

BROADCASTING CABLE

NOVEMBER 11, 2002

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JOURNALISM

ELECTIONS MADE SIMPLE

With Voter News Service computers on the fritz, newscasters hurriedly go to Plan B

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NETWORKS

SLOW AND EASY FOR NBC'S BRAVO

Learning from mistakes of others, NBC says it will take its time making its \$1.25B Bravo acquisition fit into a broader strategy

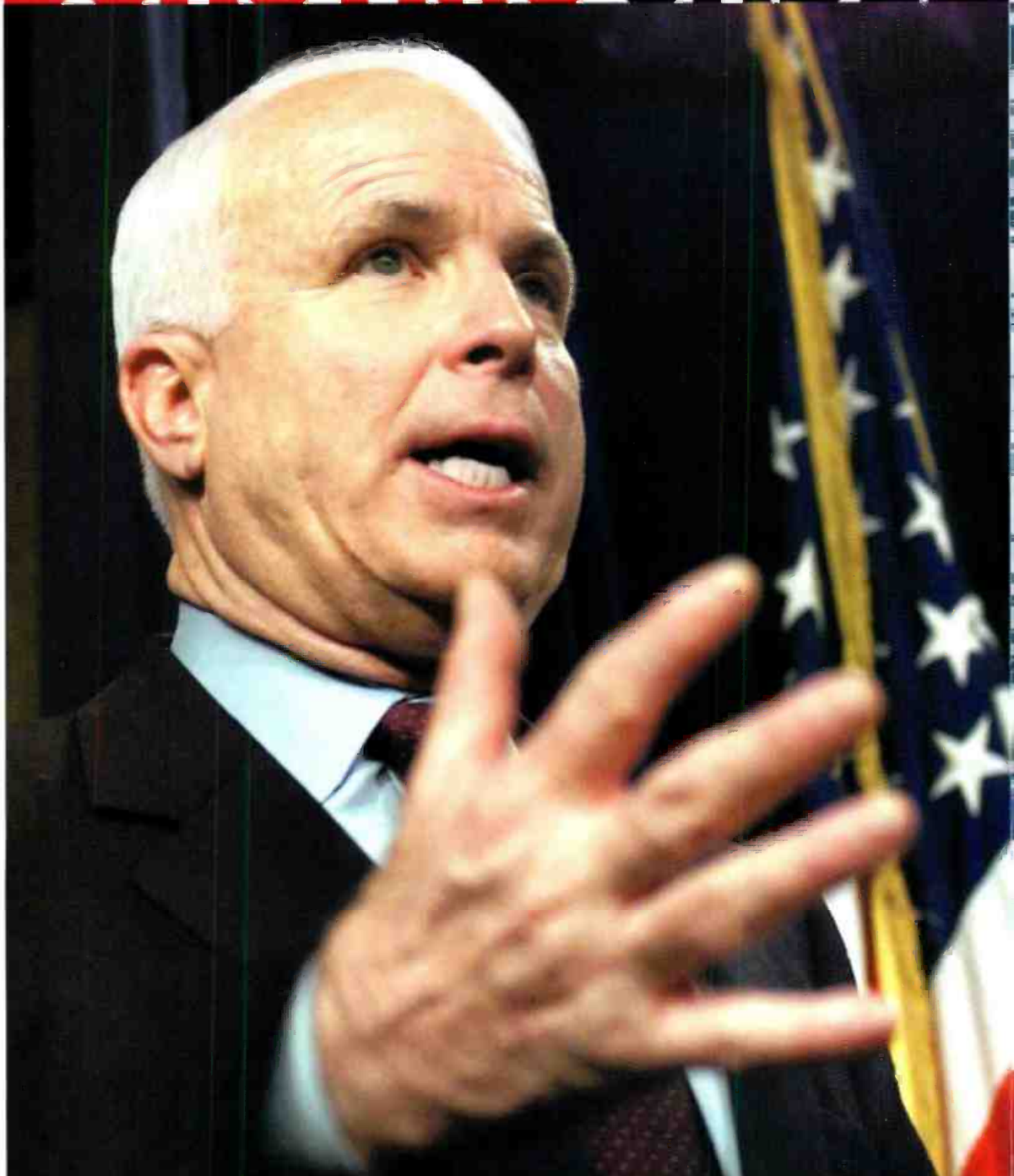
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REGULATION

EEO RULES: LET'S TRY, TRY AGAIN

After legal challenges in the past, FCC has a new set of rules and penalties. Will they stick?

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He's Back

and what that means to you » PAGE 7

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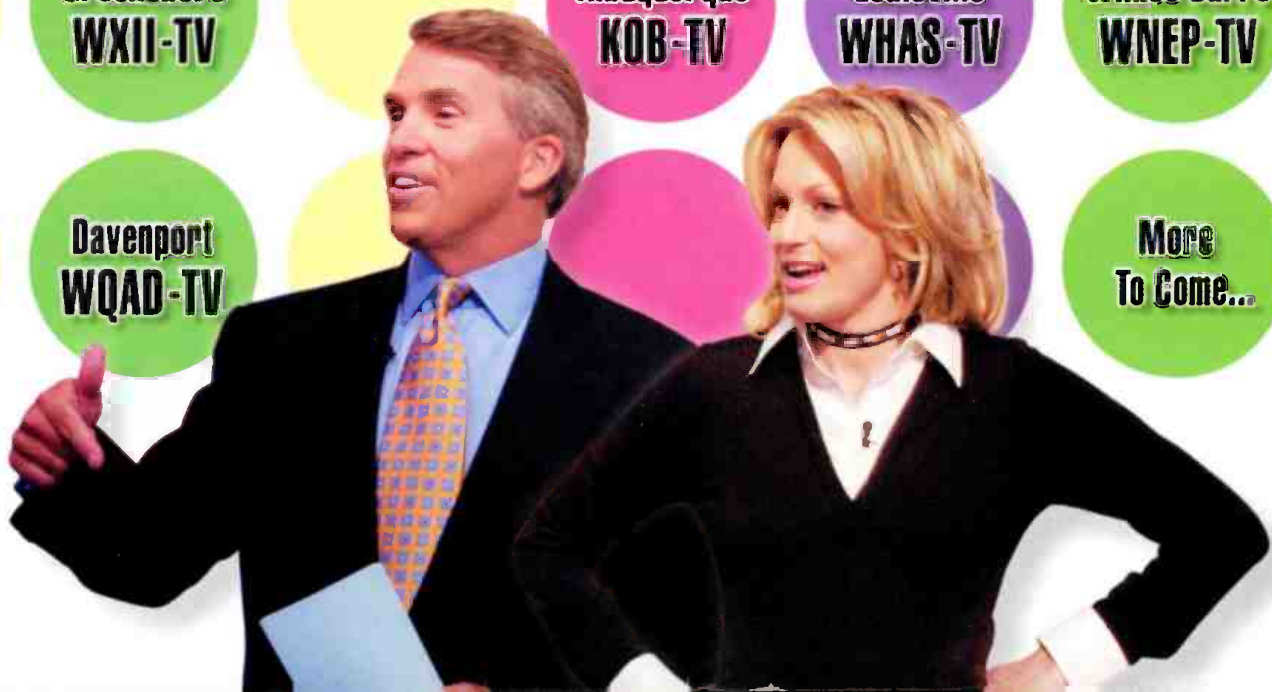
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To our readers:

Next week, readers of BROADCASTING & CABLE are in for a really big surprise. Literally.

Starting with next week's issue (Nov. 18), BROADCASTING & CABLE makes the most dramatic format change in our history when we unveil a new tabloid size. (We've been dropping big hints about it for weeks in house ads.)

With its bigger pages, we'll be filled with more of everything that has made us the leading and smartest television business weekly in the nation.

Among the changes are a bright new format, new features and a new section, TV Buyer, that pays special attention to the buying and selling of advertising locally, in syndication, and on the broadcast and cable networks.

We don't make the change lightly, of course. But, throughout our 71-year history, which started with the old BROADCASTING's coverage of the still-new radio business, this has been the publication that progressed with the times.

Our loyal readers and advertisers have all grown. Now, in this intense media age, change comes at a blinding rate and from all directions. And that's why we're growing and changing, too. B&C's traditions of excellence, fairness and leadership remain as they've always been. The new tabloid format gives us the size and flexibility to serve the needs of all our readers even better: broadcasters, cable operators, advertisers, programmers, policymakers, technological innovators, students and industry pioneers.

All of us—from our ad staff to our editors, writers and graphic artists—embarked on this redesign to make a great publication even greater, for you, our readers and advertisers. We know that, when you've seen the new BROADCASTING & CABLE, you'll agree we've successfully built a smart new classic.

Respectfully,

Lawrence Oliver
Vice President and Group Publisher

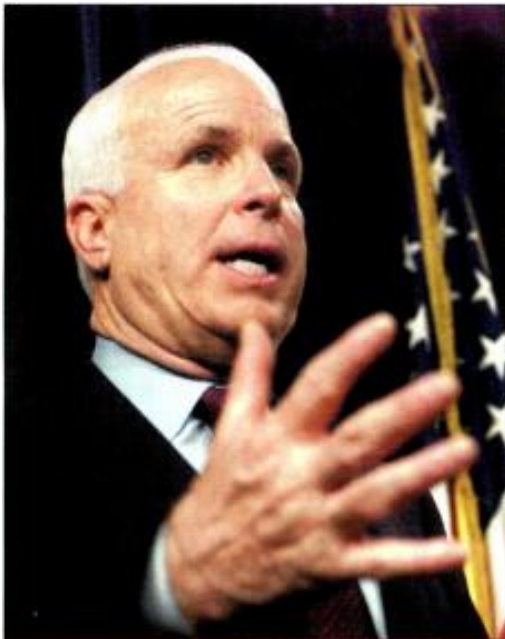


Harry A. Jessell
Editor in Chief



Top of the Week November 11, 2002

Cover: AFP Photo / Paul J. Richards



COVER STORY McCain Returns

With the Arizona senator back at the head of the Commerce Committee, the drive toward deregulation is likely to pick up speed. » 7

STILL IN LIMBO The fate of Jonathan Adelstein's FCC nomination may be with lame-duck Senate. » 10

ELECTION NIGHT It wasn't a 2000-style debacle, but VNS's failure had networks in panic mode. » 10

CABLE-READY Cable operators and TV makers are close to agreeing on standards for digital sets. » 11

TAKING ITS TIME NBC will leave newly acquired Bravo cable net pretty much as it—for now. » 12

IN TROUBLE? Charter draws \$500 million from credit line, raising the specter of Chapter 11. » 15



One goal of digital cable standards is TV sets that can be used anywhere in the country. » 11



Fox News was the big cable news winner on Election Night with 2.7M viewers. » 10



The venerable *Inside the Actors' Studio*, here with host James Lipton (l) and guest Will Smith, is one of Bravo's few known programs that NBC inherits in its \$1.25 billion purchase of the artsy cable network. » 12

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Programming

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Washington

EEO rules FCC requires a broad outreach to further hiring of minorities and women by broadcasters and cable operators. » 20

Technology



ABC turns to Avid *World News Tonight* moves to nonlinear editing with the help of Newscutter and Unity for News. » 22

On ESPN's team National Teleconsultants is selected as system integrator for the sports net's new digital facility. » 23



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PROGRAMMING

A killing on *Carrie*

One way to save on the promotion budget is to let the competition do some of the advance work. After NBC premiered its heavily



promoted new version of Stephen King's *Carrie* for November sweeps last Monday night, TNT decided it was time to dust off the original. The cable net ran the movie last Wednesday night. The scheduling was definitely an effort to "capitalize on NBC's remake," said a TNT spokeswoman.—P.A.

REGULATION

FCC's odd five

In the FCC's proposed new EEO requirements, a cable or satellite provider with five full-time employees is exempt from some of the reporting requirements. A broadcaster with five employees isn't.

What's the difference? Educated guessers suggest that, somewhere along the way, someone read "five or fewer" and translated it as "fewer than five," or maybe it was the other way around.

Why perpetuate it in new rules? For one thing, according to the FCC, no one complained that the discrepancy should be fixed. For another, it appears to have been the will of the FCC's quirky boss—the Congress—as drafted in two different statutes.—J.E.

BC EYE

Behind the scenes, before the fact

CABLE

HBO hasn't left *Wives*

To quote Yogi Berra: It ain't over 'til it's over. That's the word from HBO on its upcoming drama *Baseball Wives*. Despite reports last week that it had sent the series to the showers, the network says *Baseball Wives* is still alive. Presumably, HBO is doing some tinkering on the 13-episode series, a fictional look inside the steamier side of a major-league baseball team. So far, only the pilot is completed, and production has yet to start. The show, from producers Barry Levinson, Jim Finnerty and *Oz* creator Tom Fontana, may still be on the roster, but a 2003 start looks doubtful.—A.R.



The series *Baseball Wives* hasn't been cut from HBO's roster after all.



POLITICS

Bucks stop here

The extension of the lucrative political season by the Louisiana runoff for the U.S. Senate between Democratic Sen. Mary Landrieu (above) and Republican Suzanne Terrell isn't the political ad windfall TV execs wanted. "I expected more activity right after the election," said Rocky Daboval, sales chief for ABC affiliate WBRZ(TV) Baton Rouge. Maybe that's because the GOP already reclaimed the Senate majority without Louisiana. "If we were to be the deciding state, there would be more activity by now."

An estimated \$9 million-plus has already been spent on the Senate campaign. But no one's yet booked space for the Dec. 7 runoff. The longer the campaigns wait, the less stations benefit, particularly in light of inventory tightening as it gets closer to the holiday season.—D.T.

NET GAINS FOR PBS

PBS.org had its biggest month ever last month, with a whopping 218 million page views, besting the old record by 6 million views and rising 84% over October 2001.

Kids shows have been big traffic drivers, says Kevin Dando, director of education and online communications, as have Ken Burns properties, including *The Civil War* and *Lewis & Clark* (PBS is showcasing the Burns library this fall). Also adding is the influx since September of traffic to sites aimed at teachers.

AOL gets a share of the credit, too. PBS is in the last year of a three-year barter/cross-promotion deal in which AOL promotes the site on its welcome screen and on one of its Web "channels."—J.E.



Information about kids shows and Ken Burns-mania have helped PBS.org set a record for page views.

Maverick McCain rides again

With the Arizona senator back in the saddle and the GOP in charge, dereg trot will turn into a gallop

By Bill McConnell

Around the nation and, indeed, in Washington itself, the big story last week, boiled down, was that Republicans now controlled the White House and both the House of Representatives and the Senate. But among media types, the bigger story was likely this: The forces of deregulation are clearly, and rather overwhelmingly, running the show, even counting John McCain's love/hate affair with the media business.

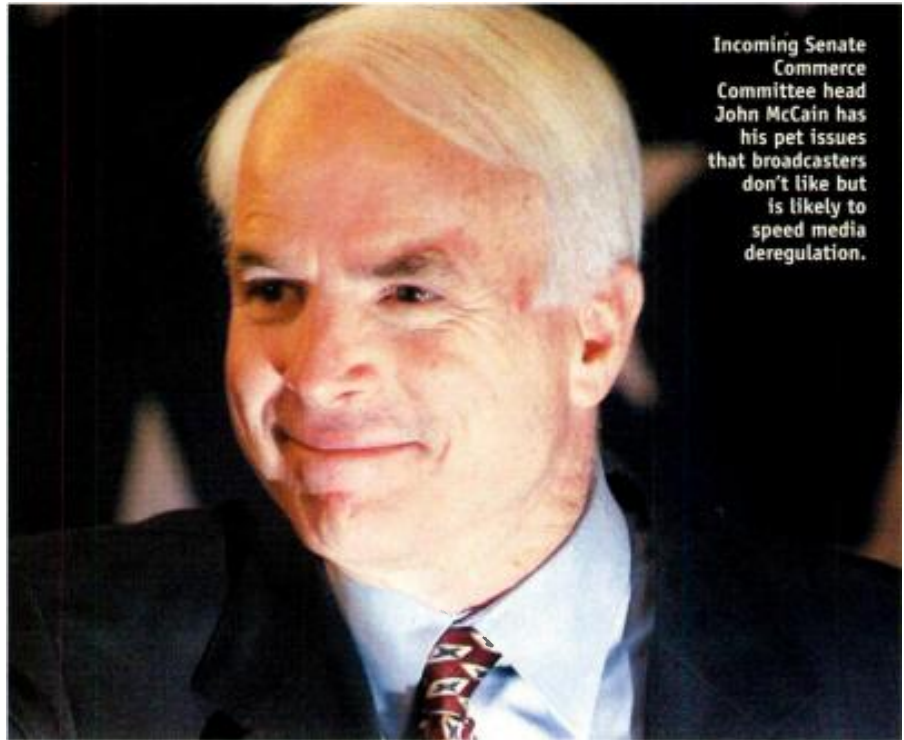
The Arizona iconoclast is slated to regain the helm of the Senate Commerce Committee, and, yes, it's true that gives him a big forum for his pet communications issues: free airtime for political candidates, spectrum fees for broadcasters, decrying the high costs of cable programming.

But McCain has little support among fellow Republicans for those personal initiatives. Although he is likely to hold some high-profile hearings, they are unlikely to translate into high-profile action. On issues with a chance of being enacted into law or regulation, however, McCain and the media companies see pretty much eye to eye.

Most important, McCain favors media deregulation.

Thus, media policy players agree, FCC Chairman Michael Powell can now push ahead with his plans to relax media-ownership rules next year without having to answer to hostile Senate Democrats.

"The levers of power are lined up for deregulation and the GOP agenda," said Precursor Group analyst Scott Cleland. "There is going to be substantial relaxation of media-ownership rules."



Incoming Senate Commerce Committee head John McCain has his pet issues that broadcasters don't like but is likely to speed media deregulation.

With his critics' power substantially diminished, Powell will have great leeway to control the specifics of deregulation, predicts Andrew Levin, telecom aide to Rep. John Dingell, the ranking Democrat on the House Commerce Committee. The Republican wave won't have enough force to legislate on media ownership—primarily because the affiliate/network split divides lawmakers on whether the 35% limit on TV household reach should be raised and Senate rules will give Democrats on that side of the Hill sufficient power to stall deregulation bills they oppose.

Nevertheless, most in the GOP will be content to let Powell do the heavy lifting on ownership. "There's such a split in the industry that the ownership cap is kind of radioactive," Levin says. "That makes it easier for the FCC to come to its own decision."

Cleland agrees: "Media ownership is the single most-partisan issue since the Fairness

Doctrine. That strengthens Powell's hand big time."

Not to be overlooked, says Tribune lobbyist Shaun Sheehan, is Alaskan Ted Stevens's control of the Senate Appropriations Committee. Many in the industry fear that Democrats will use the appropriations process to thwart deregulation. In years past, riders to appropriations bills were used to block relaxation of ownership rules, stop elimination of minority-recruiting rules and even keep VHF stations in the hands of public broadcasters.

Outgoing Senate Commerce Committee Chairman Ernest Hollings, in his other role as head of the subcommittee for commerce appropriations, was expected to again seek legislation barring the FCC from spending funds on deregulation.

"Deregulation is no longer under the appropriations cloud," Sheehan says. "Hollings can ask Chairman Powell all the ques-

The powers that will be



Rising star **Roy Blunt** is in line to replace soon-to-be House Majority Leader Tom Delay as GOP whip. He will be responsible for making Republican lawmakers vote the party line. The Missouri lawmaker is a behind-the-scenes Commerce Committee player and an important conduit to Delay and Speaker Dennis Hastert on telecommunications issues, thanks in part to generous contributions to his PAC from broadcasters, cable operators and Hollywood.



Loquacious Cajun **Billy Tauzin** (R-La.) retains control of the House Energy and Commerce Committee. He's expected to spearhead efforts to speed the digital-television rollout and the deployment of broadband. With the Senate back in GOP hands, he stands a better chance of seeing his legislation passed. But now he must cooperate with Sen. Ted Stevens and others who have opposed his efforts to let regional telephone companies enter the long-distance broadband market.



For media types, the best thing about incoming Senate Appropriations Committee Chairman **Ted Stevens** (R-Alaska) is that he's not Fritz Hollings, a South Carolina Democrat, who used his control over the FCC's appropriations subcommittee to block the agency's deregulation efforts, particularly relaxation of local-broadcast/newspaper-crossownership restrictions. Stevens has urged the FCC to hold the line on the broadcast-ownership cap.



Trent Lott, the Senate's top Republican, has had little direct influence on telecom policy since the 1996 Telecommunications Act but is sure to flex more muscle now. In the past 18 months, he has spoken out on a number of key issues, including a diatribe against the Michael Powell-led FCC. At the encouragement of fellow Mississippian and NAB President Eddie Fritts, he's on record opposing relaxation of the 35% cap and supporting expanded carriage rights for digital broadcasters.

tions he wants, but he can't hammer him the way he was."

Another major factor will be incoming Senate Majority Leader Trent Lott, who is increasingly engaged on media policy. In the past year, Lott has weighed in on broadband deregulation at the NAB's State Leadership conference and joined other lawmakers in letters to Powell with guidance on TV-ownership caps and cable carriage of broadcasters' digital signals. Pressure from Lott to stick to a party line will make it harder for McCain to pursue his own agenda.

"A Senate chairman is always a force to be reckoned with," Cleland says. "But there are limits to how much trouble McCain can make."

On one media initiative, Lott, McCain and Powell are of like minds. McCain has pushed to revive a tax credit that will give media owners more incentive to sell properties to minorities, women and entrepreneurs. He introduced model legislation last month and plans to reintroduce it next session. Powell has repeatedly called for resurrecting the credit, and Lott has voiced

sympathy for the idea.

Lott's new influence may be appreciated most on the transition to digital television, especially if White House/Capitol Hill cooperation proves powerful enough to break longstanding inter-industry disputes that have blocked rules on cable carriage and copy protection.

"There are some things the industry and the FCC can't do and need statutory help," says Levin.

Despite a rough reception for some parts of a Commerce Committee DTV model bill floated two months ago, Levin predicts that some form of DTV legislation will pass next year, even if it's a trimmed-down version that tackles only technical details such as standards for "plug-and-play" sets that allow viewers to receive DTV without a set-top converter.

McCain is unlikely to renew complaints about the "\$70 billion giveaway" of DTV spectrum to broadcasters. Sheehan predicts. He'd make little headway with that argument, given that recent spectrum auctions indicate that the entire digital alloca-

tion amounts to far less—\$500 million by a Bear Stearns estimate—than the cash shelled out by stations constructing and operating DTV facilities.

"The question before Congress is how to expedite the conversion," Sheehan says. "[McCain] recognizes there's enough blame to go around for its current problems."

McCain's relatively inexperienced staff also will have their hands full learning to manage the committee's agenda. Since the last election, three veteran aides have departed his office, and current telecom aides Robert Fisher and Bill Bailey will be getting used to keeping the agenda on track.

As for other lawmakers key to media issues, the faces will be familiar.

Rep. James Sensenbrenner of Wisconsin retains leadership of the House Judiciary Committee, although Texan Lamar Smith is in line to oversee copy protection, replacing term-limited North Carolinian Howard Coble atop the panel's Intellectual Property Subcommittee.

A key player on the House Commerce panel will be Fred Upton of Michigan.

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who will head the telecommunications subcommittee. Playing a much more prominent role as a conduit to leadership will be Missouri's Roy Blunt, who is expected to follow future House Majority Leader Tom Delay as GOP whip. A favorite fundraiser for GOP members, Blunt has played the liaison role before.

On the Senate side, McCain will be backed by Montana's Conrad Burns as Communications Subcommittee chief. The folksy Burns, a former broadcaster, is popular with station owners.

Incumbents defeated were Sen. Max Cleland (D-Ga.), a Commerce Committee member; Rep. George Gekas (R-Pa.), a Judiciary Committee member; and Rep. Bill Luther (D-Minn.), formerly of the House Commerce panel. House Judiciary member Lindsey Graham (R-S.C.) was elected to the Senate. ■

Adelstein stays in limbo

Most of the players controlling media policy were set by last week's GOP sweep, but the chances of nominee Jonathan Adelstein's getting the fifth FCC seat range from good to gone.

The aide to outgoing Senate Majority Leader Tom Daschle (D-S.D.) was picked one year ago for the second of the commission's two Democratic seats. But, as retaliation for Daschle-engineered defeats of White House judicial nominations, Republican leader Trent Lott has blocked a vote on



Jonathan Adelstein's nomination for the vacant FCC seat has been held up by a senatorial feud.

Adelstein's appointment.

Now that Lott regains the majority leader's office, two schools of thought have emerged on Adelstein's fate.

One holds that the nomination will finally get approval when lawmakers return for a lame-duck session because Lott no longer needs to play hardball with Daschle.

The other school argues that the bad blood between Lott and Daschle is such that the GOP leader wants a final dig. Daschle also may face competition from other Democrats for the spoils of party leadership.

"I don't think Adelstein stands a chance," said one media lobbyist who asked not to be named.—B.M.

Election error time for VNS

Failure of the networks' polling service leaves pundits working without a net

By Dan Trigoboff

Suddenly last week, election coverage was less about psychology and social science and more about simple math.

The Election Day failure of Voter News Service to provide the extensive exit-polling data intended to avoid a repeat of the 2000 debacle left the nets shifting into their panic modes and their myriad journalists and analysts talking about real results and real numbers.

But there was a bright side to all of that. The lack of VNS's data probably made it easier for the networks to exercise the caution and restraint they'd been promising since they blew the call during the 2000 presidential election.

By 2004, Voter News Service, funded by the networks and the Associated Press, will, supposedly, be fixed. But 2002 was supposed to be the dry run for the presidential race in 2004, and VNS failed.



Fox News topped cable news networks on Election Night, averaging 2.7 million viewers. (CNN had 2.4 million, MSNBC just 900,000). On network TV, NBC grabbed 7.9 million viewers for its 10 p.m. coverage, followed by CBS (7.3M) and ABC (6.7M). Fox News had been dead last just two years ago.

CBS News President Andrew Heyward could have been speaking for all the networks when he told BROADCASTING & CABLE on Election Night last week, "We are determined not to make mistakes. We'll report it when we have it, if that's a few days or a few weeks."

Dan Rather, whose remarks on the cer-

tainty of CBS's election calls were fodder for jokes in 2000, this time said, "We'd rather be last than be wrong."

Each net had developed its own backups. ABC News Political Director Mark Halperin said it got data from VNS computers, from the always solid AP and from various Web sites operated by state offices.

The developing Republican victory provided an Election Night theme for the pundits. "We kidded ourselves that this election was *Seinfeld*-like: an election about nothing," says Marty Ryan, executive producer for Fox News. "There are issues like terrorism, war and the economy, but the election had no overwhelming theme.

"As the night went on, it became apparent that the election was about the Republicans winning."

The coverage was generally well received. *The New York Times* said it was "a great night for Luddites." Indeed, at one

Cable-ready DTV?

Operators, TV manufacturers move closer to standards for incorporating tuners, descrambling technology into sets

By John M. Higgins

One of the bigger impediments to high-definition television may finally be crumbling. Cable operators and TV manufacturers are close to agreeing on standards that would finally make TV sets “cable-ready” for truly digital cable.

The talks are leading up to standards among cable systems that will allow consumer electronics manufacturers to incorporate cable tuners and descrambling technology in TV sets sold in retail stores. By ensuring that a digital TV set is “plug-and-play” on any cable system,

receiving HBO or pay-per-view movies.

The lack of standards means that a \$5,000 digital cable TV set might not work if the buyer moves from a neighborhood served by AOL Time Warner, say, to a Comcast system.

The consumer electronics industry wants standards that ensure that TV sets will work anywhere in the country as well as allowing them to grab business from dominant set-top makers Scientific-Atlanta and Motorola, which split 85% to 90% of the digital cable market. Cable operators, in turn, see delivering packages of HDTV signals as giving

point, Rather eschewed the available modern technology and used a time-honored accounting tool—his fingers—to highlight his points. And when NBC’s Tim Russert brought out his low-tech eraserboard, a CNN analyst watching off-air commented, “That’s the only thing that’s working.”

VNS Director Ted Savaglio, who took over in 2001, is respected and well-liked by network executives. But most network executives contacted acknowledged that questions about his future are legitimate.

“VNS has to present us with an explanation of what happened,” said Linda Mason, vice president of public affairs at CBS and a VNS board member. “It’s frustrating, but VNS is made up of people who make things happen.”

Added another news executive: “Maybe it was too ambitious to think this could be developed, installed and tested. There’s been no lack of commitment and no lack of funds, but it’s a big, big job.”

Savaglio said the problems were not so much in gathering information but in using and disseminating it. Much of the exit polling was, in fact, done, he said. But there were problems in entering the data into the system and in using it. Compiled and analyzed data may be released in the future.

“There just wasn’t enough time to do a real dry run and work out the bugs,” Savaglio said after the election. “The processing program [from Ohio-based Battelle Memorial Institute] wasn’t finished. Now we’ll need time to assess the damage to our four-year schedule.”

And, although Savaglio had been optimistic that the programs would be ready by Election Day, clearly the VNS partners were not totally taken by surprise when they weren’t.

Savaglio, who spent years as a network news producer, knew that time in the spotlight during the election—a *New York Times* profile called him “the Bill Buckner of American politics”—was “part of the territory. It reaffirms for me how valuable the exit poll is to our members.” ■

Additional reporting by Allison Romano and John M. Higgins



Cable operators have relaxed their insistence that digital tuners not be allowed to relay high-quality signals to VCRs or other recording devices in subscribers’ homes.

an agreement would take a lot of the hassle and risk out of buying HDTV sets.

A key element, industry executives say, is that cable operators have relaxed their insistence that digital tuners not be allowed to relay high-quality signals to VCRs or other recording devices in subscribers’ homes. Cable operators’ research arm CableLabs also had sought to certify digital TVs the way it does cable modems.

Right now, even the most elaborate digital TV sets require a separate \$250 or so (wholesale cost) set-top box to receive cable signals. Cable operators have never agreed on a single standard even for the boxes they own and lease out to subscribers. Nor have they been comfortable with consumers’ actually owning the “conditional-access” equipment that tries to keep non-subscribers from

them a key competitive advantage over bandwidth-constrained DBS rivals.

Further, consumers’ buying digital cable-ready sets don’t require cable operators to tie up capital in a digital set-top.

The National Cable Television Association and Consumer Electronics Association acknowledge that talks are progressing but say that nothing has been finalized.

The FCC has ordered TV manufacturers to incorporate broadcast digital tuners in every TV set they make by 2007. The CEA—though not all its members—is challenging the order because so few homes rely on over-the-air signals, receiving broadcast stations via cable or DBS.

The FCC has not ordered cable operators to come up with standards, “but that’s always a threat if we don’t come to terms soon,” said a senior cable executive. ■

Bravo! NBC has a cable net

Having seen other networks stumble, though, execs don't intend to move too fast

By Allison Romano

Now that NBC has planted its flag on Bravo, the entertainment outlet it has been hankering for, don't expect a slash-and-burn operation. NBC might be the last broadcaster to scoop up an entertainment-based cable network, but it has learned from watching its rivals falter.

Parent General Electric Inc. is plunking down \$1.25 billion to buy a network everyone has heard of but not many watch. Artsy Bravo, with a median age in the mid 50s, would seem ripe for an overhaul.

However, GE Vice Chairman and NBC Chairman Bob Wright says he's happy keeping Bravo an upscale, high-brow arts-and-entertainment channel. "There's no emergency surgery needed here," he said, adding firmly, "This is not going to be a repurposing network."

Some cable networks changed radically when they joined up with broadcasters. When Viacom turned to MTV Networks to remake old-skewing The Nashville Network, the result was the TNN: The National Network, a wrestling-fueled young-male entertainment service. Disney is erasing the "family" from ABC Family in favor of comedies and reality shows that appeal to 18- to 34-year-olds.

"Bravo should be kept as a high-level niche," said Horizon Media EVP Aaron Cohen. "That's where cable does best and where NBC can get the most value out of Bravo."

Here's what you *can* expect out of an NBC-owned Bravo, before too long:

Jeff Gaspin, VH1 veteran and NBC executive vice president, alternative series and long-form programming, has been given the job of developing Bravo programming and would like to move toward producing original movies, but scripted drama is out for



now. In time, though, he dreams, original Bravo movies could replay on NBC. "I'm not going to make any money," he said, "but I can get people talking." He used that tactic at VH1.

He also sees Bravo as a home for reality and documentaries. "As I've been getting reality pitches in the last few months, I've been thinking, 'It's not right for the network but could be right for Bravo.'"

'As I've been getting reality pitches in the last few months, I've been thinking, "It's not right for the network but could be right for Bravo."'

—Jeff Gaspin, NBC

Gaspin is also bullish on creating companion programming for NBC specials, like the Golden Globes, and reality shows.

Some of NBC's plans are hypothetical. Here's one: Say NBC's new Sunday-night drama *American Dreams* started slowly but NBC was sure it should be a hit. Gaspin suggests that Bravo could, by December or so, package the first several episodes of *American Dreams* and run it as a cable marathon.

Bravo, of course, could eventually be a programming outlet for NBC's young pro-

duction arm, NBC Studios, whose head, Ted Harbert, was unavailable for comment.

In the best of all worlds, a cable network can be like a very good farm team: "If you're a good programmer, you have more programming ideas than you do room on your network," said Morgan Stanley media analyst Rich Bilotti. In other words, NBC could pass off programming costs by repurposing shows or buying syndication

rights for Bravo. And it could test on Bravo programs that could move on to NBC.

"Other networks have misstepped and are starting to rethink the relationship," noted Kathryn Thomas, associate director of entertainment for Starcomm Entertainment. "NBC is trying to prove there's a viable model worth pursuing."

FX, for instance, was spawned to complement Fox, but there has been little interplay. The nets have separate executive ranks and little cross-promotion. (Sharing NASCAR

and Fox's 24 is the exception. FX reruns the show for about \$100,000 an episode, helping defray expenses and giving the Fox play added exposure.) And the concept of a cable net's becoming the old-age home for studio hits has been disproved at FX, which would probably love to dump the off-nets it bought from sister studio Twentieth Television: Reruns of *Ally McBeal* and *The Practice* have been a ratings disaster.

CBS rarely plugs its cable partners, even when its sister network MTV has a wildly successful show like *The Osbournes*.

ABC Family was acquired, in part, to rehash ABC programming. Its early schedules filled up with random ABC product from crime drama *Alias* to old TGIF comedies. Only recently, with ABC Family President Angela Shapiro (an ABC veteran) in control, has the network been repurposing shows with any sort of strategy in mind.

NBC should have an easier go working with Bravo than it has with Paxson Communications. NBC owns 32% of the Pax network and stations, and the two originally planned to share shows. (*Weakest Link* did get Pax play.) The relationship effectively crumbled after NBC bought Tele-

visión last year and Pax took legal steps to get out of the NBC deal.

Broadcast affiliates get edgy when their networks scoop up cable outlets, but "it's a fact of life that the networks are going to do this," said Jim Keelor, president of Liberty Corp., whose 14 stations include eight NBC affiliates.

NBC execs have already gone on the offensive. "We reassured them this isn't going to be NBC2 branded with the peacock," said NBC Entertainment chief Jeff Zucker, who will also oversee Bravo. In fact, NBC says it's keeping the Bravo moniker.

Bravo needs work, though. Currently, it sits in the basement of cable Nielsen ratings, averaging 0.3 in prime time. It counts about 60 million viewing homes but draws only about 220,000 households per night.

NBC can afford to be patient. As far as cable networks go, Bravo came with a reasonable price tag.

Last year, Disney coughed up \$5.2 billion last year for the former Fox Family Channel, a price even Disney Chairman Michael Eisner admits was too high. That translates to about \$45 to \$50 per subscriber; Bravo is going for about \$18 per

sub. However, the price also translates into a high 24 times Bravo's running-rate operating cash flow. GE is paying Cablevision about \$1 billion in NBC's Cablevision stock and GE shares for Cablevision's 80% stake in Bravo (see below).

What Bravo really needs is a show that NBC can expose, like *Forensic Files*. Court TV's original series just finished a limited play on NBC, for which Court TV got two 15 second spots per episode on NBC.

"The promotional success can't be underestimated," said Court TV President Henry Schleiff. "You can draw a direct line between the growth in our ratings and the promotional value from NBC."

It's too early to talk about Bravo product on NBC, though. Bravo earns some of its highest Nielsen marks from venerable *Inside the Actors Studio*, but it would seem that show's major value to NBC is as fodder for sketches on *Saturday Night Live*.

Gaspin desperately wants a Bravo show or concept that can work on NBC, too. "There are personalities and germs of ideas that work," said the former music-channel programmer, "but it's not like there's a *Behind the Music*." ■

From the seller's side

It looks like a \$1.2 billion deal, but the sale of Bravo will probably give parent Cablevision Systems less than \$400 million in cash. And, while good news, that's not enough to lift the cable operator out of its financial mess.

Cablevision moved to sell the artsy network only after investors panicked over how stretched the company had become given capital spending on its cable systems, some ill-fated ancillary operations like movie theaters, and a scary plan to launch a DBS service. Analysts see a \$700 million to \$1 billion shortfall next year.

Mixed results at the cable systems (22,000 customers lost

in the third quarter) haven't helped calm investors.

The Bravo deal goes only so far. NBC parent General Electric is paying \$250 million cash, but that goes to Bravo's minority owner, MGM. Cablevision will receive around \$530 million in its own stock that GE holds in relation to its longtime investment in Cablevision's Rainbow programming venture. Finally, GE will pay \$400 million or so of its own stock.

The Cablevision shares shrink the company's equity base but do nothing for its immediate cash needs. The GE shares are likely to be used to collateralize some sort of convertible bond, letting Cablevision raise

cash while deferring taxes.

It all depends on where GE is trading, of course, but Morgan Stanley media analyst Rich Bilotti sees Cablevision raising just \$375 million in cash. Interestingly, Cablevision received a collar on the Cablevision shares its receiving but not on the GE shares. That means President James Dolan sought a hedge against a plunge in his own stock price.

Look for more asset sales, particularly American Movie Classics, which CS First Boston analyst Lara Warner believes could fetch \$2 billion.

"There has been quite a lot of speculation about AMC, and I would not rule that out," said



Cablevision President James Dolan doesn't rule out the sale of AMC: "We don't need to do any asset sales. But, if the right offer comes along, we would be likely to take it."

Dolan in a quarterly conference call to discuss earnings. "However, we don't need to do any asset sales. But, if the right offer comes along, we would be likely to take it."

—John M. Higgins

THE WEEK THAT WAS

MOUSE IN A HOLE

Disney's broadcasting and cable networks both showed declines in operating income for its fiscal fourth quarter ended Sept. 30. The ABC network and the owned stations combined posted a 4% drop in revenues to \$1.2 billion and a \$110 million drop in operating income—from \$87 million last year to negative \$23 million this year.

Although cable network revenues rose 17% to \$1.3 billion, operating income plunged 40% to \$170 million. The company blamed ABC's problems on higher costs for buying series, the addition of three NFL games and slack advertising. The problems in cable include higher sports-rights costs at ESPN and high costs for generating ad sales at both ESPN and 50%-owned Lifetime.

AND FOX IN THE HUNT

Despite the recession, News Corp.'s U.S. TV operations posted strong quarterly earnings, with cable performance carrying the day.

Increasing ratings and subscribers at the Fox News network and FX helped send cable revenue up 28%, while cash flow soared 197%. That figure is somewhat inflated by Fox Sports Networks, which folded in two networks this year.

Fox Broadcasting almost reversed a sharp loss last year, blamed in part on 9/11. Despite *American Idol*, the broadcast net still lost \$3 million on \$424 million in rev-

**PROMAX REDUX**

Jim Chabin is returning to PROMAX&BDA as its CEO after a three-year absence. Most recently, he had served as president of the Academy of Television Arts and Sciences. He replaces Glynn Brailsford, who becomes chief creative officer and reports to Chabin.

enue. Fox's TV stations enjoyed strong political-ad sales, which helped revenues jump 30% and cash flow 73%.

MAP GOES TO COURT

Media Access Project last week asked federal judges to grant opponents of the Comcast/AT&T deal access to AT&T's confidential ISP-carriage deal with AOL Time Warner. Separately, MAP also asked the FCC to suspend its review of the merger. Last Wednesday, the FCC refused MAP's request to review the carriage deal on grounds that it was irrelevant to the merger review.

GOOD NEWS FOR BOSTON

Boston is America's top city for late local TV news, according to the Project for Excellence in Journalism's annual report card, released last week. All three Boston sta-

tions studied, WBZ-TV, WCVB-TV and WHDH-TV, received "A" grades (and so did several newscasts in other markets). On the other end, Denver's KMGH-TV got the only "F" grade. Byron Grandy, news director there, said, "I have questions and concerns about the methodology and the sample size, but I look forward to any opinions and thoughts about our product." For the first time the project studied Spanish-language stations and concluded that Miami's WSCV-TV and WLTV-TV and New York's WXTV-TV deserved "A" grades. PEJ looked at late newscasts in 17 markets over a two-week period.

WHAT'S ON TV

Sharon Osbourne, the wheeler-dealer/matriarch of MTV's unreality hit, *The Osbournes*, has a development deal for a daytime talker from Telepictures that could bow in fall 2003, sources say. But no one is commenting. ...

Producer Stephen Bochco and co-creator Alison Cross are teaming with HBO on a new drama, *Marriage*, slated for 2004. It's the story of a New York couple facing the conflicts that develop in a long-term relationship. ...

ESPN finished the week of Oct. 28-Nov. 3 with a 2.3 average in prime time, according to Nielsen. Its *Sunday Night Football* telecast on Nov. 3 grabbed a 6.3 rating, good enough to be the highest-rated cable program. ...

TNT finished second with

a 1.8 average, followed by Lifetime (1.7) and Nickelodeon (1.6). Two more Turner Broadcasting networks, TBS and Cartoon, tied for fifth with a 1.4 prime time average. ...

CBS is suing ABC, Granada PLC and Granada Entertainment, accusing the three of infringing CBS's *Survivor* copyright with the upcoming reality program *I'm a Celebrity...Get Me Out of Here*. (Hey, we heard that line at the Kaitz dinner!) ...

BET's programming chief Curtis Gadson is exiting, just as the Viacom network plans to start buying off-net fare. Likely buys could include shows from corporate cousin UPN or Showtime's *Soul Food*. Gadson may take another post at Viacom. ...

UPN has replaced *Haunted* on Nov. 12 with a *WWE Smackdown!* special, calling into question the future of the low-rated show, sources say. It's unclear whether *Haunted* will return.

DEADLINE EXTENSION OF THE WEEK

Citing numerous requests and the importance of the issue, the FCC Media Bureau has moved the comment deadlines back by a month in its biennial review of media-ownership rules. The Dec. 2 comment deadline moved to Jan. 2 and the Jan. 2 reply comment deadline is now Feb. 2. (And that's Groundhog Day, another tough day for filing. These commissioners are *impossible*.)

Charter on borrowed time?

Drawing \$500 million from credit line leads to speculation the MSO's in trouble

By John M. Higgins

For months, cable and Wall Street executives have figured that Paul Allen would bail out Charter Communications by putting more of his billions of dollars to work and keep it from following the lead of Adelphia Communications.

Now, however, they're increasingly worried that Allen is instead coping with Charter's huge debt the old-fashioned way: by taking the company into Chapter 11 bankruptcy protection.

It's not just Charter's deteriorating operations (or the grand jury investigation into its financial reports or the "paid leave" of COO David Barford). What's striking immediate anxiety is Charter's earnings disclosure that it is unexpectedly drawing down its credit lines. The company disclosed that it borrowed \$500 million during the third quarter.

That in itself is not unusual in the cash-hungry cable business. What's worrying investors is that Charter doesn't have any immediate use for all that cash.

The behavior is distressingly similar to that of a company preparing for a fight with creditors.

Morgan Stanley media analyst Richard Bilotti last week warned investors that he expects a "forced restructuring" of Charter's debt. "Generally," he said, "if you see a company pull down \$500 million in bank debt, four or five quarters' worth, you're putting cash on your balance sheet ahead of stopping paying your debt."

Certainly, companies can restructure their debt without going to bankruptcy court.

But some Wall Street executives fear a "prepackaged bankruptcy" filing. Instead of seeking shelter at its most desperate hour—as Adelphia did—a company negotiates deals with banks and bondholders *before* heading for bankruptcy court, paying 10 to 80 cents on the dollar plus some

equity in a restructured company. Allen might put money in at that point. Once the company is in Chapter 11, a judge absolves its debt and lets it reemerge. But old stockholders are pretty much wiped out.

Charter wouldn't comment, but company executives tell analysts that the board directed the \$500 million draw in August, looking to have enough cash on hand to cover interest and capital spending through the end of 2003.

UBS Warburg cable analyst Aryeh Bourkoff said Charter executives may merely be worried about lenders' drying up over the next year and want to ensure Charter's liquidity. But he acknowledged

that "this has definitely has been construed in the market as a signal of desperation."

In the past, Charter executives have noted that they face no debt maturities until 2005. But Bilotti believes that the company won't be in strong enough shape to refinance debt then, even if the economy rebounds.

And there are other trigger events. All eyes are on Charter's 10-Q filing due next week. Failing to file would violate some of Charter's bank agreements, and the company is currently wrestling with its new auditors over treatment of deferred tax liabilities. Also, payments exceeding \$25 million as a result of shareholder suits could violate bank agreements. ■

Today's Tragedy: Reporting Youth & Crime

March 9-14, 2003

Join 30 professional print and broadcast journalists for an intensive examination of juvenile crime and justice. Nationally recognized experts will discuss why some youths become criminals or victims; the causes of juvenile delinquency; trends in adjudication, detention and treatment; building resiliency; the politics of juvenile crime and more.

**Application deadline:
Tuesday, Jan. 21, 2003**

Fellowships cover lodging, materials and a subsidy for travel to Washington, D.C.

To apply, send the following to Beth Frerking, director,
at the address below:

- a biographical sketch (including contact information) and one sample of your work
- a brief statement of why you want to attend the conference
- a short nominating letter from a supervisor

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Programming

BroadcastWatch

COMPILED BY KENNETH RAY

OCT. 28–NOV. 3 Broadcast network prime time ratings according to Nielsen Media Research

	abc	CBS	NBC	FOX	PAX	UPN	WB
	8.7/14	11.1/17	7.8/12	5.0/7	1.0/2	3.2/5	3.8/6
MONDAY	8:00 94. Drew Carey 3.2/5	21. King of Queens 9.4/14	36. Fear Factor 7.5/11	49. Boston Public 6.6/10	127. Sue Thomas: F.B. Eye 0.9/1	94. The Parkers 3.2/5	86. 7th Heaven 3.7/6
	8:30 94. Whose Line Is It 3.2/5	19. Yes, Dear 9.7/14				91. One on One 3.3/5	
	9:00 8. Monday Night Football—New York Giants vs. Philadelphia Eagles 10.9/19	5. Ev Lvs Raymnd 12.7/19	31. Third Watch 8.0/12	90. Girls Club 3.4/5		91. Girlfriends 3.3/5	84. Everwood 3.8/6
	10:00	15. Still Standing 10.2/15				98. Half & Half 3.0/4	
	10:30	6. CSI: Miami 12.2/20					
	7.9/12	9.8/15	6.1/10	7.1/11	0.8/1	1.5/2	4.1/6
TUESDAY	8:00 30. 8 Simple Rules 8.1/13	12. JAG 10.6/16	69. Just Shoot Me 4.9/8	60. That '70s Show 5.8/9	127. Weakest Link 0.9/1	107. Buffy the Vampire Slayer 1.9/3	86. Gilmore Girls 3.7/6
	8:30 31. According to Jim 8.0/12		72. In-Laws 4.8/7	48. That '70s Show 6.7/10			
	9:00 53. Life w/Bonnie 6.4/10	25. The Guardian 8.9/13	27. Frasier 8.3/12	31. 24 8.0/12	133. Body and Soul 0.5/1	120. Haunted 1.1/2	76. Smallville 4.5/7
	9:30 57. Less Than Perfect 6.1/9		58. Hidden Hills 6.0/9				
	10:00 22. NYPD Blue 9.3/15	16. Judging Amy 10.0/17	54. Dateline NBC 6.2/10			120. Diagnosis Murder 1.1/2	
	10:30						
	7.3/12	5.8/9	10.3/16	4.9/11	1.0/2	2.8/4	2.7/4
WEDNESDAY	8:00 34. My Wife & Kids 7.9/13	42. 60 Minutes II 7.0/11	46. Ed 6.8/11	64. Bernie Mac 5.4/9	131. Candid Camera 0.8/1	89. Enterprise 3.6/6	102. Dawson's Creek 2.7/4
	8:30 45. George Lopez 6.9/11			67. Cedric/Entertnr 5.0/8			
	9:00 18. The Bachelor 9.9/15	69. Amazing Race 4.9/8	12. The West Wing 10.6/16	76. Fastlane 4.5/7	125. Doc 1.0/2	107. The Twilight Zone 1.9/3	104. Birds of Prey 2.6/4
	9:30						
	10:00 76. MDs 4.5/8	64. Presidio Med 5.4/9	4. Law & Order 13.5/23			120. Diagnosis Murder 1.1/2	
	10:30						
	5.0/8	12.9/21	13.1/21	3.4/5	1.0/2	3.3/5	1.3/2
THURSDAY	8:00 66. Monk 5.1/8	11. Survivor: Thailand 10.7/17	2. Friends 15.6/25	102. 30 Secs to Fame 2.7/4	131. It's a Miracle 0.8/1	91. WWE Smackdown! 3.3/5	114. Family Affair 1.4/2
	8:30		7. Scrubs 11.4/18	99. 30 Secs to Fame 2.9/5			114. Do Over 1.4/2
	9:00	1. CSI 17.3/27	8. Will & Grace 10.9/17	83. Funniest Wedding Outtakes 4.0/6			117. Jamie Kennedy 1.3/2
	9:30		20. Gd Mrng Miami 9.5/15				117. Off Centre 1.3/2
	10:00 69. Primetime Thursday 4.9/8	14. Without a Trace 10.3/17	3. ER 15.3/26				
	10:30						
	5.3/9	8.1/11	8.9/16	3.3/6	0.9/2	1.9/3	2.4/4
FRIDAY	8:00 59. America's Funniest Home Videos 5.4/9	37. 48 Hours Investigates 7.4/13	35. Providence 7.6/14	101. Firefly 2.8/5	127. Friday Night Flix—Wildfire 7: The Inferno 0.9/2	107. UPN's Movie Friday—Eraser 1.9/3	107. What I Like/You 1.9/4
	8:30			84. John Doe 3.8/7			107. Sabrina/Witch 1.9/3
	9:00 67. ABC Friday Night Movie—Gladiator, Part 1 5.0/9	54. Hack 6.2/11	29. Dateline NBC 8.2/14				94. Reba 3.2/6
	9:30	74. Robbery Homicide Division 4.7/9	8. Law & Order: Special Victims Unit 10.9/20				105. Greetings/Tucson 2.4/4
	10:00						
	10:30						
	4.2/8	6.5/12	4.6/8	4.4/8	0.3/1		
SATURDAY	8:00 81. World's Greatest Bloopers 4.2/8	61. Touched by an Angel 5.7/10	86. Forensic Files 3.7/7	80. Cops 4.3/8			
	8:30			74. Cops 4.7/8	134. America's Favorite Movies—The Candidate 0.3/1		
	9:00 81. ABC Saturday Night at the Movies—Gladiator, Part 2 4.2/7	39. The District 7.1/12	72. NBC Saturday Night Movies—The Bone Collector 4.8/9	79. AMW: America Fights Back 4.4/8			
	9:30	50. The Agency 6.5/12					
	10:00						
	10:30						
	7.3/11	7.2/11	7.5/12	8.6/13	1.3/2		2.3/4
SUNDAY	7:00 42. Wonderful World of Disney—Home Alone 4 7.0/11	23. 60 Minutes 9.0/15	62. Dateline NBC 5.6/9	(nr) NFL Game 2 13.5/26	127. Candid Camera 0.9/1		107. Gilmore Girls 1.9/3
	7:30			39. The Simpsons 7.1/11			
	8:00	39. Becker 7.1/11	37. American Dreams 7.4/11	26. The Simpsons 8.8/13	113. Doc 1.6/2		99. Charmed 2.9/4
	8:30			42. King of the Hill 7.0/10			
	9:00 54. Alias 6.2/9	50. CBS Sunday Movie—The World Is Not Enough 6.5/10	16. Law & Order: Criminal Intent 10.0/15	50. Malcolm/Middle 6.5/9	114. Sue Thomas, F.B. Eye 1.4/2		106. Angel 2.2/3
	9:30			63. Malcolm/Middle 5.5/8			
	10:00 23. The Practice 9.0/15		46. Boomtown 6.8/11		119. Just Cause 1.2/2		
	10:30						
	6.5/11	8.4/14	8.3/13	5.5/9	0.9/1	2.5/4	2.7/4
	6.3/10	8.7/14	8.3/14	6.7/11	0.9/1	2.6/4	3.0/5

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE
 • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED
 • TV UNIVERSE ESTIMATED AT 106.7 MILLION HOUSEHOLDS;
 ONE RATINGS POINT IS EQUAL TO 1,067,000 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

OCT. 21-27 Syndicated programming ratings according to Nielsen Media Research

TOP 25 SHOWS

Rank/Program	18-49	18-49
	AA	GAA
1 Friends	5.1	6.0
2 Seinfeld	4.6	5.1
3 Seinfeld (wknd)	4.0	4.9
4 Everybody Loves Raymond	3.9	4.3
5 Will & Grace	2.9	3.3
6 Entertainment Tonight	2.5	2.5
7 Wheel of Fortune	2.4	NA
7 That '70s Show	2.4	2.9
9 Oprah Winfrey Show	2.3	2.4
10 Home Improvement	2.2	2.7
11 Jeopardy	2.1	NA
11 Friends (wknd)	2.1	2.2
13 King of the Hill	2.0	2.2
14 Everybody Loves Raymond (wknd)	1.9	NA
14 Judge Judy	1.9	2.7
16 Andromeda	1.8	1.3
17 Frasier	1.7	1.9
17 Maury	1.7	1.8
17 Dr. Phil	1.7	1.7
20 Dharma & Greg	1.6	1.8
21 Stargate SG-1	1.5	1.5
21 Mutant X	1.5	1.5
23 Just Shoot Me (wknd)	1.4	1.7
23 Jerry Springer	1.4	1.5
23 Entertainment Tonight (wknd)	1.4	1.4
23 Extra	1.4	1.4

TOP COURT SHOWS

Rank/Program	18-49	18-49
	AA	GAA
1 Judge Judy	1.9	2.7
1 Divorce Court	1.2	1.5
3 Judge Joe Brown	1.1	1.4
4 Texas Justice	0.9	1.1
5 People's Court	0.7	0.7

According to Nielsen Media Research Syndication Service Ranking Report Oct. 21-27, 2002
 18-49 = Adults 18-49 demographic
 HH/AA = Average Audience Rating (households)
 HH/GAA = Gross Aggregate Average
 One Nielsen rating = 1,067,000 households, which represents 1% of the 106.7 million TV Households in the United States
 NA = not available

Living It Up! gets an early 'go'

King World's *Living It Up! With Ali & Jack*, a one-hour entertainment/talk strip, is the first firm go of the 2003-04 season, said Roger King, CEO of CBS Enterprises and King World Productions, last week.

Living It Up! has been in development for a while, but it comes at a handy time for King World because the show likely will out *Martha Stewart Living*, also syndicated by King World. *Martha Stewart Living* is contracted with stations through 2003, but they don't have to continue to air the show, imperiled by the ImClone scandal, at the same time. So *Living It Up!* arrives just in time.

It is hosted by Alexandra Wentworth, an actress who is married to ABC's George Stephanopoulos, and Jack Ford, formerly of ABC News himself. The show has a tie-in with Hearst Magazines, which will provide some content.

So far, *Living It Up!* is cleared on stations representing more than 60% of the country, including CBS's owned-and-operated stations, as well as stations owned by Hearst-Argyle Television, Scripps Howard, Post-Newsweek, New York Times Broadcasting, Gannett, Belo Corp. and Jefferson Pilot, among others. "We've been selling this show since Aug. 1," King said, "and it's one of the fastest-selling shows I have ever sold in my life."

Living It Up! is being cleared in daytime, mostly at 9 a.m. Stations are agreeing to two-year licensing deals for cash plus barter, with stations getting 10½ minutes of ad-sales time, King World 3½ minutes. "Of the shows out in the market for next fall, it's really the only one that's been out there and able to announce a firm go," says one station rep.

The show is an entertainment talk show, akin to *Live With Regis and Kelly*. Some see that show as *Living It Up!*'s target, although King denies that. "We see a tremendous opportunity. Oprah is great and Regis is great, and there is only one Oprah and only one Regis. We aren't going after anyone other than the failures."

With the smash launch of *Dr. Phil* this year, King World is on a roll, distributing five of the top nine syndicated shows: *Wheel of Fortune*, *Jeopardy*, *The Oprah Winfrey Show*, *Everybody Loves Raymond* and *Dr. Phil*.

—Paige Albinak



Jack Ford and Alexandra Wentworth host King World's first solid commitment for the 2003-04 season.

MALCOLM'S VICTORY HOUR!



#1 9:00 SEASON PREMIERE
 9:30 (Repeat)
 ADULTS 18-34 MEN 18-34
 ADULTS 18-49 MEN 18-49

Malcolm
 in the Middle

BEATING ALIAS and LAW & ORDER:CI

AVAILABLE FALL '04



Station Break

BY DAN TRIGOB OFF

WEATHER LIFTED, ANCHOR DROPPED

Longtime San Antonio meteorologist Albert Flores is out at KENS-TV following disclosure that he plagiarized information from other weather sources in a column he had been writing as part of an arrangement between his station and the *San Antonio Express-News*.

KENS-TV General Manager Bob McGann said the station was unable to resolve differences with Flores but would not comment further, saying it was a personnel matter. The station had earlier noted Flores's 30 years of service and told the newspaper he would remain.

The day before the newspaper announced it was dropping his column due to plagiarism, News Director Tom Doerr appeared on air to disclose that Flores had misappropriated others' work and apologized to the paper and its readers. The paper and station will continue their arrangement. Flores said he meant no harm but found the column's demands overwhelming.

Meanwhile, the station promoted morning weatherman Bill Taylor—also a columnist—to replace Flores on the evening newscasts and said it will conduct a nationwide search to replace Taylor.

POL PANS PASTRY PIECE

A prosecutor investigating WTMJ-TV Milwaukee's story about a bingo party at a facility for the mentally disabled at which a gubernatorial campaign



Out of hiding

KGO-TV San Francisco reporter Dan Noyes relaxes with Anna and Emily Nunez. The girls had been living in hiding for months with a group that supported their mother's efforts to keep the girls from their father, whom the mother had accused of abuse. Members of the group arranged during overnight talks to deliver the girls to KGO-TV after Noyes reported last week that the head of the support group was himself a convicted child molester. Noyes said the Nunez girls happily returned to their father, who has convinced authorities that he is not a danger to his daughters. Their mother is in police custody, and Noyes reported last week that she had tried to hire someone to kill her ex-husband.

may have paid for some votes with quarters and pastries said no charges would be filed.

Special prosecutor Ted Kmiec III said he found no evidence of impropriety that would lead to a conviction. Democrat candidate Jim Doyle, who won the governorship last week, took the absence of charges as exoneration. The station and his opponents were chided for what Doyle's campaign called false accusations—even accusing reporter Scott Friedman of trying to pin a negative story on the Doyle campaign.

Friedman called such accusations “outrageous and absolutely wrong. We don't operate that way.” The station continued to stand by the story and expressed disappointment

“that both gubernatorial campaigns seem to be trying to draw this television station into their political exchange.”

ON THE MEND

Veteran *Scranton Times* TV reporter Rich Mates reports he is now home, recovering from brain surgery late last month. Mates had “deep brain stimulation” at the Cleveland Clinic to relieve the symptoms of Parkinson's disease and is expected to be recuperating for about six weeks. He was diagnosed with Parkinson's disease in 1996.

EYE OPENINGS

All roads still lead to and from the CBS station group: R. Paul Fry, running Belo's Seattle-based Northwest Cable News since

1999, has been named president and GM of KGW(TV) Portland, Ore. Fry replaces Ron Longinotti, who became general manager at CBS-owned KPIX-TV San Francisco.

WNBC(TV) New York promoted evening-news executive producer Mike Fitzsimmons to assistant news director. He replaces Joel Goldberg, who left to become director of station operations at CBS flagship WCBS-TV.

HIGH-POWERED LOW-POWER STATION

Salcedo Martínez and Eduardo López, producers of *Línea Directa*, a public-affairs series on low-power Tele-mundo affil WZDC Washington, were awarded \$130,000 by the Ford Foundation in its Leadership for a Changing World program, the only broadcasters to be so honored. The program “recognizes 20 leaders and leadership groups not broadly known beyond their immediate community or field.”

Línea Directa, targeting the Latino community, has dealt with such subjects as predatory lending practices, domestic violence, education, depression and teenage pregnancy. Since 2000, EVS has teamed with NBC-owned WRC-TV Washington (NBC also owns Telemundo), which provides technical and studio support.

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

Focus Corpus Christi

THE MARKET

DMA rank	128
Population	557,000
TV homes	191,000
Income per capita	\$13,943
TV revenue rank	117
TV revenue	\$27,000,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	KIII(TV)	3 ABC	Texas
2	KRIS-TV	6 NBC	Evening Post
3	KZTV(TV)	10 CBS	Eagle Creek
4	KORO(TV)	28 Uni	Entravision
5	K68DJ(TV)	22 Tel	Evening Post

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

CABLE/DBS

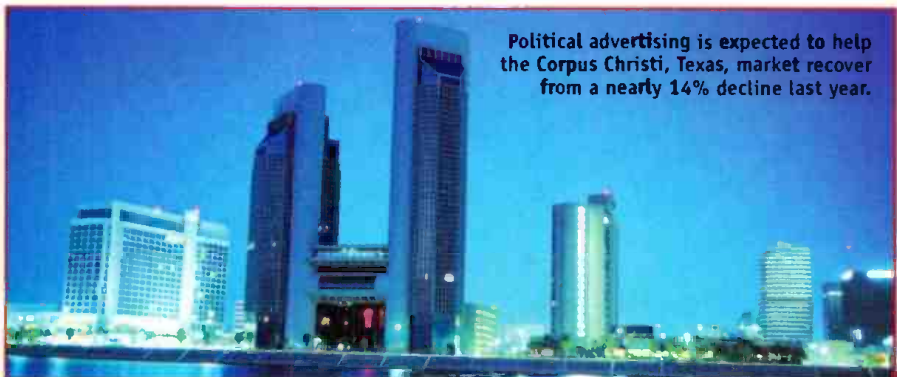
Cable subscribers (HH)	139,430
Cable penetration	73%
ADS subscribers (HH)**	NA
ADS penetration	NA
DBS carriage of local TV?	No

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Wheel of Fortune</i> (KIII)	15/31
Network show	
<i>Friends</i> (KRIS-TV)	21/33
Evening newscast	
KIII	15/30
Late newscast	
KIII	18/32

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



Political advertising is expected to help the Corpus Christi, Texas, market recover from a nearly 14% decline last year.

Ready to take off

Corpus Christi, Texas, is about to boom, says KZTV(TV) General Manager Dale Remy of his market. "It's got beautiful waterfront property, and it's getting major housing developments, more cruise ships, hotels, resorts. We've got a lot of oil business, but this community could be a poster child for the coexistence of industry and ecology [with] clean water and employee safety. You could catch a fish and eat it right off the bank."

Part-owner of KZTV and Eagle Creek Broadcasting, Remy puts his money where his mouth is. "Next year may be tough, given the oil business, but I like the 10-year horizon."

A strong political season is expected to bring the market much of the way back from its nearly 14% drop from 2000 to 2001. As in most markets, automotive advertising ranks at the top, followed by fast food and retail. One unusually strong category, notes KIII(TV) General Manager Dick Drilling, is attorney advertising.

Texas Television-owned ABC affil KIII has been the most consistent local-news ratings winner and brings in the most money: about \$10 million a year, according to BIA Financial. Second in ratings and with about \$8.35 million is Evening Post's KRIS-TV. Eagle Creek's CBS affil KZTV follows in overall ratings, but Entravision's Univision affil KORO(TV) passed it in revenue by more than \$1 million, taking in \$2.7 million.

In the July ratings book, KIII lost in late news to rival KRIS-TV, but now-retired KIII GM Bob White attributed that to his forgetting to tell Nielsen about two days' newscasts' being preempted by sports.

"We're not in the ratings race in local news," acknowledges Remy. "We're a distant third. But we're double where we were last year. We've redone the news, redone the on-air look, the graphics, infrastructure, traffic, accounting, and we're buying ads on radio and cable." It's all about commitment to the market, he says. "It's on the verge of breaking through."

—Dan Trigoboff

PYRAMID DISCOVERED IN DAYTON!

Up +94% over premiere,
PYRAMID delivers impressive
results on WHIO at 4:30pm!

6.2 Household Rating!

#1 In the time period (beats *OPRAH!*)

+41% Over lead-in (*WAKEST LINK!*)

PYRAMID

Source: Source: NSI, WRAP OVERNIGHTS, M-F, (10/28/02 -11/01/02),
premiere week = (9/16/02 -9/20/02), lead-in = 1/2 hr

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Washington

Another go on EEO rules

Broadcasters still uneasy about extra paperwork, potential reporting requirements

By Bill McConnell

New equal-employment requirements for the TV and radio businesses will go into effect early next year. Last week, the FCC approved the third incarnation of industry recruiting rules.

The mandate requires broad outreach efforts and is aimed at avoiding the ire of federal judges who twice struck down earlier requirements they viewed as illegal quotas. At the same time, the FCC wants the rules to carry enough force to make broadcasters and cable and satellite operators step up efforts to interview, and presumably hire, more minorities and women.

"The rules we adopt today include a broad outreach program that is squarely race- and gender-neutral and, thus, not constitutionally suspect," FCC Chairman Michael Powell said shortly after the four-commissioner panel unanimously approved the requirements.

Operators can face fines and, in extreme cases, license revocation if they ignore their new obligations. Owners now must document their outreach efforts in their public file, which must be kept at their main studios, and post them on their Web site if they maintain one. The FCC will conduct random audits for compliance and review performance at license-renewal time and at midterm reviews.

The EEO reports do not include demographic data on employees or interviewees but must document sources of referrals and the dates and publication of ad listings for all job vacancies.

The new rules received a lukewarm reception from the National Association of Broadcasters, which, along with state broadcast associations, opposed the previous version. The industry had urged the FCC not to

Hiring do's and more do's

New FCC recruiting rules are intended to ensure employment outreach to minorities and women by broadcasters and cable operators.

Requirements:

- Widely disseminate notices of full-time job vacancies.
- Place on permanent contact list any organization that requests it.
- Participate in outreach options including job fairs, scholarships and internships. (Companies with more than 10 full-time employees must conduct four every two years; firms in smaller markets or with fewer than 10 employees must conduct two.)
- Collect and make public data on referral sources for interviewees and hires, vacancies and ads posted.
- Submit EEO data to FCC as part of renewal applications and midterm reviews.

Enforcement: Fines and license revocation for noncompliance.

Exemptions: Vacancies filled in "exigent circumstances"; broadcast stations with fewer than five employees and cable systems with fewer than six; religious broadcasters with faith-based hiring criteria.

require stations to collect demographic and hiring data. However, some new obligations were added, and the prospect for additional reporting burdens was left open.

"NAB has long been concerned with over-regulatory EEO rules that create undue paperwork burdens, particularly on small-market broadcasters," said NAB President Eddie Fritts. "It appears today's new rules have done little to reduce these burdens."

Although the new rules do not require stations and pay-TV distributors to record

the ethnic and gender hiring data as part of their EEO obligations, the FCC said it will seek public comment on requiring that information in revised station annual reports.

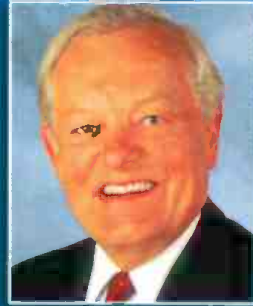
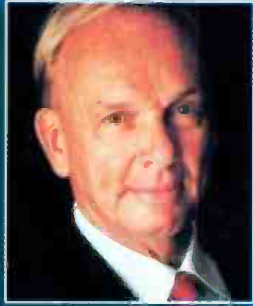
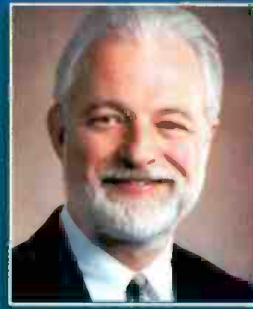
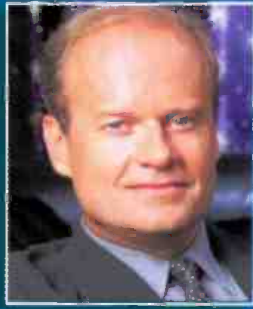
That prospect cheered David Honig, executive director of the Minority Media Telecommunications Council, who said policy-makers cannot gauge whether the rules are working unless hiring trends are tracked accurately. "This was a Solomonic effort to satisfy the opponents of record-keeping requirements and doing the right thing."

The rules require broadcast stations, cable systems and satellite-TV providers to establish broad outreach efforts that ensure that job-vacancy notices and general recruiting efforts reach minorities and women (see box). The commissioners said the rules are needed to rectify decades of discrimination against minorities and women in media hiring, either intentional in historic recruiting policies or as a byproduct of word-of-mouth recruiting.

"This is not an area where we can afford to be timid, because there is nothing less than civil rights at stake," said Democratic Commissioner Michael Copps. "We are nowhere near the object of equal opportunity in communications today."

The FCC imposed EEO responsibilities on broadcasters in 1969 and extended the obligations to cable operators in 1984 and to all pay-TV distributors in 1992. In 1998, however, federal appeals judges found the provision allowing license renewals to be challenged when a station's demographic makeup didn't reflect local population was an illegal de facto quota. A less demanding revision issued in 2001 also was thrown out.

By leaving the prospect of demographic-reporting rules for separate annual reports, the FCC is hoping to insulate the new EEO rules from further judicial attack. ■

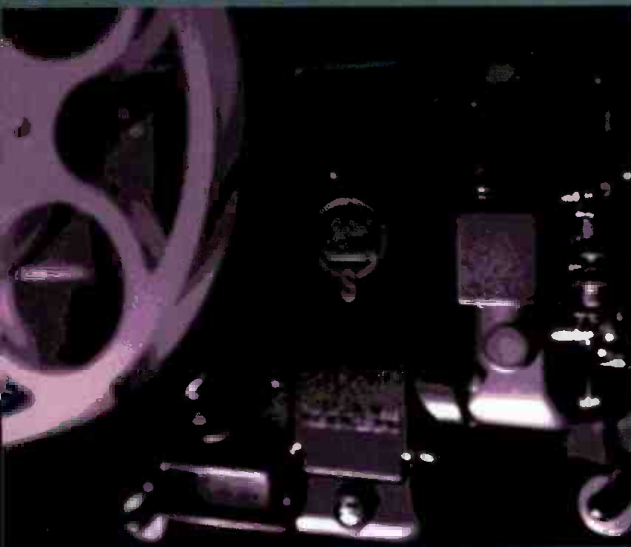
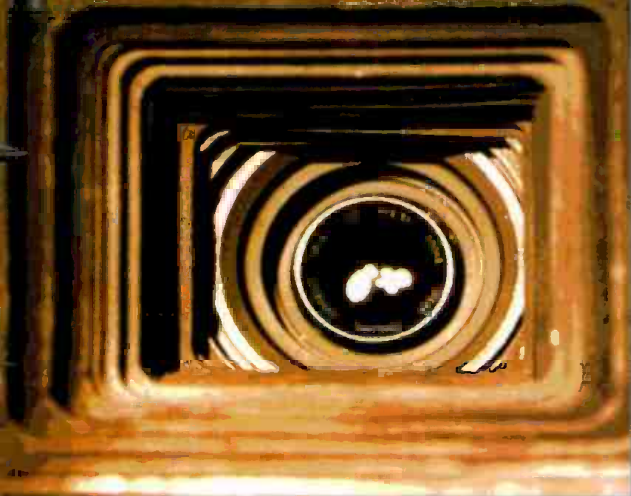


BROADCASTING & CABLE'S

12TH ANNUAL

HALL OF FAME

NOVEMBER 11, 2002 • THE NEW YORK MARRIOTT MARQUIS



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CONGRATULATES

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KELSEY GRAMMER
FRASIER

ROBERT MIRON
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BROADCASTINGCABLE'S 12TH ANNUAL
HALL OF FAME

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KATHARINE GRAHAM



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OPRAH WINFREY





Welcome to the Twelfth Annual Broadcasting & Cable Hall of Fame Honoring Excellence in the Fifth Estate

This is a special place and a special occasion:
the 12th Annual *Broadcasting & Cable* Hall of Fame. Welcome.

Tonight, we celebrate excellence.

We honor eleven of our career colleagues whose dedication to their work, their art and their vision carried them to the front rank of the electronic media. Taking a wider view, we celebrate as well the two hundred and thirteen remarkable pioneers, entrepreneurs and artists who preceded them in populating our Roll of Honor. And, by even greater extension, we celebrate the thousands of others who make broadcasting and cable what they are today, and what they will be, and from whose ranks the Hall of Fame draws its promise for the future.

They've come to us from everywhere. Guglielmo Marconi from Bologna, Italy. David Sarnoff from Pinsk, Russia. Jack Benny from Waukegan, Illinois. Gracie Allen from San Francisco, California. Edward R. Murrow from Polecat Creek, North Carolina. Johnny Carson from Corning, Iowa. Bill Daniels from Greeley, Colorado. Joan Ganz Cooney from Phoenix, Arizona. Arthur Godfrey from New York City. Stanley E. Hubbard from Red Wing, Minnesota. Mary Tyler Moore from Brooklyn, New York. Sumner Redstone from Boston, Massachusetts. Rod Serling from Binghamton, New York. Grant Tinker from Stamford, Connecticut. Ted Turner from Cincinnati, Ohio. Oprah Winfrey from Kosciusko, Mississippi.

For this moment, once a year, they're all here. To be treasured for the legacy they've given us. To be honored for what they've done yesterday and will tomorrow. To inspire us to join them in accomplishment and service. To make us glad to be part of the same Fifth Estate we share together. The same Fifth Estate that inspired the founders of *Broadcasting & Cable* to make something where there was nothing – as it were, out of thin air.

The *Broadcasting & Cable* Hall of Fame has come to be far more than the sum of its parts. The distinguished and ever-growing Roll of Honor that closes each year's ceremony – and which we publish with pride on page 32 – has come to stand as a historic list of credits for radio and television. The good, the better, the best and the lasting.



BROADCASTING CABLES 12 ANNUAL
HALL OF FAME

THE EVENING

New York Marriott Marquis
Monday, November 11, 2002

Cocktail Reception 6:00 pm
Program 7:00 pm

WELCOME

William G. McGorry
Senior Vice President, Reed Business Television Group

Donald V. West
Chairman, Hall of Fame

PRESENTATION OF POSTHUMOUS AWARDS

Sam Donaldson
ABC News
Master of Ceremonies

DINNER

PRESENTATION OF 2002 GENERAL AWARDS

Honor Roll of the Fifth Estate

Producer: DAVID O. GLAZER
Video Post-Production: All Mobile Video
Editor: Jeffrey McLaughlin



BROADCASTING CABLE'S 12TH ANNUAL
HALL OF FAME

HONORARY CHAIRMEN

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USA Networks

ROB GLASER
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STANLEY S. HUBBARD
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FRANCES PRESTON
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12 Years and Counting

The Broadcasting & Cable Hall of Fame was established in association with the magazine's 60th anniversary in 1991. (The first issue of *Broadcasting, The News Magazine of the Fifth Estate*, was published on Oct. 15, 1931.) It was structured on the premise that the editors – who among them had known and covered most of the significant figures and events of the medium's 20th century history – occupied a unique vantage from which to evaluate and recognize outstanding accomplishment.

Sixty honorees were selected that first year, including many of those pioneers whose vision and energy first transformed radio and television from gleam to reality. This year, 11 honorees have been singled out, representing excellence over a broad spectrum of artistic, business and technological disciplines. Altogether, the Roll of Honor now comprises 224 individuals whose combined contributions represent the best of what the electronic communications media have come to be.

While the editors continue to recognize the past, they keep an eye on the future. This year's inductees include the first exclusively from direct broadcast satellite (although past honorees have contributed importantly to that medium) and such new media as

the Internet are now factored into the annual consideration.

(Although final and full responsibility for selections resides with the editors, nominations are solicited from all industry venues.)

Proceeds from the Hall of Fame dinner and ceremonies are contributed to a number of industry charities and causes, including this year's beneficiaries, the International Radio & Television Society Foundation, which among its endeavors sponsors seminars for students aspiring to media careers, and the Broadcasters' Foundation, which contributes to the support of industry professionals who have come on hard times.

All in the electronic arts can take pride in the distinguished roster scrolled at the climax of this 12th annual event – the Fifth Estate Roll of Honor. It is upon such shoulders that today's electronic communications superstructure has been built – an accomplishment continuously enlarged and amplified by successors who seek to maintain the best of the past while improving on the future. Before all this excellence the Broadcasting & Cable Hall of Fame stands in awe.



Paramount

proudly congratulates

Kelsey Grammer

on being inducted into the

Broadcasting & Cable Hall of Fame





BROADCASTING CABLE'S 11TH ANNUAL
HALL OF FAME

With Thanks to Our Sponsors

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VIACOM, INC.
WEIL, GOTSHAL & MANGES

We are proud to join Broadcasting & Cable
in saluting tonight's honorees.

VIACOM





Peter lived life to the fullest. He lived 150 miles an hour and always beyond the edge.

Peter R. Barton

The diversity and competition in today's cable programming universe owe a massive debt to the vision and business acumen of Peter R. Barton. The founding president and chief executive of Liberty Media Corp. was a key figure in the development of the cable industry's programming efforts during much of the 1990s. Under his leadership, Liberty was the financial godfather leading to countless networks including Fox SportsNet, QVC, Court TV, Discovery Communications, The Learning Channel, Starz/Encore and Black Entertainment Television.

All that performance and promise were cut short when the 51-year-old Barton died two months ago (September 8) after a lengthy battle with cancer.

"Peter was there at the inception of Liberty Media and he was critically important in building it into what it was," said John Malone, chairman of Liberty Media Corp. Liberty was the programming arm of Malone's cable empire, Tele-Communications Inc., later sold to AT&T. Today, Liberty is an independent holding company with ownership interests in more than 120 networks.

Barton is also remembered for his boundless energy and zeal for life. "He was a hell of a lot of fun – a breath of fresh air," recalls Malone, who hired Barton straight out of Harvard Business School in 1982. Barton had previously served as a top aide to former New York Gov. Hugh Carey, but left politics for business school in 1979. He was a professional skier for two years after he graduated from Columbia University in 1972. Despite his Harvard credentials, Barton's business style was anything but conventional. He was known to negotiate deals while traversing down Colorado ski slopes.

In his early years with TCI, Barton was vice president of franchise acquisition (from 1984 to 1986), an effort that led to the MSO's franchise approval in Chicago – an important move for a company theretofore available primarily in rural areas.

He also played a crucial role in the development of the Cable Value Network (now QVC) and, in 1986, moved to Minnesota to run the cable industry's first shopping channel. Two years later he was back at TCI, as senior vice president of programming. Industry executives recall Barton as having no trouble following the TCI credo: Stay tough and never lose the advantage. His keen intellect was greatly admired. "Peter could figure out creative solutions and at the same time have the discipline and understanding of finance and business," recalls John Sie, chairman of Liberty's Starz/Encore.

In 1991, when TCI created Liberty Media, Barton was the natural choice to head the operation. During his watch, Liberty racked up programming investments in more than 90 services valued at an estimated \$7.5 billion. "I have probably one of the coolest jobs in the western world," Barton told *Broadcasting & Cable* in 1996.

After Barton left Liberty in 1997 he started his own technology investment firm and devoted more time to family and philanthropic interests, founding the Denver-based Privacy Foundation, dedicated to educating the public about threats to privacy. An accomplished musician, Barton could perform almost any song on the piano or guitar with "grace and energy," says Sie. Barton was in a rock band in college and once told B&C: "In my heart and soul, I'm a musician."

Just prior to his death, Barton attended the MTV Video Music Awards in New York City. He was a regular at the ceremony and wanted to take his family. It was a grueling trip; he was weak and in pain. "His sheer will pushed him there," says Sie, who accompanied Barton and his family (wife Laura and children Kate, Jeffrey and Christopher) on the trip. An announcement was made during the ceremony, thanking him for supporting MTV from the beginning.

That final journey, says Sie, demonstrated still another aspect of the Barton character. "Peter lived life to the fullest. He lived 150 miles an hour and always beyond the edge."

HALL OF FAME

“IN MY
HEART AND SOUL
I’M A MUSICIAN.”

– PETER BARTON

YOU ROCKED OUR WORLD

MTV Networks salutes the life and memory of our dear friend and colleague, Hall of Fame inductee **PETER BARTON**, who supported us from the beginning and was with us every step of the way.

WE LOVE YA BABE – THANKS FOR EVERYTHING.



Family Man

Peter Barton was a Renaissance man.

He mastered Columbia University and Harvard Business School. He skied with abandon and played the piano with grace. He collected dream automobiles and horrendous jokes. He constructed towering businesses and nurtured innovative television programming. He was welcome in the corner suites of Wall Street and the hideaway offices of Capitol Hill. Unassumedly, he used his wealth to leave the world a better place.

Peter's friends included Nobel laureates, jet fighter pilots, billionaires, rock stars, Pulitzer Prize and Oscar winners, governors, senators and Presidents, as well as many of the rest of us.

But anybody who knew Peter even casually understood that all these accomplishments and relationships paled to obscurity beside his greatest treasures: Laura, Kate, Jeffrey, and Christopher. No business meeting was more important than a birthday party. And no CEO ranked higher in importance than his children's teachers or coaches.

Those of us in the cable business lucky enough to know him understood that Peter's sense of family embraced us as well. To John Malone and Bob Magness, Peter was like a son. To many others he was like a brother, a father or an uncle. He took the time to know more about us than just whether we could do the job (though that was always important, too). He knew what we hoped and what we feared. He knew who we were, not just what we could do.

He seemed to sense, even if we ourselves did not, what we could become if we just aimed high enough.

He challenged us to reach beyond what we thought possible, inspired us to strive for greatness, and kept a balance in the process.

In doing so, he made us better people.

Peter, we bid you a fond farewell. We will miss you greatly, and we will always be grateful for the way you touched our lives.

the rest of us





PETER BARTON'S LEGACY EXTENDS
BEYOND TONIGHT'S INDUCTION INTO
THE CABLE TELEVISION HALL OF
FAME. A SUCCESSFUL ENTREPRENEUR,
DEVOTED FAMILY MAN AND
GOOD FRIEND, ALL OF US AT
LIBERTY MEDIA CORPORATION ARE
FORTUNATE TO HAVE KNOWN HIM
AND PRIVILEGED TO JOIN WITH YOU
IN HONORING HIM THIS EVENING.
HE WILL BE MISSED.



Empowerment
is what Lifetime
is all about.
Women watch it
and they say:
'If she can do it,
so can I.'

Carole L. Black

Three years ago, Lifetime Television was the sixth most-watched cable network in prime time. Enter Carole Black. Today, it's No. 1. They say there are no accidents.

As president and CEO of Lifetime Entertainment Services, Black has turned the network into a top-rated performer by increasing original programming and boosting Lifetime's marketing efforts. Not only are Lifetime's original movies attracting viewers, but so are such original series as *Strong Medicine* and *The Division*.

"It is our job at Lifetime not only to entertain and inform women but to support them in ways that are important," says Black. Under her direction, the channel's commitment to public advocacy campaigns has also expanded. Indeed, Lifetime's outreach activities concerning breast cancer awareness and projects aimed at stopping violence against women, among others, are an essential element of the branding initiative Black has fostered since she took over in 1999.

This transformation is hardly surprising. Black's reputation as a marketing maverick accelerated since her tenure at Walt Disney Co., where she was senior vice president of marketing for Disney's television production unit from 1988 to 1994 (after a tour at DDB Needham in Chicago from 1983 to 1986). She was instrumental in the launch of the Disney Afternoon first-run programming block and played a key role in developing the company's initial off-network sales campaign for *Home Improvement*.

NBC hired Black in 1994 to turn around KNBC(TV) Los Angeles, making the girl who was voted "most likely to succeed" by her Cincinnati high school classmates the first woman to head a network owned-and-operated station in a major market. It was a bold decision for NBC; Black had never even worked at a television station.

Those who know her credit an overwhelming "will to win" for the station's rise to market dominance. She, however, credits KNBC's commitment to community service for driving it to be number one. "Viewers appreciate it when they know you have their best interest at heart," says Black.

When Black left KNBC to become Lifetime's first female CEO, she continued to pursue her belief that television can make a difference. Television is "the most powerful medium that's ever existed," says Black. "At its best it can change people's lives for the better – it can educate and empower people."

"Empowerment is what Lifetime is all about," according to Black. "Women watch it and they say: 'If she can do it, so can I.'" Black extended that empowerment brand even further with last year's launch of Lifetime Real Women, a cable channel offering non-fiction and reality based programming, and through the proposed publication of *Lifetime* magazine, expected to debut next year. In addition to Lifetime TV, her responsibilities include Lifetime Movie Network, Lifetime Real Women and Lifetime.com.

Black was born on July 18, 1945, in Cincinnati and was raised by her grandparents. She is a 1966 graduate of Ohio State University. Her son Eric was born in 1969. As an advertising executive she started out in brand management at Procter & Gamble, working on Crest, Gleem and Head & Shoulders.

Not only is Black's success in television acknowledged, she is frequently honored for her involvement in women's issues. She received the National Breast Cancer Coalition's Corporate Leadership Award in October 2000, the New York Women in Film and Television's Muse Award for Outstanding Vision & Achievement in December 2000 and the Woman of Achievement Award from Women's Project & Productions in June 2000. She's on *Fortune's* most recent list of the 50 most powerful women in business.

"This is the job of a lifetime," she says. "When you see an e-mail from someone who says, 'Thank you for the breast cancer awareness spot...you saved my life,' it doesn't get any better than that."

HALL OF FAME

Television for Women

Lifetime salutes

Broadcasting & Cable's

12th Annual Hall of Fame honorees

including our own

Carole Black

for leadership and excellence

in our industry.

Lifetime
Television for Women®



Lifetime
Real Women™

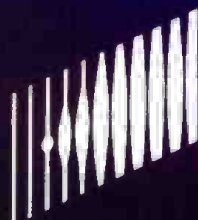
WE SALUTE
YOUR *Lifetime*[®]
ACHIEVEMENT

Congratulations CAROLE BLACK
and all of the Hall of Fame inductees.



Hearst Entertainment & Syndication

All of us at
SONY PICTURES TELEVISION
congratulate
EDDY HARTENSTEIN of DIRECTV
and
CAROLE BLACK of LIFETIME
on being inducted into the
BROADCASTING & CABLE
HALL OF FAME.



SONY
PICTURES
TELEVISION



She was the dream person we would all like to work for. She trusted you to do the right thing first, not just the most profitable thing.

Katharine Graham

Not only was Katharine Graham one of America's greatest and gutsiest publishers, but her broadcasting legacy is hard to match.

As publisher of the *Washington Post*, Graham became a power in American journalism. During the 1970's, her now legendary support of the Post's publication of the Pentagon Papers and its coverage of the Watergate scandal exemplified her dedication to journalistic duty and excellence.

But the former chairman and CEO of the parent Washington Post Co. also won respect for her accomplishments in the broadcasting and cable arena, as well as for *Newsweek* magazine. She was instrumental in the establishment of a profitable and highly regarded television station division. In the late 1980's, she added cable to the company's portfolio; CableONE Inc. is now available in 1.2 million homes.

Katharine Graham, born June 16, 1917, in New York City, was the daughter of Eugene and Agnes Ernst Meyer. Her father made millions on Wall Street and bought the *Post* at auction in 1933. Her mother was a distinguished writer and patron of the arts and education. Graham, who spent two years at Vassar, later transferred to the University of Chicago, graduating in 1938. After working for the *San Francisco News* as a reporter she returned to the *Post* to edit letters to the editor,

In 1940 she married Philip L. Graham, who in 1946 became the paper's publisher; together they bought the *Post* from her father in 1948. In the years that followed, she was a wife and mother who also earned a reputation as a successful Georgetown hostess. That world changed overnight when her husband died, a suicide, in 1963, and she took over the company.

With some journalistic experience, but virtually no preparation for the business world, she nonetheless persevered. "What I essentially did was to put one foot in front of the other, shut my eyes and step off the edge. The surprise was that I landed on my feet," wrote Graham in her Pulitzer-winning autobiography, "Personal History."

The Post-Newsweek Stations are rated among the best in the business. All six – WDIV (TV) Detroit, KPRC-TV Houston, WPLG (TV) Miami/Ft. Lauderdale, WKMG-TV Orlando, KSAT-TV San Antonio and WJXT (TV) Jacksonville, Fla. – are market leaders with strong local news. "She insisted on quality journalism as well as good business results," says Donald Graham, her successor as publisher/CEO.

As a broadcaster, Katharine Graham's vision and strategy included a heavy emphasis on local news and public affairs. "It was the responsibility of the station and its manager to be active in the community," says Bill Ryan, a former head of the Post-Newsweek Stations. Moreover, he and others who ran the group were given wide autonomy. "She was the dream person we would all like to work for," says Ryan. "She trusted you to do the right thing first, not just the most profitable thing. She believed in quality but she also wanted the company to be profitable. She didn't think of those goals as being at odds with each other but rather as complementary," says Ryan.

As did his colleagues within and outside the company, Ryan accorded Graham both respect and admiration. She developed strong ties with industry leaders including CBS's William S. Paley and Frank Stanton, and both Tom Murphy and Dan Burke of CapCities/ABC. "Broadcasting was an important and enjoyable part of her life," says Don Graham. Tragically, it ended abruptly; Graham died July 17, 2001 of head injuries suffered after a fall. She is survived by sons Donald, William and Stephen and her daughter, Lally Weymouth.

Despite her background of money and power, Graham avoided the limelight. It was only after long persuasion that she went along with Bill Ryan's suggestion to change the call letters of the Post's Orlando, Fla., station to WKMG, for Katharine Meyer Graham – a call sign that stands as lasting tribute to a remarkable life.

HALL OF FAME

A&E Television Networks Salutes the Broadcasting & Cable 12th Annual Hall of Fame Nominees:

Peter Barton
Liberty Media

Don Imus
Imus In The Morning

Carole Black
Lifetime

Robert Miron
Advance/Newhouse

Kelsey Grammer
Frasier

Bud Paxson
Paxson Communications

Eddy Hartensen
Directv

Bob Schieffer
Face The Nation

Oprah Winfrey
Oprah



©2002 A&E/NH Photos: Corbis





Make sure there is nothing else you'd rather do [because the demands of acting] take all your power and your focus... I am a blessed human being.

Kelsey Grammer

It isn't often that a supporting role launches an actor into TV series stardom. Kelsey Grammer defied the odds; his stellar performance as Dr. Frasier Crane led to the development of one of the most successful spin-offs in television history.

Now in its 10th season, Grammer's *Frasier* is still a mainstay of NBC's prime-time schedule. His skillful portrayal of the lovable and neurotic psychiatrist is also a winner in the syndication business; *Frasier* has proven to be a popular off-network sitcom as well. Moreover, Grammer's comedic talents have earned him three Emmys and two Golden Globes, in addition to an American Comedy Award and a People's Choice.

Viewers began following the antics of Dr. Frasier Crane in 1984, when he appeared as a regular on the NBC hit comedy series, *Cheers*. Grammer also played Crane in a guest role on NBC's *Wings* in 1992.

There was no doubt that the American public had a special affinity for Crane, whose pompous elitism is offset by nagging insecurities and an everyman haplessness. Soon, a spin-off was in the works. Dr. Frasier Crane moved from Boston to a Seattle radio station where he reemerged on the radio.

To Grammer, the decades-long attraction to his character is simple. "He's a lovable buffoon," he says. "They know someone like him or know themselves to be like him." The relationship between Frasier and his brother, Niles, also keeps viewers coming back. "There aren't many good brother-to-brother relationships on television," Grammer notes.

Born Feb. 21, 1955 in St. Thomas in the U.S. Virgin Islands, Grammer grew up in New Jersey and Florida. (He currently lives in the Los Angeles area with his wife, Camille, six dogs and several horses.) By the time he was 16 he wanted to be an actor. "I had such strong communicative skills that it dawned on me that it might be a good idea to pursue an acting career." His first performance was a high school production of "The Little Foxes."

After two years at Juilliard, Grammer got his start on stage at the Old Globe Theatre in San Diego. His acting resume continued to grow with performances in off-Broadway productions of "Plenty," "Sunday in the Park with George" and "A Month in the Country." Grammer has also appeared on Broadway in "Macbeth" and "Othello."

Prior to his arrival on the prime-time television scene, he appeared on daytime dramas – *Another World*, *One Life to Live* and *Guiding Light*. Some of his other television appearances include roles in the miniseries *Kennedy* and the NBC movies *London Suite*, *Dance 'till Dawn*, *Beyond Suspicion* and *The Innocent*. His voice can be recognized as that of the prospector, Stinky Pete, in the animated film "Toy Story," and he was the executive producer-host of NBC's 1996 salute to Jack Benny. The Grammer film credits include "Fifteen Minutes" and "Down Periscope."

His artistic success is not always in front of the camera. His autobiography, "So Far...," was published in 1995. And through his Grammmet Productions, a Paramount-based production company, he serves as executive producer of *Girlfriends* on UPN. His company is also responsible for *In-Laws*, which debuted on NBC this fall. *Gary the Rat*, an animated series scheduled for TNN this spring, is another Grammmet project. Grammer is executive producer and provides the rodent voice.

What will life be like after *Frasier*? Does Grammer worry about being typecast? "The notion is that if you play a character for a long time in television, you aren't allowed to play anything else," says Grammer. Thus far, he appears to have beaten that rap.

The 47-year-old actor will tell aspirant actors to "make sure there is nothing else you'd rather do" because the demands of the trade "take all your power and your focus." As for Grammer: "I am a blessed human being."

KELSEY GRAMMER
2002 HALL OF FAME



Cheers to the Star of Frasier.
Congratulations to a class act all the way.

NBC proudly salutes this year's
Broadcasting & Cable Hall of Fame
inductees:

PETER BARTON
CAROLE BLACK
KATHARINE GRAHAM
KELSEY GRAMMER
EDDY HARTENSTEIN
DON IMUS
ROBERT MIRON
LOWELL PAXSON
BOB SCHIEFFER
LEW WASSERMAN
OPRAH WINFREY



Neil Simon's London Suite

Animal Farm
smart

Congratulations, Kelsey
On this well-deserved honor.

You're a great guy,
A great actor
And a great friend.

Mr. Saint Nick
imaginative

- Robert Halmi, Sr. & your friends at Hallmark Entertainment

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Hubbard Broadcasting, Inc.

Dear Eddy,

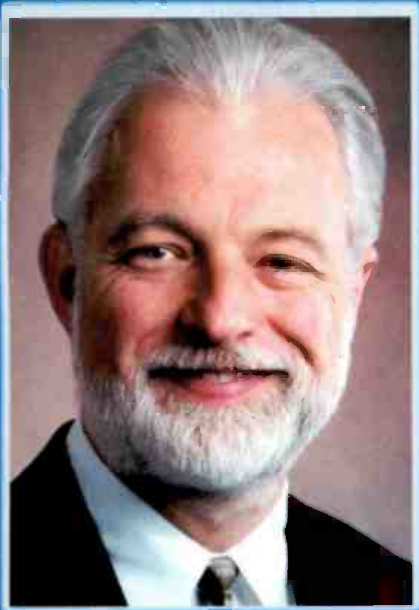
Your courage, vision and pioneering spirit brought DIRECTV into the American home, and gave families everywhere more choice and digital quality.

You have been a tremendous partner, and we thank you for your leadership and friendship.

Congratulations to you and your fellow Hall of Fame inductees on this most well-deserved recognition.

With heartfelt appreciation,
The Hubbard Family





We provided a competitive alternative and all consumers have benefited from that, whether they're DBS or cable.

Eddy W. Hartenstein

Direct broadcast satellite, the new kid on the media block, shot to prominence almost at the speed of the rockets used to launch it. Thanks to Eddy Hartenstein.

The chairman and chief executive of DirecTV Inc. is considered by many the principal motive force if not the father of DBS, a transmission mechanism that changed the way television is delivered to consumers. In creating and operating DirecTV, a Los Angeles-based unit of General Motors' Hughes Electronics Corp., Hartenstein led the development of direct satellite digital video and data transmission, providing cable with its first head-to-head multichannel competition.

Hartenstein was president of DirecTV at the company's inception in 1990, assembling the company's management team and overseeing the development of the business infrastructure that led to its launch in 1994. Still at the top, he has presided over DirecTV's growth from zero subscribers to its position today as the nation's leading digital satellite television service provider with more than 10.7 million customers.

Hartenstein's scientific bent is evident in the bachelor degrees in aerospace engineering and mathematics from California State Polytechnic University, Pomona, in 1971 and 1972, respectively. He joined Hughes Aircraft Co. in 1972 and received an M.S. degree in applied physics from Cal Tech in 1974 while a Hughes Aircraft Co. Masters Fellow. Before transferring to Hughes Communications in 1981 he held a succession of engineering, operations and program management positions at Hughes Space and Communications Co. and NASA's Jet Propulsion Laboratory.

Before DirecTV's inception in 1990, Hartenstein held several senior level positions at Hughes Communications, which in 1997 became PanAmSat Corp., and Equatorial Communications Services Co., now a division of GTE.

In his current position, Hartenstein continues to lead the strategic planning of DirecTV, DirecTV Latin America and DirecTV Broadband. He also is corporate senior executive vice president of Hughes Electronics Corp. and a member of the Hughes Executive Committee. Additionally, he sits on the board of directors for THOMSON, PanAmSat Corp. and the Consumer Electronics Association, and is currently chairman of the Satellite Broadcasting & Communications Association. Hartenstein was inducted into the National Academy of Engineering's Class of 2001 in recognition of unusual accomplishment in the pioneering of new and developing fields of technology. Another honor is his inclusion in *The Sporting News* annual list of the top 100 most powerful people in sports.

Hartenstein is quick to deflect personal praise. "I was fortunate enough to be at the right place at the right time to be able to get some very bright people and create some partnerships, both with content providers and consumer electronics manufacturers, to make DirecTV happen," he says. "The people at DirecTV are what I'm proudest of," he continues. "That and the fact that we have made a huge difference in what multichannel television is for consumers. I think it's safe to say that we provided a competitive alternative and all consumers have benefited from that, whether they're DBS – and I hope there are more and more of them – or cable. Had we not come along and done what we've done, I don't think there's any question that multichannel television would not be as far along as it is today."

General Motors, after a year of failed negotiations with News Corp.'s Rupert Murdoch to buy its DirecTV subsidiary, cut a \$26 billion deal last year with DBS rival EchoStar Communications Corp. to buy Hughes. That transaction, too, appears to be cratering and, says Hartenstein, "if there aren't regulatory approvals" by Jan. 21, 2003, "it's a fair assumption that the parties will go their separate ways." For Eddy Hartenstein, one can assume that separate way to be onward and upward.

HALL OF FAME

DIRECTV proudly salutes

Eddy Hartenstein

And all the inductees to this years
Broadcasting and Cable Hall of Fame

Peter Barton

Carole Black

Kelsey Grammer

Don Imus

Robert Miron

Bob Schieffer

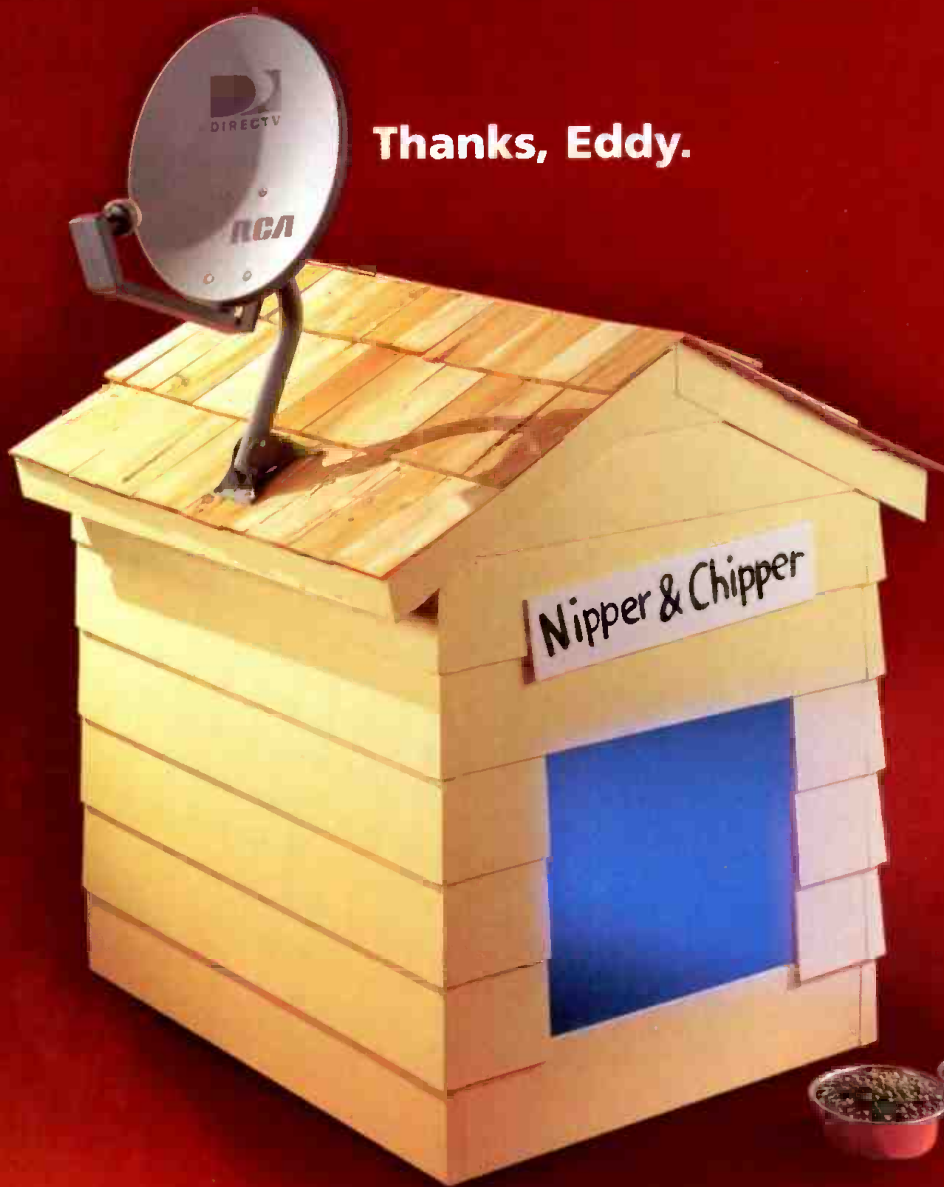
Lowell (Bud) Paxson

Oprah Winfrey

CONGRATULATIONS
CONGRATULATIONS
CONGRATULATIONS
CONGRATULATIONS



DIRECTV®



Thanks, Eddy.

You've given us all a lot to come home to.

RCA

CONGRATULATIONS FROM YOUR FRIENDS AT THOMSON INC.

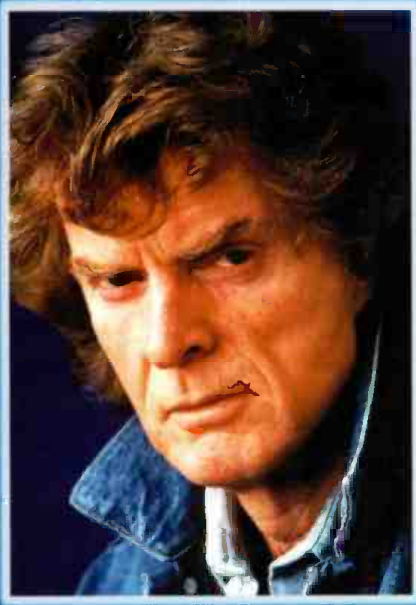
**MANY
DIFFERENT
PATHS**

1 **DISTINCTIVE HONOR**

MTV Networks congratulates all of the 2002 inductees of **BROADCASTING & CABLE'S HALL OF FAME** for being true trailblazers in our industry.

PETER BARTON
CAROLE BLACK
KATHARINE GRAHAM
KELSEY GRAMMER
EDDY HARTENSTEIN
DON IMUS
ROBERT MIRON
BUD PAXSON
BOB SCHIEFFER
LEW WASSERMAN
OPRAH WINFREY





If I'd have been a group, like the Beach Boys or the Beatles, I'd have broken up by now. But unfortunately, I just had myself to deal with.

Don Imus

A 1972 story on radio in *Broadcasting* (now *Broadcasting & Cable*) described Don Imus at work at WGAR(AM) Cleveland: "Sitting behind a microphone screaming and cooing, selling religion like used cars, Hollywood like a loony bin and punching holes in anyone who dared set foot on the front page of the morning papers." Thirty years later, not much has changed.

John Donald Imus has been one of radio's dominant personalities for four decades. He's been interviewing guests and offering his opinions—often provocative, rarely dull—on his *Imus in the Morning* program since 1971.

Born in Riverside, Calif., in 1940, he served in the Marines for a couple of years, formed a band and tried his hand at producing records. "I couldn't get any radio stations to play the records so I thought, 'I'll just get a job in radio and play my own records and I won't have to deal with that.'"

So, in 1968, after attending the Don Martin School of Broadcasting in Hollywood, Imus landed a morning job at KUTY(AM) in Palmdale, Calif., about 50 miles north of Los Angeles. "Between the records," he says, "I always thought it was important that I share my point of view with everybody. I wasn't very mature, and I always resisted authority." Nothing was sacred to him, and he attracted listeners as well as attention. Two years later he was at WGAR(AM), where his brand of clever banter and controversial "insult" humor got him noticed by Perry Bascom, the general manager of WNBC(AM) New York. And in 1971, the 31-year-old Imus found himself occupying morning drive in the nation's No. 1 market and earning \$100,000 a year.

He was fired in 1977, moved back to Cleveland for a year, but was back at WNBC in 1979. In 1987, after the station was sold and its call changed to WFAN, Imus switched his format to all talk. In 1993 he was syndicated and today his 6-10 a.m. program is heard on 89 stations via Westwood One.

The show's focus has evolved over the years, reflecting the changing interests of its host. In the 1960s and '70s, he used to greet female callers with: "Are you naked?" And while the conversation and calls can still get raunchy at times, there are decidedly more mature themes and guests. In 1988, after WFAN bought WNBC, Imus dropped the music from his show, opting for all talk, especially social and political commentary. "My interests change," he told B&C in 1993. "And I'm comfortable getting older. I don't try to pretend I'm 30." He's now 62.

This radio personality has television credits too. "I did a couple TV shows," he recalls. "After I got fired by WNBC in 1977 I did a syndicated talk show which was dreadful; it lasted 13 weeks. And then I was the initial VJ on VH1 back in '85. I did that for a while, but I've never had a real interest in television." Since 1996 MSNBC has been simulcasting the first three hours of his radio show. "I don't understand the point of that, but it's fine with me," he says.

A principal Imus life priority is his work for children. WFAN and Imus have raised some \$50 million for construction of the Don Imus/WFAN pediatric Center for Tomorrow's Children. And there's the 4,000 acre ranch he and his wife, Deirdre, operate in New Mexico for kids with cancer. "I don't want to make it sound like my whole motivation is to help people because it hasn't been, but it seems like a good idea. I grew up on a cattle ranch; I thought that some of these kids needed to be treated like normal children and needed to have their dignity returned to them. So we have this working cattle ranch and I spend four or five months a year out there. None of that would have been possible had it not been for radio."

What's it like to be Don Imus? "It's unpleasant, as you might imagine," he reflects. "If I'd have been a group, like the Beach Boys or the Beatles, I'd have broken up by now. But unfortunately, I just had myself to deal with."

HALL OF FAME



*Peter,
You encouraged all of us to be true to ourselves
and live life to the fullest. We will.*

Thanks





Our goal is to operate a well-run, efficient, well-clustered MSO that takes care of our customers and our employees and our communities.

Robert Miron

For more than 40 years Bob Miron and the Newhouse media organization have been synonymous. He has spent his entire career with the East Syracuse, N.Y., company, first in broadcasting and then in cable.

But he's an industry man as well as a company man, serving on the National Cable & Telecommunications Association board since 1983 and twice as its chairman, in 1989 and 1997. "At this point," he says, "I've been on the board probably longer than any other active participant and on the executive committee for a long time. People in the industry would know me as someone who could bring about consensus among some of the other major operators." He's also a member of the boards of C-SPAN and the Walter Kaitz Foundation.

Now the chairman/CEO of Advance/Newhouse Communications, Miron is overseeing the company's cable reemergence by reclaiming systems from its joint venture with Time Warner. When the deal closes later this year, Advance/Newhouse will have clusters of systems in several markets, including central Florida and the Tampa Bay region, comprising about 2.1 million subscribers.

Miron began his career during his senior year in college, landing a job at Newhouse's WSYR-AM-FM-TV in Syracuse, N.Y., in 1958. He started in sales and eventually performed directing, promotion and camera jobs at Newhouse stations before being named operations manager for NewChannels, the company's new cable division, in 1966.

The company's move into cable, Miron recalls, was both offensive and defensive. "We thought cable might fractionalize our audience," which turned out to be true, and reasoned "if this was going to be anything, we ought to be a part of it."

He became executive vice president of Newhouse in 1974, with responsibility for the broadcasting and cable operations. The cable side absorbed his full attention after Newhouse sold its broadcasting stations during the 1980s.

Earlier this year Advance/Newhouse decided it wanted to go on its own and took advantage of the joint venture's exit clause to set up a privately-held corporation. "The joint venture had a mechanism to unwind should either side determine it wanted to do that," he explains. "Newhouse has always been an operating company—we operate all our other businesses—and we determined that it was time to go back and operate. We will grow slowly and within our means. I don't have a goal to be No. 1 or No. 2 or No. 3 in a year or anything. We're private and don't want to bet the store. Our goal is to operate a well-run, efficient, well-clustered MSO that takes care of our customers and our employees and our communities."

In 1987 Miron was the recipient of the New York State Cable Television Association Chairman's Award. In 1990 he received the NCTA President's Award and, in 1991, its Distinguished Vanguard Award for Leadership. In 1995 he was awarded the Cable Television Public Affairs Association President's Award, and in 2001 was elected to the Cable Television Hall of Fame.

His love of the business (and Newhouse) apparently has rubbed off on two of his three children. Son Steve is president of Advance/Newhouse and daughter Naomi Bergman is executive vice president of strategy and development. "It's terrific," he says. "They have been around the business all their lives."

"I'm proudest of two things," Miron says. "First is helping lead the cable industry toward establishing customer service standards – recognizing the importance of our customers, our employees and our communities. Second is my 13-year involvement with Cable in the Classroom [chairman 1995-97], which provides free cable connections and high-speed Internet to local public and private schools." That effort now involves 8,500 systems and 39 national networks – proving that the industry's man can turn out to be the public's man, too.

HALL OF FAME



TIME WARNER CABLE
SALUTES

**THE ILLUSTRIOUS INDUCTEES INTO
THE 12TH ANNUAL Broadcasting & Cable
HALL OF FAME**

Peter Barton*

Carole Black

Katharine Graham*

Kelsey Grammer

Eddy Hartenstein

Don Imus

Robert Miron

Lowell Paxson

Bob Schieffer

Lew Wasserman*

Oprah Winfrey

**posthumous*

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SU Board of Trustees and
President, Advance/Newhouse Communications

and

BUD PAXSON '56

President, Paxson Communications Corporation



CONGRATULATIONS TO
ROBERT MIRON
AND ALL OF THE **HALL OF FAME HONOREES!**

WE ARE PROUD TO SUPPORT
BROADCASTING & CABLE

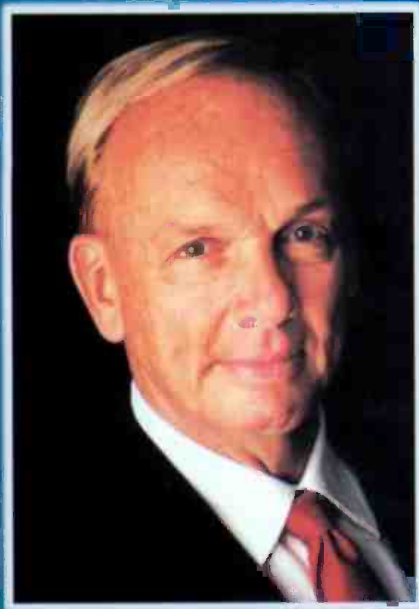
FROM THE STAFF AND EMPLOYEES
OF



TIME WARNER

CABLE

BAKERSFIELD DIVISION
BIRMINGHAM DIVISION, including the systems of
Elmore, Eufaula and Defuniak Springs
CENTRAL FLORIDA DIVISION
DETROIT DIVISION
INDIANAPOLIS DIVISION
TAMPA BAY DIVISION



Everybody
predicted we'd
never make it.
They said: 'No sex,
no violence, no
Bud.' It didn't
turn out that way.

Lowell "Bud" Paxson

Bud Paxson is a salesman's salesman, an entrepreneur's entrepreneur and – beyond all else – a tiger at tenacity. He never gives up.

The chairman of Paxson Communications Corp. has been involved in broadcasting—and selling—since his days at Syracuse University in the 1950s. He earned enough money during school from record hops and door-to-door sales to become a part owner and program director of WACK(AM) Newark, N.Y., after he graduated in 1956. He moved over to television in 1966 and has made his fame and several fortunes through entrepreneurial groundbreaking in radio as well as broadcast and cable TV.

His distinctive entrepreneurial approach came out of the old tenet: "When you're stuck with lemons, make lemonade." In the late 1960s, while general manager of WNYP-TV Jamestown, N.Y., he decided to give advertisers an opportunity to pay their bills in merchandise, which the station sold during its hour-long *Auction Block* show on weekend mornings—"anything we could get to the studio for viewers to pick up." Those two hours a week accounted for 35% of the station's revenue.

Auction Block was the seed of later direct sales successes, first on radio in the late 1970s and then in 1982 with television's Home Shopping Network. He grew HSN with a combination of broadcast and cable outlets, taking it public in 1985.

In addition to HSN, Paxson also put together the Silver King Communications group of TV stations. He sold his interests in both in 1990, getting back into radio, eventually growing his group to 46 stations. He took that company public in 1994, with Paxson Communications Corp. trading on the American Stock Exchange. In 1997, after cable must-carry rules were upheld, he sold the radio group and launched Pax TV, his family-friendly TV network. "We want to be free of excessive violence, gratuitous sex and foul language," is how he puts it. "Everybody predicted we'd never make it. They said: 'No sex, no violence, no Bud.' It didn't turn out that way."

"You look at the opportunities," Paxson says. "When the FCC lifted the cap on the number of stations you could own and could LMA in the 1990s, I said to myself, what a great opportunity. The VHF guys can only get into 35% of the country, but UHF guys could get to 70%" because the FCC counted a UHF's coverage as half that of a V's. "We got Pax TV to 66.9% with our broadcast outlets and the cable relationships. And with DirecTV and Echostar we're at 87% coverage. When you think about that it's just a different way of looking at the future. So out of the seven television networks, we're in last place, but the exciting part of that is that we're in the race. And we are making positive cash flow with small ratings. If you compare our ratings with the cable networks, I think we're in fifth place."

Paxson's business acumen has been widely lauded. He is the recipient of the Broadcaster of the Year Award by the Florida Association of Broadcasters, the NIMA International Lifetime Achievement Award from the Worldwide Electronic Marketing Association, the American Free Enterprise Award, the Florida Entrepreneur of the Year Award, the Northwood University Outstanding Business Leader Award and the W. Clement Stone Business and Professional Leadership Award from the Religious Heritage of America Foundation.

"I just remind myself all the time that I'm an entrepreneur," he says. "And entrepreneurial traits are nothing but the expression of a God-given urge to challenge the general tendencies, primarily to avoid boredom, and to embrace creativity with a passion." His autobiography, "Threading the Needle," details the importance of faith in his own life and career.

"The entrepreneur is not there for the money," Paxson says. "The entrepreneur has one reason for being: to do something differently, creatively and with a passion. I've made a career out of doing the best I could, differently, and been successful."

HALL OF FAME



CONGRATULATIONS BUD

YOUR ENTREPRENEURIAL
SPIRIT, DIGNITY AND STRONG
VALUES CONTINUE TO BETTER
THE BROADCAST INDUSTRY.





There's always something to make you say: 'Boy, I sure want to cover this' or 'I sure wonder how that's going to turn out.' I guess as long as I feel like that I'll try to keep working.

Bob Schieffer

Bob Schieffer has Washington covered. The nation's capital has been his CBS News reportorial turf for more than 30 years and he's one of the few journalists to have been assigned to all four of its major beats: the White House, Pentagon, State Department and Congress.

Like many before him, Schieffer got his start while in college at a small radio station; his was KXOL(AM) in his home town of Fort Worth, Tex. His professional career was launched when he was hired by the *Fort Worth Star-Telegram* in 1962. A trip to Vietnam to write the stories of local boys far from home (he was the first reporter from a Texas paper to go to that war) led to a guest appearance on WBAP-TV Dallas-Fort Worth (now KXAS-TV). That was quickly followed by the offer of a job that paid \$15 a week more than the paper, so he took it.

In 1969 he made his way to Washington and CBS, joining as a general assignment reporter and filing stories for both the TV and radio networks. A vacancy at the Pentagon led to his becoming the Pentagon correspondent nine months later. The next step was White House correspondent, succeeding fellow Texan Dan Rather in 1974 and covering the Ford administration and the first two years of Jimmy Carter's administration. In 1976 he began anchoring the Saturday edition of the *CBS Evening News*, an assignment he held for 20 years.

Then came his only non-Washington posting, two years as "one in a long line of people who were going to save the *CBS Morning News*." When it was clear he wasn't that show's savior, "I thought the best thing for me to do was to jump off this sinking ship before I was fired. I convinced them to send me back to Washington." He returned to cover the State Department and politics.

In 1989 Schieffer was named to his current position of Capitol Hill correspondent and in 1991 he added pivotal visibility as moderator of *Face the Nation*.

He has won many broadcast news awards, including five Emmys and two Sigma Delta Chi. Earlier this year the National Press Foundation chose Schieffer to receive its Taishoff Broadcaster of the Year Award (named for *Broadcasting & Cable's* co-founder and longtime editor, Sol Taishoff). He has co-authored several books, including *Acting President*, about Ronald Reagan, published in 1989. A solo effort, *This Just In: What I Couldn't Tell You on TV*, will be published in January.

"I think the stories that have had the most impact on me personally," he says, "would be the Kennedy assassination, which I covered when I was still a newspaper reporter, and then I'd have to say 9/11. The impact on my emotions covering the Kennedy assassination I never felt again, even in Vietnam, until 9/11. I have not gotten to the point where I no longer think about 9/11 every day."

TV news in America, he says, is probably better than anywhere else in the world. "But having said that, we do have our problems. There are these enormous economic pressures on all of us that we didn't use to feel. There was a time when we were sort of insulated from all of that. Now we have to be very careful and very judicious in deciding how we cover things because there's never enough money."

The 65-year-old Schieffer has no plans to retire. "I sure want to stay around for the elections. I've covered every one since 1968 and I'd like to see at least one more. This could be an interesting one. And these midterms coming up will be some of the most interesting midterms we've had in some time. The fate of who controls the Senate is clearly very much in play and you've had all these weird developments like New Jersey. Every election seems to be something new or kind of different or weird but there's always something to make you say, 'Boy, I sure want to cover this' or 'I sure wonder how that's going to come out.' I guess as long as I feel like that I'll try to keep working."

HALL OF FAME

Congratulations Bob,
on your induction into
the Broadcasting Hall
of Fame, from your
friends and colleagues
at CBS News.

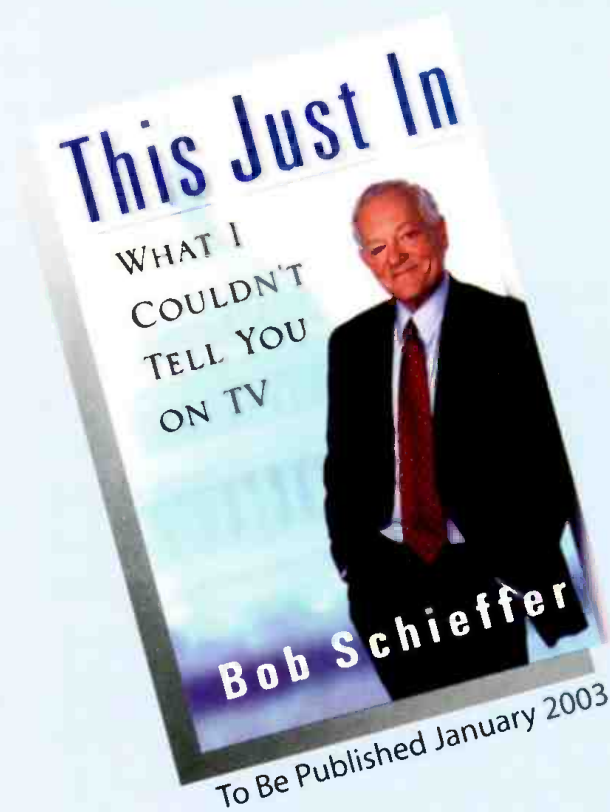


CBS NEWS

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Congratulations!

HALL OF FAME
INDUCTEE
BOB SCHIEFFER



To Be Published January 2003



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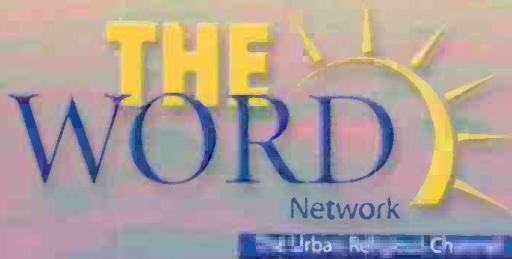
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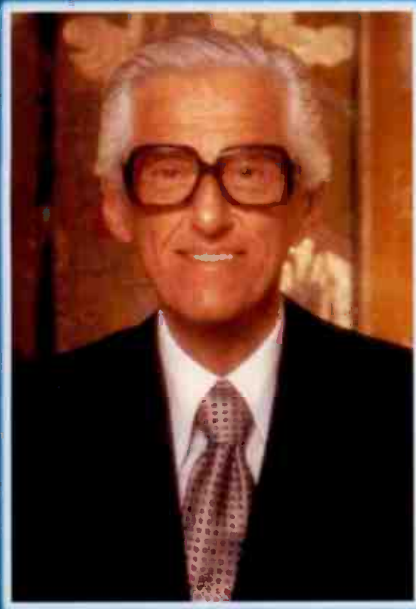
to **Broadcasting & Cable Hall of Fame** inductee

ROBERT MIRON,
**Chairman and CEO of Advanced/
Newhouse Communications**

whose vision and leadership
have furthered the growth
of the cable industry.

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There is a
constant
restructuring
of television
going on.

Lew Wasserman

When Lewis Wasserman died at 89 on June 4, he was a legendary figure in the entertainment industry. But what was more unusual was how long the former president, CEO and later chairman of MCA Inc. had been a Hollywood icon. He had already achieved that status when Broadcasting profiled him three decades earlier, describing him as "one of those rare individuals who has become a legend in his own lifetime."

The son of Russian immigrants, Wasserman became involved in show business at age 12 selling candy in a burlesque house. In high school he was an usher at Cleveland's Palace Theater. In 1936, while managing a theater/nightclub, he was hired by Dr. Jules Stein, founder of Music Corp. of America, a Chicago-based band-booking agency. It was Wasserman who transformed MCA into a diversified global entertainment conglomerate comprising Universal Studios, MCA Records, television programming and station ownership, home video, consumer products and the back-lot tour of Universal Studios.

Stein named him president in 1946. Wasserman proceeded to build MCA into one of the country's largest talent agencies and moved the company to Hollywood to focus on movie star clients that included Dean Martin and Jerry Lewis. In 1950 he formed Revue Productions to syndicate Gene Autry and Roy Rogers westerns to television, and in 1958 MCA paid a then-whopping \$50 million for Paramount's pre-1948 theatrical library and another \$12 million for the Universal TV production lot.

But the Wasserman interest in television stretched back much earlier. In 1939, he recalled later, he was one of three people in Hollywood with a TV set, a mirrored contraption with a four-inch square picture. Many weren't impressed but he was, deciding that "television was going to be a market for our products."

In 1962, following an antitrust suit, MCA was forced to divest its talent agency from its entertainment division and officially merged with Universal. Wasserman vowed to never let it happen again and began acquiring political influence by using his Hollywood connections and influence to raise money for political campaigns. He was a major donor to the Democratic Party and raised money over the years for Presidents Kennedy, Johnson, Reagan (a former client) and Clinton.

Wasserman moved MCA into the then-new home entertainment business in 1972 when the company introduced Disco-Vision, an early home recording/playback device for TV. While that technology didn't last, his ideas on the future were prescient. "The use of the television set within the home beyond its present utilization is inevitable," he told Broadcasting in 1973. "The American consumer is demonstrating quite dramatically that he wants total convenience. That desire on the part of the consumer must logically apply to his entertainment requirements as much as to his eating habits—to watch a particular program when he wants to watch it or view it a second or third time."

And he had a clear view of what role his company should play in this brave new world of television: "Whatever the marketplace, it is going to need product. And we are going to manufacture that product." MCA's many TV products included hits such as Kojak, Columbo, Miami Vice and Coach. And the company's film successes included The Sting, Jaws, National Lampoon's Animal House, E.T. and Jurassic Park.

In 1990, MCA was bought by Matsushita Electric Industrial, and while Wasserman stayed on as chief executive, the relationship grew contentious and led to Matsushita's secret sale to Seagram; Wasserman then retired to be chairman emeritus. Seagram rechristened MCA as Universal Studios and sold it in 2000 to France's Vivendi. That evolution continues.

As does television's, with every passing year advancing the medium's connection with its audience. Just as Lew Wasserman said it would.

HALL OF FAME

PLEASE SAVE THE DATE!

*The Broadcasters' Foundation
proudly announces the presentation
of the 2003 Golden Mike Award to*

Bob Wright

*Vice Chairman & Executive Officer, GE
Chairman & CEO, NBC*

*on Monday, February 24, 2003
at The Plaza, New York City*

Master of Ceremonies

Tom Brokaw

NBC Nightly News

Special live appearance by

Conan O'Brien

NBC's Late Night with Conan O'Brien

For advance seating information telephone

205-862-8577

The Broadcasters' Foundation



2003 Golden Mike Award



'There's nobody in America who understands women better.'

Oprah Winfrey

If you think America can't get enough of television, consider how it can't get enough of Oprah.

The Oprah Winfrey Show has been a favorite among daytime television viewers for 16 straight seasons. Roughly 21 million tune in each week in search of her empathy and compassion. That success has not gone unrecognized; she's won seven Daytime Emmys as outstanding talk show host, nine for outstanding talk show and the National Academy of Television Arts & Sciences' Lifetime Achievement Award.

(*Oprah After The Show* airs weeknights in prime time on Oxygen, a women's cable network - launched in 2000 - of which she is a founding partner.)

Television is not the only venue that works for Winfrey. Her unique foray into magazines is yet another example of her ability to captivate. O, The Oprah Magazine, a monthly publication launched in 2000, is already highly profitable. Its strongest visual asset: her picture on the cover of every issue. And then there was "Oprah's Book Club," which revolutionized publishing and turned unknown authors into bestsellers.

Movies are still another creative venue. In 1985, Winfrey received an Academy Award nomination for her role in "The Color Purple." She also produced and starred in "Beloved." Her performances in "The Women of Brewster Place," "There are No Children Here" and "Before Women Had Wings" have also been praised.

Moreover, she is so persuasive and her following is so loyal that her philanthropic endeavors become equally stellar. In 1997 Winfrey kicked off Oprah's Angel Network, aimed at helping those in need. More than \$12 million (\$5.1 million from viewer donations alone) has been raised to date. The money has been used to fund organizations that work with women, children and families.

Winfrey embarked upon her broadcasting career in high school as a reporter for WVOL(AM) Nashville. During her sophomore year at Tennessee State University she became the youngest person and the first African-American woman to anchor the news for WTVF-TV Nashville. In 1976, she joined WJZ-TV Baltimore as news co-anchor. But her special connection with a television audience was soon evident when she began co-hosting the station's local talk show, *People Are Talking*.

By 1984, she took that talent to WLS-TV's *AM Chicago*. In 1986, she became nationally syndicated. In 1988 her Harpo Productions (Oprah spelled backwards) gained ownership of what had become *The Oprah Winfrey Show*. Through Harpo she has expanded her influence as a creator and producer, most recently responsible for the new daily syndicated hit, *Dr. Phil*. Harpo Films produces television movies for ABC under the *Oprah Winfrey Presents* banner, including "Tuesdays With Morrie," starring Jack Lemmon, which won four Emmys.

Life has not always been easy for the talk show diva. She was born on Jan. 29, 1954, in Kosciusko, Miss., lived with her grandmother until she was 6, and in the following years she shuttled back and forth between her mother's home in Milwaukee and her father's home in Nashville.

Now, through Oprah's Angel Network (over the air) and The Oprah Winfrey Foundation (her personal charity), she helps improve other lives. Little wonder that she was the first recipient of the Bob Hope Humanitarian Award, presented during this year's Emmy Awards, when she made clear her own life stance: "There really is nothing more important to me than striving to be a good human being."

From the moment Oprah Winfrey debuted on national TV her star was ascendant. Not only does she command the medium's number one talk show, she clearly is one of its most powerful - and forceful - personalities. "There's nobody in America who understands women better," says Gerry Laybourne, who partnered with Winfrey and others in launching Oxygen. "She's a national treasure."

HALL OF FAME



*CONGRATULATIONS
OPRAH!*

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SALUTE
OPRAH WINFREY
AND ALL
2002 HALL OF FAME
INDUCTEES.**

KINGWORLD

 **CBS**
Broadcast International

**Because of the television they make,
the remote's worth fighting for...**

**Oxygen congratulates this year's inductees
into the Broadcasting & Cable Hall of Fame,
especially our friend and partner Oprah Winfrey.**

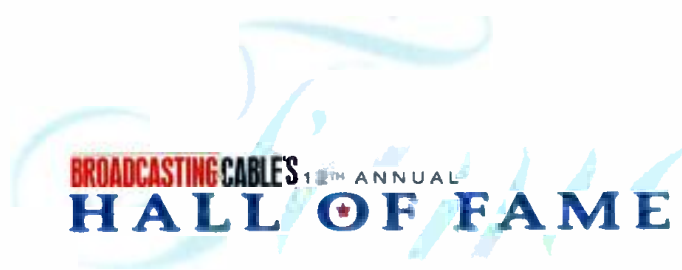


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AND EVERYONE AT DR. PHIL
WARMLY CONGRATULATE

OPRAH WINFREY
2002 INDUCTEE
BROADCASTING & CABLE HALL OF FAME





HONOR ROLE OF THE FIFTH ESTATE

- | | | |
|---------------------|---------------------|------------------|
| GOODMAN ACE | EDGAR BERGEN | MARCY CARSEY |
| DAVID C. ADAMS | MILTON BERLE | JOHNNY CARSON |
| FRED ALLEN | CAROLE BLACK | JOHN CHANCELLOR |
| GRACIE ALLEN | JAMES BLACKBURN SR. | DICK CLARK |
| EARLE C. ANTHONY | JOHN BLAIR | IMOGENE COCA |
| ROONE ARLEDGE | MARTIN BLOCK | FRED COE |
| EDWIN H. ARMSTRONG | STEVEN BOCHCO | JOSEPH COLLINS |
| GENE AUTRY | WILLIAM J. BRESNAN | FRANK CONRAD |
| MERLIN AYLESWORTH | DAVID BRINKLEY | WILLIAM CONRAD |
| LUCILLE BALL | TOM BROKAW | JOAN GANZ COONEY |
| RED BARBER | DEAN BURCH | DON CORNELIUS |
| JULIUS BARNATHAN | DAN BURKE | HOWARD COSELL |
| PETER BARTON | GEORGE BURNS | KATIE COURIC |
| RALPH BARUCH | RAYMOND BURR | WALTER CRONKITE |
| ROBERT M. BENNETT | SID CAESAR | BING CROSBY |
| JACK BENNY | LOUIS G. CALDWELL | BILL DANIELS |

BROADCASTING CABLES 12TH ANNUAL
HALL OF FAME

HONOR ROLE *continued*

NICHOLAS DAVATZES	FRED FRIENDLY	PAUL HARVEY
LEE DE FOREST	EDWARD O. FRITTS	CARL HAVERLIN
JOHN DEWITT	MICHAEL FUCHS	GABRIEL HEATTER
BARRY DILLER	JOHN GAMBLING	JOHN HENDRICKS
CHARLES DOLAN	JACKIE GLEASON	RAGAN HENRY
PHIL DONAHUE	ARTHUR GODFREY	JIM HENSON
SAM DONALDSON	GARY DAVID GOLDBERG	DON HEWITT
JAMES DOWDLE	LEONARD GOLDENSON	C.E. HOOPER
HUGH DOWNS	PETER GOLDMARK	BOB HOPE
ALLEN B. DUMONT	MARK GOODSON	AMOS HOSTETTER
JIMMY DURANTE	KATHARINE GRAHAM	HAROLD HOUGH
MICHAEL D. EISNER	KELSEY GRAMMER	STANLEY E. HUBBARD
JOHN FETZER	MERV GRIFFIN	STANLEY S. HUBBARD
JOSEPH A. FLAHERTY	RALPH GUILD	WARD L. HUEY JR.
MICHAEL J. FOX	JACK HARRIS	CHET HUNTLEY
ARLENE FRANCIS	MARY HART	ROBERT HYLAND
TOM FRESTON	EDDY HARTENSTEIN	DON IMUS



HONOR ROLE *continued*

HAL JACKSON	BRIAN LAMB	E. G. MARSHALL
PETER JENNINGS	MICHAEL LANDON	GARRY MARSHALL
BOB JOHNSON	GERALDINE LAYBOURNE	DEAN MARTIN
GLENN JONES	NORMAN LEAR	AL MASINI
H. V. KALTENBORN	TERRY LEE	L. LOWRY MAYS
MEL KARMAZIN	BILL LEONARD	DON MCGANNON
CASEY KASEM	SHELDON LEONARD	GORDON MCLENDON
GENE KATZ	GERALD LEVIN	LORNE MICHAELS
DAVID E. KELLEY	FULTON LEWIS JR.	ROBERT MIRON
LARRY KING	SHARI LEWIS	MARY TYLER MOORE
MICHAEL KING	PHILLIPS H. LORD	AKIO MORITA
ROGER KING	PETER LUND	BRUCE MORROW
ROBERT E. KINTNER	ROBERT MAGNESS	CARROLL O'CONNOR
JOHN KLUGE	MARTIN MALARKEY	TOM MURPHY
KAY KOPLOVITZ	JOHN MALONE	EDWARD R. MURROW
ERNE KOVACS	NANCY MARCHAND	SHEILA NEVINS
CHARLES KURALT	GUGLIELMO MARCONI	AGNES NIXON

BROADCASTING CABLE'S 12TH ANNUAL
HALL OF FAME

HONOR ROLE *continued*

CHARLES OSGOOD	SUMNER REDSTONE	ERIC SEVAREID
WILLIAM S. PALEY	J. LEONARD REINSCH	BERNARD SHAW
DENNIS PATRICK	JOHN RIGAS	JEAN SHEPHERD
JANE PAULEY	JAMES O. ROBBINS	DINAH SHORE
LOWELL PAXSON	BRIAN ROBERTS	FRANK SMITH
EDWARD PETRY	COKIE ROBERTS	BILL SMULLIN
REGIS PHILBIN	RALPH ROBERTS	AARON SPELLING
IRNA PHILLIPS	GENE RODDENBERRY	LESLEY STAHL
ROBERT W. PITTMAN	ROBERT ROSENCRANS	SUSAN STAMBERG
FRANCES PRESTON	ELTON RULE	FRANK STANTON
LOWELL PUTNAM	RICHARD S. SALANT	GEORGE STORER
WARD QUAAL	LUCIE SALHANY	TODD STORZ
JAMES H. QUELLO	DAVID SARNOFF	HOWARD STRINGER
DAN RATHER	DIANE SAWYER	ED SULLIVAN
GILDA RADNER	BOB SCHIEFFER	DAVID SUSSKIND
GENE RAYBURN	HERBERT S. SCHLOSSER	SOL TAISHOFF
RONALD REAGAN	ROD SERLING	BRANDON TARTIKOFF



HONOR ROLE *continued*

DANNY THOMAS

LOWELL THOMAS

MARLO THOMAS

BARRY THURSTON

GRANT TINKER

TED TURNER

MIKE WALLACE

JOHN WALSON

BARBARA WALTERS

VINCENT T. WASILEWSKI

LEW WASSERMAN

PAT WEAVER

LAWRENCE WELK

ORSON WELLES

TOM WERNER

PAUL WHITE

RICHARD E. WILEY

OPRAH WINFREY

DICK WOLF

DAVID L. WOLPER

ROBERT C. WRIGHT

TED YATES

FREDERIC ZIV

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Advance/Newhouse Communications

CBS News

Charlie Rose

CNN/*Larry King Live*

DirecTV

Hallmark Entertainment

Harpo Productions

Home Box Office

KNBC, Los Angeles

KXAS, Dallas-Fort Worth

Liberty Media Corporation

Lifetime Entertainment Services

MSNBC

National Cable &

Telecommunications Association

Oxygen Media

Paramount Television Production

Paxson Communications

Post-Newsweek Stations

Procter & Gamble Productions

The A&E Network/*A&E Biography*

The Washington Post

Universal Studios

WFAN Radio, New York City

WJZ, Baltimore

BROADCASTING CABLE

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the

winners

of the

2002

HALL OF FAME

Changing Hands

Combos

WTCT-FM Carrollton, WCEN-FM Hemlock, WSGW(AM), WGER-FM and WTLZ-FM Saginaw (Saginaw-Bay City-Midland), Mich.

Price: \$55.5 million

Buyer: NextMedia Group (Skip Weller, president/co-COO); owns 56 other stations, none in this market

Seller: Wilks Broadcasting LLC (Jeff Wilks, CEO)

Facilities: WTCT-FM: 100.5 MHz, 6 kW, ant. 328 ft.; WCEN-FM: 94.5 MHz, 100 kW, ant. 981 ft.; WSGW(AM): 790 kHz, 5 kW day/1 kW night; WGER-FM: 106.3 MHz, 4 kW, ant. 381 ft.; WTLZ-FM: 107.1 MHz, 5 kW, ant. 361 ft.

Format: WTCT-FM: Hot AC; WCEN-FM: Country; WSGW(AM): News/Talk; WGER-FM: Soft Rock; WTLZ-FM: Urban AC

KBIX(AM) Muskogee and KHJM-FM Taft, Okla.

Price: \$1 million

Buyer: Stephens Family LP (Michael P. Stephens, president); owns nine other stations, including KMMY-FM Muskogee

Seller: Taft Broadcasting Inc. (Bryant W. Ellis, president)

Facilities: KBIX(AM): 1490 kHz, 450 W day; KHJM-FM: 100.3 MHz, 4 kW, ant. 410 ft.

Format: KBIX(AM): Oldies; KHJM-FM: Gospel

WZKR-FM Decatur, Miss.

Price: \$800,000

Buyer: Ponytail Broadcasting LLC (William T. Smith, president); no other broadcast interests

Seller: Rainey Broadcasting Inc. (Kenneth Rainey, president/director)

Facilities: 103.3 MHz, 5 kW, ant. 591 ft.

Format: Adult Hits

WHFD-FM Lawrenceville and WHLF(AM) South Boston, Va.

Price: \$250,000

Buyer: J&J Broadcasting Inc. (Katrina T. Chase, president); no other broadcast interests

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

Facilities: WHFD-FM: 105.5 MHz, 6 kW, ant. 154 ft.; WHLF(AM): 1400 kHz, 1 kW

Format: WHFD-FM: dark; WHLF(AM): dark

FMs

WXGV-FM Fernandina Beach and WYGV-FM St. Augustine Beach (Jacksonville), Fla.

Price: \$8.5 million

Buyer: Tama Broadcasting Inc. (Glen Cherry, president); owns five other stations, including WHJX-FM Jacksonville

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

Facilities: WXGV-FM: 105.3 MHz, 4 kW, ant. 410 ft.; WYGV-FM: 105.5 MHz, 16 kW, ant. 410 ft.

Format: WXGV-FM: Hot AC; WYGV-FM: Hot AC

Broker: Tony Rizzo of Blackburn and Co. Inc. and Joe Rapchak of Blackburn and Co. Inc.

WYLT-FM Fort Wayne and WEXI-FM Huntington (Ft. Wayne), Ind.

Price: \$4 million

Buyer: Travis Broadcasting (Karen Travis, president); owns six other stations, including WGL (AM), WCKZ-FM, WNHT-FM and WXTW-FM Fort Wayne.

Seller: Taylor Broadcast Group (Robert Taylor, president)

Facilities: WYLT-FM: 103.9 MHz, 3 kW, ant. 328 ft.; WEXI-FM: 102.9 MHz, 3 kW, ant. 299 ft.

Format: WYLT-FM: AC; WEXI-FM: Modern Rock

CP Mount Horeb (Madison), Wis.

Price: \$2.17 million

Buyer: Mid-West Family Broadcast Group (Thomas A. Walker, COO/director); owns 22 other stations, including WTDA(AM), WTDY(AM), WTUX(AM), WJJO-FM, WMGN-FM and WWQM-FM Madison

Seller: Magnum Radio Inc. (David R. Magnum, president)

Facilities: 106.7 MHz, 3 kW, ant. 479 ft.

Format: CP—NOA

Broker: Kalil and Co. Inc.

WGPM-FM Farmville and WCZI-FM Washington (Greenville-New Bern-Jacksonville), N.C.

Price: \$3 million

Buyer: Archway Broadcasting Group LLC (Al Vicente, president/CEO); owns four other stations: WCBZ-FM, WNBR-FM, WRHT-FM and WZBR-FM Greenville-New Bern-Jacksonville

Seller: New East Communications Inc. (Henry W. Hinton Jr., president)

Facilities: WGPM-FM: 94.3 MHz, 2

kW, ant. 407 ft.; WCZI-FM: 98.3 MHz, 1 kW, ant. 489 ft.

Format: WGPM-FM: Soft Rock; WCZI-FM: News/Talk/Sports

WVOD-FM Manteo (Elizabeth City-Nags Head), N.C.

Price: \$1 million

Buyer: Convergent Broadcasting LLC (Bruce Biette, president/COO); owns two other stations: WNHW-FM and WYND-FM Elizabeth City-Nags Head

Seller: Orbit Communications Inc. (Jennifer Frost, president)

Facilities: 99.1 MHz, 50 kW, ant. 492 ft.

Format: AAA

Broker: George Reed of Media Services Group

AMs

WSRO(AM) Watertown (Boston), Mass.

Price: \$1.8 million

Buyer: Multicultural Radio Broadcasting Inc. (Arthur Liu, president); owns 31 other stations, including WLYN(AM) Boston

Seller: Langer Broadcasting Corp. (Alexander Langer, president)

Facilities: 1470 kHz, 1 kW day/3 kW night

Format: Talk

KALY(AM) Los Ranchos De Albuquerque (Albuquerque), N.M.

Price: \$650,000

Buyer: ABC Radio Inc. (John Hare, president, ABC Radio); owns 68 other stations, none in this market

Seller: Septien and Associates (Gloria Septien, owner/GM)

Facilities: 1240 kHz, 1 kW

Format: Mexican

Broker: Bill Whitley of Media Services Group

WPAO(AM) Farrell (Youngstown-Warren), Pa.

Price: \$350,000, \$100,000 of which will be paid in a tax-relief donation

Buyer: Holy Family Communications (James Wright, president); owns one other station, not in this market

Seller: D&E Communications Inc. (Dale Edwards, president)

Facilities: 1470 kHz, 1 kW day/500 W night

Format: Christian

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

Technology



ABC's *World News Tonight* is heading into nonlinear editing with the help of Avid NewsCutter and Unity systems.

Why ABC tapped Avid

News division likes that trained operators are on hand to streamline transition

By Ken Kerschbaumer

ABC News' choice of Avid editing systems was based not just on performance but on the comfort of knowing that there were personnel available who were very familiar with using the gear.

The network said on Oct. 31 that it will install an Avid Unity tied to six Avid NewsCutter XP systems for use on *World News Tonight* and ABC's affiliate news service, NewsOne. It isn't the first time that

the network will use an Avid product: The two companies have had a relationship for a number of years, particularly for on-air promotions (ABC has 154 Avid editing systems in use, most located on the West Coast).

But it is the first use of Avid's systems for *World News Tonight*. *Nightline* has been using NewsCutter editors connected to Unity for News for about a year, which has allowed ABC News to get comfortable with the technology.

Although the history with promos and *Nightline* was important, what was "more important was establishing a relationship

with a supplier of nonlinear editing systems that could carry us into the future," says Preston Davis, president, ABC Broadcast Operations and Engineering. "Reliable operation was first in importance, but another factor was the availability of trained operators."

Avid's large installed base of product gives ABC a chance to tap into a large pool of talent that is already familiar with the system. Current editing operations at *World News Tonight* are based on linear, offline, tape-based editing suites, so a combination of newly hired editors with experience on Avid systems and the current editing staff will handle the new workflow.

"There's a big opportunity to change process with this move," says Davis. "We'll be able to edit content in a faster and more collaborative way."

The Unity system has 5.8 TB of storage, with the six NewsCutter systems providing simultaneous access to material on the system. According to David Schleifer, director of Avid Broadcast, the effort to get ABC's product on-air will become more efficient and streamlined.

"The ability of the Avid system to accommodate the current support infrastructure lets ABC gain benefits immediately," says Schleifer. "Over time, ABC News may choose to evaluate and modify other supporting infrastructure products as they see fit."

ABC's NewsOne will be tied into the same system as *World News Tonight*, allowing staffers to share material and resources on an as-needed basis.

"One of the advantages of the Unity for News system, which supports Network Shared Storage, is the ability to segregate functional groups and workflow by using security and permissions, instead of through segregation of hardware," Schleifer explains. "Both workflows require shared-storage inputs, outputs and editing. With Unity for News, these can all be shared resources central to the operation." ■

NTC gets into the game

ESPN picks California-based system integrator for digital center in Bristol, Conn.

By Ken Kerschbaumer

Like the sports teams it covers, ESPN is looking to assemble a winning organization. Currently in the early stages of designing a new digital facility, which will bring both HD and SD content to viewers beginning next year, the cable sports net has selected the equivalent of its digital coaching staff: National Teleconsultants (NTC) has been chosen as the integrator on a project that will keep both integrator and client very busy for two years.

NTC Vice President Ed Hobson says his company is developing comprehensive documentation for procurement of systems-integration services for all technical facilities, both standard- and high-definition. The facilities will include three studios, associated control rooms, edit rooms, an 80-seat sports-highlights screening room, and a large sports-highlights ingest, editing and server-based playout system.

"There are also multiple, multichannel-release control rooms and, of course, the core infrastructure," he says.

At this point, the technical details and winning bids for equipment are still being sorted out. NTC has been building its staff over the past two years, increasing the size of its New York City office and adding to its Glendale, Calif., headquarters. The company specializes in information technology, media-asset management, workflow, storage area networks and network attached storage, all vital to ESPN's success.

The sports network, with close to a million hours of material on hand, will no doubt challenge the NTC team. The trick is for both integrator and client to make sure everyone knows the playbook.

"The key to success in this effort is a thorough analysis of workflow issues in the current facility and ESPN's business plans



Rendering: Courtesy of HLW Architects

New 90,000-sq.-ft. digital facility will provide both HD and SD content starting next year.

for the future," says Hobson. "These provide the basis upon which to make appropriate workflow enhancements and technology decisions."

Those decisions, he adds, drive system design and hardware and software selection.

"Software is becoming ever more important," he notes. "Hardware will continue to improve, and standard 'off-the shelf' components will replace more and more spe-

"Our approach is to first identify the workflow requirements followed by the technical-systems design," says Hobson. "The typical pitfall is to embark on technical issues prior to understanding the business model."

Problem areas are often building-related, which is why NTC will work closely with architect HLW and contractor partners to coordinate all the technical details of the

'The key to success in this effort is a thorough analysis of workflow issues in the current facility and ESPN's business plans for the future.' —Ed Hobson, National Teleconsultants

cialized and custom platforms. Similarly, software that adheres to industry standards—that is open, extensible and well-supported—is important."

There will be a number of development phases. The most challenging, Hobson explains, will most likely be the final integration and commissioning, when hardware and software systems from multiple suppliers will finally be integrated. But NTC has had experience with similar large projects: It built the first all-digital, server-based, multichannel network release facility for Fox Digital, as well as the DirecTV Los Angeles Broadcast Operations Center.

building with the media technical systems to be installed there. Other challenging areas include software scalability, interfaces, redundancy and fall-back strategies.

Because the project is still very much in the planning stages, specific details of equipment selections are unavailable. But multiple vendors will no doubt become intimately involved with the project as well, working closely with both ESPN and NTC. At this point, though, only one vendor has definitely been selected: "I can tell you that Ben and Jerry's Cherry Garcia is the ice cream of choice for many of the NTC staff," Hobson jokes. ■

CuttingEdge

BY KEN KERSCHBAUMER

E! TO BEA

E! Entertainment will use BEA's WebLogic Enterprise Platform as the foundation for a new digital-asset-information system (E! is calling the system DAISY). The goal is to enable E! to add value to its content library, which consists of more than 250,000 videotapes and digitized media. DAISY will be able to tell users about raw footage, length of clips, usage rights, whether it previously aired and whether it includes closed captioning. E! plans to add a browser-based editing capability to DAISY so producers can edit directly from their desktop.

CONCURRENT WINS TWO TWC CONTRACTS

Time Warner Cable is keeping VOD provider Concurrent busy with commercial deployments in Wilmington, N.C., and Columbus, Ohio. The Wilmington division will use the MediaHawk VOD system to serve more than 209,000 basic subscribers and 38,000 digital subs. The subscribers will join 354,000 basic and 90,000 digital subscribers in Time Warner Cable's Greensboro and Winston-Salem systems in North Carolina and will be able to access VOD movies from iN DEMAND and subscription-VOD (SVOD) programming.

The Columbus deployment serves more than 326,000 basic and 108,000 digital subscribers. Thirteen MediaHawk 3000 VOD Systems will be installed, with a total capacity



Carrie scares with VariCam

NBC's new three-hour version of *Carrie*, which aired last week in both SD and HD, was shot last summer on location in Vancouver with Panasonic's AJ-HDC27 VariCam HD Cinema cameras. Five VariCams were used for first- and second-unit photography on the seven-week shoot.

The AJ-HDC27 VariCam replicates many of the key features of film-based image acquisition, including 24-frame progressive-scan images, and offers a wide range of variable frame rates (4 to 60 f/s in single-frame increments) for "overcranked" and "undercranked" off-speed in-camera effects achieving fast- or slow-motion, plus programmable time-lapse recording.

of more than 7,000 streams and an initial storage capacity of more than 800 titles.

ENVIVIO GETS REAL

Envivio and RealNetworks are working together to develop a mobile media encoder for the wireless industry. Expected to be delivered in the first quarter of 2003 and dubbed the Helix Mobile Producer, the encoder, powered by Envivio, is based on RealNetworks' Helix platform. The goal is to provide content creators a single encoding solution for 3GPP, 3GPP2, RealAudio and RealVideo content. Envivio and RealNetworks will market and sell the co-branded product to mobile carriers and content

providers worldwide. It will support 3GPP and 3GPP2 file formats, including MPEG-4, AAC, N-AMR, H.263.

MEDIA 100 EXPANDS PRODUCT LINE

Media 100 may be in danger of being delisted, but that isn't stopping the company from rolling out new editing products. The latest is 844/Xi, a product-line expansion of the 844/X editing system. The 844/Xi is geared to dual-stream editors and provides real-time compositing and effects. Priced at \$24,995 and available in December, it includes the same application software and Intelligent Layering Architecture (ILA)

as the original 844/X product launched in February. Complete system configurations will start at about \$40,000 and will be available exclusively through authorized 844/X value-added resellers.

B-TRAIN SCORES WITH AVID

B-Train Films, a New York-based sports-production company, is using Avid Xpress DV software to create the weekly pregame show for the New York Jets. *Jets 24/7 With Herman Edwards* airs on WCBS-TV New York. B-Train producers on location with the team use laptop computers running Avid Xpress DV software to immediately digitize, log and edit footage of games, practices and team meetings. Rough-cuts are sent back to New York, where editors use an Avid Symphony system for additional editing and finishing.

MANITOBA HEADS TO NEXT LEVEL

Winnipeg, Manitoba, residents will have the chance to bundle next year. Manitoba Telecom Services (MTS) will use Next Level equipment to offer digital TV, high-speed Internet, telephone services and onscreen caller ID to 9% of Winnipeg's approximately 700,000 residents by the end of 2003. MTS will use Next Level's Full Service Access Platform, including its BSAM and Residential Gateway 2200 set-top box.

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Datebook

This Week

Nov. 11-15 *American Association of Advertising Agencies* Creative Directors Conference 2002. Grand Hyatt, San Francisco. Contact: Michelle James, 212-850-0733.

Nov. 13 *Cable & Telecommunications Association for Marketing* Master Course: How Cable Goes to Market. Cox Hall, Emory University, Atlanta. Contact: Tamara Kukla, 703-549-4200.

Nov. 14 *NAMIC New York* Executive Roundtable: Opportunities in Communications. HBO, New York. Contact: Tina Thompson, 212-846-4787.

November

Nov. 20 *SATCON* The Satellite Application Technology Conference and Expo. Hilton Hotel, New York. Contact: 201-319-1727.

Nov. 20 *Media Access Project* Speaker Series: Mozelle Thompson. The Benton Foundation, Washington.

Nov. 24 *The International Council of NATAS* The 4th iEMMYs Festival. New York. Contact: Michelle Mazer, 212-489-6915.

Nov. 25 *The International Council of NATAS* The 30th International Emmy Awards Gala. New York. Contact: Michelle Mazer, 212-489-6915.

December

Dec. 3 *Cable & Telecommunications Association for Marketing* Pre-Western Show Luncheon. Anaheim Marriott Hotel, Anaheim, Calif. Contact: Seth Morrison, 703-549-4200.

Dec. 10 *John A. Reisenbach Foundation* 11th Annual Gala for a Better and Safer New York. Rockefeller Plaza, Rainbow Room, New York. Contact: 212-935-1840.

Dec. 11 *National Association of Minorities in Communications New York* 9th Annual Holiday Benefit Gala. The Pierre Hotel, New York. Contact: Cherine Anderson, 212-846-4209.

Dec. 12 *New York Women in Film & Television* Annual Muse Awards Luncheon. New York Hilton, New York. Contact: Don Ciaramella or Kim McDade, 212-986-7080.

Major Meetings

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

Nov. 25 *The International Council of NATAS* The 30th International Emmy Awards Gala. New York. Contact: Michelle Mazer, 212-489-6915.

Dec. 3-6 *California Cable & Telecommunications Association* Broadband Plus: The New Western Show. Anaheim Convention Center, Anaheim, Calif. Contact: Toni Irwin, 510-428-2225.

Jan. 20-23 *NATPE 2003* National Association of Television Program Executives. Ernest N. Morial Convention Center, New Orleans. Contact: Edna Gonzalez, 310-453-4440, ext. 209.

Jan. 26-29 *Cable & Telecommunications Association for Marketing* Research Conference. Sheraton Bal Harbour, Fla. Contact: Jinling Elliott, 703-549-4200.

January 2003

Jan. 9-12 *Consumer Electronics Association* 2003 International CES. Las Vegas. Contact: Lisa Fasold, 703-907-7669.

Jan. 13-14 *Tennessee Association of Broadcasters* Annual Convention. Maxwell House Hotel, Nashville. Contact: 615-399-3791.

Jan. 13-14 *National Cable Television Cooperative's* Winter Education Conference. New Orleans. Contact: 913-599-5900.

Jan. 13-15 *Wireless Communications Association* 9th Annual Technical Symposium and Business Expo. San Jose, Calif. Contact: George McFadden, 202-452-0041.

Jan. 13-17 *American Association of Advertising Agencies* Executive Leadership Program. Shutters on the Beach, Santa Monica, Calif. Contact: Michelle Montalto, 212-850-0731.

Jan. 14-15 *Wisconsin Broadcasters Association* Winter Conference. Madison, Wis. Contact: Michelle Lukens, 608-255-2600.

Jan. 14-16 *Society of Cable Telecommunications Engineers* Conference on Emerging Technologies. Fountainbleau Hilton Resort, Miami. Contact: Ginny Nagle, 610-524-1725, ext. 210, or gnagle@scte.org.

Jan. 20-23 *Association of National Advertisers* 2003 Agency Relationship Forum. The Plaza Hotel, New York. Contact: Patricia Hanlon, 248-391-3121.

Jan. 22 *Association of National*

Advertisers Senior Marketers Roundtable—West. New York. Contact: Patricia Hanlon, 248-391-3121.

Jan. 30-Feb. 2 *Radio Advertising Bureau 2003* Hyatt Regency, New Orleans. Contact: Dana Honor, 800-722-7355.

February

Feb. 2-4 *Women in Cable & Telecommunications* Chapter Leadership Conference. Georgian Terrace, Atlanta. Contact: Linda Magad, 312-634-4233.

Feb. 4-5 *Arizona Cable Telecommunications Association* Annual Meeting. Airport Marriott Hotel, Phoenix. Contact: Susan Bitter Smith, 602-955-4122.

Feb. 6-7 *National Association of Broadcasters* Radio Group Executive Fly-In. Washington. Contact: NAB Advertising, 202-429-5426.

Feb. 7-11 *National Religious Broadcasters* Annual Convention. Opryland Hotel, Nashville, Tenn. Contact: 703-330-7000.

Feb. 10-12 *CableLabs* Winter Conference. Members Only. Broomfield, Colo. Contact: Crystal Anderson, 303-661-9100.

Feb. 11 *CAB* Cable Advertising Conference. New York, NY. Contact: Joleen Martin, 212-508-1214.

Send Datebook entries to
P. Llanor Alleyne
Palleyne@reedbusiness.com
Fax: 646-746-7028

Local Cable Advertising

While national advertising dollars are a big piece of the revenue puzzle, local cable ad sales are extremely important to the financial success of an MSO or local operator. After a weakened economy that pricked a hole in the expanding balloon of local cable ad sales growth, innovative promotions and a healthier advertising climate are giving the local outlook a more positive forecast. On November 25, *Broadcasting & Cable* will focus on the current state of local cable ad sales, with an eye towards what 2003 will hold. Please join us and showcase your cable network's hot shows and success stories in this highly targeted special report. Call your *Broadcasting & Cable* sales representative to advertise today.

Issue Date:

November 25, 2002

Space Close:

Friday, November 15

Material Close:

Tuesday, November 19

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TOP 25 TV NETWORKS

On December 2, *Broadcasting & Cable* features its annual exclusive overview of the Top 25 Networks in television. As part of our ongoing Top 25 series, the Top 25 Networks will focus on the total network television business. The survey treats every network the same: broadcast, basic cable, pay cable or home shopping, highlighting the network giants from a financial perspective and looks at how and what they're doing to stay out in front. Last year's surprise #2 network was QVC...what network will be the surprise for 2002? Join us and be part of this special report that is an important read for all industry players interested in the business of television. Contact your local sales representative for rates and information.



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People

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

Broadcast TV

Shaun McDonald, VP/GM, WNAB(TV) Nashville, Tenn., joins WGNO(TV) and WNOL-TV New Orleans, as director, sales.

Cable TV

John Cody, area director, engineering, Eatontown, N.J., promoted to regional VP, engineering, for New Jersey.

Programming

Terry Wood, senior VP, programming, Paramount Domestic Television, Los Angeles, promoted to executive VP.

Stephanie Leifer, VP, comedy development, ABC Entertainment, Los Angeles, promoted to senior VP, comedy programming.

Joelle Charlot, director, studio production, MTV, New York, promoted to VP, studio production and administration.

Antoinette Reed, VP, retail, 4Kids Entertainment, promoted to senior VP, sales, marketing and retail administration.

At Fox Cable Networks:
Max Casanova, manager, Fox

Sports Digital Nets, Los Angeles, promoted to director, programming; **John Sorrells**, account executive, Fox Cable Networks Group, Atlanta, promoted to manager, affiliate sales.

Journalism

John Verilli, weekend news manager, WNBC(TV) New York, joins WCBS-TV New York, in the same capacity.

Kelly Wallace, White House correspondent, CNN, Washington, will move to the Jerusalem bureau, as correspondent.

At Fox News Channel, New York: **Julian Phillips**, correspondent, WPIX-TV New York, and **Page Hopkins**, anchor, *Money Cast*, Bloomberg Television, New York, join as weekend anchors.

Bertha Coombs, freelance anchor/reporter, CNNfn, New York, appointed general assignment reporter, CNBC, Fort Lee, N.J.

Roby Chavez, freelance reporter, WTTG(TV) Washington, named reporter/anchor.

Arthur Chi'en, reporter,

Obituaries

John Meredyth Lucas, writer of classic television programs including *Star Trek* and *The Fugitive*, died in Los Angeles on Oct. 19 of leukemia. He was 83.

Born to Hollywood parents, Lucas got his first showbiz gig as a script clerk from his stepfather, *Casablanca* director Michael Curtiz. It was a quick hop to scriptwriting for Lucas, who would eventually become a triple threat, adding producer and director to his credits.

Lucas also wrote for medical dramas *Ben Casey*, *Medical Center*, *Medic*, and *Quincy*, as well as science-fiction fare like *Planet of the Apes*.

Robert Mariano, cable-television sales veteran, died Oct. 28 in Beverly Hills, Calif., following a long illness. He was 59.

His career spanned 25 years and included stints as head of both CBS Cable and Fox Television Networks affiliate sales. In the 1970s, he founded the public-access department for Time Inc.'s Manhattan Cable. Most recently, he was VP of marketing at Comspan Communications.

NY1, New York, joins WFXT(TV) Boston, as general assignment reporter.

Susan Harding, anchor/reporter, KSPR Springfield, Mo., joins WSMV-TV Nashville, Tenn., in the same capacity.

Ken Jefferson, morning and noon anchor, WHIO-TV Dayton, Ohio, joins WWSB(TV) Sarasota, Fla., as anchor/reporter.

Allied Fields

Evelyn Fine, VP, strategic development, Media Access Project, Washington, joins Americans for the Arts, Washington, as VP, communications.

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

Best of both worlds

Aronson partners with networks or studios but has creative freedom

If it weren't for Pete Aronson, *The Bernie Mac Show* might not be on television today. When Aronson arrived at Regency Television, a joint venture of New Regency Enterprises and Fox Television Studios, he was looking to do a "smart black comedy." After seeing Bernie Mac on HBO's *The Chris Rock Show*, he called Larry Wilmore, whom he knew from working on *The PJs* at Touchstone Television.

Coincidentally, Wilmore had recently submitted a script idea to Regency. When Aronson described the show he wanted to do and said he knew just the person to star, Wilmore told him about his script and said he already had someone in mind.

"Bernie Mac!" they said at the same time. And the show was born.

"Pete Aronson's passion is probably his most important trait," says Wilmore, executive producer and creator of *Bernie Mac*, who took home an Emmy last September for Best Writing on a Comedy Series. "He really passionately backs writers and is passionate about

ideas, concepts and talent."

That passion helped him develop another Emmy Award-winning Regency show, *Malcolm in the Middle*, as well as newcomer *John Doe*. He also has spearheaded efforts on *The Education of Max Bickford*, *Roswell*, *UC: Undercover* and *Freakylinks*, all co-produced with Twentieth Century Fox Television.

"Pete is an executive who does what he does for all the right reasons. He genuinely loves television and has immense respect for the medium and admiration for the work of those who spend their lives creating good television," says Jordan Levin, The WB's president of entertainment.

In the mid '90s, Aronson held a high-level development job at

Disney but found himself more involved with corporate affairs and less with putting TV programs on the air. Even though it was a great job, "I wasn't ready to be my dad." He left and took a development deal at Warner Bros. Television, working there for 18 months until becoming president of Regency.

Regency is a perfect job for Aronson. It is part of independently financed New Regency Enterprises, founded by Aron Milchan. As a result, he does not have to answer to any network regarding development of his shows, which allows him to do a few shows with a great deal of creative freedom.

"This is not a volume business," he says. "We only do stuff we really want to do."



Peter Aronson
President, Regency
Television

B. April 8, 1966, Chicago; BA, English, Hobart College, 1988; page, NBC, New York City, 1988-90; production assistant, Witt-Thomas-Harris Productions, Los Angeles, 1990-92; line producer, Witt-Thomas, 1992; VP, development, Witt-Thomas Television, 1993; president, Mayhem Films (later Witt-Thomas Films), 1994-95; supervising producer, creative affairs, Walt Disney Television, 1996; executive VP, creative affairs, Touchstone Television/ Walt Disney Television, 1997; senior vice president, Walt Disney Television, 1997; writer/producer, Warner Bros. Television, 1998; current position since August 2000; m. Pamela Kawi, Dec. 21, 2001

It also means he gets into the occasional disagreement with a network president, but he has

found the end result, shows like *Malcolm* and *Bernie*, to be well worth it. He also appreciates that he has the best of both worlds: a partnership with a studio and a network, neither of which can exert ownership control over his shows.

Aronson essentially grew up in television, interning during college for Don Imus at WNBC Radio in New York and then entering NBC's page program. There, he answered phones and scheduled meetings for Brandon Tartikoff, the legendary late chairman of NBC Studios and Entertainment.

After nine months, Tartikoff told him the job he wanted—producing TV shows—didn't exist in New York, so Aronson moved to Los Angeles and began working as a production assistant for Witt-Thomas Productions. The job wasn't glamorous—"picking up my boss's dry-cleaning"—but it took him where he wanted to go: producing such shows as *The Golden Girls*, *Soap* and *Empty Nest*.

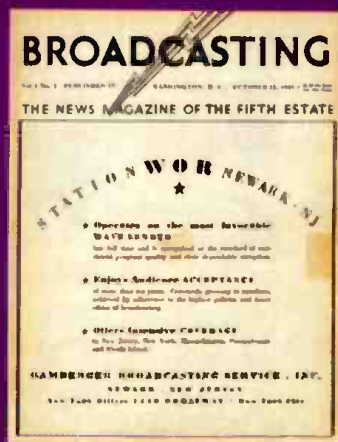
After a brief stint in feature-film production—he found the pace too slow—he returned to television, working for Disney, where he developed *Home Improvement*, *Boy Meets World*, *Ellen* and *Dangerous Minds*.

Watching all those shows go from a germ of an idea to a spot in prime time got into Aronson's blood and brought him back to where he is today.

"I think we make great television here," Aronson says. For him, that's what counts.

—Paige Albiniaik

Smart



October 15, 1931

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abc Fall Rises

UPHILL FOR CONNIE CHUNG P10

Carmela, I'm Home Why NBC can never be #1 BY AL LINDEN HIRSHBERG P14

BROADCASTING & CABLE

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A Season of Seeing Double

By Phil Iwanaga

When the fall season begins, networks are looking for a way to stand out. For CBS, the answer may be a double dose of the same show. The network is planning to air two versions of *Survivor* in the same week. The first version will be the original, and the second will be a new format called *Survivor: All Stars*. The network is hoping that this strategy will help it stand out in a crowded market.

CBS Drives for Lower Demos

In official first week, some promising signs for ad—but it's still anxiety early

By Phil Iwanaga

A major goal of CBS' fall lineup is to drive advertising revenue. While the network's fall lineup is still in its first week, some promising signs for advertising revenue are already showing up. CBS' fall lineup is expected to be a success, with the network's advertising revenue up 10% over last year. CBS is also looking for a way to stand out in a crowded market.

DTV Picture Far From Clear

Despite first audience in 2.7 million viewer—10.34 (100-30) 2.7 million sports 18.4%

By Phil Iwanaga

The digital television (DTV) market is still in its early stages. While the first audience for DTV was 2.7 million viewers, the market is still far from clear. The market is still in its early stages, and the network is still looking for a way to stand out in a crowded market.

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Television

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ANCHOR/PRODUCER

We are seeking an energetic person to co-anchor and produce our top-rated, 10 AM news program, "NewsChannel 9 for Women." Previous anchor experience and knowledge of women's issues are a must. No phone calls. Send tape and resume to News Director, WTVC, P O Box 60028, Chattanooga, TN 37406-6028. Equal Opportunity Employer.

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ABC7, the #1 station in Los Angeles, seeks a creative, energetic, general assignment reporter. Previous anchoring or fill-in anchoring experience is a plus. Great live reporting skills a must. Please send resume and non-returnable videotape to: ABC7 Los Angeles, Attn: Carmella Zigler, Dept. GRFA/BC, 500 Circle Seven Drive, Glendale, CA 91201. Equal Opportunity Employer.

CONSUMER REPORTER

KFSN-TV, an ABC owned station in Fresno, CA, is looking for a strong Consumer Reporter. Applicant must be able to develop contacts and enterprise consumer oriented stories. Applicant must also have proven skills covering live, breaking news, and must be able to meet deadlines. Send resume to: KFSN-TV, Human Resources, Dept. BC 03-04, 1777 G Street, Fresno, CA 93706. ABC, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

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Outdoor Life Network, Two Stamford Plaza,
281 Tresser Blvd. 9th Floor, Stamford, CT 06901,
Attn: Valerie Nanni, or E-mail: human_resources@olntv.com
Subject: Director of Research
No Phone Calls Please EOE M/F/D/V

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Send Resume to: M. Curtis, Human Resources, FOX Chicago, 205 N. Michigan Ave, Chicago, IL 60601. EOE/M/F/D/V.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Damned if you don't

With big elections being won all around them, the TV news networks were in a no-win situation on election night. The combination of post-2000 caution and the VNS meltdown meant, as more than one anchor said and most of the coverage reflected, they would rather be last than wrong. Unfortunately, watching anchors explain why they were not calling races or providing their usual vote dissections made for some often uninspiring coverage, particularly when the broadcast networks showed up only for an hour in the middle of the proceedings to talk about what they couldn't say.

Of course, the media's reticence was in part an attempt to avoid the hammering it got for calling too many races too soon the last time out. They should have expected to get hammered anyway. One op-ed page pundit characterized their caution as "promoting ignorance, timidity and deceit." Hardly, but we have to concede that it did at times border on timidity. We would rather chalk that up to the VNS snafu than to the result of its trip to the Washington woodshed two years ago, although we fear it was a little of both. We hardly need remind anyone that, after the networks were brazen enough to report what they knew and what they thought and tried to call one of the closest races in history, the news chiefs were paraded before a congressional committee.

Sticking with previous form, the broadcast networks confined their prime time coverage of the midterm elections to hour specials at 10 p.m. ET. So, if the fear factor you wanted to see was the look in Terry McAuliffe's eyes or the judging you wanted to do was of elections and not Amy, it was a cable-network night. Among those, the ratings winner was Fox News. Given the knock on Fox as a conservative network that wears its unbleeding heart on its sleeve, those expecting Republican cheerleading there would have been somewhat disappointed. Brit Hume and company were generally careful to avoid characterizing the tide of events or call races for Republicans, even as those colorful Ratherisms on CBS's hour were beginning to trend toward "game, set, and match" for the GOP. Perhaps Fox saw it as a high-profile opportunity to raise the level of its game to match its growing viewership.

One clear winner on the night was AP. With VNS on the sidelines, "AP is calling the race for..." become a familiar refrain, as some networks hedged their bets by reporting the winner, citing AP, then saying that their own news desks weren't ready to make the call.

The networks now have two years—plus an off-year election for practice—to be ready to make the calls again in 2004. By that time, the numbers crunching should be back up to speed, with political junkies wallowing in all those statistics and networks once again willing to ruffle a few political feathers or risk an egg facial or two by calling 'em as they see 'em.

Broadcasting & Cable (ISSN 1068-6827) (USPS 0066-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined and for one week in April, when it is published semi-weekly, by Reed Business Information, 360 Park Avenue South, New York, NY 10010. Broadcasting & Cable copyright 2002 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02458-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues USA \$159, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Reed Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

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