

BROADCASTING CABLE

JULY 29, 2002

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MALCOLM IN THE MONEY

The winner of Fox's sealed-bid auction of popular sitcom is Fox

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UN-CLEAR CHANNEL

Mayses say Michaels is 'fantastic' as they shunt him into high-tech limbo

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NEW IRON CITY INDIE

Diane Sutter's Pittsburgh TV station will offer heaps of local programming

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LOWE DOWN FROM TCA

Rob exits *West Wing*; Zucker wishes he had more *Friends*; Grushow cuts programming costs

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SPECIAL REPORT

WILL WB KILL THE MTV STAR?

Broadcast network is spinning the hits—all for the sake of synergy

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BUSTED!

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FEDS' CRIME STAR... LLAR

CRIME STAR... » PAGE 8

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Syndication's
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Shows Have Been
Renewed Again...

And Again,



BROADCASTING CABLE

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Top of the Week July 29, 2002

AOL TW UNDER FIRE Word of SEC investigation into accounting practices drives media giant's stock to below \$10. » 13

BIDDING FOR MALCOLM

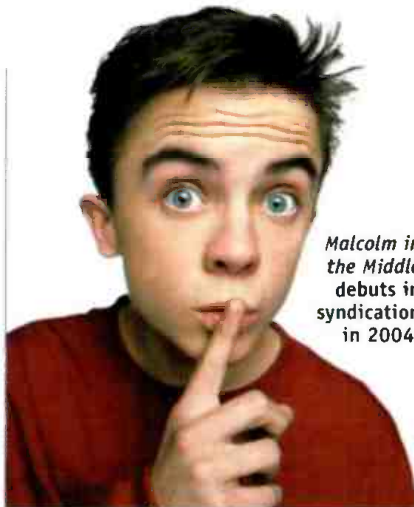
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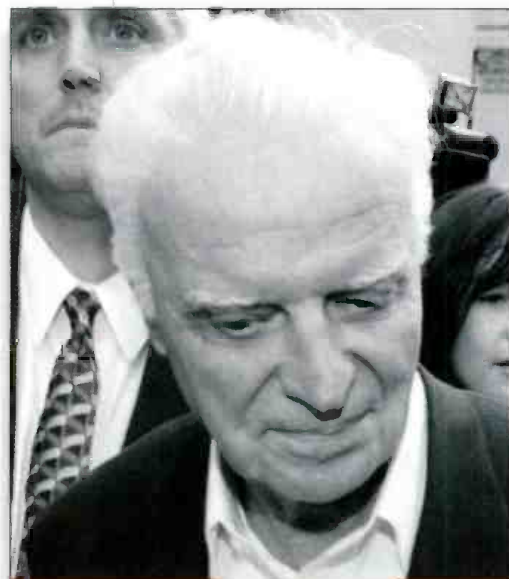
The word on Lowe's exit from *West Wing*, the possibility of another *Friends* season, and how Fox reduced license fees. » 16

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Malcolm in the Middle debuts in syndication in 2004.



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BUSTED!

Rigases arrested Three members of Adelphia's founding family and two former executives are charged with a multibillion-dollar fraud. » 8

With *The West Wing's* ensemble cast, NBC is betting that President Bartlet, played by Martin Sheen (l), won't even miss strategist Sam Seaborn, played by Rob Lowe, who's leaving the show next winter.



SPECIAL REPORT

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Song of synergy Licensing pop music for use in shows and their promotion benefits both The WB and Warner Music Group labels. » 20

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Pittsburgh player Diane Sutter's new indie station will focus on local programming and syndicated fare. » 24

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Hey, that's funny, the BeastMaster doesn't look Canadian.

TV PRODUCTION

Canada or bust

The Chairman of the Academy of Television Arts & Sciences' Run-away Production Committee, Tribune's Dick Askin, wants to stem the flight of producers from California to Canada. But Tribune's syndicated action hours *Andromeda*, *BeastMaster* and *Earth: Final Conflict* are all produced north of the border.

A case of "do as I say, not as I do"? Hardly, says Askin. It was his frustration at the economics of having to go to Canada to produce those shows that prompted him to become involved in the issue. What's needed are tax breaks so producers can shoot in Hollywood, and he's lobbying for them.—J.E.

JURISPRUDENCE

Judge Gabe

Everybody loves a high-profile case. The swarm of camera crews staking out the federal courthouse in Manhattan for a glimpse of Adelphia's Rigas clan last week paid little attention when a thin, balding man walked up and innocently asked who they were waiting for. They didn't recognize Federal Magistrate Judge Gabriel Gorenstein, who was to arraign the Rigases later in the day. Gorenstein, of course, knew who the cameras were stalking since a dozen or so reporters had been hanging out in his courtroom all morning.—J.H.

BC EYE

DIGITAL TELEVISION

NBC ups HD

NBC has been the laggard among the Big Three when it comes to prime time HD programming, but there are tentative plans to catch up this fall. The programs currently on the short list for HD broadcasts are *Frasier*, *Crossing Jordan*, *In-Laws*, *Ed*, *American Dreams*, *Boomtown* and *Hidden Hills*. The trick will be sorting out who picks up the additional costs associated with HDTV.

In May, the network took its affiliate advisory board by surprise in proposing that affiliates pick up half the cost of converting shows to HDTV. The board rejected the idea, telling the network that it seemed inappropriate given that the other networks have found alternative funding. Other options include having the studios pay (at least one has tentatively agreed) or sponsorship by an electronics manufacturer. How it plays out remains to be seen, but for now it looks like HD will be hitting NBC's fall schedule. NBC's only comment was that funding is still an issue.—K.K., S.M.



Crossing Jordan may return in HDTV this fall.

BREAK FOR ADELSTEIN



Jonathan Adelstein could be confirmed to the FCC as early as next week. Last week, the White House and Sen. John McCain (R-Ariz.) struck a deal that clears the way for McCain's candidate for the Federal Election Commission, Democrat Ellen Weintraub. After the agreement

was struck, McCain lifted his holds on all nominations, clearing them for quick Senate approval. The Senate Commerce Committee last week approved Adelstein's nomination in an off-floor voice vote, and no other senators appear prepared to place further holds on nominees.—P.A.



CABLE PROGRAMMING

Discovery cinema

One of cable's top destinations for non-scripted fare, Discovery Channel, is getting into the movie business. New Discovery Networks President Billy Campbell (above), who oversees the company's 11 U.S. channels, says Discovery will start producing made-for-TV movies, likely three each a year for Discovery and co-owned Animal Planet. There aren't yet any scripts in development, but Campbell's connections to the creative world run deep. Before joining Discovery in June, he was president of Miramax Television and has held high posts at CBS Entertainment and Warner Bros. Television. Animal Planet already is experimenting with fiction, including original movies and its first sitcom, *Beware of Dog*, which debuts next month.—A.R.

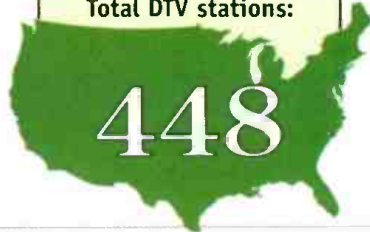
DIGITAL TICKER

COMPILED BY DECISIONMARK

Newest digital stations:

WZDX-DT	Huntsville, Ala. (Fox)
WZZM-DT	Grand Rapids, Mich. (ABC)
WVVA-DT	Bluefield, W.Va. (NBC)
KVCT-DT	Victoria, Texas (Fox)
KSTW-DT	Tacoma, Wash. (UPN)
WJYS-DT	Hammond, Ind. (IND)
WPSD-DT	Paducah, Ky. (NBC)

Total DTV stations:



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Ma

'S CATCHING

NEW YORK **WNYW/WWOR**

LOS ANGELES **KTTV/KCOP**

CHICAGO **WFLD**

PHILADELPHIA **WTXF**

BOSTON **WFXT**

DALLAS **KDFW/KDFI**

WASHINGTON, D.C. **WTTG/WDCA** ATLANTA **WAGA**

HOUSTON **KRIV/KTXH**

DENVER **KDVR**

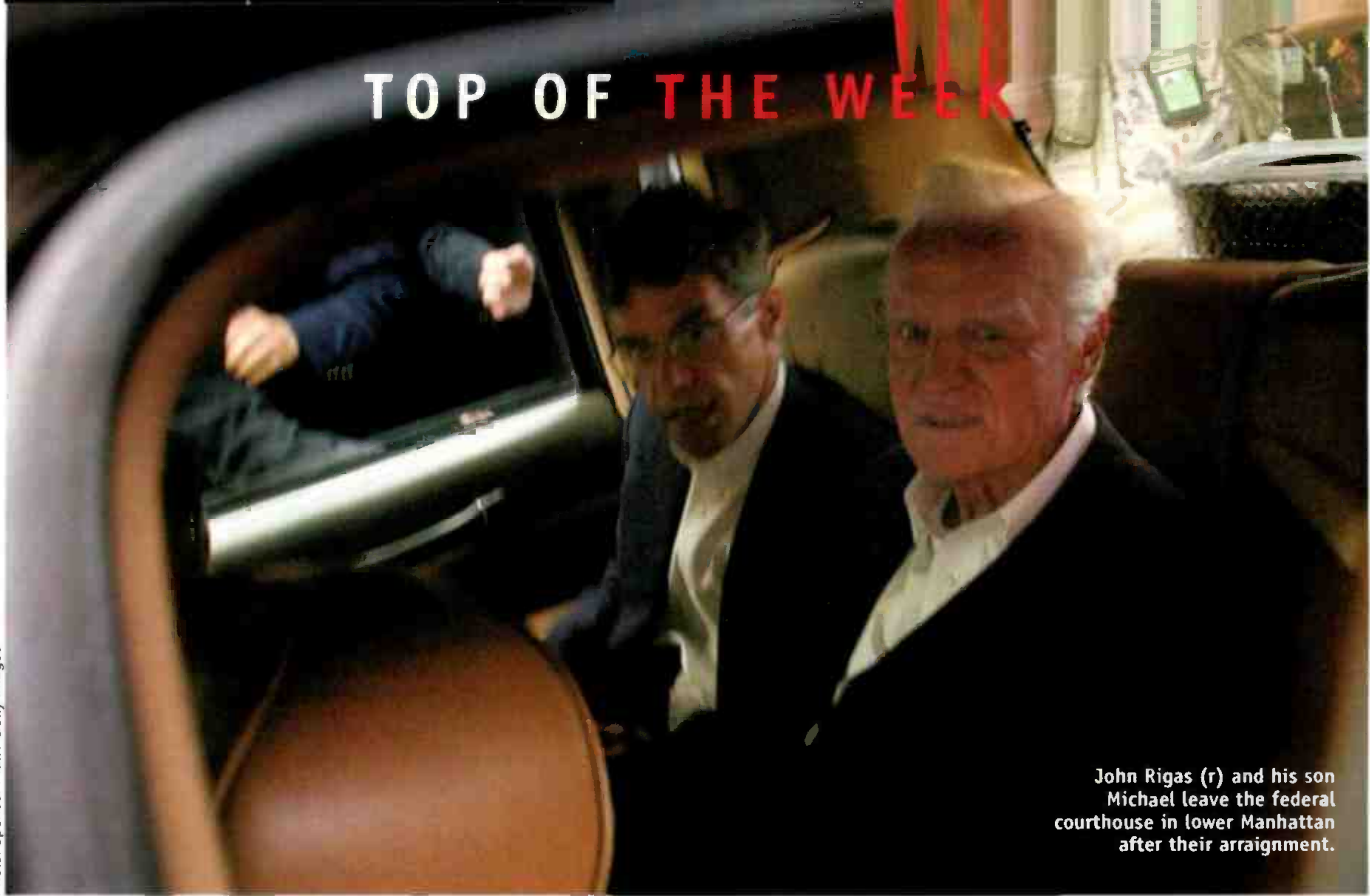
Colm *in the* Middle

AVAILABLE FALL 2004



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Photo: Spencer Platt / Getty Images



John Rigas (r) and his son Michael leave the federal courthouse in lower Manhattan after their arraignment.

Made-for-TV bust nabs Rigases

Handcuffs and perp walk signal feds are serious about cracking down on white-collar crime

By John M. Higgins

When John Rigas was led into a Manhattan courtroom last Wednesday afternoon, the Adelphia Communications founder sat down on a chair still warm from a man arraigned just moments before: a Staten Island restaurant owner who prosecutors contend is a loan shark tied to the Mafia's Luchese family. Small-town boy Rigas has definitely hit the big time.

Earlier that day, federal agents had pounced on Rigas; his two sons, Michael and

Tim; and two other ousted Adelphia executives, accusing them of orchestrating a complicated, multibillion-dollar fraud that enriched the family in big ways (using the cable operator to guarantee \$3.1 billion in loans to family businesses) and small (using a company airplane to ferry guests to the wedding of only daughter Ellen Rigas Venetis.)

Panic over the Rigases' insider dealings—even isolating just the ones the Rigases have acknowledged—had wiped out the company's shareholders. What's

more, Adelphia's financial excesses along with those of WorldCom and Enron, have cast doubt on the very foundations of the U.S. financial markets, a doubt that is blamed in large part for the recent stock-market plunge. That has robbed millions of widows and orphans and big institutional investors of many more billions of dollars than even the Rigases are accused of stuffing into family-controlled purses.

The tales of the Rigases' greed make them a rich target for public officials who

A FAMILY AFFAIR



In 1999 (l-r), Tim, John, James and Michael Rigas.

1996-2000: Rigas-family companies buy more than \$1 billion worth of cable systems with bank loans guaranteed by Adelphia. Stock hits all-time high of \$84 in March 1999.

1/01-11/01: The Rigases buy \$1 billion

worth of Adelphia stock and bonds with bank loans co-signed by Adelphia. That leaves Adelphia on the hook if the securities' prices drop. The loans were disclosed in SEC filings, though not prominently or in much detail.

3/27/02: A footnote in a press release discussing 2001 earnings calls attention to the loans. CFO Tim Rigas fumbles a response to a bond analyst's question at the end of a conference call. Adelphia's stock tanks 18%.

TOP OF THE WEEK



Federal agents lead a handcuffed John Rigas outside the main postal facility in midtown Manhattan after his arrest at his daughter's apartment.

have been blasted for letting corporate executives so dramatically abuse investors' trust. For example, prosecutors say that John Rigas was drawing so much cash out of the company that Chief Financial Officer Tim had to put him on an allowance in 2001. Father Rigas couldn't draw more than \$1 million monthly for his personal use without Tim's approval.

That's why it was no surprise that federal agents weren't cutting the Rigas Three any slack last week. Their lawyers offered to have them simply show up wherever the U.S. Attorney's Office desired. Nope. The feds clearly wanted to send a message. They wanted to make white-collar crime look a lot like plain old crime.

Postal inspectors (they get wire-fraud cases) say they had been tailing the Rigases for two days and knew that they were staying in, of all places, an apartment owned by Adelphia on Manhattan's Upper East Side. (Ellen Venetis lives in the apartment and, these days, is actually paying rent to the company.)

All three had left New York Tuesday but returned when they realized they were being followed. "I suspect they saw us and contacted their lawyers," said assistant postal inspector Thomas Van de Merlen.

A doorman called up to Ellen's 23rd-floor apartment when the inspectors arrived Wednesday morning at 6 a.m. The three soon emerged—John and Michael in blue suits, Tim in a sport coat and khakis.

After being booked at the main postal facility, the Rigases were subjected to an old-fashioned New York City "perp walk," in which they were paraded, handcuffed, from cars past TV and newspaper cameramen tipped where to be for the right shots outside. Their ties, shoelaces and belts had been removed, presumably to prevent suicide. "I think it's pretty tough to arrest a 78-year-old man at 6 o'clock in the morning when he's volunteered to surrender," said John Rigas's attorney, Peter Fleming.

The government's message was as clear as the images that played over and over on TV. "This administration will hold accountable corporate executives who violate the public trust, and we will do so in a way where we can do everything possible to protect America's workers and investors," Bush spokesman Ari Fleischer said after the arrests.

John, Adelphia's former CFO Tim and former COO Michael stand accused of securities fraud, wire fraud, bank fraud and conspiracy. Two other ex-Adelphia execu-

tives, Vice President of Finance/Treasurer James Brown and Assistant Treasurer Michael Mulcahey, were arrested in their homes in Adelphia's hometown of Coudersport, Pa. No one has actually yet been indicted, although that is expected within two weeks. The Securities and Exchange Commission filed a separate civil suit against the five executives plus another Rigas son, James, and Adelphia itself.

Adelphia, in turn, sued the Rigases, plus John's wife, Doris, and several other ex-Adelphia executives seeking to freeze and capture their personal assets.

It's not clear what kind of assets the Rigases have left. Among the many ironies of the case is that the Rigases didn't simply borrow money with Adelphia's guarantee and stuff it in an offshore bank account. They used it to buy \$1 billion worth of Adelphia securities. The securities are now practically worthless, and family companies have pledged most of their assets to Adelphia. The family and Adelphia are probably at least \$1.5 billion in the hole.

The essence of the charges is that the Rigases used publicly traded Adelphia as a private piggybank and distorted the company's financial position in order to keep the stock price high. The Rigases have

4/1/02: Adelphia fails to file its annual report, asking the SEC for more time to review accounting issues. Adelphia stock drops to \$13.12.

4/2/02: The first of more than 15 shareholder lawsuits, accusing Adelphia of

misleading stockholders, is filed. Adelphia hires three investment banks to sell some assets and advise on restructuring the company.

4/16/02: The SEC opens a formal investigation into Adelphia's accounting.

5/8/02: Adelphia solicits bids for half its cable portfolio—including systems in Los Angeles, Florida and Virginia—to pare debt.

5/15/02: Founder John Rigas resigns as chairman, president and CEO. Director and former

Buffalo banker Erland E. Kailbourne named interim CEO. NASDAQ halts trading in Adelphia's stock. CFO Tim Rigas, COO Michael Rigas and executive VP James Rigas quit shortly afterward.

5/17/02: Two federal grand juries, in New York

and central Pennsylvania, start hearing evidence on Adelphia's problems. The company misses \$44.7 million in bond payments.

5/23/02: Rigas family members all quit the board of directors and agree to turn over \$1 bil-



SSO



"The King Of Queens has both feet firmly planted on solid comic ground. Long may he reign."
- Entertainment Weekly

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ACME

CLEAR CHANNEL

PEGASUS BROADCASTING

BAHAKEL

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RAYCOM MEDIA

POST-NEWSWEEK

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BELO

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GRANT TELEVISION

FREEDOM COMMUNICATIONS

MEDIA GENERAL

AND

THE WB 100+ STATION GROUP

The
King of
QUEENS

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acknowledged that their private companies borrowed \$2.3 billion with Adelphia guaranteeing the debt. It was disclosed that some of the loans went to finance cable-system deals. What was hidden until March is that some of the loans went to fund Rigas-family purchases of Adelphia stock and bonds, deals that investors believe were being independently financed.

According to the prosecutors, other tricks included creating a cash-management fund that co-mingled public and family money that the Rigas boys used for all sorts of financial needs (including John Rigas's \$1 million monthly allowance). Assets and debts were shuffled between the public and private companies to make the Adelphia balance sheet look good for a moment. Prosecutors say Brown in particular brazenly lied to investors about how many of Adelphia's cable systems had been upgraded. They inflated basic-subscriber growth by including systems in Brazil and Venezuela.

But the criminal complaint also alleges massive insider dealing even beyond the many luxury perks common in other executive suites. Tim Rigas took an African safari vacation, allegedly on the company dime. The Rigases had Adelphia finance construction of a golf course on family land, property that they also tapped the company to help pay for by prompting the MSO to buy timber rights from the land. "The scheme charged in the complaint is one of the largest and most egregious frauds ever perpetrated on investors and creditors," said James Comey, the U.S. attorney in New York.

Brown and Mulcahey were released on their own recognizance, but the Rigases had to make complicated bail arrangements. To collateralize bail of \$10 million each, the

Coudersport: 'People feel betrayed.'

Last Wednesday, the Greek god of Coudersport, Pa., fell all the way to earth. Federal authorities arrested Adelphia Communications founder and former Chairman/CEO John Rigas, along with his two sons Michael and Tim, in New York for bank and wire fraud. Among those who watched on TV as the three were marched in handcuffs into a federal building were the 2,800 citizens of Coudersport, many of whom work for Adelphia.

For years, John Rigas has been the town's benefactor and favorite son, making sure the snow was shoveled, throwing a humdinger of a Christmas party and flying local kids to Buffalo Sabres hockey games. But the town has been shocked by the series of revelations and allegations that led to the July 24 arrests.



Many citizens are worried about their jobs.

"People feel betrayed," says Gerri Miller, news director at the town's only radio stations, WFRM-AM-FM. "Some of us said early on that, if they were doing it to grow the company, that would be one thing, but then we saw what they were using the money for.

"People here feel personally impacted because the Rigas family was so approachable and such a part of the community," Miller adds. "You would see them in the streets, and you could talk to them and call them by name. They've always been a part of the community."

Although putting handcuffs on family patriarch John Rigas seemed to lift the rest of the country's spirits, many Coudersport residents think the Bush administration is making an example out of the Rigas family, and they don't appreciate it.

"There's no question that the Rigases should be held accountable but, at the same time, the playing field should be level," says Donald Gilliland, managing editor of local newspaper the *Potter Leader-Enterprise*. "People are going to be watching closely to see if this is just a bunch of political propaganda. It's fine to hold the Rigases accountable, but other CEOs in other companies also should be held accountable."

Many people also are worried about their jobs, even though analysts are saying that Adelphia has too much infrastructure in Coudersport to make it worth anyone's while to move it. So far, the remaining Adelphia management team has kept layoffs to a minimum. "Economically," Gilliland says, "the town is saying that we support the new management, if they can pull it off, and we hope they can."—Paige Albinak

bonds had to be co-signed by three "financially responsible" individuals. Doris Rigas signed all three. The other two co-signers were their co-defendants: John and Michael signed for Tim; John and Tim signed for Michael; Tim and Michael signed for John. They pledged real estate that Adelphia alleges was bought with company money. One piece is an apartment in Beaver Creek,

Colo., that's worth \$2.4 million but is so heavily mortgaged that they have only \$300,000 in equity in it. Another \$3.3 million apartment in Hilton Head, S.C. (where Adelphia paid for Tim's \$700,000 golf-club membership), has just \$200,000 of equity.

Basically, their bail is structured pretty much the way the finances of the Rigas-run Adelphia were. ■

lion in securities, pledge \$567 million in cash flow from family cable systems. Adelphia's liability for family debts balloons to \$3.1 billion. The new management unveils a laundry list of the Rigases' sweetheart deals, including having

the company pay \$13 million to build a golf course on family property, plus pay \$25 million for the timber rights on that property; buying resort condos that the family used; and \$3.8 million to fund a film produced by Rigas daughter, Ellen.

6/3/02: NASDAQ delists Adelphia's stock at 75 cents per share.

6/10/02: New management fires auditors Deloitte & Touche.

6/17/02: Adelphia misses \$96 million in

bond interest and preferred-stock dividend payments.

6/25/02: Adelphia files for Chapter 11 bankruptcy protection.

7/24/02: The feds arrest five executives, including

three Rigas family members, on fraud charges, alleging that the family used the company as a "personal piggy bank," financing all sorts of personal transactions, including \$3.1 billion in loans for stock and family businesses.

AOL: Under scrutiny, under fire

With SEC investigating its accounting, AOL Time Warner's stock price tanks

By Steve McClellan

On the same day Adelphia's Rigases were arrested and charged with business fraud last week, AOL Time Warner acknowledged that the Securities and Exchange Commission had begun a "fact-finding inquiry" into the company's accounting practices. The company's accountant is Ernst & Young.

CEO Richard Parsons confirmed the SEC inquiry in a teleconference with investors and analysts after the markets closed last Wednesday. On Thursday, the company's stock was hammered by Wall Street, falling as low as \$8.70, or more than

80% off its 52-week high of \$47.25. By midday trading Friday, it had recovered to \$10.55 but was still down more than 10% for the week.

Word of the investigation followed a series of *Washington Post* stories highlighting the way AOL accounted for some advertising sales in 2000-01. It's the second investigation into AOL accounting practices in five years. The SEC investigated AOL's accounting practices in 1997 (prior to the merger with Time Warner), and AOL signed a cease-and-desist order vowing not to violate SEC rules.

Several analysts downgraded their ratings on AOL Time Warner because of the



CEO Richard Parsons told analysts and investors the company will "cooperate fully" with the inquiry.

investigation. Merrill Lynch's Jessica Reif Cohen also reduced her estimates for 2002 pretax earnings: "We are concerned with the uncertainty an investigation such as this creates."

Parsons said the company will "cooperate fully" with the inquiry. "I am quite confident that we have the right processes, controls ... to assure you the highest standards of integrity of financial accounting and reporting."

He also said that he had ordered Ernst & Young to "re-review" all the transactions raised in the *Post* stories and that the auditor said they had been accounted for and disclosed in ways that were "appropriate." ■

Malcolm in 10 markets

Twentieth TV kicks off sales campaign for sitcom; Fox, Viacom, Tribune are bidders

By Steve McClellan

Twentieth Television began its off-network sales campaign for *Malcolm in the Middle* last week, opening 10 of the top markets simultaneously. The co-owned Fox stations got the show in all 10.

But Twentieth took pains to set up an arm's-length bidding process in an effort to prevent future lawsuits from its

production partner on the show, Regency Television. (Fox had been down that road before in an ugly legal confrontation with Steven Bochco over the syndication of *NYPD Blue*.) Regency even had two representatives present last week when station execs gathered in Los Angeles to submit bids.

The process drew three bidders. Fox and Viacom made individual market bids; Tribune made a group

bid, according to Twentieth Television President Bob Cook.

Cook called the bidding "aggressive" but declined to discuss specific bids. Sources say Tribune bid the show as an early-fringe vehicle, while Fox put up access dollars. The Fox group reportedly agreed to pay \$800,000 to \$900,000 per episode for all 10 markets, with about \$110,000 per week going to New York (WNYW[TV]/WWOR[TV]) and to Los Angeles (KTTV[TV]/KCOF[TV]).

Also getting the show: WFLD-TV Chicago, WTXF-TV Philadelphia, WFXT-TV Boston, KDFW(TV)/KDFI(TV) Dallas, WTTG(TV)/WDCA(TV) Washington, WAGA-TV Atlanta, KRIV(TV)/KTXH(TV) Hous-

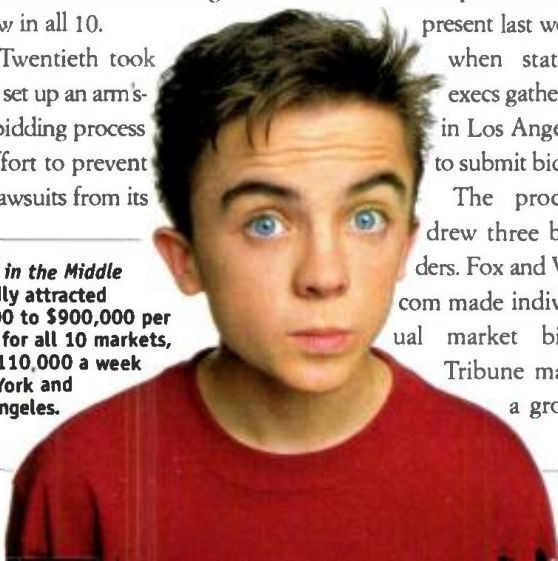
ton and KDVR-TV Denver.

Malcolm is one of only three key off-network sitcoms coming to the market after 2002-03 for several seasons. *Becker* and *King of Queens* are being sold for '03-'04 (by last week, *King* had been cleared in 71% of the U.S., *Becker* more than 50%). *Malcolm* debuts in '04.

Cook considers *Malcolm* the most demographically balanced of the three, with a "bonus" of hard-to-reach teens. Competitors say that "bonus" won't mean much by the time the show gets to off-net and the fickle teen audience finds the next new thing.

Bill Carroll, Katz Media Group programming vice president, urges all non-traditional affiliates to give the show a good, hard look. "It's got solid credentials, and I put it in the same league as *The Simpsons* or *Married With Children*." ■

Malcolm in the Middle reportedly attracted \$800,000 to \$900,000 per episode for all 10 markets, about \$110,000 a week to New York and to Los Angeles.



CONGRATULATIONS TO

SIX FEET UNDERSM

23 Nominations!

OUTSTANDING DRAMA SERIES

The Greenblatt/Janollari Studios and Actual Size, Inc., in association with HBO Original Programming Alan Ball, Robert Greenblatt, David Janollari, Alan Poul, Executive Producers; Bruce Eric Kaplan, Christian Williams, Co-Executive Producers; Rick Cleveland, Laurence Andries, Scott Buck, Supervising Producers; Christian Taylor, Jill Soloway, Producers

OUTSTANDING DIRECTING FOR A DRAMA SERIES

Alan Ball, Director *Pilot*

OUTSTANDING LEAD ACTOR IN A DRAMA SERIES

Michael C. Hall
Peter Krause

OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES

Frances Conroy
Rachel Griffiths

OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES

Freddy Rodriguez

OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES

Lauren Ambrose

OUTSTANDING GUEST ACTRESS IN A DRAMA SERIES

Patricia Clarkson
Ileana Douglas
Lili Taylor

OUTSTANDING CINEMATOGRAPHY FOR A SINGLE-CAMERA SERIES

Alan Caso, A.S.C., Director of Photography *Driving Mr. Mossback*

OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A SERIES

Christopher Nelson, Editor *Pilot*

OUTSTANDING SINGLE-CAMERA SOUND MIXING FOR A SERIES

Richard Van Dyke, Production Mixer; Peter S. Reale, Roberta Doheny, Re-Recording Mixers *Pilot*

OUTSTANDING ART DIRECTION FOR A SINGLE-CAMERA SERIES

Daniel Ross, Production Designer; Suzuki Ingerslev, Art Director; Rusty Lipscomb, Set Decorator *Back To The Garden*

Marcia Hinds-Johnson, Production Designer; Tom Taylor, Art Director; Susan Eschelbach, Set Decorator *Pilot*

OUTSTANDING CASTING FOR A DRAMA SERIES

Junie Lowry-Johnson, C.S.A., Casting; Libby Goldstein, Casting; Julie Tucker, New York Casting

OUTSTANDING COSTUMES FOR A SERIES

Gail McMullen, Costume Designer; Carlos Brown, Assistant Costume Designer; Lucy Campbell, Costume Supervisor *Back To The Garden*

OUTSTANDING HAIRSTYLING FOR A SERIES

Randy Sayer, Key Hairstylist; Kimberley Spiteri, Pinky Babajian, Hairstylists *I'll Take You*

OUTSTANDING MAKEUP FOR A SERIES

Donna-Lou Henderson, Key Makeup Artist; Justin Henderson, June Bracken, Makeup Artists *Pilot*

OUTSTANDING MAKEUP FOR A SERIES (PROSTHETIC)

Dan Rebert, Thom Floutz, Prosthetic Designers; Todd Masters, Scott Tebeau, Donna-Lou Henderson, Justin Henderson, Kylie Bell, Prosthetic Makeup Artists *A Private Life*

OUTSTANDING MAIN TITLE THEME MUSIC

Thomas Newman, Main Title Theme

OUTSTANDING MAIN TITLE DESIGN

Paul Matthaeus, Danny Yount, Main Title Designers

SEX AND THE CITYSM

10 Nominations!

OUTSTANDING COMEDY SERIES

HBO Original Programming Michael Patrick King, Executive Producer; Cindy Chupack, John Melfi, Sarah Jessica Parker, Co-Executive Producers; Allan Heinberg, Supervising Producer

OUTSTANDING DIRECTING FOR A COMEDY SERIES

Michael Patrick King, Director *The Real Me*

OUTSTANDING WRITING FOR A COMEDY SERIES

Julie Rottenberg, Elisa Zuritsky, Writers *My Motherboard, My Self*

OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES

Sarah Jessica Parker

OUTSTANDING SUPPORTING ACTRESS IN A COMEDY SERIES

Kim Cattrall
Cynthia Nixon

OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES

Frances Sternhagen

OUTSTANDING CASTING FOR A COMEDY SERIES

Jennifer McNamara, Casting

OUTSTANDING COSTUMES FOR A SERIES

Patricia Field, Rebecca Weinberg, Costume Designers; Artie Hach, Eric Daman, Assistant Costume Designers; Molly Rogers, Mark Agnes, Costume Supervisors *Defining Moments*

OUTSTANDING HAIRSTYLING FOR A SERIES

Michelle Johnson, Angel DeAngelis, Key Hairstylists; Sacha Quarles, Suzanna Nezirli, Hairstylists *Ghost Town*

THE MIND OF THE MARRIED MAN

OUTSTANDING MAIN TITLE DESIGN

Paul Matthaeus, Mason Nicoll, James Webber, Eric S. Anderson, Main Title Designers

BAND OF BROTHERS

19 Nominations!

OUTSTANDING MINISERIES

Dreamworks SKG and Playtone in association with HBO Original Programming Tom Hanks, Steven Spielberg, Executive Producers; Stephen E. Ambrose, Gary Goetzman, Tony To, Co-Executive Producers; Erik Bork, Erik Jendresen, Supervising Producers; Mary Richards, Producer

OUTSTANDING DIRECTING FOR A MINISERIES, MOVIE OR DRAMATIC SPECIAL

David Frankel, Tom Hanks, David Leland, Richard Loncraine, David Nutter, Phil Alden Robinson, Mikael Salomon, Tony To, Directors

OUTSTANDING WRITING FOR A MINISERIES, MOVIE OR DRAMATIC SPECIAL

Erik Bork, E. Max Frye, Tom Hanks, Erik Jendresen, Bruce C. McKenna, John Orloff, Graham Yost, writers

OUTSTANDING CINEMATOGRAPHY FOR A MINISERIES OR MOVIE

Remi Adefarasin, B.S.C., Director of Photography *Part 8: The Patrol*

OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A MINISERIES, MOVIE OR SPECIAL

Frances Parker, Editor *Part 2: Day Of Days*

Billy Fox, Editor *Part 4: Replacements*

OUTSTANDING SOUND EDITING FOR A MINISERIES, MOVIE OR SPECIAL

Alexander Campbell, Askew, Supervising Sound Editor; Paul Conway, James Boyle, Ross Adams, Andrew Kennedy, Howard Halsall, Robert Gavin, Graham Peters, Sound Editors; Mike Higham, Dashielle Rae, Music Editors; Andi Derrick, Peter Burgis, Foley Artists *Part 2: Day Of Days*

OUTSTANDING SINGLE-CAMERA SOUND MIXING FOR A MINISERIES OR MOVIE

David Stephenson, C.A.S., Production Mixer; Mike Dowson, Mark Taylor, Re-Recording Mixers *Part 2: Day Of Days*

Colin Charles, Production Mixer; Mike Dowson, Mark Taylor, Re-Recording Mixers *Part 3: Carentan*

Colin Charles, Production Mixer; Kevin Burns, Todd Orr, Re-Recording Mixers *Part 7: The Breaking Point*

OUTSTANDING ART DIRECTION FOR A MINISERIES, MOVIE OR SPECIAL

Anthony Pratt, Production Designer; Don Dossett, Supervising Art Director; Alan Tomkins, Senior Art Director; Kevin Phipps, Desmond Crowe, Art Directors; Malcolm Stone, Set Decorator *Part 7: The Breaking Point*

OUTSTANDING CASTING FOR A MINISERIES, MOVIE OR SPECIAL

Meg Liberman, C.S.A., Casting; Cami Patton, C.S.A., Casting; Angela Terry, Casting; Gary Davy, UK Casting; Suzanne M. Smith, UK Casting

OUTSTANDING HAIRSTYLING FOR A MINISERIES, MOVIE OR SPECIAL

Helen Smith, Key Hairstylist; Paula Price, Hairstylist *Part 5: Crossroads*

OUTSTANDING MAKEUP FOR A MINISERIES, MOVIE OR SPECIAL

Elizabeth Tagg, Key Makeup Artist; Designer; Nikita Rae, Makeup Artist; *Part 9: Why We Fight*

OUTSTANDING MAKEUP FOR A MINISERIES, MOVIE OR SPECIAL (PROSTHETIC)

Daniel Parker, Makeup Effects & Prosthetics Designer; Matthew Smith, Duncan Jarman, Prosthetic Makeup Artists *Part 3: Carentan*

OUTSTANDING SPECIAL VISUAL EFFECTS FOR A MINISERIES, MOVIE OR SPECIAL

Angus Bickerton, John Lockwood, Ken Daily, Visual Effects Supervisors; Joe Pavlo, In-House Lead Visual Effects Composer; Mark Nettleton, Lead Visual Effects Composer; Mike Mulholland, Lead Visual Effects Animator; Joss Williams, Lead Special Effects Supervisor; Nigel Stone, Visual Effects Cameraman *Part 4: Replacements*

Angus Bickerton, Mat Beck, Visual Effects Supervisors; Cindy Jones, Visual Effects Coordinator; Louis Mackall, Lead Visual Effects Composer; Nigel Stone, Visual Effects Cameraman; Karl Mooney, Laurent Hudgeniot, CGI Supervisors; Charles Cash, Lead Animator *Part 2: Day Of Days*

OUTSTANDING STUNT COORDINATION

Greg Powell, Stunt Coordinator *Part 3: Carentan*

OUTSTANDING MAIN TITLE DESIGN

Michael Riley, Michelle Dougherty, Jeff Miller, Jason Web, Main Title Designers

WE STAND ALONE TOGETHER: THE MEN OF EASY COMPANY

OUTSTANDING NON-FICTION SPECIAL (INFORMATIONAL)

Home Box Office presents a Dreamworks/Playtone Production in association with Cowen/Richter Productions Tom Hanks, Steven Spielberg, Executive Producers; Gary Goetzman, Tony To, Co-Executive Producers; Mark Cowen, Producer/Director; William Richter, Producer/Writer

BRITNEY SPEARS LIVE FROM LAS VEGAS

OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO FOR A MINISERIES, MOVIE OR SPECIAL

Keith Winikoff, Technical Director; Ted Ashton, Bill Chaikowski, Rocky Danielson, David Eastwood, Tom Geren, Bobby Highton, David Hilmer, Marc Hunter, Ernie Jew, Jay Kulick, Dave Levisohn, Jay Millard, Jeff Muhlstock, Lyn Noland, Kenneth Patterson, Bill Philbin, David Plakos, Brian Reason, Chris Rhodes, Jofre Rosera, Gorale Salgar, Steven Theodore, Matt Whittman, Camera Operators; Mark S. ... Steve Berry, Guy Jones, Chuck Reilly, Video Controllers

OUR 93 EMMY® NOMINEES

PATH TO WAR

8 Nominations!

OUTSTANDING MADE FOR TELEVISION MOVIE

An Edgar J. Scherick Associates Inc./ Avenue Pictures Production in association with HBO Films
Cary Brokaw, John Frankenheimer, Howard Dratch, Edgar J. Scherick, Executive Producers;
Guy Reidel, Producer

OUTSTANDING DIRECTING FOR A MINISERIES, MOVIE OR DRAMATIC SPECIAL

John Frankenheimer, Director

OUTSTANDING WRITING FOR A MINISERIES, MOVIE OR DRAMATIC SPECIAL

Daniel Giat, Writer

OUTSTANDING LEAD ACTOR IN A MINISERIES OR MOVIE

Sir Michael Gambon

OUTSTANDING SUPPORTING ACTOR IN A MINISERIES OR MOVIE

Alec Baldwin

OUTSTANDING CINEMATOGRAPHY FOR A MINISERIES OR MOVIE

Stephen Goldblatt, A.S.C., Director of Photography

OUTSTANDING CASTING FOR A MINISERIES, MOVIE OR SPECIAL

Mindy Marlin, Casting

OUTSTANDING HAIRSTYLING FOR A MINISERIES, MOVIE OR SPECIAL

Toni Walker, Key Hairstylist;
Joy Zapata, Stephen F. Robinette, Patricia Buck, Luma Hamilton, Ora Green, Hairstylists

THE LARAMIE PROJECT

4 Nominations!

OUTSTANDING MADE FOR TELEVISION MOVIE

Good Machine in association with HBO Films
Ross Katz, Anne Carey, Ted Hope, Executive Producers; Peter Cane, Roy Gabay, Co-Executive Producers;
Declan Baldwin, Producer

OUTSTANDING DIRECTING FOR A MINISERIES, MOVIE OR DRAMATIC SPECIAL

Moisés Kaufman, Director

OUTSTANDING WRITING FOR A MINISERIES, MOVIE OR DRAMATIC SPECIAL

Stephen Belber, Leigh Fondakowski, Amanda Gronich, Moisés Kaufman, Jeffrey LaHoste, John McAdams, Andy Paris, Greg Pierotti, Barbara Pitts, Kelli Simpkins, Stephen Wangh, Writers

OUTSTANDING CASTING FOR A MINISERIES, MOVIE OR SPECIAL

Ann Goulder, Casting

THE GATHERING STORM

9 Nominations!

OUTSTANDING MADE FOR TELEVISION MOVIE

A Scott Free Production in association with HBO Films
Ridley Scott, Julie Payne, Tony Scott, Executive Producers; Tracey Scofield, Executive Producer for the BBC;
Lisa Elizy, Co-Executive Producer;
Frank Doelger, David M. Thompson, Producers

OUTSTANDING DIRECTING FOR A MINISERIES, MOVIE OR DRAMATIC SPECIAL

Richard Loncraine, Director

OUTSTANDING WRITING FOR A MINISERIES, MOVIE OR DRAMATIC SPECIAL

Larry Ramin, Story;
Hugh Whitmore, Teleplay/Story

OUTSTANDING LEAD ACTOR IN A MINISERIES OR MOVIE

Albert Finney

OUTSTANDING LEAD ACTRESS IN A MINISERIES OR MOVIE

Vanessa Redgrave

OUTSTANDING SUPPORTING ACTOR IN A MINISERIES OR MOVIE

Jim Broadbent

OUTSTANDING SINGLE-CAMERA SOUND MIXING FOR A MINISERIES OR MOVIE

David Stephenson, Production Mixer;
Rick Ash, Richard Pryke, Re-Recording Mixers; John Hayward, A.M.P.S., Re-Recording Mixer

OUTSTANDING CASTING FOR A MINISERIES, MOVIE OR SPECIAL

Irene Lamb, Casting

OUTSTANDING COSTUMES FOR A MINISERIES, MOVIE OR SPECIAL

Jenny Beaven, Costume Designer;
Anna Kot, Assistant Costume Designer;
Clare Spragge, Costume Supervisor

DINNER WITH FRIENDS

2 Nominations!

OUTSTANDING MADE FOR TELEVISION MOVIE

Laura Ziskin Productions in association with HBO Films
Laura Ziskin, Norman Jewison, Margo Lion, Daryl Roth, Executive Producers;
Patrick Markey, Producer

OUTSTANDING MUSIC COMPOSITION FOR A MINISERIES, MOVIE OR SPECIAL (DRAMATIC UNDERSCORE)

Dave Grusin, Music Composer

IN MEMORIAM: NEW YORK CITY, 9/11/01

5 Nominations!

OUTSTANDING NON-FICTION SPECIAL (INFORMATIONAL)

Brad Grey Pictures, Kunhardt Productions in association with HBO Original Programming
Jonathan Liebman, Peter Kunhardt, Executive Producers; Dyllan McGee, Supervising Producer; Lisa Heller, Senior Producer; John Hoffman, Sheila Nevins, Brad Grey, Producers

OUTSTANDING CINEMATOGRAPHY FOR NON-FICTION PROGRAMMING

Greg Andracke, Jeb Bergh, Edward Marritz, Bob Richman, Cinematographers

OUTSTANDING PICTURE EDITING FOR NON-FICTION PROGRAMMING

Paula Heredia, Editor;
Geof Bartz, Contributing Editor

OUTSTANDING SOUND EDITING FOR NON-FICTION PROGRAMMING

Stuart Stanley, Supervising Sound Editor

OUTSTANDING SOUND MIXING FOR NON-FICTION PROGRAMMING

Larry Rock, Production Mixer;
Ken Hahn, Re-Recording Mixer

AMERICA UNDERCOVER

2 Nominations!

OUTSTANDING PICTURE EDITING FOR NON-FICTION PROGRAMMING (SINGLE OR MULTI-CAMERA)

Mark Baum, Editor *Small Town Ecstasy*
Kate Davis, Editor *Southern Comfort*

MADONNA LIVE: THE DROWNED WORLD TOUR

2 Nominations!

OUTSTANDING CHOREOGRAPHY

Jamie King, Alexandre Magno, Debra Brown, Choreographers

OUTSTANDING COSTUMES FOR A VARIETY OR MUSIC PROGRAM

Rob Saduski, Costume Supervisor

JANET JACKSON IN CONCERT FROM HAWAII

OUTSTANDING MULTI-CAMERA PICTURE EDITING FOR A MINISERIES, MOVIE OR SPECIAL

Michael Polito, Ryan Polito, Jeff Roe, Editors

CURB YOUR ENTHUSIASM

2 Nominations!

OUTSTANDING COMEDY SERIES

HBO Original Programming
Larry David, Jeff Garlin, Gavin Polone, Executive Producers; Robert B. Weide, Sandy Chanley, Co-Executive Producers;
Tom Bull, Producer

OUTSTANDING DIRECTING FOR A COMEDY SERIES

Robert B. Weide, Director *The Doll*

PROJECT GREENLIGHT

OUTSTANDING NON-FICTION PROGRAM (REALITY)

Miramax Television
Ben Affleck, Matt Damon, Chris Moore, Sean Bailey, Harvey Weinstein, Bob Weinstein, Billy Campbell, Executive Producers; Liz Bronstein, Co-Executive Producer; Eli Holzman, Tina Gazerro, Tony Yates, Producers

TAXICAB CONFESSIONS

OUTSTANDING NON-FICTION PROGRAM (REALITY)

View Film
Sheila Nevins, Executive Producer;
Felicia Caplan, Julie Anderson, Supervising Producers; Harry Gantz, Joe Gantz, Producers/Directors

JOHN LEGUIZAMO'S SEXAHOLIX... A LOVE STORY

OUTSTANDING MULTI-CAMERA PICTURE EDITING FOR A MINISERIES, MOVIE OR SPECIAL

Chad Callner, Editor

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HBO

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Lowe out; *Friends* still in?

West Wing actor leaving; *Friends* extension wishful thinking?; Grushow saves \$

By Susan Hornik & Steve McClellan

NBC Entertainment President Jeff Zucker says Rob Lowe's departure from *West Wing* late next season is a "mutual" decision.

In an interview with BROADCASTING & CABLE last week, Zucker emphasized that Lowe will continue on the show "until February, for 16 of the 22 episodes" being produced. But after that, he said, "there is mutual agreement [between Warner Bros. and Lowe] that he is moving on."

John Wells Productions and Warner Bros. Television confirmed an original report in *Variety* of Lowe's impending departure, which the paper (which is co-owned with B&C) ascribed to a salary dispute. "We regretfully confirm that Rob Lowe will amicably depart *The West Wing* in March after completing 16 episodes," the statement said. "We appreciate his numerous contributions to the success of the series and wish him all the best in his future endeavors."

Observed Zucker, "*The West Wing* is a true ensemble drama, and we are fortunate to have fine actors that will still be at the White House." If past is prologue, Zucker is right in assuming that the strong cast can carry the show. The closest parallel is also an NBC/Warner Bros. show: *ER* has seen the defection of numerous marquee actors (George Clooney, Sherry Stringfield, William H. Macy, Julianna Margulies) while continuing as one of the net's top draws.

The Lowe story was only one of several that competed for attention at the TV Critics Association tour in Pasadena last week.

Also making the TV columns of the hometown papers was the suggestion that the door to another season of *Friends* might be open. Zucker suggested that the sitcom might continue, despite previous



NBC Entertainment's Jeff Zucker suggested to critics that there might be more life to *Friends* yet, although series producers were less than sanguine about its prognosis.

word that its next and ninth season would be its last. "I don't want to ever believe that it's absolutely going to be the end," he said. "I think it's most likely the final season, but I wouldn't 100% rule out [its continuing]."

The show's producers, on a later panel, were less optimistic. "We're certainly approaching this as if this is the last season and sort of planning our stories accordingly," executive producer David Crane

up, it may be time. Also, we don't want to overstay our welcome."

Elsewhere at the tour, Fox Television Entertainment Group Chairman Sandy Grushow told reporters that the network had succeeded in reducing license fees for new shows coming on the air next season by an average 5%-7% compared with last season. "It is one of the great challenges in our industry" to get more bang out of each production buck, Grushow said. "It does-

'*The West Wing* is a true ensemble drama, and we are fortunate to have fine actors that will still be at the White House.'

—Jeff Zucker, NBC Entertainment

told a packed house. Added executive producer Kevin Bright, "If this was not going to be the last season, we would have to know that, like, now because everything is planning towards that, and so it's not something that can be a last-minute decision." If that sounded like the door closing again, co-creator Marta Kauffman wouldn't let it shut: "[It's] not that we couldn't come up with another season if that were in front of us, but it does feel a bit like things are coming full circle; our characters are growing

n't seem to be enough for most of us, the entire Hollywood creative community, to see the storm clouds forming. I fear that not only is everybody going to have to get drenched, but probably struck by lightning before significant progress is made on that front. But we are pushing back, and we do see ourselves making some progress."

As an example, he cited upcoming Fox midseason *Septuplets*, which "will cost considerably less than just about any drama I've seen come along at Fox in a long time." ■

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THE WEEK THAT WAS

IT'S ONLY BUSINESS

Debt-laden **Charter** is shopping a package of small-town cable systems (about 10% of its sub base), hoping to raise around \$1.9 billion. The systems serve about 600,000 subs and are all outside Charter's major clusters. **Daniels & Associates** is doing the shopping.

The deal could disappoint investors looking for guidance on system values. The properties are small and scattered, and some need rebuilds. Charter's price is said to be \$3,200 or so per sub, which some dismiss as too high. Two years ago, strong suburban and urban clusters were going for \$5,000-\$6,000 per. If a couple of low-priced rural deals convince investors that cable systems are worth only \$3,000, it could further batter cable stocks. Charter was mum on sale details. ...

Cable operator **Insight Communications** posted a 16% increase in operating cash flow for the second quarter, a big score in any week, much less a recession-battered media market like this one. Nonetheless, Insight's stock dropped 25%, to \$9 last week. ...

Other media executives met with similar frustrations. **Viacom's** stock dipped despite a decent earnings report that showed evidence of a recovering ad market. Revenues rose 2% and operating cash flow by 4%. "I wish you could look us in the eye and read our body language and see how confident we are," said President **Mel Karmazin** on a



Mel Karmazin is upbeat about Viacom's ad-market recovery.

conference call with analysts. ...

AT&T Broadband was more in its traditional slack mode, with basic subscribers dropping 2.6% from a year ago and digital-subscriber growth slowing uncomfortably. Cash-flow margins were 22%, or 25% if you exclude certain costs associated with the division's sale to **Comcast**.

WASHINGTON WATCH

Veteran alcohol-ad critics **Frank Wolf** (R-Va.) and **Lucille Roybal-Allard** (D-Calif.) want Energy & Commerce to hold hearings on alcohol ads, particularly for so-called alcopops like **Smirnoff Ice**. They are recruiting colleagues to sign a letter to that effect to be circulated in the next couple of weeks. ...

The Senate is debating prescription-drug coverage for seniors, but it doesn't appear any provisions affecting prescription-drug ads on TV will be included in a Senate-passed bill. Sen. **Debbie Stabenow** (D-Mich.) proposed an amendment limiting drug companies' ad tax

deductions, but that amendment is unlikely to appear in any Senate bill. ...

Rep. **Rick Boucher** (D-Va.) wants the FCC to make sure new digital TVs are also compatible with digital cable, he told **FCC Chairman Michael Powell** in a letter last week. ...

There's at least one winner in the war on terrorism: **CBS**. The network landed President **George W. Bush's** only interview for the anniversary of Sept. 11. The interview, with CBS's **Scott Pelley**, will be an hour or more and air on *60 Minutes II*.

GET WITH THE PROGRAMS

King World has launched the next two-year renewal cycle (2005-06 and 06-07) for *Wheel of Fortune* and *Jeopardy*. A number of ABC O&Os have already re-upped, including **WABC-TV** New York, **KABC-TV** Los Angeles and **WLS-TV** Chicago. ...

Saturday Night Live's **Jimmy Fallon** will host **MTV Video Music Awards** from **Radio City Music Hall** Aug. 29. ...

VH1 unveiled its first new shows under programming whiz **Brian Graden**. *Newlyweds* **Liza Minnelli** and **David Gest** will star in a reality series, *Liza & David*, premiering in October. Documentary series *Music Behind Bars*, debuting Nov. 1, looks at prison rock bands. In *Rock the House*, slated for an October debut, a musician redecorates an unsuspecting fan's room. Also on tap are animated sketch comedy *Camp Chaos* and *I Love the*

80s, a year-by-year look at the decade. ...

A familiar face will guest-anchor *The Early Show* on CBS July 29-Aug 2: **Harry Smith**, now host of A&E's *Biography* and co-host for eight years of *CBS This Morning*. Smith is the latest in a series of guest anchors as the network searches for the next **Bryant Gumbel**. CBS hopes to have a full-time replacement by fall. ...

NBC's acquisition of **Telemundo** will revolutionize Hispanic TV, **Jim McNamara**, president of Telemundo, told TV critics last week. "The synergy will really be evident," he said, "when we broadcast *The Olympic Games*, *The Golden Globes* and *The Miss Universe Pageant*." This year, Telemundo will introduce two new formats—the limited-run *novella* and original mini-series. ...

Basketball star turned TNT announcer **Charles Barkley** is joining the CNN roster. Barkley signed a new multi-year deal with TNT that also calls for a weekly stint on CNN's *Talkback Live* during the basketball season and occasional appearances on other CNN shows. ...

PBS leads the pack in nominations for the 23rd Annual News and Documentary Emmy Awards with 41. Other top nominees were CBS with 26, ABC with 19, and HBO and NBC with 10 apiece. **The National Academy of Television Arts and Sciences** will also honor **Roone Arledge** with its first Lifetime Achievement Award.

Clearly unsettling

Clear Channel stock takes a beating after radio chief is moved

By Steve McClellan

Why did Clear Channel remove Randy Michaels as head of its radio division last week? The company didn't supply a clear answer, and Wall Street didn't like it. Market reaction was a severe pounding to an already battered stock.

The decision on Michaels was revealed Monday, July 22, after the markets closed. On Tuesday, the stock closed at \$25, down 16.5% and about 60% off its 52-week high of \$61.99.

The company tried to address the PR nightmare by issuing its second-quarter

earnings last Wednesday, a week earlier than originally planned. The same day, in a teleconference call, it reviewed second-quarter results and addressed what CEO Lowry Mays described as "very negative rumors with no basis whatsoever" circulating about the company.

He stressed first of all that there has been no hanky-panky in the company's financial presentations.

Message No. 2: Don't mistake us for the Rigases. Mays went out of his way to

distance Clear Channel from "family companies"—he specifically cited Adelphia—in which management has been accused of

looking out for family interests first and the rest of the stockholders second.

Clear Channel President Mark Mays (Lowry's son) addressed but didn't really explain Michaels' shift into a post where he'll evaluate new technologies. Mays credited Michaels with doing a "fantastic job." He also stressed the "stability" of senior and midlevel management and insisted that the division's management strength will continue to be the general managers who run the Clear Channel stations.

Speculation outside the company was that the flamboyant Michaels didn't fit with the Mayses' more buttoned-down style.

Meanwhile, pro forma revenue dipped 3.5% in the second quarter, to \$2.16 billion. Entertainment division revenue fell 14%, to \$612 million. But pro forma radio revenue (the company's largest segment) was up 4.5%, to \$991 million. Pretax earnings were up less than 1%, to \$625 million.

Even so, the stock price regained Thursday only 70 cents of the \$5 it lost Tuesday. ■



CEO Lowry Mays decried "negative rumors with no basis whatsoever."



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Music TV

Synergy Sings

at The WB

Licensing pop music
for series and
promotion helps
labels and
programmers

By Daniel Frankel

Although the struggling AOL Time Warner empire has been marked by disharmony among its units, some of those units are making beautiful music together.

One example is the success of singer Michelle Branch's Maverick Records album *The Spirit Room*, released last year. Like all albums that sell more than 1 million copies, it has been boosted by significant radio exposure of three of its singles, as well as Branch's extensive touring. However, huge exposure has also come from The WB, where tracks from *The Spirit Room* have been played on *Gilmore Girls*, a Warner Bros. TV-produced series seen by an average of 5.2 million viewers per episode last season.

With exposure on a network whose audience skewed 63.5% female in the 2001-02 season, according to media buyer Horizon Media, and had a median

age of 31, the youngest among the broadcast networks, Warner Music Group label Maverick couldn't dream up a better promotional platform—especially, considering that, according to the Recording Industry Association of America, the CD-buying public these days skews young and female.

"TV has become the new radio," said Jennifer Pyken, co-owner of Daisy Music, a company that helps producers make music-programming decisions. Daisy Music currently works on The WB series *Smallville* and upcoming *Birds of Prey*, both produced by Tollin/Robbins productions and Warner Bros. TV. With CD sales slumping, she explained, "the record

labels realize this is an opportunity, and they've set up departments just to service companies like mine. They understand that being played on a TV show drives record sales."

The Warner Music Group—a vast collection of labels operating under the broad divisions of Warner, Elektra and Atlantic—is the most aggressive in seeking out this kind of television exposure, Pyken noted, adding that The WB is the most enthusiastic about providing it.

"This is about the one thing in [AOL Time Warner's] whole vertical integration that seems to be working," quipped Brad Adgate, senior VP, director of research, Horizon Media.

The Spirit Room
album got huge
exposure on The
WB's *Gilmore*
Girls.

Of course, The WB isn't the only network that uses major-label pop music within and to promote its programming. Fox's licensing of *They Might Be Giants* single "Boss of Me" for the comedy *Malcolm in the Middle* garnered the artists a Grammy award for best song in a movie or TV show.

Pyken's Daisy Music—one of several music consultancies that have popped up in Hollywood in recent years—also helps make the pop-music choices for other networks' shows, such as ABC's *Alias* and Fox's *Boston Public*.

Still, among the networks, she said, The WB is the most dedi-



He Comes From Outer Space



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cated to popular music: "On a *Boston Public*, we might use one or two songs in an episode. On a *Smallville*, we might use up to 10."

That makes sense to Leonard Richardson, head of music for the WB's marketing, advertising and promotions department. "Our demo is very astute, especially when it comes to music. They're pretty much on top as to whether we're using the real deal."

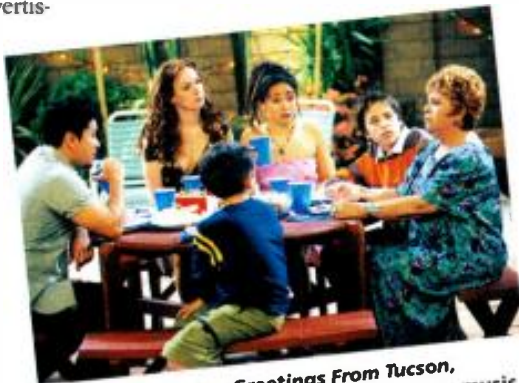
Indeed, modern rock tunes licensed from major labels have been a staple of WB programming, ever since the network's founding fathers, former CEO Jamie Kellner (now CEO of WB parent Turner Broadcasting) and programming whiz kid Garth Ancier (formerly entertainment president, now executive vice president of programming for Turner), shifted the network's focus away from half-hour comedies like *Life With Roger* and *Brotherly Love* to hour-long young-adult dramas like *Buffy the Vampire Slayer* and *Felicity*.

Today, virtually every WB series licenses music extensively. The upcoming *Greetings From Tucson*, produced by Turner Television, will feature music from Los Lobos (currently signed to Disney label Mammoth Records) as its theme song when it premieres this fall. And a licensing deal with Warner Bros. recording artists The Red Hot Chili Peppers for an undisclosed series is in the works, Leonard said.

Music heard on WB programs often comes from a wide variety of labels outside the Warner Music Group. Bob Bibb, co-president of marketing, advertising and promotion for The WB, noted that licensing choices are content decisions

made by show producers, who are often employed by outside production companies.

"I get CDs from every record label," said Joe Davola, executive producer of *Small-*



The WB's upcoming *Greetings From Tucson*, produced by Turner Television, will feature music from Los Lobos (currently signed to Disney label Mammoth Records) as its theme song.

ville and *Birds of Prey*. "I pick songs based on what's appropriate. It's not like we've gotten an edict that we've got to use Warner [Music Group]."

Still, Bibb said, The WB makes it a point "to work with our own company as much as we can. Warner [Music Group] is excellent about letting us know six months in advance who their priorities are and what bands match our demo and might go well into the various shows."

Regardless of where the music comes from, producers of The WB's programming find the network's audience particularly susceptible to the manipulations of pop vocalists. "When we look at rough cuts, we always look for places where we can enhance the angst the characters are experiencing by putting in a song," said Paul Stupin, executive producer of *Dawson's Creek*. "You can take a scene that's not working and make it work with good music."

Music-licensing costs for the typical WB hour-long drama are considerable, even when the transaction involves a Warner Bros.-produced show using a tune from a Warner Music Group label. According to Pyken, producers receive up to a 40% discount on royalties by running "ad cards" during the credits at the end of the show. First used by Fox several years ago, ad cards display the name of the artist who sang a particular song, what album the song can be found on, and what label released it.

For the labels, the exposure doesn't stop there: The WB viewers can log onto the network's Web site, where virtually every song played in one of the net's shows ultimately links to an order window on Amazon.com (the online retailer has a wide-ranging marketing agreement with AOL



***Dawson's Creek* theme song "I Don't Want to Wait" was part of Paula Cole's Warner Bros. release *This Fire*, which went on to earn a best-album Grammy and double-platinum sales status.**

Time Warner). But playing snippets of tunes to enhance the emotional content of series is only a small part of the musical exposure at The WB, which licenses even more pop music to promote and brand itself to its youthful audience. According to Promotions Co-President

Bibb, his department's budget for music licensing is exceeded by only production and media buys.

Working to promote new series even before they're produced, Bibb, his Co-President Lew Goldstein and music supervisor Richardson license singles for promotional spots that often wind up in the actual series. In 1998, for example, Bibb and Goldstein convinced *Dawson's Creek* producer Stupin that the song they had used to promote the launch of the show—Paula Cole's "I Don't Want to Wait"—should also be its theme.

"Bob and Lew created an amazing series of promos," said Stupin. "And, while that was happening, we were looking to replace the main title theme sung by Alanis Morissette, who wouldn't give us clearance for her song. [Cole's single] worked perfectly. It brought emotion and power and felt right."

"I Don't Want to Wait" was part of Cole's Warner Bros. release *This Fire*, which went on to earn a best-album Grammy and double-platinum sales status.

Kellner, Ancier, Bibb, Goldstein, and a number of other former and current WB officials developed their acumen for using music to promote and enhance young-adult dramas at Fox, licensing tunes from bands like U2 for such series as *Melrose Place* in the early 1990s.

With Warner Music Group labels, though, licensing transactions can be conducted much faster, Bibb said. "At Fox, you always winced when you wanted to go in that direction, because you knew it would be a two-week process. Now we might attach music to a promo on Tuesday that feeds out Wednesday." ■

Rhapsody in Blue

Music By GEORGE GERSHWIN

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A new player for Pittsburgh

No longer noncommercial, WQEX(TV) would blend local and syndicated fare

By Steve McClellan

If Diane Sutter has her way, Pittsburgh will have a new independent station on the air by year's end, the seventh commercial station in the market. The station, she says, will air an eclectic mix of locally produced Pittsburgh-centric programs, syndicated fare and, possibly, repurposed newscasts from a competitor in the market.

Sutter is president of Shooting Star Inc., which intends to convert noncommercial WQEX(TV) into an ad-supported outlet. After a six-year battle, the FCC agreed to de-reserve the station, which is owned by WQED(TV), another noncom in the market, and allow WQED to sell it to Shooting Star for \$20 million.

To make the deal happen, the FCC also agreed to waive its general rule that de-reserved channels must be opened to competing applications. Since the FCC concluded that WQED was selling the station to dig itself out of a financial hole and fund the digital transition, the de-reservation and waiver of the rule went hand in hand.

Sutter, a Pittsburgh native, sees a niche opportunity in the market for a station to "highlight some of the things that never get on TV about the community and the city." She envisions local shows that are both entertainment-oriented and informational.

There's strong interest on the part of syndicators. Asked whether many distributors had been in touch yet, Sutter replied, "Yet? They've been in touch for the last year. The frequency has picked up very recently. They were among the first to offer their congratulations" after the recent FCC ruling gave Shooting Star the go-ahead to buy WQEX.

There's a lot of syndicated fare to choose



Shooting Star's Diane Sutter, a Pittsburgh native, sees a niche opportunity in the market for a station to "highlight some of the things that never get on TV about the community and the city."

from, she says, from classic shows like *Perry Mason* and *Deep Space Nine* to first-run programming. Sutter says the new schedule will include both classic and first-run shows.

She hopes strike a deal with another TV operator in the market (both CBS and Sinclair run duopolies there; Cox and Hearst operate single outlets) to repurpose their news. "There's lots of great news product in the market. If you're not home when it airs, you miss it."

Sutter plans to hire a full-time staff of 25 to 30, plus part-timers and freelancers for specific projects. She's currently based in Sherman Oaks, Calif., but says she'll be spending most of her time in Pittsburgh as plans for the new station get under way.

Earlier in her career, the 51-year-old Sutter spent 15 years in the Pittsburgh radio market, including heading WWSW-AM-FM, then owned by Shamrock Broadcasting, the Disney-

family broadcasting company.

Sutter also ran Shamrock's TV division as president. Her last role there was to sell off Shamrock's TV stations after Disney bought ABC. She ended up acquiring one of them herself: KTAB-TV Abilene, Texas, which she sold in 1999.

WQEX needs new studio facilities; as a WQE D satellite, it hasn't had its own in about five years. It does have must-carry protection on Pittsburgh's cable, covering about 81% of the market.

Sutter's deal to buy the station was opposed by

local citizens and independent advocates for public broadcasting, urging the FCC to solicit applications for Ch. 16's license from other public-station operators. They have 30 days to appeal the FCC's decision.

The FCC ruling said the Corporation for Public Broadcasting and Pennsylvania Public Television Network Commission, among others, urged the FCC to allow the sale. Sutter's agreement to buy the station was set to expire Dec. 31.

Two earlier deals to spin off WQEX fell through. A plan to sell to a commercial owner was rejected by the

FCC six years ago. A 1999 attempt to turn it over to religious broadcasters in a three-way swap with Paxson Communications fell apart after many in Congress attacked accompanying FCC guidelines for operation of noncommercial stations by religious broadcasters. ■

—Additional reporting by John Eggerton

The FCC concluded that WQED was selling the station to dig itself out of a financial hole and fund the digital transition.



The Headline News audience may be small, but it's up 62% in adults 18-34 and 69% in adults 18-49 since last year's relaunch.

Headline News fixes the fix

CNN's network tweaks year-old format that has so far failed to wow viewers

By Allison Romano

Sometimes, a year isn't long enough. After its ballyhooed relaunch last August, CNN's Headline News looks flashier and skews a little younger, but its household ratings remain small. So the CNN spin-off will celebrate its Aug. 6 re-

birth day with a slightly newer look, to be unveiled Aug. 4.

The box in the upper right of the screen where the anchors speak and the video rolls will be 14% larger. Content of the graphics on the left and bottom will be re-mixed (less weather, more general and financial news). Irreverent factoids, which disappeared for a while, will return.

And, over the next two months, the majority of dayparts will be live; currently, 12 hours on weekdays are live.

"The short, small screen [for anchors and video] was not working for anybody, and, as a result, some other elements weren't working," said Headline News Executive Vice President and General Manager Rolando Santos, former head of CNN en Español. "This is not 'We messed up and have to fix it.' The basic information and style of writing are working well."

The Aug. 6, 2001, relaunch didn't energize Headline News' household ratings. The network is recording the same 0.2 rating it did before. (The new look has averaged a 0.3 partly because of heavy viewership in the months immediately after 9/11.)

"They are in more homes than Fox News and MSNBC, but it's not personality-driven or longer-form programming," said Horizon Media's head of research Brad Adgate. "You

go in for news, and you go out."

Headline's audience may be small, but CNN execs say its demographics are encouraging. Delivery to the 18-34 demo is up 62%, to 18-49 up 69%. With news viewing surging since Sept. 11, Fox News, CNN and MSNBC have seen similar gains.

The goal of the relaunch "was to put our arms around a younger demo," says former chief Teya Ryan, who crafted the new design before taking over as CNN general manager in February.

"It takes a while to turn a ship around," says media buyer Tom DeCabilia, executive vice president, AdvanswersNY. "Headline News is never going to be a blockbuster must-buy, but it's a good, solid performer."

It lands on many media plans, in part because it's sold in tandem with CNN.

Headline News, created in 1982 and now seen in 82.5 million homes, relaunched with a flashier look, a faster pace and more live feeds. Viewer reaction has been mixed. TV critics roasted it.

Whereas CNN is sometimes poked for being staid, Headline News tries to be a little quirky. A recent July day featured a host of Harley Davidson motorcycle stories, and Aug. 8 is dedicated to magicians.

After cult-favorite anchor Lynn Russell stepped down in May 2001, Headline News hired former *NYPD Blue* star Andrea Thompson, whose only journalism experience was a brief stint in local news in New Mexico. The network weathered a flurry of criticism over her plum prime time anchor slot, which she occupied 'til March. ■

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Sharpton sues HBO for \$1B

Civil-rights activist claims pay-TV net defamed him in airing 19-year-old FBI tape

By Allison Romano

The fiery Rev. Al Sharpton has a new billion-dollar target: pay-television giant Home Box Office. He filed a \$1 billion defamation lawsuit in New York last week over HBO's airing portions of a 19-year-old FBI surveillance videotape of him discussing a cocaine deal with an undercover FBI agent.

HBO played the Sharpton tape as part of a *Real Sports With Bryant Gumbel* story investigating former mobster Michael Franzese and his connections to sports corruption in the 1970s and 1980s.

Boxing promoter Don King is the link between Franzese, a former Colombo family captain, and civil-rights activist Sharpton. Franzese alleges that a South American



Al Sharpton claims HBO painted a distorted picture by airing only portions of the tape, which was part of an FBI investigation into boxing corruption.

drug dealer looking to launder money through boxing promotions approached him. Franzese says Sharpton was to arrange a meeting between the dealer and King.

The drug dealer was actually an undercover FBI agent, and the tape was part of an FBI investigation into boxing corruption. Sharpton was never charged with any crimes.

HBO Sports spokesman Ray Stallone

dismisses the suit as "so silly that it is unworthy of comment." AOL Time Warner, HBO's corporate parent; *Real Sports*; correspondent Bernard Goldberg; and Franzese are also named as defendants.

Sharpton claims HBO painted a distorted picture by airing only portions of the tape. He contends a second tape exists that exonerates him of any suspicions. His lawyer, Michael A. Hardy, says HBO casts his client in a "false light and [that] is the basis for our defamation lawsuit."

HBO did give Sharpton the opportunity to respond to the tape. In an on-camera interview with Goldberg, Sharpton calls the tape a "total attempt to set up and criminalize people."

Sharpton claims the tapes were leaked to scuttle possible presidential ambitions.

The second tape so far hasn't surfaced in public. HBO says it "would welcome any chance to see it." ■

Ticker embedded in news

Most news nets have turned to the crawl as a multitasking tool

By Allison Romano

Watchers of cable news networks have become accustomed to the headline crawl as a permanent fixture. As breaking stories wane, though, the crawl is changing.

CNN recently spruced up its ticker, adding moving graphics and dividing headlines into subjects, such as Health and Breaking News. "Organization and focus was the goal," said CNN Executive Vice President and General Manager Teya Ryan. "The ticker is about adding news value."



CNN has revamped its crawl with moving graphics and categories for organization.

MSNBC dropped the ticker from prime time on July 15, the day it launched its new evening talk block headlined by Phil Donahue. "There are no breaking-news developments of the nature

to justify the crawl," said a spokeswoman. Instead, MSNBC gives live news updates every 30 minutes. If big news breaks, the ticker could easily return.

Top-rated Fox News, however, isn't changing a thing. Its crawl still runs most of the day.

The ticker has become part of news-viewing habits, says Kathryn Thomas, associate director for media firm Bcom3's Starcom Entertainment. "It's a nice way to digest news bits and feel like you're in the know."

News crawls popped up on Fox News, CNN, MSNBC, CNBC and Headline News and most broadcast nets on Sept. 11. The ticker was not a radical new element; Bloomberg News and Headline News had been running a news stream for years.

Entertainment networks have caught the ticker bug, too. E!, VH1 and Oxygen use the crawl to hype upcoming shows or give extra information on a program.

Headline News Executive Vice President and General Manager Rolando Santos remembers removing a ticker in the early '90s because viewers hated it. Then, strangely, the finicky viewers wanted it back. "Everything takes time to get used to," he said. "We get very few complaints about the ticker these days." ■

Syndication Watch

JULY 8-14 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank/Program	HH AA	HH GAA
1 Wheel of Fortune	7.7	NA
2 Jeopardy	6.7	NA
3 Friends	6.3	7.7
4 Seinfeld	5.2	5.7
4 Oprah Winfrey Show	5.2	5.3
6 Everybody Loves Raymond	5.1	5.7
7 Judge Judy	5.0	7.3
8 Entertainment Tonight	4.9	5.0
9 Seinfeld (wknd)	4.8	5.6
10 Wheel of Fortune (wknd)	3.5	NA
11 Maury	3.3	3.5
11 Live With Regis and Kelly	3.3	NA
11 Home Improvement	3.3	3.8
14 King of the Hill	3.2	3.5
15 Judge Joe Brown	3.1	4.2
16 Everybody Loves Raymond (wknd)	3.0	NA
16 Entertainment Tonight (wknd)	3.0	3.0
18 Inside Edition	2.9	2.9
18 Friends (wknd)	2.9	3.1
20 Frasier	2.8	2.9
21 Jerry Springer	2.5	2.7
21 Hollywood Squares	2.5	NA
21 Divorce Court	2.5	3.2
24 The Practice	2.4	2.5
24 Family Feud	2.4	3.0
24 Extra	2.4	2.4
24 Cops	2.4	3.3

TOP ACTION HOURS

Rank/Program	HH AA	HH GAA
1 The X-Files	2.3	2.5
2 Andromeda	2.1	2.1
3 Buffy the Vampire Slayer	2.0	2.1
4 Stargate SG-1	1.9	2.0
4 Maximum Exposure	1.9	2.0

According to Nielsen Media Research Syndication Service Ranking Report July 8-14, 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

Improving on the best

King World has kicked off the next two-year renewal cycle for the top two syndicated game shows, *Wheel of Fortune* and *Jeopardy*. ABC O&Os and Scripps Howard Broadcasting outlets, covering more than 24% of the U.S., have already re-upped for that cycle (2005-06 and 06-07).

ABC stations renewing: WABC-TV New York, KABC-TV Los Angeles, WLS-TV Chicago, WPVI-TV Philadelphia, KGO-TV San Francisco, WTVD(TV) Raleigh-Durham, N.C., and KFSN-TV Fresno, Calif. Scripps Howard stations: WMAR-TV Baltimore, WEWS(TV) Cleveland and WCPO-TV Cincinnati.

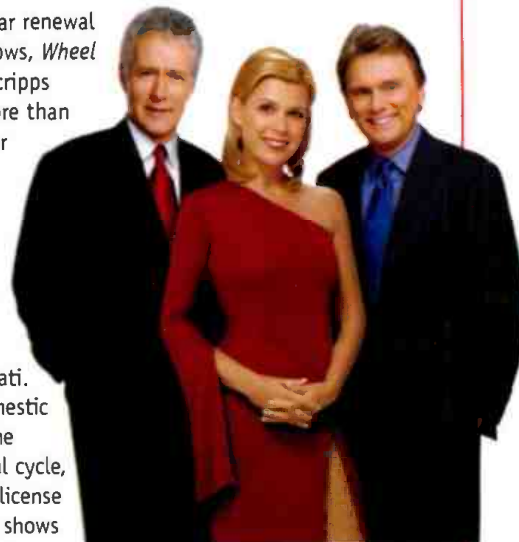
According to Joe DiSalvo, president, domestic television sales, King World Productions, the terms remain the same for the next renewal cycle, although he expects increases in the cash license fees. That shouldn't come as a surprise for shows that have been No. 1 and No. 2 in syndication since the 1980s. "They've really become a part of the stations' fabric where they air," said DiSalvo, adding that his sales team will be blanketing the country over the next several months.

Meanwhile, look for more fine-tuning of the *Wheel* format in the coming season, its 20th. Harry Friedman, executive producer of both, reports that a new "mystery round" is being added this fall. In it, the wheel will have two mystery wedges. When a contestant lands on one of them, he or she has a decision to make: Take the dollar value on the wedge for each consonant in the puzzle or take what's on the other side of the wedge. One of the mystery wedges has a new car; the other indicates that the player goes "bankrupt," forfeiting winnings in the game up to that point.

Jeopardy starts its 19th season in the fall, the first full season when all the dollar values of the questions have been doubled, a change made in the middle of the current season.

"The thing that we always keep in mind with both shows is that it's okay to change the show but we never change the game," says Friedman, "because that's really the heart and soul of the show."

—Steve McClellan



The top two syndicated game shows—*Wheel of Fortune* and *Jeopardy*—have been renewed by stations covering 24% of the country for 2005-06 and 2006-07.

CONGRATULATIONS!



6

Emmy Nominations

Including:

Malcolm in the Middle

Jane Kaczmarek
Lead Actress In A Comedy Series

Bryan Cranston
Supporting Actor In A Comedy Series

Jeff Melman
Directing In A Comedy Series




Programming

BroadcastWatch

COMPILED BY KENNETH RAY

JULY 15-21 Broadcast network prime time ratings according to Nielsen Media Research

Week 43	abc	CBS	NBC	FOX	PAX TV	UPN	WB	
	4.1/7	6.7/11	5.8/10	4.6/8	0.8/1	1.7/3	1.5/3	
MONDAY	8:00		25. King of Queens 5.4/10			97. The Hughleys 1.7/3		
	8:30		19. Yes, Dear 5.7/10	46. Fox Movie Special—Happy Gilmore 4.6/8	130. Miracle Pets 0.6/1	90. One on One 1.9/3	90. 7th Heaven 1.9/3	
	9:00	57. ABC Monday Night Movie—Pleasantville 4.1/7	3. Ev Lvs Raymnd 7.8/13	10. Dog Eat Dog 6.4/11		94. The Parkers 1.8/3	103. Smallville 1.3/2	
	9:30		8. Becker 6.9/11		122. Touched by an Angel 0.8/1	97. Girlfriends 1.7/3		
	10:00		6. 48 Hours 7.0/12	22. Crossing Jordan 5.5/9				
TUESDAY	8:00	4.0/7	5.0/9	5.5/10	5.5/10	0.8/1	0.9/2	
	8:30	64. According to Jim 3.9/8	38. JAG 4.9/10	49. Spy TV 4.5/9	61. That '70s Show 4.0/8	130. Mysterious Ways 0.6/1	109. Buffy the Vampire Slayer 1.1/2	94. Gilmore Girls 1.8/4
	9:00	68. According to Jim 3.7/7		53. Spy TV 4.3/8				
	9:30	57. Mole 2: The Next Betrayal 4.1/7	36. The Guardian 5.0/9	40. Frasier 4.7/8	14. American Idol 6.0/11	124. Doc 0.7/1	124. Under One Roof 0.7/1	88. Smallville 2.2/4
	10:00	57. Houston Medical 4.1/7	33. Judging Amy 5.1/9	4. Dateline NBC 7.6/14		109. Diagnosis Murder 1.1/2		
WEDNESDAY	8:00	4.3/8	5.7/10	6.3/11	4.4/8	0.8/2	1.2/2	
	8:30	56. My Wife & Kids 4.2/8	14. 60 Minutes II 6.0/11	19. Most Outrageous Gm Show Moments 5.7/11	40. 30 Sec to Fame* 4.7/9	134. Candid Camera 0.4/1	102. Enterprise 1.5/3	90. The WB Wednesday Movie—Dumb and Dumber 1.9/3
	9:00	49. My Wife & Kids 4.5/8			68. Meet the Marks* 3.7/7			
	9:30	64. Drew Carey 3.9/7	17. Big Brother 3 5.9/10	25. The West Wing 5.4/9	64. Bernie Mac 3.9/7	118. Touched by an Angel 0.9/2	118. Buffy the Vampire Slayer 0.9/2	
	10:00	68. Drew Carey 3.7/6			22. American Idol 5.5/9			
THURSDAY	8:00	5.0/9	6.7/12	5.0/9	3.2/6	1.0/2	3.4/6	
	8:30	57. ABC Big Picture Show—The Phantom 4.1/7	29. Big Brother 3 5.3/10	14. Friends 6.0/12	73. Beyond Belief: Fact or Fiction 3.6/7	122. It's a Miracle 0.8/1	87. Reba 1.7/3	
	9:00		1. CSI 9.4/16	30. Will & Grace 5.2/9	83. Pulse 2.8/5	79. WWE Smackdown! 3.4/6	105. Jamie Kennedy 1.2/2	
	9:30			40. Just Shoot Me 4.7/8		114. Touched by an Angel 1.0/2	109. Jamie Kennedy 1.1/2	
	10:00	9. Primetime Thursday 6.8/12	25. The Agency 5.4/10	40. ER 4.7/8		105. Diagnosis Murder 1.2/2	114. Off Centre 1.0/2	
FRIDAY	8:00	4.8/9	4.4/9	5.2/10	2.2/4	0.7/1	1.9/4	
	8:30	53. America's Funniest Home Videos 4.3/9	36. 48 Hours 5.0/10	22. Dateline NBC 5.5/11	83. Hidden Cameras 2.8/6	124. Weakest Link 0.7/1	101. Sabrina/Witch 1.6/3	
	9:00	77. Whose Line Is It 3.5/7			86. Hidden Cameras 2.7/5		105. Maybe It's Me 1.2/2	
	9:30	64. Whose Line Is It 3.9/7	61. CBS Friday Movie—The President's Man 4.0/8	49. Dateline NBC 4.5/9	97. The X-Files 1.7/3	130. Encounters With the Unexplained 0.6/1	89. Reba 2.1/4	
	10:00	10. 20/20 6.4/12		18. Law & Order: Special Victims Unit 5.8/11		124. Diagnosis Murder 0.7/1	94. Raising Dad 1.8/3	
SATURDAY	8:00	3.1/6	3.6/8	2.8/6	4.6/10	0.9/2		
	8:30		68. Big Brother 3 3.7/8	86. NBC Saturday Night Movie—Species 2.7/6	68. Cops 3.7/8	114. Diagnosis Murder 1.0/2		
	9:00	81. ABC Bond Picture Show—Diamonds Are Forever 3.1/6	77. The District 3.5/7		46. Cops 4.6/10			
	9:30				33. Cops 5.1/11			
	10:00		73. The Agency 3.6/7	82. She Spies* 3.0/6	33. Cops 5.1/10	118. PAX Big Event—Pretend You Don't See Her 0.9/2		
SUNDAY	7:00	3.4/6	6.0/11	6.1/11	4.1/8	0.6/1	1.2/2	
	7:30	73. ABC Sunday Picture Show—Babe: Pig in the City 3.6/7	5. 60 Minutes 7.1/14	21. Dateline NBC 5.6/11	83. The Simpsons 2.8/6	134. Candid Camera 0.4/1	118. For Your Love 0.9/2	
	8:00				73. The Simpsons 3.6/7		109. For Your Love 1.1/2	
	8:30		40. Touched by an Angel 4.7/9		46. The Simpsons 4.6/9	124. Doc 0.7/1	103. Charmed 1.3/2	
	9:00			6. Law & Order: Criminal Intent 7.0/12	49. Malcolm/Middle 4.5/8	133. Ponderosa 0.5/1	105. Angel 1.2/2	
9:30	80. ABC Premiere Event—Stephen King's The Shining, Part 1 3.2/6	12. CBS Sunday Movie—Emma's Wish 6.2/11	12. Crime & Punishment 6.2/11	61. 30 Secs to Fame 4.0/7	124. Touched by an Angel 0.7/1			
10:00								
10:30								
WEEK	4.1/8	5.5/10	5.3/10	4.1/8	0.8/1	1.8/3	1.6/3	
5-T-0	5.9/10	7.7/13	8.2/14	5.3/9	0.9/1	2.5/4	2.3/4	

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 • 5-T-0 = SEASON TO DATE
 • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH

Focus Springfield-Holyoke

THE MARKET

DMA rank	105
Population	681,000
TV homes	258,000
Income per capita	\$16,892
TV revenue rank	112
TV revenue	\$28,500,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WWLP(TV)	22 NBC	LIN TV
2	WGGB-TV	40 ABC	Sinclair

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

CABLE/DBS

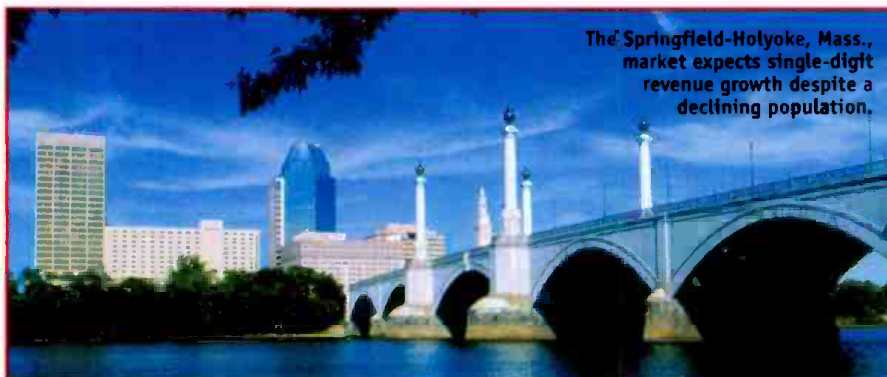
Cable subscribers (HH)	215,900
Cable penetration	85%
ADS subscribers (HH)**	Not available
ADS penetration	Not available
DBS carriage of local TV?	No

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Wheel of Fortune</i> (WWLP)	11/23
Network show	
<i>ER</i> (WWLP)	21/40
Evening newscast	
WWLP	13/31
Late newscast	
WWLP	10/33

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



The Springfield-Holyoke, Mass., market expects single-digit revenue growth despite a declining population.

TV healthier than local economy

The Springfield-Holyoke, Mass., market is down the turnpike from Boston and just up the road from Hartford, Conn., with which it shares an airport and some signal overlap. But where the much larger Boston and Hartford markets have several TV stations apiece and all the networks, Springfield-Holyoke has just two full-power commercial stations: LIN's WWLP(TV) and Sinclair's WGGB-TV. Both are older stations; WWLP is the nation's oldest operating UHF, celebrating 50 years on the air next year.

Hartford stations come into the market over the air and via cable, but the markets are clearly distinct, and the Hartford stations don't take ad dollars from the Springfield-Holyoke market, say local executives.

The market has extremely high cable penetration: 85%. According to WWLP General Manager Bill Pepin, that's at least partly a function of Northeast urban congestion. "Here, if you run a cable down the street, you can connect 30 homes. In Iowa, you run a cable down the street, you might connect two homes."

The television economy may be healthier than the local economy overall. The 2000 census showed the poverty rate for Springfield and Holyoke to be nearly three times the state average and more than twice the national average. Median family income dropped over the past decade in much of the market.

WWLP leads the market, with nearly \$15 million in 2001 revenue, with WGGB-TV a bit behind at \$13.6 million. Data from BIA Financial shows that the market dropped just under 9% from the record \$31.5 million in revenue for 2000 to \$28.5 million in 2001. BIA predicts steady, single-digit revenue growth for the next few years, even as the market experiences a steady decline in population. "In markets around this size," Pepin notes, "a little shift in population can make a real difference. Twenty years ago, we were [DMA] No. 93."

—Dan Trigoboff

Photo: Paul Schnaffacher



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CTDTV.COM

Flag's flying on Capitol Hill

Hollings, Tauzin, Dingell ask Powell to come up with rules for copy-protection technology

By Paige Albinak

House and Senate leaders last week asked FCC Chairman Michael Powell to write up rules governing the "broadcast-flag" digital copy-protection technology. Such technology, the theory goes, will spur programmers to start delivering high-quality digital fare to TV audiences, who will start buying DTV sets, which will drive widespread adoption of the new TV system.

"Given the central importance of broadcast content protection in expediting the digital television transition, it is imperative that the FCC quickly arrive at a final resolution and implementation," wrote Sen. Fritz Hollings (D-S.C.), chairman of the Senate Commerce Committee, to Powell. House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) and ranking member John Dingell (D-Mich.) sent him a similar letter. Both letters emphasized allowing the views of all interested parties to be heard, which gave the flag's opponents some cover by allowing them to praise the spirit of a free and open exchange of ideas. The FCC has yet to respond to the request.

Both letters asked the FCC to work on rules for implementing the flag, which would mark digital programming so that it could not be widely copied and distributed over the Internet.

Andy Setos, chief engineer at News Corp., was instrumental in developing the

technology; News Corp. and Walt Disney Corp. are big backers. "We strongly support the FCC process and are looking forward to working with the commission in resolving any outstanding issues that may impede the swift adoption of the broadcast-flag standard," said Peter Chernin, president and chief operating officer of News Corp.

The relevant industries have been working on a compromise agreement that would allow development of the flag. They have reached broad consensus but remain at odds over the details. The stalemate prompted the lawmakers to enlist the FCC.

There are still other players, however, that aren't sure the flag is the way to go. Not all consumer electronics manufacturers, for example, wholly embrace the idea, saying it may limit their ability to develop new technologies. And many software and technology companies are not enthusiastic. They say installing copy-protection technology in computers could significantly slow processing time, compromising one of their biggest selling points.

The movie studios and broadcast networks, however, are pressing to be able to raise the flag as soon as possible. They say that, without it or something like it, they will not be able to deliver digital content to over-

the-air television for fear of widespread copying.

Consumer electronics manufacturers

chose their words carefully, emphasizing that bringing the issue to the FCC should allow more consumer voices to be heard in the process. Some manufacturers felt that they were shut out of both the inter-industry discussion group on the broadcast flag and the industry roundtable discussions with Tauzin and other top House lawmakers.

"We are pleased these lawmakers have publicly recognized the important consumer interest in these FCC proceedings and have underscored the need for the commission to address the public interest in these issues," said Gary Shapiro, president of the Home Recording Rights Coalition, who also is president of the Consumer Electronics Association.

Though supporting introduction of DTV legislation, Rep. Ed Markey (D-Mass.), ranking member on the House Telecommunications and Internet Subcommittee, was following his own drummer last week. He, too, sent a letter to Powell about new DTV rules. Markey wants the commission to require that TV manufacturers include digital tuners in new sets.

Markey has been focused on that issue since 1997. He proposed a DTV-tuner amendment to the Balanced Budget Act of 1997, part of which legislated the return of broadcasters' analog spectrum to the federal government. The amendment was not adopted, but he has remained undeterred.

He also wants the FCC to finish reviews of cable operators' DTV carriage obligations and of cable-equipment compatibility and interoperability with digital TVs. He asked for a response from the FCC by Aug. 1. ■



Sen. Fritz Hollings sees content protection as key to DTV rollout and adoption.



Rep. John Dingell urged the FCC to hear input from all parties interested in the broadcast-flag issue.

RegulationWatch

BY JOHN EGGERTON

FTC SAYS NO TO LIBERTY

Looks like Liberty Media won't get to buy more AOL Time Warner stock or exercise control over the stock it has.

In a 5-0 decision, the Federal Trade Commission has rejected Liberty's request that it be disentangled from conditions put on the merger of Time Warner and Turner in 1996 now that Liberty is an independent company (it was spun off from AT&T in August 2001).

Those conditions required Liberty to put into a separate company the AOL Time Warner stock it received as part of the merger. Only that company could vote the shares or acquire more, both of which Liberty wanted the ability to do.

Liberty Chairman John Malone has been making noise about trying to secure a voice in AOL's management, angling for a board seat.

Liberty had been included because the FTC feared that the horizontal and vertical alliances among Turner, Time Warner and TCI, which then owned both Liberty and a piece of Time Warner, would "restrict competition among cable programmers." Liberty contended the split-off represented a "change of fact."

The commission said that, for any change in the order based on a change in fact, Liberty would have to demonstrate both that TCI and Liberty had severed their ties (which the FTC accepted

on its face) and that it has "a present intention not to reenter that market." The FTC was not convinced of the latter.

Plus, the FTC said, there was no reason to believe its vertical-integration concerns about Liberty had changed.

Mike Erickson, VP, investor relations for Liberty, responded, "We are evaluating the FTC's decision to determine what the next steps might be." According to the FTC competition bureau, those steps could include appealing the decision or filing a new petition, without prejudice, containing additional supporting arguments.

ADELSTEIN ADVANCES

Would-be FCC Commissioner Jonathan Adelstein took a step, but only a step, closer to confirmation last Tuesday when the Senate Commerce Committee approved his nomination in an off-the-floor meeting. That nomination will now go before the full Senate for a vote, although Sen. John McCain (R-Ariz.) is still blocking all nominations until Democrat Ellen Weintraub is confirmed to a seat on the Federal Election Commission. Senate Majority Leader Tom Daschle (D-S.D.) wants to get the nominations approved individually, which means he first has to line up 60 votes to trump a McCain filibuster.

OVERBUILDER OVERVIEW

Sens. Herb Kohl (D-Wis.) and Mike Dewine (R-Ohio) want

to know whether cable overbuilders have an effect on keeping prices down and customer service up in markets where they are competitive with traditional cable. "The [cable-TV] marketplace has experienced increased consolidation in recent years, with the pending merger of Comcast and AT&T Broadband being only the most recent example," wrote Kohl and Dewine in a letter to David Walker, comptroller general of the General Accounting Office. "Moreover, cable television rates continue to rise at about triple the rate of inflation since 1996. We are concerned about the competitive implications of this continued consolidation in the ... marketplace." Chairman and ranking member, respectively, of the Senate Antitrust Subcommittee, Kohl and Dewine want GAO to look at the "effect of presence of cable overbuilders on cable rates and quality of service offerings, Internet broadband services and local telephone competition."

ECHOSTAR ON THE CLOCK

The FCC has restarted the countdown on its review of the EchoStar/DirecTV merger. The commission stopped the clock March 6 while it gathered documents from the parties, but, it says, the "applicants have substantially complied with our request." The FCC also found "without merit" complaints by the National Association of Broad-

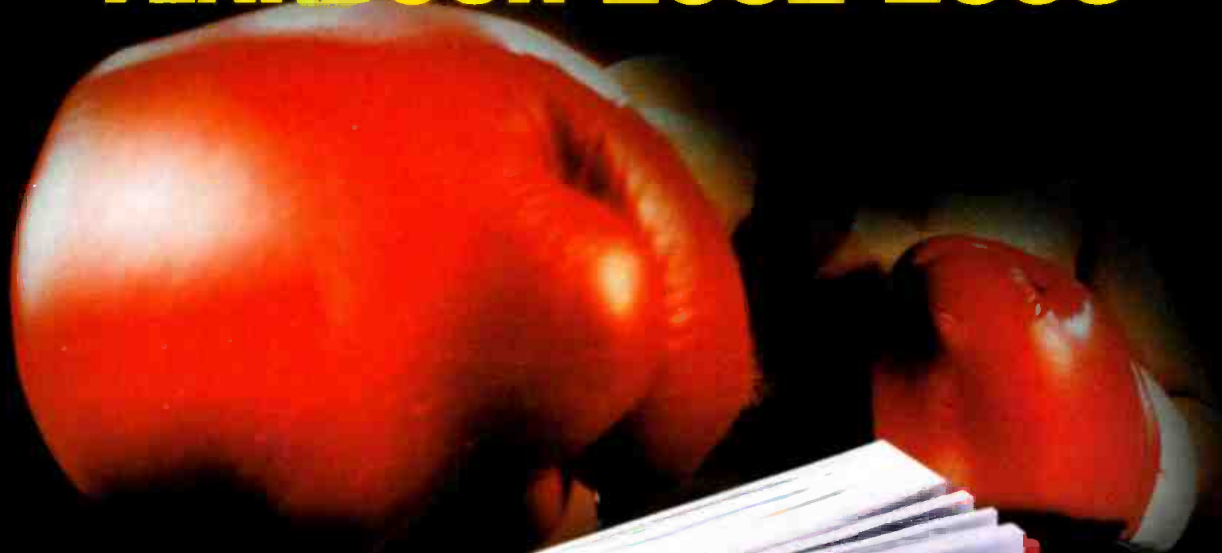
casters and the National Rural Telecommunications Cooperative, both of which oppose the merger. Those organizations raised several objections about the process by which the FCC was collecting documents from EchoStar and DirecTV. The FCC is now due to complete its review by Nov. 1.

RTNDA PUSHES FOR CAMERAS IN COURT

The Radio-Television News Directors Association— together with the New Hampshire Association of Broadcasters, WMUR-TV Manchester, N.H., and the *Boston Globe*— is pushing for greater access for cameras in New Hampshire state courts.

The news organizations wanted to cover *State v. Tulloch*, a high-profile case in which two Vermont teenagers were accused of murdering two Dartmouth professors. Although the case was eventually pled out, the news organizations still want the New Hampshire Supreme Court to address their concerns about restrictions on television and still cameras in the Grafton County Superior Court. RTNDA wants the court to "limit the exercise of such unlimited discretion by the judge and to recognize the presumptive right of the press to report on courtroom proceedings through still photography and audio/video, absent a specific and compelling interest that outweighs the public's right to know."

BROADCASTING & CABLE YEARBOOK 2002-2003

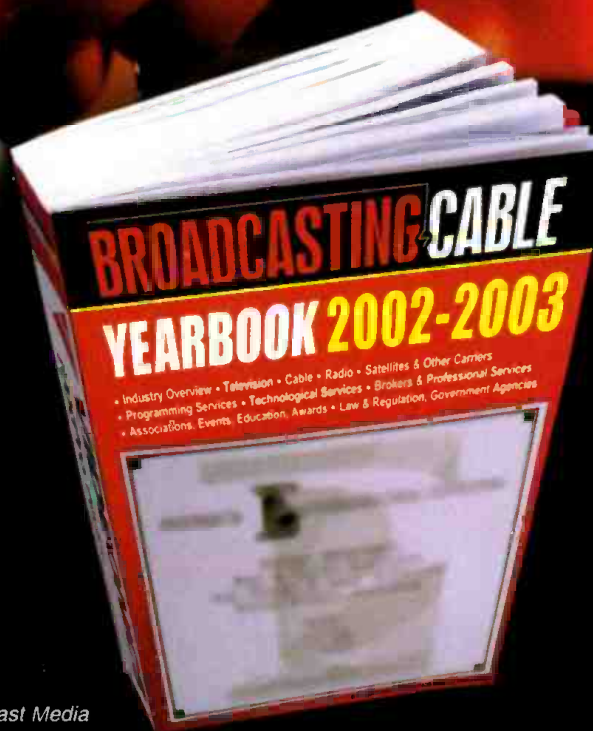


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Changing Hands

TVs

WRGT-TV Dayton, Ohio

Price: \$14.655 million

Buyer: Sinclair Broadcast Group Inc. (David D. Smith, president/CEO); No. 11 station group has more than 60 other stations

Seller: Cunningham Broadcasting Corp. (Eddy Edwards, president)

Facilities: Ch.45; 5,000 kW, ant. 1,171 ft.

Affiliation: Fox

KOCM-TV Norman, Okla.

Price: \$3.6 million

Buyer: Daystar Television Network (Marcus Lamb, president/CEO)

Seller: Norman TV LLC (Cyril Miller, managing member)

Facilities: Ch.46; 150 kW, ant. 558 ft.

Affiliation: Not available

Compos

WDXE-FM and WDXE(AM)

Lawrenceburg, Tenn.

Price: \$450,000

Buyer: Lakewood Communications LLC (Herbert J. Cheatwood, member); no other broadcast interests

Seller: H-M-S Broadcasting Co. (Robin H. Mathis, general partner)

Facilities: WDXE-FM: 106.7 MHz, 6 kW, ant. 292 ft.; WDXE(AM): 1370 kHz, 1 kW day/44 W night

Format: WDXE-FM: Hot AC; WDXE(AM): Country

FMs

KPUP-FM (CP) Amargosa Valley, Nev.

Price: \$5.1 million

Buyer: Sky Media LLC (Chris Devine, managing member); no other broadcast interests

Seller: Argosa Broadcasting LLC (Todd P. Robinson, sole member)

Facilities: 101.1 MHz, 6 kW, ant. 328 ft.

Format: cp

WSAG-FM (CP) Pinconning (Saginaw-Bay City-Midland), Mich.

Price: \$195,000

Buyer: Michael Radio Group (Victor A. Michael, Jr., president); no other broadcast interests

Seller: Russell Lafave

Facilities: 104.1 MHz, 4 kW, ant. 367 ft.

Format: cp

Broker: Doyle Hadden of Hadden & Assoc. Media Brokers

New FM(CP) Nassawadox, Va.

Price: \$80,000

Buyer: CSN International (Charles Smith, president); owns 20 other stations, none in this market

Seller: Nassawadox FM Inc. (William Lacy, president)

Facilities: 90.1 MHz, 25 kW, ant. 436 ft.

Format: cp

KTOR-FM (CP) Chester, Calif.

Buyer: Sierra Radio Inc. (Gary Katz, president/director); no other broadcast interests

Seller: Tom Huth; will receive a payment equal to 51% of expenses occurred in acquisition construction of the CP and will be 49% owner in Sierra Radio; Katz Investments will be primary shareholder with 51%

Facilities: 99.7 MHz, 430 W, ant. 968 ft.

Format: cp

AMs

KCKY(AM) Coolidge, Ariz.

Price: \$130,000

Terms: Station swap

Buyer: Cortaro Broadcasting Corp. (Moises Herrerra Jr., president); no other broadcast interests

Seller: One Mart Inc. (Armando Zamora, president)

Facilities: 1150 kHz, 5 kW day/1 kW night

Format: Spanish/Christian

KEVT(AM) Cortaro (Tucson), Ariz.

Price: Swap plus \$130,000

Buyer: One Mart Inc. (Armando Zamora, president); no other broadcast interests

Seller: Cortaro Broadcasting Corp. (Moises Herrerra Jr., president)

Facilities: 1030 kHz, 10 kW day/1 kW night

Format: Mexican

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Technology

RealNetworks launches Helix

Streaming platform is designed to give content owners more outlets, cost flexibility

By Ken Kerschbaumer

RealNetworks introduced its Helix streaming-media platform, a set of services and products intended to facilitate migration of streaming media to more devices while lowering streaming costs for content owners.

The primary features of Helix are the creation of a new "community," which allows product developers access to open source code, and a Helix Universal server that allows storage of 55 different types of streaming media on one server.

RealNetworks and Microsoft are racing for supremacy in streaming-media format, and Real's move may change the race by shifting the competition off the consumer's PC and into the backroom environment of servers.

"We've always felt that the battle over Internet delivery is not waged on the PC but on the server level, because that's where you get the people making the technology decisions in the media companies to pay attention about how to stay flexible and scale," says RealNetworks President and COO Larry Jacobson. "This answers those needs."

For major media companies looking to reach as many eyeballs as possible, encoding



Unveiling Helix in San Francisco last week, RealNetworks CEO Rob Glaser said it is a response to the unmanageable proliferation of protocols, formats and devices.

for more than one format has meant more servers and more staff. Real believes its Universal server allays those cost concerns.

"Content owners have a lot to gain with Helix," says Jacobson. "With the Universal platform, they don't need redundant systems to reach the media players out there."

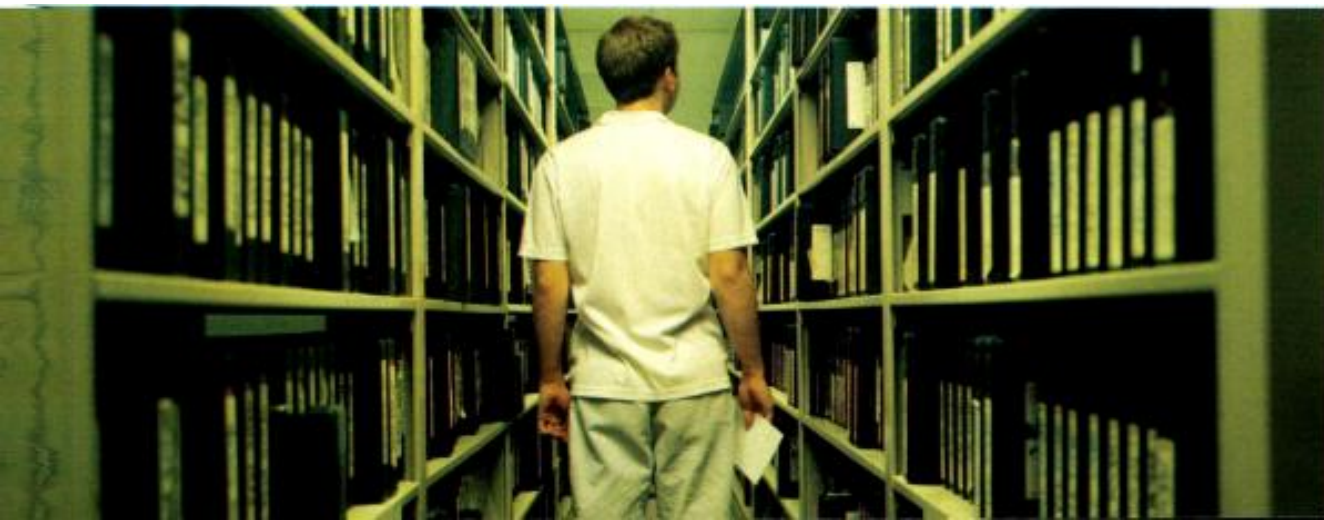
RealNetworks CEO Rob Glaser noted at the press conference unveiling the system that there is a proliferation of Internet-

related devices and that the growing number of protocols, formats and devices has become unmanageable. "If the industry didn't create a strategy for coalescing around this stuff," he said, "then we would slow the growth of the industry and impede progress."

The community aspect of Helix is designed to allow companies and individual developers to access and license the platform's source code. That will allow them to build Helix-enabled encoders, servers and client products for use with a potentially wide variety of products. Cellular phones, cable set-top boxes, personal video recorders and other devices could all incorporate the Helix player, allowing users to play streaming content in any format they choose.

A number of device companies, large and small, have approached RealNetworks about integrating RealPlayer consumer products, according to Dan Sheeran, RealNetworks vice president, media systems marketing. In the past, the companies would negotiate and work out a relationship, which complicated the process.

"What we wanted instead was a model where companies could more easily add support for our technology to their device



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The hi-def *Chronicle*

WCVB-TV ramps up for HD production with Sony, Panasonic, Ikegami gear

By Ken Kerschbaumer

WCVB-TV Boston is beginning the move to HD production, its first step toward leaving NTSC behind.

"We're trying to get out of the NTSC game. We have an SDI facility, except for the tape machines," says Director of Engineering Mike Keller. "Repair costs were ramping up, and repair parts were pushing \$250,000 a year."

The backbone of the move is Sony's DVCAM 25-Mb/s tape decks, Panasonic DVCPRO100 tape decks and Ikegami cameras. The station has relied on analog Betacam since the mid 1980s, and the recent purchases, which total more than 150 pieces, were picked primarily because the engineering staff is comfortable with the quality of Sony's DVCAM format. The Hearst-Argyle station ponied up more than \$1.4 million for its DVCAM gear, the largest DVCAM sale to date.

A number of VTRs will be used at the station: the DSR-2000, DSR-1600, DSR-50, DSR-25, DSR-70 and DSR-1500. Two years ago, Keller says, the DVCAM 25-

Mb/s lineup wasn't wide enough to make it easy to upgrade across the facility. That is no longer the case.

"I don't have to teach people how to operate new types of VTRs; I can match them to the task," he adds. "And that's very attractive for a facility-wide upgrade."

The DVCAM commitment is complemented with 24 new Ikegami cameras, 21 ENG cameras and three HD units. Panasonic DVCPRO 100 decks will be used with the HD cameras.

For HD use, Panasonic's DVCPRO100 won the day. "We can attach 720p or 1080i cameras to the decks," he says, citing the importance of flexibility for the ABC affiliate.

But it was the low cost of the DVCPRO

tape that weighed most heavily.

"We shot six *Chronicle* episodes in HD with DVCPRO and were amazed at how it looked," he says. "And the tape costs were almost the same as the DVCAM tape."

The station looked at the Sony DVCAM cameras before selecting the Ikegami version. Keller says, while the Sony cameras yield beautiful pictures, he was concerned that they weren't rugged enough for the WCVB-TV news environment. The Ikegami cameras have the same controls for the HD version and the DVCAM version, making them much more user-friendly. ■



Panasonic's DVCPRO100 decks will be used by WCVB-TV Boston for production needs.

in a very streamlined way," he says. "For example, there's a very large community of Palm developers that already exist, so giving them the ability to put media players on Palm devices made sense for both sides."

The Helix Universal Server also promises to change the streaming landscape. It supports more than 55 media types, including MPEG-4. Glaser considers it a large leap over the previous Real-System Server 8. A Key Labs study shows that it can deliver more than 11,000 concurrent streams, a 100% improvement over the Server 8.

The new server is not a transcoder, converting Windows Media files into Real or Quicktime files, Sheeran says. It still needs to store separate versions for separate formats but, he says, can produce cost savings. "The network operators can consolidate their infrastructure onto a single platform," he adds, "and can pass the capital and operating cost savings on to the content owners in the form of lower charges."

For content owners, savings come in the form of fewer servers and less staff. Instead of parallel server hardware for Windows, Real and Quicktime, one server will do the trick; savings are compounded if backups are involved.

The not-so-obvious cost saving, adds Sheeran, comes from needing only a single administrative staff, instead of a separate staff for each format. Cost of the server itself can go up to \$40,000.

Adds Jacobson: "The whole dream for the media industry is to encode once and play everywhere. I think we're a lot closer to that." ■

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BY KEN KERSCHBAUMER

PANASONIC GOES FOR A RIDE

Panasonic's AJ-HDC27 VariCam variable-frame HD camera was used to acquire source footage for a 60-second national television commercial for Ford Motor Co. Commissioned by J. Walter Thompson, the spot was completed by Image G, Hollywood, and Luminary Films, Detroit. The AJ-HDC27 VariCam captures 24-frame progressive-scan images and offers frame rates from 4 to 60 frames per second.

"High-definition was the correct medium for us: The entire project was a digital composite, and we needed control over every element," said Director Thomas Barron. "Production expediency dictated the immediacy of HD, which allowed us to build the composite and pull the commercial together seamlessly and also ensured getting a timely response from the client."

UNIVISION PICKS AVID

Univision's KMEX-TV Los Angeles has made a major investment in Avid, purchasing an Avid Unity for News media network, four NewsCutter Effects editing systems, a Media Browse journalist video-editing server system, a ControlAir automation-assist system and two AirSpace video servers. The systems will connect to an existing Avid iNews newsroom computer system to help the news team deliver a



Panasonic's AJ-HDC27 VariCam variable-frame HD camera was used to shoot a commercial for Ford.

newscast from a single, integrated technological environment once material is ingested.

PATHFIRE FLIPS FOR TELESTREAM

Gateway provider Pathfire will integrate Telestream's Flip technology into its Digital Media Gateway (DMG) platform in an effort to make it easier for broadcasters to transfer metadata alongside the video and audio portions of the content.

Pathfire Broadcast General Manager John Wilson says the company views Telestream as one of the leading companies solving interoperability issues between incompatible broadcast systems. "With the integration of Telestream Flip technology into the DMG," he said, "broadcasters will be able to take advantage of true digital-to-digital file-transfer capabilities for higher-quality, faster file transfers than they can achieve using analog or real-time file-transfer

techniques." In Telestream Flip software, modular XML-based architecture facilitates media and metadata exchange between devices via plug-in modules.

LIBERATE TO ACQUIRE SIGMA SYSTEMS GROUP

Interactive television company Liberate Technologies has signed an agreement to acquire Sigma Systems Group, a provider of service-management systems for the cable industry, for approximately \$62 million in cash.

WCAX TAPS RADAMEC

WCAX-TV Burlington, Vt., has purchased two Radamec RP2A pedestals and three HK 436 pan/tilt heads, as well as an ARC 2000 touch control panel. The gear will be used for four daily newscasts and two shows that have been on the air for nearly 50 years: *You Can Quote Me*, a local news program, and *Across the Fence*, a local farm and home program. The ARC 2000 com-

prises a 19-inch operator control panel, a touchscreen monitor and a 19-inch panel control unit that can be upgraded to support up to four individual operator control panels.

NEW SGI GRAPHICS FOR USE WITH ONYX

InfiniteReality4 graphics is now available from SGI for use with the Onyx family of visualization systems. SGI says the new technology will allow the Onyx systems to create images as large as 130 million pixels, increasing photo-realism. Features include image-based rendering, 1-GB texture memory, 10-GB frame buffer, and more than 192 GB per second of internal bandwidth per graphics pipeline.

ENCODA SYSTEMS SIGNS ON FOR EDI

Encoda Systems will implement the Television Bureau of Advertising (TVB) Standards for EDI (Electronic Data Interchange), which are designed to enable paperless invoicing. The new standards establish rules for exchange of data between buyer and seller. In the first phase of developing standards-based applications, Encoda will implement the TVB invoice standard in Spotdata, the industry's leading Web-based e-business portal, in the fourth quarter. The Media Buying module for ad agencies will support the standard when it's available in first quarter 2003.

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Datebook

This Week

July 29-31 National Cable Television Cooperative 18th Annual members' meeting. Disney's Yacht & Beach Club, Orlando, Fla. Contact: Caprice Caster, 913-599-5900 ext. 1506.

July 30 Convergence 2002: Advertising in the Digital Age Hyatt West, Hollywood, Calif. Contact: 831-643-2222.

July 30 NATPE "O Employer, Where Art Thou?" Forum. UCLA Faculty Center, Los Angeles. Contact: Les Eisner/Rebecca Hanning, 323-965-1990.

July 30-Aug. 2 Women in Cable & Telecommunications The WICT Forum. Marriott City Center, Denver. Contact: Linda Magad, 312-634-4233.

August

Aug. 10 Television News Center Anchor Training. Interface Media Group, Washington. Contact: Herb Brubaker, 301-340-6160.

Aug. 12-14 Minnesota Cable Communications Association Annual meeting. Two Harbors, Minn. Contact: 651-641-0268.

Aug. 27 International Satellite & Communications Exchange and Expo (ISCe) Long Beach Convention Center, Calif. Contact: 609-987-1202.

Aug. 27 Satellite Broadcasting & Communications Association SkyFORUM West. Long Beach, Calif. Contact: 703-739-8361.

Aug. 27-29 Wisconsin Cable Communications Association Annual Convention. Country Inn Hotel, Waukesha, Wis. Contact: 800-373-1683.

September

Sept. 3-6 Women in Cable & Telecommunication Executive Development Seminar, Washington. Contact: Linda Magad, 312-634-4233.

Sept. 5 TVB Forecast Conference. McGraw Hill Conference Center, New York. Contact: David Friedman, 212-486-1111.

Sept. 10-13 National Association of Black Owned Broadcasters 26th Annual Fall Broadcast Management Conference. Monarch Hotel, Washington. Contact: Chris Hayes, 646-424-9750.

Sept. 11-13 NAB Radio Show and

Major Meetings

July 31 4th Annual Family Television Awards, Association of National Advertisers. Beverly Hills Hilton, Beverly Hills, Calif. Contact: 212-697-5950.

Aug. 7-9 Satellite Broadcasting and Communications Association Convention and Exposition. Las Vegas Convention Center, Las Vegas. Contact: Charlynn Fegan, 703-739-8345.

Aug. 27 SkyFORUM West Satellite Broadcasting & Communications Association. Long Beach, Calif. Contact: Brian Lynch, 703-739-8361.

Oct. 10-14 Association of National Advertisers 2002 Annual Conference. The Ritz-Carlton Naples, Naples, Fla. Contact: 212-697-5950.

Nov. 11 BROADCASTING & CABLE 12th Annual BROADCASTING & CABLE Hall of Fame. Marriott Marquis, New York. Contact: Steve Labunski, 212-889-6716.

Xstream Washington State Convention and Trade Center, Seattle. Contact: Kristie Morris, 202-429-4194.

Sept. 12 Society of Professional Journalists National Convention and Annual Meeting. Renaissance Worthington Hotel. Fort Worth, Texas. Contact: 317-927-8000.

Sept. 16-18 Mid-America Show Mid-America Telecommunications Association. Hyatt Regency Crown Center, Kansas City, Mo. Contact: Rob Marshall, 785-841-9241.

Sept. 20-22 NAB's Hundred Plus Exchange Point South Mountain Resort, Phoenix. Contact: Carolyn Wilkins, 202-429-5366.

Sept. 23 NAMIC Annual Conference. Marriott Marquis, New York. Contact: Michael Stiver, 212-838-2660.

Sept. 23 Broadcasters' Foundation Celebrity Golf Tournament. Essex Country Club, West Orange, N.J. Contact: 203-862-8577.

Sept. 25 Annual Walter Kaitz Foundation Fundraising Dinner New York Hilton and Towers. Contact: Lorena Hernandez, 415-749-6980.

Sept. 25-27 Cabletelevision Advertising Bureau Sales and Management School. Orlando, Fla. Contact: Jennifer Keister, 212-508-1237.

Sept. 26 Society of Broadcast Engineers Central New York Regional Convention. Turning Stone Casino Resort Convention Center, New York. Contact: Tom McNicholl, 315-768-1023.

Sept. 27 NAMIC Mid-Atlantic 1st Annual Celebrity Singles Fundraiser. The Washington Times' Arbor

Ballroom. Washington. Contact: Michelle Bailey, 202-608-2367.

Sept. 25-Oct. 2 Broadband Properties Summit. Marriott Denver Tech Center, Denver. Contact: Carl Berndtson, 978-371-1792.

October

Oct. 2-4 Streaming Media Inc. Streaming Media 2002. Jacob Javits Center, New York. Contact: Todd Bolton, 415-593-7590.

Oct. 16 International Women's Media Foundation 13th Annual Courage in Journalism Awards. Waldorf-Astoria, New York. Contact: Mindy Cohen, 908-322-5802.

Oct. 16-17 Society of Broadcast Engineers National Meeting. Phoenix Civic Plaza, Phoenix. Contact: John L. Poray, 317-846-9000.

Oct. 21-25 The Society of Cable Telecommunications Engineers Seminar Central. Philadelphia. Contact: Sandy Ray, 610-524-1725.

November

Nov. 3-5 Association of National Advertisers Multicultural Marketing Conference. The Four Seasons Hotel, San Francisco. Contact: 212-697-5950.

Nov. 11-15 AAAA Creative Directors Conference 2002 Grand Hyatt, San Francisco. Contact: Michelle James, 212-850-0733.

Send Datebook entries to
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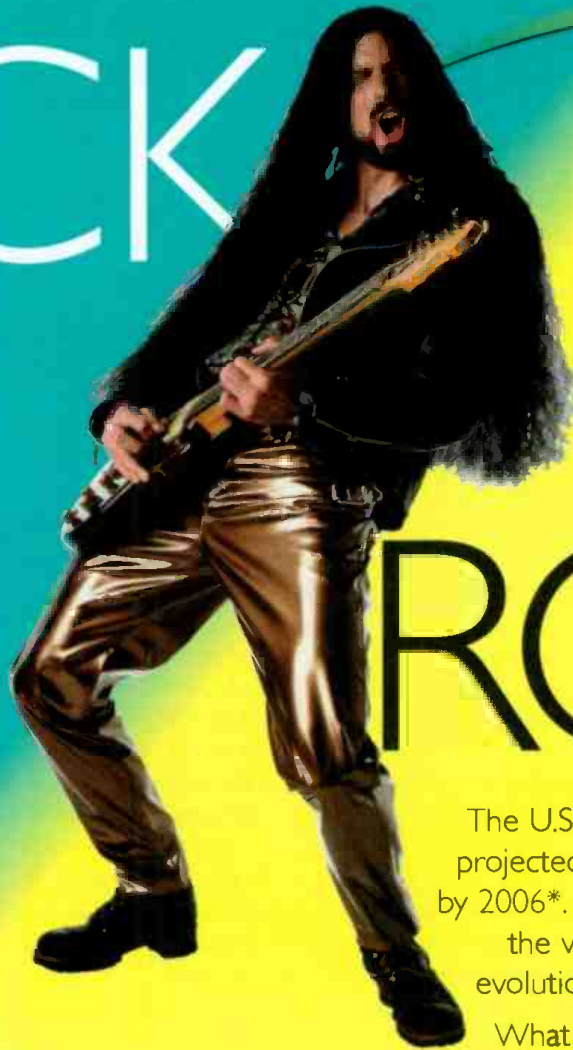
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* Source: Atlantic-ACM as reported in m-business, March 2002

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People

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

Broadcast TV

Julio Marengi, senior VP, sales, Viacom Television Stations Group, New York, named VP/station manager, WCBS-TV New York.

Jennifer Cabalquinto, VP, finance, Telemundo O&Os, Miami, named VP, finance, NBC/Telemundo Los Angeles stations.

At WNBC(TV) New York: **David Hyman**, creative director, named VP, creative services and programming; **Anna Carbonell**, director, press and public affairs, named VP, station relations.

At WXTV(TV) New York: **Greg Kartik**, account executive, and **Matt Boxer**, national sales manager, WLTV(TV) Miami, both promoted to local sales manager.

David Lippoff, VP/GM, WFTV(TV)/WRDQ(TV) Orlando, Fla., joins KOIN(TV) Portland, Ore., in the same capacity.

Danielle Johnson, local/national sales manager, WMMP(TV) and WTAT-TV Charleston, S.C., named director, sales, WJZY(TV) Belmont, N.C., and WWWB-TV Charlotte, N.C.

Brian Erdlen, national sales manager, WLVI-TV

Cambridge, Mass., promoted to local sales manager.

At WTVT(TV) Tampa, Fla.: **Diane Weatherell**, national sales manager, named local sales manager; **Shawn Gossett**, account executive, Fox Station Sales, Detroit, joins as national sales manager.

At WFXB(TV) Myrtle Beach, S.C.: **Brian Simpson**, national sales coordinator, promoted to national sales manager; **Cathy Honeycutt**, sales manager, KAMC(TV)/KLBK-TV Lubbock, Texas, joins as Grand Strand local sales manager.

Joe Borgwardt, senior account executive, KWGN-TV Denver, named local sales manager, WXMI-TV Grand Rapids, Mich.

Cable TV

At Comcast Cable Communications, Philadelphia: **Carla Simonet**, national director, marketing, data and reporting, promoted to national senior director, marketing data and reporting; **Kavita Vazirani**, national director, media services, promoted to national senior director.

Jonathan Elks, senior risk

management and assurance officer, Telstra Corp. Ltd., Melbourne, Australia, named senior VP, risk management and assurance, Cablevision Systems Corp., Bethpage, N.Y.

Programming

Michael Weisbarth, head, West Coast drama programming, A&E Television Network, Los Angeles, joins Fireworks Television, Los Angeles, as president.

Scott Koondel, senior VP/national sales manager, Paramount Domestic Television, Los Angeles, adds cable sales to his duties.

At Discovery Networks, Bethesda, Md.: **John Carrozza**, executive VP, sales planning, ABC Family Channel/Disney Kids Network, New York, named VP, national advertising sales, New York; **Trish Iliff**, senior promotions specialist, AT&T Media Services, San Francisco, and **Cristina Tharin**, marketing and promotions coordinator, Cable Advertising of Metro Atlanta, join as affiliate advertising sales account managers.

Jennie Born, director, marketing for Sony Pictures

Entertainment, Culver City, Calif., named VP, national promotions, Buena Vista Television, Burbank, Calif.

Elizabeth Pritchard, director, central sales, Radio Disney Network, Chicago, named VP, sales, training and development, Fox Stations Sales, New York.

Barry Nugent, director, talent relations, E! Networks, Los Angeles, promoted to VP, talent and on-air casting.

Ken Warun, VP, on-air promotion and short-form programming, Game Show Network, Culver City, Calif., promoted to VP/creative director.

Susie Kricena, manager, acquisitions, Comedy Central, New York, promoted to head, acquisitions.

At Turner Network Sales, Atlanta: **Julie Cappello**, account director, and **Megan Rock**, regional director, Fox Family, Southeast region, Atlanta, both named sales and marketing director.

At Scripps Networks, Knoxville, Tenn.: **Adam Gold**, marketing and research consultant, New York, joins as VP, research, Food Network and Fine Living, New York; **Ellen C. Ryan**,



Scott Koondel



Jennie Born



Barry Nugent



Susan Plagemann

Broadcast Transmission and Towers

With the FCC pushing stations hard to make the mandatory transition to digital, *Broadcasting & Cable* will look at the newest transmission and tower technologies. We'll also report on the progress stations are making towards complying with the federal timetable for the transition.

Be part of this important special report. Call your *Broadcasting & Cable* representative today.

Issue Date

August 19, 2002

Space Close

Friday, Aug. 9

Materials Close

Tuesday, Aug. 13

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Syndication's FALL SEASON

Broadcasting & Cable will spotlight the newest shows airing in syndication this fall. What's new, what shows are hot, and who has the shows most likely to succeed? Don't miss the opportunity to promote your future syndication success in our must-read syndication programming special report!

Issue Date

August 12, 2002

Space Close

Friday, August 2

Materials Close:

Tuesday August 6

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

director, research, DIY and Fine Living, named VP, research, HGTV and DIY; **Michael Dingley**, VP, programming, HGTV, named senior VP; **Melissa Sykes**, director, programming, HGTV, named VP; **Rita Mauceri**, independent contractor, HGTV, joins as director, programming; **Kristy Bruce**, producer, Scripps Productions, named executive producer; **Ali Clift**, associate producer, Scripps Productions, named producer; **Chandra Streifel**, associate producer, named video-on-demand producer, Scripps Productions.

At Bravo and MuchMusic USA, New York: **Karen Zollman Gauci**, director, ad sales services, Bravo Networks, promoted to VP, ad sales services, Bravo and MuchMusic USA; **Shannon M. McGovern**, senior manager, sales pricing and planning, Lifetime Television, New York, joins MuchMusic USA as director, ad sales services.

Media

Susan Plagemann, publisher, *Cosmopolitan*, New York, named VP/publisher, *Lifetime* magazine.

Denise Palmer, president and CEO, ChicagoLand Television, Chicago, named president, publisher and CEO, *The Baltimore Sun*.

At Belo, Seattle: **Jami Downing**, sales assistant, KING-TV Seattle, promoted to account executive, Belo Interactive; **Nan Hall**, public relations director, Woodland Park Zoo, Seattle, **Shartyn**

Kerr, senior marketing specialist, Arthur Andersen LLP, Seattle, and **Laurel Yamaguchi**, account manager, PRR, Seattle, all join as marketing consultant.

Radio

Larry Elder, host, *The Larry Elder Show*, KABC(AM) Los Angeles, will be syndicated beginning Aug. 12.

Journalism

Dan Forman, news director, WABC-TV, rejoins WNBC(TV) New York, as senior VP, news/station manager.

Troy McGuire, news director, KTVN(TV) Reno, Nev., joins KPDX(TV) Vancouver, Wash., and KPTV(TV) Portland, Ore., in the same capacity.

Dave Levine, senior producer, MSNBC, New York, promoted to senior broadcast producer.

Victoria Recaño, anchor, Tech TV News, San Francisco, named correspondent, *Inside Edition*, New York.

At NorthWest Cable News, Portland (Ore.) Bureau: **Ron Barbarita**, general sales manager, KHGI-TV Lincoln, Neb., named local sales manager; **Larry Sherrer**, senior account executive, KSTE-FM Portland, Ore., joins as account executive.

At WXVT(TV) Greenville, Miss.: **Beverly Thomas**, assistant news director/anchor, promoted to news director; **Kelly McCullen**, anchor/reporter, named

assistant news director/anchor.

Lisa Carberg, anchor/host, Fox News Channel, New York, rejoins WVIT(TV) New Britain, Conn., as reporter/anchor/host.

Dara Welles, anchor, Cablevision, New York, named fill-in news anchor, WQXR-FM New York.

Holly Herbert, freelance reporter, KABC-TV Los Angeles, named host, *Celebrity Justice*, Time-Telepictures-Television, Los Angeles.

Gaard Swanson, anchor, Fox Sports Northwest, Seattle, named sports director/weeknight sports anchor, KIRO-TV Seattle.

Dave Scallan, sports anchor, WFAA-TV Dallas-Fort Worth, joins Fox Sports Net as Houston bureau chief and reporter, *Southwest Sports Report*.

Advertising/Marketing/PR

Allen Milman, partner, McCartin & Kunin, New York, joins Cox Advertising, New York, as senior VP.

Matt Brown, executive director, sales services, UPN, Los Angeles, joins Adlink, Los Angeles, as VP, marketing and communications.

Philip D. Mussman, associate publisher, youth marketing, Primedia, New York, joins The Interbrand Corp., New York, as executive director, business development, packaging.

At National Cable Communications, New York: **Matthew Leger**, account executive, named sales manager;

Stacey Gross, promotions specialist, named manager, sales promotions; **Ryan Mahoney**, account executive, Petry Media Corp., New York, joins in the same capacity; **Karen Cavit**, director, sales, Allied Radio Partners, Dallas, joins as account executive, Dallas.

Technology

John Walthall, VP, sales, Liberate Technologies, Everett, Wash., joins Microsoft Corp., Redmond, Wash., as director, worldwide sales, TV division.

At Harris Corp., Cincinnati: **Haldane Wilson**, senior VP, customer service, Rolls Royce Energy in Surrey, UK, joins, as VP, studio products and systems; **Nahuel Villegas**, sales director, Lucent Technologies' Service Provider Networks, Argentina, joins as regional sales director, Latin America.

Associations/Law Firms

Jayne Wallace, VP, public relations, Working Woman Network, New York, joins National Board of the American Federation of Television and Radio Artists, New York, as national communications director.

At NATPE, Los Angeles: **Emerson Coleman**, VP, programming, Hearst Argyle Television, New York, and **Stephen J. Davis**, president and CEO, Carlton America, Studio City, Calif., named to NATPE board of directors.

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

A WORLD OF INFORMATION

NEWS SERVICES

News services have evolved, offering a wide spectrum of programming - whether it's hard news or soft.

On August 26, *Broadcasting & Cable* will take look at the latest developments in news services and take a hard look at the merits and differences between products. B&C's report will discuss the latest trends and success stories in television, radio and Internet news services and how these tactics help build and retain viewers.

This special report will reach the key decision-makers at the major television, radio, satellite and Internet news outlets across the country. Reserve your space today and make some news of your own.

Issue Date

August 26, 2002

Space Closing

Tuesday, Aug.16

Materials Closing

Friday, Aug.20

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

Soldinger of fortune

Equity COO is always on the lookout for media opportunities

The military jet flying over the Norfolk Naval Air Station was in trouble. On the ground, Steven Soldinger, then 14, made a dramatic entry into the media business: He grabbed a 16mm camera and filmed the midair explosion. His film made the evening news on WTAR (now WTKR) Norfolk, Va. Later that year, the station gave him an award for spot news.

Today, Soldinger remains on the alert for similar opportunities. "Like everyone else, we are looking to expand our business and offer synergy to what we are presently operating," says the CEO of Little Rock, Ark.-based Equity Broadcasting, which owns 11 radio stations, two professional sports teams and 75 low-power TV stations. "Each station we consider has to fit that special niche, and it must fit within our specially developed mode of operation. It's a far different business than in those early days of three networks and black-and-white video."

Equity has attracted the attention of other industry players.

According to Soldinger, executives from The WB, AOL Time Warner, Pappas, UPN, Cascade and others have come to the company's headquarters to see its central automated satellite hub (CASH), which allows Equity to operate more than 10 stations from one location.

CASH "allows us greater efficiencies of operation; we don't have to build and maintain staff with elaborate buildings to house equipment in every location," he says. "We control our destiny from corporate headquarters and operate as a 'sales office and TV station' in one. After all, we are in the business of sales."

He learned that at an early age. With his spot-news award in hand, the young Soldinger

worked as a disc jockey and performed news, production, promotion and sales tasks at WNOR(AM)/-FM Norfolk, Va. He attended the University of Richmond School of Business while working full-time as a news reporter/photographer at WWBT(TV), the Jefferson Pilot NBC station in Richmond. Later, still in college, he turned to sales and joined WTVR(TV), the Park Broadcasting station in Richmond, as an account executive.

"We thought sales was competitive back then," Soldinger recalls. "How naive we were. There was no cable, only three networks, and we had 23 of the top 25 shows. Today, you have to do more and add more value for the advertiser."



Steven Soldinger
COO, Equity Broadcasting

B. Oct. 17, 1953, Norfolk, Va.; B.S., business administration, University of Richmond, 1975; reporter, WWBT-TV Richmond, Va., 1973-74; account executive/reporter, WTVR-TV Richmond, 1974-76; account executive, WBAL-TV Baltimore, 1976-82; owner/GM, WVAB Virginia Beach, Va., 1982-86; GM, WCCB-TV Charlotte, N.C., 1986-92; GM, WYED-TV Raleigh, N.C., 1992-94; corporate VP, Television, Outlet Communication, Cranston, R.I., 1994-96; GM/group manager, WBFF and WNUV Baltimore, WXLV and WUPN Greensboro, N.C., 1997-99; current position since 1999; m. Judy Hyman, 1981; children: David (20), Rebecca (17)

By the time he graduated from college, he was the station's top sales rep and was sought after by Hearst Corp.'s WBAL-TV Baltimore. Sol-

dingler not only sold spots but also produced them. He shot 200 commercials a year for a local car dealer and got the bulk of the dealer's ad dollars.

A few years later, Soldinger bought WVAB Virginia Beach, Va. "I was the small guy competing with the big conglomerates in the market," he recalls. "Anytime we became successful, the big boys would steal our ideas and force us to do something different."

He eventually sold the station and went on to manage several in major markets.

His involvement with Equity began when he met Equity President Larry Morton. Both were filing construction permits for full-power TV stations in similar markets and, though bidding against each other for some, became friends and even merged some of their interests. Later, as Equity grew, Morton contacted Soldinger to be his chief operating officer.

When Soldinger joined the company, Equity had only one full-power station on-air. A year later, under his direction, the company had grown to nine stations. Today, he has 14 stations on-air and another 16 under construction. By this time next year, Equity will have 30 full-power stations, covering more than 10% of the country.

"There is more to it than just getting stations on the air; they have to be profitable in a very short time," he observes. "We're building too many to sustain losers."

—Ken Kerschbaumer

AWRT-NYC CHAPTER

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BROADCASTING & CABLE MAGAZINE

Presents a Special Luncheon



“Anchors Away: How Top TV Anchors Set Sail, Succeed and Survive in Intensely Competitive Network Environments”

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Moderator: Catherine Crier, Anchor, Court TV

Speakers: Roz Abrams, Anchor, ABC7
Jane Hanson, Anchor, NBC4
Jonathan Wald, Executive Producer, “The Today Show,” NBC

Date

Luncheon: Tuesday, August 13th, 2002

Time: 11:30 p.m. – 12:00 p.m. Cocktails/Networking
12:00 p.m. – 12:45 p.m. Lunch
12:45 p.m. – 2:00 p.m. Panel

Where: Yale Club of New York
50 Vanderbilt Avenue, 20th Floor, Grand Ballroom

Fee: \$50 – AWRT Members, \$60 – Non-Members, \$500 for table of 10
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DTV interference

FCC, congressional resolution needed for a systemic problem

In light of reports carried in BROADCASTING & CABLE about recent reception problems at WBOC-TV Salisbury, Md., and suggestions that WHRO-TV's digital station, WHRO-DT Norfolk, Va., is at fault, I felt it important to provide another perspective. WHRO-TV is sympathetic to WBOC-TV's problems. Indeed, WHRO-TV is receiving interference from a North Carolina DTV station. But our problems are not unique. Other digital-to-analog interference complaints are pending at the FCC, and many more are expected as DTV stations come on the air and move to full power. This is an unfortunate but expected consequence of the DTV transition.

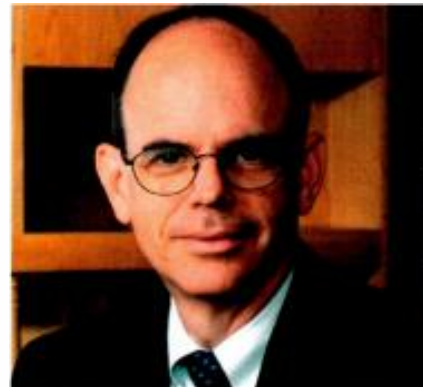
The big question before us as broadcasters (and also facing the FCC and Congress) is whether we have the resolve to continue the transition, even with some attendant risk to our current service. This question has national consequences, and we believe the FCC should therefore not rush to judgment or act in a vacuum in any individual case. Any FCC actions in this or other cases will have significant impact—for good or ill—on the digital transition.

Having spent six years at the Advanced Television Test Center and helped make WETA-TV Washington, D.C., one of the first DTV broadcasters, I understand the policy, technical and financial uncertainties that commercial and noncommercial broadcasters face. I also am aware of limitations of laboratory or limited field testing of new technology in predicting real-world effects. In spite of these uncertainties, I am proud that the two noncommercial stations with which I have been associated built full-

power DTV stations early. Public-TV station WHRO-TV invested in good faith over \$4.7 million to properly construct and activate maximized WHRO-DT facilities as authorized by the FCC and is spending an additional \$5 million to rebuild its master-control and production facilities. Over 400 other commercial and noncommercial stations have now also acted in good faith to implement the DTV mandate.

Some time after WHRO-DT began operations, WBOC-TV began to experience intermittent interference and now claims that WHRO-DT is the *exclusive* source of that problem. WHRO-TV believes that it is probably contributing to periodic episodes of interference experienced by some WBOC-TV viewers as a result of "ducting," a problem that varies by season and time of day. It is still not clear, however, whether WHRO-DT is the sole source of the problem. Also, the problem appears to vary but is generally limited in scope, duration and severity. Yet WHRO-TV is being asked to forego its DTV investment and bear the cost of resolving the problem. This creates huge uncertainties for WHRO-DT's transitional service.

Even so, WHRO-TV has voluntarily reduced power and is working cooperatively with WBOC-TV to collect data to define the source and scope of the problem. Our fundamental position, however, remains clear: WHRO-TV played by the rules, invested substantial public and charitable resources in complying with FCC mandates, and should not be penalized either financially or through prolonged uncertainty affecting its transition to digital because of these unintended consequences.



Joseph Widoff is president and chief executive officer of WHRO.

It has now been more than 14 years since the FCC began its proceeding on advanced television and more than six years since it adopted its DTV ruling. Over 400 commercial and noncommercial DTV stations are now on the air. Public television alone has secured over \$700 million in public and private funds for the conversion, *without* substantial funding from the federal government. Our public policy is now geared toward forcing the transition along.

The question before us is whether we will be resolute in moving to this new platform as quickly as possible or will be subjected to further fits and starts that will add more uncertainty to the market and potentially jeopardize the whole DTV effort. While the FCC and Congress may hope that issues such as the one facing WBOC-TV and WHRO-DT can be resolved by the parties, they cannot be excused from weighing in and ultimately settling the underlying, fundamental policy choice: Are we going to do this transition or not? Quite frankly, I thought that decision had been made back in 1996. I hope future actions don't show that I'm wrong.

I urge all of us in this industry, therefore, to address these problems as they occur, in a thoughtful and deliberate manner, cognizant of the fundamental issues, so that we can deliver to the American people the benefits of this incredible technology. ■

Classifieds

Television

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NBC market leader in Grand Rapids, Michigan (38th Market) is searching for an Account Executive to maintain and develop a local account list. Seeking a candidate with a 4-year degree in Communications Marketing/Management/Sales. Sales experience required, Broadcast Media Sales preferred. Experience with Marshall Marketing, Vendor Development and TV Scan a plus. WOOD TV8 is a part of the LIN family of television stations offering the finest opportunity of any group in the business. Wonderful incentives and benefits for ambitious, career minded, motivated candidates.

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WEVV-CBS/WTSN-PAX in Evansville, Indiana seeks LSM to grow and develop sales and staff. Sales management experience preferred. Creativity and organization required. Send resume and references to Dan Robbins, GM, 44 Main Street, Evansville, IN 47708. E-mail danr@wevv.com

INTERNET CAREERS

WEB PRODUCER

KTRK-TV, an ABC station, is seeking a top-notch Web Producer for its heavily trafficked Internet site. Candidate should have strong news writing and/or promotion writing experience and a good working knowledge of the web. Experience in web publishing and graphics is a big plus. Candidate must thrive on breaking news and have a "Do It Now" mentality to excel in our fast-paced environment. No beginners please.

Please send your resume to:

Randy Klein
Web Manager
KTRK-TV
3310 Bissonnet
Houston, TX 77005

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NEWSCAREERS

BUREAU REPORTER.

KFVS-TV, CAPE GIRARDEAU, MO, a Raycom Media station, has an immediate opening in our news department for a BUREAU REPORTER. Candidate must be an experienced reporter capable of working in a "live, local and late breaking" news environment. Prefer 4-year degree in Broadcast Journalism or equivalent. Requires excellent communication skills and the ability to work on a team. Must pass drug screen and possess clean driving record. Equal Opportunity Employer. M/F/H/V Send resume and non-returnable VHS tape to: Mark Little, KFVS-TV, P.O. Box 100, Cape Girardeau, MO 63702.

SENIOR GUEST BOOKER

WGBH-TV, the PBS affiliate in Boston, has an immediate opening for an experienced guest booker for its local program, Greater Boston with Emily Rooney. Must have an extensive Rolodex of key Boston area contacts, excellent research and telephone skills and a firm grasp on how to identify, select and book engaging and reliable guests. Should be assertive, aggressive and able to adapt to changing priorities within any given day. Should also have strong editorial judgement and several years experience in television news, preferably with guest bookings. Must be comfortable with the pace, demands and pressures of a newsroom environment.

Please email your resume with a cover letter to: human_resources@wgbh.org or mail to WGBH, Human Resources, 125 Western Ave., Boston, MA 02134. WGBH is an equal opportunity employer.

PRODUCTION ASSISTANT

KTRK-TV is accepting applications for a production assistant. Applicants should have a strong interest in broadcast journalism and be computer literate. Duties include, but are not limited to, sorting newscast scripts, running the teleprompter, archiving the newscast, and search for file videotape. Candidates must be willing to work overnights, weekends, and holidays. College degree preferred. Preference will be given to those with previous experience in a television newsroom.

Submit cover letter, resume, and references to:

Robin Freese
Executive Producer
KTRK-TV
3310 Bissonnet
Houston, Tx 77005

No telephone calls please.

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WANTED:

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A high profile celebrity is looking for a personable, dynamic, NY based assistant. Applicant must have at least two (2) years experience working as a high level personal assistant. No exceptions. Only serious candidates need apply. Looking to fill the position immediately. Please fax resumes and references to (212) 547-8489.

SALES TRAFFIC CLERK

KTRK-TV, an ABC Owned TV Station's Traffic Department, has an opening for a Sales Traffic Clerk.

The candidate sought should have television station experience, with a working knowledge of all traffic functions including order entry, log preparation, program and break timing, copy, sign on and goodnight, reports, and interaction with other departments.

The individual must have an excellent work record, be detail-oriented, have good verbal communication skills, possess good arithmetic skills, and the ability to handle a high volume of detailed input and computer work particularly Microsoft Word, Excel and Powerpoint, with poise and accuracy. Duties also include maintaining commercial inventory.

Respond by mail or fax to:

JoAnn Crenshaw
Traffic Manager
KTRK-TV
3310 Bissonnet
Houston, Tx 77005
Fax: (713) 668-0024

No phone calls please.

Equal Opportunity Employer M/F/D/V

*Strong Internal Candidate

DIRECTOR - TV PRODUCTION:

(Multiple positions). New York, NY; Full time positions for documentary films on life in the U.S. for TV Broadcast in Japan. Send resume to: Ms. Nancy Lee, Berko Productions, LLC, 14 W. 23rd Street, 5th Floor, New York, NY 10010.

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Broadcast Production Company seeks videographer/editor with 2-3 years experience. Must know sports, media 100, after effects, photoshop. Send cover letter, demo and resume to Danielle Bourassa, 504 Baltimore Avenue, Baltimore MD 21204.

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Television

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WCBD-TV

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Compensation package based on experience and past earnings. Please include salary, bonus history, detailed resume and a specific listing of station acquisition and sale history to CEO, First Broadcasting, 750 North St. Paul, Tenth Floor, Dallas, Texas 75201. hr@firstbroadcasting.com.



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Editorials

COMMITTED TO THE FIRST AMENDMENT

A self-unmade man

In the blink of an eye and the flash of a badge, the first family of Coudersport, Pa., last week became the Bush administration's poster children for a new "get tough on corporate greed" campaign. The spectacle of public ruin was not a pretty sight from any vantage: an old man led away in handcuffs—his belt, tie and shoelaces stripped for fear of suicide—accused of destroying the company he built and taking stockholders and employees down with him.

Could the government have allowed the Rigas gang to turn themselves in, as the family had offered, and still made an example of them? Yes, but, in this climate, that was unlikely. Should the Rigases have been publicly arrested and cuffed? Yes. Recent events suggest that corporate America needs to see that a collar is a collar, whether yours is white or blue. The powerful video and photographic images may reassure the public that there is justice at work in corporate America.

We can't help seeing this as tragic. We don't think John Rigas is hiding a set of horns beneath that shock of white hair. Yes, his actions and those of his children smack of greed run amuck. But his offenses seem less the calculations of a Machiavelli than the tainted byproducts of a self-made billionaire and family running a public company as though it were a private fiefdom, compounded by the deceit that goes hand in hand with panic. But that's an explanation, not an excuse.

These are serious charges of banking and securities fraud on a massive scale, including falsifying documents, lying about earnings and raiding company coffers to pay personal debts. All precipitated, it would appear, by greed. When the Rigases began borrowing to buy their own stock, they were already worth \$4 billion, almost all of it already in Adelphia. Now, of course, that—and more—is gone. By their actions, they have hurt not only themselves and their company, employees, stockholders and suppliers but also the entire cable industry.

There's no telling the damage done. In addition to severely depressing cable stock prices, the Rigases handed cable's opponents in Washington another weapon in their efforts to cap prices, force access and block mergers. The Consumers Union, for one, called for re-regulation only hours after the arrests. (Ironically for such crusaders, one likely consequence of this sad affair will be the gradual absorption of Adelphia's subscribers by other cable operators—a further concentration of the industry.)

More important, perhaps, the Rigases breached the trust between the cable industry and the lending community. The trust is vital because cable companies have to borrow more and more each year to keep going. Even MSOs with strong operating cash flow generally blow every penny on debt service, system rebuilds and digital set-tops. To keep expanding, the most highly regarded and conservative MSO, Cox, will have to borrow \$1.9 billion. The same goes for Cablevision (\$1.1 billion), Charter (\$1.7 billion) and Insight (\$76 million).

Equity markets have largely shut down for cable. Let's hope bank windows stay open.

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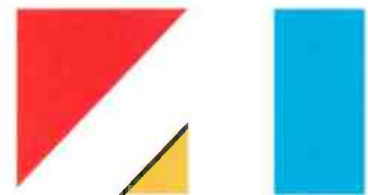
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WJXT Eyewitness World News with Tom Wills (with CNN and the Washington Post) beat CBS and ABC Evening News every night and on Tuesday it was #1	9.2/16
WJXT Eyewitness News at 10:00pm is the #1 newscast. In fact on Thursday, Friday and Saturday it beat all network prime time shows	6.6/10
For 3 out of 7 days, WJXT won sign on - sign off! WJXT missed winning the entire week by only one-tenth of a rating point	5.0/11
WJXT's Local Morning Show (7-9am) beat CBS, ABC and Fox easily, and did so from the very first day	5.0/15
WJXT Express News at 11:00pm is a competitive #2	7.4/13
WJXT prime-time Monday thru Friday (8-10pm)	5.7/9

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