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FEBRUARY 4, 2002

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RED, WHITE & NBC

It has been a long ride from the XFL to the Winter Olympics for Dick Ebersol

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RATING SMALL POTATOES

For the first time, some of cable's smallest networks are obtaining Nielsen ratings

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'INDECENT' & IRATE

The FCC says her song decrying lyrics that are offensive to women is indecent; she's suing

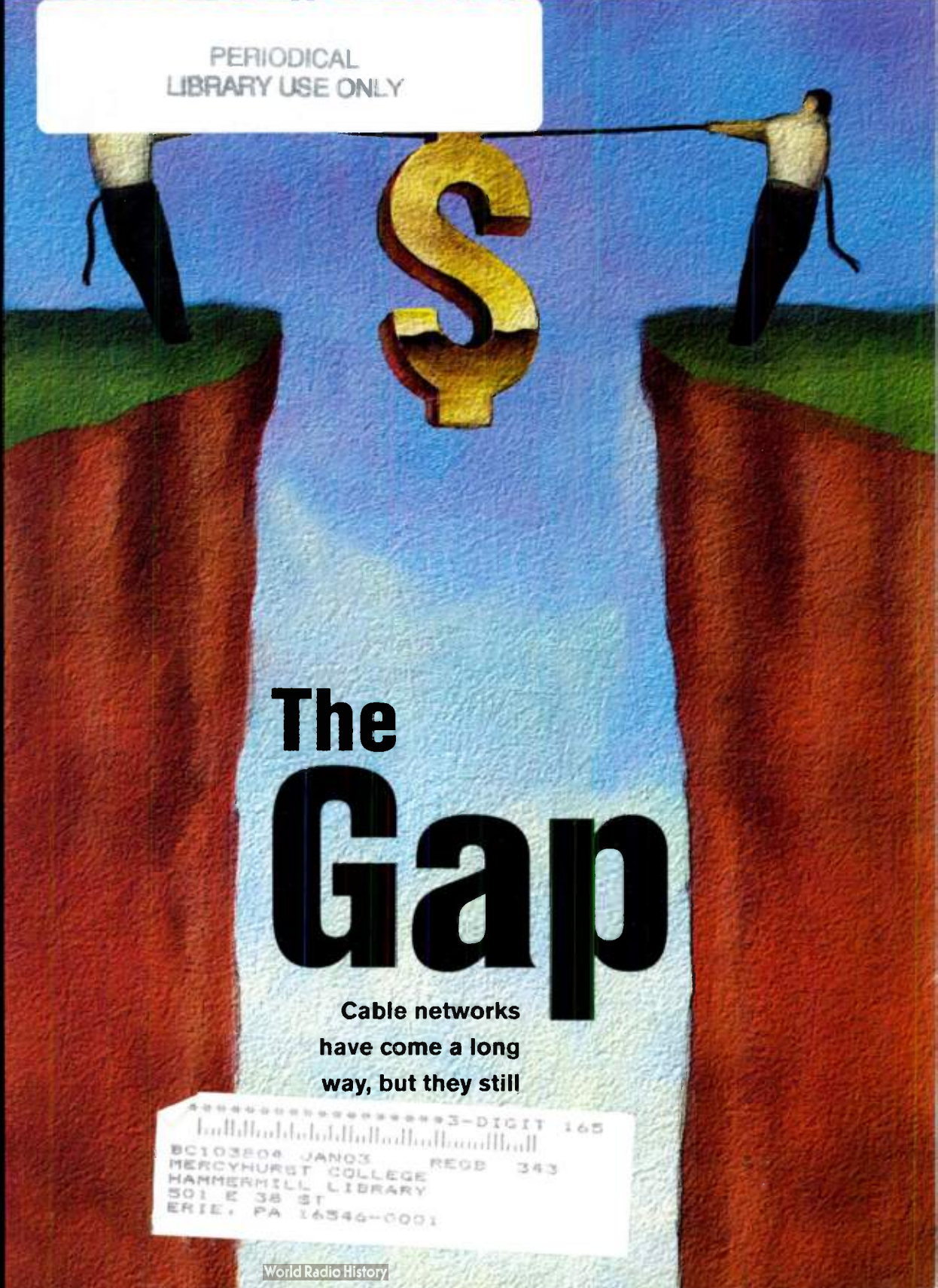
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NEW CAPITAL (CALL) LETTERS

Bidders get ready for an auction of TV stations in four small state capitals

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The Gap

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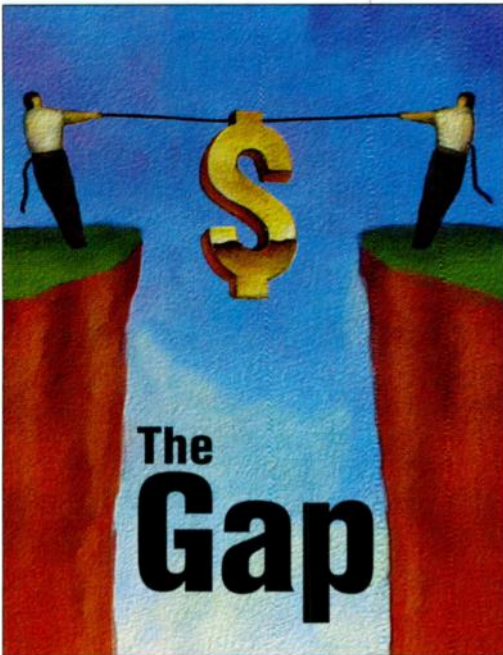
E ATE NTURE COMPANY

Steven E. de Souza

writer of Die Hard, Die Hard 2, 48 Hours, Lara Croft: Tomb Raider

TRIBUNE
ENTERTAINMENT

Top of the Week February 4, 2002



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House ads AOL Turner Warner used \$468M of its ad inventory to promote its

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PROGRAMMING

Late-night lineup

There may be another flurry of new late-night shows joining the battle for ad dollars in the lucrative daypart. Fox is on the prowl for a show. Executives there have written off Conan O'Brien. They had hoped to lure him from NBC but think he's a shoo-in to re-sign with NBC. Sources say Fox has also considered Comedy Central's Jon Stewart and ABC's Bill Maher, whose contract is up shortly. Affiliates aren't crazy about either, saying they'd prefer someone newer and "edgier." Columbia TriStar has a development deal with *Talk Soup*'s John Henson (above) and wants to develop a late-night show around him.—S.M.

ADVERTISING

Let's do launch

While most ad-sales operations are limping, AOL Time Warner's cable operation is burning up the track. Local ad sales were up more than 40% in the fourth quarter, thanks to new cable nets. Like other MSOs, Time Warner Cable adds revenue by seeking "launch support" from new nets, essentially committing to local avails on the system. With Time Warner rolling out digital cable in a big way, networks have a lot of ads. "I'm surprised they treat it as ad sales," said one media analyst. "There's a difference between marketing support and selling real advertising." The treatment is spelled out in AOL's SEC filings.—J.M.H.

BC EYE

SATELLITE TV

House call



The Rev. Al Sharpton's National Action Network has taken its protest against EchoStar beyond the streets of Washington. NAN, which says the company is "insensitive to the needs of the African-American community" because its Dish Network isn't carrying the Word Network, protested outside EchoStar CEO Charlie Ergen's house in Denver last week. Ergen offered the National Action Network a time when they could get together and talk, but NAN leaders rejected that time, saying it didn't fit into their schedule, according to sources.—P.A.



PROGRAMMING

Overexposure

While Fox News Channel and CNN wage their cable news war, MSNBC is looking for ways to open a second front. One strategy: Stop sharing two popular programs, *The News With Brian Williams* and *Hardball With Chris Matthews*, with co-owned CNBC. "It's not appointment viewing. It's triplecasting, and it doesn't help MSNBC in a direct ratings war," said MSNBC President Erik Sorenson. By year-end, *The News* could become MSNBC property, while Matthews would be exclusively a CNBC player.

That said, Sorenson could lose his franchise player if NBC taps Williams to succeed Tom Brokaw whenever Brokaw retires (his contract is up this summer).—A.R.

Flagging fortunes

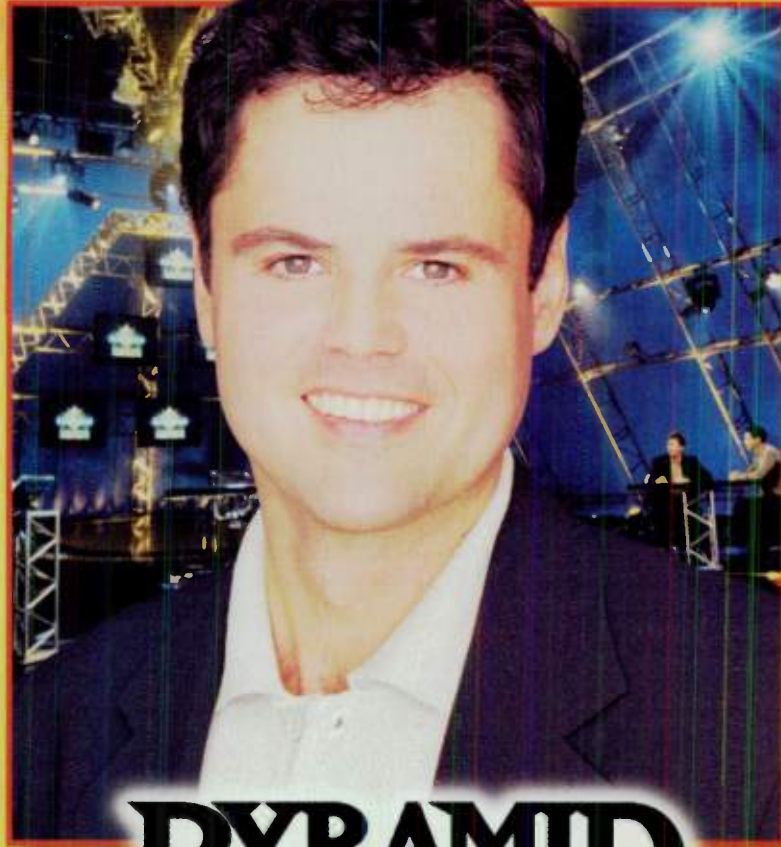
Several major broadcasters are waiting to find out if one of their proposed radio mergers will be approved or designated for a lengthy round of hearings before an FCC administrative law judge. Clear Channel, Cumulus and Nassau Broadcasting are among those with deals stalled by the FCC for more than a year under a controversial practice aimed at preventing undue concentration in local markets.

In November, FCC commissioners approved sales of 62 radio stations, clearing most of a backlog of license transfers caused by the so-called "flagging" policy, which subjected deals to added scrutiny when they would place the

majority of a market's ad revenue with one or two owners. For five deals, pending more than a year, that the commissioners could not resolve, the agency's Mass Media Bureau was ordered by Feb. 8 either to recommend their approval or urge their review before an FCC judge. Affected markets are said to include Charlottesville, Va.; Columbus, Ga.; Cheyenne, Wyo.; Trenton, N.J.; and Starkville, Miss.

Many in the industry say the FCC wants to designate at least one deal for hearing because the FCC has no clear policy for ruling on flagged mergers and a judge's ruling could go a long way toward setting a consistent guideline.—B.M.

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There's still gold in Olympics

At a time TV sports contracts are bloated, NBC expects cold hard cash in Salt Lake City

By Steve McClellan

Pro baseball, football and basketball were once known as the crown jewels of network-TV sports rights. Lately, though, if profit is the guide, sports has lost its luster.

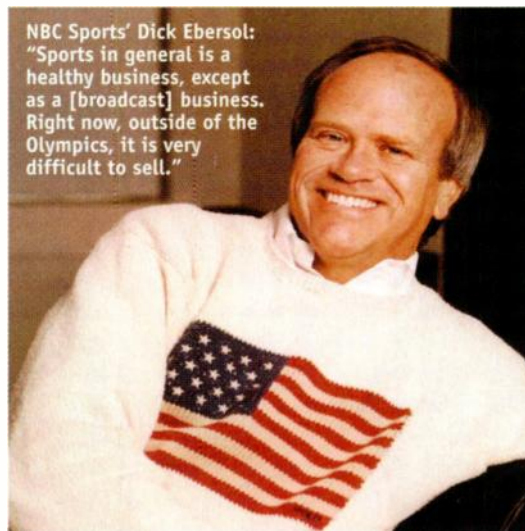
So who wants the Olympics?

NBC Sports Chairman Dick Ebersol, that's who. In the past three years, NBC has said *basta la vista* to Major League Baseball, the National Football League, and, just last month, its decade-long partner, the National Basketball Association.

But the Olympics are a different story.

Last week, NBC Network Television President Randy Falco reported that the network expects to make as much as \$75 million in operating profit on the Winter Games, which run Feb. 8-24.

The profits from Salt Lake City would more than offset one of NBC's (and Ebersol's) biggest miscalculations. Almost exactly a year ago, Ebersol was touting XFL football (Remember the New York/New Jersey Hitmen?), a joint venture with the WWF. A few months later, the league was



NBC Sports' Dick Ebersol: "Sports in general is a healthy business, except as a [broadcast] business. Right now, outside of the Olympics, it is very difficult to sell."

gone, and NBC had wasted \$50 million (which, in TV sports terms, has become spare change).

That's not going to happen with these Olympics. For one thing, the "smash-mouth" football fans of 2001 have been replaced by millions more flag-waving, bin Laden-loathing Americans who will have more reason than ever to cheer the red,

white and blue. And, at a time Americans are getting all sentimental for vintage television, NBC is even bringing back ABC's Olympic veteran Jim McKay as a special commentator. In short, NBC likes its odds for these games.

NBC isn't disclosing what it thinks the average prime time rating for the Salt Lake City games will be, but competitors believe it will be around 18.5 household rating. That's a significant number: NBC promised advertisers between 17.5 and 18.5 Nielsen ratings for the 2000 Summer

Games from Sydney and, especially in the first few days in mid-September, fell far below that. Sports experts blamed it on the tape delayed coverage. Whatever, NBC had to add advertising positions to make up the ratings shortfall.

As of about a week ago, NBC had sold roughly \$706 million in advertising for the Salt Lake City Olympics and is very close



Live from Utah, some new gizmos

Networks often introduce new graphics and other innovations in time for the Olympics. This year, NBC gives viewers easier ways to follow speed skaters and measure the distance of ski jumpers.

If you just can't stand the tension in that second or two delay between the time an Olympic ski jumper lands and you find out whether he rose to first or fell to fifth, fret no more.

You know that yellow line the networks have been superimposing on the football field to show you where the first-

down line is? Well, NBC is bringing that line to its ski-jumping coverage in Salt Lake City beginning Feb. 8.

David Neal, executive vice president for NBC's Olympics coverage, says that's one of several coverage innovations for the Salt Lake City games.

The technology is from Sportvision,

which is bringing its "virtual graphics" technology to the speed-skating rink as well.

With skaters changing lanes constantly, the technique helps viewers keep track of who's where with a graphic of an oval and country flags representing the skaters as they change lanes.

Sportvision won an

Emmy for the technology, which was first used for some swimming events at the Sydney games.

And, if you're really sick of the lame scores the Bulgarian figure-skating judge keeps giving the U.S. skaters, you can rate them yourself, in real time, via the Internet at NBC's official Olympics Web site.—S.M.

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to reaching its sell-out goal of \$720 million, Falco said. That will be the highest take for any single set of Olympic games, he said, and 40% higher than the last Winter Olympics, in Nagano, Japan, in 1998.

Falco says NBC expects the Salt Lake games to be "slightly more profitable," than the network's two most recent Olympic telecasts, in Sydney in 2000 and Atlanta in 1996, both of which had an operating profit of between \$60 million and \$65 million.

Meanwhile, sources at News Corp. confirmed that it's all but certain it will report an NFL write-down when it issues its second-quarter earnings results Feb 12. Several analysts predicted the move last week. "It's pretty clear there's going to be some kind of write-down," says a Fox source.

And Credit Lyonnais's Richard Read says it's "fairly logical" to assume that all the NFL rights holders will take write-downs in the future, given the huge price tags and the poor ad-sales market. There are strategic reasons networks go after the packages, including network brand reinforcement and pursuit of young male viewers, he says. From a pure economic standpoint, though,

"they don't make a lot of sense."

That's true as well for the latest NBA package, which Read estimates puts twice as much product on the air despite a 30% decline in the ratings since Michael Jordan retired from the Chicago Bulls. NBC is said to have lost \$300 million in the last two years of its NBC pact.

Disney issued its first-quarter financial results last week and took no NFL write-down. But financial types stress that all the big rights holders evaluate the need to take a write-down, or not, every quarter. Indeed, they said, Disney could decide to write down some part of the NFL contract next quarter or next year or at any time up to the expiration of the deal.

Disney Chief Financial Officer Thomas Staggs said through a spokesman that, if the company felt it was appropriate to take a write-down now, it would have been announced last week.

Viacom says CBS is making money on the NFL. But sources say that's because CBS paid lower fees in the earlier years of the current contract. One source says a balloon payment coming up will probably

wipe out CBS's profits on the NFL. A Viacom spokesman didn't return calls.

So far, Ebersol isn't saying, "I told you so." But that's what he has to be thinking about the sports environment. Here's what he did say: "I think, as an attraction, sports is clearly strong. Sports in general is a healthy business, except as a [broadcast] business. Right now, outside of the Olympics, it is very difficult to sell.

"We've looked at huge losses for all the major networks in the last couple of years," he continued. "I pray that will turn around, but my sense is we're moving more to a cable world when it comes to sport on television because they've got the sub fees."

Spencer Wang, media and entertainment analyst for ABN Amro, agrees. Under the new NBA deal, 90% of the games will be on cable, marking "the first time that cable will control the TV rights for a major sport." And given broadcast's lack of a second revenue stream and seeming inability to turn sports-rights investments into profits, Wang says, the era of big-time sports on the Big Four "may be on the wane." ■

Not seeing eye to eye?

Viacom corporate board tells Redstone, Karmazin to play nice

By Steve McClellan

Viacom strongly denied a report that Sumner Redstone, the company's chief executive, stood up in a board of directors meeting last week and said that under no circumstances would he renew the contract of Chief Operating Officer Mel Karmazin, whose pact expires at the end of 2003.

Last Friday, the company went so far as to issue a press release to calm panicky investors, which quoted the two executives as saying they "are looking for-

ward to working together productively in the ensuing years."

But one well-known and widely respected analyst had this take: "Sumner thought he had the horsepower to force Mel's resignation at the board meeting. Redstone will attempt another run in a few months."

When Viacom agreed to buy CBS two-plus years ago, Redstone said he felt like he was "seduced" by Karmazin. In fact, in order to consummate the transaction, Redstone agreed to give Karmazin complete operat-

ing control of Viacom.

Apparently, the thrill is gone. In fact, tensions between the two executives have been so evident lately that Merrill Lynch speculated about a change in top management (read: Karmazin's departure) and its negative implications. That report prompted a \$5-plus drop in Viacom's stock, which has already lost about \$10 and 25% of its value over the past two months.

Last Wednesday, Viacom's outside board of directors had a little talk with Karmazin and



Mel Karmazin assured Viacom's board that he's staying.

Redstone and told them to stop the bickering. Karmazin let it be known that he intended to fulfill his contract. In effect, the board last week backed him up.

Last week, Viacom's stock was relatively stable. In late-afternoon trading, the stock was at \$39.10, down just 50 cents on the week. ■

Optimedia CEO tops list for SNTA chief

Ad-sales group is out to challenge NATPE as lead syndie organization

By Steve McClellan

Ad-agency veteran Gene DeWitt has emerged as the leading candidate to run the Syndicated Network Television Association as president, sources within the organization confirm.

But it's not a done deal yet. Sources say DeWitt, currently chairman and CEO of Publicis media-buying arm Optimedia, is the top choice of the hiring committee, composed of executives from Paramount, Disney and Studios USA. Warner Bros. likes DeWitt, too, sources say.

"They're still working on getting all of the member companies on board," a source at one of the pro-DeWitt companies says.

SNTA is the trade association representing national syndication advertising sales. DeWitt didn't return calls to his office. If he gets the final nod, he would succeed Allison Bodenmann, whose contract expired last year.

Choosing a new head for SNTA is central to plans make it a rival to NATPE as the lead organization coordinating future syndication conferences.

At a fractured NATPE gathering two weeks ago in Las Vegas, Warner Bros. syndication chief Dick Robertson, who led the exodus of major syndicators this year from the NATPE floor to Venetian hotel suites, proposed that syndicators hold two confabs a year: a syndication upfront for advertisers in New York in March and a show fair in November for stations in Los Angeles. Both, he said, could be run under the SNTA banner.

Under that scenario, which is by no means a sure thing, NATPE's usefulness to

syndicators, stations or advertisers would be greatly reduced.

Over 36 years in the business, DeWitt served as media director for both McCann-Erickson and BBDO and formed his own company, DeWitt Media, more than a decade ago. It was acquired by Publicis in 2000 and folded into Optimedia, the company's media-buying arm.

Some found his apparent choice curious because speculation had been that SNTA members wanted someone from the ad-



Optimedia's George DeWitt is seen by some as a curious choice to head SNTA; speculation was it would be someone from the sales side.

sales side to run the organization. Bodenmann, now with Court TV, had also spent most of her career on the buy side. And DeWitt sure doesn't need the money; sources say he earned millions from the sale of his company to Publicis. ■

It's all over for ALTV

Consolidation has swallowed indies the organization served

By Paige Albiniak

The Association for Local Television Stations' board of directors last week voted to fold the organization, a move the industry has been waiting for since most of the group's TV-station members have been swallowed up by larger corporations.

The board now has to decide what to do with the approximately \$1 million left in its coffers and how long that task will take.

ALTV was formed as the Association of Independent Television Stations in 1972 to speak for independent stations. As they disappeared, particularly after the 1993 demise of FCC rules barring broadcast nets from owning their own prime time programming, the group saw it needed a new constituency. Thus, ALTV was reborn in 1996, primarily representing Fox, The WB, UPN and Pax. President Jim Hedlund assumed the top job

in 1990, succeeding Preston Padden, now head of Disney's government relations office.

The death watch began when Viacom bought CBS, taking the Paramount Stations Group's 19 stations, then intensified when News Corp. bought Chris-Craft's 10 stations last summer. Those groups exited ALTV. Earlier in 2001, Sinclair Broadcasting Group dropped out.

Only Tribune and Paxson remained large members, not enough to sustain it.

ALTV was an important counterpoint to the National Association of Broadcasters. It pushed hard for satellite carriage of all local broadcast

stations—the so-called "carry one, carry all" doctrine. ALTV also fought to loosen the FCC's duopoly rules, ironically abetting its downfall: Once large corporations could own more than one TV station in a market, consolidation quickened. ■



Jim Hedlund was ALTV's president since 1990.

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Fox News reports; you decided

For the first time, the upstart news network beats CNN in total day and prime time

By Allison Romano

Maybe now Fox News Channel has CNN's attention. With bin Laden still on the lam and the war on terror seemingly more talk than action lately, Fox News reclaimed its pre-Sept. 11 prime time advantage over its rival in January. What's more, Fox now leads in total day, too.

CNN execs have downplayed the cable news war. "It's distracting," CNN Chairman Walter Isaacson said earlier, referring to media infatuation with the rivalry. But CNN also has never lost to Fox in both dayparts, so the rivalry is probably disappointing, too.

Fox's January triumph marked the first time in its 5½-year history under news chief Roger Ailes that the News Corp.-owned net has beaten CNN flat out.

There are theories. CNN feasts on periods of breaking news, but Enron is no substitute for Al Qaeda or the Taliban. Fox News has a talk-radio style that thrives on controversy when the news slows down.

"We're not just a news machine spitting out facts like CNN does," said Fox News Executive Producer for Daytime Programming Dennis Murray. "We have personality and interesting stories," which may more closely explain the channel's growing appeal than its slogan, "We Report, You Decide."

In January, Fox News scored 1.1 in prime time, 0.7 in total day. In turn, CNN registered a 0.9 in prime, 0.6 in total day. Fox News has delivered better prime numbers than CNN for three straight months, but, in January, it outdelivered CNN for the first time. The distribution gap between the two nets is closing, with CNN in about 9 million more homes.

Almost twice as many people are watching Fox now than a year ago. The channel's household delivery jumped 80%, to 840,000 homes, compared with January 2001. CNN's delivery increased 19%.

CNN says its rebuilding strategy under

The ratings race			
Average prime time score			
Month	CNN	Fox News	MSNBC
June '01	0.6	0.7	0.4
July '01	0.7	0.8	0.4
Aug. '01	0.7	0.7	0.4
Sept '01	2.0	1.5	1.1
Oct. '01	1.8	1.6	1.1
Nov. '01	1.2	1.3	0.7
Dec. '01	1.2	1.3	0.6
Jan. '02	0.9	1.1	0.4

Source: Turner Entertainment Research analysis of Nielsen Media Research data

Isaacson and Turner Broadcasting chief Jamie Kellner—mixing star power with journalism—is taking root on the air. But neither of its new franchise players Paula Zahn and Aaron Brown outperformed CNN's daypart averages last month. Zahn's *American Morning* averaged a 0.6 rating, and *NewsNight With Aaron Brown* posted a 0.8.

Few expect CNN's latest acquisition, former ABC News correspondent Connie Chung, to dislodge Fox's Bill O'Reilly from his perch atop the 8 p.m. hour. Chung's new show is expected to launch in April. Isaacson has said she will attract broadcast-network-type viewers. Translated, Chung viewers aren't the type who would watch O'Reilly anyway.

CNN execs say it takes at least a year for new programming to build a consistent following.

Zahn's defection to CNN last fall aside, Fox News has kept its schedule largely the same. Greta Van Susteren, the former CNN legal ace who joined Fox last month, will take

over Zahn's old time at 10 p.m.

Fox claims four of the top five rated cable news shows; as usual Larry King, with a 1.2, was CNN's big star.

"We'll let CNN do all the tweaking that they want; we're happy with what we have," said Fox News' Murray.

Fox's personalities are an alternative to those on broadcast mode, while CNN is scooping up traditional broadcasters, says MSNBC President Erik Sorenson.

"We all do the same thing: We cover the same five or six big stories each day," he said. "Fox has chosen to do it with people like Shep Smith, Sean Hannity, Bill O'Reilly. They counter the mainstream."

Sorenson's MSNBC harvested a 0.4 rating in January prime time, down from 0.6 in December. Former Republican presidential hopeful Alan Keyes hosts a new 10 p.m. show, *Alan Keyes Is Making Sense*, averaging a 0.4 rating its debut week Jan. 21-24.

Fox News also led all cable news nets in the three key adult demographics in prime. Compared with last January, Fox drew 102% more adults 18-49, 116% more adults 25-54. CNN's biggest gains came with adults 18-34, an 83% increase.

Otherwise, according to a new study by Columbia University's Project for Excellence in Journalism, both Fox News and CNN have been too patriotic and pro-administration in their war coverage.

"For all Roger Ailes' talk of CNN's possible bias and Fox's patriotism ... there was no appreciable difference," the report said. It was based on a slim sample, focusing on Fox's *Special Report With Brit Hume* and CNN's *NewsNight*. ■



Fox News reporter Shepherd Smith presents a point of view that runs counter to mainstream perspectives.



An Open Letter to:

Charlie Ergen, CEO - EchoStar Communications
Robert Johnson, CEO - SkyAngel

Dear Gentlemen:

The Dream Network supports your efforts to merge with DirecTV. We represent the new choice in urban television, an independent black owned and operated network with family and religious program offerings. The Dream Network's programs are broadcast on an EchoStar satellite through Dominion Foundation, Inc.'s Sky Angel. We believe that the efficiencies resulting from the marriage of EchoStar and DirecTV will allow us to extend and further promote the family-oriented programming that has already enriched so many throughout America.

The positive impact of our success extends well beyond our audience. Not only have our viewers been blessed, our firm employs many African Americans who until now, have had very limited opportunities in the entertainment industry. The Dream Network is also an important outlet for many independent African American owned and operated motion picture production companies who now have a major venue on which to air their fine productions.

The Dream Network celebrates and applauds your groundbreaking efforts. Not only do those efforts give networks like ours the opportunity to offer quality programming to an underserved population, they also pay tribute to the American ideal that everyone deserves a chance to reach their full potential.

We wish you well and pray Heaven's best. If we can be of any service, please feel free to call me at 301-587-0000 or send an e-mail to ajones@thedreamnetwork.com.

In His Service,

Dr. Alvin Augustus Jones
Chairman & CEO
The Dream Network

Careful news crews in Pakistan

After threat to Pearl, television networks weigh risks and responsibilities

By Dan Trigoboff

The Jan. 23 kidnapping in Karachi and threats against *Wall Street Journal* Asia Bureau Chief Daniel Pearl had U.S.-based news organizations thinking security and rethinking their presence in Pakistan last week.

Eight journalists have been killed covering the war in Afghanistan. Most networks said last week that they gave their people the option of remaining in or leaving neighboring Pakistan. The kidnapers issued a warning to remaining journalists last Thursday.

That day, two of CNN's seven staffers chose to leave, the network said, adding that it would be reconsidering its Pakistan plans over the weekend.

Tom Fenton, the network's vice president for international newsgathering, noted that, in the past, the network has pulled staffers out of Somalia and Sierra Leone when executives and the staffers themselves believed it had become too dangerous. "I've been on both sides of this. I've been pulled out of spots, and I've pulled people out of spots. I've never believed a story is worth someone's life. Anyone there is a volunteer. If they want to leave, we encourage them to."

Danger is ever-present in covering a war, said Middle East-based CBS correspondent Bob Simon, who was captured and threatened repeatedly by Iraqis and, like Pearl, accused of spying in an ordeal that lasted for weeks during the Gulf War a decade ago. "The only real precaution you can take is to lock yourself in a hotel room. And that's not much of a guarantee."

Added Chuck Lustig, ABC News director of foreign news coverage, "We always have to take these threats under serious consideration in deploying people in the field. But, at this point, we're not planning



Wall Street Journal's Daniel Pearl was kidnapped Jan. 23 and accused of spying.

to withdraw our people."

CBS News, in a statement that it acknowledged was "intentionally vague" for security reasons, said it would be continually evaluating the situation.

Fox News Assignment Manager David Rhodes noted that his network was "not doing as much reporting from Pakistan until last week, but now there's more of a story there."

Fox News had a handful of staffers there late last week, he said. "No one has asked to

leave, and we have not made any assignment changes. Our people go into this knowing that these are dangerous places. We have to trust the reporters to know the limitations of the situation."

The Committee to Protect Journalists made repeated calls for Pearl's release last week but did not suggest that journalists exit Pakistan for their safety. "We're

not experts in security," said Deputy Director Joel Simon. "The people in the best position to evaluate these threats are the journalists who are there and their editors."

But networks engage security experts, noted MSNBC President Erik Sorenson. "We put all our correspondents through special training before they go overseas," he said, "and we've used security consultants. There are touch points, check in procedures everywhere." ■

Additional reporting by Allison Romano

Rapper sues FCC

Sarah Jones wants indecency fine against station overturned

By Bill McConnell

Sarah Jones, the performance artist whose anti-misogynist rap drew an indecency fine from the FCC, last week sued the agency, calling the decision a misguided one that has squelched airplay of her song.

"I wrote 'Your Revolution' as a response

to the music on mainstream radio, which often treats women as sex objects and playthings," she said. "It never occurred to me that turning them around in a way that offered hope for girls and women and their male counterparts that have respect for them in terms of more than body parts would be considered indecent."

In May, the FCC fined noncommercial KBOO(FM) Portland, Ore., \$7,000 for airing "Your Revolution" as part of a 7 p.m. public-affairs program. With blunt sexual slang, the song lambastes popular culture,

and hip-hop in particular, for the way women are commonly portrayed. Among the lines: "You will not be touching your lips to my triple dip of french vanilla butter pecan chocolate deluxe or having Akinyele's dream a six-foot blowjob machine ... your revolution will not happen between these thighs."

A listener was offended by the song and complained to the FCC.

Jones said she filed the suit because there was no way for her to answer the FCC's allegations directly: Only KBOO is a party to the commission's proceeding.

One big point of contention with Jones is the FCC's sluggish pace for reviewing appeals, which isn't important to the shock jocks who frequently receive fines but can be very damaging to artists when their songs are knocked out of play lists.

It's unclear whether the court will let Jones's suit go forward, given that KBOO's fine is still on appeal. Her attorneys say they hope the court views the violation of her First Amendment rights as a pressing need that must be addressed quickly.

Jones's lawyers said, if the FCC rescinds the fine, they would drop the suit, filed in the U.S. district court in Manhattan.

The FCC's Enforcement Bureau decided Jones' use of sexual references was intended to "pander and shock" and thus indecent. Government rules bar broadcasters from

airing indecent material between 6 a.m. and 10 p.m. Although the FCC could not fine Jones herself, her attorneys say the sanction against KBOO effectively bars other stations from playing the piece.

"As an artist who has been very vocal on issues of social justice in general and women in particular, to be tagged 'indecent' flies in the face of the message she

tries to convey through her art," said Lisa Davis, one of her lawyers.

Washington First Amendment attorneys expect the commission to repeal the fine. Last month, it reversed its decision to fine a Colorado station for airing the edited-for-radio version of Eminem's raunchy rap, "The Real Slim Shady."

FCC officials would not comment. ■



Sarah Jones contends her First Amendment rights have been violated.

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THE WEEK THAT WAS

**AT PRESS TIME:
PEARL'S FATE UNCLEAR**

The fate of kidnapped *Wall Street Journal* reporter **Daniel Pearl** was uncertain at press time Friday, with conflicting reports contending that he had been executed and that he was still being held for ransom. U.S. officials said Friday they were unable to confirm whether Pearl was dead or alive. An earlier story on Pearl appears on page 16.

UPN LAYS OFF 26

In the wake of its announced corporate restructuring two weeks ago, **UPN** has laid off 26 staffers, or 20% of its work force. The highest executive to go was **Todd Lituchy**, senior vice president, scheduling and acquisitions. The Chicago sales office was closed, and five sales people in New York were let go.

THE WAR

The relationship between Arab network **Al Jazeera** and **CNN** erupted last week in a flap over a videotaped Oct. 20 Al Jazeera interview of **Osama bin Laden**. Al Jazeera, which had first denied the tape's existence and then said it had no news value, charged that CNN obtained the tape improperly. CNN said the tape fell into its hands, from a source that was connected with neither Al Jazeera nor any government agency. ...

While on tour promoting volunteerism, **President Bush**

told audiences last week that America's enemies should not believe the country has grown too soft "watching too much daytime TV." Here at **BROADCASTING & CABLE**, we heard the comments while watching TV in the afternoon. After that, we got right to work.

THE WHOLE PROGRAM

AOL Time Warner nets **The WB**, **TNT** and **TBS Superstation** will pony up at least \$75 million for **New Line Cinema's** *Lord of the Rings: The Fellowship of the Ring* and two upcoming sequels. The networks and New Line are all AOL Time Warner properties. It's unclear whether **The WB** or a Turner net will get the first play, set for late 2004, but all three will air the movies. **Starz** pay TV has the first exclusive window for 18 months. ...

In January, **Lifetime** reigned over both total day and prime time ratings. The women's net logged a 2.3 aver-

age rating in prime and tied **Nickelodeon** for first in total day (1.4 rating). ...

Hallmark Channel had its biggest month since it shed its **Odyssey Channel** roots last summer. The family net garnered a 0.8 rating in January, up 100% from January last year. Hallmark's repeat of the six-part *Roots* miniseries grabbed a 1.7. ...

In its second week, the daytime syndicated version of *Weakest Link* held steady at a 1.8. The show has improved its time-period performance over the most recent sweeps period (November) in several markets, including Boston, Atlanta, Houston and Phoenix. ...

Oxygen this June will debut a documentary series, *Sixteen*, about four women transitioning from adolescence to adulthood, from filmmakers **Rory Kennedy** and **Liz Garbus**.

MONEY MATTERS

Broadcasting losses dragged

down **Disney's** media networks division, which posted a 58% decline in operating profit for the quarter ended Dec. 31, to \$246 million. The decline was due to a \$363 million swing in broadcasting profits, from a \$287 million gain to a \$76 million loss. Broadcast revenues were down 18% to \$1.476 billion. The cable division fared better. Revenues were up 18% to \$1.53 billion, while profits rose 6% to \$322 million. ...

AT&T Corp.'s cable systems' margins are sliding again. It spent months bragging about how its woeful cash-flow margins were turning around from a low of 13.7% in one quarter of 2000 to 25.2% for the third quarter of 2001. But, in results posted for the fourth quarter ended December 2001, the **MSO's** margins slid back down to 22.9%, a 2.3-point decline. Most cable operators run with margins of 42% to 45%. ...

CORRECTIONS

In the Jan. 28 issue, page 28, broadcast-equipment manufacturer **Thomson Multimedia's** name was misspelled. ...

In the Jan. 21 report, **Top 25 TV Groups**, starting on page 44, the tally included stations, translators, satellite and low power stations owned by each group. **Fox Television Stations** controls 33 stations in 26 markets.



Osama bin Laden's (l) interview with an Al Jazeera reporter was unseen by the public until CNN aired it. Al Jazeera complained.

If networks went shopping

BIA study theorizes what Big Four would buy if there were no more caps

By Paige Albiniak

If networks could own as many TV stations as they wished, things might not look so different. At least, not according to BIA Financial Network.

If they could, though, nets would likely try to acquire station groups that own a large percentage of their affiliates, individual stations in major markets, or clusters in regions where they don't own stations, writes BIA Vice President Mark Fratnik.

NBC and ABC—which own stations covering 24% and 31% of the country, respectively—are in the best position to purchase station groups. CBS and Fox each own stations covering nearly 40%, according to the FCC. The cap is at 35% but is expected to change, and Fox and CBS have limited approval to be over the line now.

Gannett Broadcasting's 22 TV stations would be a good fit for NBC, Fratnik says. Its 13 NBC affiliates account for 68% of its revenue. Sunbelt Broadcasting, though small, might be a target, with eight of its 12 stations operating as NBC affiliates in DMA markets 51 and higher.

Although ABC is well below the cap, few station groups are natural buys. Top candidates would be Scripps Howard, with six of its 10 stations ABC affiliates; and Allbritton and McGraw-Hill, with four ABC affiliates and no other stations. Hearst-Argyle owns the most affiliates—half its 34 stations—but they account for only half its revenue, meaning ABC would have to buy a lot of stations it doesn't necessarily want.

CBS and Fox probably aren't interested in buying many more stations. Fox owns stations in all the top 10 markets except San Francisco, where KTVU(TV) is owned by Cox Broadcasting. Sinclair Broadcasting and Tribune Broadcasting own the most

Fox affiliates, but many more of their stations are affiliated with other networks.

CBS doesn't fit well with any group either, Fratnik says. It may be interested in individual stations because it lacks O&Os in markets 6 to 10 and 12 to 16. Possibili-

ties include Gannett's WUSA(TV) Washington; Meredith Corp.'s WGCL-TV Atlanta; Belo Corp.'s KHOU-TV Houston; and Cox's KIRO-TV Seattle. ■

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\$10,000,000

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OF WGSM-AM 740 AND TO EXPAND ITS
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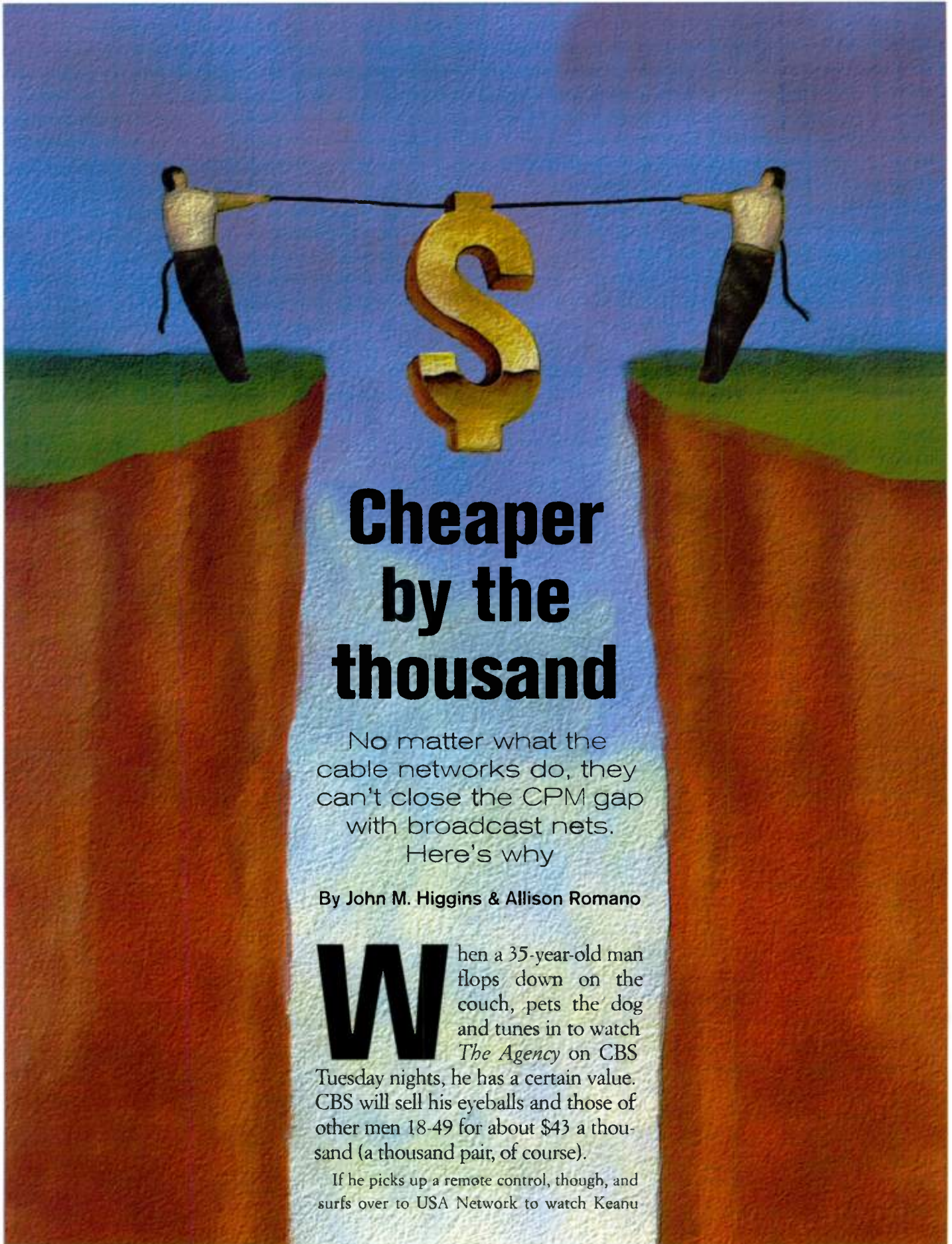
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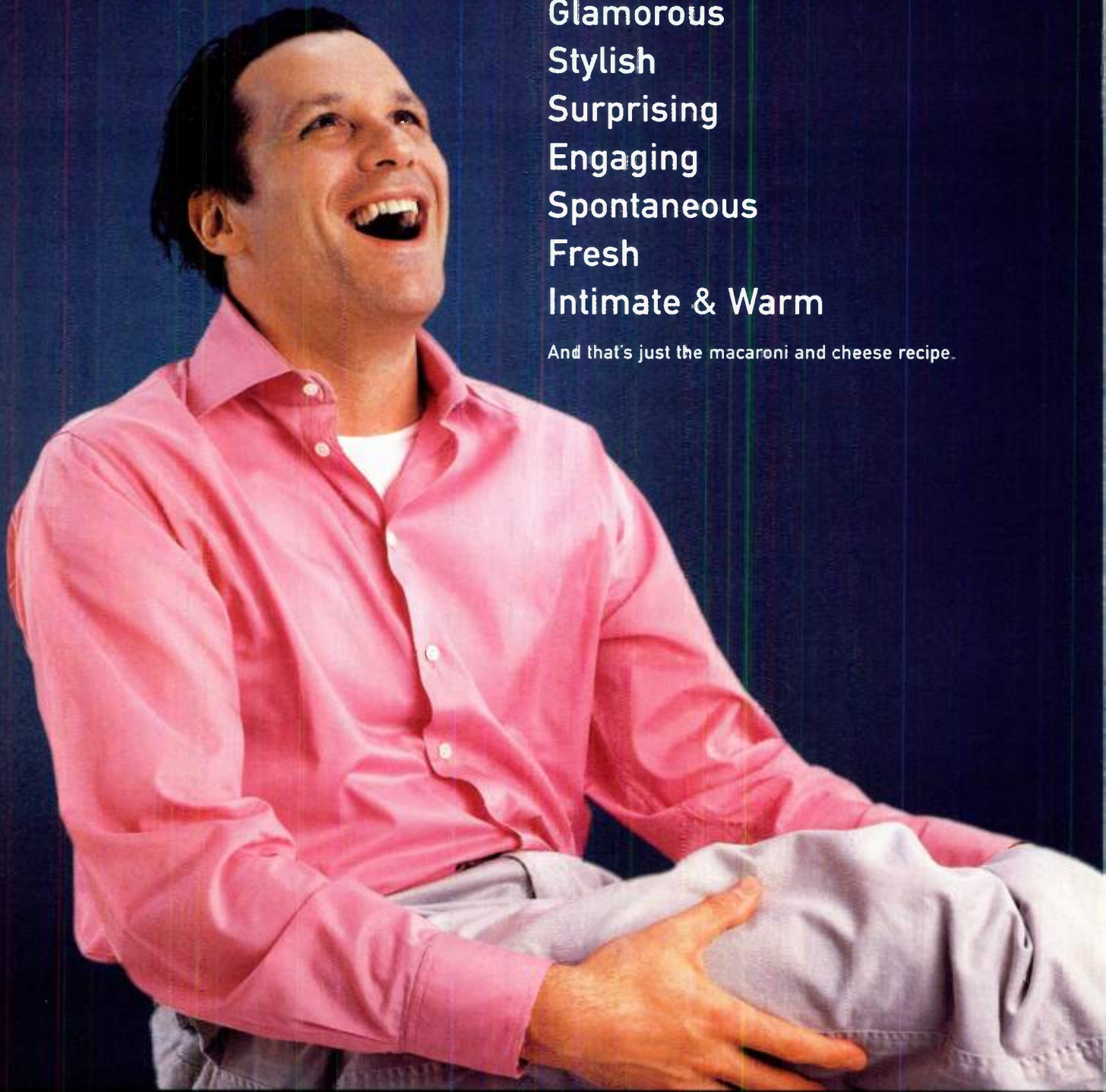
Cheaper by the thousand

No matter what the cable networks do, they can't close the CPM gap with broadcast nets. Here's why

By John M. Higgins & Allison Romano

When a 35-year-old man flops down on the couch, pets the dog and tunes in to watch *The Agency* on CBS Tuesday nights, he has a certain value. CBS will sell his eyeballs and those of other men 18-49 for about \$43 a thousand (a thousand pair, of course).

If he picks up a remote control, though, and surfs over to USA Network to watch Keanu



Glamorous
Stylish
Surprising
Engaging
Spontaneous
Fresh
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And that's just the macaroni and cheese recipe.

THE ISAAC MIZRAHI SHOW

Every Wednesday at 10pm. Reality Television meets Talk Show meets Fashion Exposé meets Everyday Life meets Isaac Mizrahi meets macaroni and cheese. That's the Isaac Mizrahi Show. Take a brisk walk through the inner sanctum of celebrity and fashion with Isaac Mizrahi as he schmoozes famous friends, navigates the most trendy corners of Manhattan, designs a dress for the likes of Sarah Jessica Parker and even cajoles a mac and cheese recipe out of a local deli. Using an off-the-cuff, docu-style format, Isaac makes the most of what's become an endangered resource on television, spontaneity.

(oxygen)TM

To learn more, contact Mary Murano at (212) 651-5075 or mmurano@oxygen.com.

Reeves save the bus passengers again in theatrical movie *Speed*, his value drops dramatically. Even though USA will be selling the same eyeballs in the head of the very same 35-year-old to perhaps even the same advertiser, the network probably won't command even half what CBS did minutes earlier. General-entertainment cable networks like USA sell 18-49 men for around \$19 per thousand, a 56% discount from what CBS and other broadcast networks command.

It's not just men. Research into ad pricing shows that cable networks like Lifetime get about 40% less for women 18-49 in prime time than NBC can. TNT is selling older adults for about 55% less than ABC.

It's one of the most maddening issues for cable-network executives: the CPM gap.

Despite all the praise cable networks get for some of their programs and their increasing share of the television audience, they don't get full respect from advertisers, which are willing to pay up for broadcast nets. When it comes to the most common benchmark in the advertising business, to put it bluntly, cable doesn't match up.

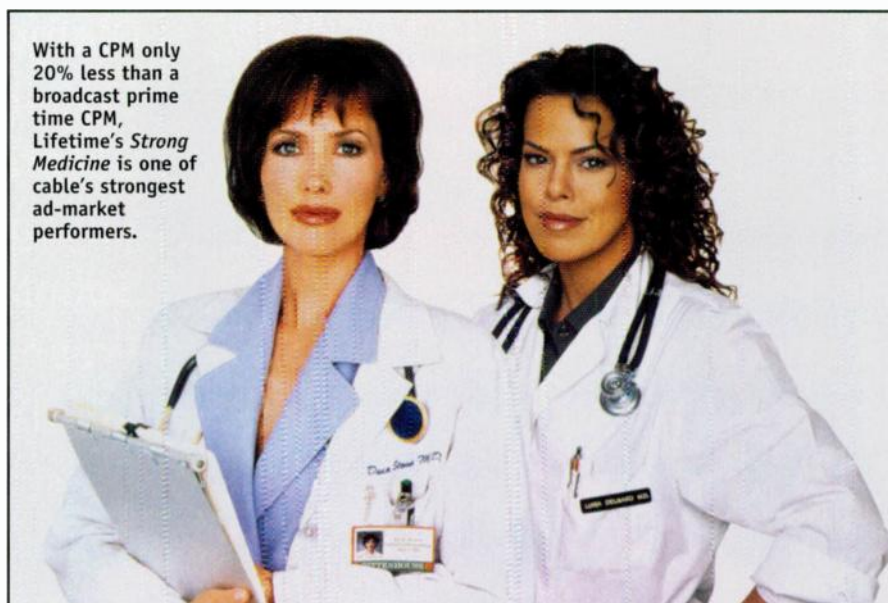
This is not new; it has been the case for years. What's surprising is the progress that cable networks have made in the past few years toward closing that gap: virtually none.

Indeed, data from ad research firm SQAD shows that, in general, cable's discount to broadcast CPMs is actually two to four percentage points wider than it was in 1997.

CABLE'S 'IRON CURTAIN'

Cable networks that tend to draw better-educated and -paid viewers (for example, Discovery and A&E) do better. For most ad buyers, a broadcast viewer is worth more than a cable viewers.

"It's still painful," said Joe Ostrow, president of the Cabletelevision Advertising Bureau, which holds its annual advertising conference at New York's Marriott Marquis Hotel on Tuesday. It's Ostrow's



With a CPM only 20% less than a broadcast prime time CPM, Lifetime's *Strong Medicine* is one of cable's strongest ad-market performers.

Shop & Compare

Spot cost per thousand households, according to SQAD

■ Cable	'97-'98	'01-'02
Daytime	\$1.80	\$1.83
Early fringe	\$4.00	\$4.39
Prime youth*	\$8.20	\$9.58
Prime mass*	\$5.25	\$5.90
Prime upscale*	\$8.75	\$10.41
Late fringe	\$4.00	\$4.41
■ ABC/CBS/NBC	'97-'98	'01-'02
Daytime	\$4.25	\$4.19
Prime	\$11.85	\$14.86
Late fringe	\$9.60	\$12.25
■ Syndication	'97-'98	'01-'02
Daytime	\$3.35	\$3.25
Early fringe	\$6.30	\$7.30
Prime	\$8.75	\$11.58
Late fringe	\$7.00	\$7.76
■ Spot	'97-'98	'01-'02
Daytime	\$4.90	\$6.85
Early fringe	\$6.70	\$8.39
Prime	\$14.95	\$27.93
Late fringe	\$8.55	\$11.63

*Prime time mass: USA, TBS, TNT, ABC Family and Lifetime; Upscale: A&T, Discover, History; Youth: MTV, VH1, E!, Comedy Central, Sci Fi, Nick at Nite

Source: SQAD, Netcosts

job to promote cable programmers' case on Madison Avenue, and he knows more than many others that ad buyers' perception of cable and broadcast is, as he calls it "an Iron Curtain that's hard to penetrate."

Noting that CPM data for various networks are estimates and difficult to obtain, Turner Broadcasting research chief Barry Fisher said he believes the CPM gap hasn't widened that much, but acknowledged that it hasn't shrunk, either. "There seems to be equilibrium."

He acknowledged that the disparity is frustrating, particularly given the audience defections from broadcast to cable. "How much longer can people spend more for less?"

Said OMD Director of National TV Chris Geraci, "There's a cyclical relationship between broadcast networks' ratings, talent and revenue that is hard to break once you've established it."

The bottom line is that advertisers put a premium price on reach; they want to cast as wide a net as possible. And the biggest broadcast networks average 7 million to 10 million households and 5 million to 10 million adults 18-49 at one time. The biggest cable networks capture 800,000 to 1 million homes, 300,000 to 400,000 adults.

Arithmetically, the price of a 30-second

I PUT
MY
MIND TO
LEARNING
HOW TO DO
A LOUD
SOUND
SOFT.

I HAVE A RADIO IN MY HEAD
I'VE NEVER TAKEN
REVIEWS SERIOUSLY...
I LEARNED THAT
FROM WARHOL.

SOMEBODY KNEW
SOMEBODY SO WE
GOT TO MAKE
A RECORD.

I STARTED OUT PLAYING CLASSICAL PIANO.

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Musicians

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cable spot should be lower, but the cost per thousand shouldn't. When MGM opens *Rollerball* in theaters this Friday, that film studio wants to have advertised to the widest group of viewers possible. So be assured that the action drama will have been heavily promoted on the broadcast nets' Thursday-night lineups. Broadcast networks, particularly NBC's Thursday-night schedule, feast on Friday-night movie openings.

LIVE BY NICHE, DIE BY NICHE

Advertisers also like targeting, which is why certain young networks like MTV and Comedy Central actually can close the gap with broadcast nets and sometimes out-price them. But niche networks—by definition—aren't where the big audiences and big ad spending are.

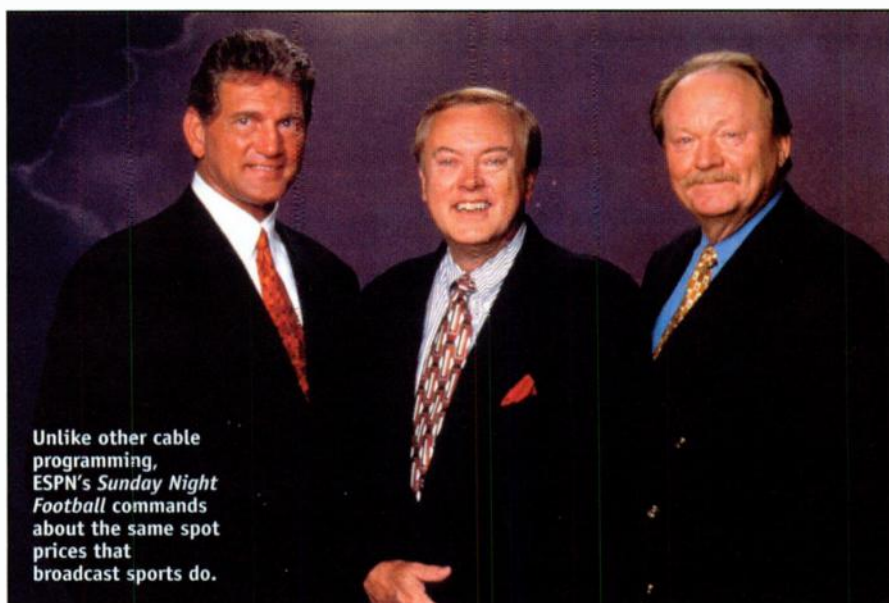
Perhaps worst of all for cable networks is the enormous amount of supply. Each network startup increases the number of mouths to feed on the cable side of the ad budget. It's one thing to cut a deal for ESPN, but, when a sales executive also has to make deals for ESPN2, ESPNNews and ESPN Classic, it dilutes the leverage.

"It's all about ratings size," said Lawrence Fried, chief revenue officer/network TV for Tarrytown, N.Y.-based SQAD. "How do you accumulate reach and [attract] different viewers? As low as the broadcast networks have fallen, they're going to be six to seven times higher than the cable networks.

Or, as one broadcast network executive put it: "7,000 spots on Oxygen don't really equal one on *All My Children*."

Even for repurposed shows like Fox/FX's *24* or NBC/USA's *Law & Order: Special Victims Unit*, the cable run gets a lower CPM (partly because the shows don't run in prime time on cable).

When Turner Broadcasting Chairman Jamie Kellner put a second run of *Charmed* on TNT's schedule last fall, he expressed hope that TNT and The WB would get the same CPM for the show. Sure, one ad agency executive joked in response: Sell *Charmed* on both networks



Growing wider

The cable CPM discount (shown here in percentages) is greater today than it was four seasons ago, according to SQAD

Daypart	'97-'98	'01-'02
Early fringe	37%	40%
Prime mass	56%	60%
Prime upscale	26%	30%
Late fringe	58%	64%

Source: SQAD, Netcosts

Bargain bin

Selected cable networks (2000, all dayparts)

Network	CPM
CNBC	\$8.87
Discovery	\$8.10
VH1	\$8.10
MTV	\$7.90
TNT	\$6.50
Lifetime	\$5.40
USA	\$4.90
History Channel	\$2.79
Cartoon Network	\$1.58

Source: Kagan World Media

at the low, low TNT price.

(One thing has changed: A decade ago, broadcast sales executives openly bashed cable's audience delivery to explain their CPMs. But now that ABC, NBC, CBS and Fox have huge investments in cable, the diatribes have stopped.)

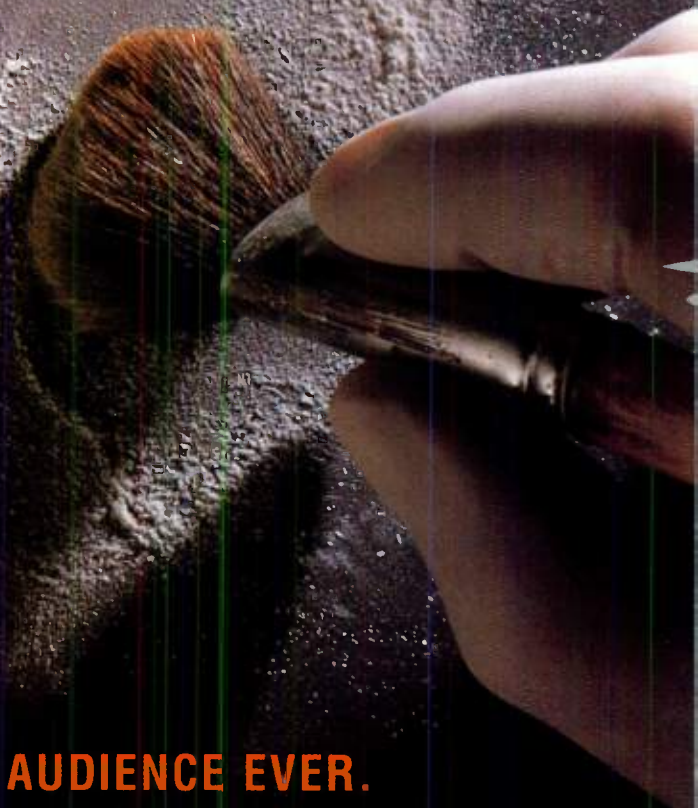
Buyers place a marquee value on the broadcast airing and its higher ratings. "You're paying for the first time to any eyeball whatsoever. There's no prospect of duplication," says Kris Magel, manager of national broadcast for Optimedia International. *Charmed* is a bit out of place, a young, female-skewing show on a network otherwise crafted for adults 25-54. "TNT is not specifically targeted as the place to find *Charmed*. You're not getting the same 12-34 and 18-34 [year-old] eyeballs."

Indeed cable pricing is up. SQAD estimates that cable CPMs have increased 12% to 20% in prime time since 1997, with its group of young-skewing and upscale networks showing the best growth. It's just that broadcast networks' growth is higher, with CPMs up 25% in prime.

Broadcast is simply stronger. Investment banker Morgan Stanley estimated that advertisers spent \$20.9 billion on network advertising last year. The recession cut broadcast nets' sales 6.6% on average,

1.5 rating

1,030,000 HHs*



WE'VE UNCOVERED OUR LARGEST AUDIENCE EVER.

* Highest Rated Original Program (1/3/02, *A Husband's Secret*)

**Top 10 Cable Network.....(12/24/01-12/30/01)

Highest Rated Month.....(Dec. '01 - .8 rtg.)

Highest Rated Week.....(12/24/01-12/30/01 - 1.1 rtg.)

Highest Rated Night.....(12/16/01 - 1.1 rtg.)

Most Watched Quarter.....(Q4/01 - 456,000 HHs)



Source: Nielsen Media Research. M-Su 8-11pm, 12/29/96 - 12/30/01. **Tb 10-11pm, 1/3/02. **Tb for 9th with Discovery for HH ratings. Household coverage area ratings and average projections. Subject to qualifications upon request. Nielsen Media Research. M-Su 8-11pm, 12/29/96 - 12/30/01. Household program based coverage area ratings. Nielsen Media Research. M-Su 8-11pm, 11/26/01 - 12/30/01. Household coverage area ratings among ad-supported networks. Nielsen Media Research. M-Su 8-11pm, 10/1/01 - 12/30/01. Household average projections among ad-supported networks. Subject to qualifications upon request.

to \$13.5 billion.

But cable networks fell harder, losing 11.5% and falling to \$7.5 billion. Both sectors should fall another 5% this year.

Morgan Stanley advertising-services analyst Michael Russel estimates that broadcast networks' audience CPMs average \$16, local TV stations' \$23, magazines' \$6, newspapers' \$19. Online banner ads get just \$3.50.

"Daily newspapers generate high CPMs due to their targeting ability," Russel said in a recent report. Prime time broadcast television is high "due to its broad reach. Eventually, we believe, the Internet will likely be able to combine very good targeting and very broad reach and thus generate a CPM above its current level."

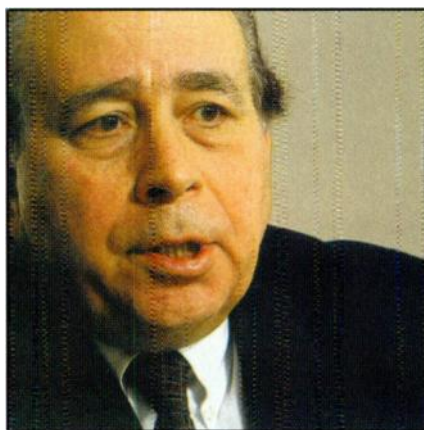
The problem with Internet ads is the enormous supply. Any 14-year-old running a Britney Spears Web site on Geocities is contributing to the vast pool of cyberflotsam.

The CPM-gap fight wasn't supposed to go this way. In the mid 1990s, cable executives were gleeful about the prospect of narrowing—if not eliminating—the gap. First, as cable's distribution and programming improved, broadcast nets' share of the audience dropped like a stone, sliding 10 percentage points in just three TV seasons, from 52.4% in the 1993-94 season to 42% in 1996-97. It had taken a decade for cable to grind the previous 10 points out of broadcast, chipping down from 62% share in 1984 to 52% in 1994.

THE OPTIMIZER EFFECT

Cable was also getting much-better-quality programming. The traditional broadcast-network window for big theatrical movies suddenly became the basic-cable window as the Turner networks and USA started paying up to get them first. More recently, cable networks have started to get runs of off-network series almost immediately after they appear on one broadcast. And cable's original series simply got good, like Lifetime's *Any Day Now*.

A less obvious trend was the arrival at U.S. ad agencies of "optimizers," elabo-



Advertisers' perception of cable as a less attractive buy is 'an iron curtain that's hard to penetrate,' says CAB President Joe Ostrow, whose job is to change that opinion. 'It's still painful!'

rate modeling software to help media buyers buy. Optimizers furiously sift pricing and Nielsen ratings data as never before. Cable sales executives contended that optimizers would lead ad buyers through the back roads of cable networks to efficiently piece together the big audiences that ad clients sought, but at much lower cost than on the wide toll roads of broadcast networks.

In theory, optimizers would lower advertising costs by churning out the most efficient buying plan. The process was sure to benefit cable because of the industry's discounted pricing.

When the computers crunched the numbers, though, buyers became leery. Optimizers recommended that most of a media buy, sometimes 60% to 80%, go into cable, which had seen maybe 30% before.

"If you use it raw, it will always take all your money to cable. It would be a drastic

change in the way buys are made," said Lifetime's Tim Brooks. "Agencies weren't comfortable making such a change overnight."

Buyers say optimizers are now a mostly back-office tool. "It has kind of left the vocabulary during negotiations," says Lifetime Executive Vice President of Ad Sales Lynn Picard.

Cable programmers may have no one to blame for the CPM gap except themselves. Cable's growing supply of networks—with ad space to fill—has diluted the demand in the market.

"With so many cable networks rapping to get on the buy, cable's tsunami of inventory has undercut its ability to raise CPMs," said Brooks.

Without axing networks, the best way to raise CPMs is with strong programming that rivals that on broadcast. Media buyers will pay premium rates for sterling cable programming.

Industry sources say Lifetime's highly rated Sunday-night dramas command CPMs only 20% below what average broadcast CPMs draw. A media buy for *The Division* or *Strong Medicine* is likely higher than CPMs for low-end broadcast products, buyers said.

TOO MUCH TO CHOOSE

Sanford Bernstein & Co. media analyst Tom Wolzien paints a frightening picture for cable networks. Distribution growth means that formerly mid-size networks are now large networks.

Forget the digital startup nets. He calculates that networks passing the 60 million-subscriber mark—good potential reach by cable standards—have increased commercial inventory 30% in the past three years. In the next few years, he sees enough networks coming on strong enough to balloon that inventory another 70%.

"The consumer's plethora of choice can be the provider's excess," Wolzien said, "with resulting loss of pricing power for all but the most unique products."

A fortunate few cable nets command



WE'VE SHOWN YOU WHAT HAPPENS
WHEN AN ATHLETE PUSHES THE LIMITS.

NOW, SEE WHAT HAPPENS WHEN A
NETWORK PUSHES THE LIMITS.



*Outdoor Life Network has worked hard to bring you some of the most intense adventure action on television, including exclusive daily live coverage of the **Tour de France**. In the last two years, OLN has added 18 million subscribers to reach a total audience of over 40 million. But we're not even thinking about slowing down now. This year OLN will deliver even more excitement, like our in-depth coverage of the 2002 U.S. Olympic Team Trials and the Louis Vuitton Cup Challenger Races for the America's Cup. Because as every great athlete knows, you can't slow down when you're in the lead.*



Patrick Dodd, Western Division VP, 310.473.5404

Pam Jensen, Eastern Division VP, 312.832.0808

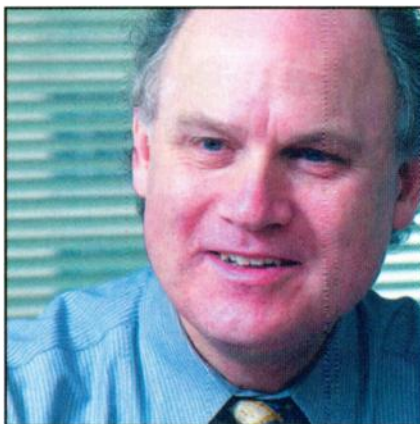
World Radio History

CPMs that rival those on broadcast networks. "Anytime you're dealing with an under-served demo, those distributors are able to charge a premium," says Optimum Media CEO Steve Grubbs. MTV's hard-to-find teens and ESPN's loyal male sports fans are among the most desirable cable audiences.

ESPN's flagship news show *SportsCenter* or its Sunday-night National Football League telecasts can attract CPMs between \$18 and \$20, rates that sources say are right up there with CPMs for sports on broadcast networks.

But niches, even good-size ones, can be volatile. Through early 2001, CNBC was considered one of cable's hottest properties, with daytime programming attracting very high rates. "Demand for their time drove their prices through the roof," Grubbs recalls. When the stock market turned downward, though, so did CNBC's CPMs.

Buyers say these networks prove that cable is a better medium for targeting spe-



'Cable's tsunami of inventory has undercut its ability to raise CPMs,' says Lifetime's chief researcher Tim Brooks.

cific consumers, not the masses. The Food Network is a good buy for food products; Nickelodeon is the first for new toys.

"If it's niche and hitting hard-to-reach target, you might pay a premium, regardless of the rating," said Horizon Media's Brad Adgate.

Broadcast networks work better for advertisers that want to hit more viewers in a concentrated period. "Movie companies have a two-week window to build as much reach as they can," so they'll go to broadcast, said Grubbs. Retailers, fast-food companies or anyone running a promotion also wants broadcast time, he added.

In the 1980s, fledgling cable networks offered advertisers deep discounts just to get on media buys. They've been trying to claw upwards ever since, and the competition has multiplied. With more digital networks coming on, the glut will only get bigger. Some specialized networks will get higher CPMs, but most will only cannibalize themselves.

Said Kagan Media cable analyst Bill Marchetti, "It's something they'll have to live with forever." ■

Did this car come off the assembly line the same year as your traffic and billing system?



Then it's time to trade it in for a new one. With AdVision, you won't be using the same mass-produced traffic and billing system as everyone else. Instead, we will take the time to understand your day-to-day operations and then tailor a system that meets your particular needs. For more information on how we can create a system as unique as your situation, call us at 303-244-1090.



New to Nielsen's numbers

Smaller cable nets are about to report audiences for the first time

By Allison Romano

While most networks try to brag about their ratings, certain cable networks have gone years without letting anyone in on the precise size of their audiences. There's usually a reason for that, but some of those smaller outfits are starting to let some light shine on how many—or how few—viewers they actually have.

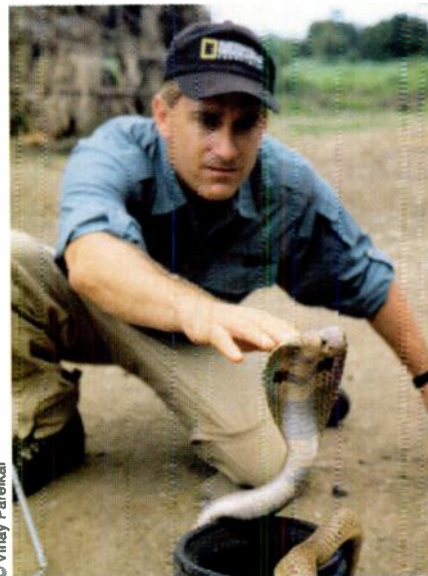
Rainbow Media networks WE: Women's Entertainment and MuchMusic USA received their first ratings for January, BBC America and National Geographic will be next for February, and TechTV will be rated come April. Oxygen plans to subscribe soon, likely in the first quarter.

If it's willing to pay, Nielsen Media Research will release a new cable network's ratings with as few as 5 million subscribers. The sample, however, is minute and considered unstable until distribution reaches about 10 million homes.

Some networks have waited years. TechTV (initially, ZDTV) has been on the air since 1998, MuchMusic since 1994, BBC America since 1998.

Nielsen typically gives networks a three-month sneak peek at their ratings. The research firm tracks but won't release the data until a channel subscribes.

When Nielsen's early projections look good, some networks move quickly. Lifetime spin-off Lifetime Movie Network and Walt Disney Co.'s SoapNet, for example, started subscribing to ratings within months of launch, even though their distribution was less than 10 million. But they have strong scores, around 0.8 for Lifetime Movie Net and 0.7 for SoapNet. In that respect, they're in line with established nets



© Vinay Paralkar

Boosted by shows like *Reptile Wild*, hosted by Dr. Brady Barr, two-year-old National Geographic channel has decided to release Nielsen ratings to back up its branding.

Coming out

Cable networks releasing their first Nielsen ratings this year

Network	Subs	Launch*
WE: Women's Ent.	43M	1997
Oxygen	32M	2000
TechTV	30M	1998
BBC America	26M	1998
National Geographic	24M	2000
MuchMusic USA	20M	1994

*includes previous incarnations: e.g., WE started as Romance Classics

like Sci Fi Channel and Comedy Central.

The ones that waited tend to be looking at low, low ratings. Industry executives believe Oxygen is hitting only 0.2-0.3. TechTV is seen posting about 0.2.

Cable execs say Nielsen ratings give their young networks legitimacy. "While I love 'concept selling,' it has its challenges," said TechTV's Executive VP and COO Joe Gille-

spie. "You finally get your first report card."

Rainbow diginet MuchMusic USA posted a slim 0.1 rating in prime for January, making it the lowest-rated cable net. But President Marc Juris is not discouraged. "Love them or hate them," he says, "if you want to build a network, you have to have ratings."

National Geographic, fast emerging as a competitor to the Discovery networks, decided to release ratings to back up its branding. "When you get bigger, faster, you have to react as if you were more mature and more deeply penetrated," President Lauren Ong said of her two-year-old channel.

Even low-rated networks will have a better time with ad buyers after they start paying to be published by Nielsen. "It's hard to take them seriously until they have data they can sell on or post on," said Initiative Media Senior Vice President of Research Stacey Lynn Koerner.

In January, WE notched a modest 0.3 in prime time, two ratings points lower than its rival Lifetime. Currently, Johnson & Johnson is WE's exclusive advertiser, but the net will become fully ad-supported with its first upfront this spring. It needs some numbers to sell from, even if they're not huge.

Industry executives expected WE competitor Oxygen to come out with ratings in January, but the network delayed for at least a few months and would not disclose its projected ratings.

Vice President of Research Jo Holz says Nielsen data needs to match Oxygen's internal numbers before the net comes out with ratings. "We've had a big increase in our subscriber base. As you are rolling out rapidly in new markets, it takes time for subscribers to find you." Holz estimates Oxygen will be in 45 million homes by year-end. ■

BroadcastWatch

COMPILED BY KENNETH RAY

JAN. 21-27 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/P/N	WB
18	5.2/8	9.1/14	8.2/13	6.9/10	0.9/1	2.6/4	3.5/5
MONDAY	8:00 33. Who Wants to Be a Millionaire 7.6/11	25. King/Queens 8.2/13 31. Yes, Dear 7.8/11	29. Fear Factor 7.9/12	45. Boston Public 7.0/10	135. Miracle Pets 0.4/1	100. The Hughleys 2.4/4 98. One on One 2.5/4	79. 7th Heaven 4.6/7
	9:00 85. ABC Monday Night Movie—Alien Resurrection 3.9/6	4. Ev Lvs Raymnd 12.1/18 17. Becker 9.7/15	36. Third Watch 7.4/11	46. Ally McBeal 6.9/10	123. Touched by an Angel 0.9/1	93. The Parkers 2.8/4 95. Girlfriends 2.7/4	98. Angel 2.5/4
	10:00 23. 48 Hours 8.5/14	20. Crossng Jordan 9.2/15			115. Diagnosis Murder 1.4/2		
	6.0/9	10.3/16	7.6/12	5.7/9	0.8/1	1.9/3	3.2/5
TUESDAY	8:00 57. The Chair 6.1/9	10. JAG 10.7/16	48. In Style: Celebrity Weddings 6.7/10	48. That '70s Show 6.7/10	132. Mysterious Ways 0.6/1	106. Buffy the Vampire Slayer 1.9/3	87. Gilmore Girls 3.6/5
	9:00 51. NYPD Blue 6.5/10	18. The Guardian 9.5/14	16. Frasier 10.0/15 36. Scrubs 7.4/11	65. 24 5.6/8	132. Doc 0.6/1		92. Smallville 2.9/4
	10:00 66. Philly 5.5/9	9. Judging Amy 10.8/18	35. Dateline NBC 7.5/13		116. Diagnosis Murder 1.3/2		
	6.1/10	7.0/11	10.2/16	6.5/10	1.1/2	2.8/4	2.4/4
WEDNESDAY	8:00 33. My Wife & Kids 7.6/12	54. 60 Minutes II 6.3/10	13. NBC News Special: White House 10.2/16	42. That '80s Show* 7.1/11	127. Candid Camera 0.8/1	86. Enterprise 3.7/6	91. Dawson's Creek 3.0/5
	8:30 51. According/Jim 6.5/10			57. Grounded/Life 6.1/9			
	9:00 62. Drew Carey 5.8/9	40. CBS Wednesday Movie Special—A Perfect Murder 7.3/12	15. West Wing 10.1/16	47. Bernie Mac 6.8/11	121. Touched by an Angel 1.1/2	106. Special Unit 2 1.9/3	109. Glory Days 1.8/3
	9:30 75. The Job 4.8/7			60. Titus 5.9/9			
	10:00 60. 20/20 Downtown 5.9/10		11. Law & Order 10.3/17		116. Diagnosis Murder 1.3/2		
	10:30						
	6.0/9	10.8/17	10.6/17	3.6/6	1.1/2	4.2/6	2.0/3
THURSDAY	8:00 88. Whose Line Is It 3.4/5	6. CSI 11.2/17	1. Friends 14.3/22	89. Family Guy 3.3/5	123. It's a Miracle 0.9/1	84. WWF Smackdown! 4.2/6	119. Glory Days 1.2/2
	8:30 81. Whose Line Is It 4.4/7		6. Will & Grace 11.2/17	96. The Tick 2.6/4			
	9:00 50. Who Wants to Be a Millionaire 6.6/10	2. CSI 13.3/20	19. Will & Grace 9.4/14	83. Temptation Island 2 4.3/6	121. Touched by an Angel 1.1/2		93. Charmed 2.8/4
	9:30		31. Just Shoot Me 7.8/12				
	10:00 36. Primetime Thursday 7.4/13	29. The Agency 7.9/13	13. ER 10.2/17		119. Diagnosis Murder 1.2/2		
	10:30						
	5.9/10	5.4/10	8.9/15	2.9/5	0.7/1	2.4/4	2.0/4
FRIDAY	8:00 53. America's Funniest Home Videos 6.4/11	76. JAG 4.7/8	27. Providence 8.1/14	89. The Chamber 3.3/6	130. Weakest Link 0.7/1	100. UPN Movie Friday—The Net 2.4/4	105. Sabrina/Witch 2.1/4 106. Raising Dad 1.9/3
	9:00 69. Best Commercials Never Seen 5.4/9	41. First Monday 7.2/12	36. Dateline NBC 7.4/13	96. 24 2.6/4	132. Encounters With the Unexplained 0.6/1		100. Reba 2.4/4 110. Jamie Kennedy 1.7/3
	9:30						
	10:00 59. 20/20 6.0/11	80. 48 Hours 4.5/8	8. Law & Order: Special Victims Unit 11.1/20		123. Diagnosis Murder 0.9/2		
	10:30						
	4.4/8	5.5/10	6.1/11	5.3/9	0.7/1		
SATURDAY	8:00	66. Touched by an Angel 5.5/10	74. Law & Order 5.0/9	76. Cops 4.7/9 66. Cops 5.5/10	132. PAX Big Event—Terms of Endearment 0.7/1		
	8:30						
	9:00 81. ABC Saturday Night Movie—Dr. No 4.4/8	76. That's Life 4.7/8	56. Law & Order: Criminal Intent 6.2/11	69. AMW: America Fights Back 5.4/9			
	9:30						
	10:00	54. The District 6.3/11	42. Law & Order: Special Victims Unit 7.1/13				
	10:30						
	8.7/13	9.5/15	6.6/10	11.6/18	0.9/1		1.8/3
SUNDAY	7:00			3. NFC Chmpshp 22.7/40	127. Candid Camera 0.8/1		112. Steve Harvey 1.6/3
	7:30 63. ABC Sunday Picture Show—Mouse Hunt 5.7/9	21. 60 Minutes 8.8/14	69. Dateline NBC 5.4/8	49. NFC Championship Postgame 12.2/20			103. Steve Harvey 2.2/3
	8:00	24. The Education of Max Bickford 8.4/13	42. Weakest Link 7.1/11	22. The Simpsons 8.7/13	116. Doc 1.3/2		103. Jamie Kennedy 2.2/3
	8:30			28. Malcolm/Middl 8.0/12			114. Nikki 1.5/2
	9:00		25. Law & Order: Criminal Intent 8.2/12	72. The X-Files 5.1/7	123. Ponderosa 0.9/1		110. Off Centre 1.7/2
	9:30 5. ABC Premiere Event—Stephen King's Rose Red, Part 1 11.8/18	11. CBS Sunday Movie—My Sister's Keeper 10.3/16	63. Third Watch 5.7/9		127. Touched by an Angel 0.8/1		112. For Your Love 1.6/2
	10:00						
	10:30						
WEEK	6.2/10	8.3/13	8.2/13	6.5/10	0.9/1	2.8/4	2.5/4
S-T-D	6.8/11	8.3/14	8.0/13	6.0/10	0.9/1	2.8/4	2.5/4

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

SyndicationWatch

JANUARY 14-20 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.2	10.2
2	Jeopardy	8.7	8.7
3	Friends	7.2	8.7
4	Seinfeld	7.2	7.9
5	Entertainment Tonight	6.6	6.7
6	Judge Judy	6.3	6.3
7	Oprah Winfrey	6.1	6.2
8	Everybody Loves Raymond	6.0	.9
9	Seinfeld (wknd)	5.1	5.8
10	Wheel of Fortune (wknd)	.1	4.
11	Entertainment Tonight (wknd)	4.0	4.0
11	Live With Regis and Kelly	4.0	4.0
13	Frasier	3.6	3.8
14	King of the Hill	3.5	3.8
14	Friends (wknd)	3.5	3.6
14	Everybody Loves Raymond (wknd)	3.5	3.5
17	Judge Joe Brown	3.4	4.5
18	ER	3.2	3.1
18	Maury	3.2	3.4
21	Stargate SG-1	3.2	3.3
22	Divorce Court	3.0	3.9
22	Jerry Springer	3.0	3.2
24	Montel Williams	2.9	3.0
25	Cops	2.8	4.0
25	Buffy	2.8	3.1
25	Just Shoot Me	2.8	3.0
25	Access Hollywood	2.8	2.9
25	Extra	2.8	2.8
25	Hollywood Squares	2.8	2.8

TOP TALK SHOWS

Rank	Program	HH AA	HH GAA
1	Oprah Winfrey	6.1	6.2
2	Maury	3.2	3.4
3	Jerry Springer	3.0	3.2
4	Montel Williams	2.9	3.0
5	Rosie O'Donnell Show	2.7	2.7

According to Nielsen Media Research Syndication Service Ranking Report Jan. 14-20, 2002

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

NA = Not Available

A home for two talk shows

The ABC station group has answered one of the more interesting questions coming out of the NATPE show: where it will schedule the two talk shows picked up for the fall.

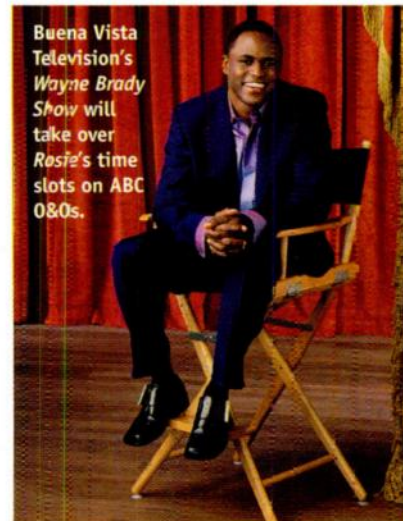
The Wayne Brady Show, from co-owned Buena Vista Television, will get the daytime slots currently occupied by Warner Bros.' *Rosie O'Donnell*, which *The Caroline Rhea Show* replaces in the fall. Buena Vista plans a "slow roll-out" for *Brady*: After launch on the O&Os, it will sell the show on a straight cash basis, retaining an option to withhold barter time in the future.

The time-slot news is a bummer for *Rhea*, great news for *Brady*. The latter, hosted by the actor-comedian now seen in *Whose Line Is It Anyway?*, will air at 10 a.m. on WABC-TV New York, WPVI-TV Philadelphia and WTVD(TV) Durham, N.C. That slot is one of the most coveted, particularly on ABC affiliates because of the strong lead-out of *Live With Regis and Kelly*, says Katz Media Group's Bill Carroll. It has been the most successful launch pad for syndicated talk shows, he adds. *Rosie*, for example, gets its highest daytime ratings in the top 50 markets on WPVI-TV at 10 a.m., third-highest on WABC-TV, 10th-highest on WTVD.

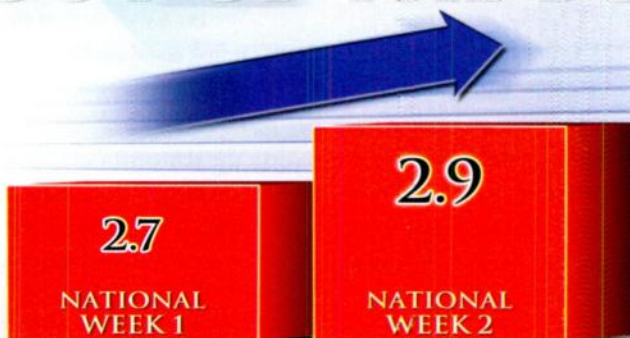
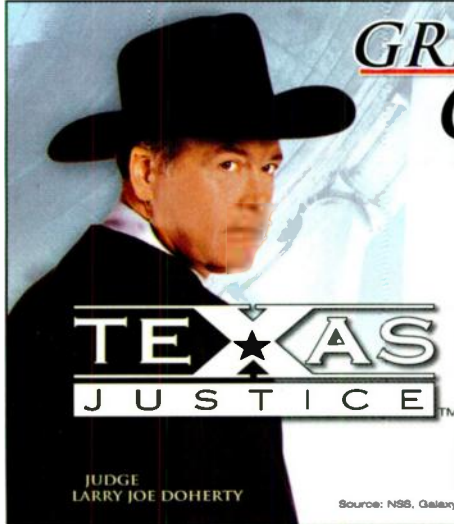
In San Francisco, *Brady* will air at 3 p.m., when *Rosie* currently airs. Two of the bigger stations—KABC-TV Los Angeles and WLS-TV Chicago—don't currently air *Rosie*, and it's unclear when they will air *Brady*, but it would almost certainly have to be late at night.

Meanwhile, Warner Bros.' *Rhea* will shift to late fringe on many ABC stations. It may replace late-fringe *Politically Incorrect With Bill Maher* if the host and ABC don't come to terms on his contract, which expires in the fall. If they do, *Rhea*—in which ABC bought a 50% stake last month—would likely air after *Incorrect*. But it will have a mix of time periods around the country. And Warner Bros. is betting ABC will do what it can to maximize on-air exposure.

—Steve McClellan



GREAT GROWTH OUT OF THE BOX



THE NEW COURT LEADER



Source: NSB, Galaxy Explorer, wk of 1/14/02 vs. wk of 1/7/02, HH GAA Rtg

StationBreak

BY DAN TRIGOB OFF

KPIX GM SETTING SAIL

Longtime KPIX-TV San Francisco General Manager Jerry Eaton says he will retire as soon as the Viacom station group can replace him. He has been talking about retirement for months and plans to sail to Europe on a new 40-plus-foot boat. KPIX-TV's local newscasts have gained recently in the tumultuous market, where all the stations are repositioning in the wake of NBC's affiliation switch from KRON-TV to KNTV(TV).

Eaton announced his pending exit the day a racial-discrimination lawsuit was filed against the station. KPIX-TV, which plans to contest the suit, says the timing is coincidental. In the lawsuit, three current and past station staffers charge they were bypassed for promotions, unfairly disciplined, paid less and marginalized professionally. Angela Alioto, attorney for reporter Lance Evans and the other plaintiffs, said the station was guilty of "longtime and continuous racism." The station says the charges will be proved "groundless."

HALF-A-LOAF ACCESS

All Big Three affiliates in Nashville, Tenn., will participate in a plan that allows media access to meetings of key state leaders but restricts their ability to report on them.

The state's governor and key legislators will allow pool reporters to attend meetings that had always been behind closed doors, but they can report them only generally



Milwaukee miracle?

WISN-TV Milwaukee aired a story last week on a local woman who believed she saw the image of Jesus in the base of a tree outside her home. The station ran video showing both the actual and the enhanced (above) image, as well as reaction from others who had seen the tree. Ella Huffin, 63, told the station she noticed the image just before Christmas.

and without attributing ideas and proposals to specific officials. Associated Press and the Memphis *Commercial Appeal* have refused to participate.

Veteran WKRN-TV Nashville political reporter Chris Bundgaard says the meetings have value, even with restrictions, because of the unusual access to a government that has historically been closed. "I understand the criticism," he says. "This is not ideal. But we look at it as half a loaf being better than none."

WCBS-TV STAKES MIDDLE EAST CLAIM

Kimberly Dozier, who has been a foreign correspondent for CBS News and CBS Radio, will set up a Middle East bureau in Jerusalem for WCBS-TV New York. She has been reporting for the station's newscasts from

Islamabad, Pakistan and Northern Afghanistan. In creating the bureau, WCBS-TV News Director Joel Cheatwood cited the intense interest in the region within the station's viewing area. "Many people in our area have family and friends who live in or around the Mideast, while others reside there part-time," he said. "Needless to say, there is a keen interest in the issues and events impacting the region. It is truly local news to the tri-state area." Cheatwood, who oversees local news at all Viacom stations, said Dozier will be exclusive to WCBS-TV, except on an occasional, as-needed basis.

ANCHORS AWAY

The retirement of Chicago news icon John Drury from WLS-TV Chicago at the end of the February ratings book

opens the door for another prominent Chicago anchor. Ron Magers, who currently anchors at 5 p.m. for WLS-TV, will move to 10 p.m. with co-anchor Diann Burns, said general manager Emily Barr. Burns currently co-anchors both newscasts, as will Magers. Drury will continue to file reports for the station.

Magers joined the ABC-owned station in 1997 after he and Carol Marin—now with CBS News—bolted NBC-owned WMAQ-TV over the issue of Jerry Springer's commentaries for that station. Barr said her station's 5 p.m. newscast has consistently led its competition since he began anchoring it. He debuts on the late news March 4.

BERRYHILL HEADS TO MEREDITH

KRON-TV San Francisco Vice President of News Mark Berryhill will be leaving the station to head news for Meredith Broadcasting. He had previously been news director at WHDH-TV Boston and KDKA-TV Pittsburgh, and GM of WMEX(AM) Boston. Berryhill will report to new group head Kevin O'Brien, who also left the Bay Area recently, having been longtime general manager and regional manager for KTVU(TV) and parent Cox Broadcasting's Western stations.

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

FocusFort Myers, Fla.

THE MARKET

DMA rank	76
Population	853,000
TV homes	385,000
Income per capita	\$20,014
TV revenue rank	63
TV revenue	\$70,600

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WINK-TV	11	CBS Fort Myers
2	WBBH-TV	20	NBC Waterman
3	WZVN-TV	16	ABC Montclair
4	WFTX(TV)	36	Fox Emmis
5	WTVK(TV)	46	WB Acme
6	WEVU-LP	4	UPN Glenwood

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

CABLE/DBS

Cable subscribers (HH)	296,400
Cable penetration	77%
ADS subscribers (HH)**	46,200
ADS penetration	14%
DBS carriage of local TV?	Yes

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

WHAT'S NO. 1

Syndicated show	Rating/share***
Wheel of Fortune (WBBH-TV)	14/22
Network show	
Everybody Loves Raymond (WINK-TV)	21/28
Early-evening newscast	
WBBH-TV	13/22
Late newscast	
WBBH-TV	10/19

***November 2001, total households
Sources: Nielsen Media Research, BIA Research



Only one station in Fort Meyers, Fla., subscribes to the Nielsen Media Research service.

Saying no to Nielsen

Ranking stations and programs in the Fort Myers, Fla., market isn't as easy as it used to be. Since last year, nearly all the stations in the market decided to take a pass on Nielsen Media Research numbers—and costs. Steve Pontius, who runs both the NBC affiliate, Waterman Broadcasting's WBBH-TV, and the ABC affiliate, Montclair Communications' WZVN-TV, under an LMA, says Nielsen's use of meters would have raised those fees 14-fold. "I am not anti-Nielsen," he insists. "We're simply not a big enough market to support meters."

More than a dozen larger DMAs, in fact, are not metered. "These are not unwarranted questions," says Nielsen spokesperson Karen Kratz. "And, of course, we wish we had these stations as clients. But we have metered the market, and we have decided to continue metering the market. Our sales group is pleased with the research, and the market is still benefiting from it."

The Big Four affiliates currently subscribe to Scarborough's lifestyle-oriented service. WTVK(TV) is the lone Nielsen participant among local stations. The meters raised the WB station's younger-skewing viewership considerably, allowing the station to up its rates accordingly. "The diary system is antiquated and inaccurate," says GM Bill Scaffide. "Meters can't lie." Per capita income in the market is high, and cable and satellite penetration—when duplication is accounted for—approaches 90%, which is particularly useful to low-power WEVU-LP, operated out of dominant local cable carrier Comcast.

Automotive is the leading ad-revenue source. The growing tourist trade has added seasonal traffic from hotels, restaurants and attractions; the first quarter—almost entirely in winter—usually sees higher ad rates and the most revenue. Retirement is also a growth industry, making real estate a major advertiser. Retired and vacationing TV execs, one general manager noted, have frequently taken advantage of the opportunity to see and raid local talent. —Dan Trigoboff



HATCHETT PRESIDES OVER TAMPA!

JUDGE HATCHETT Scores BIG On WTVT!

JUDGE HATCHETT

She's All That.

4.5 Household Rating!

+55% vs. Year Ago!

#1 Daytime Program on WTVT!



www.judgehatchett.com

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Source: NSI, WRAP Overnights, HH rtg, 1/21-1/25/02; year ago = 1/22-1/26/01, 2:30-3pm tp; daytime = 9am-3pm

The Leader in Young Adult Programming.[®]
CTDTV.COM

New sticks on the FCC block

CPs for four analog stations will be a 'capital' investment for the winning bidders

By Bill McConnell

Four state capitals are due to gain new analog TV stations, thanks to an FCC auction that begins Tuesday.

Unlike most existing stations, the new allotments do not come with paired digital channels. That may be a blessing, though, because they also don't come with the obligation to meet the May 1 deadline for launching DTV broadcasts and can operate analog-only until at least 2006. Although the winning bidders may seem to be saddling themselves with the expense of financing a new analog station today only to build an entirely new digital facility a few years later, most applicants say they can make money on analog and delay most digital expenditures until there is a market.

Three stations—serving Albany, N.Y.; Columbia, S.C.; and Jackson, Miss.—offer rare opportunities to launch channels in sizeable markets. The stations could fetch more than \$2 million each, brokers predict.

The other station, ch. 16 in Scottsbluff, Neb., will serve Cheyenne, Wyo. The market has only 50,000 TV households, and bids aren't expected to rise much higher than the \$50,000 minimum set by the FCC.

Regardless of their size, the markets will be attractive to some buyers because state capitals are less susceptible to economic downturns, said media broker Frank Boyle.

One possible restraint on the bidding prices may be lenders' skepticism of broadcasting's future, Boyle said. "They look at buying a broadcasting property as getting leprosy or AIDS."

Twelve broadcasters have received approval to bid on construction permits

for at least one of the allotments. Ch. 51 in Albany, which will be licensed to nearby Pittsfield, Mass., has the most potential bidders with 11 and the highest opening price at \$420,000. But media brokers and others following the bidding process said the most desirable permits will be ch. 47 Columbia and ch. 34 Magee, Miss., which will serve Jackson.

"Albany is already a tough market with 16 stations," said Jesse Weatherby, of

the value of any mid-market spectrum makes the city's allotment enticing. "We see this as a long-term play," he said. Flinn is eligible to bid in all four markets.

In Cheyenne, station owner Mark Nalbhone is amazed that he could face as many as five rivals. "I'm not sure why some of these big groups are interested," he said. Nalbhone's Wyomedia Corp. plans to pair the allotment as a satellite to the company's KLWY(TV), a Fox affiliate with UPN as a secondary affiliation.

"There are more people willing to leave the Cheyenne market than buy into it," adds an equally puzzled Weatherby. ABC, for instance, affiliated with a low-power station, primarily so that limits on network non-duplication won't prevent the local cable franchise from importing Denver ABC affiliate KMGH-TV.

A wild card in the bidding may be religious network Trinity Broadcasting, which is eligible to bid for

the Columbia and Albany markets. Because Trinity, which controls a network of 300-plus full- and low-power stations, doesn't aim to turn a profit and won't incur any additional expense for developing programming, it may be able to bid up the price.

Trinity attorney Colby May dismisses suggestions that his client will drive up the price. "We usually operate on a much smaller scale than most commercial groups."

The other eligible bidders are Equity Broadcasting, Powell Meredith, Roberts Broadcasting and Terrill Weiss, which have approval to bid on all four licenses; Venture Technologies for all but Cheyenne; and Innovative Television, Knoxville Channel 25 and Pegasus Broadcasting for Columbia only. ■

Going, going...

Though in smaller markets, state capitals attract buyers

Town of license	Market	Ch.	DMA	Min. bid	Bidders
Magee, Miss.	Jackson, Miss.	34	88	\$295,000	7
Scottsbluff, Neb.	Cheyenne, Wyo.	16	198	\$50,000	6
Pittsfield, Mass.	Albany, N.Y.	51	56	\$420,000	8
Columbia, S.C.	Columbia, S.C.	47	85	\$295,000	11

Source: FCC

Media Services Group. "New stations in Jackson and Columbia have a better chance of making money and getting affiliations."

In Jackson, Fox is without carriage after Pegasus Communications' WDBD(TV) switched to The WB, although the winning bidder for ch. 34 might face competition for Fox from Natchez Broadcasting, which holds a permit to build ch. 51.

In Columbia, The WB needs carriage in a market with only five commercial stations.

The potential in Jackson and Columbia persuaded Grant Broadcasting to focus on those markets even though it is also eligible to bid in Albany, too.

Not everyone is skeptical of Albany's potential. Stephen Simpson, attorney for Memphis broadcaster George Flinn, said

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STORM OF JANUARY 2-3, 2002

NORFOLK, VA

Forecast of 5 am, December 29, 2001

AccuWeather Clients: "Snow or flurries likely"
Government Sources: "Partly cloudy"

Forecast of 5 am, January 2, 2002

AccuWeather Clients: "6 to 10 inches"
Government Sources: "1 to 3 inches"

What happened: 7.6 inches of snow

RALEIGH, NC

Forecast of 5 pm, December 30, 2001

AccuWeather Clients: "Snow, possibly heavy"
Government Sources: "Partly cloudy"

Forecast of 5 pm, January 2, 2002

AccuWeather Clients: "6 to 10 inches"
Government Sources: "3 to 6 inches"

What happened: 11.5 inches of snow

STORM OF JANUARY 6-7, 2002

BOSTON, MA

Forecast of 5 am, January 6, 2002

AccuWeather Clients: "A slushy inch or two"
Government Sources: "5 to 9 inches possible"

What happened: 1.1 inches

NEW YORK, NY

Forecast of 10 am, January 6, 2002

AccuWeather Clients: "A coating to an inch"
Government Sources: "4 to 6 inches"

What happened: 0.5 inches

PHILADELPHIA, PA

Forecast of 5 am, January 6, 2002

AccuWeather Clients: "A slushy coating to an inch"
Government Sources: "1 to 3 inches"

What happened: Trace to 0.4 inches



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Battling noncompete clauses

Bills surface in three states to ban restrictions in contracts

By Dan Trigoboff

Bills that would ban noncompete clauses in broadcasting contracts have been moving through legislatures in three states, and all three could face key hearings and votes this week.

In Washington State—where similar efforts failed in 1999—a new Democratic majority is seen as more receptive to labor concerns, and station management and its representatives there believe the fight will be much tougher this year.

When it comes to noncompetes, Missouri has been the “Don’t Show Me” state. One Kansas City weatherman irked his former station by using his dog in commercials for his new employer during the noncompete period. An AFTRA-backed Senate bill (753) is scheduled for hearing tomorrow. A companion House Bill (1516) has not yet been assigned to committee.

Noncompete clauses prohibit staffers leaving a station from working in the same market for a proscribed period. On-air staff and producers and their representatives in most states have been unable to eliminate noncompete clauses through negotiations and have turned to legislation. Station management argues that it should have the freedom to negotiate, while leaving it to the courts to throw out especially onerous provisions.

AFTRA has been successful in lobbying to outlaw broadcasting noncompetes in Massachusetts and Maine and, last year, was successful in winning an override of an Illinois governor’s veto of a bill there. A similar bill in North Carolina—which was introduced by a Republican—held better news for the opposing broadcasters by not passing.

Perhaps most surprising is the leadership for a noncompete ban by a Republi-

can in right-to-work state Arizona, where AFTRA has no strong TV-news presence. AFTRA representatives are surprised by his support, says State Sen. Scott Bundgaard (Glendale). But, he adds, Arizona Republicans would do better in taking on labor issues than waiting for unions like AFTRA to gain a stronger foothold in the state.

Particularly troublesome for Bundgaard is the enforcement of a noncompete even when a staffer is fired. One former Arizona TV staffer told Bundgaard in an e-mail that “a noncompete is like having a bad ex-boyfriend: He doesn’t want you, but he doesn’t want anyone else to have you either.”

Missouri Broadcasters Association President Donald Hicks, a former station general manager, says this is the third time AFTRA has come in with such a bill there but “legislation can be like Dracula: You think you have a stake through its heart, but you still have to be ever-vigilant.” ■



COO Bob Pittman used unsold ad time to hype AOL Time Warner products.

Advertising us

In 4Q, \$468M of ad time on Turner promoted AOL

By John M. Higgins

AOL Time Warner is using much of its ad inventory to cross-promote its products: for example, all those AOL blurbs running on TNT.

According to COO Bob Pittman, the company used up \$468 million in ad inventory for

cross-promotion in the fourth quarter. That means that 5.2% of the ad revenues at CNN, TNT, TBS, *Time* magazine, etc. came from in-house products. The figure the prior year: a mere \$14 million.

The figure shows how the ad market flattened AOL Time Warner’s TV operations. Faced with unsold time, it sold itself.

In disclosing results last week, AOL said network revenue increased 4% during the

three months ended Dec. 31, while cash flow rose just 2%. That’s far less than the mid-teens percentage growth the programming units were generating a couple years ago.

Ad sales for Turner Broadcasting’s cable networks and The WB dropped 6% during the quarter. At the cable-systems unit, revenue increased a strong 18%, but cash-flow growth was just 13%.

However, growth rates accelerated for sales of both digital cable (now at 3 million subs) and high-speed data (now at 2 million subs). ■

Changing Hands

TV/Radio

KSIX-AM and KZTV-TV Corpus Christi and KVTV-TV Laredo, Texas

Price: \$11.5 million

Buyer: Eagle Creek Broadcasting LLC (Brian W. Brady, partner). Brady is also president and CEO of Northwest Broadcasting, Okemos, Mich.-based owner of a TV-station group that includes KAYU-TV Spokane, Wash.

Seller: Corpus Christi Broadcasting Co Inc. (Kathleen E. Kennedy, president)

Facilities: KSIX-AM: 1230 kHz, 1 kW day, 1 kW night; KZTV-TV; Ch. 10; 316 kW, ant. 942 ft.; KVTV-TV: Ch. 13; 85.1 kW, ant. 919 ft.

Format/Affiliation: KSIX-AM: news/sports; KZTV-TV: CBS; KVTV-TV: CBS

FMs

KHHL-FM Leander (Austin), Pa.

Price: \$22 million

Buyer: Amigo Broadcasting LP (Raul Salvador, president/COO); owns 10 other stations, including KXXS-FM/Austin

Seller: Shamrock Communications Inc. (William R. Lynett, president/CEO)

Facilities: 98.9 MHz, 20 kW, ant. 791 ft.

Format: Rock AC

Broker: Media Services Group

WJYA-FM Emporia and WJYJ-FM Fredericksburg, Va.

Price: \$3.32 million

Buyer: CSN International (Charles Smith, president); owns 17 other stations, including KTWD(FM) Wallace, Idaho, but none in this market

Seller: Educational Media Corp. (Pete

Stover, president)

Facilities: WJYA-FM: 89.3 MHz, 3 kW, ant. 371 ft.; WJYJ-FM: 90.5 MHz, 21 kW, ant. 538 ft.

Format: WJYA-FM: Christian contemporary; WJYJ-FM: Christian contemporary

KTWY-FM Walla Walla (Richland-Kennewick-Pasco), Wash.

Price: \$1 million

Buyer: Educational Media Foundation (Richard Jenkins, president); owns 47 other stations, including KLVA(FM) Casa Grande, Ariz., but none in this market

Seller: Bridge Broadcasting Inc. (Jose Gonzalez, president)

Facilities: 93.3 MHz, 42 kW, ant. 1,378 ft.

Format: Christian contemporary

WWZB-FM Huntingdon, Pa.

Price: \$620,000

Buyer: Forever Broadcasting Inc. (Carol Logan, president); owns 41 other stations, including WHUG(FM) Pittsburgh, but none in this market

Seller: Millenium Broadcasting Inc. (Warren S. Diggins, president)

Facilities: 106.3 MHz, 6 kW, ant. 154 ft.

Format: Country

WBGJ-FM Sylvan Beach (Utica-Rome), N.Y.

Price: \$350,000

Buyer: Craig Fox; owns five other stations, including WSIV(AM) Syracuse, N.Y., but none in this market

Seller: Kevin O'Kane

Facilities: 100.3 MHz, 1 kW at 0 ft.

Format: Construction permit, not yet on-air.

WKAD-FM Harrietta, Mich.

Price: \$235,000

Buyer: Cadillac Broadcasting (Patricia McDonald Garber, managing member); no other broadcast interests

Seller: Noordyk Broadcasting (Donald Noordyk, president)

Facilities: 93.7 MHz, 6 kW, ant. 328 ft.

Format: CP, not on air.

KLCH-FM Lake City (Rochester), Minn.

Price: \$224,000

Buyer: Sorenson Broadcasting (Dean Sorenson, president); owns 17 other stations, including WGHC(AM) Clayton, Ga., but none in this market

Seller: Result Radio Group (Jerry Papenfuss, president)

Facilities: 94.9 MHz, 6 kW, ant. 328 ft.

Format: CP, not on air.

AMs

WPYK(AM) Dora (Birmingham), Ala.

Price: \$190,000

Buyer: Javier Macias; owns three other stations including, WAZX(AM)-FM Atlanta, but none in this market

Seller: Paul T. Johnson.

Facilities: 1010 kHz, 5 kW day, 41 W night

Format: Country

Broker: Media Services Group

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

CLOSED!

Station: **KAKW-TV**, Killeen, Texas

Price: **\$12,000,000**

Buyer: **Univision Communications, Inc.**

Seller: **White Knight Broadcasting of Killeen License Corp.**

CobbCorp represented the Seller.

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Super blueprint

Fox Sports' DTV production could prefigure things to come

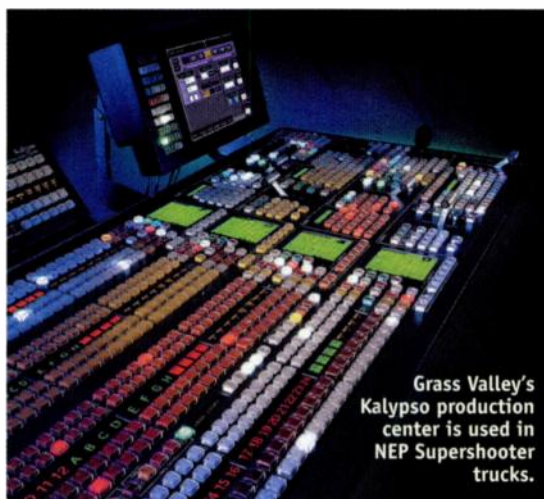
By Ken Kerschbaumer

Last night's Super Bowl XXXVI DTV telecast by Fox Sports may be a harbinger of major sporting events to come for the network. The approach it used to simulcast both a 4:3 standard-definition and a 16:9 480 DTV broadcast can be used for nearly any other event produced with a digital production truck.

"We're looking at it for national games and major events," says Vice President of Field Operations Jeff Court.

"Those are decisions the corporation will make, but we definitely feel we have two crews that will have experience across the board. Next year, any digital truck is perfectly capable of delivering this very high-quality feed. As we get more experience, it becomes a little more straightforward."

Fox Sports had about 175 people in New Orleans for the Super Bowl, which was produced in three NEP Supershooter trucks. Twenty-two Philips and Sony cameras with Canon lenses captured the action, passing it along to 18 tape-based replay machines and a variety of digital disk



recorders, including Grass Valley Group Profiles and Fast Forward Omega drives in two-, four- and six-channel configurations.

Work on the technique began in the playoffs to make production personnel comfortable with the process of acquiring in 16:9 aspect ratio and protecting for 4:3. According to Court, the network generated a native 16:9 feed, which was sent to Los Angeles, where aspect-ratio converters were used to derive the 4:3 picture. The DTV signal was then sent out to 27 Fox O&Os and affiliated stations for broadcast to more than 50% of the country.

The benefits to the network of the DTV approach were two-fold. First, it cost about half what two separate productions would have cost. Second, production values and techniques didn't have to be changed to fit HDTV equipment that is still not as flexible as standard-definition DTV gear.

"It's analogous to a simulcast so that, ultimately, we'd be able to do our major events in both formats," says Court. "It will ultimately end up in the home as 480p at 60 frames per second and also end up as very-good-quality 4:3 standard definition that everyone can enjoy."

A variety of aspect-ratio converters handled the Fox feed as well as the international feed, which was done in 4:3. Converters from Videotek, Grass Valley, Snell & Wilcox, and Axiom were used.

Fox Sports also used MPEG encoding to keep the signal in a digital format throughout the production. Court says that, even when digital trucks were used in the past, there would be an area for digital-to-analog conversion so that the feed could be sent via the analog portion of fiber lines.

"There were several digital-to-analog translations, which we've eliminated," he says. "And we've gotten comments from people that there's a lot of resolution because, by staying digital, we minimize the amount of interference artifacts generated."

The challenge that has been worked on over the past few weeks is how to incorporate legacy material and mix it together with material created on new equipment. ■

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Leading studios' VOD charge

DirecTV founder takes over at Movielink broadband service

By Ken Kerschbaumer

Five top Hollywood studios have united in an effort to beat any pirates to the punch in Internet distribution of video content and have named Jim Ramo, primary founder of DBS service DirecTV, CEO of their broadband VOD service, Movielink.

"We have a team to build, infrastructure to build and deals to do," says Ramo. "And then, once we launch the business, we have to sell movies. So that's the job over the rest of this year."

Movielink (formerly known as Moviefly) is a joint effort of MGM, Paramount, Sony Pictures, Universal and Warner Bros. The independent company has equal investments from the five studios.

"The studios are putting out a legitimate business as an alternative to piracy way before the piracy of video is anything like what existed in music," Ramo says. "And one of the intents of Movielink is to get out ahead of that curve and provide a reliable, quality product at a reasonable price."

Ramo joins the company after a stint at Shelter Ventures LLC, where he was a consultant and initiated investments. He was also CEO of datacasting company Geocast, COO of TVN Entertainment, and executive vice president of DirecTV. But now he wears the hat of VOD trailblazer.

Ramo hopes to have Movielink up and

running by the end of the year. At that time, customers will be able to visit the site and download movies and other video content from the five partner studios. The faster the connection, the faster the download, he says, noting that even users with a 56k modem will be able to download content although it might take all night.

"We want to make this a convenient, quality-oriented and protected service so that consumers can come and get feature films and other high-value video content in a reliable manner," he says.

Each studio will be given the latitude to choose which content will be offered, what window that content will be offered in and how much it will cost. Companies like Microsoft, RealNetworks and Quicktime may be involved to help play the content, although no deals have yet been worked out.

According to RealNetworks President Larry Jacobson, Movielink has licensed Real's Media Commerce suite, which provides secure content delivery.

"A large part of the movie industry isn't going to go forward unless they have technology that is strong enough to ensure that it's secure, so we're happy to be part of that," Jacobson says. "Another way we can work together is for Movielink to be part of

RealOne distribution channel. We're building subscribers and just passed the half-million mark, so we think it'll be a great place to promote movies. We'll be talking with Movielink about making Real a distributor as well as a technology company."

Ramo adds that the goal is to do more than just promote Internet-delivered VOD.

It's also to help open up the concept of VOD. "I think, over the long term, VOD will become a significant way we all watch recorded material because of the convenience of viewing. I would hope that any content provider, whether an independent film provider or a studio television provider, would look to us as an opportunity for additional VOD revenue streams."

Another studio-launched VOD service is Movies.com, which will be offered by Disney and Fox. Plans at this point call for it to start out as a cable service, but Jacobson says it isn't as far along as Movielink.

Ramo expects the distribution channels for Movielink to be extended to cable. "We're clearly putting our initial investment into an IP Internet platform, but we're interested in driving VOD in general," he says. "If we could be constructive to the cable or satellite industry, we'd be happy to do that, and we'd love to talk to them." ■



Movielink's Jim Ramo:
"We're clearly putting our initial investment into an IP Internet platform, but we're interested in driving VOD in general."

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Snell's smaller lines

New switchers, converter enhancements highlight NAB intros

By Ken Kerschbaumer

The tough economic climate has some manufacturers scaling back on their product introductions, but Snell & Wilcox isn't one of them. The company is introducing several features and enhancements to its product line.

Vice President of Marketing John Shike says 2001 was a challenging one from a business standpoint, with broadcasters postponing capital expenditures and making do with what they have. Consolidation is also reshaping the customer base, he says, noting that, as companies move forward with acquisitions, their equipment needs change.

Snell & Wilcox has done some acquiring of its own, picking up PSP Digital and Post Impressions in the past year. The acquisition help broaden its product offering, with PSP Digital bringing smaller production switchers to Snell's lineup. "They allow us to offer switchers in two, four and eight outputs, and the SD version is also available in a 16-channel version," says Shike.

At NAB in April, PSP will introduce the PVS-2HD switcher, a single-mix-effect switcher offering two to eight inputs, one

or two keyers, a wipe generator, edit-controller interface, and internal black and matte generators.

New from Snell & Wilcox itself will be the Alchemist Platinum, a version of the Alchemist standards converter. "It has higher-quality processing and an option of a hi-def output so it can actually do motion-compensated upconversion from PAL to HD," says Shike. "It will do a lot for international program exchange, and the HD feature has already been used by the BBC for the *Blue Planet* series."

Snell & Wilcox also will introduce an ingest station for the purpose of video ployout or archives. "It's a fairly unique solution because it uses our MOLE technology, which allows the user to encode, decode and re-encode with only one generational loss," he says. "It also takes advantage of constant-quality encoding so the user can maintain a level of picture quality as opposed to varying bit rate."

The HD6200 has also been redesigned and is intended for those looking to change video from one HD format to another. "It can be purchased as any combination of upconverter or downconverter, and we have



Snell & Wilcox's new Alchemist Platinum standards converter has a high-definition output.

some new features for post-production, including improved 3:2 handling and time-code handling."

Other new products include the CVR 450 standards converter, the TBS 180 TBC synchronizer line, an HD version of the Prefix pre-processor, and new features to the HD 2525 line of switchers. ■

CBS, BT sat pact

\$10 million deal covers satellite, fiber transmission

By Ken Kerschbaumer

CBS has signed a seven-year agreement worth more than \$10 million with BT Broadcast Services for a combination of cross-Atlantic satellite and fiber services that will make it easier for the network's news department and for the network in general to get content into and out of Europe.

John Romm, BT head of commercial broadcast and satellite, says the connection between London and New York is 155 Mb/s SCM1. In CBS's case, the fiber allows the network news bureau in London to be tied to New York.

"We thought using satellite capacity," says Romm, "along with our fiber network, in combination with 44 transportable earth stations in Europe and six fly-aways, could offer a good deal for CBS." ■



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Broadcast TV

Freddie Tezak, VP/general sales manager, KRIV(TV) Houston, named VP, sales, WTVT(TV) Tampa, Fla.

Appointments at Equity Broadcasting Corp.: **Thomas Shannon**, GM, Fort Smith/Fayetteville, Ark., cluster, promoted VP, Western region/GM, KTWQ-TV Casper/KKTU(TV) Cheyenne, Wyo.; **Kevin Mirek**, GM, KTWQ-TV/KKTU(TV) promoted to national sales director, Little Rock, Ark.

Cable TV

Appointments at Time Warner Cable, Stamford, Conn.: **Gerry Campbell**, consultant, Time Warner Cable, Stamford, appointed senior VP, voice; **Mark Aronson**, senior director, local news, named VP, program development; **Lynne Constantini**, senior director, programming, named VP; **Bonnie Hathaway**, senior director, community relations; **Jeff Zimmerman**, assistant general counsel, named VP/general counsel.

Appointments at Cox Communications, Cranston, R.I.: **Brad Shipp**, director, information technology, promoted to VP; **Deborah B. Wilson**, VP, human resources, HorizonGuide, Denver, appointed VP, human resources; **Alan Gardiner**, director, network services, promoted to VP.

Journalism

Chris Blackman, assistant news director, WCAU(TV) Philadelphia, named VP, news.

Programming

Danielle Gelber, senior VP, drama series programming, Fox Broadcasting Co., Los Angeles, joins Showtime Networks Inc., Los Angeles, as VP, original programming.

Lyn McCool, senior VP, program acquisitions, Turner Broadcasting Systems Inc., Atlanta, promoted to senior VP, program acquisitions finance and program planning.

Amy Introcaso-Davis, VP, series, East Coast, Lifetime Television Network, New York, joins Bravo Networks, Jericho, N.Y., as VP, production and development.

Changes at QVC, West Chester, Pa.: **Rowland Gersen**, senior VP/controller, retired Jan. 31; **Dan O'Connell**, VP, finance, promoted to senior VP/controller; **Raymond Bilinski**, director, accounting, promoted to VP, finance, international operations; **Alan Kujawa**, director, disbursement and inventory accounting, promoted to VP.

Appointments at USA Network, New York: **Marla Newborn**, director, program operations, promoted to VP; **Vida Pelletier**, freelance producer, New York, joins as manager, program administration.

Evan Messinger, senior VP, business development, Reciprocal.com, New York, named senior VP, sales development and marketing,

Univision, New York.

—P. Llanor Alleyne
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(212) 337-7141

Obituaries



Bartlett

Paul Bartlett, a pioneer of the California broadcasting industry, died Jan. 13 from complications following a head injury sustained after a fall at his home in Meadow Lakes, Calif. He was 86.

Bartlett, who grew up in Fresno, Calif., cultivated a childhood fascination with radios when he built and managed radio station KFRE(AM) in 1942. The Harvard College graduate followed that accomplishment with the construction of KRFM(FM)—later KFRE-FM—the first FM station in Northern California. By 1956, he had gained control of KFRE(AM); established another, KERO(AM) Bakersfield; and started KFRE-TV (now KFSN-TV) Fresno.

Bartlett sold all of his broadcasting properties in the late 1950s and sailed the world for the next five years. He returned to broadcasting in 1967 when he became president of WNYW(AM) and WRFM(FM) New York. Returning home, he became president of KSEE(TV) Fresno in 1982 and sold the station a year later.

In the past decade, Bartlett's interest turned to promoting high-speed rail as a means of transportation, and he worked as a railway adviser to the California Transportation Commission Rail Committee.

He is survived by his wife, a son, a daughter, two sisters, four grandchildren and two great-grandchildren.

John P. Hart, founder of WBIR-TV Knoxville, Tenn., died at his home in Knoxville. He was 93.

In 1940, Hart left his job as sales manager for the Johnson City *Press Chronicle* and started a Knoxville radio station. Sixteen years later, it morphed into WBIR-TV, and Hart served as its general manager until his retirement in 1973.

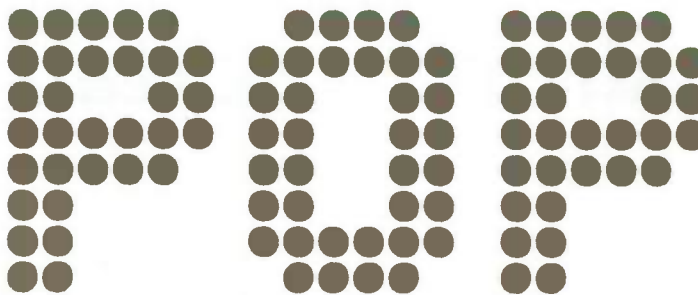
Hart was also a former president of the Tennessee Association of Broadcasters.

He is survived by his wife, Anne Elizabeth "Lib"; son James M. Hart, a retired Scripps television senior vice president; and daughter Sarah Anne.

—P. Llanor Alleyne

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World Radio History

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

It ain't shrimp cocktail

Weiser has come a long way from selling seafood door-to-door

John Weiser can thank his older brother for his entry into the TV syndication business. In 1985, the younger Weiser was selling meat and seafood door-to-door in Manhattan. "Steak, shrimp cocktails, filet mignon, chicken and veal," he recalls. "It was a tough gig, selling 50 pounds of frozen scallops for freezers the size of a loaf of bread."

Brother Michael was a sales executive at Television Program Enterprises at the time, selling shows like *Solid Gold*, *Star Search* and *Lifestyles of the Rich and Famous* to local stations. He sent John, who last month was promoted to executive vice president of Columbia TriStar Domestic Television, to see his friend Anne Rodgers at Tribune Entertainment.

"I knew she was looking for a salesperson," says Michael Weiser, now president and CEO of Modern Entertainment. "I set it up for John to go into her office as if he was selling the meat and seafood, figuring she would be impressed because he had just the

coolest pitch ever. She offered him a job the next day."

Tribune was launching Geraldo Rivera's first syndicated talk show at the time, and Weiser started as an account executive and worked his way up to selling that and other specials in the Midwest and Northeast.

"I just loved it right from the start," he says. "I was a big TV fan, so, for me, it was a dream come true to be in the industry."

After two years, Weiser was hired away by Chuck Barris, host of *The Gong Show*, and joined Chuck Barris Entertainment as senior vice president of sales to handle syndication of such shows as *The Dating Game*, *The Newlywed Game* and *The Gong Show*.

A year later, Guber Peters Entertainment bought Barris out and offered Weiser an opportunity to move to Los Angeles to run West Coast sales. Weiser moved west. In 1990, Sony acquired Guber Peters, and Weiser was again offered an opportunity to join the new company. This time, though, he would have to start at the bottom at Sony's Columbia TriStar Television Distribution.

"I was a senior vice president at a ripe young age, and, when I came over to Sony, they said, if you want to join our team, you need to become an account executive again," he says. "Having learned from my dad, who ran his own toy company, that you don't let ego get



John Weiser
Executive Vice President,
Columbia TriStar
Domestic Television

B. Sept. 26, 1962, New York; attended University of Miami; account executive, Tribune Entertainment, New York, 1985-87; senior vice president sales, Chuck Barris Entertainment, New York, 1987-88; senior vice president, Guber Peters Entertainment, Los Angeles, 1988-90; Columbia TriStar Television Distribution, account executive, West Coast sales, 1990-92; division manager, West Coast sales, 1992-95; vice president, West Coast sales, 1995-99; senior vice president, sales, 1999-2001; executive vice president, 2001; current position since January; m. Jill, 1990; children: daughter: Samantha (4) Zach (2)

in the way of the right decision, I decided getting on the right team regardless of title was more important than keeping

the title without a team."

Weiser worked as an account executive at Columbia TriStar for two years, learning the ins and outs of a true Hollywood studio. In '92, he was promoted to division manager and then moved on up the sales ladder at the Culver City, Calif., studio, working on sales of everything from *The Ricki Lake Show* to the most successful off-network syndicated show in TV history: *Seinfeld*, whose first two off-net cycles have generated more than \$2 billion in syndication sales and barter revenue. He took over all sales of the studio's film and TV libraries and now is the head of sales at Columbia TriStar Domestic TV, the newly minted studio responsible for all of Sony's TV product.

"We are the front end of the transformation that almost every studio in Hollywood will soon go through," Weiser says of Sony's new TV structure. "When you look at these deals today, with multiple platforms and creating and sharing windows, we are a company with no walls in between all those areas."

Weiser has come a long way from his meat-and-seafood days and doesn't take any of his success in syndication for granted. That's why he's at the studio lot before sunrise each weekday.

"Doing what I do now is a dream come true, and that's why I rush to work everyday," he says. "I can't get here soon enough." —Joe Schlosser

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MANAGEMENT CAREERS

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- Ensures television studio meets all the requirements for daily production and broadcasting.
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- Researches and analyzes products, systems and methods currently utilized or being developed to remain current on broadcast trends.
- Designs systems for maximum utilization and efficiency with regard to cost, maintenance, performance and integration.
- Develops and writes equipment specifications and requisitions to replace and upgrade systems; obtains costs and vendors.
- Constructs and installs systems, components and interconnects for television facilities.
- Supervises operating staff and students in maintaining proper signal levels for recording and transmitting television programs.
- Provides instruction to staff and students on the proper handling, adjustments, system configuration and required signal levels to properly operate components and systems for best performance.
- Coordinates work schedules and assignments for staff members.
- Interviews, hires and performs written assessments on staff members.

QUALIFICATIONS:

- Bachelor's Degree in Electronics, Computer Science or a related field, supplemented by six (6) years of progressive experience in broadcasting is required.
- Excellent knowledge of television operations, digital editing/recording/camera, master control equipment, broadcast services, digital storage equipment, satellite dish components, LNA equipment and other set-up/maintenance equipment is essential.
- Knowledge of FCC technical regulations, UHF transmitter maintenance expertise, layout interpretation skills and planning experience also required.
- Knowledge of analog and digital electronics, television systems integration and mechanical drawing/architecture experience preferred.
- Must possess familiarity with master control and studio operations.
- Ability to instruct others in the operation, maintenance and proper handling of television transmission equipment.
- FCC licensure and/or SBE certification preferred.

For immediate consideration, please forward your resume or letter of interest to: WYCC Chief Engineer Search Committee, City Colleges of Chicago, 226 W. Jackson Blvd, 12th fl., Chicago, IL 60606; Fax: 312-553-2905 or email to: jobs@ccc.edu.

City Colleges of Chicago is an equal opportunity employer fostering diversity in the workplace. Chicago residency required within 6 months of hire.

NEWS MEDIA MANAGER

WLS-TV News is looking for a News Media Manager. Responsibilities include; news editing; supervising news editors; managing media ingest, output and traffic flow for multiple newscasts including digital playback; managing digital servers and archives. Individual will work closely with news producers, executive producers and management to ensure the timely and accurate production of newscasts, special reports and special segments.

The successful candidate will have a minimum of 5 years television news editing experience, and multiple years experience working in a TV newsroom exercising editorial judgment. Must be proficient in non-linear editing techniques, computer literate and comfortable working with commonly used software and hardware platforms such as Microsoft Office and Windows NT, as well as extensive experience with one or more newsroom systems such as AVID iNews.

Must be highly organized and used to working under tight deadlines while working on multiple, overlapping projects. Prior supervisory experience preferred.

Send resume and letter detailing your interest to C.C. Boggiano, News Operations Manager, ABC 7 News, 190 N. State St., Chicago, IL 60601. NO TELEPHONE CALLS, PLEASE. EOE.

MEDIA MANAGERS (3)

ABC7, the #1 station in Los Angeles, is seeking Media Managers who will manage the storage, retrieval, and editing of non-linear video and supervise non-linear editing assignments for newscasts. In addition, these positions will oversee digital video workflow for maximum quality and efficiency. Managers will check video clips before broadcast as well as manage digital storage of video. Candidates must have editing experience and knowledge of non-linear, computer-based editing. Previous experience in news editing or news management a plus. Successful candidates will have excellent people skills and the ability to deal with deadline pressure.

Please send resume to: ABC7 Los Angeles, Attn: Human Resources, 500 Circle Seven Dr., MM3/BC, Glendale, CA 91201. Or e-mail us at: KABC-TV.Resumes@ABC.com EOE

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Please send tape/resume to: Recruiter, KCPQ/KTWB-TV, P.O. Box 9520, Seattle, WA 98109, Fax: 206-674-1344 EOE. www.kcpq.com No phone inquiries please.

TECHNICAL CAREERS

BROADCAST ENGINEER

Broadcast Engineer, WCIA is seeking an experienced Broadcast Engineer with a strong RF background. The person selected will be responsible for technical operations and maintenance of all transmitter sites. WCIA operates two analog locations with high power VHF and UHF transmitters. Low power UHF DTV installations are currently underway. Studio maintenance at the component level is also required. Position requires a well-organized self-starter with high ethical standards and 5 years experience in a broadcast facility with emphasis on RF systems. FCC/SBE certification desired. We offer good pay, good benefits and a relaxed work environment in a family friendly community. Qualified applicants should send a resume and salary history to: Engineering Department, WCIA-TV, PO BOX 20, CHAMPAIGN, IL 61824-0020 or e-mail eng@wcia.com.

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Television

EXECUTIVE CAREERS

President and General Manager Public Television

After 12 years of leadership at WNEO & WEAO, located in Kent, Ohio, William E. Glaeser has announced his intention to retire from the position of President and General Manager. The station serves viewers in northeastern Ohio and western Pennsylvania and is governed by a consortium of three public universities. WNEO & WEAO has a staff of 40 with a \$5 million budget, 60% of which comes from private sources. The station seeks a dynamic and visionary leader with experience in TV broadcasting or a related area. Candidates should have experience managing a complex organization and familiarity with developing public programming that is responsive to regional community needs. Prior experience working with community and governmental organizations and with public broadcasting agencies such as the CPB, is a plus.

The position offers a competitive compensation package with excellent benefits, including university tuition. Candidates must hold a valid driver's license and be insurable under the company insurance program. WNEO & WEAO is an Affirmative Action / Equal Opportunity Employer. We value diversity and encourage applications from women, minorities and individuals with disabling conditions.

Interested individuals should send a letter of application outlining specific qualifications for this position, a professional vita, and names of at least three references. The search committee will begin reviewing applications on March 1 and continue until the position is filled. Applications or nominations should be sent to: General Manager Search Committee, c/o WNEO & WEAO, 1750 Campus Center Drive, Kent, Ohio 44240-5191. Questions can be addressed to Bill Glaeser, President and General Manager, of WNEO & WEAO at 330 677-4549 / glaeser@wneo.pbs.org or to Pam Creedon, Director, School of Journalism and Mass Communications, Kent State University and Search Committee Chair, 330 672-2572 / pcreedon@kent.edu.

NEWS CAREERS

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WGRZ-TV, Gannett owned NBC affiliate in Buffalo, New York is looking for a news director. Responsibilities will include the overall strategy, direction and management of the Channel 2 News On Your Side team. This position requires a leader who is strong, creative, has exceptional people skills and solid news judgment. Requirements include degree in journalism and five years television news management experience. Send resume to: Darryl J. Green, President and General Manager, WGRZ-TV, 259 Delaware Ave., Buffalo, NY 14202. NO PHONE CALLS. EOE.

PROFESSIONAL CAREERS

PROFESSIONAL

KSAT-TV 12, a Post-Newsweek Station in San Antonio, TX seeks an Assistant Chief Engineer. Duties include supervising Operations, Maintenance & Transmitter staff; recruit, train, evaluate & schedule. Provide technical assistance, supervision & coordination to all station activities including studio productions, remote broadcasts & general facilities issues. You must be a team player who can lead, work well with others & have demonstrated competence in operating, managerial & interpersonal relations. Knowledge of all equipment used in the engineering department essential. Must have two to four years computer engineering degree or equivalent experience &/or a minimum of five years experience as a maintenance technician in a television broadcast facility. Send resume to: KSAT-TV, 1408 N. St. Mary's, San Antonio, TX 78215. Attn: Scot Laird, Chief Engineer. PLEASE NO PHONE CALLS. Any job offer contingent upon results of pre-employment physical, including drug screen; verification of referenced & education. EOE/M-F/DV/ADA

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ACCOUNT EXECUTIVE

WBFS-TV seeks an Account Executive with 2-5 yrs. Broadcast Sales experience. Excellent new business development track record, strong interpersonal skills, and ability to think "outside the box" a plus. Must be a strong negotiator, NSI & Scarborough savvy & PC literate. College degree preferred. Resume & letter to Nora Garcia Farr, LSM or Dave Parker, LSM at WBFS-UPN 33, 16550 NW 52nd Ave Miami, FL 33014, email nora.garcia@wbfs.com or dave.parker@wbfs.com. EOE M/F

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Prior Broadcast/Cable sales experience preferred. Proven track record in new business development & strong negotiating skills a must. Applicant must be an excellent communicator & have the ability to handle many tasks at once & prioritize workload. SEND RESUME TO: LSM-BC, PO BOX 44227, SHREVEPORT, LA 71134-4227. EOE.

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PROMOTION CAREERS

PROMOTION WRITER/PRODUCER

Network O&O duopoly station in top ten market looking for a Promotion Writer/Producer. Must have at least 3 years promotion experience, exceptional writing skills and a thorough understanding of postproduction and graphics. Experience with news promotion and non-linear editing essential. If you have the skills to tame a big job with big challenges this could be the break you're looking for. Send resume and tape to: Box 0204, Attn: K. Parker, B&C Magazine, 275 Washington St., 4th fl., Newton, MA 02458.

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PRODUCERS/ASSOCIATE PRODUCERS

Are you the hot hot producer in your newsroom who has great journalism skills, loves breaking news and pushing the envelope? Want to work at a place that encourages thinking out of the box, has all the toys and the news to go with it? WFOR, the CBS Owned & Operated station in Miami is expanding and has several openings for producers and associate producers. If you are smart, aggressive and passionate about news, send a resume and tape to: Shannon High-Bassalik, News Director WFOR-TV, 8900 NW 18th Terrace, Miami, FL 33172. M/F EOE.

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Tenure-Track Assistant Professor of Television and Film in Broadcast Journalism Production is being sought by California State University, Los Angeles. Position begins Fall 2002. Minimum qualifications: MFA in appropriate field. Minimum three years professional and/or teaching experience. Record of creative achievement or promise. Experience in field production, documentary, audio, news writing and reporting and editing. Ability to translate professional aesthetic and technical standards to student production budgets. Potential for teaching using a variety of methodologies. Ability and interest in working in a multi-ethnic, multicultural environment. Address letter of application, resume, three recommendation letters, sample reel and transcript from institution awarding highest to: Kevin Baaske, Chair, Department of Communication Studies, California State University, Los Angeles, 5151 State University Drive, Los Angeles, CA 90032-8111

Phone: 323-343-4203, Fax: 323-343-6467 • Email: kbaaske@exchange.calstatela.edu

Direct link: http://www.calstatela.edu/academic/position/2002-al-cs-brod_journ.htm

Review of applications begin February 15, 2002 and continue until position is filled.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

No good deed...

The Bush administration has committed the cardinal sin of stepping on someone else's turf while trying to make a government process more efficient.

The heads of Justice and the Federal Trade Commission had gotten together and decided to divide up merger-review responsibilities, with Justice handling media, telecommunications, software and games and the FTC handling health care, energy and electricity. Historically, the two had to decide who would look at what on an ad hoc basis, so the move would have created a clearer division of labor and, one could only hope, a more streamlined process. That doesn't mean greasing the wheels for shady deals, either. The same antitrust provisions remain in place, and the Justice Department remains sworn to uphold them. Enter some congressfolk, led by Senate Commerce Committee Chairman Fritz Hollings, with ruffled feathers over not having been consulted. They were followed closely by the consumer watchdogs, who tend to bark reflexively at friend and foe alike just to make sure they don't miss an opportunity to be heard. The result is that the move has been put on hold.

We encourage the administration to consult with anyone who now wishes to be consulted, then go ahead and divide up the merger-review responsibilities as initially planned. We've argued for some time that media mergers were better left to Justice than to some cobbled combination of DOJ, the FTC and the FCC, which always seemed two cooks too many. It still does.

You say you want 'your revolution'

Performance artist Sarah Jones is suing the FCC over its May ruling that her song was indecent. Good for her. It wasn't anything like indecent, but it was apparently too hip for the room in which the enforcement bureau huddled to render its verdict. But Jones had more than principle to fight for. While the FCC takes its sweet time reconsidering a fine that has been in effect since last May, she continues to suffer from a lack of airplay and the stigma of an indecency ruling, although, from this FCC, we would take it as a badge of honor.

Jones says that stations have avoided playing her song, "Your Revolution," for fear of suffering the same fate as noncommercial KBOO(FM) Portland, Ore., which was fined for having the temerity to air what is essentially a poetic condemnation of sexual exploitation during a public-affairs show. It could be the poster child for commentary in context.

We wish Jones had sued for millions. She didn't, asking only for her reputation back. She will even drop the suit if the FCC comes to its senses. Frankly, that would be letting the agency off too easy. It might be better if the FCC stuck to its guns, loaded with blanks as they are, and the court came down hard on it. Somebody has to stop the madness.

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