

# BROADCASTING CABLE

MARCH 25, 2002

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## NBC: LET'S MAKE IT A VIRGIN MARY, OK?

Network reneges on plans for liquor advertising, after MADD goes after beer and wine

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## CABLE'S OLIVE BRANCH

Suddenly, cable is getting downright agreeable about DTV transition

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## NEWS DUEL IN RALEIGH

In 29th market, Time Warner Cable goes head-to-head with WRAL-TV in 24-hour cable news

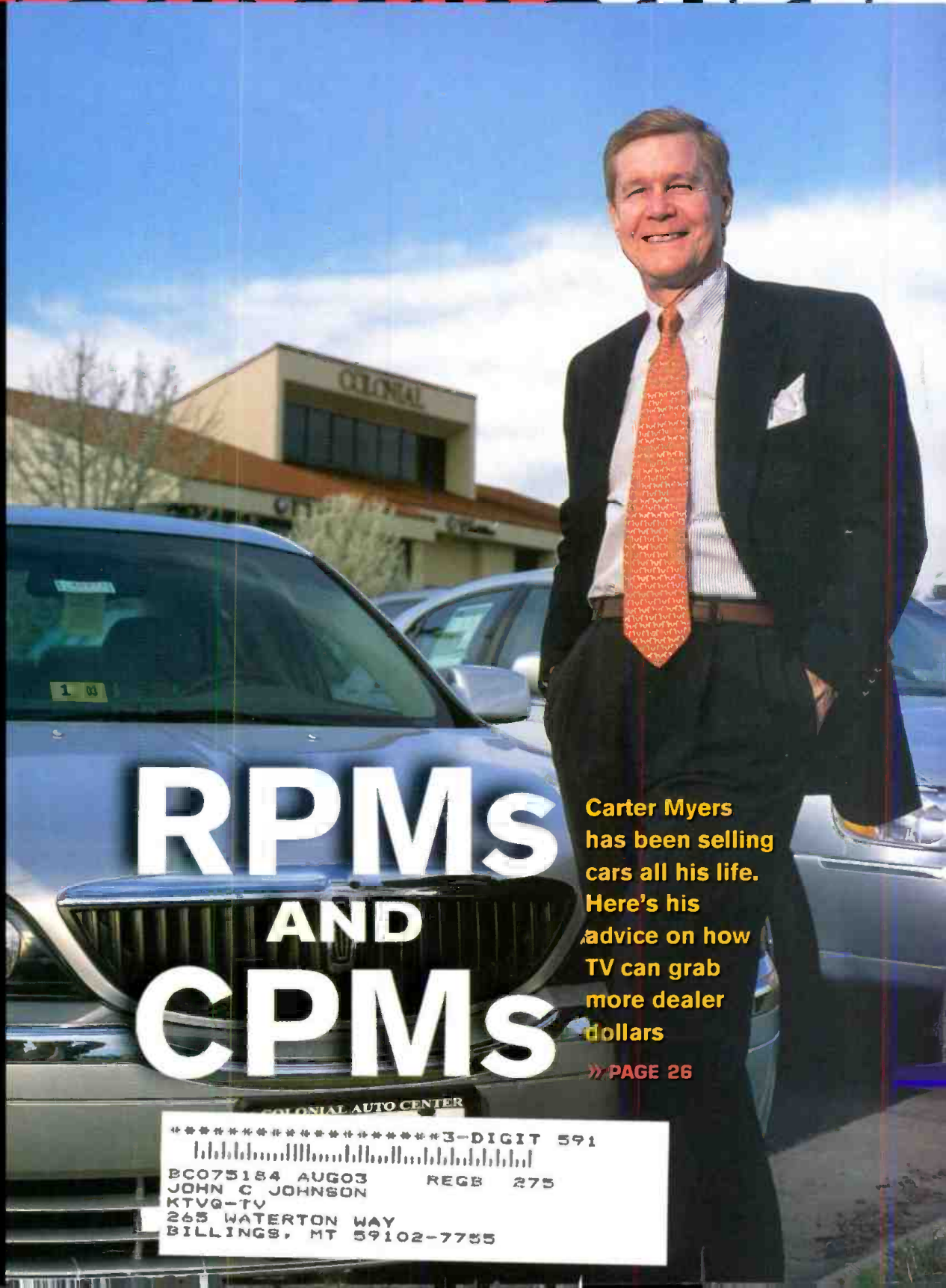
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## ROAD TO NAB

## STATION OPERATIONS

Transmitter manufacturers offer cheaper way to DTV. Plus, the latest from Leitch, Encoda, Tandberg and others

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# RPMs AND CPMs

Carter Myers has been selling cars all his life. Here's his advice on how TV can grab more dealer dollars

» PAGE 26

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ABC

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# LEAN SWEEP!

## Andromeda Continues Its #1 Performance

### FEBRUARY RESULTS 1/28 - 2/24/2002

RANK	PROGRAMS	HH RTG	A18-49 RTG	A25-54 RTG	M18-49 RTG	M25-54 RTG
<b>1</b>	<b>ANDROMEDA</b>	<b>3.2</b>	<b>2.2</b>	<b>2.3</b>	<b>2.5</b>	<b>2.7</b>
2	X-FILES SYN (AT)	3.1	2.0	2.1	2.1	2.1
3	STARGATE SG-1 (AT)	3.0	2.0	2.1	2.4	2.4
4	BUFFY-SLAYER SYN (AT)	2.8	1.8	1.8	1.8	1.8
5	MUTANT X	2.7	1.8	1.9	2.0	2.1
5	PRACTICE SYN (AT)	2.7	1.5	1.6	1.2	1.5
7	ER SYN (AT)	2.6	1.6	1.7	1.3	1.5
7	WW POLICE VIDEOS SYN (AT)	2.6	1.6	1.5	1.8	1.8
9	BEASTMASTER	2.3	1.3	1.4	1.3	1.4
10	VIP (AT)	2.2	1.3	1.2	1.3	1.3

Source: NSS/Galaxy Explorer,  
1/28/02-2/24/02; GAA measurement.  
Does not include umbrella titles or  
weekend versions of strip programs.  
Ranked by GAA% HH rating.



Photo: © 2002 Jay Paul / Black Star



## COVER STORY

# REVVING UP FOR AUTO ADS

Veteran car dealer Carter Myers (above) says TV sales execs must learn to think like dealers, if they want more of their money. » 26

The auto industry may not sell as many cars this year, but it may top last year's \$12.2 billion in ad spending. » 31

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**GET GOING** The FCC is losing patience with some station groups over their slow DTV rollout. » 10

**ON THE WAGON AGAIN** After criticism and a renewed call for beer and wine ad restrictions, NBC decides it won't air liquor ads after all. » 12



With Comedy Channel now in its court, the Tennis Channel plans a 4Q launch.



The Yankees network wants Cablevision in the lineup for opening day.

**YES AND NO** YES, the new Yankees sports network, debuts in New York, but (still) not on Cablevision's systems. » 14

**THIS PLAY IS BEING REVIEWED** The NFL proposes schedule changes that could help ABC's *Monday Night Football* most of all; CBS and Fox don't want to play that game. » 14

**STOP US IF YOU'VE HEARD THIS ONE BEFORE** Comedy Central will handle affiliate sales for the Tennis Channel. » 16

## Programming

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\*Source: Nielsen Galaxy Explorer. Cvg area 104 AM%. Based on regularly scheduled off-network series that aired 50+ times during 2001 in primetime (11/1/01-12/30/01, M/Su 7P-11P). Qualifications available upon request.  
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**REGULATION**

## A victory for scantily clad

ABC won't be getting in any FCC trouble over its November sweeps fashion show featuring sexy Victoria's Secret models.

The stunt generated hundreds of e-mail protests to the FCC and roughly 20 formal complaints. Last week, the FCC decided the complainants had not proved "the sexual aspects of the material was, in context, so graphic or explicit as to be patently offensive."

The commission also dismissed an indecency complaint against shock jock Bubba the Love Sponge for his "Roadkill Barbeque" contest in February 2001.

A complainant argued participants compared the texture of squirrel meat to a penis, referred to bestiality and slaughtered a wild boar. The FCC said none of the references were "inescapable innuendo" with a "singular, indecent" meaning. Three weeks ago, a Florida jury found Sponge, aka Todd Clem, not guilty of animal cruelty for the boar killing.—*B.M.*

# BC EYE

PRIME TIME

## ABCs of IBS

"Satire," said Lenny Bruce, "is tragedy plus time." That may not have been top of mind last year when ABC commissioned *Wednesday 9:30 (8:30 Central)*, a sitcom that lampoons network TV (originally called *The Web*), but it seems more appropriate now that ABC is tanking in prime time and creating its own Koppelgate fracas. The show premieres, um, this Wednesday at 9:30 (8:30 Central)



and involves the fictional IBS Network. On ABC's Web site, the show's home page includes an IBS logo and even part of its schedule (which includes bogus programs *Paper or Plastic?* and the classically bad-sounding *Just the Three of Us*).

The IBS Jobs board ("Always an Opening on the Bottom") advertises for "Director, current programming," and the job is "not open to people of conscience." The "preferred" producer of the IBS Web site should have "1-2 months prior experience with failed Web house" and "must be willing to take worthless options over cash for bonuses." Sounds like executive producers Peter Tolan (*Larry Sanders*) and Lauren Corrao (both exec produce ABC's caustic *The Job*) know the turf. Would ABC retitle the show if it changed its time period? "That would be a programming decision," a publicist said. Right then we knew *Wednesday 9:30 (8:30 Central)* has so much material to work with.—*P.J.B.*

## FRIENDLIER TERMS AT NBC

The appearance of NBC top brass at Tuesday's affiliate meeting at the TVB conference in New York suggests relations are thawing. NBC Chairman Bob Wright, President Andy Lack, Sports Chairman Dick Ebersol and Entertainment President Jeff Zucker will appear before the affils for a Q&A that day. "We've been having a good dialogue with the network, and we're working together on a number of things," said Alan Frank, affiliate board member and president of Post-Newsweek Stations. NBC last year canceled its affiliate meeting at the NAB convention, in part because of an attack on the networks filed with the FCC by the Network Affiliated Stations Alliance. Among the leaders of that attack: Alan Frank.—*P.A.*



CABLE

## Big Easy hopes

For many programmers, it's been almost a year since the last cable confab. The Western Cable Show last December was heavy on operators but light on network execs. But cable channels are making a bit of a comeback at NCTA's annual gathering in New Orleans this May. Buzz is building for the show, even as a show of strength. "Everyone knows we need to support one major show," said A&E's SVP of affiliate sales, David Zagin.

About 20 networks will take booths and 13 others—including Court TV, E! and Oxygen—are opting for pre-fab suites. Execs praise NCTA for creating economical options—something Western Show officials didn't do. HBO and Showtime would have stayed away without the options. Booths can cost \$1 million; the suites range from \$60,000 to \$160,000.—*A.R.*

## AT CBS, ALL HOLLYWOOD, ALL THE TIME

CBS Television City may be the home of *Survivor* and *CSI*, but the Los Angeles complex is lacking one thing: a view. There are some windows for top brass, but most of the programmers, marketers and promotions people are housed in the bowels of the cavernous complex. For them, there's Channel 42. It provides a 24-hour-a-day view from one camera trained on the Hollywood Hills and its famous Hollywood sign. The camera went up in October 1991 to take time-lapse shots of the network's East Stages being built. A year later, when construction was completed and the camera removed, a mild employee uprising brewed. So CBSers get "soothing" music, a nice view. And pray for a promotion.



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# Cable starts to roll on high-def

*With some nudging from lawmakers, industry adds and promotes more HDTV*

By Paige Albiniak

**M**aybe all those behind-the-scenes meetings with lawmakers and regulators are working.

Last week, the cable industry rolled out a raft of HDTV announcements, one month after FCC Chairman Michael Powell paid a visit to the National Cable and Telecommunications board of directors, and right after cable industry representatives sat through a third meeting with top House lawmakers. Not to mention a number of “hoe-downs” that FCC Media Bureau Chief Ken Ferree has been holding with industry members to advance the transition.

“I think the ice is breaking,” said one broadcast-industry lobbyist. “It’s obvious that with 70-to-80 percent of people getting their signal from cable, without cable, the transition is going nowhere. I suspect that some people in the government, in their own quiet way, made that point.”

There was another take on the announcements, though. One Hill staffer suggested the cable industry was just buying time and trying to head off government action.

Whatever the motive, the cable industry plans to carry more high-definition broadcast programming and to advertise that fact, NCTA President Robert Sachs told broadcasters in a speech before the National Association of Broadcasters in Monterey, Calif., last week.

“We believe that compelling high-definition digital programming will drive DTV sales up and bring prices down to a range more consumers can afford,” Sachs said. “And for the DTV transition ever to succeed, this has to happen.”

Last week, Comcast Corp. said it would



offer HDTV programming to customers in the Washington metro area, Detroit and Indianapolis, adding three markets to the HDTV it already offers in its hometown of Philadelphia. Charter Communications said it would offer HDTV programming in seven markets, including Birmingham, Ala.; South Miami; and St. Louis. Time Warner already offers HDTV programming in 42 markets, although it always has been ahead of the curve on digital TV.

“Cable operators want to provide additional value to consumers and help advance the digital transition,” Sachs said. They also want to stay competitive with satellite TV, which is moving much faster on HDTV.

Sachs offered broadcasters “our advertising resources to promote digital television where MSOs are providing HDTV.”

Cable industry executives say last week’s spate of announcements and goodwill visits is just par for the course, while broadcasters and consumer electronics manufacturers say

it’s all a good first step, but it hardly addresses the real problems of the transition. For broadcasters, that means digital TV tuners, “plug-and-play” interoperability between set-top boxes and DTV sets, and adequate copyright protection for digital broadcast content. For consumer equipment manufacturers, that means a copyright regime they can live with. New HDTV tiers or no, all those issues are still out there.

“We hear from all the players that the harder we push, and the harder the Senate pushes, the faster some of these bottlenecks are going to be relieved,” says Rep. Billy Tauzin (R-La.), chairman of the House Energy and Commerce Committee.

One who’s pushing harder is Sen. Ernest Hollings (D-S.C.), who last week introduced legislation to spur an agreement between studios and equipment makers on a standard for protecting digital content (see *Week That Was*, page 13). Others on the Hill say Congress should push even harder.

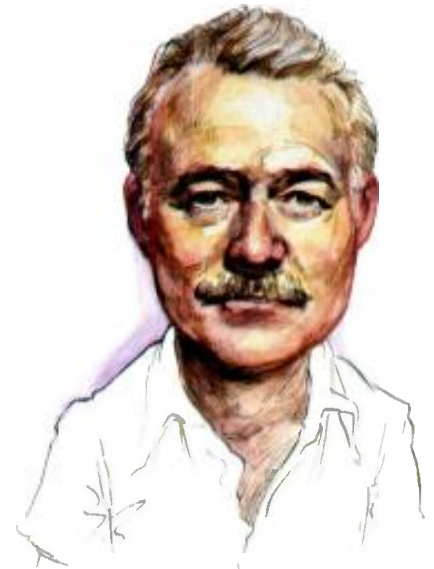
“These meetings don’t achieve anything because they are out of the public view and no one can cover them,” said one staffer. “Closed proceedings are one giant favor to the cable industry. You can slow-roll minor announcements and buy yourself yet another year because we’ve done these behind-the-scenes meetings and Congress isn’t going to legislate now.”

That expedite-it message is not new for the cable industry. Last June, FCC Chairman Michael Powell said at the NCTA’s annual convention: “This industry should find ways to be perceived as a productive partner in that transition, rather than its obstacle. Consumers will value these new services and they will provide opportunities as well. And they will demand access to them through their cable systems. Help make this a reality in a commercially valid way.” ■



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Above: (L) Zora Neale Hurston, (R) Ernest Hemingway

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4/7 H.L. Mencken  
4/14 F. Scott Fitzgerald

4/21 Ernest Hemingway  
4/28 John Steinbeck  
5/5 William Faulkner  
5/12 Ayn Rand

5/19 Ernie Pyle  
5/26 Whittaker Chambers  
6/2 Walter Lippmann  
6/9 Jack Kerouac

6/16 James Baldwin  
6/23 Betty Friedan  
6/30 Russell Kirk  
& William F. Buckley

7/7 David Halberstam  
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## IN BRIEF

**PARATORE UPPED AT WARNER BROS. TV**

Telepictures President Jim Paratore last week added oversight responsibility for the station sales operations at Warner Bros. Domestic Television Distribution, essentially making him second only to Dick Robertson, WBTD president. Paratore, who has been president of Warner Bros.' Telepictures unit since 1992, keeps that title but is now also executive vice president at Warner Bros. Domestic Television, too. Telepictures produces *ElimiDate*, *Judge Mathis*, *Change of Heart*, *The Rosie O'Donnell Show* and *Jenny Jones*, among other titles.

**NIGHTLINE LAUDED; DISNEY TWEAKED**

ABC's embattled *Nightline* drew a warm round of applause at a Washington banquet last week when it was named the winner of the Radio & Television Correspondents' Association's Joan S. Barone Award for Excellence.

That paved the way for a number of onstage references to the tension between Disney and the ABC news show. Comedian Al Franken referred to several apocryphal upcoming *Nightline* topics. Monday's, he said, was to investigate "The Safety of the Matterhorn" (a Disney ride). Tuesday: "Mickey Mouse: Has the Copyright Been Needlessly Extended?" And Wednesday: "Theme Parks: Tempting Targets for Terrorism?"

**UPN'S CAN-TWO TUESDAY**

UPN canned low-rated *Random Years* and *As If* from its Tuesday-night schedule. The half-hour comedies, which ran back to back beginning at 9, are being replaced this week with a repeat airing of new Endemol reality series, *Under One Roof*, which premiered last Friday. The network hopes its *Buffy* viewers (8-9, Tuesday) will stick around to sample the show, which features families in Fiji fighting for a beachfront home. Other programs will fill in after that.

# DTV: Put up or pay up

*FCC could fine station groups for unjustified digital delays*

By Bill McConnell

The FCC this week will notify several TV station groups that they must better explain why they are seeking to delay their May 1 deadline for inaugurating digital transmissions at many of their stations or face possible penalties.

Regulators are concerned that a handful of operators seeking to postpone their DTV rollout can't justify delays based on the FCC's criteria.

In all, nearly two-thirds of TV stations have said they will not meet the May 1 deadline. The bulk of the 862 extension requests that have rolled in since a Feb. 18 filing window opened indicate only a couple of extra months will be needed to bring stations online. Unconcerned by the standard requests, FCC staff had approved 283 through March 20 and dismissed 49 that don't yet have construction permits and aren't bound by the May 1 deadline.

But catching a jaundiced eye from the FCC are several mid-sized station groups that have indicated they may not be able to offer digital at all of their stations within the next 13 months, when FCC extensions would expire.

FCC officials would not comment on the extension requests, but sources familiar with the agency's review said letters of inquiry would be sent to several licensees this week.

Although the letters will be little more than requests for additional explanation, the ultimate consequence for stations that delay DTV without FCC permission could include fines and, in extreme cases, revocation of licenses.

Stations are permitted up to two six-month delays if they demonstrate problems with equipment delivery, legal fights over zoning or tower siting, inability to obtain financing or

other factors such as natural disasters.

A source familiar with FCC's action did not know which groups would be subject to additional inquiry. Groups such as Granite Broadcasting and Benedek, however, have raised some eyebrows by arguing that the financial troubles of their medium- and small-market stations have made financing DTV nearly impossible.

"Granite's existing senior credit facility is fully drawn down and ... does not have the ability presently to borrow additional money to fund its DTV buildouts," the company told the FCC.

Fox Television President Tony Vinciguerra, whose station group isn't predicting anything other than short delays, said neither the volume of extension requests nor the problems of mid-sized groups is surprising. "Since Sept. 11, we've experienced a dramatic downturn in advertising revenue, and there's still no real audience equipped for DTV," he said.

David Donovan, president of digital-TV trade group MSTV, said delays in mid-sized and small markets should not bother the FCC because large markets will be the drivers of DTV programming and new-set sales.

But the FCC may have little leeway to go easy in smaller markets—the rollout deadline is set in statute. Said Susan Eid, aide to FCC Chairman Michael Powell, "We have a mandate from Congress."

In Congress, broadcasters' dilemmas are getting a mixed reaction. Sen. John McCain, (R-Ariz.) complained they have "dawdled" and urged Congress to make broadcasters pay fees for "squatting" beyond the 2006 give back target for analog spectrum.

Rep. Billy Tauzin (R), the Louisianan leading the House Energy and Commerce Committee was more charitable, saying he has no worries if most broadcasters bring DTV online a couple of months late. ■



**Fox's Vinciguerra: 'Since Sept. 11, we've experienced a dramatic downturn in advertising revenue, and there's still no real audience equipped for DTV.'**





## TOP U.S. M&A ADVISORS IN CABLE, TELECOM., TV AND RADIO BROADCASTING

YEAR 2001 BY NUMBER OF TRANSACTIONS

RANKING	DEALS	VALUE (\$MIL)
1. DANIELS & ASSOCIATES	49	\$10,089.
2. CREDIT SUISSE FIRST BOSTON	28	\$137.644.
3. GOLDMAN SACHS & CO.	17	\$142.563.
4. HOULIHAN LOKEY HOWARD & ZUKIN	13	\$2,219.
5. CITIGROUP/SALOMON SMITH BARNEY	12	\$23.831.
5. COMMUNICATIONS EQUITY	12	\$38.
7. BEAR STEARNS & CO.	11	\$55.938.
7. JP MORGAN & CO.	11	\$21.513.
9. LEHMAN BROTHERS	9	\$11.033.
10. MORGAN STANLEY	7	\$12.742.
11. MERRILL LYNCH & CO.	6	\$29.113.
12. DEUTSCHE BANK AG	5	\$18.753.

SOURCE: THOMSON FINANCIAL, 2/6/02

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# Hard liquor ads on the rocks

*NBC bows to pressure from government, industry, watchdogs*

By Paige Albiniak

**P**ushed by Congress, public-interest groups, and the beer and wine industries, NBC last week pulled back on its plan to air hard-liquor ads.

For four months, the network had been running social-responsibility ads from Guinness UDV for its Smirnoff brand in preparation for that company's hard-liquor ads. But, now, the network has dropped those plans, at least temporarily. It will still run alcohol-related PSAs, however, and the Smirnoff PSAs are expected to finish their flight, which ends in mid-April.

Some members of Congress had voiced their strong opposition to the idea—particularly Reps. Ed Markey (D-Mass.), Lucille Roybal-Allard (D-Calif.) and Frank Wolf (R-Va.)—but no hearings had been held and no legislation had been introduced that would have prevented NBC from running the ads.

Two weeks ago, however, key members of both the House and Senate Commerce Committees asked NBC to its liquor ad plan.

The committee chairmen apparently asked the network to step back on liquor advertising because the issue was becoming a political hornet's nest.

"From a constitutional standpoint, NBC appeared to be on solid ground," said Ken Johnson, spokesman for Rep. Billy Tauzin (R-La.), chairman of the House Energy and Commerce Committee. "From a public-perception standpoint, the earth was beginning to shake a little bit. People on Capitol Hill were openly grumbling, so we asked NBC to reassess their position."

"The other networks didn't write in to back up NBC, and they

were kind of standing out there alone announcing that they were going to accept these ads," Tauzin said. "That put NBC in a difficult position."

The Distilled Spirits Council, which was pushing hard for the ads, was disappointed with NBC's decision.

"It's unfortunate, but only a temporary setback for responsible alcohol advertising and equal treatment of distilled spirits, beer and wine," said Distilled Spirits Council President Peter Cressy.

Congressional opponents, who don't expect NBC's decision to be temporary, welcomed the news.

"I believe NBC's decision today is squarely in the public interest," Markey said, "and I applaud them for reversing course."

"By reversing course, I truly believe NBC will be helping to save lives," Wolf said. The lawmaker had been pushing Tauzin to hold hearings on liquor ads, which Tauzin wants to avoid because he believes liquor advertising is a First Amendment question with sticky public-policy implications.

"We ought to treat all liquor products the same," Tauzin said. "My hope would be to come to a resolution that respects the right of legal products to be advertised," and liquor is legal, Tauzin pointed out. "We either go back to Prohibition or realistically assess where we are."

Also working against NBC was the beer industry's quiet lobbying against its decision. The

beer industry is against liquor advertising for two reasons, said Tauzin.

First, the beer industry doesn't want the liquor industry to start advertising on television to keep liquor from cutting in on beer's market share. The second is a policy issue: "If Americans are forced to choose between a policy that says one can advertise and the other can't," Tauzin said, "then the beer industry is concerned that the final

policy might be that nobody advertises."

That concern is shared by broadcasters who don't want to lose the \$1 billion in revenue beer and wine ads bring them each year just to chase after potentially \$100 million in hard-liquor ads.

Those fears came to light last week when Mothers Against Drunk Driving held a press conference, calling on the beer and wine advertisers to adopt more strin-

gent guidelines on its TV ads. The association still wants Congress to hold hearings.

"MADD is not against alcohol advertising; we simply want standards in place that will protect our children from constant exposure and messages that directly appeal to them," said MADD President-Elect Wendy Hamilton. "Beer and wine companies have long advertised on TV with lax responsibility standards and irresponsible advertising."

Tougher guidelines are just what beer and wine advertisers don't want, saying the standards they already endorse are tough enough.

"We have been able to make substantial progress in the fight against abusive and underage drinking," said Jeff Becker, president of the Beer Institute, "without depriving adults of some of the best-loved ads on television." ■

**'By reversing course, I truly believe NBC will be helping to save lives. Too many people are already killed by drunk drivers every day...'**

—Rep. Frank Wolf





THE WEEK THAT WAS

**WHAT HAPPENED**

In an executive shuffle at the top of MTV Networks, MTV Chairman Judy McGrath is adding VH1, CMT: Country Music Television and the company's digital music networks to her watch. John Sykes, who was top exec for VH1 and CMT, is moving to sister Viacom division Infinity Broadcasting radio group. He takes over for Farid Suleman, who resigned last month to become CEO of Citadel Communications radio.

Van Toffler, president of MTV and MTV2, will continue to oversee those channels' daily operations. Sykes' departure leaves VH1 Executive VP Fred Graver and CMT Senior VP and GM Brian Philips now reporting to McGrath. She is now president of MTV Networks music group.

Comedy Central inked a deal for a second play of *Late Night with Conan O'Brien* just one day after the variety show airs on NBC. It will likely show in early fringe, at 6 or 7 p.m., making it strangely easier to find in its second run



than it is at 12:30 in the morning on NBC. Comedy Central also may air in daytime.

...FX's new original *The Shield* posted an impressive 3.7 overnight Nielsen rating in its second week on FX. The gritty Los Angeles cop drama debuted on March 12 to a 4.1 rating, the highest-ever rating for the premiere of a cable original series. ...

News Corp. is creating its eighth duopoly, this one in Orlando. The company's Fox Television Stations unit said Friday it would trade its UPN affiliate, KPTV(TV) Portland, Ore., for Meredith's WOFL(TV) Orlando and

WOGX(TV) Ocala, Fla., both Fox affiliates. Fox already owns WRBW(TV) Orlando. That will boost Fox's TV total to 34 stations.

C-SPAN kicks off its live programming series *American Writers II: The 20th Century* March 31 centering on the Harlem Renaissance writers. In total, 15 programs will air on Sunday at 3 p.m. through July 7. C-SPAN planned the series last fall, but took a hiatus after Sept. 11. ...

**MORE HAMMERING ON COPY PROTECTION**

Studios and computer manufacturers would have a year to come up with a copy-protection standard or face government intervention, according to a bill introduced by Senate Commerce Committee Chairman Fritz Hollings (D-S.C.) last week. "I believe the private sector is capable—through marketplace negotiations—of adopting standards that will ensure the secure transmission of copyrighted content on the Internet and over the airwaves," Hollings said. "But

given the pace of private talks so far, the private sector needs a nudge." The Walt Disney Co. and News Corp. have been pushing hard for such a bill, arguing for it in a hearing before the Senate Commerce Committee earlier this month.

Also last week, News Corp. President Peter Chernin told the Media Institute in Washington that content providers are taking an unfair beating in the press over their fight for digital copy protection.

Chernin complained about recent articles in *Newsweek* and *The Wall Street Journal* and dismissed notions that movie studios and TV producers are trying to limit consumers' traditional home-recording rights by insisting on protections that stop copies from being transmitted over the Internet.

"Fair use is not a license for consumers to loot online," he said.

To illustrate the scope of the copying problem, Chernin said his teenson was able to find 30 illegal copies of News Corp.'s movie, *Ice Age*, only three days after its release.

**We're Growing. They're Slowing.**

**KING OF THE HILL**

Top 5 DII-Net Sitcoms	Jan '02	Feb '02	Mar '02
Friends	8.8	8.7	8.4
Seinfeld	7.7	7.4	7.4
Raymond	7.0	6.9	6.6
<b>KING OF THE HILL</b>	<b>3.8</b>	<b>3.9</b>	<b>4.1</b>
Frasier	3.8	3.7	3.6

**HITS another SEASON HIGH!**

**4.2** W of 3/4/02

**20th ANNIVERSARY**

Source: NIS, Galaxy Explorer, Jan '02 = 1/3-30/02, Feb '02 = 1/31-2/27/02, Mar '02 = 2/28-3/10/02, excludes weekend versions of strip programs. AA/JAA 161 Rtg

# Yes, Yes, Yes, Yes, no

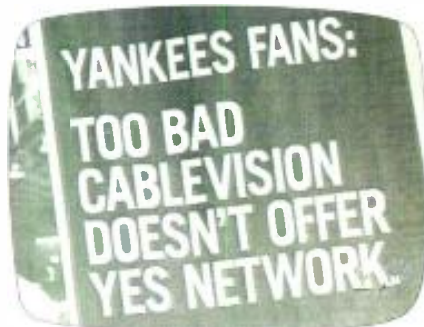
*Most NYC systems carry new Yankees network, but Cablevision still balks*

By Ken Kerschbaumer

Opening day for the Yankees Entertainment Sports Network (YES) last Tuesday was filled with baseball clichés. An ongoing squeeze play with Cablevision over carriage and a couple of errors on Time Warner Cable systems marred the home opener. It coulda been a home run; it was more like a ground rule double.

Leo Hindery, YES chief executive, got the channel on RCN, DirecTV, Comcast and Time Warner Cable, giving the network a ticket into 2.5 million New York area households, most importantly Manhattan. About the same number will be on board when YES gets agreements in outlying areas with Cox and Charter systems, and U.S. Cable and Mid-Hudson Valley Cable; the latter two are apparently days away from being done deals.

That leaves looming three million Cablevision subs, mainly on Long Island, who



**YES ran TV commercials bashing Cablevision for not offering the channel; Cablevision pleaded it was trying to keep cable bills low.**

have become, like a star slugger, hard to get. Harder to swallow is that Cablevision serves the Bronx, which the Yankees call home.

Cablevision chief Jim Dolan refuses to pay the \$2 per subscriber fee that YES wants to make the channel part of the basic service; Dolan wants to offer YES as a premium service and has been taking out newspaper and television ads touting that point of view. In YES counter-ads, Hindery laments Cablevision's play and suggests Cablevision viewers sign up for DirecTV.

"I think this is probably the saddest cou-

ple of weeks of my whole time in the industry because I don't like these fights," says Hindery. Then, referring to the executives at the other cable or DBS outlets that are carrying YES, he continues: "You meet somebody like Dick Parsons, Brian Roberts or Eddie Hartenstein and they decided it was a service that brings value to their viewers so they put it on. Jim Dolan's prerogative is to decide otherwise."

Cablevision spokesman Charlie Schueler says succinctly, "It's very expensive programming, and at the current price we believe our customers should have the choice whether or not they purchase the games."

Both Hindery and Schueler admit talks are nonexistent between the two companies.

"The way I've gotten through life is if people I trust and respect think I'm screwing up, I pretty much conclude I am," says Hindery. "But if people I trust like what I'm doing and one guy says no, then maybe that one guy is screwing up."

Analog TWC viewers had problems the first two nights. First, the picture was jittery, because a satellite receiver wasn't set properly, said Time Warner spokeswoman Harriet Novet. The second night, YES lost its signal for about 45 minutes in Queens, Brooklyn and Manhattan because of satellite problems. ■

## NFL lofts scheduling bomb

By John Eggerton

At an annual owners meeting Monday in Orlando, NFL Commissioner Paul Tagliabue said he wants TV networks to give the league flexibility to move some marquee games from Sunday to Monday night the last four weeks of the season.

The idea: Identify key matchups as the season unfolds, then make sure ABC's *Monday Night Football* prime time slot has some of those matchups. ABC would obviously welcome the move;

Fox and CBS need convincing.

Although the league was suggesting to some network types that the commissioner was being taken out of context, he was quoted in an Associated Press story on the league's own Web site, NFL.com, saying: "We will ensure that there will be attractive games in all the time slots on Sunday and on Monday nights. I think we can make it a win-win situation. We could make sure that CBS and Fox both have strong program-

ming late in the season."

Both Fox and CBS would certainly like to see some cash on the table in exchange for giving away desirable games, but they are said to differ about other inducements. Fox would like some in-game enhancements, like the old AFLAC trivia quiz, that they feel add value. Such enhancements are not part of the current contract. CBS is said to regard them as just more clutter.

CBS Sports President Sean McManus said of the proposal:

"Our position remains that if, and only if, there is a flexible schedule proposal that is good for CBS, we would support it. Otherwise, the process now in place works perfectly well for CBS."

Lou D'Ermilio, SVP, media relations, Fox Sports, said, "We'll listen to what the NFL has to say, but any change in the scheduling process would have to be agreed upon by all parties."

Sources say CBS has been talking with the league for six months about the move. Fox is said to have had no substantive talks about the issue, although one source said a meeting was planned for this week. ■



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**Serving America's Television Stations**

# Tennis Channel, anyone?

*Fully distributed Comedy Central freelances carriage deals for Biondi's new net*

By Allison Romano

Most young cable networks face the same tricky task: securing carriage on cable and satellite systems. New channels, particularly those without a heavyweight corporate parent, don't have the clout to get distribution. Forget analog carriage; sometimes it's a struggle just to secure space on digital tiers.

In an unusual ploy to keep from groveling to operators, the Tennis Channel is contracting Comedy Central's affiliate sales team to negotiate system-level deals and marketing. The Tennis Channel, slated for a fourth quarter 2002 launch, will handle its own corporate-level contracts with the top 15 MSOs.

But using Comedy's sales force as a hired gun, the Tennis team figures to save millions on expenses and wield more leverage in the field.

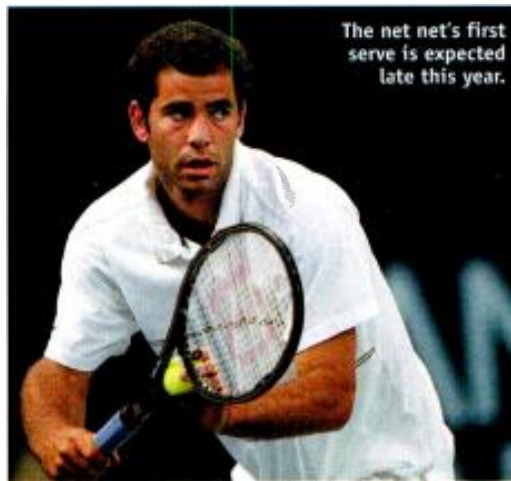
"We would not have been a well-oiled machine for a long time," said Tennis Channel CEO David Meister, a former Viacom exec who also helped launch the Sundance Channel.

"There are so many hidden costs that it's hard to quantify."

Industry executives estimate that Tennis is paying Comedy Central around \$2 million for its services plus sales incentives to Comedy sales reps. To set up its own affiliate sales team, from staffing field offices to travel expenses, could have cost the Tennis Channel up to twice that much.

Old ties between Tennis Channel execs—including Meister and Randy Brown—and the Comedy Central brass helped seal the deal.

Comedy's sales team has time to spare. Having grown to nearly 80 million homes, there aren't many operators left to pitch. Unlike other fully distributed indepen-



dents, like E! Entertainment Network, A&E and Lifetime, Comedy is not building splinter digital channels. Comedy doesn't have a second act.

Fledgling nets go different routes to bulk up for distribution. Scripps Network uses HGTV crews to sell its young DIY: Do It Yourself channel, and the Food Net-



work sales force is pushing freshly minted Fine Living.

Fox Cable Networks took a 70% stake in National Geographic and now distributes the channel. Discovery Networks doesn't own a piece of BBCAmerica per se, but the BBC and Discovery are partners in numerous joint ventures. Discovery handles ad sales and affiliate sales for BBCAmerica.

Brand-name backing has helped fuel rapid growth. Four-year old BBCAmerica counts 27 million subs, and year-old Nat Geo stands at nearly 25 million.

"Discovery opens any door they want to, and emerging nets have to persuade operators just to open the door," said BBCAmerica COO Paul Lee. "You imme-

diately get your meetings."

But beyond a fee and commissions, Comedy Central doesn't have a piece of the Tennis Channel. Some cable execs speculate it could have an option, however.

And not everyone thinks it's a great idea. "It doesn't really create value if you're just distributing a channel for a couple of million dollars fee," said one cable executive.

Some networks contract distribution specialists to gear up. When Trio and News World International were Canadian networks trying to break into the U.S. cable market, Cathy Rasenberger was called in.

The former Food Network executive now specializes in helping new networks gain distribution. She acts as an executive VP of affiliate sales and brings in her own field sales team. Two years after she was brought on to help Trio and NWI, USA Networks swooped in and acquired the channels.

Rasenberger says the survival rate among new channels is very slim. "They can't compromise on experience, but they can't afford to hire their own staffs." Her current roster of clients includes African American-targeted NUE-TV, gay-themed Pridevision and several smaller ethnic services.

The Tennis Channel wanted help hammering out carriage deals, but Meister says he and investors, led by former Viacom exec Frank Biondi, didn't want to cede too much control.

Last year, the group started working with TVifusion, a network incubator started by former Showtime exec Jeffrey Reiss. But TVifusion, Meister says, wanted to provide a wider range of services—from press to satellite uplinks—than his network required. Incubators also often seek a piece of the action. ■



# Programming



On a retro set in 1987, Weaver (r), who invented *Today*, talked with former host Bryant Gumbel.

## Farewell to a pioneer



Pat Weaver shaped modern television by introducing the multi-advertiser concept that gave networks more control of their content.

*Pat Weaver, who energized NBC and invented its future, passes away at 93*

By P. Llanor Alleyne and  
John Eggerton

The television world lost one of its brightest luminaries on March 15 with the death of Sylvester "Pat" Weaver, the creator of NBC's *Today* and *Tonight* shows.

A Dartmouth College magna cum laude graduate in philosophy, Weaver, who was 93, was always one to not only think outside the box, but smash its constructs.

When he joined NBC in 1949 as director and vice president in charge of television, he literally reinvented the relationship between networks and advertisers by moving NBC away from single-sponsorship programming to a multi-sponsorship format, netting NBC

more freedom to shape the content of its programs. That became the industry standard.

It was a magazine-derived way of selling television; Weaver, in fact was a longtime executive at the ad agency Young & Rubicam before joining NBC.

"Pat Weaver was the first major creative force in television programming and one of the most innovative executives in the history of television," said Bob Wright, NBC's chairman and CEO, in a statement. "Pat's influence on NBC is still seen by millions of viewers every day."

He was single-handedly responsible for introducing the "spectacular," or live special—including *Peter Pan* and Gian Carlo Menotti's opera, *Amahl and the Night Visitors*. Weaver's innovation doubled as an incentive for consumers to purchase television sets, a move that was beneficial to NBC's then-parent company, RCA, which manufactured television sets. Similarly, some of Weaver's programming ploys pushed ahead color television, which RCA (and NBC) pioneered.

He was at NBC just seven years, but he packed a lot into them. He also launched Sid Ceasar's legendary *Show of Shows* and gave birth to the first morning magazine show, the *Today* show, in 1952 with Dave Garroway and its nocturnal brother, *The Tonight Show*, with Steve Allen in 1954.

Weaver resigned from NBC as chairman in 1956. One year earlier, he had been forced out as president and replaced by Robert Sarnoff, son of RCA chief David Sarnoff.

After that, Weaver attempted an early foray into cable television, when as head of Subscription Television Inc., he tried to set up cable service in California. The idea was dropped in the face of opposition from broadcasters, who challenged him all the way to the Supreme Court.

The recipient of a 1956 Peabody Award and an Emmy in 1967, Weaver also was inducted into the Television Hall of Fame in 1985 and the BROADCASTING AND CABLE Hall of Fame in 1991. ■

# BroadcastWatch

COMPILED BY KENNETH RAY

MARCH 11-17 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/PIN	WB
25	5.0/8	3.1/3	7.7/12	6.5/10	1.2/2	2.3/4	2.5/4
8:00	68. My Wife & Kids 4.8/8	20. King/Queens 8.2/13				109. The Hughleys 1.7/3	87. 7th Heaven 3.3/5
8:30	90. Wayne Brady 3.1/5	25. Yes, Dear 7.9/12	11. Fear Factor 9.8/15	30. Boston Public 7.5/12	139. Miracle Pets 0.6/1	103. One on One 2.3/3	
9:00	68. ABC News Special: Hunt for Osama 4.8/7	5. Ev Lvs Raymnd 10.9/16		53. The American Embassy* 5.5/8	122. Touched by an Angel 1.1/2	97. The Parkers 2.6/4	109. Glory Days 1.7/3
9:30		7. Becker 10.5/16	72. Colin Quinn 4.7/7			95. Girlfriends 2.7/4	
10:00	39. Once and Again 6.4/11	43. The Amazing Race 6.2/11	47. SNL Remembers John Belushi 5.9/10		105. Diagnosis Murder 1.8/3		
10:30							
	6.5/11	8.9/14	8.2/13	5.1/8	0.7/1	2.1/3	3.3/5
8:00	54. Dharma & Greg 5.4/9	6. JAG 10.7/17	33. Frasier 7.2/12	62. That '70s Show 5.2/8	142. Mysterious Ways 0.5/1	89. Buffy the Vampire Slayer 3.2/5	95. Gilmore Girls 2.7/4
8:30	54. Spin City 5.4/9		28. Watching Ellie 7.7/12	80. Undeclared 4.2/7			
9:00	25. NYPD Blue 7.9/12	18. The Guardian 8.6/13	11. Frasier 9.8/15	54. 24 5.4/8	139. Doc 0.6/1	127. As If 1.0/1	84. Smallville 3.8/6
9:30			29. Scrubs 7.6/12			129. Random Years 0.9/1	
10:00	40. Philly 6.3/11	31. Judging Amy 7.4/13	19. Dateline NBC 8.4/14		122. Diagnosis Murder 1.1/2		
10:30							
	5.5/9	8.0/13	9.9/16	6.9/11	1.1/2	2.1/3	1.7/3
8:00	43. My Wife & Kids 6.2/10	3. Survivor: Marquesas 11.5/19	23. Dateline NBC 8.1/13	74. The Simpsons 4.6/8	129. Candid Camera 0.9/1	101. Enterprise 2.5/4	105. Dawson's Creek 1.8/3
8:30	47. According/Jim 5.9/9			68. Bernie Mac 4.8/8			
9:00	50. Drew Carey 5.8/9	32. The Amazing Race 2* 7.3/11	10. The West Wing 10.0/16	16. Celebrity Boxing 9.1/14	117. Touched by an Angel 1.3/2	112. WWF Divas: Sex on the Beach 1.6/3	112. Dawson's Creek 1.6/2
9:30	72. The Job 4.7/7						
10:00	59. Downtown 5.3/9	59. 60 Minutes II 5.3/9	2. Law & Order 11.6/20		118. Diagnosis Murder 1.2/2		
10:30							
	8.6/14	7.1/12	10.1/16	2.9/5	1.3/2	4.0/6	2.2/3
8:00	77. Whose Line Is It 4.3/7		1. Friends 13.6/22	97. Family Guy 2.6/4	118. It's a Miracle 1.2/2		118. My Guide: A Rock Star 1.2/2
8:30	65. Whose Line Is It 5.0/8	35. NCAA Basketball Championships Game 1 6.9/12	7. Leap of Faith 10.5/17	90. Family Guy 3.1/5		83. WWF Smackdown! 4.0/6	
9:00			15. Will & Grace 9.2/14	90. King of the Hill 3.1/5	122. Touched by an Angel 1.1/2		90. Charmed 3.1/5
9:30	7. Primetime Thursday 10.5/17	65. NCAA Game 2 5.0/11	20. Just Shoot Me 8.2/13	97. Futurama 2.6/4			
10:00			13. ER 9.4/16		109. Diagnosis Murder 1.7/3		
10:30							
	6.1/11	5.6/10	8.6/16	3.4/6	0.9/1	1.1/2	2.1/4
8:00	47. America's Funniest Home Videos 5.9/11	54. NCAA Basketball Championships 5.4/10	20. Dateline NBC 8.2/15	87. That '70s Show 3.3/6	132. Weakest Link 0.8/1	127. The Amazing Race 2 1.0/2	102. Sabrina/Witch 2.4/4
8:30				90. Grounded/Life 3.1/6			115. My Guide Rock 1.4/3
9:00	52. Bloopers 5.7/10			85. Dark Angel 3.5/6	137. Encounters With the Unexplained 0.7/1	122. The Amazing Race 2 1.1/2	97. Reba 2.6/5
9:30							104. Maybe It's Me 2.0/3
10:00	35. 20/20 6.9/13	63. NCAA Basketball Championships 5.1/10	13. Law & Order: Special Victims Unit 9.4/17		122. Diagnosis Murder 1.1/2		
10:30							
	4.1/8	5.5/10	4.8/9	5.0/9	0.7/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 105.5 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,055,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00		46. NCAA Basketball Championships 6.0/11	80. E.T.: 20th Anniversary 4.2/8	75. Cops 4.5/9	139. Bonanza 0.6/1		
8:30				65. Cops 5.0/9			
9:00	82. ABC Bond Picture Show—The Man With the Golden Gun 4.1/8		63. NBC Saturday Night Movies—The Matthew Shepard Story 5.1/9	59. AMW: America Fights Back 5.3/10	132. Bonanza 0.8/1		
9:30		75. The District 4.5/9			137. Bonanza 0.7/1		
10:00							
10:30							
	7.1/11	8.6/14	6.3/10	4.8/8	0.8/1		1.5/2
7:00		4. 60 Minutes 11.2/19	77. Weakest Link 4.3/7	85. Futurama 3.5/6	132. Candid Camera 0.8/1		118. No Boundaries 1.2/2
7:30	40. Wonderful World of Disney—Snow White: Fairest of Them All 6.3/10			77. King of the Hill 4.3/7			
8:00		34. The Education of Max Bickford 7.1/11	45. Weakest Link 6.1/10	40. The Simpsons 6.3/10	132. Doc 0.8/1		115. Jamie Kennedy 1.4/2
8:30				54. Malcolm/Middle 5.4/8			112. Jamie Kennedy 1.6/2
9:00	38. Alias 6.8/10	25. CBS Sunday Movie—Beyond the Prairie II 7.9/13	24. Law & Order: Criminal Intent 8.0/12	68. The X-Files 4.8/7	134. Bonanza 0.9/1		105. Off Centre 1.8/3
9:30							105. For Your Love 1.8/3
10:00	16. The Practice 9.1/15		35. Dateline NBC 6.9/12		132. Touched by an Angel 0.8/1		
10:30							
AVERAGE	6.2/10	7.5/13	7.9/13	4.9/8	1.0/2	2.3/4	2.1/3
5-10	6.5/11	8.1/13	9.1/15	6.1/10	0.9/1	2.8/4	2.5/4



# SyndicationWatch

MARCH 4-10 *Syndicated programming ratings according to Nielsen Media Research*

## TOP 25 SHOWS

Rank/Program	HH AA	HH GAA
1 Wheel of Fortune	10.1	NA
2 Jeopardy	8.5	NA
3 Friends	7.4	8.6
4 Seinfeld	6.7	7.4
5 Entertainment Tonight	6.1	6.2
6 Judge Judy	6.0	8.9
7 Everybody Loves Raymond	5.8	6.6
8 Oprah	5.5	5.5
9 Seinfeld (wknd)	5.2	6.0
10 Buena Vista III	4.4	4.6
10 Entertainment Tonight (wknd)	4.4	4.4
12 King of the Hill	3.8	4.2
12 Wheel of Fortune (wknd)	3.8	NA
14 Judge Joe Brown	3.6	4.7
15 Frasier	3.4	3.5
16 Maury	3.3	3.5
16 Friends (wknd)	3.3	3.4
16 Live With Regis & Kelly	3.3	NA
19 Inside Edition	3.2	3.2
20 Andromeda	3.1	3.3
20 Everybody Loves Raymond (wknd)	3.1	NA
22 Montel Williams Show	3.0	3.0
23 Jerry Springer	2.9	3.2
23 X-Files	2.9	3.1
25 Divorce Court	2.8	3.6
25 Stargate	2.8	2.9
25 Hollywood Squares	2.8	2.8

## TOP OFF-NET SITCOMS

Rank/Program	HH AA	HH GAA
1 Friends	7.4	8.6
2 Seinfeld	6.7	7.4
3 Everybody Loves Raymond	5.8	6.6
4 King of the Hill	3.8	4.2
5 Frasier	3.4	3.5

According to Nielsen Media Research Syndication Service Ranking Report March 4-10, 2002

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

NA = Not Available

## Bucking a trend



March came in like a lamb for most syndicated shows. Typically, the first post-February sweeps week (this one ended March 10) is characterized by viewing-level drop-offs from the previous week as the promo machines gear down until May. Still, several shows bucked that trend.

The biggest gainer that week was *ET Weekend*, up 38% from to a 4.4 rating. It was the top weekly hour for a 14th straight week. Compared with the year-ago period, *ET Weekend* was up 33%, the biggest year-to-year jump of any weekly hour. Second among weekly hours, up from fifth last week, was *Andromeda* at a 3.1, up 7%.

Also strong was rookie off-net *King of the Hill*, which hit an all-time high with a 3.8, up 6% for the week and a whopping 52% over its debut the week of Sept. 17. *Hill* was No. 4 on the sitcom depth chart behind *Everybody Loves Raymond*, down 6% to a 5.8. That is still up 38% from its debut the week of Sept. 24. The top off-net sitcom remains *Friends*, which was up 1% to a 7.4, followed by *Seinfeld*, down 6% to a 6.7.

Only one of the six late-night dating shows improved that week. *Change of Heart* was up 15% to a 1.5 for third place in the genre. *Blind Date* was the top relationship strip, with a 2.0 unchanged on the week. Newcomer *Elimidate* was second at 1.6, also unchanged.

In the rookie race, *Texas Justice* continued to prevail, its 2.1 unchanged from the prior week. *Crossing Over With John Edward* was second, down 10% to a 1.9, followed by *Weakest Link* at a 1.8, up 6%.

Most talkers, which didn't fare well during the sweeps, lost more ground. *Oprah* continued on top with a 5.5, off 7% for the week. *Live With Regis and Kelly* hit a new season low with a 3.3, down 11%. *Maury* tied for second, off 6%. —John Eggerton

## ATLANTA'S VERSION OF MARCH MADNESS

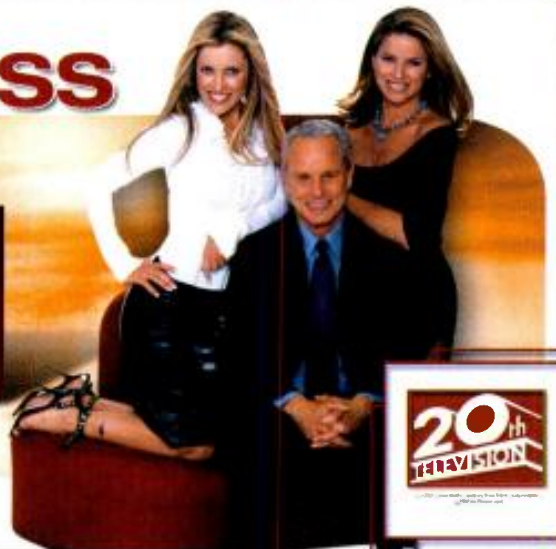
WAGA/F 1PM  
HH RTG



GOOD DAY LIVE

AVAILABLE NATIONALLY

Source: NIELSEN, Wrap Overnight, Dec '01 = 11/28-12/28/01, wk of 3/18= 3/18-19/02, HH RTG





Time Warner's news crew has a better spot on the cable system—channel 14.

## Cable news-net battle brews—in Raleigh?

*In 29th-largest market, Time Warner's new News14 goes up against hometown Capitol Broadcasting's NewsChannel*

By Allison Romano

Time Warner Cable is pushing deeper into the local news business. Its latest target is Raleigh, N.C., where last Friday the country's second-largest MSO launched its sixth local cable news network.

The giant MSO has local cable news outlets planned for five other cities as well.

With the launch of Time Warner's News 14 Carolina, the operator's 450,000 Raleigh-area customers may never run out of local news options. Of course, the market's broadcast stations already offer the usual menu of local broadcast newscasts.

But in the nation's 29th-largest market (which includes Durham and Chapel Hill), News 14 actually became the second local cable news network.

CBS affiliate WRAL-TV dignet NewsChannel, launched last July, beat Time Warner Cable to the punch. But you have to do some major-league surfing to find it.

As the channel's name suggests, Time

Warner gave News 14 a plum dial position on basic cable at channel 14. By contrast, WRAL-TV's NewsChannel, which launched last July, sits on the fringes of digital cable at channel 256. The station is owned by hometown-owned Capitol Broadcasting, and viewers have special loyalty to it.

Still, only about 100,000 Time Warner digital customers in the area receive NewsChannel. But News 14 is available to all customers in Time Warner's system, its fifth largest.

While much of the NewsChannel's programming consists of repeats of WRAL-TV's morning, noon and evening newscasts, News 14 plans to run a 30-minute news wheel, refreshing its coverage as news breaks and reports come in.

"If we spend the money to do it right, we'll rapidly become a competitor to 40-, 50-year-old brand-name stations," said Time Warner's VP of Local Programming John Newton, who oversees the corps of

local news nets. Current Time Warner nets include New York 1; Bay News 9 in Tampa Bay, Fla.; Central Florida News 13 in Orlando; R News in Rochester, N.Y.; and News 8 in Austin, Texas.

"A big part of the return," said Time Warner's Newton, "is the acquisition and retention of subscribers."

Time Warner staffed its Raleigh operation with 90 employees and lavished the operation with a brand-new facility and high-end digital technology. Bureaus in Fayetteville, Chapel Hill, Durham and Goldsboro, N.C., will feed in coverage.

News 14 planned to air 12 minutes of ad time per hour, though Time Warner automatically takes some spots. The MSO will pony up the channel's operating costs until dual revenue from advertising and subscriber fees kicks in.

Despite the corporate muscle behind News 14, its competitor isn't daunted.

"At the end of the day," said WRAL-TV's VP and GM Jim Hefner, "the community knows us and knows our people."

WRAL-TV recently started taking a "C-SPAN approach," as Hefner calls it, covering select live events, including a meeting of the state election board and a visit by President Bush last week to Fort Bragg. Community coverage, Hefner hopes, will help NewsChannel stand out from both its broadcast competitors and News 14.

He probably wouldn't be happy to know News 14 sent three crews to Fort Bragg to practice covering live events and field production.

Stations elsewhere will soon feel the same pressure, as Time Warner preps to invade other markets where it is the dominant MSO. News nets in Charlotte, N.C.; Syracuse and Albany, N.Y.; and Houston and San Antonio are expected to debut this year.

Each market presents its challenges. In Houston, for example, cable penetration hovers around 55% despite being the country's 11th-largest DMA, according to Steve Wasserman, VP and GM for NBC affiliate KPRC-TV. "I don't know how successful a cable news operation can be," he said, "when almost half the market doesn't get cable." ■



# FocusCheyenne

## THE MARKET

DMA rank	197
Population	128,000
TV homes	52,000
Income per capita	16,549
TV revenue rank	188
TV revenue	\$8,400,000

## COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	KGWN-TV	5 CBS	Benedek
2	KDUH-TV	4 ABC	Duhamel
3	KLWY	27 Fox	Wyomedia
4	KSTF	10 CBS	Benedek

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

## CABLE/DBS

Cable subscribers (HH)	36,400
Cable penetration	70%
ADS subscribers (HH)**	10,400
ADS penetration	20%
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> (KDUH)	4/9
Network show	
<i>Survivor</i> (KGWN, KSTF)	9/16, 12/21
Early-evening newscast	
KDUH	4/9
Late newscast	
KSTF	4/10

\*\*\*May 2001, total households

Sources: Nielsen Media Research, BIA Research



The Cheyenne, Wyo., market encompasses parts of four states.

## Covering wide open spaces

The call letters KDUH, as in KDUH-TV Scottsbluff, Neb., in the extensive Cheyenne, Wyo., market, should not be pronounced "K-Duh," notes General Manager Scott Bruce, but "K-Doo," for the Duhamel family that owns it.

Although ratings and revenue leadership belongs to Benedek's two CBS affiliates in the market, KGWN-TV Cheyenne and KSTF(TV) Scottsbluff, Bruce says his growing station, with its 2,000-foot tower, can cover more of the market than any other single station.

And that's saying something in a low-density, widespread market that covers parts of four states (Wyoming, Nebraska, South Dakota and Colorado), 19 counties and seven distinct communities.

Although much of television suffered through a recession last year, Bruce says his market didn't drop; BIA Financial reports \$8.4 million in revenue for 2000 and 2001.

KDUH-TV did see the typically high small-market turnover in news staff. Maybe because the market so low on the DMA scale, there's nowhere to go but up, and news staffers commonly jump 50 to 60 places in market rank when taking new jobs.

That could be good news for Roxanne Klaas, who serves KSTF as general manager and news director and still delivers the sports.

Though producing its own newscasts, KSTF gets its feed from its sister station, and together the two stations claim the lion's share of the market's revenue. National accounts favor the Cheyenne station, Klaas says; local makes up a large part of the business in Scottsbluff. Automotive is the top local advertiser, followed by agricultural suppliers of fertilizer and herbicides and from local entertainment like restaurants.

Don't look for much political spending, Bruce warns. Local legend has it that former Nebraska football coach Tom Osborne won election to Congress with little more campaigning than a bumper sticker on his car.

—Dan Trigoboff



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Source: NSI, Wrap Overights, 3/11/02-3/15/02, 11-11:30a tp; Qtr. Hr. Lead-In



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# Changing Hands

## TVs

### **KTVZ(TV) Bend, Ore.**

**Price:** \$18.9 million

**Buyer:** News-Press & Gazette Co. (David R. Bradley, president)

**Seller:** Northwest Broadcasting Inc.

(Brian W. Brady, president/CEO)

**Facilities:** Ch. 21, 126 kW, ant. 646 ft.

**Affiliation:** NBC

### **WEYI-TV Saginaw, Mich.; WUPW(TV)**

**Toledo and WDTN(TV) Dayton, Ohio;**

**WPRI-TV Providence, R.I.; KACB-TV San**

**Angelo and KRBC-TV Abilene, Texas**

**Buyer:** LIN Television Corp. (Gary R.

Chapman, president/CEO)

**Seller:** STC Broadcasting Inc. (Robert N. Smith, CEO)

**Facilities:** WEYI-TV: Ch. 25, 4,070 kW, ant. 1,319 ft.; WUPW(TV): Ch. 36, 1,950 kW, ant. 1,221 ft.; WDTN(TV): Ch. 2, 100 kW, ant. 1,001 ft.; WPRI-TV: Ch. 12, 316 kW, ant. 1,001 ft.; KACB-TV: Ch. 3, 17.8 kW, ant. 600 ft.; KRBC-TV: Ch. 22, 67.6 kW, ant. 2,034 ft.

**Affiliation:** WEYI-TV: NBC; WUPW(TV): Fox; WDTN(TV): ABC; WPRI-TV: CBS; KACB-TV: NBC; KRBC-TV: PBS

**Comment:** Sunrise Television, parent company of STC Broadcasting, is merging with LIN Television. The stations involved will transfer from STC Broadcasting to LIN Television, the surviving corporation.

## Combos

### **KRPX(AM) and KPRQ(FM) Price, Utah**

**Price:** \$250,000

**Buyer:** Against the Wind Broadcasting

Inc. (Randy J. Timothy, president); no other broadcast interests

**Seller:** Halloran Broadcasting (Michael Halloran, managing partner)

**Facilities:** KRPX: 1080 kHz, 10 kW day;

KPRQ: 100.9 MHz, 3 kW, ant. 112 ft.

**Format:** KRPX: oldies; KPRQ: oldies

**WBOX(AM) Bogalusa and WBOX-FM Varnado, La.**

**Price:** \$150,000

**Buyer:** Best Country Broadcasting LLC

(Ben R. Strickland, member manager); no other broadcast interests

**Seller:** Bogue Chitto Communications Co. (Tom McDaniel, president)

**Facilities:** WBOX: 920 kHz, 1 kW day;

WBOX-FM: 92.9 MHz, 3 kW, ant. 322 ft.

**Format:** WBOX: country; WBOX-FM:

country

## FMs

### **KAGM-FM Strasburg (Denver-Boulder), Colo.**

**Price:** \$3 million

**Buyer:** Seeger, Guest & Fort (Edward F.

Seeger, president); owns eight other stations, none in this market

**Seller:** Lenora Alexander

**Facilities:** 102.3 MHz, 6 kW, ant. 328 ft.

**Format:** Country

### **KBCE-FM Boyce (Alexandria), La.**

**Price:** \$1.45 million

**Buyer:** Urban Radio Broadcasting LLC

(Kevin Wagner, president); owns two

other stations, none in this market

**Seller:** Trinity Broadcasting Corp. (Allison

Randolph, president)

**Facilities:** 102.3 MHz, 21 kW, ant. 289 ft.

**Format:** Urban AC

### **WIBV-FM Mount Vernon, Ill.**

**Price:** \$1.25 million

**Buyer:** Benjamin Stratemeyer, the seller's

brother; he owns two other stations, none

in this market, and is buying KZMA-FM

from his father (see below)

**Seller:** Daniel S. Stratemeyer

**Facilities:** 102.1 MHz, 11 kW, ant. 509 ft.

**Format:** AC

### **KZMA(FM) Poplar Bluff, Mo.**

**Price:** \$800,000

**Buyer:** Benjamin Stratemeyer, the seller's

son; he owns two other stations, none in

this market

**Seller:** Twin Eagle Communications

(Eugene Stratemeyer, president)

**Facilities:** 103.5 MHz, 50 kW, ant. 328 ft.

**Format:** Soft AC

### **WZKM(FM) Montgomery, W.Va.**

**Price:** \$500,000

**Buyer:** Educational Media Foundation

(Richard Jenkins, president); owns 49

other stations, none in this market

**Seller:** Mortenson Broadcasting Co. Inc.

(Jack Mortenson, president)

**Facilities:** 93.3 MHz, 4 kW, ant. 397 ft.

**Format:** Gospel

**Broker:** John Pierce, John Pierce & Co.

## AMs

### **WCSZ(AM) Sans Souci (Greenville-Spartanburg), S.C.**

**Price:** \$1.6 million

**Buyer:** Edwards Broadcasting Inc. (Edwin

L. Edwards Sr., president/CEO); no other

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broadcast interests

**Seller:** PSI Communications (Glen Cherry, president)

**Facilities:** 1070 kHz, 50 kW day, 2 kW night

**Format:** Sports/talk

**KCCF(AM) Ferndale, Wash.**

**Price:** \$600,000

**Buyer:** BCC Broadcasting Inc. (Bhag Khela, president); no other broadcast interests

**Seller:** Pearl Broadcast Corp. (Matt Miller, VP)

**Facilities:** 1550 kHz, 50 kW day, 10 kW night

**Format:** Christian

**KWKY-AM Des Moines, Iowa**

**Price:** \$387,573

**Buyer:** Putbresi Communications Ltd (John Putbresi, president); no other broadcast interests

**Seller:** Putbresi Communications Limited (Charles E. Putbresi, president); Charles Putbresi is the father of John Putbresi

**Facilities:** 1150 kHz, 1 kW day, 1 kW night

**Format:** Christian

**KSDT(AM) Hemet (Riverside-San Bernardino), Calif.**

**Price:** \$250,000

**Buyer:** Rudex Broadcasting Ltd (John Cooper, president); no other broadcast interests

**Seller:** Lazer Broadcasting Corp. (Alfredo Plascencia, president)

**Facilities:** 1320 kHz, 500 W day, 300 W night

**Format:** Mexican

**WGAD(AM) Gadsden, Ala.**

**Price:** \$180,000

**Buyer:** DeKalb County Community Radio Inc. (Gerald E. Dilts, president); owns one other station, not in this market

**Seller:** Coosa Broadcasting (Ed Carrell, owner/GM)

**Facilities:** 1350 kHz, 5kW day, 1kW night

**Format:** News/talk/sports

**WPLV(AM) West Point, Ga.**

**Price:** \$143,341

**Buyer:** Root Communications Group LP (Daniel C. Savadove, CEO); owns 25 other stations, including WCJM-FM West Point

**Seller:** Taylor Family Broadcasting (C.T. Taylor, president/director)

**Facilities:** 1310 kHz, 1 kW day, 31 W night

**Format:** Gospel

—Information provided by BIA Financial Networks' Media Access Pro, Chantilly, Va., [www.bia.com](http://www.bia.com)

## Datebook

### This Week

**March 26 TVB** Annual Marketing Conference, Javits Convention Center, New York. Sold out. Contact: 212-486-1111.

**March 30 Television News Center** Anchor Training. Television News Center, 1223 20th St. NW, Washington. Contact: Herb Brubaker, 301-340-6160.

### April

**April 6 Broadcasters' Foundation** Charity Golf Tournament. Las Vegas National Golf Club, Las Vegas. Contact: Gordon Hastings, 203-862-8577.

**April 8-11 NAB2002** Annual Convention. Las Vegas Convention Center Las Vegas. Contact: Kathleen L. Muller, 202-775-3527.

**April 10 Broadcasters' Foundation** American Broadcast Pioneer Awards. Las Vegas Hilton, Las Vegas. Contact: Gordon Hastings, 203-862-8577.

**April 16 AWRT** 50th Anniversary Celebration & Book Launch/Gracies Local Market Awards Luncheon. Tavern on the Green, New York.

Contact: Jacci Duncan, 703-506-3290.

**April 17 AWRT** Gracie Allen Awards, Hilton Hotel, New York. Contact: Jacci Duncan, 703-506-3290.

**April 24 Association of National Advertisers** Television Advertising Forum. Plaza Hotel, New York. Contact: 212-697-5950.

**April 24-25 Carmel Group** Satellite Entertainment 2002. Hyatt Regency, Monterey, Calif. Contact: Natalie McChesney, 831-643-2222.

**April 30 SBCA & Media Business Corp.** Soaring 2002 SkyFORUM. Waldorf-Astoria, New York. Contact: Brian Lynch, 703-739-8361.

**April 30 T. Howard Foundation** 9th Annual Dinner Gala. Waldorf-Astoria, New York. Contact: Kara Kezios, 703-739-8348.

### May

**May 5-8 NCTA 2002** Annual Convention. Ernest N. Morial Convention Center, New Orleans. Contact: Bobbie Boyd, 202-775-3669.

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# Hollings threatens FTC's Muris

*Senator says he'll hack agency funds if media-merger review process rests with Justice alone*

By Paige Albiniak

Sen. Fritz Hollings (D-S.C.) last week threatened to cut jobs and funding at the Federal Trade Commission if the agency hands off media-merger reviews to Justice as planned.

Those threats didn't seem to sway FTC Chairman Timothy Muris, who said he had no intention of changing the plan, part of an agreement between the FTC and Justice's Antitrust Division (Broadcasting & Cable, March 18). That plan pre-assigns industries to either agency in an attempt to curtail infighting once mergers occur. Media and entertainment mergers will fall solely to DoJ for review, a point that worries public-interest advocates, who say that the FTC—because it has a five-member panel appointed from both parties—is more open and less politically motivated than DoJ.

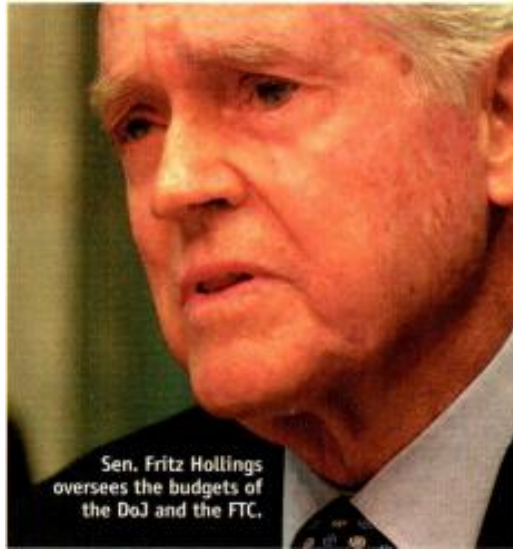
"The reality is we have two antitrust agencies working on antitrust law and only one agency can work on a merger," Muris told Hollings. "This process worked well until the 1990s. Before, we had only 10 disputes a year. Now, we have more than 80 disputes a year."

Those disputes hold up the process, Muris said, citing one example in which it took the two agencies a year just to decide which one would review the merger.

Those arguments did not sway Hollings, however, who first became angry last January when the two agencies announced their plan without first informing him.

"Where do you think you get the authority to change the authority?" Hollings asked Muris, who responded that the law does not require congressional intervention to change the merger-clearance process. Hollings strongly disagrees.

"What we'll have to do, by god, is just



come here," Hollings said, "and just cut that budget so we get their attention."

Hollings has influence over the FTC and DoJ because he chairs the Senate Appropriations Subcommittee, which sets budget for both agencies, and the Senate Commerce Committee, which has authority over the FTC. Some say this is another reason Hollings hates the plan: It gives the

**"Where do you think you get the authority to change the authority?"**

—Hollings

Senate Judiciary Committee that much more influence over media and entertainment companies, an area that typically falls to the Commerce Committee.

Specifically, Hollings doesn't like that the FTC and DoJ consulted Joe Sims, an attorney with the Washington law firm of Jones, Day, Reavis and Polk, the same firm from which Assistant Attorney General Charles

James came. Sims represented AOL Time Warner before the FTC when that deal was closing.

"The proper thing to do," said Hollings, "is not to go to a losing attorney and his former law partner and rewrite the memorandum of understanding."

But Muris took umbrage: "If Joe Sims was really interested in his pocketbook, he would have recommended matters be sent to the FTC, not DoJ, because his former partner [James] is recused. My own firm has lost business before the FTC because of my recusal."

Finally, Hollings also appears to be angry over changes the Bush administration is making without consulting the Democratically controlled Senate.

"This administration is running amok," Hollings said.

Hollings has been taking regulators to the woodshed with some regularity of late. He was similarly upset with Republican FCC Chairman Michael Powell, who testified before Hollings' appropriations subcommittee earlier this month. At that hearing, Hollings told Powell that he would perhaps be better suited to be executive vice president of the

U.S. Chamber of Commerce because of his deregulatory approach to telecommunications policy.

"Perhaps we ought to assign you to the CIA," Hollings told Muris last week, "because you kept what you just described top secret, and I'm also chairman of the authorizing committee and I never heard about it." ■



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**The nation's car and truck dealers** spent more than \$6.6 billion a year on advertising last year. Most of it goes to newspapers. TV gets only a sliver of the local auto advertising pie.

But that split doesn't have to be so uneven, says Carter Myers, who knows something about selling, and ad buying. Myers, 60, is a third-generation auto dealer with successful "stores" in Charlottesville, Petersburg and Richmond, Va., and a heavy advertiser in those markets. He's the front man for thousands of other dealers as the current chairman of the National Automobile Dealers Association (NADA). And he will be a featured speaker tomorrow at the Television Bureau of Advertising's Annual Marketing Conference in New York during the New York Auto Show.

In this edited interview with BROADCASTING & CABLE Editor in Chief Harry A. Jessell, Myers says TV stations can increase their take of local dealer dollars if they think and act like dealers, as newspaper and radio sales execs already do. That may mean tearing up a planned campaign and quickly creating a new one simply because showroom traffic inexplicably falters or a manufacturer offers an unexpected sales incentive or the dealer's gut says so. Broadcasters who want annual commitments for carefully planned campaigns should go see the local banks. Those who want a bigger piece of the dealers' ad budget had better be quick on their feet.

It will be worth the effort, Myers says. Although dealers may not sell as many cars as last year, he says, they expect to sell plenty and spend more on advertising. "It's probably a good time to make calls on dealers and get them to reach out."

# Car Talk



**Auto dealer Carter Myers says TV GMs and sales execs aren't hitting on all cylinders. But he's got the fix**

Photo: © 2002 Jay Paul / Black Star





**How's business?**

Overall, business is good, a little soft in some particular franchises. But there is a feeling of optimism that seems to pervade the dealer body. Interest rates are low, and carrying costs on inventory are low. Manufacturers seem aggressive about their programs. And we came into the year with low inventories.

**But, from what I read, nobody expects car sales to be up this year compared with last.**

It might be down a little bit from last year. We thought last year would be down from the year before, and it wasn't down that much. They say we've been running ahead of trend lines with these 17 million-car years. I'm not convinced that there isn't a great need for cars. More people have jobs. Welfare-to-work means somebody has got to have a car. So I think the 17 million-car year is not a short-term phenomenon.

**Does that translate into more or less advertising by car dealers?**

I think you will see advertising increase this year. I guess it declined a little bit overall last year. But I think, as a result of the aggressive programs the manufacturers will put out—to get the word out on the programs and keep the market moving—you will see more advertising.

**How important are the regional advertising ad groups?**

Dealers generally like ad groups because they have some input into the content of the ad. And when you combine the manufacturers' ideas with the dealers' ideas, you probably get an ad that is more appropriate for that marketplace and that particular product.

Something that is very helpful to me is when my station manager or reps let me know when Lincoln-Mercury or one of the other manufacturers cuts back on the spot advertising in that market. He'll give me feedback. If Pontiac last year spent \$50,000 and this year only spent \$20,000, the dealer needs to go to work on the manufacturer and make sure he is getting his fair share. If you are not on top of that, you don't realize that you have been shorted. That's good for the station, good for the dealer.

**Between your three markets—Charlottesville, Richmond and Petersburg, Va.—you sell Honda, Chevrolet, Pontiac, Cadillac, Buick, GMC, Lincoln-Mercury, Nissan and Mitsubishi. What's hot?**

Honda's hot. Nissan's moving along, making improvements. The high-end imports are the hottest. General Motors looks a lot better than they did a year ago. With the change in leadership at General Motors, bringing Bob Lutz in, the whole attitude of the GM dealer body has shifted. Cadillac has been rejuvenated—and that was before Lutz. They have some interesting product: the new CTS and a sports car that's going to be built on the Corvette platform. GM's truck line has been completely revamped. I see that remaining nothing but strong.

**What's not hot?**

The domestics have been struggling. GM, which was at the bottom of the heap of three, is probably at the top of the domestics. Ford is struggling; Chrysler seems to be struggling.

**Why is that?**

Probably because they got spoiled on the profits they were making from trucks and the fact they didn't have to compete except with each

other on trucks. They didn't have that much competition from imports on trucks. They just lost their ability to make exciting sedans. The [Ford] Taurus kind of got old on everybody. It sort of turned into a rental car.

**How much do you set aside for advertising? And do you expect that amount to increase or decrease?**

It's pretty much based on volume. It might be \$200 per car. If the manufacturer kicks in some money, the dealers might spend more.

**So, for the typical dealer, it's almost a mathematical equation: number of cars times some constant like \$200.**

Pretty close. But you can break that. I remember once we decided to cut our advertising, but somebody came to us with an ad program and said this is going to work. We threw out all the rules and spent money on all the campaign.

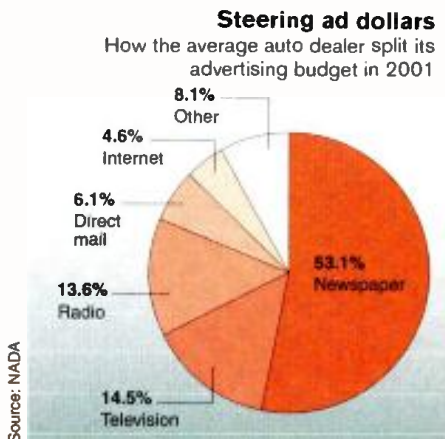
**You set aside a certain amount of money for advertising. How do you allocate that among the various media?**

Subjective question. Subjective answer. It's such a matter of personal feeling of the general manager or the dealer who books the advertising. I believe you can make any medium work, if you work it consistently, if you've got your message right and it fits with that medium.

I've told my general manager here [Charlottesville], if I were making those decisions, working that floor every day, I would be much stronger in television. We can reach out much further with television, get to the overlying areas and draw more traffic in with TV. But he's kind of a radio guy. The radio guys are a bit quicker. They can respond a bit faster. They meet your timetable, and production costs are less. Newspapers are fairly easy to work with. TV is more difficult to work with.

Television is the least tangible in the minds of the general managers. They don't have time to watch a lot of television because they work a lot of hours. But they always see the newspaper. They hang it up on the window; they can bring it into the sales meeting. Radio is the next most tangible, because general managers drive some in cars. They get to hear the ads. And the radio stations have remote [trucks].

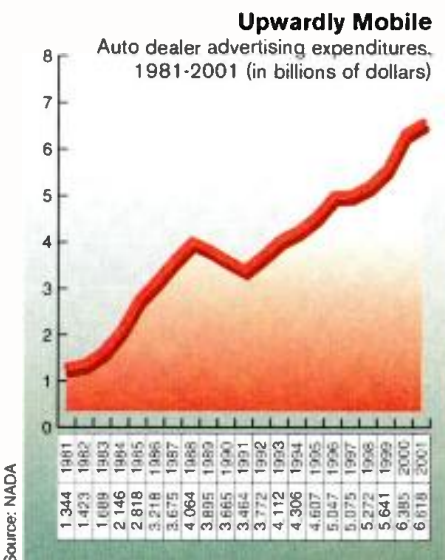
TV stations ought to do everything they



can to create a more tangible benefit and feeling for the general manager. That may mean bringing him videotapes of the ads so he can show them at the sales meeting. You've got to find ways so that ad is in front of him. Let them know what ads are running. And make sure the ads are relevant to what the dealer is doing. Don't let spots overrun. Watch what the guy is doing and communicate.

**You seem to be saying that dealers spend their advertising dollars based on gut instinct and the personal feedback they get from the ads rather than on research.**

We measure traffic [during ad campaigns], but, generally, the dealer is not that scientific about his decision. The process of making that decision is not concrete. It's a feeling. A dealer's attitude can change. One good day on the sales floor can change a dealer's attitude.



**So TV and radio sales people need to provide more feedback.**

Right. The ad reps need to show the guy the results, encourage him to measure, do anything he can do to make him feel that that medium is doing more for him. The radio people actually do a pretty good job of this with remotes. They probably follow up better. Radio reps, for one reason or another, maybe don't have as much to do with their time, and so they tend to follow up: 'How are things going? How did that thing go?' The more you talk to them about how it went probably creates some feeling that it went pretty well. I think TV can do that.

**I understand that just 15% of dealer money is now being spent on TV.**

Actually, it's been dropping. Between 1998 and 2000, it dropped nearly two points, to 14.5%.

**Why is that? Why is TV's share going down?**

Each spot costs you more on TV than it does on radio. When you've got to cut, you can go after the big dollars easier. If the dealer feels it is a little less tangible, then you go after those dollars.

TV also requires more planning and more time and money to produce. It's less flexible than radio. You can go into a radio station and cut an ad and, in two hours, have a radio ad on the air. We couldn't do that with TV. TV stations, at least in this market, like to know how much we plan to spend for the year. A dealer works on shorter spans of time.

An ad agency probably loves to deal with a bank. They work something out, and it will stay that way all year. On the other hand, they could work something out with the car dealer and have a game plan lined up for the next six months. But then we have a three-week slowdown, and the manufacturer puts an incentive in with a trip to Cancun, and the doggone dealer wants to change everything. It's got to be frustrating for the agency and the media. But we've got to figure out how to deal with this schizophrenia or whatever it is we have in this business.

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CEO-Designate,  
AOL Time Warner



**Eddie Fritts**  
President & CEO,  
National Association of Broadcasters



## New Media Keynote:

**Marc Andreessen**  
Chairman and Co-Founder,  
Loudcloud, Inc.  
and Co-Founder, Netscape



## Technology Luncheon Keynote:

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Vice President, Microsoft eHome  
Enhanced TV, Interactive TV & Broadband



**Jim McDowell**  
Vice President of Marketing  
BMW of North America, Inc.  
NAB Xstream Expectations:  
Opportunities & Challenges  
for Streaming Media



**Philip Langsdale**  
CEO, BBC Technology  
The Financial Outlook for the  
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ing and more to what the [manufacturer] incentives are, floor traffic and consumer attitudes. We feel good to know that we have a new [Honda] Accord coming in or a new SUV this fall. But we are not eating breakfast on that. We have to live today.

It's amazing how consumer attitudes can shift. I can have a slow day of traffic and call a dealer 200 miles away. It's shocking that he has the same cycle. It's like there is a connection among consumers all over this country, and they can be as fickle as hell.

The toughest part is the production side of it. Find a way to make it easy. That general manager is not planning out a month or two months like he ought to be. He is responding to what is happening today, what happened yesterday and what he thinks is going to happen tomorrow. You have to figure out how to work more closely on his deadlines. Make the production easier. Make it more cost-efficient. It costs him \$1,500 to do a 30-second ad that is probably going to run but a week. The newspaper sets the ad up free and needs copy by Thursday to run Saturday.

**Newspapers still get the lion's share of the dealer dollars—about half. Is there more to that than flexibility and lower production costs?**

The newspaper people will tell you that, when people get ready to buy a car, they buy a newspaper. They might not look at it all year, but they going to look at it when they are ready to buy.

The Internet has drained some marketing dollars away. And then there are all these cable stations. Personally, I would rather run on ch. 29 [NBC affiliate WVIR-TV Charlottesville] on the evening news or the *Today* show. They've just got great coverage all around the area.

**Is cable a factor?**

Yes, it is. But it's difficult to use. To cover what I cover with my ch. 29 signal, I have to deal with five systems. They have to do a better job of packaging.

**You mentioned that some of your marketing dollars are going to the Internet?**

Ninety percent of the dealers in the country are on the Internet. It's been proven that it does help. It's not a way of selling cars, but it's another way to connect with

the customer, and 66% of people who are buying cars these days are looking on the Internet. You need to be there to communicate today.

You've got to have your own site. You've got to make it so [the customer] can connect with you. We probably spend around \$12,000 to maintain Web sites.

**Are Web sites that sell cars directly to consumers cutting into your business?**

The dotcom takeover of the retail car business has been a total failure. There are still some services that are selling leads, but I don't know if there is anybody trying to sell direct anymore.

As an advertising medium, the Internet is not the magic bullet. Just like TV isn't the magic bullet. It's just one more way of communicating to the customer.



Photo © 2002 Jay Paul / Black Star

## The Myers file

**The association job:** Chairman, National Automobile Dealers Association, which represents more than 19,400 franchised new-car and -truck dealers, with nearly 40,000 franchises.

**The real job:** President and CEO, Colonial Auto Center (Pontiac, Buick, GMC Truck, Cadillac, Lincoln-Mercury, Nissan and Mitsubishi), Charlottesville, Va.; Colonial Honda and Daewoo, Petersburg, Va.; and Heritage Chevrolet, Chester (Richmond), Va. The dealerships are principally owned by Myers and his family.

**Background:** Born Dec. 7, 1941, in Petersburg, Va., Myers is a third-generation auto dealer. The family business began selling Fords in Petersburg in 1924.

**Education:** BS, University of Virginia, 1965; MBA, Virginia Commonwealth University, 1980.

**Family:** Wife, Ann, and two daughters, Liza and Brooks.

**Why don't dealers advertise their service departments? That's a big part of your business, right?**

Service is so much based on reputation and experience. The best way to get service customers is sell them a car, get them to bring in the car and treat them right during the warranty period. You are not going to be able to bring a whole lot of people into your service department like you might be able to bring them into your showroom with an ad. They are more leery of the term "good service."

**NADA officials complain all the time about how dealers are portrayed in the media? How come?**

I think it is taking a few situations that aren't good and perpetuating them. I think the large majority of dealers are concerned about their image, about the way they take care of customers, are available to resolve problems in what is a complicated transaction. There are a few people who don't have that kind of attitude. News seems to pick up bad news; we certainly don't think it is the total picture. A Gallup study found that 94% of people who bought at the dealership were pleased or extremely pleased with the experience.

The news media doesn't tell the good stories, all the wonderful things the dealers do. *The Richmond Times-Dispatch*, probably once every two weeks, runs a full page on the things that the dealers are doing. It tells the story about what dealers are doing in the community. I haven't seen a TV station talk about contribution the dealers make in the community.

**A final word for TV-station sales people?**

It's probably a good time to make calls on dealers and get them to reach out. But go in there with an attitude to add value, to add tangibility, to be as flexible as you can and to customize to how that dealer operates. And try to make sure dealers feel that TV is on their side. You've got to bridge that feeling between the news department and the advertising department. If dealers are only spending 14% on TV today, you certainly ought to get that back up to 20%. ■

This cover story continues on page 31 with an overview of auto ad spending.



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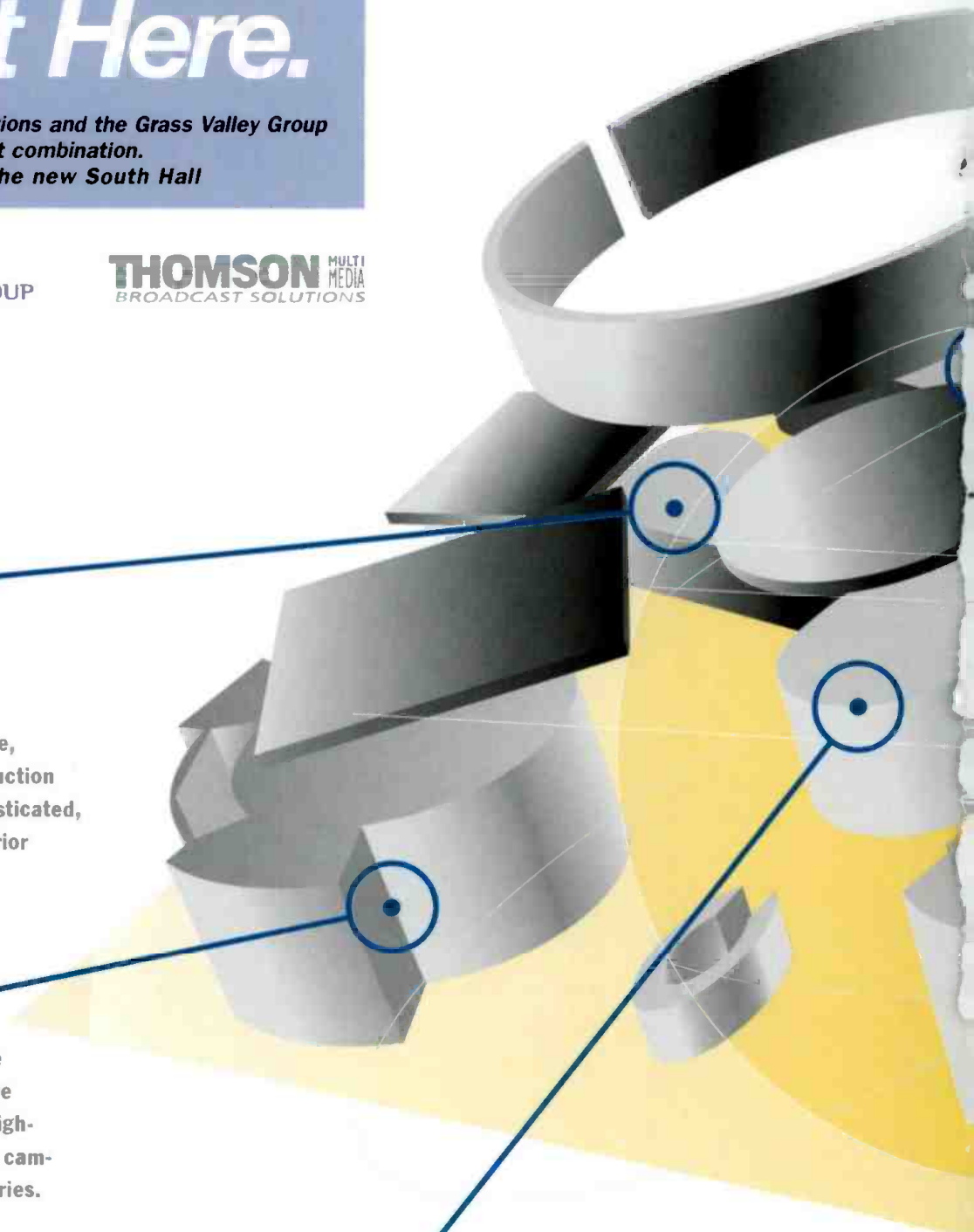
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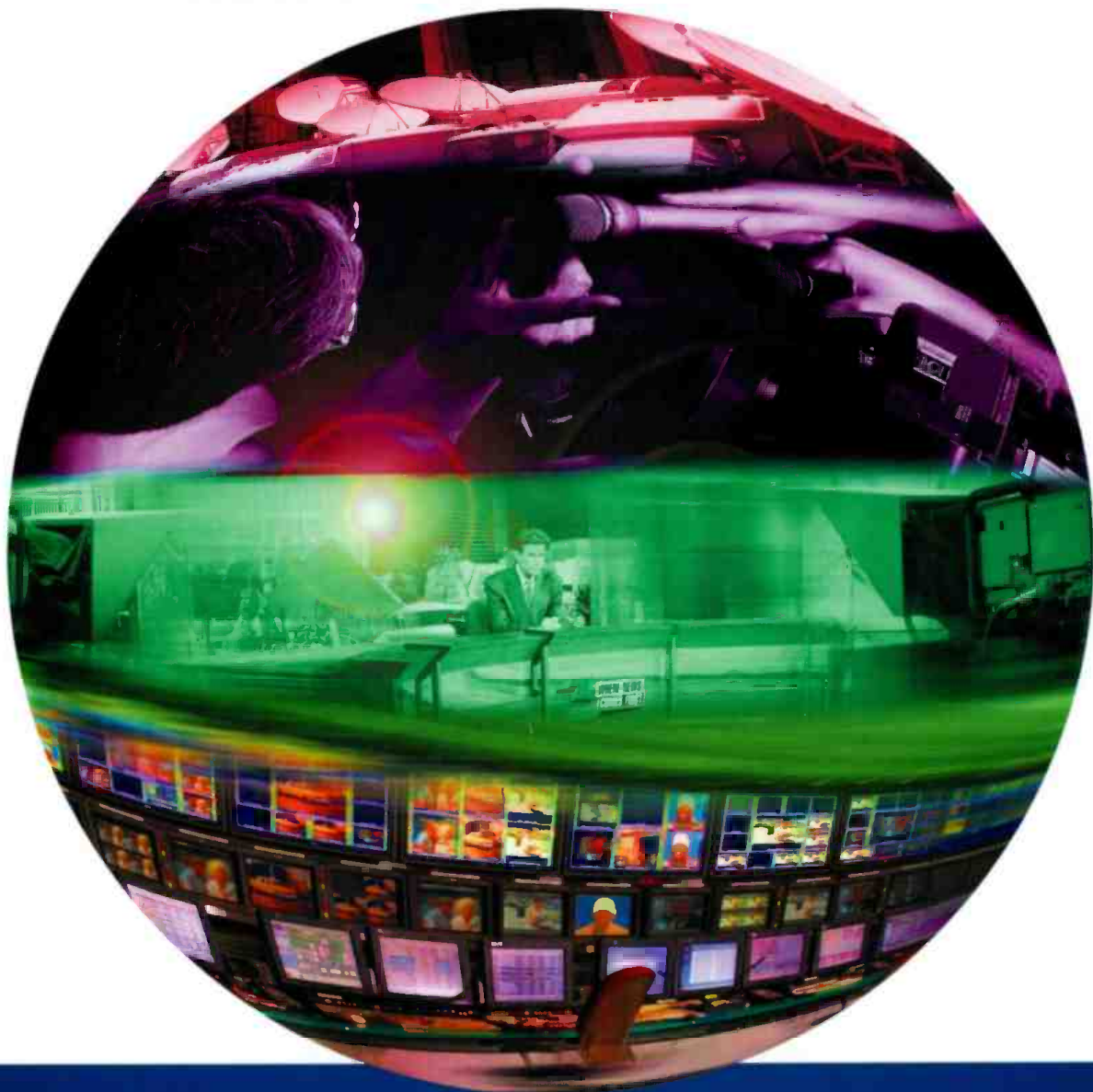
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It's not a station wagon. GM's new Saturn Vue is, the marketers say, a "compact sports utility." GM and its dealers spent \$2.95 billion on advertising in 2001, nearly 18% less than in 2000.



**With dealers leading the way, the auto industry may exceed last year's \$12.2 billion in ad spending**

**Nearly everybody cut ad budgets in 2001. Nearly everybody.** Trying to jump-start lagging sales, particularly after Sept. 11, car dealers bucked the trend and wound up increasing their ad spending by 4% in 2001, much to the relief of TV stations where, typically, car dealers are the largest advertisers.

The action really kicked up a notch last fall, when dealers began pushing 0% financing to lure skittish consumers. The incentive worked. October marked an all-time record for vehicle unit sales, at 1.7 million, and helped produce the industry's second-biggest year in total sales.

Buoyed by that success, dealerships are once again expected to increase their ad spending, even knowing they may not sell as many cars.

Auto advertisers

# gassed up

B Y L I N D A M O S S

"Basically, there's business out there," said Jim Doyle, publisher of *Auto Revenue Insights*, a newsletter. "So dealers are still advertising."

The dealers may still be spending, but they account for only about half the total auto-advertising buy each year. All eyes are on the manufacturers to see if they will hold up their end. And right now indications are they will.

Last year, the modest increase in dealer spending failed to offset sharp cutbacks by the manufacturers, especially by two of the big-three domestic companies, Daimler-Chrysler and General Motors.

According to the Television Bureau of Advertising's analysis of Competitive Media Reporting data, the auto industry spent just over \$12.2 billion on advertising in 2001, down 6.5% from \$13 billion in 2000. For example, Chrysler was down 14.6% and GM was down 17.5%. The figures include expenditures by manufacturers and their dealers.

Of all the auto makers, GM, the coun-



Cadillac will be spending to promote its new two-seat roadster later this year.

try's No. 1 advertiser, was the one that most dramatically sliced its ad spending in 2001. When you factor out the dealer money, its spending slid from \$2.65 billion in 2000 to \$1.92 billion in 2001, a drop of roughly 28%, according to CMR.

But car-market watchers expect that this year, with the economy apparently in recovery mode, ad spending by the major auto makers will, at the very least, be flat compared with 2001. "It will hold its own or be up somewhat, slightly above last year," said

CMR Senior Vice President Carl Dickens.

Most media sellers would be happy if they get even a slight overall bump-up from the auto industry, given the fact that sales of cars and trucks are expected to be down.

The National Automobile Dealers Association estimates the industry will sell 15.9 million vehicles this year, not bad, but down 7% from 17.1 million sold in 2001 and 8.6% from the record-setting 17.4 million in 2000.

Last year, ad spending by franchised auto dealerships was up 3.7% over 2000 to \$6.62 billion, according to Paul Taylor, NADA's chief economist. That number will rise as much as 5% this year, spurred, in part, by dealers' need to promote varied incentives for this year and to communicate changes in last year's incentives, Taylor says.

Last year, dealers were offering 0% financing for 60 months, he says. Now, the 0% is available only for 36-month loans. "When you change the program," Taylor says, "you have to advertise that."

The projected increases in dealer ad

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spending are also predicated on the continued improvement of the economy and ad prices staying firm, Taylor says.

According to Taylor, vehicle sales in February "began sluggishly" but picked up in the second week. "They're off to a solid start," Taylor said. "After an extraordinarily strong fourth quarter, that's a good sign."

Dealerships traditionally spend the bulk of their ad money on newspapers. In 2001, the average dealership spent \$303,575 on media. Of that, \$161,087 went to print and only \$43,981 (14.5%) to TV.

But some think this year more of that newspaper money will go to TV, specifically to broadcast stations and local cable. "We will see more dealers questioning the effect of newspaper ads," Doyle said.

Taylor agrees that in a recovering, but still rough, economic environment, dealers will be carefully watching, and questioning, how effective their print ads are versus other media.

Auto makers have already hatched their media plans for this year.

GM officials, who dispute CMR's figures—the large double-digit decrease—say that this year its media spending will be "comparative" to 2001.

GM has several priorities, according to CJ Fraileigh, executive director of advertising and corporate marketing. First, the auto giant will be depending heavily on broadcast network and cable to kick off its new Cadillac division and its GMC Envoy. It will also use those media to continue supporting established brands, such as the Chevy Silverado.

Finally, GM will be making media buys, which will skew toward national spot and print, to drive car sales for a particular month, or week, according to Fraileigh. National spot is the auto industry's TV medium of choice. It gets about a third of all dollars spent.

GM's Saturn unit will be introducing the Ion, a car aimed at youthful buyers, and Fraileigh said, "it will be one of the brands we're focusing on" in terms of advertising this year.

Other manufacturers have unveiled plans to spend more this year. For instance, Mazda, last year's 10th-largest auto spender, buoyed by the success of its "Zoom, Zoom, Zoom" campaign, says it will increase its ad spending 25% this year.

Last year, Mazda and its dealers poured \$248 million into media.

"We're trying to come out guns a-blazing," said Kristen Simmons, Mazda's vice president of marketing.

Mazda will heavy up its media buys with broadcast TV in prime time, says Simmons. And, he says, it will supplement that with syndication and cable.

Mazda's cross-platform with Disney, to promote its 2002 MPV minivan, has

already started. The package includes spots on Disney's 14 ABC TV stations, ads in *FamilyFun* magazine and events with RadioDisney involving more than 100 markets.

"We wrapped it all up," Simmons says, "into a wonderful, integrated media partnership."

Infiniti is introducing four new car models and plans to increase its spending 30-35% to help launch them, says Scott Fes-

## New York area car dealers know quality



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## New York area car dealers know who's number one

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- WABC: 18.3 %**
- NBC: 11.9 %**
- WNYW: 11.8 %**
- WCBS: 11.6 %**
- ABC: 10.8 %**
- FOX: 10.7 %**
- CBS: 6.3 %**
- WPIX: 5.7 %**
- UPN9: 5.9 %**

## New York area car dealers know



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senden, director of marketing. He says he will buy some broadcast network time, particularly weekend-morning news, to market its new G35 sport sedan.

But generally, Fessenden says, "It's more efficient for us to be on spot—and back it up with cable networks. That's because we do 70% of our sales in 20% of our markets."

Nissan marketing goals this year are to sustain its existing brands, including its mid-sized Altima and Xterra SUV, as well as launch its 350Z sports coupe and its new crossover SUV, the Murano, says Peter Goodwin, Nissan's corporate manager of marketing and communications.

For the Altima, a high-volume sales car, Nissan wants to reach the broadest audience, so it will use broadcast TV. Nissan's target is to sell 190,000 Altimas this year.

For Xterra, Nissan's media mix will incorporate broadcast networks, spot TV and cable networks to target a narrower audience, Goodwin says. Xterra, priced at \$17,000 to \$25,000 and billed as "the SUV that has everything you want and nothing you don't," sees its buyers as a young male who earns \$50,000 to \$60,000 a year. ■



GM, which says its ad spending this year will be "comparable" to last year, will be pushing the Chevy Silverado (above). Mazda (left) is increasing ad spending by 25% this year, putting its emphasis on broadcast buys in network prime time.

## Auto ad spending

All measured media (000)

Manufacturer	2001	2000	% chg.	Percent share of advertising 2001										
				Mags	Sun. Mags	Local Newsp	Nat Newsp	Outdr.	Net TV	Spot TV	Synd TV	Cable TV	Net Radio	Spot Radio
Daimler-Chrysler	\$1,898,309	\$2,223,041	(14.6)	13.7	0.5	23.6	2.3	2.1	13.4	35.9	0.2	5.1	0.3	2.9
Ford	2,309,336	2,317,188	(0.3)	13.2	0.1	31.6	3.7	1.6	13.3	29.3	0.5	4.9	0.6	1.3
General Motors	2,954,357	3,581,318	(17.5)	13.3	0.4	24.6	1.7	1.6	22.5	23.1	2.3	8.5	0.2	1.6
<b>Subtotal Big 3</b>	<b>7,162,004</b>	<b>8,121,548</b>	<b>(11.8)</b>											
BMW	148,988	156,709	(4.9)	17.4	0.0	28.4	14.0	1.6	0.5	25.3	0.0	10.9	0.0	1.8
Honda	840,584	821,392	2.3	15.4	0.2	17.9	1.2	0.9	18.9	35.2	2.0	8.0	0.0	0.2
Hyundai	339,071	274,093	23.7	7.9	0.0	23.2	0.6	1.3	10.9	42.7	0.0	8.2	0.0	5.1
Isuzu	94,084	87,888	7.0	12.9	0.0	29.3	1.2	0.6	0.0	36.2	0.0	12.9	0.0	6.8
Kia	259,021	164,967	57.0	7.1	0.0	10.2	0.0	0.5	30.7	32.2	0.0	15.9	0.0	3.3
Mazda	247,788	252,472	(1.9)	2.5	0.0	37.7	0.1	0.2	42.6	4.9	5.5	4.6	0.0	1.9
Mitsubishi	288,873	345,668	(16.4)	2.4	0.0	27.6	0.0	0.8	40.8	11.6	9.1	5.2	0.0	2.6
Nissan	837,490	912,147	(8.2)	14.3	0.3	30.0	2.3	1.8	16.5	27.5	1.3	5.0	0.2	0.8
Toyota	1,445,403	1,448,171	(0.2)	13.9	0.2	31.0	2.8	1.3	13.7	30.6	0.1	5.9	0.1	0.5
Volkswagen	572,821	507,165	12.9	10.9	0.1	15.5	2.9	0.4	40.0	18.9	0.0	6.3	0.0	5.0
<b>Total</b>	<b>12,236,131</b>	<b>13,092,224</b>	<b>(6.5)</b>											

Note: Figures includes all advertising spending, including that by dealer associations and dealers.

Source: CMR, TVB



For the 5th consecutive year, *Broadcasting & Cable* magazine will recognize four industry leaders for their contribution to the development of technology for television.

▶▶▶ April 8th, from 6:00pm to 8:00pm at the Las Vegas Hilton - we'll host a NAB 2002 Cocktail Party - honoring these executives for their contributions to technological excellence.

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# Comcast SportsNet goes HD

*One goal is to stop high-end customers from switching to direct-broadcast satellite*

By Ken Kerschbaumer

As if Michael Jordan doesn't look good enough on TV. Beginning in January, selected home games of his Washington Wizards, as well as of the Washington Capitals, Philadelphia Flyers and Philadelphia Seventy-Sixers, will appear in HDTV on Comcast SportsNet. And, once baseball season starts next year, selected Baltimore Orioles and Philadelphia Phillies home games also will be available in HD.

The network has just sent out a bid for an HD production vehicle that it expects will cost in the neighborhood of \$7.5 million dollars.

Comcast SportsNet President and CEO Jack Williams says it has been his goal since the network came on-air to be cutting edge. Comcast Cable's recent announcement that it will expand delivery of HDTV content to its cable subscribers in the Washington and Baltimore areas gave the HD effort the momentum it needs to become reality.

"Comcast believes that we'll be a pretty big draw," says Williams. "It's just a matter of time before everyone moves into HDTV, so it's a question of whether you're going to do it now or later. And I certainly think it's going to help drive the business. Anyone who does not subscribe to our service and then has the opportunity to get it in HD will want it."

Right now, approximately 3,000 Comcast customers have HDTV sets. HD programming by Comcast Sports Network and other networks (such as HBO) is believed to be one way to stop high-end customers who purchase HD sets from



Selected Washington Capitals home games will be available to Comcast SportsNet subscribers in HD beginning in January.

switching to direct-broadcast satellite.

And Williams thinks it will have other benefits as well. "I think it will have some appeal to advertisers. But the big business is, we're leading the forefront in being state-of-the-art."

Plans are to carry 200 sporting events in HD during 2003, a mix of basketball and hockey, he says. The network will initially have one HD production vehicle that will rotate among Washington, Baltimore and Philadelphia for coverage.

"We're going to try to do half the games in each marketplace in high definition," adds Williams. "Down the road, we would like to add another truck, but we'll take it one step at a time."

Comcast SportsNet Director of Opera-

tions Bob Ayars will head up the buildout of the vehicle. The decisions on choosing gear, he says, will be made after NAB, which means this year's show will be a particularly fun one for him.

**'It really isn't much more expensive than a full-blown traditional truck would have been.'**

—Bob Ayars, Comcast SportsNet

"I have a reason to look at every toy that is out there," he says. "There are definitely a couple of camera manufacturers, like Sony and Thomson, who are at the forefront. And I'll also look at graphics systems for HD, which should be outstanding

for the types of animations and lower-third graphics they'll deliver."

The network will simulcast the two productions, and, according to Ayars, what the standard-definition audience will see will be in the same 4:3 aspect ratio that they see now. That production will be down-



converted from the HD production.

"We know there are some changes we have to make in the way we do things," he says. "Right now, we have the score bug in the corner; that will suddenly seem a little odd in the middle of the HD picture. So we know we have to reformat some graphics and things like that. But everyone is excited about this, and everyone who has seen the pictures from a live event are really jazzed about being able to see every detail."

For graphics, Ayars's wish would be to originate the graphics in HD and then downconvert. "That would be the best look. Because we're initially doing this for our own home games, we don't have to worry about being on the road in someone else's truck without our own graphics equipment. I know some people are upconverting their regular Chyron Infini-look, but, to give everyone the best possible product, we're going to look for HD graphics equipment."

Ayars says two trends have helped make this move easier: The cost of the equipment has come down, and integration is easier.

"It's very feasible to do this economically," he says. "It really isn't much more expensive than a full-blown traditional truck would have been. And delivery is a lot easier, especially with having a fiber delivery system to deliver our signal to the headends."

Comcast SportsNet will join Action Sports in Portland, Ore., and MSG in New York as the only regional cable sports networks offering HDTV. ■

# Tandberg's DTV switch

*Encoder can go from SD to HD with a card change*

By Ken Kerschbaumer

**T**andberg Television is introducing its Voyager Lite, a DTV encoder that can be initially used for standard-definition broadcasts and then upgraded for HD demands.

According to Director of Marketing Lisa Hobbs, with the E5720 DTV encoder, which costs \$25,000,

a broadcast station doesn't have to purchase an SD encoder and then buy a separate HD encoder down the line.

"With this approach, the station will be able to simply buy a card and upgrade the unit," she says. "It'll be priced so that the total cost to the customer will be 125% to 130% the cost of the HD encoder. It will be a little more expensive than either an HD or SD encoder, but it's less than the cost of the HD encoder plus the SD encoder."

Al Nunez, vice president of sales and operations, Tandberg Television Americas, says a number of orders have already been placed for the two-rack-unit system.

Among IP-related transmission products Tandberg will introduce at NAB next month is a system that allows remote broadcast operations to set up a multiplexed out-



Buying and upgrading the E5720 DTV encoder costs more than an HD encoder but less than buying SD now and HD later.

going video and audio service alongside an IP channel for two-way communications. Using IP over satellite, the system is designed for newsgathering or outside broadcast operations that want better communications with the home office.

"It's a two-way IP communications front-end for our MediaLink products that allow remote broadcast operations to have a return path for e-mail and access to a LAN or voice over IP," says Nunez.

Joining the 5720 is the 5710 encoder. It doesn't offer the upgradability of the 5720 but checks in at \$21,000.

One of the keys to the entire product line is that options are software based. For example, stations can buy a base-unit encoder for constant-bitrate encoding today and add a variable-bitrate software option later. ■



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## IN BRIEF

**CHARTER AND HDTV**

Charter Communications is going high-def. The MSO says it will roll out HDTV to subscribers in seven regions in the second and third quarters of 2002.

They are: Alhambra/Pasadena and Glendale/Burbank, both California; University Park, Texas; South Miami; and Birmingham, Ala.—all in the second quarter.

Kalamazoo, Mich., and Charter's home base, St. Louis, will get the HDTV upgrade in the third quarter.

Charter says it plans to add more markets by the end of the year.

**TERANEX CUTS NOISE**

Teranex will introduce a new noise-reduction system called StarFilm at NAB.

It can be used to remove grain, dirt concealment and noise for both SD and HD material.

It can be used for either NTSC or PAL material and even film-based material in the same system, sharing the same user interface and control system.

Pricing is not yet available on the software-based application.

**SIEBEL INTRODUCES EMEDIA 7**

Customer-relations management (CRM) is an issue for cable operators and satellite providers, but many have relied on homegrown computer systems to help answer customer billing questions and other service issues.

CRM software provider Siebel introduced eMedia 7 last week, a system designed for media marketing, sales and service.

New functionality will allow phone reps to handle more complex orders for services and will also be useful for networks looking to have closer ties to affiliates and cable operators.

Pricing on the system varies depending on the modules selected and the size of the system.



The Python Plus4 multiplexer can handle four channels of serial digital video at rates up to 1.5 Gb/s.

## Never enough fiber

*Telecast Fiber offers products for multichannel transmission*

By Ken Kerschbaumer

Telecast Fiber will introduce two products that are designed for broadcasters looking for fiber-based, multichannel transmission cables.

The Python Plus4 SDI/HDTV multiplexer is a format-independent digital distribution unit that can send four channels of serial digital video on a single optical fiber at rates as high as 1.5 Gb/s. Uses include studio-to-transmitter links and connections for production and post-production facilities.

CWDM Optical Multiplexing for Viper II also allows multisignal transmission. CWDM, which stands for coarse wavelength division multiplexing, allows the Viper II to transmit up

to eight SD or HD serial digital interface (SDI) signals on a single optical-fiber strand.

Also new from Telecast is a camera-mounted ENG/DSNG link. The Digital Copperhead can deliver 601 serial digital or uncompressed HDTV signals as well as analog video with any audio, intercom data or control signals via one cable.

And for broadcasters looking for two-way point-of-view links, the TR5220 member of the Viper II product group can transport video from a remote point-of-view camera, return video/genlock back to the camera, send tally/closure signals and two full-duplex control data signals on a single optical-fiber conductor. ■

## MassTech appeal

*Manufacturer looks to lower the cost of automation*

By Ken Kerschbaumer

Canada-based automation manufacturer MassTech is heading to NAB with a new approach that it hopes will reduce the investment needed for a station to automate.

"Stations are told they need to put in \$125,000 systems that need to be upgraded or modified later," says Director of Marketing Joe French. "We're saying, build the infrastructure now at a low cost and then open it up in your own IP world with proper controls and security."

The MassTech approach is based on the company's NDCP Module, a dongle device inserted via 9-pin connector into the equipment (VTR, server, router, character generator, etc.) to be automated. With the device in the control port, the equipment can be controlled by MassTech software, which runs on a PC.

The core product offered by MassTech is MassControl, a software/hardware system



that allows for the control of as many as 20 on-air channels.

"MassControl is designed to maintain status and events in the modules, and each module can hold up to 1,000 events," says French. "It is also the interface to the other applications."

MassTech also has two additional applications. MassStore works with video servers from Pinnacle Systems, SeaChange and Grass Valley Group to help manage nearline and archived assets. MassProtect provides a video-server loop delay to protect against on-air disturbance and failures. Those two systems can operate with or without MassControl.

The NDCP modules are compliant with Harris's Network Device Control Protocol (NDCP) and supports distribution control of RS422/RS232 serial broadcast devices. Connections between devices use standard IT infrastructure. French says that cost of a single-channel system ranges between \$5,000 and \$40,000 depending on configuration. ■

## HPA retreat a success

By Mark Schubin

For seven years, industry technology heavyweights have gathered in Palm Springs, Calif., for an annual retreat. This year's event, in late February, drew a larger audience than last year's, bucking the trend of recent industry events.

Originally sponsored by the now-defunct Association of Imaging Technology and Sound, it is now hosted by the Hollywood Post Alliance.

Variable-frame-rate HDTV video production was a highlight, with Boxx Technologies, DVS, Fox and Panasonic demonstrating systems. Fox shot the event's softball game and played it back in HDTV slow motion. Producer/director Pierre de Lespinois showed special-effects footage he said he wouldn't have been able to afford without the new technology.

The National Center for Accessible Media demonstrated problems with pic-

ture-only program guides and DVD menus that can exclude 12 million visually impaired American viewers and their families. According to NCAM, there are also 24 million hearing-impaired viewers.

ATSC noted that the timetable for a standard for enhanced broadcast DTV reception has been pushed back and not all systems are being tested. The networks also provided updates, with CBS and The WB describing their DTV distribution technologies related to ancillary data.

CBS Vice President of Engineering and Technology Bob Seidel explained how SMPTE standard 334 handles metadata. Initial efforts in vertical ancillary data, he said, will center on captioning, content advisory, professional audio metadata (for 5.1 surround) and digital TV application software environment (DASE). Potential uses for interactive data include targeted advertising and electronic coupons. ■

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# How low can you go?

**DTV transmitter manufacturers offer products designed for broadcasters looking simply to comply with FCC regs**



Pricing for Harris's Ranger transmitter starts at under \$80,000 for 500 W.

**With a sigh of fiscal relief,** broadcasters are taking a whole new look at their requirements for getting on the air in digital. For many, the cost of an appropriate transmitter could be as little as \$50,000, maybe even less, thanks to a Nov. 8 ruling by the FCC.

The ruling states that stations are no longer required to replicate their analog coverage but only have to cover their city of license. The result, according to Dale Mowry, vice president, transmission systems, at Harris Broadcast Division, is that a sizable number of broadcasters will be going on with as little as 1 kW. This means a large number will be exploring new solutions at the upcoming NAB exhibition.

Harris's market tracking shows that about 640 broadcasters have ordered some transmission equipment. This leaves some 900 stations still uncommitted. About 500 of these, Mowry notes, are commercial sta-

tions, the public stations having an extra year, until May 2003, to get on the air.

The number of these uncommitted stations likely to take inexpensive low-power options appears high, according to Dick Fiore, senior vice president of sales at Thales Broadcasting and Multimedia. He estimates that roughly 80% need no more than 100 W of transmitter power output to meet the FCC requirement of 48 dBu.

Larcan President Jim Adamson says the DTV allocation table has a lot of 50,000-W ERP allocations. "It's not difficult to achieve that with 5 kW and even less because antenna gains of 20 to 25 times actual power are not uncommon."

Although the low-power approach doesn't address the long-term potential of a widespread demand for digital reception, which would require transmission beyond the city of license, transmitter manufacturers expect low-power units purchased today to become backup transmitters for subsequently acquired higher-powered units. Also, many of the low-powered, solid-state transmitters are upgradable.

With its roots as a manufacturer of low-power transmitters and exciters, Axcera offers several options. Its DT800A series of digital transmitters runs from 50 W to 3 kW average power. An option to this line, DTValue, includes the transmitter and all the encoding needed for standard definition, along with the Sencore Investigator system-monitoring package.

BY EDMUND M. ROSENTHAL



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"Everything is in one rack, including the output mask filter," says Director of Marketing Rich Schwartz. "You plug your video input into it, connect your transmission line to the output, and you're on the air." The transmitter ranges in cost from less than \$50,000 to \$200,000. DTValue, which can be added to any of Axcera's transmitters, costs another \$50,000 to \$60,000.

The DT800A series is not upgradable, nor is the DT840A tube transmitter. The latter is aimed at the large group of broadcasters that need only 5 kW to get on the air in digital. Air-cooled and using a Diacode amplifier, it costs about \$200,000.

Meanwhile, Axcera will introduce a low-power upgradable system, the DT Gateway, at NAB. Costing \$100,000 to \$150,000, it can go on-air with power levels up to 350 W. It can be upgraded with the addition of IOT power amplifier cabinets, which turn it into a Visionary DT transmitter with power of 12 to 180 kW.

Mark Polovick, national sales manager for Ai (formerly Acrodyne Industries), will be telling prospective clients at NAB about a low-power line from Rohde & Schwarz, which his company represents in the U.S. The product is a tabletop version of the manufacturer's air-cooled line, with power from 10 to 200 W. The solid-state transmitter, depending on power, can cost less than \$60,000.

In its own line, Ai will offer a stripped-down version of its Quantum IOT product, the Convertible. The tube and related power supplies are removed from the Quantum, which can be configured from 250 W to 1 kW average solid-state power. It can be converted to full power by adding back the IOT and related gear. The stripped-down version, at 500 W, costs around \$125,000. The high-power version is less than \$500,000.

Rohde & Schwarz also has an air-cooled digital transmitter for handling up to 1 kW. The station can subsequently convert to high power with a Quantum IOT transmitter without the driver modules or exciter, using these elements from the original transmitter so that this investment is not lost. The low-power NV7081E series costs

well under \$100,000 for 1 kW. Conversion to high power costs \$400,000 or less.

The Affinity transmitter from Thales was first seen at Europe's IBC trade show and will make its NAB debut, offering power from 50 to 800 W. Vice President of Engineering Brett Jenkins says it was designed originally for telco use in broadband delivery before being migrated to UHF for low-power digital transmission. He points out that the transmitter has small space requirements, with amplifiers and power supplies requiring only six rack-units for up to 200 W.

The Affinity uses hot-swappable, broadband LDMOS amplifiers. Thales also plans to offer it with a single standard-definition encoder and PSIP data integration. The solid-state-transmitter-based system can be placed at the transmission site, according to Jenkins.

An upgrade strategy, in the Beachhead line, is to start out with solid-state amplifier pieces and add tubes later to increase to 100 kW or more. Meanwhile, the Ultimate

product line has an upgrade strategy for those wanting to start out at 1kW or less and remain in solid state while going to 5 to 10 kW. The Thales products start at under \$50,000 and cost up to \$100,000 for 1 kW.

The most recent low-power offering from Larcen is the Magnum system, which begins at 2½ kW, for about \$235,000, and is upgradable in solid state to 20 kW or more. According to Adamson, the broadband design, using LDMOS amplifier devices, is modular, with multiple power supplies. He cites user-friendly graphical control interfaces for monitoring and space-efficiency, with a 5-kW transmitter occupying two cabinets and a 10-kW taking up three.

Although Harris's Ranger transmitter can cost below \$80,000 for 500 W, Mowry expects significantly more orders for its Diamond transmitter, which goes from 1.8 to 30 kW, from \$140,000 to about \$1 million. He reports that both transmitters have significant reuse in an upgrade situation. For the Ranger, he notes, about 70% of its value is reusable in a higher-power transmitter because it has the same exciter as the larger ones. The amplification modules also are reusable in the Diamond. The Diamond, if purchased at 1.8 kW, can be upgradable to any power level with 100% reuse.

A Harris introduction at NAB will be the Apex ATSC digital exciter, which offers nonlinear adaptive correction. All of Harris's previous exciters had linear adaptive correction to optimize signal-to-noise performance and enhance the coverage area. The nonlinear approach, according to Mowry, will also improve the shoulder performance of the transmitter, enabling operation at higher power levels.

Itelco USA has transmitters aimed at 50 W on up and that the FCC's new ruling has significantly enhanced interest in the low-power product, according to Tom Newman, director of sales and marketing.

"While some stations are still looking at low-power transmitters as a backup for later on, many more are looking at the upgradability aspect," he says. "Our solid-state transmitters are all upgradable, and the higher-power transmitters are all upgradable by adding more tubes." ■

**Axcera's DTValue option, which can be added to any Axcera transmitter, costs \$50,000 to \$60,000.**





# Pathfire's Digital Media Gateway™ Is Coming To Your Station

The screenshot displays the Pathfire Digital Media Gateway interface. On the left is a navigation menu with categories like 'News Feeds', 'Syndication', 'Stock Footage', 'Stock Images', 'Promos', and 'Other Content'. The main window shows a 'Pathfire Syndication' table with columns for Title, Episode, EPS #, Status, Air Date, and Duration. Below the table is a 'Selected Sheet' window showing a detailed schedule for 'LA General - Rhinoplasty Mishap' with columns for In Point, Out Point, Description, Duration, and Sum. To the right, a video player shows a scene from the show 'LA General - Rhinoplasty Mishap' with a timeline at the bottom.

TITLE	EPISODE	EPS #	STATUS	AIR DATE	DURATION
Comedy Break	Best of Open Mike	2934	Complete	12/03/2001	00:28:30:00
A. Getters	Rhinoplasty Mishap	4023	Complete	12/03/2001	00:28:30:00
Wild Animal World	Great White Shark	5834	Dubbed	12/03/2001	00:58:30:00
Undercover	Bounty Hunters	7908	Complete	12/03/2001	00:58:30:00
	Form M... ..	8860	Complete	12/04/2001	00:58:30:00
				12/04/2001	
				12/04/2001	
				12/04/2001	
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Pathfire's DMG enables stations to view video and related show data, dub content and print accurate time sheets through one application.

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- Pathfire's DMG has been deployed in hundreds of stations and is expanding throughout the broadcast industry.
- More content providers have discovered Pathfire's DMG for asset management and content distribution such as: syndication, news, ads, features and stock footage.
- Automated content delivery through the Pathfire network minimizes the need to schedule or monitor satellite feeds, reduces the need for tape and streamlines station workflow.
- Broadcast quality content arrives automatically on DMG servers at stations. Multiple users can access all their content and search local and remote archives through their desktop computers.

See demonstrations of the DMG at NAB Booth #13653, South Hall, LVCC



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# Leitch offers an Opus

**Master-control switcher provides 8:4:4 video processing**

## Colossus gets bigger

The OmniBus Systems Colossus multichannel, multiformat content-delivery system will get bigger this year, at least in terms of features.

The CacheManager allows users to track media across a large number of servers and provides such information as amount of space available on each server. The OmniBus Workflow and Task Management system can monitor an entire broadcast operation and handle real-time schedule modification. The Task Supervisor application tracks all jobs in the system and shows their status. Pricing varies with the configuration.

The Colossus system's most recent high-profile use was for the BBC's interactive content related to the Winter Olympics and two new digital children's channels. Ian Stubbs, head of playout services for BBC Broadcast and Presentation, says the multistream playout allowed the services to be added with minimum impact on existing transmission operations.

OmniBus has spent the past year working closely with Time Warner Cable to refine OmniBus newsroom and asset-management functions. At NAB, OmniBus will demonstrate those developments, including integration with Pinnacle servers, Vertigo graphics products, and improved integration of the MOS control protocol. The new Production Control application for automating news control rooms will also be demonstrated. —K.K.



The Leitch Opus master-control switcher costs \$50,000 to \$78,000, depending on options.

**Leitch's new products this year** include the Opus master-control switcher and enhancements to the manufacturer's server system.

Opus master-control switcher offers 8:4:4 video processing (giving two times oversampling of the video signal) and eight channels of 24-bit audio. Features include standard full-program and preset-bus transitions, including mix, vee and fade-out. Also, "Program Special" allows the broadcast signal to be maintained while the switcher is used for other functions. Options include two-channel effects and key borders.

"The base price on the standard-definition Opus system is \$50,000," says Don Thompson, director of marketing communications. "Loaded with all the options, which include dual-channel effects, border/shadow on both keyers and embedded audio, it's \$78,000."

As for server improvements, 180-GB Fibre Channel drives give increased storage capacity. A new SNMP application allows

system monitoring and maintenance; DVD archiving now includes archiving of long-form programming. Transcode functionality has also been automated, so that all major server file formats and even transcoding from JPEG to MPEG-2 are offered.

Connectivity between servers is always an issue, and another new product from Leitch aims to address that problem. The LG-400 LAN gateway allows connection between two VR video-server systems for mirroring or selectable file transfer. Users will be able to do a partial backup of programming at a remote site for security.

New gateway product Instant OnLine-II sits between proxy editors and a Leitch shared-storage system. It conforms low-resolution edit-decision lists to high-resolution video for editors capable of producing a CMX3600-type EDL.

DPS, the post-production products group of Leitch, will introduce a number of offerings. DpsVelocityQ multistream nonlinear editing system can handle real-time playback of four simultaneous video streams, six graphics streams and four channels of real-time 3-D DVE.

A new version of the dpsVelocity 8.0 dual-stream real-time nonlinear editing system will be shown. Upgrade price is \$500, with complete software starting at \$2,849 and a turnkey workstation at \$10,499.

In the area of HD, DPS will introduce the dpsRealityHD dual-stream digital disk recorder with support for the Sony HDCAM format and Virtual Tape File System, allowing software to access frames of HD video without manual export or conversion. A turnkey system costs \$24,995. ■

**BY KEN KERSCHBAUMER**





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# Pinnacle's

## ties that bind

**Paladium  
feature offers  
tighter workflow  
among devices**



**Pinnacle's DekoCast now has multichannel playback.**



**Edition.blue can edit all formats, including DVCPR0 25 and 50 and MPEG IMX.**

### Networking capabilities

continue to be a mantra for the broadcast and post-production community, and Pinnacle Systems looks to answer that call with the introduction of Palladium, a new feature that is designed to improve the sharing of content by Pinnacle equipment.

"There will never be one file format or digital format, but what we need is a workflow that can handle that," says Bob Wilson, president of Pinnacle Systems' broadcast solutions division. "What we think we can do is start to unify this networked media infrastructure. We want to take it from ingest to playout and have a scalable methodology that allows for ingest once, repurpose many times and playout."

The first products to have the new networking capability will be the MediaStream server.

"Our customers are always going to want to move content back and forth, and all of our MediaStream customers want to at least trim content before it goes into the server," Wilson explains. "We believe you can do that once in a distributed model and bring it across the network."

The Palladium system uses basic Ethernet connections between workstations; a database keeps metadata information related to content and changes to content.

"Every time we do something to the media across the Palladium network, we update the database that is tracking the essence of the metadata," says Wilson.

In addition, the database offers a proxy, low-resolution version of the material. "It's a frame-accurate image," he adds, "that is editable, browsable and allows the user to

tie everything that is happening to that content back to the appropriate moment."

The Vortex news-editing system and the Fast editing systems are expected to have the Palladium capabilities by the end of the year.

"That is important for us because content creation is at the heart of every one of our customer's missions," says Wilson. "While we had a nice suite of tools with our editing partners, we thought we couldn't bring this collaborative workflow to the marketplace unless we could really get into the guts of the Fast application."

New editing products for NAB include a Vortex 200, a software-based low-cost version of the Vortex.

As for nonlinear editing, Pinnacle Systems, which acquired the Fast Multimedia editing product line in August, will offer enhancements to Edition.blue, Edition.silver and Edition.purple editing systems. Blue, for example, offers editing in all formats, including DV, DVCAM, DVCPR0 25 and 50, and MPEG IMX.

A number of new features will be available in DekoCast character generator: Multichannel playout and a new interface will allow for dual-channel localization of template-based graphics. And some of the features of DekoCast will migrate to the Deko line. On the FX Deko II, for example, users will be able to have data driven into multiple objects (like stock tickers or clocks) in real time.

"You can have a combination of both page and what we call persistent objects, which are template-driven, within the same model," Wilson says. That means the user won't have to have separate systems for the text and other objects. ■

**BY KEN KERSCHBAUMER**





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## IN BRIEF

**SERVER FOR CENTRALCASTING**

Omneon Video Networks is introducing the MCP 2101 Media-Server at NAB for a number of applications, including central-casting. The server is scalable to handle up to 96 input/output channels and more than 12 TB of storage. Two Gigabit Ethernet ports are also included, to help with connection to LANs and WANs. The MediaServer can work with third-party applications that tie into servers as well as Omneon's own Extended File System (which allows for multiple MediaServers to share common storage using Fibre Channel).

**EMOTION'S NEXT PARTNER**

EMotion is introducing eMotion MediaPartner 4.1 media-management software. The latest version has expanded automation tools, including a drawing tool so that annotations can be handled for online collaboration. And the eMotion viewer now has SMPTE timecode support for MPEG-1 and MPEG-2 files. Users can assign specific, definable phases to each project and manipulate timelines. It also integrates with the Virage VideoLogger to allow users to catalog video files in conjunction with Avid systems.

**DVR GETS SMALL**

Fast Forward Video is introducing an ultra-compact digital video recorder board called Recon. Intended for the OEM market, it can be combined with notebook hard drives for DVR functionality. Resolution is more than 550 lines at 4:1 compression on the 2.8- by 3.9-inch board. Compression can vary from 4:1 to 20:1, and the board provides analog composite and Y/C inputs and outputs for both NTSC and PAL. Price is \$1,595.

# Encoda's smart Mart



The Encoda Paradigm management system has been updated with new features.

**Encoda Systems will introduce** a product that is designed to improve centralized back-office functions and, if used properly, the company says, can help improve employee performance.

Called Encoda Mart, the data-mining and business-analysis system provides browser-based access to centralized databases containing information related to spot sales.

"Information is powerful, and station groups are doing a combination of cursory reports," says Encoda President Dave Netz. "But they aren't really getting at the heart of some of the information they should have access to."

Netz says that one of the top requests Encoda has received from station groups is that they need better and faster access to information on what is happening at the station level. The Encoda Mart system is designed to allow designated personnel at the station and group level to compare and analyze sales information.

For example, general sales managers could

## New system is designed to help improve back-office operations

access the system to get a sense of how salespeople are doing. At the group level, say, management could see how a particular sales representative in a particular market is performing against those in the entire system.

The system includes 100 built-in templates that can be specified by the end-user. It carries a monthly service fee. "We looked at doing a seat pricing model," Netz says, "but decided at this stage to just do a system-wide approach."

According to Netz, the reports can also be set up so that they can be accessed at specific times. Sales people can do daily downloads into the repository, with the reports automatically generated. Those reports then are placed in a queue and sent to the Web site. And at a given time, say Monday morning, the report can be accessed.

Encoda's Paradigm management system for mid- to large-market stations will also have new features at NAB. Version 5.0 will include enhanced multichannel and digital capabilities, including a browser-based work-order tool that automates program-preparation tasks like dubbing and closed captioning.

Paradigm modules are also being updated. New features for Traffix include improved inventory-management and sales-management reporting and automated schedule loading.

Encoda's DAL Channel Manager D-Series automation system now supports multichannel operations requiring coordinated origination and control at both central and remote sites. An advanced graphical user interface has multichannel timeline display as well as selected channel detailed playlist views and control. ■

BY KEN KERSCHBAUMER



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They still can't sleep.

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Want to give the competition some sleepless nights? Let them see your new weather graphics as they're watching your late news and weathercast.

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As if that weren't enough to give your competition ulcers, the MxWeatherSpan system also has modules for street-level

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# People

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

### Broadcasting TV

**Freddie Tezak Ray**, VP/general sales manager, KRIV(TV) Houston, joins WTVT(TV) Tampa, Fla., as VP, sales.

**Marc Henderson**, account executive, KTVX(TV) Salt Lake City, promoted to manager, retail department.

### Cable TV

**Philip G. D'Ambrosio**, partner, tax services/national tax director, Ernst & Young, New York, joins Cablevision, Bethpage, N.Y., as senior VP, tax.

### Programming

**Suzanne Kolb**, senior VP, strategic marketing, The WB, Burbank, Calif., promoted to executive VP, marketing.

**Chris Carlisle**, senior VP, marketing and promotions, FX Networks, Los Angeles, promoted executive VP.

**John M. Renfro**, senior VP, human resources, Gateway Inc., San Diego, joins The Walt Disney Co., Burbank, Calif., in the same capacity.

Appointments at USA Networks, Los Angeles: **Laurette Hayden**, VP, original movies, Lifetime Television, Los Angeles, joins as senior VP, long form programming;

**Christof Bove**, manager, development, long form, promoted to VP; **Michael Sluchan**, creative executive, long form, promoted to director;

**Gary Shapiro**, manager, development, reality programming and series, promoted to director; **Bill McGoldrick**, manager, scripted series, promoted to director,

development, original series.

**Theresa Edy**, head, creative affairs, Tony Jonas Productions, Los Angeles, joins Lifetime Television, Los Angeles, as VP, series programming.

**Joe Schlosser**, Los Angeles bureau chief, *Broadcasting and Cable* magazine, joins Hallmark Channel, Los Angeles, as VP, communications and publicity.

**Dick Roberts**, director, advertising and promotions, Columbia TriStar Television Distribution, Culver City, Calif., promoted to VP, marketing, off-network programming.

Promotions at Comcast SportsNet, Philadelphia:

**Stephanie Smith**, senior VP, marketing and business development, named senior VP/GM, Comcast SportsNet; **Bob Ayars**, director, creative development, promoted to VP, operations; **Tom Stathakes**, news director, named VP, programming.

**Todd Green**, senior director, category sales, planning and marketing, Kraft Foods, Tarrytown, N.Y., joins Bravo Networks, Jericho, N.Y., as VP, national accounts and affiliate marketing.

**Ron Tarsoff**, director, engineering, Turner Entertainment Group Operations, Atlanta, promoted to VP, broadcast technology and engineering.

**Lynn Lehmkuhl**, president, youth group, Emap USA, New York, joins Sesame Workshop, New York, as VP, corporate sponsorship.

## Obituary



Bill Hillier

**Bill Hillier**, television producer and president of Hillier & Co., died of cancer in Encino, Calif., on March 18. He was 61.

Hillier, a Harvard graduate, began his career at KING-TV Seattle as a director and producer of the station's live and local shows in 1966. Two years later, he moved on to the Westinghouse Broadcasting Group's W Productions, where, in addition to producing projects for WBZ-TV Boston,

WJZ-TV Baltimore and KPIX-TV San Francisco, he created *PM Magazine*, a syndicated daily show that included both local content and local hosts.

He was honored with Emmys for his production of *Beggars at the Gates* (1969) and *The Savage Root* (1970).

Leaving Westinghouse in 1980, Hillier started his own production company. In 1985, he was inducted into NATPE's Broadcasting Hall of Fame.

Most recently, Hillier paired with television host Wink Martindale to produce, among others, *Trivial Pursuit* and *Mother Goose*.

He is survived by his wife, Meri; three children; his father, Dr. James Hillier; and his brother, Robert Hillier.

Memorial services will be held April 8 at noon in the Encino Glen Room, Encino/Balboa Golf Club, 16821 Burbank Blvd, Encino, CA 91436.

—P. Llanor Alleyne

**Mary Donahue**, producer, *The Oprah Winfrey Show*, Harpo Productions, Chicago, joins *A Wedding Story*, Banyan Productions, Philadelphia, as executive producer.

**David Swartz**, producer, Olympics feature department, NBC, New York, joins Varsity Entertainment, New York, as producer.

**Steve Lange**, GM, Weller/Grossman Productions, Los Angeles, promoted to executive producer.

### Journalism

**Frank Sesno**, former senior VP/Washington bureau chief,

joins George Mason University, Fairfax, Va., as university professor, public policy and communications.

Appointments at CNN, Washington: **Kathryn Kross**, deputy bureau chief/executive editor, named VP/bureau chief; **Steve Redisch**, executive producer, *Wolf Blitzer Reports*, named deputy bureau chief/executive editor; **Matt Speiser**, senior producer, named director, newsgathering.

**David Morgan**, assistant news director, KTSM-TV El Paso, Texas, named news director, KDBC-TV El Paso.

**Caryn Brooks**, managing



# TV UPFRONT PREVIEW



The broadcast, cable and syndication "upfront season" is the annual ritual when advertisers place their bets on programs and networks sell billions of dollars in advertising. How these upfronts go is a pretty good indicator of the health of the economy. In this special report, *Broadcasting & Cable* looks at how the experts from Madison Avenue to Wall Street to Broadcast Row, see this upfront season. Plus, *Broadcasting & Cable* will take a look at the diverse trends and factors that might make a difference to the advertising bottom line.

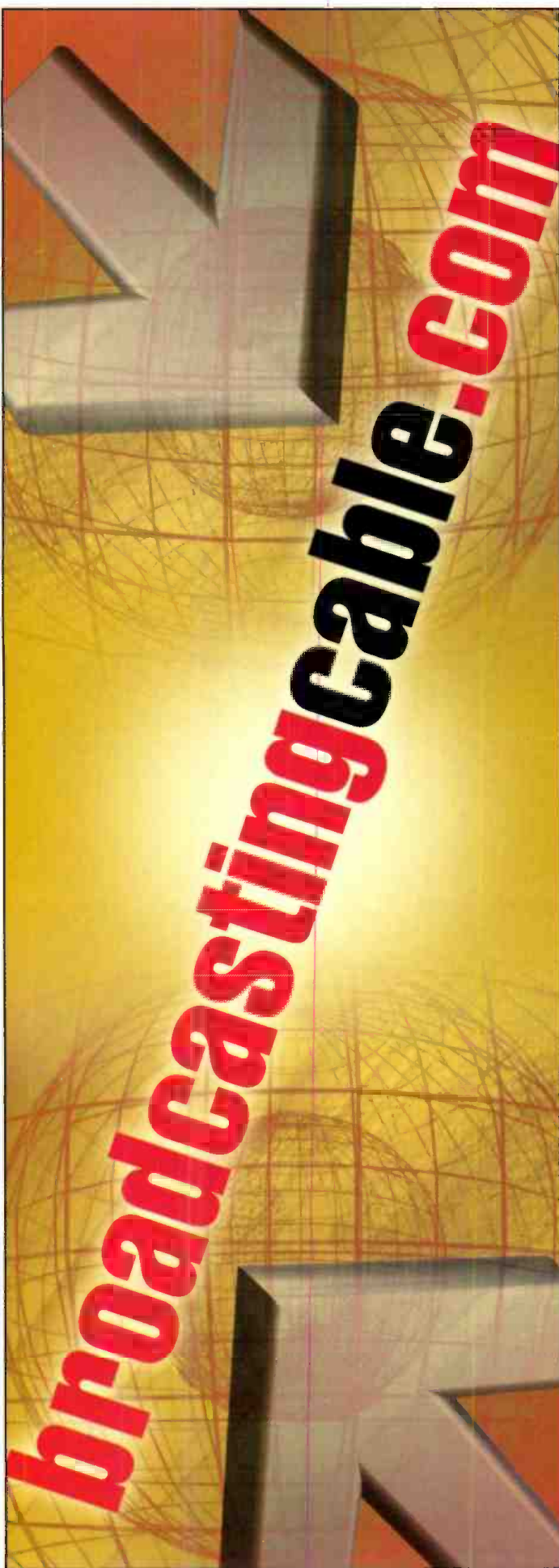
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## F A T E S & F O R T U N E S

editor, news, WFLD(TV) Chicago, joins WGN-TV Chicago, as executive producer, morning news.

**Amanda Grove**, anchor, WCBS-TV New York, joins Court TV, New York, as reporter.

Appointments at *National Geographic Today*, Washington: **Laura Greene**, correspondent/anchor, BBC Television, London, joins as co-anchor; **Patty Kim**,

anchor/producer, @discovery.ca, Toronto, joins as field correspondent.

Appointments at *Good Morning Washington*, WJLA-TV Washington: **Andrea McCarren**, reporter, promoted to anchor/reporter; **Elliott Francis**, anchor/reporter, Orange County Newschannel, Santa Ana, Calif., joins in the same capacity.

**Bob Sellers**, reporter, *Market Watch* and *Today's*

*Business*, CNBC, Fort Lee, N.J., joins Fox News Channel, New York, as general news reporter.

### Advertising/Marketing/PR

**Tom Meredith**, VP, research, Intertainer Inc., Culver City, Calif., joins E-Poll, Encino, Calif., in the same capacity.

### Radio

**James Brown**, anchor, Fox NFL Sunday, Fox Sports, Los

Angeles, joins Sporting News Radio, Chicago, as host, *The James Brown Show*.

### Internet

**Jason Revzon**, senior producer, Tribune Interactive Inc., Chicago, promoted to executive producer, broadcast division.

—P. Llanor Alleyne  
palleyne@cabnrs.com  
212-337-7141

# Voices

## O P E N M I K E

### A ROSE FOR PAT

Editor: As the world marks the passing of former NBC President Sylvester L. ("Pat") Weaver Jr., I'd like to add a rose to the bouquet of his accomplishments.

Weaver was a visionary television executive who created such enduring programs as the *Today* and *Tonight* shows. But he also was a man of generous imagination, who loaned his talents to the Muscular Dystrophy Association for more than 30 years, serving as its president for five years. Thanks in part to his efforts beginning in the early 1970s, a fledgling MDA Labor Day Telethon grew into a national institution that aids tens of thousands of families affected by neuromuscular diseases.

Pat, we salute you, and we'll miss you.

—Robert Ross, president and CEO, Muscular Dystrophy Association, Tucson, Ariz.

### NBC HISTORY

Editor: "It was Sarnoff who came up with the idea of stringing together radio stations around the country into a network" ("NBC

at 75," March 11)?

No! It was Ma Bell's AT&T Network, with its flagship station WEAf, which inspired Sarnoff to start his RCA Network, with its WJZ as the flagship, using Western Union lines for interconnection.

Only after AT&T decided its role should be that of common carrier and not broadcaster or programmer and sold its network and station to RCA was NBC organized to operate both. The AT&T Network became NBC Red. WEAf, later WNBC, is now WFAN(AM) New York. The RCA Network, switched to higher-quality AT&T lines, became NBC Blue. WJZ later became WABC(AM) New York.

The Red and Blue names came from the colors of the lines on the AT&T network map, to which purple and gold would be added for Columbia and Mutual.

One can not overstate the value of Pat Weaver's contribution. Imagine the disaster at NBC between Weaver and Tinker-Tartikoff had it not been for the legacy of *Today*, *Tonight* and specials. After ABC's *AM America* failed, Weaver was hired as a consultant,

and the resulting *Good Morning, America* not only prospered but inspired the other networks to restyle their morning offerings, too.

—Thomas D. Bratter, Los Angeles

### SHARK WATCH

Editor: CNN's Walter Isaacson ("The new shape of CNN's world", Feb. 18) professes an admirable desire to strengthen his domestic network's journalistic reputation.

But his description of CNN's coverage of the "summer of sharks" as "frivolous" is disingenuous. On the very morning your magazine hit the newsstands, the University of Florida published statistics illustrating that, in 2001, there were actually fewer shark attacks and shark-related fatalities in U.S. waters than in 2000.

The obsessive summer-long coverage by CNN wasn't frivolity. It was pure invention and should be noted as such.

—Simon Marks, president and chief correspondent, Feature Story News, Washington



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

# A grass-roots touch

*Lawson hopes to rile folks up about public broadcasting's agenda*

**J**ohn Lawson knows well that all politics are local. He has translated that knowledge into a wide-ranging career that landed him atop the Association of Public Television Stations last April. There, he hopes to use his political skills to turn APTS "into one of the most efficient advocacy organizations in Washington," he says.

That means, focusing staff resources "on the nuts and bolts of advocacy, including lobbying and communications, around our agenda. Above all, we have to develop our grass-roots potential. We have almost 5 million Americans who regularly contribute dollars to public broadcasting. If we could systematically mobilize even a tiny fraction of them around our policy agenda, we could have a lot more clout in Washington than we have today."

Although he started his education with other plans in mind, Lawson's roots are in grass-roots lobbying. "I was interested in a career in the Foreign Service or the CIA and had taken the written exams

for both successfully," he says, "but I ended up working in the campaign of an obscure state senator who had a disability and 3% in the polls in 1978."

That politician was Richard Riley, who became South Carolina's first two-term governor and went on to serve as Secretary of Education for Bill Clinton's two terms in office. Lawson won the job—initially, a volunteer gig—because his mother sent Riley a letter the candidate remembered. Lawson began his political career organizing voters in Orangeford County: "probably the most politically hopeless county in the state," he says.

Riley ended up winning "one of the great upsets of South Carolina political history," Law-

son says. That got Lawson a job in the state's energy office, which soon led him to become executive director of the Energy Research Foundation, a nonprofit funded by a South Carolina textile heiress concerned about the federal government's using South Carolina as a nuclear dumping ground.

Working for Riley, Lawson gathered some high-level politicians into his network early on, including current Governor Jim Hodges.

"It was clear 20 years ago, when I first got to know John that he was destined for big things," says Hodges. "He had everything: intelligence, wit, energy, personality and a great analytical mind. He also has wonderful home-grown South-



**John Marvin Lawson**  
*President, Association of Public Television Stations*

**B. June 15, 1954, Aiken, S.C.; BA, 1976, MA, 1984, international studies, University of South Carolina; field organizer, campaign for Richard Riley for Governor, 1978; program manager, South Carolina state energy office, 1979-81; executive director, Energy Research Foundation, 1981-84; consultant, 1984-86; director, public information, South Carolina Education Television Network, 1986-89; Rotary Foundation Group Study Exchange, Norway, 1989; director, national affairs, Natl. Assn. of Public Television Stations, 1990-93; founder, Convergence Services Inc., 1993-2001; current position since April; m. Nanette Dudar, Nov., 1995; twins : Jackson and Thaddeus (2)**

ern charm. South Carolina's loss is Washington's gain. I tried to entice him back home about a

year ago, but he seems to have extended his roots deep inside the Washington Beltway."

Lawson broke into television in 1986, becoming director of public information for the South Carolina Education Television Network. It was a lucky strike: He had no previous television experience and had just finished his graduate degree in international studies. "I still don't quite know why the hell they hired me," he says.

Actually, why became pretty clear during his first week on the job. His political experience and skills with grass-roots organizing came in handy when the local TCI cable system knocked the Columbia public-television station off the basic tier to make room for cable channels. He went out and riled up the grass-roots—local cable subscribers—and, "within a few weeks, they restored our station to the basic tier," he says.

The experience Lawson gained at SCETV eventually took him to Washington, where he worked for the then-named National Association of Public Television Stations. He was brought in to do the same thing for public broadcasting on a national level, using the grass-roots approach, that he had done in South Carolina.

That approach still serves Lawson today, as he works to guide public broadcasters through the digital transition and the potential legislative pitfalls that accompany it.

—Paige Albiniaik



# Classifieds

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##### NEWS DIRECTOR

Sinclair Broadcast Group's WICD-TV, News Channel 15 seeks a News Director for its Champaign newsroom. Candidates must have news management experience, a strong work ethic and demonstrated ability to think creatively, strategically and act forcefully to drive ratings. Solid producing, communications and team building skills essential. News Channel 15 and sister station News Channel 20 deliver the number one rated news product in the Champaign-Decatur-Springfield DMA. EOE & Drug-Free Workplace. Resumes and tapes to: Station Manager, WICD-TV, 250 S. Country Fair Dr. Champaign, IL 61821

##### MORNING NEWS ANCHORWOMAN

KMOV-TV, the CBS affiliate in St. Louis has an opening for a Morning News Anchorwoman. Experience as both an anchor and a reporter required. Send resume and VHS tape to Marty Van Housen, Executive News Director, KMOV-TV, 1 Memorial Drive, St. Louis, MO. 63102. Equal Opportunity Employer.

##### NEWS OPERATION POSITIONS

Growing News Operation in the Southeast seeks qualified candidates for the following positions: reporters, weekend weather reporter and photographers. At least 2 years experience required. EOE. Send VHS tape, resume and references to Box 0326, Attn: K. Parker, B&C Magazine, 275 Washington St., 4th fl., Newton, MA 02458.

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##### SENIOR MAINTENANCE ENGINEER

KMOV-TV, a Belo Station in St. Louis is looking for a Senior Maintenance Engineer. This position requires at least five years experience in maintenance of a broadcast television station. Strong broadcast maintenance abilities and good component level troubleshooting skills a must. Experience with maintaining VTR's, video servers, production switchers and microwave systems required. An understanding HD and 601 digital video systems, computers systems and networks a plus. Experience with supervising technical staff preferred. Send Resume To: Joe Miller, KMOV-TV, 1 Memorial Drive, St. Louis, MO 63102 Equal Opportunity Employer.

##### CHIEF ENGINEER- KMIR-TV PALM SPRINGS, CALIFORNIA

Chief Engineer must have a minimum five years experience with news operations, studio system integration, computer installations and high power UHF transmitters and microwave links. Responsibilities include support, repair and maintenance of news-gathering, studio and UHF transmitter equipment, including microwave and satellite transmitting and receiving equipment. Strong interpersonal skills required. The successful candidate will schedule, evaluate and supervise engineering department personnel. This is a hands-on position that will require maintenance and repair of equipment and support of computer LAN and WAN platforms. General class license and/or SBE certification required. Cover letter and resume to Randy Price, Vice President, Director of Engineering, Journal Broadcast Group, Inc; 720 E. Capitol Drive, Milwaukee, Wisconsin, 53212 Fax 414-967-5540, Email: [price@journalbroadcastgroup.com](mailto:price@journalbroadcastgroup.com). EOE. Journal Broadcast Group, an employee owned company.

##### ASSISTANT CHIEF ENGINEER

WTVH-5, the CBS affiliate in Syracuse, New York, is looking for a management professional to assist our Chief Engineer. The successful candidate will be responsible for the engineering department personnel, scheduling, remote broadcasts, and the day-to-day operations of our engineering department and building facilities. Minimum of 4 years broadcast engineering and two years supervisory in either RF or maintenance. Must have specific knowledge of FCC rules and regulations, and computers. Send resume to: WTVH Human Resources Dept., 980 James Street, Syracuse, New York 13203. EEOE.

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##### PROMOTION MANAGER

WTVH5, the CBS affiliate in Syracuse, New York is looking for a Promotion Manager to think, plan, develop, and implement news, program, and sales promotional concepts. Must have ability to create promotions to heighten viewer awareness by presenting information in innovative ways attracting the largest possible audience. Should have previous management experience as well as 3 years experience in television promotion and production techniques, and creative writing. Must be able to operate a personal computer, videotape machines and have working experience with non-linear and analog editing systems. Send resume and non-returnable videotape to: WTVH Human Resources, 980 James Street, Syracuse, NY 13203. No Phone Call Please. EEOE

##### GENERAL SALES MANAGER

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#### PUBLICNOTICE

##### PUBLIC NOTICE

A meeting of the Public Broadcasting Service Technology & Distribution Committee will take place at The Alexis Park Hotel, 375 East Harmon Avenue, Las Vegas, Nevada on April 7, 2002 beginning at 10:00 a.m. Tentative agenda items include: the interconnection budget; interconnection agreement; next generation interconnection system; and other business.

#### PRODUCERCAREERS

##### PRODUCER

WTVH-5, the CBS affiliate in Syracuse, New York, is looking for a full-time experienced news producer. This person must be a good writer, planner and have a never-ending flow of creative ideas. You will direct and supervise on-air production staff to deliver all production elements on deadline. A Bachelor's degree and some formal training in journalism is required. Must have at least 1 year experience as a broadcast producer or associate producer. Send resume to: WTVH Human Resources Dept., 980 James Street, Syracuse, New York 13203. EEOE.

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# Editorials

COMMITTED TO THE FIRST AMENDMENT

## History of a campaign that failed

That First Amendment chill in the air last week was NBC's liquor-ad plans being put on ice. The handful of Congressmen who decided NBC's measured approach to introducing liquor advertising was an assault on decency succeeded last week in getting the network to put a cork in its plan.

There were other pressures as well. Mothers Against Drunk Driving, which applauded NBC's guidelines for liquor advertising, wanted new restrictions on all alcohol advertising, not just on the new hard-liquor category. Beer and wine advertisers could not have been happy with that prospect, and NBC likely did not want to be the one to prompt a crackdown on the entire category.

But mostly, it was those powerful legislators who bullied the network into at least delaying, and probably scrapping, an attempt to give the makers of a legal product an opportunity to advertise on network TV. That group of Washington "public servants" who chilled speech they dislike were congratulating (or toasting responsibly?) NBC as though it had independently seen the light of reason rather than recoiled from the accusatory spotlight congressional leaders had trained on it. They were also patting themselves on the back last week as though their censorship-by-proxy was something to be proud of. It isn't.

## Towards a new interoperability

The true definition of interoperability in the DTV transition is everybody working together to get it done. The blame game won't get one more DTV signal on the air.

Two thirds of broadcasters aren't there yet, and won't be by the May 1 deadline. Unlike Claude Raines in *Casablanca*, who at least feigned shock that gambling was going on in the casino, we don't even pretend surprise that a new system of broadcasting, whose transmission scheme wasn't even really set until 2001, could not be rushed into operation. While plenty of obstacles popped up, a viable business model never did. So now what?

The cable industry has said it is here to help by adding more high-def programming and promoting that fact in concert with broadcasters. The olive branch should be gratefully accepted. The FCC needs to be reasonable in reviewing DTV-waiver requests. Broadcasters must not drag their feet, but they cannot wave a wand and make financial, zoning and equipment problems disappear. And studios and equipment manufacturers need to find some middle ground on copy protection. Congress and the administration need to recognize that there is a difference between being a spur and a thorn. Sen. John McCain was being the latter, pushing for legislation last week to punish broadcasters for failing to meet what was never a realistic timetable. The transition will take longer than scheduled. Congress needs to get over it, and everyone needs to get on with it.

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