gave ABC its largest audience of the season. An estimated 77 million viewers tuned in to some portion.

MAYBE THERE ISN'T A SEINFELD JINX

Nielsen ratings for *Watching Ellie*, starring former *Seinfeld* star Julia Louis-Dreyfuss, bounced back. After a strong start five weeks ago, the sitcom declined dramatically. Last Tuesday, it rebounded 17% among adults 18-49, to a 4.2/11, edging out CBS's *JAG* (4.1/11) and just behind Fox's new *Andy Richter Controls the Universe* (4.4/12).

Separately, ABC's highly touted *The Court* came in a lackluster third in its premiere Tuesday night, at 7.0/12 behind CBS's *Judging Amy* (10.2/17) and NBC's *Dateline* (7.5/13).

Mohr Sports: The talk of ESPN

By getting away from games, the channel hopes to broaden its audience base

By Allison Romano

With reality shows the flavor of last year, it's late-night variety acts that have programmers buzzing. ABC is reeling from its failed play for David Letterman; Fox attempted to lure Conan O'Brien to its air. CBS, of course, still has Letterman, and NBC counts three shows. On cable, E! and Comedy Central (which already enjoys *The Daily Show*) are taking second helpings off NBC's plate.

Now ESPN is adding sports variety show *Mohr Sports* to its growing portfolio of original non-event programming.

Its late-night twist bows Tuesday at 10 p.m. ET hosted by actor/comedian Jay Mohr, who starred on Fox's brief but controversial *Action* two seasons ago. ESPN execs say he's a perfect choice for them: an experienced performer with a heavy dose of sports on his résumé. Late-night vet Robert Morton, who produced *Late Show With David Letterman* at both NBC and CBS, is serving as executive producer.

Mohr, well-known for a two-year stint on *Saturday Night Live* and his supporting role as agent Bob Sugar in *Jerry Maguire*, was a regular on Fox's popular *NFL This Morning* and filled in for acerbic Jim Rome on his syndicated radio show from time to time.

Mohr himself bills his weekly show as a cross between *SportsCenter* and *The Chris Rock*



The weekly variety show will be hosted by actor/comedian Jay Mohr, who sees it as a cross between *SportsCenter* and *The Chris Rock Show*.

Show. He plans to open with a sports-themed monologue and, often enough, venture out for man-on-the-street skits. Like a network late-night show, he'll interview celebrity guests—from Tiger Woods to Christopher Walken—and feature musical guests.

So what is a show like that doing on stats-and-scores-heavy ESPN? "The format is very much late-night, but the content will be hardcore sports," answers ESPN Entertainment Senior Coordinating Producer Mike Antinoro.

Original shows like *Mohr Sports*, ESPN brass hopes, will bring in casual sports fans and more women. They also help fill out the schedule between sports seasons to insulate the net from sharp ratings dips. "We started with events and news, and that's sustained us for 20 years," ESPN President George Bodenheimer said last month. "This is an opportunity to expand what fans look to ESPN for."

But viewers may have trouble finding it. After its April 2 debut (the lead-in is a repeat of ESPN's original movie *Season on the Brink*), *Mohr Sports* will move to Tuesday at 12:30 a.m. (Monday at 9:30 p.m. on the West Coast.)

Because of commitments to televise sporting events, ESPN will change its slot again June 25 to Tuesdays at 9 p.m. ET. Mohr finishes his 25-episode run in that slot Sept. 24. ■

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Programming

BroadcastWatch

COMPILED BY KENNETH RAY

MAR. 18-24 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/PIN	WB
26	4.5/7	9.5/15	8.1/13	6.5/10	1.0/1	2.3/3	2.8/4
MONDAY	8:00 71. All-Star Bloopers 4.4/7	16. King/Queens 9.2/14		28. Boston Public 7.5/12	121. Miracle Pets 0.9/1	99. The Hughleys 2.0/3	78. 7th Heaven 3.6/6
		11. Baby Bob* 9.7/15	17. Fear Factor 8.9/14			97. One on One 2.1/3	
	9:00 71. Before They Were Stars! 4.4/7	3. Ev Lvs Raymnd 13.4/20		57. The American Embassy 5.6/8	121. Touched by an Angel 0.9/1	93. The Parkers 2.4/4	99. Glory Days 2.0/3
		7. Becker 11.5/18	67. Colin Quinn 4.8/7			91. Girlfriends 2.6/4	
10:00 67. Once and Again 4.8/8	35. Family Law 6.8/11	19. Crossing Jordan 8.4/14			110. Diagnosis Murder 1.2/2		
	6.8/11	6.9/11	7.4/12	6.0/9	0.8/1	1.8/3	1.1/6
TUESDAY	8:00 63. Dharma & Greg 5.2/8	30. JAG 7.4/12	31. Frasier 7.3/12	44. That '70s Show 6.2/10	127. Mysterious Ways 0.8/1	95. Buffy the Vampire Slayer 2.3/4	89. Gilmore Girls 3.1/5
	8:30 57. Spin City 5.6/9		35. Watching Ellie 6.8/11	48. Andy Richter 5.9/9			
	9:00 20. NYPD Blue 8.3/13	45. The Guardian 6.1/9	22. Frasier 8.1/13	48. 24 5.9/9	133. Doc 0.6/1	108. Random Years 1.3/2	75. Smallville 4.1/6
			42. Scrubs 6.5/10			110. Random Years 1.2/2	
10:00 39. Philly 6.6/11	33. Judging Amy 7.0/12	23. Dateline NBC 7.8/13			115. Diagnosis Murder 1.1/2		
	5.8/10	8.7/14	9.3/15	3.9/6	1.1/2	1.1/4	1.9/3
WEDNESDAY	8:00 37. My Wife & Kids 6.7/11	5. Survivor: Marquesas 12.6/20	28. Dateline NBC 7.5/12	82. That '80s Show 3.3/5	131. Candid Camera 0.7/1	82. Enterprise 3.3/5	103. Dawson's Creek 1.8/3
	8:30 50. According/Jim 5.8/9			82. Grounded/Life 3.3/5			
	9:00 43. Drew Carey 6.3/10	23. The Amazing Race 2 7.8/12	14. The West Wing 9.4/15	66. Bernie Mac 4.9/8	115. Touched by an Angel 1.1/2	103. Enterprise 1.8/3	97. Felicity 2.1/3
	9:30 60. The Job 5.5/9			73. Titus 4.3/7			
10:00 63. Downtown 5.2/9	50. 60 Minutes II 5.8/10	8. Law & Order 11.1/20			107. Diagnosis Murder 1.4/2		
	5.7/9	8.0/13	10.3/17	2.8/5	1.3/2	4.3/7	2.5/4
THURSDAY	8:00	23. NCAA Basketball Championships Game 1 7.8/13	4. Friends 13.0/21	88. Celebrity Boxing 3.2/5	121. It's a Miracle 0.9/1	73. WWF Smackdown! 4.3/7	106. My Guide: A Rock Star 1.6/3
	8:30		9. Leap of Faith 10.0/16				
	9:00 53. World Figure Skating Championship 5.7/9		11. Will & Grace 9.7/15	92. Andy Richter 2.5/4	110. Touched by an Angel 1.2/2		80. Charmed 3.4/5
			15. Just Shoot Me 9.3/15	95. King of the Hill 2.3/4			
10:00	34. NCAA Championships Game 2 6.9/13	10. ER 9.9/17			103. Diagnosis Murder 1.8/3		
	6.0/10	7.4/13	8.6/15	3.6/6	0.8/1	0.9/2	2.2/4
FRIDAY	8:00 53. America's Funniest Home Videos 5.7/10	37. NCAA Basketball Championships 6.7/12	27. Providence 7.7/14	82. That '70s Show 3.3/6	127. Weakest Link 0.8/1	119. Under One Roof* 1.0/2	101. Sabrina/Witch 1.9/3
	8:30			82. The Simpsons 3.3/6			101. Raising Dad 1.9/3
	9:00 57. America's Funniest Home Videos 5.6/9		18. Dateline NBC 8.7/15	77. Dark Angel 3.8/7	133. Mysterious Ways 0.6/1	127. The Amazing Race 2 0.8/1	90. Reba 2.8/5
							93. Maybe It's Me 2.4/4
10:00 39. 20/20 6.6/12	23. NCAA Basketball Championships 7.8/15	13. Law & Order: Special Victims Unit 9.5/17			115. Diagnosis Murder 1.1/2		
	5.4/10	6.1/11	4.2/8	5.8/11	1.0/2		
SATURDAY	8:00	32. NCAA Basketball Chmpnshps—Indiana vs. Kent State 7.1/14	78. U.C.: Undercover 3.6/7	62. Cops 5.3/10	115. Diagnosis Murder 1.1/2		
	8:30			50. Cops 5.8/11			
	9:00 61. World Figure Skating Championship 5.4/10		75. U.C.: Undercover 4.1/7	46. AMW: America Fights Back 6.0/11	121. PAX Big Event—Haven't We Met Before? 0.9/2		
		70. The Agency 4.5/8	65. Law & Order: Criminal Intent 5.0/9				
10:00	46. The District 6.0/12						
	21.1/33	6.8/10	3.7/6	6.6/10	0.8/1		1.0/2
SUNDAY	7:00 6. Barbara Walters Special 11.8/20	82. NCAA Chmpshp 8.4/17	45. NBA Basketball—L.A. Lakers vs. Sacramento 3.3/6	39. Fox Movie Special—Independence Day 6.6/10	133. Candid Camera 0.6/1		127. No Boundaries 0.9/1
	7:30	21. 60 Minutes 8.2/13			110. Doc 1.2/2		110. Jamie Kennedy 1.2/2
	8:00 2. On Red Carpet 17.1/28						108. Jamie Kennedy 1.3/2
							119. Off Centre 1.0/1
8:30		53. CBS Sunday Movie—Executive Decision 5.7/9	80. Fear Factor 3.4/5		121. Ponderosa 0.9/1		121. Off Centre 0.9/1
9:00							
9:30 1. 74th Annual Academy Awards 25.4/42			67. Fear Factor 4.8/8		131. Touched by an Angel 0.7/1		
10:00							
10:30							
	8.5/14	7.6/13	7.2/12	5.1/8	1.0/2	2.4/4	2.2/4
	6.5/11	8.1/13	9.0/15	6.0/10	0.9/1	2.7/4	2.5/4

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

SyndicationWatch

MARCH 11-17 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank/Program	HH AA	HH GAA
1 Wheel of Fortune	9.4	NA
2 Jeopardy	8.2	NA
3 Friends	7.0	8.3
4 Seinfeld	6.6	7.2
5 Everybody Loves Raymond	6.1	6.8
6 Entertainment Tonight	5.9	6.0
7 Judge Judy	5.6	8.2
8 Oprah Winfrey Show	5.4	5.5
9 Seinfeld (wknd)	5.1	5.9
10 Live With Regis & Kelly	3.6	NA
10 Wheel of Fortune (wknd)	3.6	NA
12 King of the Hill	3.4	3.8
12 Frasier	3.4	3.5
12 Entertainment Tonight (wknd)	3.4	3.4
15 Judge Joe Brown	3.3	4.5
15 Maury	3.3	3.5
15 Friends (wknd)	3.3	3.4
18 Inside Edition	3.1	3.1
19 Everybody Loves Raymond (wknd)	2.9	NA
19 Hollywood Squares	2.9	2.9
21 Divorce Court	2.8	3.8
21 Cops	2.8	3.7
21 Access Hollywood	2.8	2.8
21 Montel Williams Show	2.8	2.8
25 Jerry Springer	2.7	3.0
25 The X-Files	2.7	3.0
25 Extra	2.7	2.8

TOP COURT SHOWS

Rank/Program	HH AA	HH GAA
1 Judge Judy	5.6	8.2
2 Judge Joe Brown	3.3	4.5
3 Divorce Court	2.8	3.8
4 Judge Mathis	2.4	3.9
5 Texas Justice	2.1	2.8

According to Nielsen Media Research Syndication Service Ranking Report March 11-17, 2002
 HH/AA = Average Audience Rating (households)
 HH/GAA = Gross Aggregate Average
 One Nielsen rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States
 NA = not available

Rethinking daytime

John Nogawski, named president of Paramount Domestic Television last week, hopes his Viacom unit can turn some heads in daytime television and turn a profit at the same time.

"We are all trying to find the next format that is going to work," he said in an interview last week. "Talk shows may be going away or are on their last legs. We have to figure out what women at home are wanting to watch."

Of course, Nogawski, who joined Paramount in 1983, has a prediction about what that next trend might be: It's Paramount's new *Life Moments*, an unusual *cinéma vérité*-style one-hour daytime show featuring women's first-person accounts of moments and events in their lives that profoundly changed them. The show debuts this fall on, among others, NBC owned stations and stations in the Cox, Scripps-Howard, Hubbard Broadcasting and A.H. Belo chains.

If it works, Nogawski could be sitting pretty because talk shows from Oprah Winfrey to Sally Jessy Raphael to Rosie O'Donnell either are planning their exits or are nearly out the door.

Nogawski thinks part of syndication's problem is that, with cable, daytime "options have become wider" but broadcast television hasn't expanded the same way. "It's as if the only thing to do is throw your hands up in the air and become more and more gratuitous, or get out of the business." *Life Moments*, he hopes, offers a better way to go.

He sees nothing but upside for the show, noting that its seasoned sales staff knows each other well enough that "we all talk in code here," which makes it easier for Paramount to see opportunities and solve problems.

Nogawski had been the president of distribution and was tapped for the larger post by Joel Berman, president of Paramount Worldwide Distribution, who calls Nogawski a "great leader." In his new post, Nogawski will oversee marketing, promotion, research, finance and Paramount's Advertiser Services.



"We have to figure out what women at home are wanting to watch," says Paramount Domestic Television President John Nogawski.

—P.J. Bednarski

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Source: NIELSEN SWAP 2, Feb '02 survey vs Feb '00 survey % change, W/18-49 str.

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TVs

WOGX-TV Ocala and WOFL-TV Orlando, Fla.

Price: Swap

Buyer: Fox Television Stations Inc. (Mitch Stern, chairman/CEO); No. 1 television group owns 42 stations in 28 markets, including WRBW(TV) Orlando.

Seller: Meredith Corp. (Kevin O'Brien, president)

Facilities: WOGX-TV: ch. 51, 2,750 kW, ant. 919 ft.; WOFL-TV: ch. 35, 5,000 kW, ant. 1,480 ft.

Affiliation: WOGX-TV: Fox; WOFL: Fox

Comment: Fox Television is swapping KPTV-TV Portland, Ore., for Meredith Corp's WOGX-TV Ocala and WOFL-TV Orlando, Fla.

KPTV-TV Portland, Ore.

Price: Swap

Buyer: Meredith Corp. (Kevin O'Brien, president); No. 16 television group owns 12 stations, including KPDX(TV) Portland

Seller: Fox Television Stations Inc. (Mitch Stern, chairman/CEO)

Facilities: Ch. 12, 316 kW, ant. 1,782 ft.

Affiliation: UPN

Comment: see above item

FMs

KKLD-FM Prescott Valley (Flagstaff-Prescott), Ariz.

Price: \$8 million

Buyer: 3 Points Media LLC (Bruce Buzil, manager); owns two other stations, none in this market

Seller: W. Grant I lafley

Facilities: 98.3 MHz, 880 W, ant. 2,546 ft.

Format: Oldies

Broker: Kalil & Co. Inc.

AMs

KDKO(AM) Littleton (Denver-Boulder), Colo.

Price: \$2.7 million

Buyer: Newspaper Radio Corp., (Tim Brown, chairman/CEO); no other broadcast interests

Seller: Peoples Wireless Inc. (Jim Walker, owner)

Facilities: 1510 kHz, 10 kW day, 1 kW night

Format: Urban

Broker: Satterfield & Perry

WAOC(AM) St. Augustine (Jacksonville), Fla.

Price: \$284,000

Buyer: Shull Broadcasting Co. Inc. (Douglas D. Shull, president); owns one other station, WFOY(AM) Jacksonville.

Seller: Mondosphere Broadcasting (Clifford Burnstein, co-president)

Facilities: 1420 kHz, 2 kW day, 250 W night

Format: Talk

KFTM(AM) Fort Morgan, Colo.

Price: \$175,000

Buyer: KRZD Broadcasters Inc. (Robert D. Zellmer Jr., president); owns KRZD(AM) Wray, Colo.

Seller: Hunt Broadcasting Inc. (Janice Hunt, manager)

Facilities: 1400 kHz, 1 kW

Format: Oldies

WSDQ(AM) Dunlap (Chattanooga), Tenn.

Price: \$165,000

Buyer: Double R Communications LLC, (Charles Rodgers, member); owns WEPG(AM) Chattanooga\

Seller: Tittsworth, Tollye Wayne (Ruth Tittsworth, owner)

Facilities: 1190 kHz, 5 kW day

Format: Country

WKAM(AM) Goshen, Ind.

Price: \$100,000

Buyer: Fulmer Communications LLC (Kent Fulmer, member); no other broadcast interests

Seller: VanHawke-Johnson Communications Inc. (Douglas Hawkes, president)

Facilities: 1460 kHz, 3 kW day, 500 W night

Format: AC/news/sports

WKRO(AM) Cairo, Ill.

Price: \$65,000

Buyer: Benjamin Stratemeyer; buying this station from his father, he is also buying KZMA-FM Poplar Bluff, Mo., from his father and WIBV-FM Mount Vernon, Ill., from his brother, Daniel S. Stratemeyer

Seller: Sun Media Inc. (Eugene Stratemeyer, president)

Facilities: 1490 kHz, 1 kW

Format: Country/talk

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

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Washington

The Charlottesville question

FCC takes big step toward deciding how much radio concentration is too much

By Bill McConnell

Six years ago, the FCC abolished its expensive and time-consuming practice of doling out broadcast licenses by holding endless rounds of expensive hearings in front of an agency judge.

Washington media attorneys might have a sense of déjà vu. Last week, the FCC said an administrative law judge will determine whether to allow the country's largest radio group to add a station in Charlottesville, Va., where it already owns five outlets and captures 31% of local advertising revenue.

No one predicts that designating thorny radio mergers for judicial hearing will compare in sheer numbers with the hundreds of license applications once subjected to review before the process was eliminated. But the cumbersome process is an unwelcome prospect for lawyers representing big station groups aiming to get bigger and smaller group hoping to cash out.

"What the commission is doing is reprehensible," said George Bosari, a Washington attorney with a large radio-transaction practice.

Raising his ire is a March 20 decision designating Clear Channel's plan to buy WUMX(FM) from Air Virginia Inc. for a review. The deal is one of hundreds slowed by regulators under a controversial practice aimed at preventing undue concentration.

Clear Channel's hearing process is expected to provide the first clear example of how the FCC will resolve the toughest deals snagged by the agency's controversial "flagging" policy established in 1998.

Deals are flagged and subjected to an extra layer of review when they result in one company's controlling 50% of a market's ad revenue or two companies' controlling 70%.

The policy was established during the



Bill Talen—a.k.a. Rev. Billy, Church of Stop Shopping—protests with "Angels of the Public Interest" against what they see as FCC complicity in consolidation of radio and other media.

Photo: Morris Semiatin

tenure of Democrat FCC Chairman William Kennard to stem a tidal wave of radio consolidation launched when Congress removed the national cap on radio ownership and allowed companies to own as many as eight stations in the largest markets. Since 1996, the average number of radio owners in each market has dropped from 13.5 to 10.3. The number nationally has plunged 25%, from 5,100 to 3,800.

Broadcasters have been frustrated by the policy because the targeted mergers otherwise met government ownership limits and the FCC never established policies for resolving the reviews. More than 200 mergers have been flagged for added FCC scrutiny in the past four years. None have been denied, although several were canceled after the parties grew frustrated by delay.

But foes of the consolidation trend say broadcasters have no reason to complain about the scrutiny. In fact, several dozen protesters picketed the FCC last month complaining about what they consider the

Powell FCC's indifference to media-concentration issues.

"It's almost laughable," said Media Access Project President Andrew Schwartzman about broadcasters' complaints over the Charlottesville review. "This is the exception to the rule; the commission will accept almost anything."

Broadcaster complaints are particularly galling, he said, given the level of concentration in local markets. "That they are shocked the FCC is enforcing the law is a sad statement on the current situation."

As an indication of the importance the commission places on the proceeding, lawyers note that Chief Administrative Law Judge Richard Sipple will hear the case and Broadcast Investigations and Hearings Division Chief Chuck Kelley will make the case against the WUMX deal.

The FCC gave Clear Channel and Air Virginia until Wednesday to decide whether to make their case before the judge or simply cast the merger's fate to an ongoing FCC

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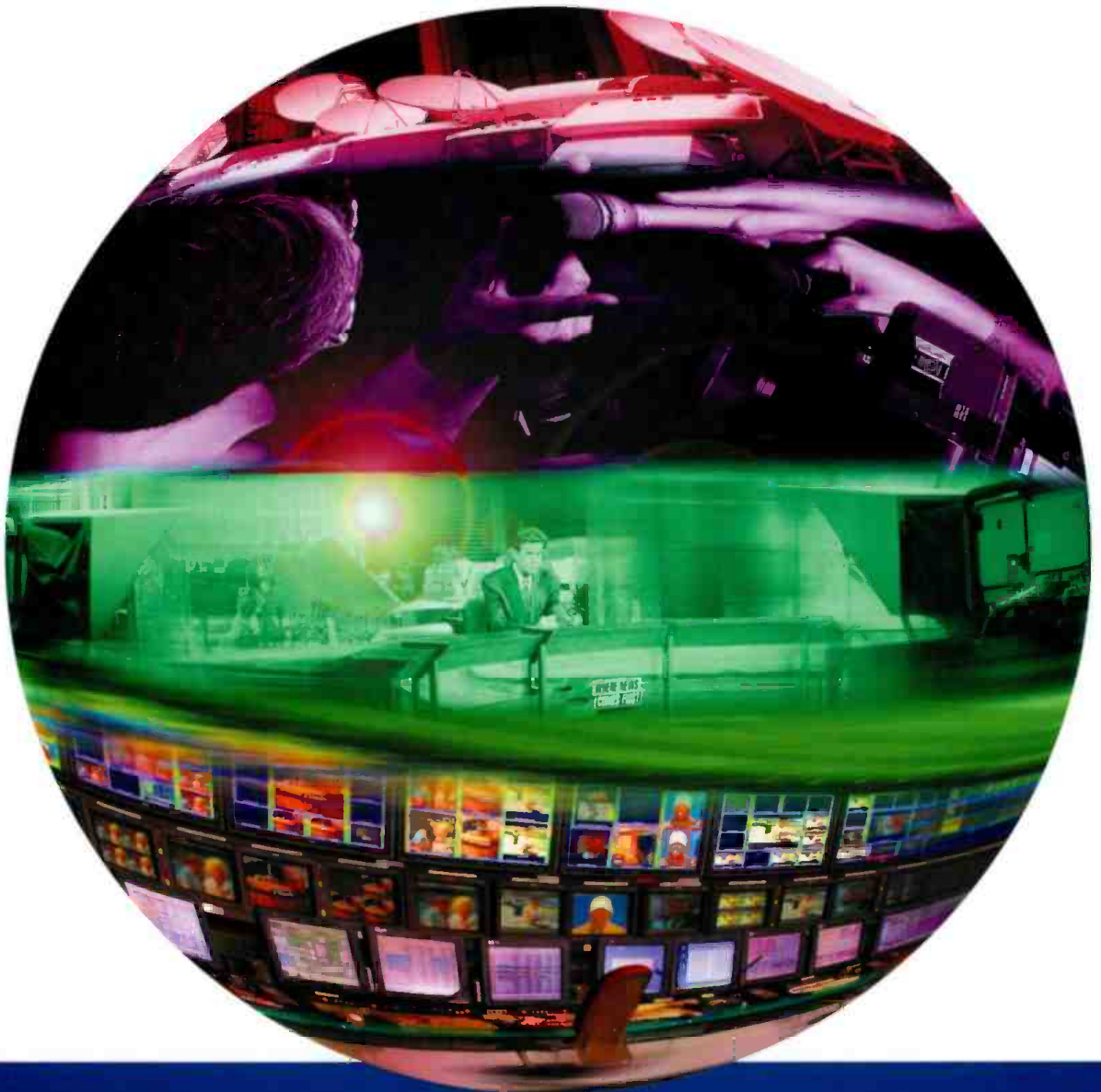
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rulemaking that would establish permanent rules for radio mergers.

If the companies wait on the rulemaking, the deal would be denied if it doesn't comply with new concentration limits.

But even if the companies choose not to pursue the case, the commission's directions cast a light on the route the agency will take on future flagged deals that are difficult to resolve.

Clear Channel and Kelley were ordered to submit economic data indicating whether:

- Radio advertising is a relevant measure of the Charlottesville market.
- Stations in nearby towns should be considered part of the market.
- New stations are likely to be added.
- Standard market-concentration models used by antitrust regulators are the appropriate measure.
- The deal will adversely affect competition.

Last November, FCC commissioners approved sales of 62 radio stations, clearing most of a backlog of flagged deals. The policy nevertheless continues, although the FCC has established an interim policy that considers the likely impact of the proposed merger:

specifically, control over radio advertising in an Arbitron market, barriers to new entrants, adverse competitive effects of the proposed merger, and any potential public benefits. Under the interim policy, the commission two weeks ago approved mergers in Columbus, Ga.; Cheyenne, Wyo.; Trenton, N.J.; and Starkville, Miss.

The Charlottesville deal, however, was too much even for the three Republican commissioners. Post-merger, the market's top two owners would control a combined 94.2% of the market's radio ad revenue. "This level of concentration, in the absence of any countervailing considerations or public-interest benefits, is simply too significant for us," said FCC Chairman Michael Powell.

Broadcasters argue that the hearing process is a crutch to avoid establishing clear rules.

"Why should merger parties suffer because the FCC can't come to grips with its basic responsibility?" asked Bosari, who last year advised client Anderson Broadcasting to cancel sale of five North Dakota stations to Cumulus when word leaked about an attempt to designate the deal for hearing. ■

FCC CABLE-MODEM RULING GOES TO COURT

Public-advocacy groups and ISP Earthlink asked the federal appeals court in Washington to strike down an FCC policy allowing cable franchises to keep competing Internet providers off their broadband networks. Separately, Verizon also asked the court to review the decision because it wants the same favorable treatment as cable operators for its high-speed digital subscriber lines. Unlike cable systems, regional phone monopolies face an access mandate for DSL. On March 14, the FCC declared that cable modem service is an "information service," which places nearly all oversight of the business with the FCC and very little with local regulators. The decision does give the FCC authority to impose access obligations later, but the panel decided to continue a hands-off policy.

COMSAT LOSES BID FOR FEE EXEMPTION

Comsat's legal bid to escape FCC regulatory fees was rejected by federal appeals judges. The FCC removed Comsat's longstanding exemption after Congress enacted the Open Market Reorganization for the Betterment of International Telecommunications Act in March 2000. The FCC assessed Comsat's space fee at \$1.6 million.

Although the judges did not specify the fee, they did suggest that the \$1.6 million assessment bore "no relation" to regulatory costs of Comsat's role as the U.S. signatory to Intelsat, the international satellite consortium. The judges suggested that the cost of regulating Comsat amounted to \$442,000 and noted that the FCC has remained open to re-evaluating it. Broadcast networks contract with Comsat for relay of cross-continent transmissions.

Copeland's Virginia spring

FCC takes \$8.75M license from Winstar, gives it to competitor

By Bill McConnell

Financially beleaguered Winstar Broadcasting last week lost its right to build TV ch. 21 in Virginia Beach, Va., because it failed to make good its \$8.75 million bid in a 1999 FCC auction.

Instead, the FCC said, next-highest bidder Robert Copeland can buy it for \$5.69 million. That figure represents his final bid minus a credit for new entrants to broadcasting.

He believes the figure is far too high, though, contending that Winstar and another bidder were ineligible because they illegally fronted for other broadcasters that would have ultimately operated the stations. He argues that he is entitled to the license for the amount of his initial bid, a mere \$800,000.

"He can pay the full amount but doesn't

think he should have to," said lawyer Lauren Colby. "Two unqualified parties were bidding him up. This will be a matter of considerable contention that may well end up in court."

The FCC has rejected Colby's claim that Winstar or the other bidder misrepresented plans for ownership of the licenses.

For its failure to honor its bid, Winstar was assessed a \$1.03 million fine. Parent Winstar Communications has declared bankruptcy, and no one could be reached for comment.

Copeland is a Virginia Beach real estate investor and wholesale paper broker. He also was a partial investor in radio stations in Knoxville, Tenn., and Pittsburgh but has sold those interests. To qualify for a new-entrant credit, bidders must have no current attributable interests in broadcast properties. ■

BY KEN KERSCHBAUMER



Just what is the digital newsroom? Time Warner Cable's NY1 is one of the best examples, bringing a wide variety of editing, graphics and script capabilities to producer and reporter desktops. Being on the bleeding edge is always a little painful, but technology is increasingly closing the wounds.

It has taken a while, but the digital newsroom appears to be ready for NAB, and not just as an impressive technology demonstration.

"Last year, we estimated, based on industry reports, that only 3% to 5% of all newsrooms had transitioned from analog to digital," says Roland Boucher, director of marketing, Digital News Production, Thomson Broadcast Solutions. "Since then, we've seen the standardization of major-market leaders, such as NBC and ABC, on digital news-production systems, certainly a bellwether for what the mid- to large-market operations are going to do over the next couple years.

"Nowhere is the need for cost and workflow efficiencies more evident than in small-market environments."

Adds Steve Jacobs, Sony senior vice president of broadcast and professional systems, "The promise has been fulfilled. Technology manufacturers have brought mature products to market that actually help broadcasters connect the dots in newsrooms."

Those dots would include ingest stations to get material brought in from the field digitized onto servers. Journalists and editors outfitted with a number of editing and graphics tools access that footage on their desktop computers. They also have access to the newsroom and asset-management systems.

Those desktop systems could offer access to low-resolution "proxy" copies of the clips on the server, allowing the reporter to more closely tie images to the script, or it could allow access to high-resolution clips so the package can be put together on the desktop.

Connecting the dots has been a challenge. In fact, discussions with broadcast-

The new

Digital
technology
ties news
system
closer
together

newsroom

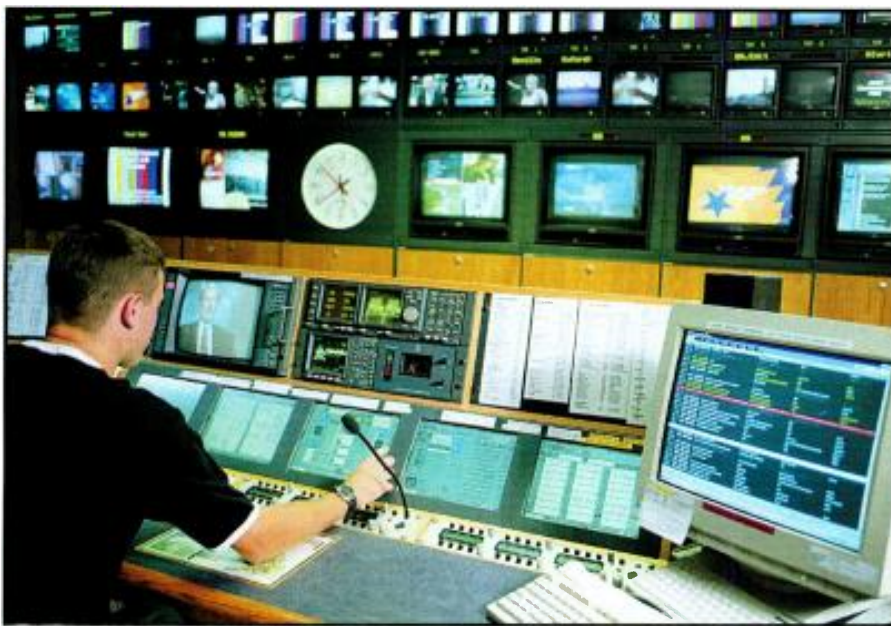


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Today's newsroom environments require much more than a good newsroom system. Increasingly complex systems are making it easier to get stories from the desktop to on-air faster than ever.

ers and cable news network engineers suggest that making a newsroom work easily is really hard work.

That's because one goal of a truly integrated digital newsroom system is to make it easier for newsroom personnel to operate complex tools without having to be schooled for months on how to use them. That puts the burden on engineering and IT to make the complex simple.

"Newsrooms will get more complex to design and build and simpler to operate," predicts BBC Technologies CEO Philip Langsdale. "Stories will be handled more quickly and more dynamically. And content will be held in one core format and distributed using simple re-formatters to a wide variety of receiving equipment: TVs, PDAs, Internet and mobile devices."

Associated Press Director of Technology Development Mike Palmer says customers are also asking for the ability to create more content without expanding staff. "They want to repurpose their existing content to multiple output channels. This is an important issue, as they wish to use

content originated for network TV, for example, on their cable station, Web site and radio broadcasts, too. They want to create efficiencies from within."

BBC Technologies will head to NAB with its Broadcast Network Control System. "It's a control system which can be used to control all elements of a media-production and -distribution system, whether for TV, cable or satellite broadcast," says Langsdale. The PC-based touch-screen system integrates all items under a consistent user interface running on Microsoft Windows.

More-advanced digital newsrooms require a number of desktop clients to be capable of accessing material on the server.

"Typically, requirements call for 30 to 50 desk-

top clients for browsing and low-resolution editing on the journalist's desktop in applications such as our NewsBrowse system," says Thomson's Boucher. "That system lets journalists browse, assemble, and save shots, clips and complete sequences all from their desktops."

AP's Palmer observes, "The journalist

workstation should no longer be thought of as a dumb terminal. Through AP ENPS, the journalist workstation is able to provide a range of tools, from text editing to video editing, appropriate for the skill set of the person sitting in front of it. The same workstation can be used at one time of a day for a person working exclusively on text editing and later in the day by someone who wants to produce a show and cut video teases."

Boucher says systems like the NewsBrowse capture incoming video, audio and data for both high- and low-resolution needs. "Asset management allows tracking, movement and selection of the media," he says. "Links to third-party asset-management systems are also offered to provide additional functions, such as automatic scene detection and voice to text."

ONE-STOP SHOPPING

The digital newsroom has become an ideal for manufacturers and broadcasters alike. For broadcasters, the advantages are the ability to get story on-air faster and to repackage it more easily as well. In essence, better product leads to better viewership and better ad revenues.

It's the same for the manufacturing side: Better products make for better revenues. BBC Technologies obviously sees some money to be made. For larger companies—like Thomson Multimedia, Sony, Grass Valley Group, Pinnacle or Avid—the business opportunity is larger still. This is particularly true for a company, such as Avid, that offers nonlinear editing systems, a newsroom system and video servers, providing a quasi-one-stop-shopping experience for stations.

"A large part of our effort has gone into making the system easy to install, manage and maintain," says Avid Broadcast Director Dave Schleifer. "The backend management is minimal because the workflow of using the systems moves media from outside the facility, through the production process, and, ultimately, to air, the Web and archive. The systems don't require regular maintenance of any kind."

But it's the challenge of building and maintaining a digital newsroom that is the largest leap.

Schleifer says Avid has tackled the prob-

Technology manufacturers have brought mature products to market that actually help broadcasters connect the dots in newsrooms!

—Steve Jacobs, Sony



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Hitachi discovers DVD

Hitachi is introducing the industry's first dockable DVD-RAM recorder for ENG cameras. The recorder will weigh less than 3 pounds and will be able to be docked to any ENG camera. List price is approximately \$3,000; availability is expected to be sometime during the third quarter.

The recorder back can record up to 60 minutes of MPEG-2 video onto a DVD-RAM cartridge.

"The market for DVD-RAM recording is now huge, but growth will be gradual," says Jack Breitenbucher, vice presi-

dent of Hitachi Denshi America's Broadcast and Professional division. "Eventually, aging equipment will be replaced with new, tapeless recording technology, and that transition will take place over the next few years."

The unit also comes with software for editing the video on a laptop PC.

"DVD recording units are very reliable because of their lack of moving parts," says Breitenbucher. "They can perform within all types of conditions without the maintenance worries that a traditional VTR would have."

According to Breitenbucher, the introduction of blue-laser DVD recording technology means the quality will only get better, because blue-laser technology allows for recording at HDTV-quality levels.

Otherwise at NAB, Hitachi will show its second-generation SK-3100P and SK-3300P multi-standard cameras, as well as HD portable cameras.

The SK-3100P has a 2.2 million-pixel IT (Interline Transfer) CCD and can provide simultaneous 1080i HDTV and 480i output, with 1080i/720p HDTV and 480i output optional. The SK-3300P has an FIT (Frame In-



Hitachi has a DVD-RAM recording back for ENG cameras.

terline Transfer) CCD and otherwise offers the same specs. Both cameras are equipped with new 12-bit A/D converters. —K.K.

lem in two ways. "First, we've made sure that we can deliver a complete solution, problem-free, and complete with the ability to stand behind it. Second, we've provided a deep set of partnerships and integration points where third-party products can fit into our system so that we can integrate yesterday's technology with the nonlinear workflow."

One of those areas of integration is with automation systems. Sundance's NewsLink system is designed to integrate newsroom computers, servers, editing systems and graphics devices.

"Interoperability is a central reason customers need our participation," says Sundance President Fred Schultz. "Corporate culture and market forces conspire to keep manufacturers of servers and editors tightly focused on refining their core product, resulting in scant support for interfacing."

He points out that Associated Press, which makes the ENPS newsroom sys-

tem, resolutely avoids the entanglement that adding machine control to its ENPS newsroom system would bring.

"There also seems to be little customer enthusiasm for Avid's BCS machine control of iNEWS. These market realities are major structural reasons that something like NewsLink is an essential keystone for successful digital news build-outs."

Beyond automation, there are mountains of other products designed to help improve newsroom operations. Sony will exhibit NewsBlast, an automated system that will allow reporters to file stories or microwave frame-accurate video directly into the newsroom server.

Jacobs says Sony will also demonstrate drag-and-drop exchange with Pathfire, the IP-based satellite distribution service, and will announce new interoperability between News-

Base and ParkerVision's PVTV technology.

If there is a common thread among the many players in the newsroom market, it is

the desire for standardization. One standard they're committed to is MOS (for Media Object Server).

WHEN MACHINES TALK

"MOS is the industry-accepted language for a variety of hardware for a host of production systems," says Jacobs. "Sony and the Associated Press were early pioneers in MOS. Anytime equipment talks with other manufacturers' hardware, there is a benefit to customers."

Standards from MPEG to DV to MXF are examples that advanced technology is more and more acceptable for broadcasters, he says, adding that "IP-addressable equipment is another way users can share data as Sony will demonstrate with its e-VTR."

But it is MOS that seems to grow on every newsroom-related product.

"MOS is the accepted standard for interfacing newsroom systems to production equipment," says Palmer. "It handles a wide range of equipment, from sequencing still stores for air to desktop editing. And it's flexible because it was created through a collaborative effort of many different manufacturers of various types of equipment; it wasn't written specifically for one type of media and then adapted to another."

Pinnacle Systems Vortex Product Manager Danny Peters maintains that no manufacturer's product can afford to be isolated in the new newsroom environment. "The



Sony's Steve Jacobs says, "Anytime equipment talks with other manufacturers' hardware, there is a benefit to customers."



Sundance's Fred Schultz: "MOS [standard] opened newsroom computers to communicating with key media devices."



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systems' architecture must use standard protocols, such as MOS, to communicate with other newsrooms and production systems."

He adds that accessing and transferring metadata related to content is essential. "Getting the open protocols and databases of all the different manufacturers' equipment communicating effectively to understand each other's metadata is the key for the success of the digital newsroom."

Sundance's Schultz says that MOS enables event lists resulting from story sequencing on a network-control-system rundown to be passed to the respective media devices. "MOS opened newsroom computers to communicating with key media devices. Server/editor manufacturers have successfully packaged the right functionality for news editing on stable integrated editors using shared storage. But, as solid and as richly featured as both of those systems are, until now, a gap of functionality and control has kept them from working as the monolithic supertool our customers want."

Schultz adds that he has seen some confusion as broadcasters wrestle with MOS. For example, only a few people involved



The Associated Press ENPS newsroom system and the MOS standard play a key role in digital newsrooms like Time Warner Cable's lineup of 24-hour newsrooms.

with digital newsrooms grasp the difference between identifying content for a device and specifying when and how that content is to be cued and played.

In addition, there's a split between AP

and Avid over how machine control fits into MOS: AP holds that MOS is not the proper mechanism for machine control; Avid says it is.

"It is not trivial tracking what each does

Avid closes the tech gap

Avid's broadcast division will head to the NAB show displaying a more integrated system that ties the iNews newsroom system closer to the NewsCutter nonlinear editing system.

"You put our two systems together, and you get new features that allow the user to work faster and smarter," says Dave Schleifer, director of Avid's broadcast division. "People have been struggling with the idea of just hooking these systems together, but we've solved that, and we're onto the next level of making them efficient."

Schleifer says that increasingly he's hearing from newsroom operations that want to extend editing capabilities beyond the edit suite. "We're getting people coming to us who want to see media at 30, 40 or 50 places," he says.



Avid's NewsCutter version 3.0 will be able to edit material acquired at 50 Mb/s.

One of the changes in the interoperability between iNews and NewsCutter XP systems is that there will be improved management between the two products.

"As a user is going through a script and watching video, they can drop the clips they're interested in into the script

[timeline]," he says. "That's something a journalist can do at their desktop: They can see the video, hear the audio and pick the clips they want. And when the editor opens up the script, they can drop the clips into the timeline and start editing."

Schleifer says users will also

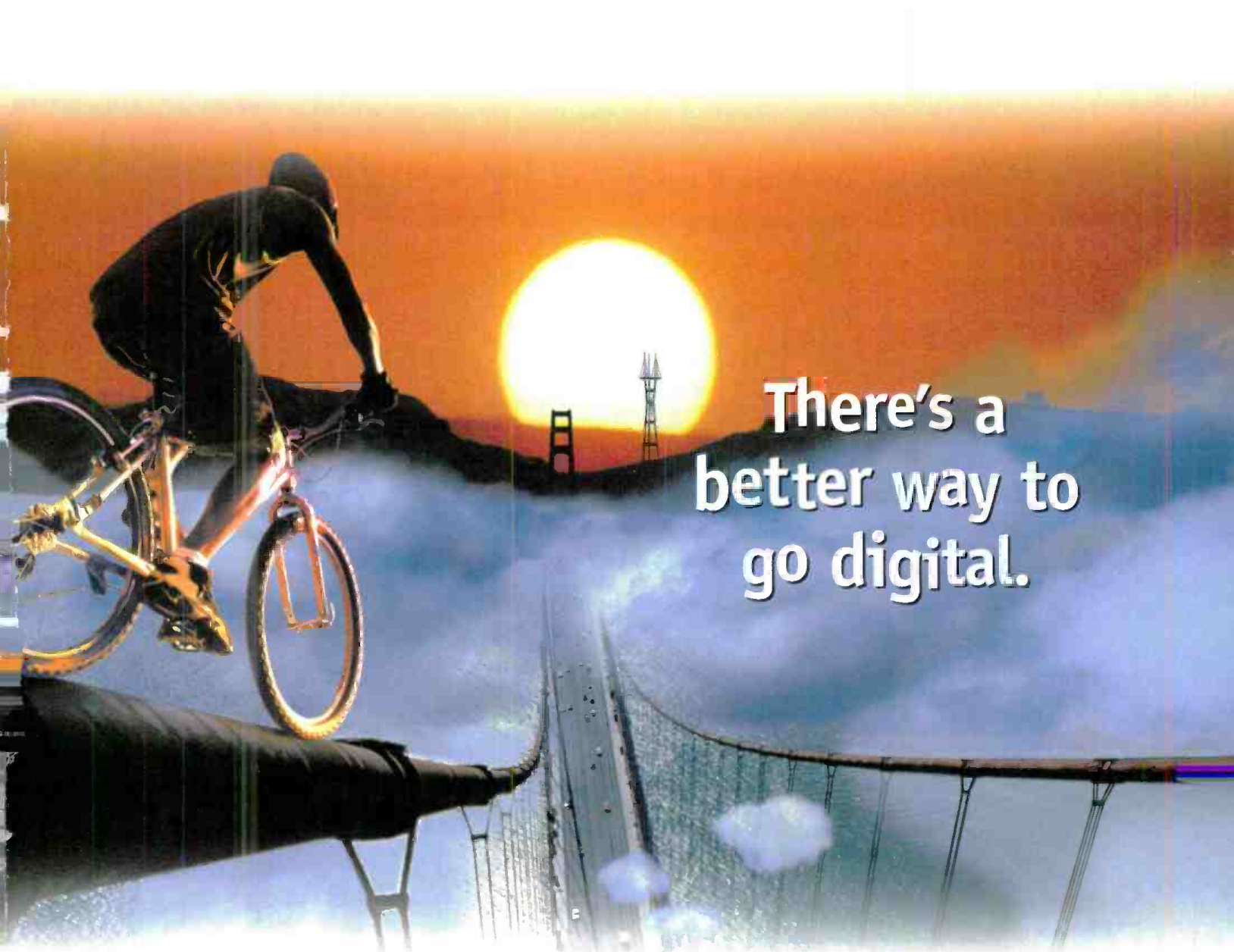
be able to post scripts directly to the Web.

"The system takes the text, cleans it up, and lets the user fill in information according to their template," he explains, "including what video wants or hyperlinks."

Another improvement to NewsCutter version 3.0 will be the ability to edit material acquired on 50-Mb/s DV formats.

"We're putting in DV50 support on the laptop and on the desktop version of XP," says Schleifer, adding, "There are still issues of transcoders handling that, but, if you're on our Avid Unity system or the network and have access to DV50 material, you can view it and edit it."

Pricing on NewsCutter XP 3.0 is \$9,000 for the mobile version, \$15,000 for the turnkey system and \$35,000 for the XP Effect version. —K.K.



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ParkerVision thinks big

ParkerVision will introduce the PTV News CR4000, the company's first system to provide live production automation for larger-market television and cable stations.

One of the key features allowing it to be suitable for live demands is a set of 48 late-breaking-news keys that can be assigned to bring up graphics and transitions at the push of a button. Richard Sisisky, president and COO, says those types of features make it easier for a single operator to have more control over the on-air programming.

The rack-mounted system has a list price starting at \$459,995, which really places it in the larger-station market, functionally and economically. Sisisky says the demands of the larger broadcasters weren't easily met with the other products in ParkerVision's PTV News digital system product line.

"This is really for the large, top-20-market affiliate station," he says. "It's designed for the station that needs different layers of graphics, ef-



The PTV News CR4000 is designed for TV stations in the top 20 markets.

fects and audio features." For example, the system can perform back-to-back transitions with up to five upstream key layers to improve the look of the broadcast.

The CR4000 has a two-mix/effects architecture with 10 keyers and 24 SDI direct video inputs. A 32x20 matrix offering 16 video and 16 keys

creates a total of 56 video and key inputs. There are also 32 RS232/422 control ports for various devices, including robotic camera systems, VTRs, video servers, character generators and still stores, among others.

On the audio side, 48 analog or AES/EBU digital audio inputs are available. The system also

features 32 GPI inputs and 64 GPO outputs and RAID III backup. A 10/100 network hub handles communications and integration among the CR4000, the SCRIPTViewer automated teleprompting system and third-party news automation systems.

A smaller version of the same system is also available. The PTV News 24Plus, Sisisky says, is designed for mid-market stations, having only six keyers, 22 SDI inputs and a 24x12 matrix. Stations can perform back-to-back transitions with up to three upstream key layers.

Another new ParkerVision product is the XSwitch router, designed to provide system control and redundancy between two PTV News systems. Dual systems are often used for live applications, and the XSwitch allows for the operator to switch over to the back system in the event of failure with the push of a button. It can also be used to consolidate routing requirements. Pricing for the modular, rack-mounted system starts at \$13,995.

—K.K.

and the control each produces/requires," Schultz says. "Introducing MOS Protocol with its mythic but poorly understood powers makes confusion even more likely."

Schleifer, however, argues the MOS issues are more complicated than they need to be. "Each method of integration has a purpose," he explains. "While we support both MOS and direct machine control, we have found that the machine-control options are more powerful, faster and integrated through our ControlAIR user interface, while MOS gives us a basic level of compatibility with a wide range of vendors who support the protocol, with very little effort on our part."

He says Avid's MOS model is to download information to third parties or imbed their information in Avid's database as a method of coordinating events in disparate systems.

"In this type of implementation, for



VertigoXmedia is finding that the number of licenses requested for a given installation have jumped from a few per facility to nearly one per desktop.

example, the rundown will be reflected in the partner's system, and it will play back each event under its own control to go to air," he explains. "Because the Avid iNEWS system includes direct links to our ControlAIR system, we can go much farther. We can actually aggregate control of

multiple devices and present a consolidated user interface to the user, making it easier to coordinate the on-air presentation of the show."

He adds that, unless prior experience has primed a broadcaster to critically examine MOS for its ability to do both tasks, many seem to assume it probably does the second (machine control) because it clearly does the first (piping IDs).

"Broadcasters who have seriously tried to spec a digital newsroom have come to see the need to provide both functions," he says. "There are still a lot of bright and motivated broadcasters, however, who need to have this difference brought into sharper focus."

Nonlinear editing in the newsroom is also evolving as the manufacturers continue

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Building for now with an eye toward the future, WJAR-TV Providence, R.I., offers more than 30 hours of weekly news programming to more than 500,000 viewers.

to refine their systems. Schleifer says the promise of nonlinear workflow is that it will enhance productivity and improvisation.

"It will give facilities the flexibility to react quickly when the demands change, whether those demands are for increased

output or different content streams," he says. "We've just broken some new price barriers with a four-seat system with shared storage at under \$150K."

The capabilities of nonlinear editing systems continue to climb as the prices fall.

"You can now build facilities where change can be as small as allowing a producer to preview a story before it goes on-air or as great as turning every seat into the equivalent of a three-machine edit suite," says Schleifer. "The people who deliver quality material using those tools will be today's journalists and editors, and our tools will help them do it better."

One factor in the use of nonlinear editing systems has been developments on the acquisition-format side, like Panasonic's DVCPRO and Sony's work around DV formats.

"Nonlinear editing has improved the process by allowing multiple versions to be cut easily for different newscasts, and we think the DVCPRO 4X transfer speeds the process," says Panasonic Vice President, Technical Liaison, Phil Livingston. "Systems like the Panasonic DNA system link nonlinear editors to servers, and playout from servers linked to a rundown system is operationally a vast improvement over multiple VTRs."

But that doesn't mean VTRs are the next industry paperweight.

"We have to say that current VTRs are incredibly cost-effective and multiple VTRs are incredibly flexible and reliable, so they're not gone by any means," Livingston adds. "The number of DV compression-based NLE and server products for news speak to our efforts to partner as well as to

Galileo gets HD



AccuWeather's Galileo service will output in 1080i and can be routed directly to a station's HD encoder or other processor.

AccuWeather's Galileo system will debut HDTV output and integration with AccuWeather's Ultra LocalCast at NAB.

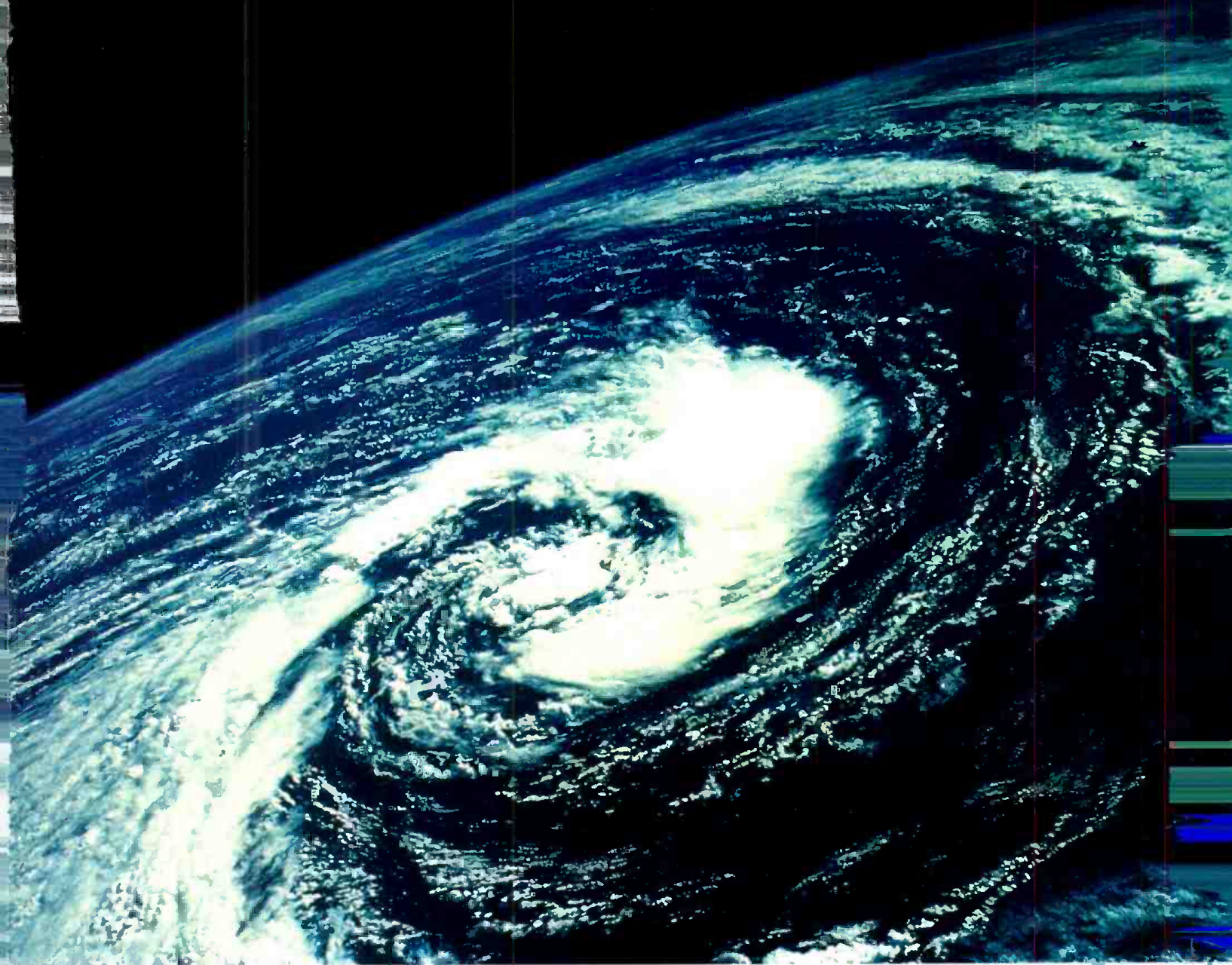
The HD version of Galileo will output in 1080i and can be routed directly to a station's HD encoder or other HD processing system. It also can support SD and HD simultaneously and, because of its PC architecture, can handle evolving HD broadcast standards. The HD output is available at no capital cost for stations subscribing to AccuWeather's service.

By integrating Ultra LocalCast, stations will be able to provide "super-local" animations of forecast variations across a DMA. According to

AccuWeather President Dr. Joel N. Myers, the system takes into account topographical features, such as hills, bodies of water, and even structures, allowing it to deliver more-accurate temperature forecasts.

Two new Internet services will also be made available. AccuWeather.com Alert and AccuWeather.com Desktop are offered free to stations and are designed to give TV-Web-site visitors weather forecasts, as well as severe weather alerts, on their desktops or via email. The two products also offer co-branding so that stations can sell their own advertising or receive a portion of ad revenues taken in by AccuWeather. —K.K.

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Chyron's Duet is twice as nice

Chyron is going to NAB with two new versions of its Duet platform: the LEX and the PCI+.

Duet LEX is designed as a compact (4 rack-unit) and less expensive addition to the lineup. Chyron says it includes the company's Lyric software for graphics composition and can also perform 2-D and 3-D animation creation and payout.

The Windows 2000 PCI-based architecture supports Chyron's CAL API for custom data-driven applications, and it also has a digital keyer with bypass and analog monitoring output for each channel. Options include dual-channel live-video squeezeback and optional MJPEG full-motion video payout with key and audio. Price is \$19,995 for a single-channel version, \$24,995 for dual-channel version.

The Duet PCI+ is designed for user-configured graphic environments and incorporates the Chyron 32-bit PCI digital graphics card, Lyric software with Infnit-family compatibility, and real-time 2-D/3-D ani-



The Duet LEX costs \$19,995 for single-channel, \$24,995 for dual-channel version.

mation capabilities. Chyron's CAL API for custom data-driven applications is also supplied as standard. Pricing for the Duet PCI+ is less than \$20,000.

A new product for the news environment is NewsCrawl, which allows any Duet SD, LEX or PCI user to insert as many as two lower-third automated news crawls into program video through Chyron's CAL API. It

can display information from any text file, Web page, networked file server, AP news feed, serial port or keyboard entry, and each crawl has user-defined graphics, color, font, crawl rate and animated logos. Pricing for the software is \$3,995.

Chyron has two new products for its Aprisa line as well. The Aprisa four-channel 200SX op-

tion allows for playback of stills, text rolls, text crawls and animated flipbooks over a clip with audio and key. The SX feature comes standard on an Aprisa 300 and is an option for an Aprisa 200. The 200SX is priced at approximately \$90,000. A new Aprisa video clip server is also available for approximately \$25,000.

And version 3.0 Aprisa software will be demonstrated. New features include central database service for database processing and media-traffic management for local caching; local Aprisa engine with core processing for video, audio and communications on each Aprisa; and Aprisa Client, a user interface accessible anywhere on the network.

Aprisa also has an MOS ActiveX option, which permits browsing, importing, exporting and clip editing from inside a journalist's desktop newsroom application, such as Avid iNEWS and AP ENPS. Aprisa MOS ActiveX Option, which includes the MOS Automation Interface, is priced about \$2,000 per seat. —K.K.

the success of DVCPRO and its core technology.”

Schultz envisions that, as editing technology gets easier to use, stories that can be effectively told by cuts editing will be assigned to journalists, with only material requiring technical finesse passed to craft/staff editors. “With journalists providing rough cuts, editors will principally polish, with diminishing involvement in story shape and structure.”

Peters sees a trend is editing packages that journalists are comfortable with. “The news editors’ skills are required for the refinement of those packages. It has been the practice that the professional news editors have been using their skills to help train



Thomson's LDK-140 camera is just one of a number of options available for the electronic newsgatherer.

their colleagues in the art of editing pictures and sound. It has also been the practice that, in deadline situations, when a feed or the tape comes into the station and

has to be turned around within minutes, that job remains the duty of the traditional news editor rather than the journalist or producer.”

There is a caveat with the new newsroom workflow: Just because you can doesn't mean you should.

“Just because journalists have the capability to do cuts-only editing does not mean they have the skills,” says Palmer. “Great tools are best used by people with great talent. Training is a key component in the installation of integrated systems that can often be overlooked. You need to give people the tools and the skills required to do a good job; a considerable amount of skill is required to edit a good package.”

On the graphics side, VertigoXmedia President and CEO David Wilkins says that, in the past, his company would sell a few licenses of its newsroom template-edit-

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ing software for a limited number of users, each with a specific responsibility in the production process. That has changed.

"Now our customers are asking to have the same software installed on all their newsroom workstations, giving everyone the ability to work on any component of a story," he says. "With the latest versions of our products, this means that journalists anywhere on the network can create broadcast-ready graphics and put them

into the production rundown directly from their desktop."

While this makes work easier for journalists, it makes work more difficult for those involved with managing the system.

"The issue of permissions for different levels of users becomes important, as well as the issue of where various media and story assets live and how they get moved to the final output device in time for the broadcast," Wilkins says. "Our view at

Vertigo is that the only solution is a central content server built on an industry standard, such as MOS, and that the process of creating the actual content should be independent of the type of device that will be used to send it to air."

The use of NLE and server-based content introduces another challenge: keeping track of who is working on what. Pinnacle's Vortex system has a metadata controller, dubbed MDC. According to Peters,

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What a newsroom system ought to be.



Fujinon's new A13x6.3E wide-angle lens is suitable for field use.

Fujinon goes wide

Fujinon is introducing a wide-angle lens that has a focal length of 6.3 mm and magnification of 13x. The lens is suitable for field use and is available with or without extender. The version with extender is the A13x6.3E; without, the A13x6.3.

Designed for 2/3-inch cameras, it offers a focal length at telephoto end at 164mm with extender and 82mm without. Fujinon will also introduce the S13X4.5E and S13X4.5 lenses for 1/2-inch cameras. Pricing on the lenses was not available at press time.

The company will also show the XA87x9.3ESM and XA87x13.2 ESM field HD lenses. The two lenses have 87x magnification, and both have focal lengths up to 2,300 mm.

A standalone image stabilizer, the OS-Tech optical stabilizer, will also be available at NAB. It can increase focal length by 1.25 times while also cutting vibration.

—K.K.

it keeps track of all the data related to material that comes into the Vortex system. It tracks all of the edits within Vortex, all the playout of stories, and tracks the meta-data generated within the system and with third-party systems.

"With Vortex collaborative workflow, journalists, producers and directors all have simultaneous access to that captured material to use in their work space, whether on the desktop or in the edit suite or master control," says Peters. "All of these people have ubiquitous access to material on-site and remotely. This collaborative workflow allows the news station to get stories to air quicker and more efficiently and at the same time enables them to reduce operational costs."

One Vortex product to be introduced at NAB, Vortex LN is "designed to give the edge to local stations that want to upgrade newsroom from tape-based systems and increase their operational efficiency and creative capabilities," says Peters. "It shares the same IP infrastructure as Vortex Network News and allows local stations to share media resources with affiliate stations across a wide-area network."

MISCONCEPTIONS ABOUT DIGITAL

Thomson's Boucher adds that there are still some misconceptions of the digital newsroom. "One is that the digital news production systems are expensive. Digital news production systems let news professionals work faster, better and more cost-effectively than VTR-based systems."

He also says that one of the hurdles of digital newsrooms, the need to dub before editing can begin, has been cleared. "In fact, with the Grass Valley Group system, editing takes place at the same time the media is being recorded, so it is not necessary to dub the tape first."

Livingston notes a common misconception that digital solves all problems. "One needs to work at designing a system to keep the quality consistent, especially for material retrieved from archives. And there are fundamental issues like network speeds, file sizes, rights and permissions, and the storage/archiving approach that need to be examined."

So what's the next advance in the digital newsroom? It may be the optical drive-based camera. It's already garnering buzz; Hitachi will offer a DVD-RAM recording-


based camera back (see box, page 34), and other introductions are on the horizon.

"We understand the intense interest in an optical-drive camera," says Livingston, "and some users have even decided to wait until it arrives to 'go digital,' at least as far as acquisition is concerned."

He adds that the desire stems from having a nonlinear original so one could both skip the digitizing transfer process and get only the selected portions.

He sees three problems that manufacturers need to overcome: "The sustained-writing transfer rate of optical recording media is not as fast as tape; the current storage capacity is smaller than tape; and the robustness, or shock-resistance, of the drive during recording is not as easy to address as it is during reading."

But the topic is no doubt gaining interest—and expectations of the next-generation digital newsroom are already rising. ■




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Technology



The Orlando, Fla., hub sends content files to four stations via DS3 cable.

Emmis shares hub

Orlando facility handles master control for four stations

By Ken Kerschbaumer

It's share and share alike at Emmis Communications. The company recently put the finishing touches on a new centralcasting hub at WKCF(TV) Orlando, Fla., which will send broadcast streams via DS3 cable to four Emmis stations: WKCF, WVUE(TV) New Orleans, WALA-TV Mobile, Ala., and WFTX(TV) Fort Myers, Fla.

Floral automation and Grass Valley Group Profile servers and two MAN sys-

tems are the backbone of the facility; Tandberg's TSM system manager helps get files ready for transfer. Emmis Director of Operations Joe Addalia says the company has gone through the learning curve and, with the addition of WALA-TV two weeks ago, is handling master control for the three Fox affiliates and one WB.

One aspect of the facility may represent a trend in broadcast-station rebuilds. WALA recently moved into a new facility, and "I would have to guess that it may be

the first ground-up television station without a master control," Addalia says. "There is a dedicated space for it because you never know what will happen down the road, but their master control is a bunch of equipment supplied for centralcasting, meaning encoders and decoders."

There is a backup server that can be controlled from the hub or locally and a basic 16x1 switcher, but there is no master-control room with satellite equipment.

"We do maintain network downlinks," he says, "but they're strictly backup."

The capital cost saving comes in around \$1 million, with even more saving because there is no design and prep.

Floral's AirBoss device servers are located at the regional stations to control the Grass Valley servers, two VTRs and a router. The system moves the files between the hub and spokes, and Floral's Time Zone software allows a hub in the EST zone to control two stations in Central.

Three people work at the hub at all times, making sure things go smoothly. Addalia notes that one of the myths of automation is that it allows a reduction in staff. It doesn't, he says, adding that it does allow the workload to be shifted to as much as a day prior to broadcast. "It really doesn't reduce the man-hours. It allows you to do more and have a better on-air look with more accuracy."

Redundancy is always an issue with centralcasting, and Addalia tackles it from two fronts: the server side and the transport side.

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"Our goal is to have two copies of everything separated onto two MAN systems," he says. "We'll have the Floral system be responsible for making the two copies, and the MAN will make it available for air. And that allows us to have the level of redundancy we require."

The other redundancy concern is the reliance on DS3.

"Emmis was very concerned about system redundancy so they had a fairly good DS3 cable infrastructure between their hub and spokes," says Floral Chief Technology Officer Mark Bishop. "So what we set up offers four to six hours of protection that is sent down the spokes in case one of those cables goes down and they have a problem with one of the links."

According to Addalia, the DS3 reliability has been fairly good, and there haven't been any true DS3 failures. "Also, the bandwidth of the DS3 allows us to put anything down the bandwidth and manage it ourselves, and that's a big plus. Other lower-bandwidth or on-demand systems don't have the flexibility there."

Despite the praise for DS3, he does have one more wish for connectivity: Make it cheaper. "We do hope and expect that there will be some relief on the local loop charges. We really feel they're out of order."

Those charges are the doing of Bell-South and Sprint. "They really sock it to us," says Addalia in seeming disbelief. The cost of the local loop connections to the four stations, a distance of about seven miles, is equal to that paid for the long-haul 1,000 miles of connectivity between Orlando and the local markets. ■

Now the games count

Rookie YES Network leaves spring training behind

By Ken Kerschbaumer

They've spent the past few weeks getting ready for the season and even had a couple of minor spring-training setbacks, but now it's time to play games that count. This afternoon, the YES Network takes to the air (or, in this case, cable) with its first official major-league contest: the New York Yankees against the Baltimore Orioles.

Many on the YES staff have been through similar network startups. But Vice President of Programming Mark Rosenweig, who was involved with the launch of CNBC, notes that this launch was different because there was no NBC to fall back on. "This whole effort started in October, and we created our own infrastructure," he says. "So to come as far as we've come is exciting."

The core of the programming for the next few months will be the Yankee games. Production will be handled by Gang Creek Productions, with the YES Network shooting games with 12 cameras.

"What we tried to do was create a blank canvas and then figure out what is the best quality we can deliver for a regional sports network," says Rosenweig.

An interesting aspect of the programming is TV coverage of Mike Francesa and Chris "Mad Dog" Russo's afternoon radio

talk show, which is heard on WFAN(AM) New York and originates at WFAN's Astoria, Queens, studio. It not only will be similar in style to coverage of Don Imus's morning talk show on MSNBC but will use the same studio and cameras.

The YES Network contacted MSNBC about tapping into the latter's Telemetrics



camera-control system so that YES could control the program from its Stamford, Conn., location. The result is that YES pays MSNBC a monthly fee to cover the use of cameras and lighting but purchased its own Telemetrics control systems to be located in Stamford.

Says Rosenweig, "A switch is thrown after the Imus show so that we have control of the cameras in the afternoons."

Other programs will be shot in Manhattan's National Video Center, where YES also has four editing suites: three Avid Symphony suites and one Avid Xpress suite. ■

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Storage no longer skin deep

InPhase holographic system can store 100 GB of content per \$50 write-once disk

By Ken Kerschbaumer

Holographic technology is heading to the broadcast industry next year, and, if InPhase Technologies, the company behind the development, is to be believed, it's going to go a long way toward changing the way video is archived and stored.

Dubbed Tapestry, the system uses holography to improve storage capacity and transfer speeds by recording throughout the storage disk, not just on the surface (as is done on other optical media). InPhase says \$50 write-once disks will be able to record 100 GB of video, or 7.4 hours of HD material and 44 hours of standard-definition material. The drive (which has not been priced yet) will be able to transfer content at 20 MB/s.

"That's the design goal, 100 GB, and there's no compression," says Vice President of Marketing Liz Murphy. "If data is compressed going in, it stays compressed, but we aren't adding any."

Companies have been working in the area of holographic storage for years, Murphy says, but have never been able to develop a robust media that can be recorded to and read from. She says this Tapestry is it.

InPhase is a Lucent Technologies offshoot that, Murphy says, is commercializing work that has been done at Bell Labs, which has developed "two-chemistry media."

According to Murphy, single-chemistry-based developments in holographic recording haven't held up well because they aren't environmentally stable. "When you try to optimize for photo-reflectivity, you destroy the environmentally stable attributes," she explains. "But two-chemistry is very robust, and it has good manufacturing quality."

The media resembles a 5/4-inch mag-

neto-optical disk, but that is only on the outside. In the initial design, InPhase chose to use a round disk with an enclosure. But the size of the disk could change greatly since the enclosure is not really needed.

"If you wanted to distribute content on credit-card-size media, you could do that, or on a bare disk that looks more like a DVD," Murphy adds. Capacity on the credit-card media would be around 20 GB.

The media within the enclosure is clear

storage capacity makes it suitable for near-line and offline storage needs.

"I've talked to all the major networks and the studios, and they've all been interested in it. And it has a lot of archival potential," says Murphy. "Local stations think they could use it as an on-air log device."

Tapestry also has random access and an anticipated shelf-life of 30 years. "That would really open the door in terms of how people access historical data," she says.

One caveat: The system won't be available until late 2003 or early 2004. Murphy says the company plans to speak with asset-management companies like Kasenna and Virage, as well as Sony, "given Sony's position in the marketplace."

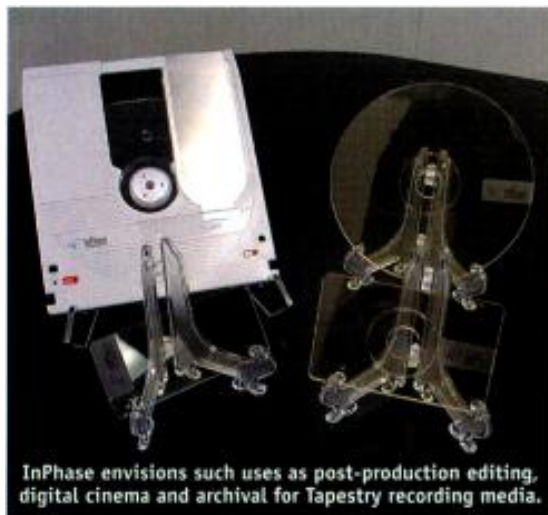
The rollout gives some time to work out OEM deals. "We'll sign up a couple of big vendors who have brand recognition in the marketplace."

Murphy says work is already under way on the next generation, which is expected to have greater capacity and flexibility. "We've already

been in some early testing of rewritability, and the results were very positive. So we're very optimistic that we'll be able to have rewritable media as well."

The system can be used for more than just video storage, but InPhase is starting with video that gets optimum performance out of the system. "Because you're writing a stack of data at a time," Murphy says, "the more data you can send it, the better off you'll be in terms of performance."

InPhase will be at NAB this year but won't be on the show floor. The company will have a demonstration suite at the Venetian, where it will demonstrate reading a 30-second video clip off a 1-inch-square piece of media. ■



and 1½ mm thick.

"It's a parallel reading and writing process rather than a serial one," says Murphy.

The electronic stream is buffered into a 1.3-MB buffer, which is then written to the disk in one laser flash. "Our goal is to basically write a stack of approximately 700 to 800 pages in one location."

Applications for the system vary, but any facility grappling with the creation of systems based on online servers and nearline and offline storage seems to be a fit. Post-production editing suites could use the disks to move material off an editing system because it can write material at 20 MB/s. Digital cinema could use it as another distribution medium. And its large

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Frank Biancuzzo, president, marketing and promotion, Hearst-Argyle Television, New York, named president/GM, WISN-TV Milwaukee.

Frank Batavick, associate producer, Maryland Public Television, Owings Mills, Md., named coordinating producer, *Zoom MPT*.

Cable TV

Mark A. Harrad, VP, public relations, Turner Broadcasting Sales Inc., New York, joins Time Warner Cable, Stamford, Conn., as VP, corporate communications.

Kelly A. Jara, production manager, Comcast, Baltimore, named regional manager, Maryland/Delaware region.

Programming

David Sternberg, VP/GM, Fox Sports International, Los Angeles, promoted to senior VP/GM, network operations and business development, Fox Sports World and Fox Sports World Español.

Jim Greiner, senior VP, operations, business development and new ventures, A&E Television Networks, promoted to executive VP, new enterprises.

Joseph Tafuri, VP, DirecTV sports advertiser sales, Columbia TriStar Television Advertiser Sales, promoted to senior VP.

Susan Panisch, director,

program development and new media, Outdoor Life Networks, Stamford, Conn., promoted to VP, programming.

Elizabeth Hillman, director, communications and publicity, Hallmark Channel, Los Angeles, promoted to executive director.

Noni L. Ellison, corporate attorney, Akin, Gump, Strauss, Hauer & Feld LLP, New York, joins Scripps Networks, New York, as director, legal affairs.

Journalism

Randal Stanley, news director, WGRZ-TV Buffalo, N.Y., joins WKYC-TV Cleveland in the same capacity.

Appointments at NBC News, New York: **Dr. Ian Smith**, medical correspondent, WNBC(TV) New York, named health and medical correspondent; **Patricia Sabga**, senior business editor/anchor, CNN Headline News, New York, joins as news correspondent, New York and London.

Appointments KPNX(TV) Mesa, Ariz.: **Tom Zenner**, sports anchor, WFXT(TV) Boston, joins as sports anchor/reporter; **Nicole McGregor**, anchor/reporter, Orange County News Channel, Anaheim, Calif., joins as general assignment reporter; **Mekahlo Medina**, general assignment reporter, KOB-TV Albuquerque, N.M., joins in the same capacity; **Judy Alley**, weekend anchor/reporter, WAGT(TV) Augusta, Ga., joins as weekend morning anchor/reporter; **Victoria**

Obituary

Joseph E. McNaughton, former owner of WCRA(AM)/WCRC(FM) Effingham, Ill., ended his own life on March 5 after battling terminal kidney cancer. He was 82.

When a deal to buy Effingham's local paper fell through, McNaughton helped to start up WCRA(AM) Effingham in 1947 and became its president and general manager a year later.

McNaughton, active in the community he served, purchased the *Effingham Daily News* in 1949 and was its publisher for 43 years.

In 1952, he became president and general manager of Elgin Broadcasting Co. and eventually expanded his interests to newspapers and radio stations in Iowa, Wisconsin and California.

McNaughton's wife, Peggy Ann, passed away in April 2001. He is survived by his daughters, Mary Cecille McNaughton Feezel and Jo Ann McNaughton-Kade; brother, Dean; sister, Lou Edith; several grandchildren; and two great-grandsons.

Memorials may be made to the American Cancer Society.

—P. Llanor Alleyne

Schreiner, producer, promoted to senior executive producer.

Lisa Colagrossi, anchor/reporter, WKMG-TV Orlando, Fla., joins WABC-TV New York, as reporter/fill-in anchor.

Alicia Calaway, former *Survivor II* contestant, joins WNYW(TV) New York, as health and fitness reporter.

Frank Cipolla, freelance reporter, WWOR-TV, Secaucus, N.J., named full time general assignment reporter.

Satellite

Antonio B. Barreto, senior VP/GM, ESPN International, Coral Gables, Fla., named senior VP, programming and marketing, DirecTV Latin America, Fort Lauderdale, Fla.

Andy Ras-Work, president/CEO, Semantix Inc., Washington, joins

WorldSpace Corp., Washington, as COO.

Advertising/Marketing/PR

Stephen C. Rockabrand, senior VP, programming, new-business development and distribution, TVN Entertainment, Burbank, Calif., joins The Premiere Marketing & Distribution Group, Los Angeles, as executive VP, television and ancillary distribution.

Appointments at Nielsen Media Research, New York: **Robert Luff**, VP/chief technology officer, NBC Broadcast and Network Operations, New York, joins as executive VP/chief technology officer; **Jack Oken**, president, MMT Sales, New York, joins as manager, local services.

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Game shows' big wheel

Friedman has helped keep Wheel and Jeopardy on top for years

Harry Friedman knows a thing or two about game shows, having worked on more than 30. As executive producer of both *Wheel of Fortune* and *Jeopardy*, he has helped those shows stay atop the ratings with innovations that keep viewers tuning in.

Moving to Hollywood at age 24, "all I knew is I wanted to be in television," says the Nebraska native. "I didn't set out to be in game shows, I don't think anybody did back then. But I wanted to be in television."

His first gig, though, was as a salesman at Oliver's, a men's clothing store in the San Fernando Valley. On the side, he repaired TVs and wrote jokes for a friend's nightclub act. He got his show biz break when a friend recommended him to the producers of *Hollywood Squares* in 1971. Offered a question-writing position on the show, Friedman jumped at the chance: "I think I gave the folks at Oliver's an hour's notice."

For 10 years, he worked as a producer/writer on *Hollywood Squares*. "It was the best training ground," he recalls. "It was great fun. The low points were so few I can hardly remember them, and the high points are so numerous I can't begin to recount them."

He also began writing comedy routines for some of the regular celebrities on *Squares*, including Doc Severenson and John Davidson. The show was canceled in 1981, and Friedman began producing anything he could get his hands on.

He did game-show pilots and small projects for private businesses, including a script for an association of funeral directors. "I don't think they appreciated or got my humor."

After five years of freelancing, Friedman landed on the set of *The New Hollywood Squares* and worked as a writer/producer until the show was pulled off the air again.

In 1990, he found himself freelancing again. "Game shows had fallen out of favor. I was proud of the work I had done, and I've always been proud to have been associated with game shows, but that's just not what the marketplace wanted."

He produced prime time specials, including *American Yearbook* for CBS, late-night series *Personals*, and *Caesar's Challenge* out of hotel/casino Caesar's Palace in Las Vegas.

He took a writer/producer post on syndicated talk show



Harry Friedman
Executive Producer, *Wheel of Fortune* and *Jeopardy*

B. Nov. 12, 1946; writer/associate producer, *Hollywood Squares*, Los Angeles, 1971-81; freelance writer/producer, Los Angeles, 1981-86; producer/writer, *The New Hollywood Squares*, Los Angeles, 1986-89; writer/producer, *Caesar's Challenge* and *Personals*, Las Vegas and Los Angeles, 1991-93; writer/producer, *Mike & Maty*, Los Angeles, 1993-94; producer, *Wheel of Fortune*, Los Angeles, 1995-97; producer/writer, *Jeopardy*, Los Angeles, 1997-99; executive producer/creator, *Rock & Roll Jeopardy*, Los Angeles, 1998-2001; current position since 1999; m. Judy, 1973; children: Amy, Leslie

Mike & Maty in 1993. Then, he says, he heard about the possibility of joining the producer ranks at *Wheel of For-*

tune and jumped at the opportunity. "*Wheel* was in its 13th season, and I think the studio [Columbia TriStar] felt it was time to maybe bring in some fresh ideas. So, when I came to the show, I wanted to increase the energy level, give it a more contemporary feel."

The first thing he did was change the letters that Vanna White turned. For the first 13 seasons, they were plastic, and, between puzzles, the show was forced to stop taping while new letters were put in. "The change allowed us to tape the shows in real time," Friedman says. "Once we did, I saw the energy levels in Pat [Sajak], Vanna and the audience come up."

Two years later, he added producing chores at *Jeopardy* and soon made some changes there. "The long-held belief was you don't dare take the show outside the studio; too many things can happen. So, in November 1997, we took the show on the road to Washington, D.C., and it was a big hit."

Wheel is in its 19th season; *Jeopardy* celebrates its 4,000th episode this month with a special Radio City Music Hall Million Dollar Masters Tournament. How long can the shows continue?

"As long as we don't change the core of the games, they can go on for a long time," he says. "There are a lot of things we can do to change the show, but I would never do anything to change the game."

—Joe Schlosser

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WPXI, the Cox Television NBC station in Pittsburgh is adding the position of General Sales Manager to its' management team. WPXI is the anchor station of the Cox NBC Cluster in Western Pennsylvania and Eastern Ohio. The GSM will take over day-to-day sales management oversight of WPXI. Applicants must exhibit a winning track record in managing a dynamic sales organization. Key to their credentials are strengths in team building, a track record as a passionate leader with a keen sense of urgency, solid marketing skills, a creative and "new ideas" person who is strong on details and follow through. Candidates for this position must have good working knowledge of the tools used to build and manage our business, be an excellent communicator and a solid strategic planner. To learn more about this outstanding opportunity please send your resume to: Ellen Bramson, Director of Sales and Marketing, WPXI TV, 11 TV Hill, Pittsburgh, PA 15214. WPXI-TV is equal opportunity employer.

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 and CNN International. 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.

PHOTOJOURNALIST

Do you have a passion for great pictures and sound? Do you relish an atmosphere where your ideas count? Do you love to tell stories with real people? Then come join us. We work together, learn and grow each day. Send resume and tape to John Hendon, Assistant Chief Photographer, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE.

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WCTI, ABC Affiliate on the North Carolina Coast, is looking for someone to take our highly competitive award-winning newscast and continue to build on a long tradition. We're looking for someone who can teach and motivate. Someone who understands that producing is more than just stocking a show. Someone who can balance content with depth and high story count. We're looking for a leader to utilize all the tools we have to make our product stand out in the market. Send resume to: General Manager, WCTI, PO Box 12325, New Bern, NC 28561. EOE

TRAFFIC ASSISTANT

KVUE, the ABC affiliate in Austin, Texas is looking for a Traffic Assistant. Strong data entry skills required. Must be a High School graduate or have equivalent degree. Previous experience in Traffic is a plus, but not required. If you have an interest in this position, please send resume to: Human Resources, KVUE-TV 3201 Steck Ave Austin Texas 78757 or email to jmthompson@kvue.com. EOE

PRODUCERCAREERS

PRODUCER

Seeking experienced Producer for Syndicated entertainment show. Responsible for developing writing, pre-interviewing, producing and field producing live segments for morning TV show. Must be creative with both visual and written content and have strong organizational writing and communication skills. Must be able to work in a high pressure environment, under tight deadlines, and a team atmosphere. Computer literacy with internet and research skills required. College degree and previous entertainment producing experience preferred. Please send resume to: Producer, Ansonia Station, P.O. Box 234027, New York, NY 10023. We are an equal opportunity employer.

TECHNICALCAREERS

ASSISTANT CHIEF ENGINEER

CBS-58 has a #2 position for an Assist. Chief Engineer available. Great opportunity for someone who's ready to make the move to the next level. Responsible for providing all facets of television engineering, studio maintenance and remotes. Knowledge of or experience in computers, LAN, Internet, and RF a plus. Must have associates degree in electronics, 3+ years exp. in broadcast maintenance and FCC license or SBE certification. NO CALLS. Resume to CBS-58, HR, 809 S. 60th Street, Milwaukee, WI 53215, or hr@cbs58.com. EOE.

TECHNICAL OPERATOR

KVUE-TV has an opening in the engineering department for a Technical Operator. Job requires a minimum of two-(2) years experience in TV broadcast operations, maintenance or related field. Job duties include operation of broadcast equipment and operation of five units including a satellite truck. Desire a working knowledge of Windows, DOS, Database and word processing application programs. Must have a valid drivers license. SBE Certification and/or General Class Radiotelephone Licenses are desirable. Work involves varied shifts, days, nights and weekends. Travel required. Must be able to prioritize tasks, manage time and resources efficiently, maintain composure and react quickly under pressure. Send resume to Human Resources KVUE-TV 3201 Steck Ave, Austin TX 78757 or email to jmthompson@kvue.com

DIRECTOR OF TECHNICAL OPERATIONS

Highly responsible management position, directing the technical and scheduling operations for Pennsylvania Public Television Network. Requires a bachelor's degree in Engineering, Computer Science, or a related field. Eight years experience with diversified electronic/computer systems, including five years of progressively responsible technical experience in television broadcast operations management. Competitive salary and benefits package. EOE. Open until filled. Screening of applicants begins May 1. Qualified applicants should submit resume and salary history to: Steven Schaeffer, PPTN, P.O. Box 397, Hershey, PA 17033.

CREATIVE PRODUCER

WPXI-TV in Pittsburgh is looking for a creative television producer who can do it all, to join an award-winning local programming and commercial production unit. Applicants should have experience producing and writing compelling spots, stories and long form programs, Avid and linear editing skills required. Ability to shoot great video also a plus. Applicants must be able to work well with clients and colleagues. This is an unprecedented opportunity to create spots and programs from start to finish. Send resume and sample tape to: Brian Leopold, Executive Producer, WPXI-TV, 11 Television Hill, Pittsburgh, PA 15214. EOE

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PROMOTION WRITER/PRODUCER

KVUE-TV, the ABC affiliate in Austin Texas, is searching for a talented promotion writer/producer. Ideal candidate will be team oriented with a minimum of three years experience writing/producing news image or topical promotion. Shooting or editing skills considered a major plus. Send resume and a current reel showcasing your best promotional work to: KVUE-TV Human Resources, 3201 Steck Ave, Austin TX 78757. EOE.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Sales and service

From the beginning, we thought TVB had a great idea: a convention of TV-station executives in New York in the same building as the New York Auto Show. Here was an opportunity for broadcasters to meet old friends, compare notes and rub hubcaps with their principal advertisers. After all, they're in the same business: sales and service.

Well, we were right. It was a great idea. Last Tuesday, some 500 broadcasters (and 200 ad execs and vendors) met at the Javits Center for the TVB Marketing Conference as the cars were rolled into the exhibition halls. It will probably stand as the year's largest gathering of TV-station managers, with NATPE having lost its way and the NAB convention becoming more and more a techie affair. (The NAB seems to have given up all pretense of running a broadcasters' convention. It now bills the gathering as "The World's Largest Electronic Media Show," whatever that means.) The TVB conference worked because TVB President Chris Rohrs made sure everybody had plenty of reasons to be there, though all that auto money should have been enough. He persuaded seven station groups and the NBC affiliate board to meet in connection with the conference. And he put together a first-rate program.

The conference gave a psychological lift to the broadcasters who attended. Although nobody promised a swift end to the advertising drought, all agreed that business is getting better, that the rebound has begun. More important, the conference got broadcasters together in numbers large enough to remind them they are still a force to be reckoned with.

The higher cost of ignorance

A month ago (Feb. 25), we ran a story pointing out that about \$1.4 billion in TV ad revenue was in jeopardy. Concerned that the advertising of prescription drugs is contributing to soaring health-care costs, we reported, Washington policymakers are second-guessing their 1997 decision to permit such ads. Sentiment to ban or restrict them is building, we said.

That's the bad news. The good news is that the NAB is working closely with the American Association of Advertising Agencies to protect the ad category. Speaking at the TVB conference last week, NAB top lobbyist Jim May outlined the situation and put the broadcasters present on full alert, noting that some of the anti-advertising impetus was coming from large corporations, which pick up a big share of the nation's health-care bill.

There is a legitimate debate here. But, until we have some definitive evidence that prescription-drug advertising does more harm than good, we would rather err on the side of putting more information in the hands of the public than less. That means letting the spots roll.

NAB's win/loss record on key issues is as least as good as any Final Four team's. But, as May acknowledged, it's the kind of organization that wins only if broadcasters get out there and work their senators and congressmen. Make some appointments.

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