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AUGUST 26, 2002

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CABLE SUBS: NOW JUST \$3,100

AOL Time Warner's deal with Comcast/AT&T values cable homes at a sharp discount from 1999 high

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RADIO AXE OF CONTRITION



Infinity cuts Opie and Anthony over church sex stunt; the FCC is investigating

» PAGE 8

INTERNET PAY RADIO!

With the help of RealOne, California FM pioneers subscription-supported Web streaming

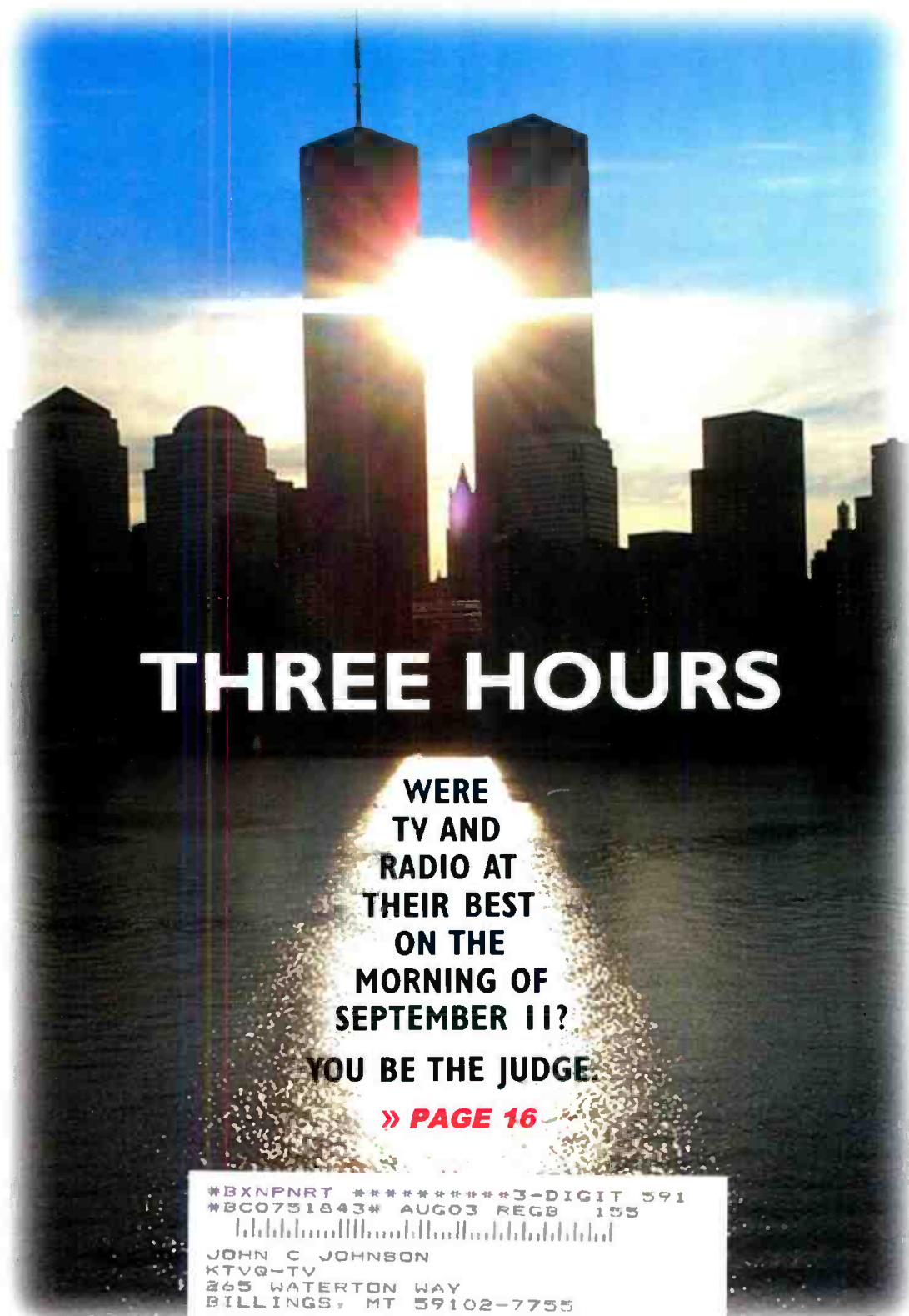
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SPECIAL REPORT

WHO OWNS THAT CLIP?

With the proliferation of news services, ownership of video sometimes gets lost in transmission

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THREE HOURS

WERE
TV AND
RADIO AT
THEIR BEST
ON THE
MORNING OF
SEPTEMBER 11?
YOU BE THE JUDGE.

» PAGE 16

*BXNPNRT *****3-DIGIT 591
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S A V E T H E D A T E
NOVEMBER 11, 2002

BROADCASTING CABLE'S
12TH ANNUAL

**HALL
OF
FAME**

NOVEMBER 11, 2002

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New York Marriott Marquis

TICKETS/TABLES:

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ADVERTISING:

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ISSUE DATE

November 11, 2002

SPACE CLOSING

Friday, November 1

MATERIALS CLOSING

Monday, November 4



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Carole Black
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Kelsey Grammer
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Eddy Hartenstein
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BROADCASTING CABLE

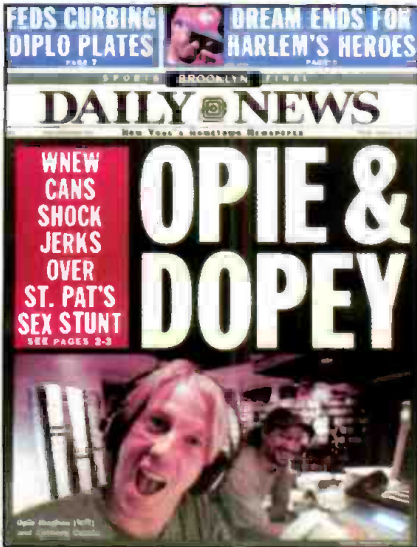
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BROADCASTING CABLE

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Top of the Week August 26, 2002



Opie and Anthony were responsible for \$21,000 in FCC fines against WNEU in the past. » 10



CBS planned to air its trove of al-Qaeda tapes in a prime time special, until CNN revealed its collection. » 14

Technology

Internet radio RealNetworks' Radio Pass is for stations and others daunted by the royalty fees to be levied for streaming music. » 28

More HDTV ABC, CBS and The WB plan to expand the number of hours of programming aired in high definition. » 29

DOING PENANCE Infinity fires shock jocks as FCC expands its investigation of church-sex broadcast. » 8

SINKING SUB RATE Comcast deal's low valuation for Time Warner Cable is more bad news for cable operators. » 9

MUST-CARRY WISHES Broadcasters seek cable carriage of nearly every service stations offer free over the air. » 10

ASSET EXCHANGE Liberty's Vivendi plan could bump up against objections by Discovery's co-owners. » 10

TAPE TIFF CBS airs its al-Qaeda tapes; Fox chides CNN for denying and then admitting that it paid for its cache. » 14

CABLE'S COOL SUMMER Big gains in ratings and share haven't meant big gains in advertising. » 14



The WB will show *Smallville* in HD twice a week starting Sept. 24. » 29

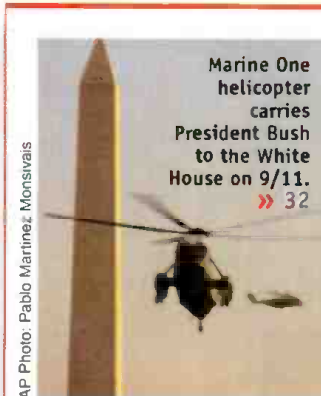


COVER STORY

COVERING CHAOS

Timeline A chronicle of the 9/11 nightmare and the news media's effort to convey it to the nation. » 16

Media aftermath It's almost business as usual as TV news slips into its old ways. » 22



AP Photo: Pablo Martinez, Monsivais

SPECIAL REPORT

NEWS SERVICES

Who owns the feed? Digital distribution raises thorny copyright issues in a tough, changing economic climate. » 32

Stories on tap NewsProNet supplies TV stations with researched and produced special reports that can be localized. » 36

Trial by ballot Election 2002 will be a chance for the media and VNS to redeem themselves and get ready for 2004. » 38

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TALK TV

The outdoor type

In an attempt to grab more of the spotlight from high-profile new talkers John Walsh and Dr. Phil, comedian Rob Nelson today plans to hoist himself via crane over L.A. shopping center The Grove to help raise a billboard plugging the debut of his syndicated talker, *The Rob Nelson Show*. He has had no experience hanging billboards but says of the stunt: "I'm no stranger to grass-roots politics. When you believe in something, you do what it takes to let people know." Nelson's show, which is distributed by Twentieth Television, is cleared in 95% of the country.—P.A.

REGULATION

CC goes to D.C.

Faced with congressional threats, tough FCC merger reviews and accusations of abusive business practices, radio and billboard giant Clear Channel plans to open a D.C. office to lobby the Hill and commission. So far, Clear Channel, the country's largest radio group with more than 1,200 stations and the fifth-largest media business overall, has relied on D.C. firm Wiley, Rein & Fielding to represent the company in the nation's capital. Clear Channel also plans to expand its billboard PAC to cover broadcast operations as well. The company is in negotiations with an individual to run the office, industry sources say, but a contract has not been signed.—B.M.

BCEYE

Behind the scenes, before the fact

CABLE

Salt shake-up

Regulars at midtown-Manhattan Chinese restaurant Dish of Salt are in mourning that their old haunt is closing, and they're blaming Fox. The high-end, 22-year-old restaurant is closing this week, making way for a new studio for Fox News Channel, apparently. The street-level space is in the same building as the cable net, and a Fox staffer said the space is under consideration, à la the *Today* show. It's just around the corner from two other studios where tourists can already wave to both Hannity and Colmes. The Dish of Salt staff seems pretty dejected, given our 35-minute wait to order the other night. Owner Mary Ann Lum acknowledged that the place is closing, but a Fox News spokeswoman denied that the net is taking over the space. Ironically, as Fox closes one restaurant, its sports division opens another. Fox Sports' planned string of ESPNZone-like sports-themed eateries has set its first unit to open this fall in Scottsdale, Ariz.—K.K.



Trust but verify

Decisionmark President/CEO Jack Perry and a Capitol Broadcasting rep will visit recording-industry execs to demo Air-to-Web, a product enabling a radio station to verify that a Web listener is within its DMA. The goal: Get the RIAA to waive copyright fees pertaining to listeners within a station's market. A pilot program at WRAL(FM) Raleigh, N.C., begins Sept. 5 at the road show's start.—K.K.



ADVERTISING

Rohrs re-ups

Get used to him. With just four months left in his first three-year tour as president of the Television Bureau of Advertising, Chris Rohrs has signed on for a second three-year hitch (through 2005). He declines to discuss specifics: "I got a nice raise and am very happy with it."

Despite a soft economy that saw spot sales dive with just about every other ad category, Rohrs has been getting good marks, especially from those that count most, station groups on the TVB board. "We've defined our mission and stayed very focused on it." That mission includes selling the value of spot, making spot buys easier and improving member services. Rohrs revitalized TVB's spring conference, tying it in with the New York Auto Show. Auto manufacturers and dealers are spot TV's biggest buyers.—H.A.J.

DIGITAL TICKER

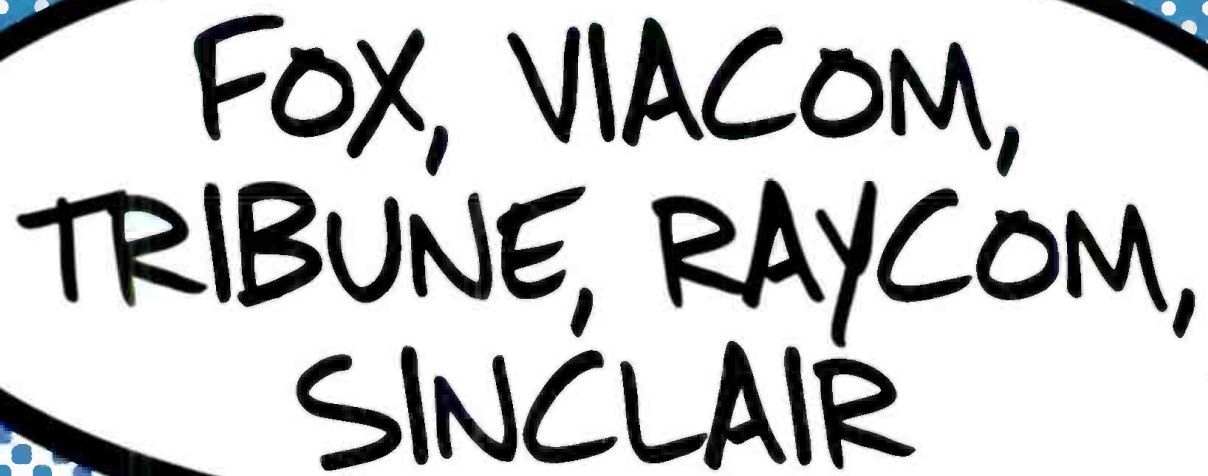
COMPILED BY DECISIONMARK

Newest digital stations

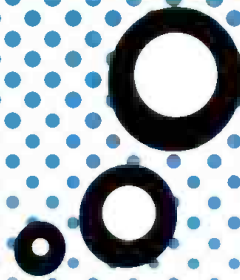
KLTS-DT	Shreveport, La. (PBS)
WKYT-DT	Lexington, Ky. (CBS)
WSFJ-DT	Newark, Ohio (PAX)

Total DTV stations

460



FOX, VIACOM,
TRIBUNE, RAYCOM,
SINCLAIR



***THESE GROUPS
HAVE SEEN
THE FUTURE AND...***

IT'S HYSTERICA

50% S

**GUARANTEE
YOUR FUTURE!**



STARTING FALL 2004

W!
OLD!

Malcolm
in the **Middle**



Mea culpa, mea maxima culpa

Infinity shows the contrition, still has to worry about the commission

By Bill McConnell

Infinity Broadcasting attempted to cut short a no-win battle with the FCC last week by apologizing for a WNEW(FM) contest involving a couple caught allegedly having sex in St. Patrick's Cathedral, then firing the DJs responsible for the stunt and canning their local/syndicated show.

Infinity executives also met with Catholic leaders and FCC officials last week to try to smooth the waters, although a spokesman for parent company Viacom wouldn't say who paid the visits.

Faced with public and media outcry, the FCC began an investigation over WNEW's broadcast, though some free-speech experts say the language aired wasn't specific enough for any sanction to hold up in court.

If history is a guide, Infinity may take the heat off itself and the FCC if there is a sanction. In 1996, with an acquisition by Westinghouse pending, Infinity paid the hefty fines levied against Howard Stern broadcasts despite what many thought to be shaky constitutional grounds for the fines, and the company again could take political heat off itself and the FCC by agreeing to a fine.

By battling, Infinity might score a legal victory but draw unwanted attention to the industry's increasingly raunchy rush-hour shock jocks.

Stations can be fined or lose their licenses over obscene or indecent broadcasts, but standards for sanction are strict. To be indecent, a broadcast must depict sexual or excretory activities in a shocking or pandering way.

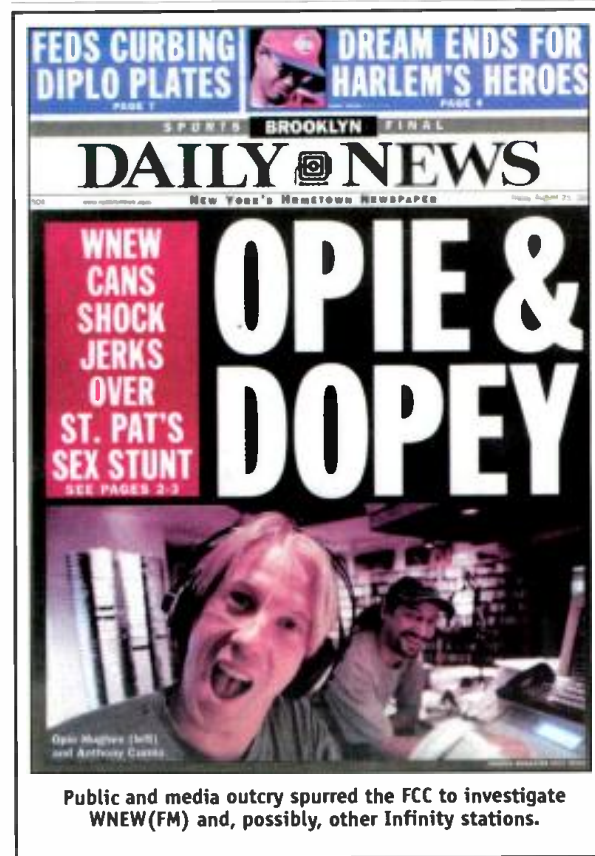
Two prominent First Amendment lawyers who reviewed transcripts from the Aug. 15 *Opie and Anthony* episode say lit-

tle graphic language was used other than euphemisms such as "balloon knot" and "two-point conversion" recognizable to few besides regular listeners of the program. Most of the broadcast featured con-

Said Kathleen Kirby, whose First Amendment clients include the Radio-Television News Directors Association, "Strictly applying the FCC indecency standards, I don't see anything there."

However, if the couple—who were arrested—is found guilty of lewd public behavior, the station could face local sanction for aiding and abetting a crime, they say. Also, the FCC could punish the stations for "inciting or producing imminent lawless action." Few stations have faced either penalty, they say.

Still, the commission hinted it might expand the inquiry to more Infinity stations. In a letter to Infinity on Aug. 22, the FCC ordered the company to identify other outlets that aired the syndicated *Opie and Anthony* broadcast and to state whether similar broadcasts were aired previously. Commissioner Michael Copps, who complains that



versation between freelance "spotter" Paul Mercurio, who phoned in the coverage, and a church security guard.

"Where's the sex?" asked Washington attorney John Crigler, who represents poet Sarah Jones in a pending indecency case. "There are a scattering of sexual terms in the program, but there is certainly an argument these are isolated terms."

FCC indecency enforcement is too lax, had been calling for an investigation for the past week.

Shortly after the commission launched its review last week, the company fired shock DJs "Opie" and "Anthony," whose real names are Greg Hughes and Anthony Cumia, and canceled their afternoon-drive show, which had been syndicated by Infin-

ity's Westwood One to 18 stations, according to co-owned WCBS-FM. The pair had been off the air since Aug. 16, replaced by their own reruns. Infinity also suspended WNEW General Manager Ken Stevens and Program Director Jeremy Coleman.

The FCC received hundreds of complaints filed by the Catholic League and others. The Catholic League was demanding that the feds revoke Infinity's license for WNEW but backed off after the DJs' firing. An FCC official Friday morning said the inquiry will continue nevertheless.

The incident created a media ruckus in the Big Apple and even drew TV coverage on *Good Morning America*, *The O'Reilly Factor* and other shows.

Infinity apologized and tried its best to control the damage. "WNEW and Infinity Broadcasting do not in any way condone the actions that took place last week," the company said in a prepared statement.

"We have taken steps to ensure that this type of incident does not happen again."

The couple's act, in a vestibule near worshippers, was allegedly part of a contest in which six couples were given a list of 54 different high-risk locations for sex in New

est," the Catholic League said in its complaint.

Infinity must reply to the FCC's inquiry by Sept. 11.

Hughes and Cumia were responsible for three previous broadcasts that brought



'Strictly applying the FCC indecency standards, I don't see anything there.'

—Kathleen Kirby, First Amendment lawyer

York City. The couple and Mercurio were arrested when the security guard interrupted the act and Mercurio's broadcast.

"Reporting sexual intercourse live on the air in a very busy Catholic cathedral more than satisfies your requirement that an incident appeals to the prurient inter-

\$21,000 in FCC fines against WNEW. The broadcasts made graphic references to incest and sex with underage girls.

In 1998, a Massachusetts station fired the pair for falsely announcing on April Fool's Day that Boston Mayor Thomas M. Menino had died in a car crash. ■

Do I hear \$3,100 per?

TWE unwinding reveals bargain-basement pricing for systems

By John Eggerton

The good news in the unwinding of Time Warner Entertainment (TWE) is that it dissipates the big, black financial cloud hanging over AOL Time Warner and Comcast. The bad news for them and every other MSO is that the deal values Time Warner Cable systems at the low, low price of around \$3,100 per sub, confirming investors' skepticism about the private-market valuation of cable systems.

As part of the deal to give up AT&T Broadband's 27% stake in TWE after Comcast's takeover, AOL Time Warner will cut Comcast in on a new partnership containing only cable systems.

Comcast will own 21% of the new Time Warner Cable; AOL will own 79% and run the venture. Ultimately, the companies plan to take part of Time Warner Cable public and allow Comcast to sell or other-

wise "monetize" its position.

That makes the deal the first in months to indicate how high-quality properties are valued in the private market.

Cable stocks have been trashed in recent months as investors fear a spread of the Adelphia accounting flu and other operators' high leverage. But there has been little indication of how private investors are valuing properties underlying the stocks.

AOL and Comcast executives reportedly value the Time Warner Cable properties at around \$31.5 billion. That's about 10.5 times estimated running-rate cash flow and just shy of \$3,100 for each of the venturer's 10.3 million subs (omitting systems being taken over by Advance Newhouse and adjusting for systems in joint ventures).

That's far from the \$5,000 per sub and 20-23 times cash flow commonly fetched two years ago. Prices peaked with a \$6,200

per sub paid in one California deal by, of course, Adelphia's Rigas family.

UBS Warburg said the TWE deal is about what cable operators were seeing in the mid 1990s.

Other deals carry just as much bad news. Charter Communications' planned system sale is fizzling. The MSO hoped to raise \$1.8 billion by selling systems of 600,000 small-town subs, but bids reportedly came in at \$2,200-\$2,600 per sub.

Add to that AT&T Broadband's deal to sell rural systems for \$2,700 per sub to Bresnan Communications, and the market is pretty dim. Time Warner Cable comprises mostly strong, fully rebuilt properties in tight clusters, including New York City.

Analysts say cable stocks are trading for \$2,700 or so per sub, with battered Cablevision at \$1,800 and Cox around \$3,000.

Some industry executives say it's unfair to use the TWE deal for comparison. "Very little of the deal is in cash," said the CEO of another cable operator. "It's mostly a paper transaction; if the securities go up, what Comcast is getting will be much, much different." ■

Broadcasters push multicasting

Analog/digital campaign gives way to carriage wish list, including basic rights

By Bill McConnell

Broadcasters have a new wish list now that they have conceded the fight for mandatory cable carriage of both analog and digital channels during the switch to DTV.

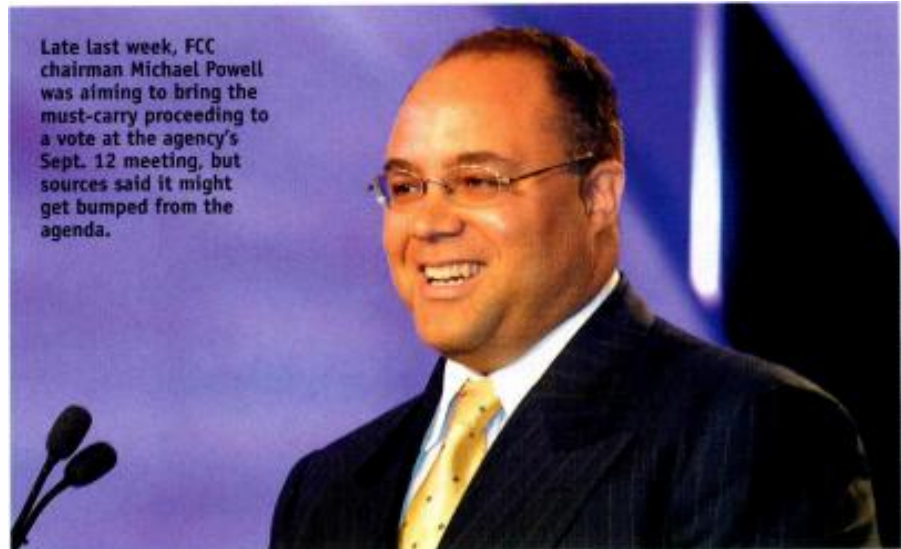
Officially, NAB hasn't retreated from its demand for dual analog/digital carriage rights during the DTV switch and wouldn't comment on the record about the new approach. But, behind the scenes, NAB members have ordered the Washington staff to pursue "legal alternatives."

Broadcasters are newly energized by FCC Chairman Michael Powell's pledge to set digital cable carriage rules for TV stations quickly and are pushing to have cable carry nearly every service that stations offer free over the air, including multicast channels, electronic program guides and data.

How far the FCC is willing to go remains unclear, but several lobbyists are optimistic that it will at least seek public comment on rules that could require cable systems to carry multicasts of several digital channels, rather than a single, high-definition one, as the FCC said in earlier, tentative decisions.

Broadcasters also are pushing for digital carriage rules that would limit cable companies' power to decide what portion of station signals they offer subscribers. Other regs that broadcasters seek would:

- Allow stations to choose either digital or analog carriage, even when a station still offers an analog channel.
- Require broadcast digital channels to be carried on the same tier as cable digital channels during the transition to all-digital TV.
- Mandate digital broadcast channels on basic-cable tiers or lowest-priced packages post-transition.



Late last week, FCC chairman Michael Powell was aiming to bring the must-carry proceeding to a vote at the agency's Sept. 12 meeting, but sources said it might get bumped from the agenda.

- Forbid compression techniques that diminish broadcast picture quality.

"We believe strongly that statute requires full carriage of an entire bit stream provided for free," said David Donovan, president of Maximum Service Television.

The FCC reportedly aims to quickly answer questions left open since January 2001, when it tentatively concluded that mandated dual analog/digital carriage was

unconstitutional. At the time, it was chaired by Democrat William Kennard, whose relations with broadcasters had soured.

The cable industry is in no mood to accept a carriage mandate for more than one channel. "Should broadcasters program cable systems?" asked Daniel Brenner, counsel for the National Cable & Telecommunications Association. "We think 'primary' means one." ■

Liberty faces snag

Discovery stake could prove obstacle to Vivendi deal

By John Higgins

Liberty Media's proposal to combine some of its media assets with those of ailing Vivendi could meet resistance from Discovery Communications.

Liberty owns 49% of the Discovery; the other owners, including Cox Communications and Newhouse, have rights to block such a transfer of ownership.

Liberty is proposing to get a stake in Vivendi's Universal Studios, Universal Music Group, USA Network in exchange for Lib-

erty's wholly owned Starz and Encore pay-movie networks and interest in Discovery.

Vivendi's new CEO, Jean-Rene Fourtou, told employees last week that the entertainment units aren't part of the billions in assets he has committed to sell within the next two years.

Liberty has a long relationship with Barry Diller, who is at the center of Vivendi's Entertainment operations as head of its movie and TV unit and also runs USA Interactive, in which Liberty and Vivendi are major investors.

Industry executives say Diller is hoping to broker a Liberty deal. ■

TOP OF THE WEEK

SyndicationWatch

AUG. 5-11 Syndicated programming ratings according to Nielsen Media Research

TOP 25 SHOWS

Rank/Program	Households	
	AA	GAA
1 Wheel of Fortune	7.4	NA
2 Jeopardy	6.2	NA
3 Friends	6.1	7.2
4 Seinfeld	5.4	5.9
5 Oprah Winfrey Show	5.2	5.3
Everybody Loves Raymond	5.2	5.9
7 Seinfeld (wknd)	4.8	5.5
Judge Judy	4.8	7.0
9 Entertainment Tonight	4.7	4.8
10 Wheel of Fortune (wknd)	3.9	NA
11 Live With Regis and Kelly	3.4	NA
11 King of the Hill	3.4	3.7
13 Friends (wknd)	3.3	3.4
14 Maury	3.2	3.4
14 Home Improvement	3.2	3.7
16 Everybody Loves Raymond (wknd)	3.1	NA
17 Judge Joe Brown	3.0	3.9
18 Frasier	2.9	3.0
19 Inside Edition	2.8	2.9
20 Jerry Springer	2.6	2.8
20 Entertainment Tonight (wknd)	2.6	2.7
22 Montel Williams Show	2.5	2.6
22 Extra	2.5	2.5
22 Divorce Court	2.5	3.3
22 Cops	2.5	3.4
22 Just Shoot Me (wknd)	2.5	3.2

TOP MAGAZINE SHOWS

	Households	
	AA	GAA
1 Entertainment Tonight	4.7	4.8
2 Inside Edition	2.8	2.9
3 Entertainment Tonight (wknd)	2.6	2.7
4 Extra	2.5	2.5
5 Access Hollywood	2.3	2.3

According to Nielsen Media Research Syndication Service Ranking Report Aug. 5-11, 2002

AA = Average Audience Rating

GAA = Gross Aggregate Average

One Nielsen rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States

NA = not available

Savoring summer's spike



Will *Elimidate* lose its ratings juice once high school and college kids go back to school?

When Warner Bros. Syndication's *Elimidate* debuted last September, it was a typical slow mover, averaging an 0.6 Nielsen rating with teens and an 0.8 with adults 18-34. But, as of last month, that teen number had moved up all the way to a 2.5 and to a 1.4 with the young adult demo.

Maybe *Elimidate* just got better, but probably its ratings boost had more to do with school vacation.

As high school and college kids take summer break, *Elimidate* and

virtually every other late-night dating show—*Change of Heart*, *Fifth Wheel*, *Shipmates*, *Rendez-Vous*—take a walk uptown in the Niensens.

Of course, that probably means that those high-flying syndicated half-hours in late night will start declining next week. Last year, for example, from May to July 2001, Universal Domestic Television's *Blind Date* scored a healthy 1.9 in adults 18-34; by September, it was down to a 1.4.

The fluctuations for *Blind Date*, though, don't exactly follow the pattern of other relationship shows, mainly because the show airs in a wider variety of time periods than most other shows of its kind. In July, it was the top relationship show in aggregate audience with a 1.9 and tied *Elimidate* in some female demos. Its swings in audience are a little more level these days.

But, generally, summer months do shake the ratings race up. "With any kind of edgier show, even the topical talkers like *Jennie Jones*, ratings go up with younger demos" during summer and winter breaks, said Bruce K. Rosenblum, executive vice president of media research for Warner Bros. Domestic distribution.

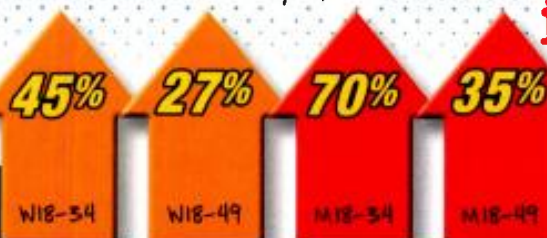
The ratings spike, he says, is a good argument for better measurement of out-of-home viewership: Although it's likely younger viewers watch the late-night relationship shows less when back at school, he thinks Nielsen misses millions of viewers in dorms and bars. "Our feeling for years is that we're all for any measurement service that would capture out-of-home viewers, particularly for our network, The WB, which is aimed at teens and young adults."

—P.J. Bednarski

#1 IN ITS NEW TIME PERIOD!

July '02 vs July '01 Time Period
Sunday 9pm

Malcolm in the Middle



Source: NTA Galaxy Explorer. FY '01 TP for July '02 (7/1-7/7/02) vs W18-34, M18-34, M18-49, AA rating. Percentage increase based on July '01 (7/1-7/7/01) Malcolm vs. July '01 (7/1-7/7/01) TP, AA rating.

THE WEEK THAT WAS

NEW DIGS

John Hogan has been named chief executive of Clear Channel Radio, the country's largest station group. He replaces Randy Michaels, who was shifted to Clear Channel Worldwide's Internet division in July. Hogan previously was the radio division's COO. He has overseen 15 of Clear Channel's radio regions, including Los Angeles, Atlanta, Houston and Dallas. Clear Channel Radio owns more than 1,200 stations. ...

Former Cartoon Network chief Betty Cohen is exiting AOL Time Warner about a year after she stepped down from the kids channel. Cohen had been working on a new multimedia kids project for AOL; she's now free to shop the idea to other investors. ...

Replacing Joel Cheatwood as WCBS-TV New York news director is Dianne Doctor, who had been news director at WNBC(TV) there. The station group said Cheatwood will continue with the group, overseeing news research and special projects. ...

Valari Staab has been named president and general manager of ABC-owned KGO-TV San Francisco, replacing Joe Ahern, who resigned to run WBBM-TV Chicago. Staab was previously president and general manager of WTVD-TV Raleigh-Durham, N.C. ...

HBO has upped network veteran Carolyn Strauss to executive vice president of original programming. Strauss, who oversees the network's original series, specials

and late-night fare, is adding miniseries to her watch.

SYNDIE TALK

The first full week of August marked the start of the back-to-school shopping season, and ratings were soft for the week ended Aug. 11. Top talk and court shows were down from the week before.

Top talker *Oprah Winfrey Show* was down 12%, to a 5.2. No. 2 *Live With Regis and Kelly* was off 3%, at a 3.4.

Among court shows, *Judge Judy* dropped 8%, to a 4.8, while *Judge Joe Brown* slipped 3% to a 3.0. ...

Speaking of *Judge Joe Brown*, in its first outing of double runs at 3-4 p.m. on WNBC—leading into an hour of Paramount's court leader, *Judge Judy*—the show recorded a solid 4.3 rating/12 share, then jumped to a 4.8/13 in its second day. Paramount Domestic TV President John Nogawski says NBC's ability to lock up the shows—they have both been renewed on WNBC through 2006—should allay fears that Paramount's sibling relationship with CBS would give co-owned stations an inside track. ...

Looking ahead, former President Bill Clinton is in talks again to host his own show, according to *The New York Times*. The difference this time around: CBS is on the other side of the table. Over the spring and summer, Clinton had met with NBC. ...

Looking back and ahead, a half-hour music video featur-



Lesley Stahl

Veteran CBS anchor Lesley Stahl will be fronting *48 Hours Investigates* when it kicks off a new season Friday, Sept. 27, at 8 p.m. ET. She will continue to anchor *60 Minutes*. She replaces Dan Rather, who has anchored the show since its launch in 1988. Rather will devote more time to *60 Minutes II* and the *CBS Evening News*, says the company.

ing KISS and the cast of *That '70s Show* will air on VH1 Aug. 30. After its cable play, the special, produced by Carsey-Werner as part of a promo for the show, is being offered to stations as a kick-off to the Sept. 16 launch of the *That '70s Show* in syndication on more than 200 stations.

TELEMUNDO TO THE HOOP

NBC may have dropped the ball on NBA coverage, but its co-owned network, Telemundo, hasn't. The network has signed a deal to air NBA and WNBA games in Spanish. The three-season pact also includes a weekly highlight show. Telemundo will air 15 NBA games and 10 WNBA games.

LET'S GET SERIES

The National Geographic Channel is adding six series this fall. Three Monday-night shows debut Sept. 30: *Dogs With Jobs*, offbeat stories of working canines; *Phobia*, causes and cures; and *Taboo*, rituals of different cultures. Two Thursday-night series debut Oct. 3: *Nature's Nightmares*, bats and sewer rats; *Built for the Kill*, about nature's predators. *Surviving West Point*, a behind-the-scenes look at a year at the academy debuts Saturday, Oct. 5. ...

Leave the tears and fears to Lifetime; Oxygen is going for the funnybone with two Sunday-night comedies debuting Sunday, Sept. 22. Half-hour *O2Be*, from Comedy Central *Daily Show* alums Lizz Winstead and Brian Unger, is billed as a satire of morning TV and parodies self-help, fashion and relationship advice. *Girls Behaving Badly* is a *Candid Camera*-style sketch comedy with a cast of female comics.

CLARIFICATION

Eric Frankel, president of Warner Bros. domestic cable distribution, administers the rights to a cable and satellite program library of more than 5,000 films, 750 series and 560 TV movies, as the Aug. 19 Fifth Estater profile pointed out. But the article may have left the incorrect impression that that is the size of Warner Bros.' entire library, which comprises more than 6,500 films, 36,000 TV titles and 14,000 animated titles.

Focus Watertown

THE MARKET

DMA rank	176
Population	251,000
TV homes	86,000
Income per capita	\$12,703
TV revenue rank	182
TV revenue	\$8,100,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WWNY-TV	7 CBS	United
2	WWTI(TV)	50 ABC	Clear

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

CABLE/DBS

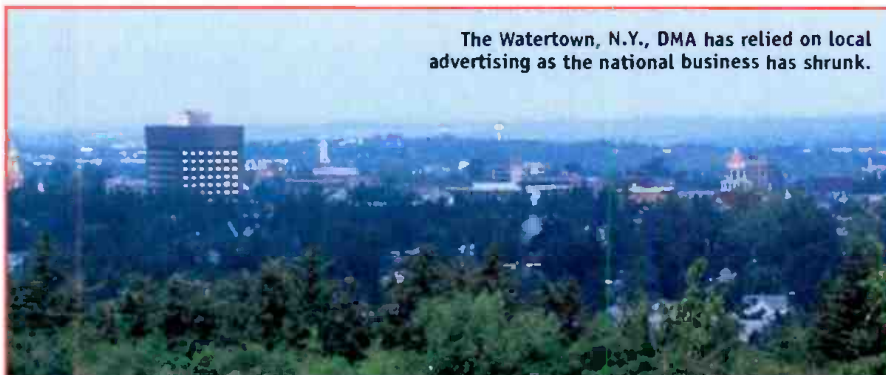
Cable subscribers (HH)	61,060
Cable penetration	71%
ADS subscribers (HH)**	18,920
ADS penetration	22%
DBS carriage of local TV?	No

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Jeopardy</i> (WWNY-TV)	16/31
Network show	
<i>CSI/Survivor</i> (tie) (WWNY-TV)	24/34
Evening newscast	
WWNY-TV	25/49
Late newscast	
WWNY-TV	10/34

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



The Watertown, N.Y., DMA has relied on local advertising as the national business has shrunk.

Making do with two

The Watertown, N.Y., DMA boasts rivers, Great Lakes, mountains and 1,000 islands and sends a signal across an international border. But the No. 176 market has only two full-power commercial TV stations.

Long-dominant WWNY-TV is the market's oldest and its only one on the VHF dial. It has won every book in memory and takes in nearly three-quarters of the market's broadcast revenue. A year ago, owner United Communications partnered with Smith Broadcasting to form Watertown Television Corp. and launch a low-power Fox station, WNYF-TV. United later bought Smith out.

As a 100-plus DMA, the market gets its WB programming from a cable station—owned by a combo of Clear Channel, Time Warner Cable and Warner Bros. NBC programming comes to the market via cable, from stations in Syracuse and Plattsburgh.

The market enjoyed strong revenue growth in the '90s and dropped only 8% from record 2000 to 2001, less than many markets. National advertising has shrunk, and stations have had to rely on local. The market enjoys some Canadian advertising, but less than a few years ago, says WWTI(TV) General Manager David Males.

WWTI cut back its news product and staff this spring, eliminating weekend and noon newscasts and combining with Clear Channel stations in Utica and Binghamton, N.Y., for a two-hour centralcast morning news. "Our centralcasting technology has enabled us to keep a local news presence," says Males.

WWNY-TV General Manager Cathy Pircsuk says WWNY-TV and WNYF-TV are cross-promoted and offer advertising packages for sports on both.

Automotive, furniture and fast food are advertising staples. The recreational opportunities afforded by the St. Lawrence River, Adirondack Mountains and Lake Ontario make tourism and sporting goods solid categories as well. —Dan Trigoboff

RICKI Heats Up Austin!

RICKI Delivers the Time Period's Best July Performance in 7 Years on KTBC at 2:00pm!

#1 in the time period!

3.9 hh rtg!

Ricki Lake +44% over lead-in!

SOURCE: NSI, WRAP Overnights/WRAP Sweeps, July 2002 Sweep, lead-in= 1/2 hour tp



The Leader in Young Adult Programming.
CTDTV.COM

www.ricki.com

Al Qaeda, all the time

CBS airs its tapes; Fox chides CNN over paying for play

By Allison Romano

CNN's purchase of its al Qaeda videotape collection last week made the ad pages of *The New York Times*, courtesy of Fox News Channel, which took an ad chiding CNN for its confusion over whether—and how much—it paid for its collection of al Qaeda videos. Elsewhere, CBS weighed in with its own cache.

"CNN...Caught?" the Aug. 22 full-page ad proclaimed. The spread quotes a *Times* story in which CNN correspondent Nic Robertson, who uncovered the tapes in Afghanistan, and CNN execs deny paying for them. Another quote highlights CNN's admission later that it paid \$30,000.

(A full-page ad in *The New York Times* business section runs about \$90,000, triple what CNN paid for the tapes.)

Both CNN and CBS, which also has a collection of tapes, paid for their videos.



CNN correspondent Nic Robertson brought back 64 Al Qaeda videotapes; CBS has its own trove of 35.

CBS execs said they paid a standard fee to a photo agency that held the licensing rights to its tapes, but would not elaborate.

Blaming internal confusion, CNN explained that it paid a third party for the tapes but not Robertson's source. CNN Executive Vice President and General Manager Teya Ryan said neither Osama bin

Laden nor his organization profited.

But the money story didn't go quietly. Paying for video, news execs said defensively, is a common practice. After Sept. 11, footage of the planes crashing into the World Trade Center commanded five figures.

But there remain concerns. "[Payments] color the relationship and may raise some concern about how 'free' and independent the information is," said Aly Colón, head of the ethics faculty at the Poynter Institute, a journalism think tank.

These al Qaeda tapes were worth paying for, says TV news analyst Andrew Tyndall, because they provide a rare glimpse inside the organization. "When all you've had are blind comments from unnamed Pentagon or CIA officials," he said, "getting footage moves the story forward significantly."

The network recruited experts to analyze and translate the tapes. "We wanted to put it all in perspective," said CNN's Ryan. "Anything less would have been irresponsible."

Until the tapes went on-air, both networks thought they had scoops. CBS was planning a prime time special using its 35 tapes. ■

Cable's hot; buyers stay cool

Big share, ratings gains don't translate to big bucks

By Allison Romano

By all accounts, cable is enjoying a fantastic summer, commanding a bigger share than broadcast and scoring impressive ratings with movies, sports and original series.

So why aren't media buyers starting to throw more money cable's way?

"The aggregate number is up, but it's distributed among more players," said Horizon Media media buyer Aaron Cohen. "You buy cable for specific demographics or niches, not for a collective [share]."

Buyers say cable's growth is helping raise awareness, but that's cold comfort to cable nets seeking more dollars for that increased visibility. "Viewers are moving, and advertisers are staying with broadcast. The model is

outdated," said Betsy Frank, executive vice president of MTV Planning and Research.

More eyeballs should make cable a competitive alternative to broadcast. Sales vol-

'If you're a big cabler, this makes you nervous. You might do things that are unwise, like drop your CPMs 10%.'

—Jack Wakshlag,
Turner Broadcasting

ume and cost per thousand (CPM) should go up. As evidence, cable execs point to their strong household and demo ratings this summer. Some cable shows are pulling

impressive numbers. TBS grabbed a 5.9 for its original movie *Atomic Twister*; TNT scored a 4.8 for *Door to Door*, starring William H. Macy. USA is celebrating the success of two original dramas: *Monk* is averaging a 3.4, *The Dead Zone* a 3.3. ESPN has notched ratings above 4.0 for baseball, football and World Cup soccer.

Despite cable's ratings gains, broadcast networks are awarded 82% of the ad dollars, lamented Turner Broadcasting research chief Jack Wakshlag. "If you're a big cabler, this makes you nervous. You might do things that are unwise, like drop your CPMs 10%," he added, likely referring to Lifetime, USA Network and Sci Fi moves.

Lifetime is on pace to finish the summer with a 2.1 rating, followed by TNT with a 1.9 and Nickelodeon and USA with a 1.8 each. The biggest increases over last summer were seen by Fox News Channel (+57%), FX (+29%), Hallmark Channel (+25%), and ESPN and Food Network (+20%). ■

Hispanic Television

Spanish language television is busting off the charts. On September 23, *Broadcasting & Cable* will provide an in-depth report on all the issues surrounding this new and lucrative market:

- ***The battle of the broadcast networks and the expulsion of new cable networks.***
- ***Spanish-language stations dominate markets as ratings leaders.***
- ***Nielsen's Top 25 spanish language Tv markets.***

ISSUE DATE: ***September 23, 2002***
SPACE CLOSE: ***Friday, Sept. 13***
MATERIAL CLOSE: ***Tuesday, Sept. 17***

BROADCASTING • **CABLE**



AP Photo: Chao Soi Cheong

THE TERRORIST ATTACKS OF **SEPT. 11, 2001,**

provided the news media with one of the biggest challenges in the history of journalism. Events happened with such speed and surprise, especially in the early hours, that news organizations were literally running to cover all the stories that seemed to be breaking minute by minute.

To get a sense of just how frenetic the pace was, we chose seven news operations and tracked their coverage between 8:45 and 11:33 that morning. The selections are not meant to be a complete record of each group's work or to show which got the story. But they do offer a compelling illustration of how news organizations struggled to separate fact from fiction on the morning of Sept. 11.

The seven: CNN; New York's WABC-TV, WCBS-TV and WNBC(TV); and Fox's WTTG(TV) Washington and WTOP(AM)/-FM Washington. The morning's six benchmark events (the four plane crashes and the two World Trade Center tower collapses) are highlighted. The times reflect station videotape time codes and our estimates.



AP Photo: Will Morris

By Mark K. Miller

Three hours that shook America

A CHRONOLOGY of chaos

8:45 a.m.

A plane crashes into the north tower of the World Trade Center (WTC) in New York.

8:49 CNN: "Obviously, a very disturbing live shot of the WTC, and we have unconfirmed reports that a plane has crashed into one of the towers."

8:52 WTTG: "We'll go to a live picture from New York City. A plane has crashed into the WTC. We don't know whether this was an accident or some sort of planned incident."

9:01 WABC (eyewitness via phone): "It looked like a normal plane going over the city, and then, all of a sudden, a turn to the left, and it slammed right into the WTC."

9:03 a.m.

A second plane crashes into the WTC's south tower.

9:03 CNN: "We've got an explosion inside. This would support the probability ... that the fuselage was still in the building. That could cause a second explosion such as that. We're getting word that perhaps a second plane was involved, but let's not even speculate on that point, but perhaps that may have happened."

9:06 CNN: "Eyewitness says a small plane—it looked



like a propeller plane—came in from the west about 20-25 stories from the top and appeared to crash."

9:07 WABC: "I don't know if perhaps some type of navigation system or some type of electronics would have put two planes into the WTC within—it looks like—18 minutes of each other."

9:08 CNN (airing feed from WNYW[TV] New York): "Some people said they thought they saw a missile, so we might keep open the possibility that this was a missile attack."

9:10 CNN (Ira Furman, former National Transportation Safety Board spokesman, on phone): "Absolutely inexplicable. There shouldn't be any aircraft in that area. It's just not possible for a pilot during the daytime

EYEWITNESS

MAJESTIC CANYONS

Melinda Murphy, helicopter/feature reporter, WPIX(TV) New York

There was no more spectacular place in the world to fly that morning than over the majestic canyons of Lower Manhattan. [On the morning of 9/11,] we were training a woman to be our backup camera operator. This was her first day "on call."

After our morning show ended, [we] went back to the station. The new woman was very nervous about being responsible for breaking news the rest of the day. I told her not to worry: In the 16 months I'd been working here, I'd never once been called out on a big, breaking story. ... I assured her that, if something tragic happened, we'd be back. [Aerial cameraman] Chet said—he really did—"It's not like the World Trade Center is going to fall down or anything."

FLAMING DEBRIS

Marcella Palmer, reporter, WCBS New York

Ivan, in the driver's seat, and I stopped chatting for a second. "What was that?" I wondered. Nothing, perhaps—just New York being New York during rush hour. Ivan tried to revive our conversation, but why were those people running from the building screaming, cover-

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to have taken a course that would put it right into the WTC. A second occurrence within a few minutes is beyond belief."

9:12 WCBS: "Thousands of pieces of what appeared to be office paper came drifting over Brooklyn, about three miles from Tower 1, according to a witness."



9:14 WTOP: "Clearly, this has been a morning of extremes for us here. This is the most serious of circumstances that we're monitoring in New York. Earlier today, it was euphoria in this town as we all celebrated what appears to be word from Michael Jordan that he is going to be returning to the National Basketball Association and playing his next season with the Wizards. Obviously, our coverage of that will continue at its appropriate time."

9:15 AP: "The FBI is investigating reports that the two crashes are the result of foul play."



9:15 CNN: "President Bush is informed in Florida and cancels the rest of his schedule."

9:17 WABC: "LaGuardia and Kennedy airports are now closed."

9:18 WCBS: "The UN has been evacuated as a precautionary measure."

9:26 WABC: "Many people see those twin towers as an example of American capitalism and as an example of American might and power. They are a very strong and very vulnerable symbol to the rest of the world—

and the U.S.—and that may be why they were targeted this time. Osama bin Laden is the former Afghan freedom fighter—a billionaire by all accounts—who is maybe No. 1 on America's list of terrorism exporters. He springs immediately to mind."

9:30 CNN (President Bush makes a statement in Florida): "Today, we've had a national tragedy. Two planes have crashed into the WTC in an apparent terrorist attack on our country. Terror against our nation will not stand."



9:31 CNN (on-screen graphic): SOURCES TELL CNN ONE PLANE WAS AN AMERICAN 767 FROM BOSTON.

9:32 WNBC (eyewitness via phone): "The second plane was a larger plane because the explosion from the second plane was tenfold larger than from the first plane. May God be with all those people because this is going to be a tough day for all of New York."

9:33 WABC (phone call from man in the WTC): "I'm stuck on the 86th floor of Tower No. 1 on the east side. I heard a noise, felt the whole building shake, and the glass on my floor was blown from the inside out, and the interior core of part of the building collapsed."

9:34 WCBS: "A no-fly zone has been established over Manhattan."

9:36 CNN (on-screen graphic): ALL NY AREA AIRPORTS CLOSED. "Information we now have is that there are at least 1,000 injuries."

9:36 WNBC: "To New Yorkers, try to get out of that area to let the emergency crews do what they need to do, because there clearly are still people trapped up there and fire fighters and emergency crews still need to do a lot of work."

9:40 a.m.

A plane crashes into the Pentagon.

9:43 AP: "An aircraft has crashed into the Pentagon, witnesses say. The West Wing of the White House is being evacuated amid terrorist threats."

EYEWITNESS

ing their heads, taking quick glances upward, then hauling ass? Why was that little white car 10 feet in front of us crushed and on fire? Was it a car bomb? Was anyone hurt?

Well, we were about to be hurt. Flaming debris was falling on top of Ivan's truck. Oh, no! I looked up. Flames were shooting from the top of Tower One. A bomb? Our first instinct: Call it into the newsroom; get away later.

Our cell phones weren't working properly. But then I did get through to the assignment desk: "We're here! Right in front of World Trade! Let us do a phoner [phone interview] with the anchors."

"Then again," I thought, "maybe we should get the hell out of here. What if another bomb goes off?" But I stayed on the phone. As soon as I was about to tell New York what I thought I'd just seen, I lost my signal.

I looked to my left—a gut-wrenching dose of reality. Someone's arm was there on the sidewalk. Just sitting there. "Let's go!"

THE LOOK IN BUSH'S EYES

Ann Compton, correspondent, ABC News, with the president

[George W. Bush was in Sarasota, Fla., on a trip to promote his education plan. At 9:07], the president's chief of staff whispered to him. The look in George W. Bush's eyes revealed the dread. It was an oddly innocent place for the commander-in-chief of a superpower to be sitting when his nation was attacked: a second-grade classroom in Sarasota, full of bright-eyed, squirming kids running through reading drills.

The president stayed in the classroom for a few minutes, struggling to pay attention. His eyes kept darting away. Then he got

9:43 WTOP: "We're going to interrupt the [CBS Radio News] coverage and bring it closer to home. We have some indication of fire and smoke at the Pentagon right now. We've gotten calls from people who live and work around the Pentagon who have told us that they have seen something that they have described as an explosion."

9:43 WTTG: "There are reports of a fire at the Pentagon. You can see the thick, black smoke. This is no trash fire, folks, so obviously something has happened." [To producer]: "Do we have any indication that a plane was involved here?"

9:43 CNN: "There's a huge plume of smoke from the west side near the helicopter landing zone. The plume of smoke is enormous; it's a couple hundred yards across."

9:45 CNN: "We're also getting reports that there's a fire on the Mall in Washington."

9:46 WTOP: "We're hearing from a caller who says she is eyewitness to another hit here in town; the USA Today building may also be on fire in addition to the Pentagon."

9:48 WTTG (terrorism expert from American University): "It is a well-planned, concerted attack on the U.S. as the world's superpower, particularly, I would assume, because of the role it plays in the Middle East, in its hostility toward Iraq, Iran and other Arab countries, and its support, obviously, of Israel."

9:49 AP: "The Federal Aviation Administration has shut down all aircraft takeoffs nationwide."

9:50 CNN: "Bridges and tunnels into New York are closed."



9:51 WTTG: "Metro is shutting down its trains, possibly concerned that Metro might somehow be used in this."

9:54 WCBS: "A number of people were apparently jumping from windows. We saw at least five or six. The people who were standing there were absolutely horrified to watch this. Many people started screaming, many people started crying. There were people hug-



ging each other, and, every time they saw a person jump to his death, there were people who were just grabbing hold of each other and sobbing and wiping their tears."

9:56 CNN (on-screen graphic): **CAPITOL, TREASURY, WH EVACUATED.** "This has all the appearances of an extremely well coordinated and devastating terrorist attack."

9:56 WNBC (terrorism expert): "This has all the worst-case scenarios put together into one. When you think of the psychological trauma that this is going to cause New Yorkers and to Americans, it's monumental, it's off the map."

9:59 a.m.

The south tower of the World Trade Center collapses.

9:59 WTOP: "After the WTC was hit, the Pentagon's anti-terrorism unit went into action. The first thing it did was dispatch military aircraft to what is now a no-fly zone over Manhattan. These fighter aircraft, armed with guns and missiles, have direct orders to divert and, in a worst-case scenario, to shoot down any plane that seems bent on crashing into something else."

10:00 AP: "An explosion hits another building near the WTC."



EYEWITNESS

up to leave. We tried shouting questions to him as he hurried to the doorway, but he waved us off.

'CAN WE RENT YOUR CAMERA?'

Christian Martin,
producer, **NBC News,**
New York

As I was walking toward the World Trade Center ... I heard my name being called. It was Mable Chan, an associate producer for our show, *Dateline*. We walked over to West Street. I saw a mechanical gear that looked as if it had fallen out of a car. Then I saw a piece of a human body next to it. At that moment, everything changed ... A young couple, on vacation here from the Virgin Islands, was videotaping ... Mable walked up to them and said, "Can we buy your videotape?"

[I said], "This is a news emergency. Can we rent your camera for the day? Here's my ID; here's my business card. We'll give you \$500, and you can have the camera back." It was a Sony Hi-8 digital handi-cam. ...

The guy handed me the camera. ... Police didn't want you to go anywhere close to the towers. I circled and negotiated. ... I saw a cop I had seen earlier who had said, "What do you want to get closer for? You don't even have a camera."

I now said, "Look, I got a camera."

He sort of smiled, lifted the police tape and said, "Just be careful."

HUMAN STRUGGLE

John Palacio, producer,
ABC News, **New York**

Seeing someone jump 80 or 90 stories was hard to process. It seemed to take at least five or 10 seconds for them to fall. There was

10:01 WABC: "The attack on the WTC in February of 1993 was designed to bring down the towers. It appears that, this time, one of the towers is down."

10:01 WCBS: "Generally speaking, for a building to collapse in on itself like that, it would seem to indicate—obviously, this is just early speculation—that there could have been an explosion, a bomb planted on the ground, that would make the building collapse in on itself."

10:02 WTTG: "The 14th Street and Memorial bridges are shut down."

10:06 CNN (on-screen graphic): **WITNESSES SEE PEOPLE JUMPING FROM WTC TOWER.** "Some of the Secret Service patrolling the perimeter of Lafayette Park directly across the street from the White House have automatic rifles drawn."

10:07 a.m.

A plane crashes in Somerset County, Pa.; a portion of the Pentagon collapses.



AP Gene J. Puskar

10:09 WTOP (reporter near the White House): "Another explosion has just occurred. We don't know where it happened, but it sounded like a cannon going off, and now we're seeing big billows of black smoke in the direction of the Pentagon. It's sort of organized chaos. A lot of people have had the presence of mind to whip out the old video camera and take pictures of whatever is going on here."

10:12 CNN: "There's a report of an explosion on Capitol Hill." (Five minutes later, congressional correspondent says there was no explosion, but that "the speaker and other leaders have been evacuated to a secure location.")

10:15 WNBC: "St. Vincent's Hospital is preparing for the possibility of many more people arriving. They have what looks like a trauma center set up on the street, on the sidewalk of 7th Ave."

10:16 WTOP: "We've just been told that all government offices are closed and people are advised to go home. They obviously want to get people out of the downtown area and away from federal buildings,

which presumably are still targets.”

10:17 WTTG (U.S. Capitol Police spokesperson): “Ten minutes ago, we ordered a mandatory evacuation of the Capitol and all the House and Senate office buildings. We are taking extraordinary precautions to protect the leadership of the Congress.”

10:19 AP: “The State Department is evacuated due to a possible explosion.”

10:21 WABC: “People [near City Hall] were running out of the smoke. The street now is just littered with shoes as people literally ran out of their shoes to escape the smoke and debris. There are pieces of the plane on Church St. ... what look to be large pieces of the fuselage and this, amazingly, was about three blocks away from the scene.”

10:22 WCBS: “Doctors ... expect thousands of people to be affected by smoke inhalation in and around the WTC because of that building falling in.”

10:22 WTOP: “A plane went overhead ... some sort of jet, maybe it was a military plane. But everywhere you looked, people were looking up into the sky with concern and fear on their faces that this might be another incoming terrorist attack. Just mind-boggling.”

10:23 AP: “A car bomb explodes outside the State Department, senior law-enforcement officials say.”

10:26 WTTG: “We’re told there is another aircraft that has been hijacked and is 20 minutes outside Washington, D.C.”

10:26 WNBC: “Looking up at the top of the building, at a rate of about one every five minutes, you see people that are jumping from the top of the building. It is an absolutely harrowing scene.”

10:28 a.m.

The north tower of the World Trade Center collapses.

10:28 CNN: “Good Lord. There are no words. This is just a horrific scene and a horrific moment.”

10:28 WCBS: “You’re looking at what there is of the



EYEWITNESS

one, while I was still walking, then another. It was as if people were waiting in line for their turn: one (beat), two (beat), three (beat).

At first, you saw this monster steel structure on fire, and you didn't really connect with the people inside. Now it became a human struggle instead of this structure's struggle. Here were people who had gone to work, who may or may not have been happy with their lives, their jobs. Their biggest decision of the morning was what they were going to say at their meeting. Then, within an hour, they had to decide: do I burn alive here, or do I jump 90 stories?

GONE

Tom Wisnosky, director, WPIX(TV) New York

The backdrop of our news set showed the downtown Manhattan skyline, and the Twin Towers had a prominent place on it. They formed an “11,” which is our dial number. Our general manager expressed concern about this image and asked me if there was anything I could do about it. So I rounded up the stagehands, and together we actually cut a slice out of the image and pieced it back together.

I was left holding a picture of the World Trade Center towers in my hand. They were now gone from our skyline, too.

STARVING VULTURES

Joe Little, reporter, WWCP/WATM-TV Johnstown, Pa.

We learned that the plane was a Boeing 757—possibly 45 people on board. The information came slowly.

It was hot and dusty at this media staging area.

Manhattan skyline. The two most prominent landmarks—the WTC—now reduced to a pile of ash and rubble, smoke billowing above the city.”

10:29 WNBC: “They’re gone. The WTC is no more.”

10:29 CNN: “There were several people that were hanging out of windows right below where the plane crashed when suddenly you saw the top of the building start to shake and people began leaping from the windows.”

10:34 WABC: “If you are a child watching and you do not have a parent there, I don’t know what to advise you, if you can understand this. This is just so tragic that it’s ridiculous to try to talk through this.”

10:37 AP: “A large plane crashes in western Pennsylvania, officials at Somerset County airport confirm.”

10:43 CNN: “All federal office buildings in Washington are being evacuated.”

10:43 WTTG: “There are now fighter jets in the air as the situation continues to unfold here at the Pentagon. There are unconfirmed reports that they are concerned about Camp David as well.”

10:48 CNN: “Military officials anticipate a second aircraft arriving at the Pentagon.” (At 11:04, it reports, “No second plane ever materialized.”)

10:49 WTTG: “All museums and public attraction in the District of Columbia have been shut down.”

10:51 WTOP: “A senior law-enforcement official gave information that is now being contradicted. We are now being told that the Federal Protective Services says there was no car bomb at the State Department.”



10:52 WCBS: “We’re hearing from intelligence sources that there were actually eight planes hijacked and that five are still in the air. The Air Force and military intelligence are scrambling to try to take these planes out of the air before they can do any damage.”

10:58 WCBS: “At Newark International Airport, there are officers with shotguns blocking the road leading to Port Authority offices and the air-traffic-control tower.”

10:59 WTOP (reporter): “I just drove in, and people are not paying attention to things like stop signs and

red lights today. You have to be very careful ... it's a very dangerous situation out there." Reporter at Washington Monument: "There's a big crowd of people around the pay phone. Nobody can get a cell signal out, nobody can get a cell phone call in."

11:00 CNN: "Mayor Giuliani urges people to remain calm and at home unless they're in lower Manhattan, in which case they should 'get out and walk slowly and carefully ... directly north.'"

11:03 WTOP (traffic reporter): "It's pandemonium everywhere on the highways right now."

11:04 WNBC (NYU Downtown Hospital spokesperson): "We've seen hundreds of people. Our entire cafeteria has been transformed into a triage area, and it is wall-to-wall people."

11:06 WTOP: "There are hordes of people [walking] south across the 14th St. Bridge. Some of them said they weren't comfortable using the Metro system."



11:09 WCBS: "There are now reports from CBS News that a plane apparently has crashed at or near Camp David, the weekend White House, if you will."

11:11 WTOP: "We had a report that there was an explosion here at the Capitol. That report has been discounted by both police and staffers that I have spoken to. It is a stark and unusual scene."

11:12 CNN: "U.S. officials' working thesis is that this is overseas terrorism, not domestic, and they can't rule out additional attacks yet to come. Despite the denial, attention will quickly turn to the bin Laden group. There are very few others that could have pulled this off."

11:13 WCBS: "Today is the anniversary of the Camp David peace accords, and there is speculation that perhaps, perhaps, this may be in retaliation for those accords."

11:15 AP: "Mayor Giuliani says, 'I have a sense it's a horrendous number of lives lost.'"

11:19 WCBS: "We have reports of major loss of life at the Pentagon. That's a development that could cripple our ability to respond to this terrorist attack in a quick fashion."

EYEWITNESS

Any time anyone who looked somewhat important showed his or her face, we descended like starving vultures. There was no organization. Cameramen were pushing one another, jockeying for position. Countless microphones surrounded the interviewee's face. Arms were slapped down if a mike flag got too high. One reporter couldn't work her way in, so I grabbed her mike and held it with mine. I didn't get a "thanks." I hated my job.

GUN-TO-YOUR-HEAD DECISION-MAKING

Barclay Palmer, executive producer, CNN, New York

The people who had shot the really crucial tapes wanted money for them. It's not like we had back-and-forth negotiations. This was gun-to-your-head decision-making. One of those tapes was the video of the first plane hitting the north tower. It was shot by two young French documentary makers who had gone to [photo agency] Gamma to shop the tape around for them. ... Gamma called us and claimed they had another network willing to pay \$10,000,000 for the video, but they said the documentary makers felt the tape was important historically and wanted it to be seen around the world. They wanted it on CNN. I believed their story, and we bought it. I had never spent so much money on an amateur tape.

Ironically, the network presidents had agreed to "pool" all tape, so here CNN was paying for it, yet everybody got to show it.

11:23 AP: "American Airlines says it 'lost' two aircraft carrying 156 people."

11:23 CNN: "The Centers for Disease Control is preparing bioterrorism teams to respond to the incidents. This, we are told, is simply precautionary."



11:24 WCBS: "CBS reports that, just three weeks ago, Osama bin Laden, the most wanted terrorist in the world, had promised an unprecedented attack on U.S. interests because of this country's support of the nation of Israel."

11:27 WNBC: "The United States Navy is dispatching a couple of aircraft carriers from Norfolk, the JFK and the General Washington. One will be stationed off of New York, and the other will be stationed in the Atlantic as close to Washington as it can get. They will be there to provide any possible military support that may be needed."



11:31 WNBC (Gen. Norman Schwartzkopf on NBC): "It's a very, very sad day for this country. It's really a sad day for the world as far as I'm concerned. Deterrence against terrorists is almost impossible because there are people who could care less about their own survival. The fact is that the world is getting smaller and terrorism has come to our shores."

11:33 WTOP: "September 11, 2001: a day that has turned into a nightmare." ■



AP Photo: Mohamed Zaitari

Viewers and news professionals

certainly don't need anniversary documentaries to realize that, on a bright and beautiful New York morning last Sept. 11, the world turned dark and ugly. Television had never covered a story as horrible.

For American news organizations, the terror attacks and the subsequent attack on Afghanistan prompted predictions that television news would, as of that day, become more serious—and more world-wise—than it had been. Prior to 9/11, big news on the national scene revolved around Rep. Gary Condit and the disappearance of Chandra Levy, the Washington intern he had known. For part of the summer of 2001, shark attacks were big news.

NBC News President Neal Shapiro insists "there is a seriousness and a purpose now that is not lost on anyone."

But many dispute that. They doubt that the terror



In the wake of the Sept. 11 attacks, news media focused largely on developments in the Middle East (l). This year, kidnappings of children like Elizabeth Smart occupy the media's more serious moments.

By Allison Romano

Almost business as usual

TV NEWS SLIPS into old ways

attacks produced any fundamental change in the television news business. A year later, car chases have made their way back on to cable, and critics lament that the news business has quickly reverted to its old ways, obsessing over ratings, advertising and its own news personalities. For all the talk that American newscasts would suddenly take a wider international view—say, the way the BBC covers world events—the reality doesn't seem that way.

Even network television's ardent defenders realize that a certain 9/11 reality has set in. "There was a lot of optimistic talk," ABC News Vice President Paul Friedman said, "but unless we can make it interesting, international news is basically low on the priority list."

Americans' confidence in the news media has also waned, according to a recent study by the Pew Research Center. In November, Pew found that 73% of Americans rated the news as highly professional. That number dropped to 49% in July.

The study cites CNN as the most credible TV news outlet, although the Big Three network news anchors—Tom Brokaw, Peter Jennings and Dan Rather—are the most trusted newscasters.

"Events drive content," explained Pew Editor Carroll Doherty. "As the news changed, so has opinion."

While news organizations prickle at assertions that frivolity is back, most executives concede that they have to

turned to softer and more sensational news more often.

"We can't just feed viewers meat and potatoes," said CNN anchor Aaron Brown. "We need to give them a little chocolate."

That might be the appetizing combination, since Americans are watching more news. For the 2001-02 television season, ABC, CBS and NBC evening newscasts averaged a combined 30.2 million, up 5% from the year before. *60 Minutes*, the top-rated newsmagazine, averaged 15 million viewers last season. So far this year, Fox News' delivery has climbed 120%, and CNN is up 60% in total day, according to Nielsen data.

After an early flood of foreign news, though, networks have pulled back on its coverage. The Middle East commands hefty attention, as does any story with clear American interests. But hard news still has a hard time. ABC's near-move to oust Ted Koppel's venerable *Nightline* was a harsh example, said Syracuse University professor Robert Thompson, chief of the school's Center for the Study of Popular Television.

"Could you imagine ABC having threatened Ted Kop-

'We can't just feed viewers meat and potatoes. We need to give 'em a little chocolate.'

Aaron Brown, CNN

pel on Sept. 12 or into November?" he said, referring to the network's attempt to woo David Letterman, who took time off after the attacks, believing that America was in no mood for a laugh. After 9/11, "we weren't even sure we'd see Letterman come back for a long time."

THE TOUGH DAYS AFTER

Memories of the trauma and hectic events of Sept. 11, 2001, however, remain fresh and, even skeptics would concede, have had an impact on news organizations.

That morning, CNN Chairman Walter Isaacson, on the job just a few months, hunkered down in the control room, transfixed on rapid-fire news. "There were 20 different screens going, and we had Nic [Robertson] in Afghanistan. I was probably a bit of a nuisance."

As on the day President Kennedy was assassinated, recalled NBC's Shapiro, "you knew instantly you were going to be on the air for days and days."



Veteran newsman Geraldo Rivera was among the the army of journalists the media sent to Afghanistan to cover U.S. efforts to root out terrorists there.



Summer's big story wasn't America's war on terrorism, but the dramatic rescue of trapped miners in western Pennsylvania.

As the afternoon wore on, dazed and ash-covered staffers returned from the horrors of lower Manhattan. News executives scrambled to bring in counselors to help them and other shaken employees. A year later, networks still offer individual and group therapy.

As the anthrax attacks spread and the war in Afghanistan heated up, news reporters and producers faced new dangers. A few left the business—one Fox News staffer left to open a bed and breakfast in Vermont—but most remained, dedicated to their profession. "As journalists, you live for the big story, and, as a human beings, you try to contribute your public service," said MSNBC President Erik Sorenson.

MSNBC's Ashleigh Banfield became a media star as a result of her 9/11 reporting. CNN's Nic Robertson,

also little known before the attacks, was the only American reporter in Afghanistan on Sept. 11 and recently scored a journalistic coup when he uncovered al Qaeda training tapes (although CBS, it turned out, had some of them too). Robertson's findings, billed "Terrorism on Tape," include tapes of chemical testing on dogs, tips for hostage taking and assassinations, and an unseen 1998 Osama bin Laden press conference.

BUSTING THE BUDGET

The big story strained news budgets. Typically, news organizations spend between \$400 million to \$500 million a year, according to Sanford Bernstein & Co. analyst Tom Wolzien. Networks have stretched that amount by tens of millions of dollars. Early coverage was the most costly. Deploying crews to Central Asia last year ran about a half million dollars per day. Additionally, millions worth of ad revenue were sacrificed to go commercial-free.



NBC News' Ashleigh Banfield emerged as a battlefield star. She now has a regular show on MSNBC.

Post-9/11 coverage also taxed news organizations' staffs. Not outfitted for 'round-the-clock coverage, ABC, CBS and NBC had to lean on morning- and magazine-show crews and freelancers. Among CNN's accommodations: reducing its entertainment desk to beef up its investigative unit.

Fox News and MSNBC had to ramp up live coverage, particularly on the weekend. Fox added about 100 employees. To beef up international ranks, Fox News poached CNN foreign correspondent Steve Harrigan off the front lines in Central Asia. MSNBC, which earlier laid off some documentary producers, hired extra news personnel.

Mindful that news could perk up at any time, news execs lobbied to put spending cushions into their 2002 budgets, earmarking some funds for 9/11-related stories. Now some networks have a separate "war" budget.

"I can keep people in Afghanistan for a year without worrying about sending someone to Milwaukee to cover a kidnapped baby," said Marcy McGinnis, CBS senior vice president of news coverage.

News services like Associated Press's broadcast arm help fill the gaps. With 83 video bureaus, AP's camera crews can easily reach breaking or far-away stories. Video usage, particularly international footage, is up since 9/11, according to Tim Rudell, director of broadcast services.

A FEW MONTHS LATER

Cable news nets look and feel different post-9/11. News tickers popped up early on Sept. 11 and are now a permanent on-screen fixture. The crawl services the

'The second we think we don't need to be [in Central Asia], something happens.'

Marcy McGinnis,
CBS



Wildfires out West attracted the attention of CBS News' Dan Rather and the rest of the media and strained their resources.

urgency of news now, said Fox News Vice President of Programming Kevin Magee. "At any moment, you can know if there's been a new atrocity or new act of terrorism." But tickers have also morphed into billboards for upcoming programming.

As breaking news subsided, chatty Fox charged ahead of CNN; Fox has been the top-rated cable news net since January. Inspired by that success, MSNBC remodeled its prime time, emphasizing talk-radio style and recruiting Phil Donahue. CNN has made changes, too, adding personality-driven shows with former broadcast-network journalists Connie Chung, Brown and Paula Zahn.

News organizations are trying to improve preparedness. After their cell phones failed on Sept. 11, many Fox News staffers upgraded to wireless Blackberry devices. ABC News offers camera operators training for biological or chemical attack, and CNN is building up a terrorism database of background information and experts.

Largely unchanged, though, are foreign staffing levels and procedures. To compensate, "we're clever with resources," noted Paul Slavin, executive producer of ABC's *World News Tonight*. "We move people around and have arrangements with local reporters."

It's a far cry from last fall, when ABC, CBS, NBC, CNN and Fox News counted more than 200 in the Central Asia region. Gun-toting Geraldo Rivera, new to Fox, was hell-bent on chasing down Osama bin Laden. Every news organization seized the opportunity to season young reporters and flex the experience of their veterans.

And every news organization is still in Afghanistan. "The second we think we don't need to be there," CBS's McGinnis noted grimly, "something happens." ■



Whether it was putting themselves in harm's way to report the story, forfeiting millions in ad revenue or raising many millions more to help the victims, the broadcasting and cable industries shone through the darkness that enveloped a nation and the world on Sept. 11, 2001.

Broadcasting & Cable salutes the industry for those efforts.

Changing Hands

TVs

KVII-TV Amarillo, Texas; KVIH-TV Clovis, N.M.; K24DU Dora, N.M.; K26DR San Jon, N.M.; K43BU Clovis, N.M.; K57CW Friona, N.M.

Price: \$16.85 million

Buyer: New Vision Group Inc. (Jason Elkin, president)

Seller: Marsh Media Inc. (Robert N. Smith, president)

Facilities: KVII-TV: Ch. 7, 316 kW, ant. 1,700 ft.; KVIH-TV: Ch. 12, 178 kW, ant. 669 ft.; K24DU: Ch. 24, 998 W; K26DR: Ch. 26, 552 W; K43BU: Ch. 43, 7.9 kW; K57CW: Ch. 57, 928 W

Affiliation: KVII-TV: ABC; KVIH-TV: ABC; K24DU: ABC; K26DR: ABC; K43BU: ABC; K57CW: ABC

Broker: Gammon Media Brokers LLC (seller)

WTAT-TV Charleston, S.C.

Price: \$7.276 million

Buyer: Sinclair Broadcast Group Inc.

(David D. Smith, president/CEO); No. 11 TV-station group has 62 stations, including WMMP(TV) Charleston

Seller: Cunningham Broadcasting Corp. (Robert L. Simmons, president); former Glencairn is merging WTAT-TV into Sinclair

Facilities: Ch. 24; 5,000 kW, ant. 1,778 ft.

Affiliation: Fox

KUMV-TV Williston, KMOT-TV Minot, KQCD-TV Dickinson, KFVR-FM Bismark, KVLV-TV Fargo, K09MF Wahpeton, K09JM Jamestown, K02GA Lisbon, all N.D.; K13PL Glendive, Mont.

Price: \$6 million

Buyer: North Dakota Television LLC (Matthew E. Gormley III, vice president)

Seller: Smith Television of North Dakota Inc. (Robert N. Smith, president)

Facilities: KUMV-TV: Ch. 8, 166 kW, ant. 1,060 ft.; KMOT-TV: Ch. 58, 214

kW, ant. 679 ft.; KQCD-TV: Ch. 7, 316 kW, ant. 732 ft.; KFVR-TV: Ch. 5, 100 kW, ant. 1,401 ft.; KVLV-TV: Ch. 11, 316 kW, ant. 2,001 ft.; K09MF: Ch. 9, 0.054 kW, 79 ft.; K09JM: Ch. 9, 0.086 kW, ant. 3,896 ft.; K02GA: Ch. 2, 0.003 kW, ant. 53 ft.; K13PL: Ch. 13, 2.36 kW, ant. 35 ft.

Affiliation: KUMV-TV: NBC; KMOT-TV: NBC; KQCD-TV: NBC; KFVR-TV: NBC; KVLV-TV: NBC; K09MF: NBC; K09JM: NBC; K02GA: NBC; K13PL: NBC

Combos

KVSO(AM) and KKAJ-FM Ardmore, KTRX-FM Dickson and KYNZ-FM Lone Grove, Okla.

Price: \$5.5 million

Buyer: NextMedia Group (Skip Weller, president/co-COO); owns 52 other stations, none in this market

Seller: Chuckie Broadcasting Co. (Ken Taishoff, president)

Facilities: KVSO(AM): 1240 kHz, 1 kW; KKAJ-FM: 95.7 MHz, 100 kW, ant. 449 ft.; KTRX-FM: 92.7 MHz, 6 kW, ant. 341 ft.; KYNZ-FM: 107.1 MHz, 25 kW, ant. 335 ft.

Format: KVSO(AM): Sports/Talk; KKAJ-FM: Country; KTRX-FM: Classic Rock; KYNZ-FM: Hot AC

Broker: Doug Ferber of Star Media Group Inc

WCVA(AM) and WCUL-FM Culpeper, Va.

Price: \$1.2 million

Buyer: Joyner Radio Inc. (A. Thomas Joyner, president/treasurer); owns four other stations, none in this market

Seller: Culpeper Broadcasting Corp. (Eugene Sobel, president)

Facilities: WCVA(AM): 1490 kHz, 680 W; WCUL-FM: 103.1 MHz, 600 W, ant. 1,027 ft.

Format: WCVA(AM): Nostalgia; WCUL-FM: Country

Broker: Zoph Potts of Snowden Associates and Tom Snowden of Snowden Associates

KFUN(AM) and KLVF-FM Las Vegas, N.M.

Price: \$1 million

Buyer: Meadows Media LLC (William Sims, member); no other broadcast interests

Seller: KFUN/KLVF Inc. (Dennis D. Mitchell, president)

Facilities: KFUN(AM): 1230 kHz, 1

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Changing Hands

kW; KLVF-FM: 100.7 MHz, 10 kW, ant. -75 ft.

Format: KFUN(AM): Country/Spanish; KLVF-FM: Adult Hits

FMs

KDEZ-FM Jonesboro, KDXY-FM Lake City and KJBX-FM Trumann (Jonesboro), Ark.

Price: \$12 million

Buyer: Saga Communications Inc. (Edward K. Christian, president/CEO); owns 62 other stations, none in this market

Seller: Pressly Partnership Productions (Trey Stafford, vice president)

Facilities: KDEZ-FM: 100.5 MHz, 26 kW, ant. 407 ft.; KDXY-FM: 104.9 MHz, 14 kW, ant. 449 ft.; KJBX-FM: 106.7 MHz, 6 kW, ant. 328 ft.

Format: KDEZ-FM: AOR; KDXY-FM: Country; KJBX-FM: AC

KBDR-FM Mirando City (Laredo) and KILM-FM Raymondville (McAllen-Brownsville-Harlingen), Texas

Price: \$8 million

Buyer: Border Media Partners LLC; no other broadcast interests

Seller: Sendero Multimedia (Alberto Munoz, II, president)

Facilities: KBDR-FM: 100.5 MHz, 42 kW, ant. 535 ft.; KILM-FM: 102.1 MHz, 18 kW, ant. 758 ft.

Format: KBDR-FM: Mexican; KILM-FM: Mexican

WYYB-FM Kingston Springs and WRLG-FM Smyrna (Nashville), Tenn.

Price: \$5.6 million

Buyer: Salem Communications Corp. (Edward G. Atsinger III, president/

CEO); owns 82 other stations, including WBOZ-FM and WVMY-FM Nashville.

Seller: Tuned In Broadcasting Inc.

(Lester L. Turner, president/chairman/CEO). Phone: 615-242-5600

Facilities: WYYB-FM: 93.7 MHz, 1 kW, ant. 755 ft.; WRLG-FM: 94.1 MHz, 4 kW, ant. 236 ft.

Format: WYYB-FM: Variety; WRLG-FM: AAA

WOCM-FM Selbyville (Salisbury-Ocean City), Del.

Price: \$1.08 million

Buyer: Irie Radio Inc. (Leighton Moore, president); no other broadcast interests
Seller: Anchor Broadcasting LP (Ann G. Stamps, general partner)

Facilities: 98.1 MHz, 3 kW, ant. 469 ft.

Format: AAA

WYTK-FM Rogersville (Florence-Muscle Shoals), Ala.

Price: \$900,000

Buyer: Valley Broadcasting Inc. (Gregory H. Thorton, president); no other broadcast interests

Seller: Shoals Broadcasting Corp. (Mark A. Pyle, president)

Facilities: 93.9 MHz, 2 kW, ant. 532 ft.

Format: AC

KVMI-FM Arthur (Fargo), N.D.

Price: \$800,000, including \$150,000 construction loan to upgrade facilities to class C3

Buyer: Tom Ingstad; owns nine other stations, including KGBZ-FM Fargo-Moorhead, N.D.

Seller: Vision Media Inc. (Jim Babbitt, president)

Facilities: 96.7 MHz, 5 kW, ant. 361 ft.

Format: Oldies

WGSN-FM Ligonier, Ind.

Price: \$550,000

Buyer: Federated Media (John F. Dille III, president); owns 11 other stations, none in this market

Seller: GBC Media LLC (James P. Bustraan, president)

Facilities: 102.7 MHz, 2 kW, ant. 394 ft.

Format: Country

AMs

WKSH(AM) Sussex (Milwaukee-Racine), Wis.

Price: \$2.6 million

Buyer: ABC Radio Inc. (John Hare, president, ABC Radio); owns 64 other stations, none in this market

Seller: LandL Pewaukee Ventures Inc. (Martin Laufer, president)

Facilities: 1640 kHz, 10 kW day/1 kW night

Format: Christian

WOKX(AM) High Point (Greensboro-Winston Salem-High Point), N.C.

Price: \$416,646

Buyer: Eastern Broadcasting Group Inc. (Michael J. Sbuttoni, president); owns one other station, not in this market


Seller: Alliance Broadcasting Group Inc. (Joseph F. Newman, president/director)

Facilities: 1590 kHz, 1 kW

Format: Gospel/Inspiration

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Radio next for RealNetworks

Radio Pass creates revenue-generating environment for Internet radio

By Ken Kerschbaumer

The royalty fees that will soon have to be paid by radio stations and others that stream music have already knocked a number of broadcasters off the Internet. But KPIG(FM) Freedom, Calif., the first commercial broadcaster to be heard on the Internet in 1995, is using Real Network's just introduced RealOne Radio Pass as a way to bring the music back to listeners.

"About a month ago, we made the hard decision that we could not afford the free stream due to the imposition of copyright fees by the U.S. copyright office," said "Wild Bill" Goldsmith, KPIG disk jockey at RealNetworks' press event introducing the new service.

That led to the station's making the difficult decision to stop free streaming. However, said Goldsmith, "we had an outpouring of complaints and started looking for ways to bring it back online."

Enter RealNetworks' latest product, Radio Pass, which debuted last week. Listeners can pay \$5.95 a month for an à la carte service that offers 50 commercial-free, genre-specific channels as well as access to streams from what RealNetworks calls "premium stations." RealOne Super-



KPIG(FM) is the first commercial radio station to join RealOne Radio Pass.

Pass subscribers can access it as part of a monthly \$9.95 package that includes video and downloads.

KPIG is the first of what could be a quickly growing list. Royalties of 0.07 cents per song per listener have many Internet

radio stations and traditional radio stations that stream wondering how they'll survive the financial burden. Laura Hopper, KPIG program and music director, says that the royalties for the station would have been upwards of \$4,000 a month. If a station faces similar fees that are grandfathered back to 1998, those costs could be upwards of \$120,000.

"RealNetworks is going to handle all the fees for us, include ASCAP and BMI, so that's very cool for us," says Hopper.

RealNetworks CEO Rob Glaser is optimistic that a large number of other radio stations could soon follow KPIG's lead. He won't give specifics, but discussions with the company make it clear that he expects it to be very popular with radio stations.

RealNetworks President Larry Jacobson believes Radio Pass will spark interest among the large radio-station groups. The radio partners, like RealNetworks video partners, will be paid under a model similar to the way content providers are paid by cable operators. "Someone like CBS has never been a big investor in new-media delivery as a group," he says, "but now, with subscription potential, there may be renewed interest from the groups."

Subscription royalties have yet to be



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ironed out, but Jacobson says RealNetworks will plan accordingly once they have been.

The negotiations for subscription-related royalties have yet to enter the nitty-gritty phase, but a number of companies will be involved. RealNetworks, MusicMatch, Yahoo, Full Audio and Listen.com most likely will eventually negotiate together with the RIAA.

"Royalties will be paid," says RealNetworks Vice President, Public Policy, Alex Alben, "and it's probably more likely that any royalty would be a percentage of revenue. That makes more sense for a subscription."

A percentage of revenue isn't totally uncharted territory. Three years ago, cable music providers like Music Choice had to figure out similar royalty issues. That agreement was 6.5% of revenues.

Paul Maloney, an editor with *Radio and Internet Newsletter (RAIN)*, says the Internet Radio Fairness Act, which would give an exemption to small Webcasters with revenues less than \$6 million per year, will help keep stations on the Net, if it's passed.

Maloney expects hundreds of stations to go off the air as of Oct. 20, primarily because of the retroactive fees. But both he and Jacobson believe the fees could and should be changed.

"I hope the other rates will be revisited simply because the public-policy intent is very different from what has happened," says Jacobson. "And if Congress recognizes that and cares about diversity of viewpoints, music and information, the Internet is a place to do that." ■

HDTV makes gains

CBS, ABC promise more programming as WB steps up with four hours a week

By Ken Kerschbaumer

Smallville will get a little bigger on Sept. 12 when Tribune Broadcasting and The WB network begin transmitting five hours of HDTV programming a week.

The four programs and their debut dates are *Family Affair* (Sept. 12), *Everwood* (Sept. 16), *Reba* (Sept. 20) and *Smallville* (Sept. 24). *Smallville* and *Everwood* will be repeated on Sunday nights in both SD and HD.

The WB isn't alone in new HD offerings this fall. CBS this weekend will expand its HDTV coverage of the U.S. Open tennis tournament and is close to finalizing deals to bring other sports it previously covered in HD on the air more regularly this fall. NBC continues to be on track for HD programming, with eight shows currently on the docket (although insiders do find it curious that *The West Wing* and *ER*, two programs done in HD by Warner for foreign distribution, are not included). And ABC has more HD plans as well, including taking a hard look at an HD Super Bowl.

CBS also took the first step toward getting *Late Night With David Letterman* on the air in HD, purchasing four Ikegami HDK-790E dual-mode HD/SD studio cameras and eight HDK-79E hand-held



The WB's *Smallville* will be shown in high definition twice a week beginning Sept. 24.

cameras with Canon lenses. That step is more a future-proofing than a sign of imminent HDTV broadcasts, but the capability for capturing HD images is in place.

Both The WB and UPN have taken steps as well, and Ira Goldstone, Tribune vice president, engineering and technology, says all the Tribune stations are being built to be capable of 1980i transmission. The missing links have been filled in with 19 KTech HD receivers to be installed at the stations to receive the HD content via satellite. "The KTech receivers are pretty flexible and are kind of the Swiss Army knife of receivers," he adds.

CBS Viacom's Marty Franks says UPN will be on in a timely fashion, but it won't be this fall. "We're hustling to get it done because we see it as a logical expansion of the business at CBS. As UPN came under the CBS umbrella, we began the process of getting it ready for HDTV." ■

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CuttingEdge

BY KEN KERSCHBAUMER

TARGETED SPOTS FOR TEEN SPECIES PROMO

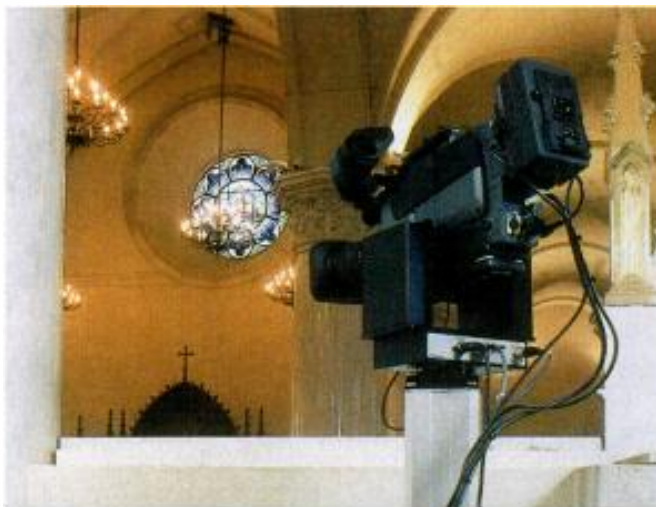
Advertising agency The Content Project recently created spots for TLC's *Teen Species* on-air promo package with the use of Sony's Digital Beta-cam format and Apple's Final Cut Pro. Adobe Illustrator, PhotoShop and After Effects, and Discreet's 3DS Max were also used. The spots include two 30-second and two 15-second promos, each targeted to boys or girls.

AXCERA GOES REMOTE

Axcera and Statmon Technologies have developed a technical interface that enables integrated monitoring and control of the Axcera Innovator and Visionary Series transmitter lines. Axcera customers will have the ability to purchase a plug-and-play Statmon Axcera control system for the remote control of their transmitter and transmitter facility.

DNF'S NEW CONTROL

DNF Controls has a new download feature that allows for playlist download from a traffic or automation system to DNF's 3040P Playlist Playout System. Once the playlist is downloaded, operators may play it out directly from the 3040P or use the 3040P to provide backup for the on-air automation system. The 3040P can also mirror the automation system by continuously playing clips in the background on a backup video server, or it can control



Glory be to Telemetrics

The Eternal Word Television Network (EWTN) is using a Telemetrics robotic camera systems during *Mother Angelica Live*, a weekly half-hour program from the Monastery Farm of Our Lady of the Angels. The system includes the LTS track system and specially designed Televator Elevating Pedestals. The Televator is used to raise a pan-and-tilt head for better viewing angles. Another pan-and-tilt unit is mounted on the monastery's 50-foot church ceiling.

the primary video-server play-out channel in the event of an on-air automation failure. The system includes DNF's ST400 controller with Playlist software. It controls one playlist per channel on up to four channels, and each playlist may contain up to 2,000 elements.

BIGBAND FOR COX

Cox Communications will use BigBand Networks broadband multimedia routers (BMRs) to handle the increased demand of its rollout of HDTV in several markets later this year. According to Cox Manager of Digital Technology Steve Watkins, the BMR will enable

the cable-system operator to manage bandwidth more efficiently. The router allows multiplexing of HD and SD feeds within the same channel as well as bit-rate adaptation that maintains video quality while expanding channel capacity by up to 50% on HDTV programs.

STILL STORE AT KTSM-TV

KTSM-TV El Paso, Texas, has successfully beta-tested the AVS Graphics StillBank. The PC-based still-store system is used primarily in the station's main production room, where newscasts and most of its commercial production originates. It's also used to air stills acquired from AP's Graphics

Bank service and can have single-button functionality when used with the CEShot Box.

AT&T CALLS ON SEACHANGE

AT&T Broadband has picked SeaChange International to replace its video-on-demand systems for cable properties in Atlanta and Los Angeles. The transition is expected to be completed by Oct. 31. AT&T Broadband currently uses Diva's VOD system.

CURLING UP WITH VIRAGE

C-SPAN is using Virage VS Publishing video and media software to bring search features to the online video archives of its *Booknotes* television program. With the system, users can search nearly 700 author interviews. Each week's program is encoded and indexed using Virage SmartEncode. The content is then delivered to the booknotes.org site.

LOW-BIT-RATE VOD

Equator Technologies and Picosoft have developed a low-bit-rate ADSL video-on-demand set-top box. Use of Equator's Dolphin reference platform, On2 Technologies' VP4 video codec and TrueCast server technology allows the set-top box to provide DVD-quality video at bit rates of less than 1 Mb/s. The Picosoft VOD system will be deployed over ADSL networks in Korea and other markets in the fourth quarter.

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Issue Date: 10.21.02 Space Close: 9.19.02 Materials Due: 9.24.02

By Lee Hall

News Services



▲ As fighting rages nearby, AP Broadcast newswoman Lourdes Navarro goes live, via satellite phone, on AP's radio network from a rooftop in Gardez, Afghanistan.

AP Photo: Emric Marti

Who owns it?

Digital distribution raises thorny copyright issues in a tough, changing business climate

The news director at KXXX liked the video she got from her network's affiliate news service so much that she wants to feed it to the station's Web site; show it on KYYY, the local

independent for which she's producing a newscast; give the audio to KXXX radio; and stick a copy in her station's archive.

Even if she tries to, she may not be able to do any of that legally.

Although this news director is fictional, the problem isn't. With the profusion of material being fed daily by services like ABC NewsOne, CBS Newspath, NBC News Channel, Fox NewsEdge, CONUS, APTN, Reuters and CNN Newsource, it's sometimes hard to tell who owns the rights to what.

"Licensing rights are going to be a huge thing going forward," said Jim Williams, vice president of broadcast services for Associated Press. APTN, the news cooperative's global video unit, generates the vast majority of the news it feeds to member stations and networks. "That empowers us to license our customers to use that video however they need to and to pursue new business opportunities." He opines that most of what the network news services offer is grabbed from other sources and redistributed.

Hold the videophone, counters CNN News Group Executive Vice President Jack Womack, who oversees CNN Newsource. He asserts that about half of what Newsource sends out on a given day is original CNN material and most of the rest is aggregated from 675 affiliated stations.

CNN has set up a separate company, ImageSource, to handle requests for video to which a station holds the copyright. If the station strikes a deal, CNN gets a cut.

Fights over intellectual property rights in a multimedia, digital world are only one of several issues that are changing the way news services do business.

One example of those changes—and the contentious issues they raise—can be found at the Network News Service, the CNN-like cooperative of ABC, CBS and Fox affiliates. Unlike CNN, which could snag video from two or more partners in a market, broadcast affiliates were typically stuck with one source. NNS solved that, to a point. Problems arose when a local station sent some juicy footage to NNS, and it later wound up on a competitor's air. (NNS now embargoes feeds to competing stations in the originating market.)

"Winning does not mean that the same piece of video on my air is also on somebody else's air," said Steven Schwaid, vice president of news programming for the NBC owned-and-operated stations. NBC—which benefits from the newsgathering operations

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'If most of what [news services] do is aggregate third-party content, why do you need six of them?'
—Jim Williams, Associated Press

at co-owned MSNBC, CNBC and Telemundo—does not participate in NNS.

Nor do some big groups like Hearst-Argyle, Post-Newsweek, Gannett and Belo. "They have to make the decisions that they feel are right for them," said NNS General Manager Alan Suhonen, "but negotiations between the group owners and the networks continue to take place."

NNS fans say the co-op is at its best on breaking-news coverage. "NNS really comes through in those situations," said Lee Polowczuk, news director at Fox affiliate WHNS(TV) in Greenville, S.C. His station has relied more on NNS material, fed through Fox NewsEdge, since it built a branded "America Strikes Back" segment

in each nightly newscast. "We would have no other way to get that national and international news without the service."

Said Brian Trauring, news director at ABC O&O WTVG-TV Toledo, Ohio, "They supplement our local and regional coverage. We have already stopped using some syndicated material."

In the past year, the events of Sept. 11, the war on terrorism and escalating competition all increased the pressure on producers trying to weed through hours of tape to get just the right video at the right time. But that's all about to change.

Most news services either have converted or will convert to a server-based distribution system in which material is deliv-

ered to stations almost continually. Stories wind up at the producer's desktop, where he or she can view, edit, script and transmit them much more quickly.

"It's made it much easier for them in terms of not having to roll on 16 hours of tape a day and not having to wait for the feed to come to them," said Don Dunphy, vice president, news services, ABC News.

ABC NewsOne launched the Digital Media Gateway, developed by Atlanta-based Pathfire Inc., in June. NBC News Channel has had the system in place for several months, and CNN plans to roll it out to its Newsource affiliates by the end of the year. CBS Newspath employs a similar system designed by BitCentral Inc. of Irvine, Calif.

Converting to server-based distribution will not be an inexpensive process. CNN, for example, plans to spring for servers and additional equipment for each Newsource client at a cost that could exceed \$20,000 for larger news operations.

Such costs come at a time when stations are struggling to make ends meet and looking for budget items to cut. A news service presents an easy target.

Although stations in major markets can pay \$100,000 a year or more for the service, CNN Newsource has added about 35 affiliates since 9/11 and claims more than 80% of local TV news operations as its clients.

Newsource has stepped up its affiliate-relations staff and redoubled its customer-service efforts, Womack said. "We are out there talking to the stations every day."

As the economics of broadcasting continue to fluctuate, though, some observers wonder how long it will be before one of the domestic news services blinks.

"They are all losing money. So the question is," said AP's Williams, "if most of what they do is aggregate third-party content, why do you need six of them?"

ABC's Dunphy is confident its service will be around. "The affiliates are extremely important to our domestic news coverage, and the stronger the affiliates are, the stronger the network is."

Still, he takes nothing for granted: "In these economic times, I'm sure a lot of people are taking a good look at their contracts." ■

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By Lee Hall

NewsProNet

Stories to call their own

NewsProNet supplies television stations with highly researched and produced special reports

Some people told Michael Shoer that the idea behind NewsProNet was crazy. Television stations, they said, would never trust an outsider to produce high-profile franchise news segments. Yet today, NewsProNet Inc. (NPN), the company he founded eight years ago, claims 185 clients in more than 140 markets for its flagship product, SweepsFeed.

Its clients get 96 highly researched and produced special reports each year. Atlanta-based NewsProNet provides the research, a full script, and produced video segments complete with split-channel audio so that

stations can insert their own local talent. Stations also get a complete source and background briefing as well as suggestions on how to localize each story.

"This is not filler material," said Shoer, a former CNN news producer and consultant. "This is material each station can call its own."

SweepsFeed producers choose stories based on a proprietary research scheme that screens topics for audience interest and demographic skew. NPN also acquires tips from several scientific organizations before reports are published in scholarly journals.



▲ NewsProNet Inc. founder Michael Shoer projects that company revenue will grow nearly 40% this year, despite a rough year for broadcasters.

Stations pay for the service based on market size. Fees can range from \$9,000 to \$12,000 annually for smaller markets, to \$30,000 for the top 10. "The cost is a fraction of what it would cost a station to produce this kind of content on its own," Shoer said.

Still, tight budgets have forced some stations to take a hard look at services like NewsProNet. Lee Polowczuk, news director of Fox affiliate WHNS(TV) Greenville, S.C., dropped SweepsFeed last month after a group-negotiated deal expired. "At some point," he said, "if I have to choose between a news service and a local reporter, I'm going to fight for my reporters."

Still, he hopes to figure out a way to bring back the service, which he says saves time and allows his staff to do more in-depth local reporting.

Tough economic times have forced changes in the way NewsProNet finances its operations. It does more barter deals, which now account for about 40% of sales.

Stations seem to like the service. Although declining to reveal specific numbers, Shoer said NewsProNet revenue will grow nearly 40% this year, despite a rough year for broadcasters. "In many ways, we offer the antidote to the pain that a lot of stations are feeling" by reducing the time need to cover some stories.

Steven Schwaid, vice president of news programming for the NBC owned-and-operated stations, agrees. "If you figure that 30% or 40% of an enterprise story is research and investigation, well, they've already done a great part of that. So it saves us that research time." ■

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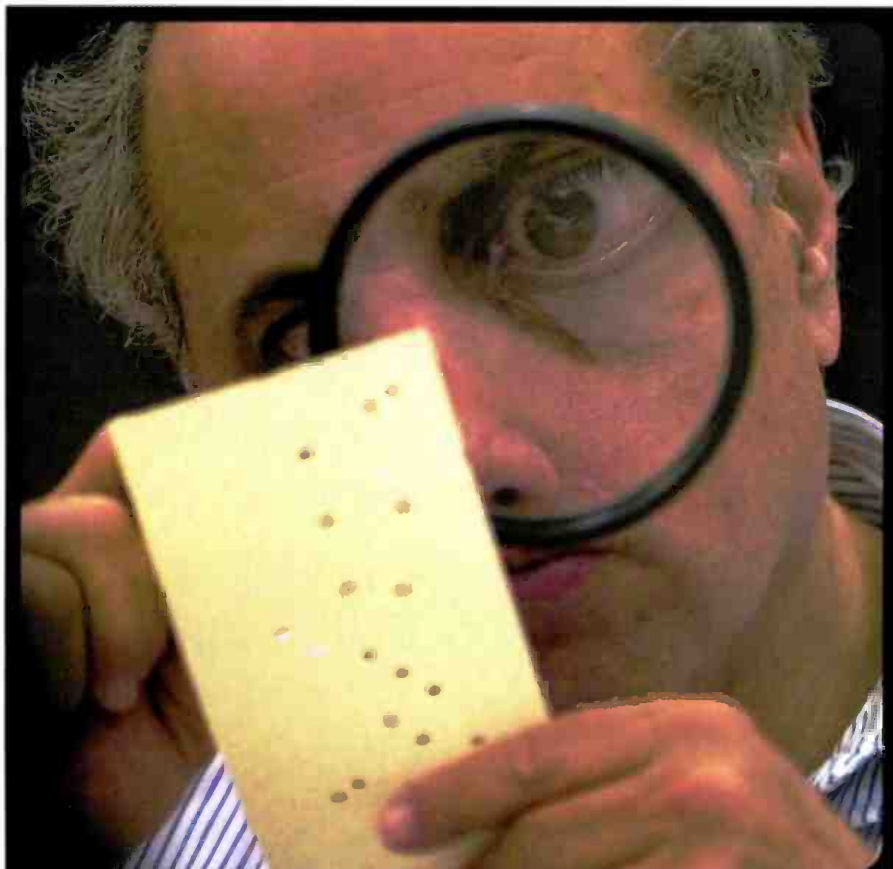
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Restoring lost credibility

Election 2002 will give polling consortium VNS a chance to prove that it's up to the challenge



▲ Broward County, Fla., canvassing board member Judge Robert Rosenberg examines a disputed ballot during the tumultuous effort to resolve the presidential election in 2000.

AP Photo: Alan Diaz

Mike Royko would have loved the 2000 election. The late Chicago columnist used to advise voters to lie to pollsters to keep a little suspense in the electoral process—and make TV news folk squirm.

The squirming hasn't stopped. The coming midyear election will give the media and its polling consortium, Voter News Service (VNS), a chance to reverse or reinforce the lost credibility of two years ago as well as take a trial run for the 2004 presidential election with a revamped but untried system of computers and models.

The 2002 races will determine control of the House and Senate, noted ABC News Political Director Mark Halperin, "and there's the potential for several close races, simultaneous with a new set of systems and models at VNS. It's a complicated cocktail at a time when we will need the best information. But as high as the stakes are this year," he added, "the public interest and public importance in a presidential year is going to be higher. This election is a chance to educate ourselves."

That contentious 2000 election turned into a nightmare for the entire nation, but especially for network executives and polling services who found themselves flogged by Congress for election-night errors in which Al Gore and George W. Bush were each declared winner and loser at various points throughout the night.

After widespread public criticism, apologies, congressional hearings and unsuccessful attempts by some congressmen to regu-

The mea culpa file

Failures and mistakes in predicting the tight 2000 presidential election produced widespread criticism of TV news. Here's a sampling of network apologies:

"If you're disgusted with us, frankly, I don't blame you," said CBS news anchor Dan Rather, who had pledged that "we would rather be last in reporting returns than be wrong. ... If we say somebody's carried the state, you can pretty much take that to the

bank, book it, that that's true."

"In the closest race in history, the wheels apparently came off of rattletrap computer systems, which we relied on and paid millions for."—Roger Ailes, chairman/CEO, Fox News

"We agree that there were serious shortcomings—call them terrible mistakes, I do—in the election reporting of Nov. 7 and 8 and that these mistakes cannot

be allowed to happen again."

—Louis D. Boccardi, president/CEO, Associated Press

"We don't just have egg on our face; we've gotten an omelet all over our seat."—Tom Brokaw, NBC

"[On Election Day 2000], television news organizations staged a collective drag race on the crowded highway of democracy, recklessly endangering the

electoral process, the political life of the country and their own credibility."—CNN internal report

"Unless ... an agreement is reached [on a proposal to close polls across the country at a uniform hour], the nation may suffer through yet another election-night debacle in the years to come."—Ben Wattenberg, co-author of the CNN report

Compiled by George Winslow

How the networks apologized

Election 2002

late how the news media covers national elections, much rests on the network's performance this fall. But VNS's readiness has already been called into question by an Aug. 16 *Washington Post* article suggesting that the revamped system is behind schedule and might not be ready.

"Clearly," a network executive told BROADCASTING & CABLE, "it's a possibility that there will be problems with the data." For all the millions spent in upgrading, the executive suggested, "it's not clear that, even if you spent a trillion dollars, that the problems [of 2000] would be solved."

Ted Savaglio, the former CBS news executive now running the embattled reporting service, disagrees. "We're designing something we believe is going to be better than we had before. And we anticipate that it will be ready for the 2002 election."

VNS is expected to discuss the improvements publicly early next month. The changes are expected to address absentee ballots, which have increased in recent elections. A larger absentee vote tends to more closely resemble the regular vote, according to a source familiar with election reporting. Where the last election correlated the absentee vote to a past gubernatorial race, the source suggested, the prior presidential race might have been a better match.

The networks have pledged to be more restrained in projecting winners. They plan to distinguish between projections and final tallies, refrain from projections for a state where polls remain open, and even avoid calling some close races.

A system malfunction on Election Night 2000 prevented numbers from the Associated Press, which proved to be more reliable than other tallies, from being fully utilized for cross-checking. "The networks want a second source of data," said AP Deputy Director Brad Kalbfeld. "We're that source." This time, he added, the numbers will be available on VNS's computers (AP is a founding VNS member, along with ABC, NBC, CBS, CNN and Fox).

The highest priority, says a network executive, is not even to provide accurate projections but to keep inaccurate information off the air.

Another malfunction in the system could

'As high as the stakes are this year, the public interest and public importance in a presidential year is going to be higher. This election is a chance to educate ourselves.'

—Mark Halperin, ABC News

change the way elections are reported on television, a network executive suggests, beginning with Election Night prime time special reports. "There'd be 10 o'clock re-

ports with far fewer results than people are used to. That would call into question the value of that 10 p.m. broadcast. It could kill the entire broadcast." ■

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

Broadcast TV

Cheryl Kerns McDonald, general sales manager, WDAF-TV Kansas City, Mo., named VP/GM.

Vicki McDonald, promotion manager, WNBC(TV) New York, promoted to director, creative services.

Randa Minkarah, director, sales, KTVX(TV) Salt Lake City, named general sales manager, KOMO-TV Seattle.

Jane Goodin, national sales manager, KTLA-TV Los Angeles, promoted to local sales manager.

At KTVU(TV) San Francisco: **John Civiletti**, writer producer, XETV(TV) San Diego, and **Sheri Johnson**, freelance producer, join as creative services writer/producer.

Journalism

At Univision, Miami: **Maria Lopez-Alvarez**, VP/director, news and entertainment programs, and **Sylvia Rosaballe**, VP/director, news coverage, have been promoted to VP/co-news directors.

Kenny Plotnik, assistant news director, WABC-TV New York, promoted to news director.

Rob Celliers, manager, Associated Press Television News, Afghanistan, named senior producer, Israel and Palestinian Authority, APTN.

Christy Musumeci, anchor/news director, *Imus in the Morning*, WFAN(AM) New York, joins MSNBC, Secaucus, N.J., as anchor.

Jane Velez-Mitchell, KCBS-TV Los Angeles, reporter/substitute anchor,

joins *Celebrity Justice*, Warner Bros., Los Angeles, as correspondent.

Suchita Vadlamani, business anchor, CNBC Asia, joins WAGA(TV) Atlanta, as weekday morning anchor.

Lisa Evers, reporter, WINS(AM) New York, joins WNYW(TV) New York, as general assignment reporter.

Julie Nelson, anchor, KSTP(TV) Minneapolis, joins KARE(TV) Minneapolis in the same capacity.

Chris Murphy, anchor, weekend news, KPTV(TV) Portland, Ore., joins KRON-TV San Francisco, as morning anchor/reporter.

Programming

At HBO, Los Angeles: **Carolyn Strauss**, senior vice president, original programming, promoted to executive VP, original programming; **Anne Thomopolous**, senior VP,

original programming, adds to her duties executive producer, selected miniseries projects.

Lila Everett, senior VP, Scripps Networks, Knoxville, Tenn., appointed executive VP, marketing, Oxygen, New York.

Laura Nichols, senior VP, corporate communications, PBS, Alexandria, Va., will resign Sept. 5. She will serve as consultant for PBS.

Joanne Lynch, VP/national sales manager, Univision, Miami, named senior VP/GM, Galavisión, New York.

At Columbia TriStar Television Advertiser Sales, Culver City, Calif.: **Joseph**

Tafari, senior VP, DirecTV advertiser sales, appointed senior VP, advertiser sales; **Richard Burrus**, senior VP, advertiser sales, named senior VP, advertiser sales strategy; **Stuart Zimmerman**, VP, sales, Game Show Network, Los Angeles, rejoins as VP, advertiser sales; **Stacy Nicholas**, account executive, A&E Television Networks, Los Angeles, joins in the same capacity.

At Vivendi Universal Entertainment, Universal City, Calif.: **Lisa Smith**, VP, total compensation, promoted to senior VP, human resources; **Virginia Tanawong**, VP, human resources, promoted to VP, compensation and benefits.

Diana Sousa, manager, corporate communications, General Electric, New York, named VP, corporate communications, Telemundo Network and mun2, New York.

Doug Harbert, VP, affiliate sales and marketing, Western division, Discovery Communications, Charlotte, appointed affiliate sales regional VP, Central region, Game Show Network, Dallas.

Chris Helein, founder CH Communications, Great Falls, Va., joins Comcast SportsNet Mid-Atlantic, Washington, as director, communications.

Matthew Cleary, assistant director, MediaVest Worldwide, New York, appointed account manager, advertising sales, G4, New York.

Advertising/Marketing/PR
Donna G. Wald, executive VP, group account director,

Initiative Media, Los Angeles, joins Inter/Media Advertising, Encino, Calif., as senior VP/account director.

At MaxWorldwide, New York: **Richard N. Costello**, president, Universal Strategic Marketing Group/president, new business initiatives, Universal Studios, Los Angeles, and **Goeffry R. Handler**, managing partner, McLaughlin & Stern LLP, New York, have been named to the board of directors.

At Backchannelmedia, Boston: **Kristie Barry**, media buyer, Pro Media, Natick, Mass., and **Colleen Marinelli**, media planner, Carat North America, Newton, Mass., join as media buyers.

Technology

David Novak, director, marketing, Pace Micro Technology, Boca Raton, Fla., promoted to VP.

Richard Frank, director, international business, R.A. Jones and Co., Cincinnati, named director, international sales, Harris Corp., Cincinnati.

Allied Fields

At BMI, New York: **Jose Gonzalez**, senior director, media licensing, promoted to assistant VP, operations and financial analysis; **Edward Oshanani**, senior director, international IT projects, promoted to assistant VP, international operations and IT.

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

FCC's ownership czar

Gallant is pondering how things ought to be in the media arena

Paul Gallant's low-key demeanor contrasts markedly with the personalities of his bosses, FCC Chairman Michael Powell and Media Bureau Chief Ken Ferree—neither of whom is shy in front of crowd. Although the point man in the effort to revamp ownership rules is no showboater, Gallant has long been a standout, as evidenced by the string of jobs he has been offered.

The first in a line of senior FCC officials to tap him for top staff posts was former acting FCC Chairman James Quello, who named the Rhode Island native common carrier adviser in 1997. "He doesn't come on loud or showy, but he really gets the work done," says Quello, now practicing at Washington law firm Wiley, Rein & Fielding. "He's one of the future bright lights at the commission."

Appointing Gallant to head one of the agency's most high-profile and controversial proceedings, Powell has given Gallant his biggest challenge yet: corralling the FCC's effort to comply with a court order to rewrite media-ownership limits based on real-world

evidence rather than the conjecture that has served as underlying rationale.

"It's hard to imagine a job that would be more fun than what I'm doing right now," Gallant says. "We're asking fundamental questions about how things ought to be in the media arena."

His interest in media issues was whetted when, during high school, he worked as a nighttime playback operator for the local cable system. His primary responsibility was inserting local spots over ads supplied with the sports channel's Boston Celtics game coverage. "This was when the Celtics were contending for championships every year. I got paid to do a job I would have done for free."

During college, he worked on a C-SPAN technical crew covering congressional hearings examining the Challenger space shuttle explosion. "By the time I got to law school, I was convinced I wanted to be a communications attorney."

Gallant is certainly getting a chance to show his mettle as a lawyer. In a string of decisions beginning in March 2001, federal appeals judges remanded FCC limits on cable operators' subscribership reach, broadcasters' national household reach, and local-TV ownership. The old rules were based on speculation about concentration levels that would prevent Americans from receiving diverse views about public affairs and other important topics.



Paul Gallant
Head, FCC Media Ownership Review

B. Jan. 26, 1966, Providence, R.I.; B.A., political science, Georgetown Univ., 1988; J.D., Catholic Univ., 1993; staff attorney, FCC Cable Bureau, 1993-94; General Counsel's Office, 1994-95; Common Carrier Bureau, 1995-97; common carrier adviser, FCC Commissioner James Quello, 1997; common carrier adviser, FCC Commissioner Gloria Tristani, 1997-99; senior policy counsel, Qwest Communications, Washington, 1999-2000; senior counsel, Broad-Band Office, Washington, 2000-01; mass media adviser, FCC Commissioner Tristani, 2001; current position since September; m. Janice, 1991; children: Maidon (5), Ryan (1)

To come up with the data necessary to establish new rules, Gallant is overseeing several studies focusing on three areas:

the extent to which local advertisers view various forms of media as substitutes for each other, the degree to which different media are interchangeable sources of news, and whether diversity of programming changes as media concentration increases.

"I hope everyone will challenge our studies and do their own," Gallant says. "This isn't meant as the be all and end all, but a way to stimulate fact-based debate about how media markets work and what that means for government ownership rules."

The goal is to complete the studies and seek comment on their conclusions by early October. The FCC will propose changing rules limiting national broadcast ownership, crossownership of local radio and TV stations and of broadcast outlets and newspapers, TV duopolies, dual TV-network ownership, and local radio concentration. The aim is to prepare suggestions for the commissioners' vote by spring. A separate proceeding to set new limits on cable operators' reach should be completed by December.

Gallant says the comprehensive project will be worth the wait. "I understand the frustration, but, once it became clear there were going to be these seminal cases, it didn't make sense to charge forward without seeing what the court thought," he explains. "Now we have clear guidance."

—Bill McConnell

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MAJOR EAST COAST PRODUCTION HOUSE HAS BEEN CONTRACTED BY A PREMIERE NATIONAL CABLE CHANNEL TO PRODUCE AN UPCOMING DAILY SHOW. AV IS LOOKING FOR A QUALIFIED DIRECTOR, ASSOCIATE DIRECTOR AND TECHNICAL DIRECTOR FOR A HIGH PROFILE, REMOTE DEPENDENT STUDIO SHOW WITH GROUNDBREAKING EFFECTS.

NOTE: NO PHONE CALLS PLEASE. ALL INTERESTED APPLICANTS SHOULD SUBMIT A RESUME, ALONG WITH A COVER LETTER AND SALARY HISTORY AND OR REQUIREMENTS TO ONE OF THE FOLLOWING:

EMAIL: HR@ATLANTICVIDEO.COM
FAX: 202.460.0060
MAIL: ATLANTIC VIDEO, INC.
AT THE WASHINGTON TELEVISION CENTER
ATTN: HUMAN RESOURCES
600 MASSACHUSETTS AVE., NW
WASHINGTON, DC 20001

PRODUCERCAREERS

EXECUTIVE PRODUCER

Position Summary: This individual is responsible for directing and supervising all aspects of station's daily news, including development and execution of both show content and program format. Will work closely with other managers, reporters, producers and other news staff in insuring program meets quality and brand standards of CBS Atlanta. This person must be a creative thinker and must show daily the ability to drive both the content and the presentation of a show.

Education: A college degree is required.

Experience: Successful candidate will have prior experience as a major market executive producer and a demonstrated track record in developing and producing news programs.

Skills and Abilities: Must have excellent verbal, written and technical skills.

CBS ATLANTA
425 14th Street NW
Atlanta, GA 30318
404-325-4646
Angela Rucker HR
Fax 404-327-3075
E-Mail arucker@wgcl.com

INVESTIGATIVE PRODUCER

WPXI-TV has an immediate opening for an aggressive, creative producer to join our investigations unit. We need some one with solid editorial and organizational skills who can enterprise unique, hard news investigative stories. Prior producing or reporting experience in this area is preferred. CAR experience a plus. A college degree is required. Send tape and resume to Jeff Zeller, Managing Editor/Senior Executive Producer, WPXI-TV, 11 TV Hill, Pittsburgh, PA 15214. No phone calls. WPXI is an equal opportunity employer.

PROMOTION TOPICAL PRODUCER

Promotion Topical Producer needed in Midwest Top Ten Owned and Operated Station. Responsibilities include writing, producing daily topical and news sweeps promotion. At least two years of television promotion experience needed. Please send resume and reel to Email resume to: kbparker@reedbusiness.com OR send to: #Box 0826, Broadcasting & Cable K. Parker, 275 Washington St., 4th Fl., Newton, MA 02458 EOE/MF/DV.

INVESTIGATIVE PRODUCER

Producer must have experience in document searches, background investigations, undercover and surveillance. The candidate must be top-notch writer and storyteller. The producer, under the supervision of the News Special Projects producer will conceive research and oversee the writing and editing of all investigative pieces. We cover local news and expect local investigations. Submit resume to: HR Manager, P.O. Box 5555, KCMO 64109. AN EQUAL OPPORTUNITY EMPLOYER, M/F/D

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SAN ANTONIO NEWS CHANNEL

San Antonio's new 24-hour local news channel, a Time Warner/Belo joint venture is hiring!

We are seeking highly motivated, team-oriented professionals who are searching for a challenging and rewarding opportunity. If you'd like to be part of a dynamic team, building a state-of-the-art news operation, we want to hear from you.

CURRENT OPENINGS:

Assistant News Director

Executive Producers

Director/Technical Directors

Master Control/Audio Operators

Mail resume, vhs demo tape (with director track if applicable) to:

News Channel Recruiting

San Antonio News Channel c/o KENS-TV

5400 Fredericksburg Road, San Antonio, Texas 78229

No walk-ins or phone calls.

The San Antonio News Channel is an Equal Opportunity Employer.

Classifieds

Television

MISCELLANEOUS CAREERS

ABC Cable Networks Group encompasses the powerful cable television properties Disney Channel, Toon Disney, and SoapNet. One of cable's fastest growing networks, Disney Channel combines original series, movies, and specials with timeless classics designed for kids and families. Toon Disney, our all-animation network currently in 30 million homes, features an unmatched library that draws on seven decades of landmark series, films and specials. Our newest network, SoapNet, delivers the soap genre full-time, featuring the top-rated ABC Daytime lineup in primetime, as well as reruns of classic series. Additionally, ABC Cable Networks Group manages Disney's kids programming internationally on U.S. television platforms including ABC Television and ABC Family.

QUALITY ASSURANCE COORDINATOR 1

This detail-oriented self-starter will visually and electronically review air copies, masters and dub masters for any technical errors of all Disney and Toon Channel products. You will utilize all Dub Hub equipment and supervise in-house editing sessions. With a minimum of 2 years QA international and domestic experience, you must maintain overall quality, provide evaluation reports, make recommendations and input quality assurance information into the Library bar code tracking system. You must possess a BA in film or television or related field with 3-5 years broadcast related experience, preferably in post-production. Knowledge of videotape, film formats and television standards required. You must have technical competency with reading monitoring devices, Digital Betacam machines and Buf Controllers, routing switches, machine control systems and patch bays. Proficiency using the Louth system database including the ability to file, prep, and purge information is essential.

MASTER CONTROL OPERATOR

With attention to accuracy and detail, you will troubleshoot video and audio problems as they occur and ensure that programming airs properly. You will also monitor closed captioning, V-Chip, AMOL and SAP for all on-air products and key rating, log and voice over information using Logomotion and Digidart technologies. Requires an AA degree in Film, Television, or related field and 1+ years of television broadcast experience in master control. Knowledge of Louth automation systems, LMS and file-server based technologies is essential. Prefer a working knowledge of Windows operating systems, all areas of post-production, including dubbing, and videotape/film formats. A basic understanding of digital signal, video and audio, routing systems, waveforms and vectorscopes a plus.

To apply, please submit resume & salary history to: dlsneychannel.hr@Disney.com. Please indicate position of interest on subject line. We are an Equal Opportunity Employer.



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RESEARCH CAREERS



RESEARCH SPECIALIST

CableRep Advertising, the advertising sales division of COX COMMUNICATIONS, is seeking a dynamic research professional who enjoys a fast-paced, rapidly growing environment. The ideal candidate should possess a minimum of 2 years research experience in a media sales atmosphere or with an advertising agency, strong analytical skills and excellent organizational and interpersonal skills. This position supports advertising sales by utilizing market research programs (Tapscan, Nielsen, Arbitron CMR, etc), interpreting qualitative and quantitative data and transforming available information into effective sales proposals. Primary goal of this position is to maximize the sales time of Account Executives by providing easy to understand, research-based tools and information for internal and external customers. Cox Communications offers a motivating competitive wage, outstanding benefits and an excellent environment to succeed. Qualified applicants must fax resume with salary history/ requirements. Only complete resumes will be considered.

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Irvine, CA 92618-1805
Fax: (949) 679-5003

CREATIVE SERVICES

DIRECTOR OF CREATIVE SERVICES

WFTS, the ABC affiliate in Tampa, Florida (DMA 14) is currently looking for a Director of Creative Services. This position will be responsible for all marketing, promotional and design efforts of the station. The ideal candidate will possess creativity and innovation with a proven track record in audience growth. Five to Seven years management experience in a medium to large market required. WFTS is a Scripps Broadcasting Station. Qualified candidates please send resume to WFTS-TV; Human Resources; 4045 N. Himes Avenue; Tampa, FL 33607. No phone calls please! EOE/AA

JR. GRAPHICS DESIGNER

PAX TV is looking for Jr. Graphics Designer to join our promo department. Requirements include a BFA in graphic design, strong work ethics, excellent people skills and a good sense of humor. A minimum of 3 years experience with Flame, Adobe After Effects, Adobe Illustrator and Photoshop are absolutely required. Qualified candidates please send resume and reel to:

PAX-TV
 re: Jr. Graphics Designer
 12001 Ventura Place, Suite 600
 Studio City, CA 91604
 Equal Opportunity Employer
 No phone calls please.

TECHNICAL CAREERS

MAINTENANCE ENGINEER

WTOL has an opening for a Maintenance Engineer. Principal responsibilities and qualifications are: Applicant's education should include an accredited post high school technical school, which included courses in electronics or communications technology providing the skills and knowledge necessary to operate and maintain television station equipment. Experience and knowledge of audio and video systems and electronic trouble shooting of this equipment is required. Computer networking skills a plus. Previous broadcast experience, FCC General Class License or SBE Certification a plus. Must have a valid driver's license and be able to lift 75 pounds. Respond with resume to Personnel Administrator-173, WTOL-TV, P.O. Box 43699-1111. No phone calls. EOE.

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RADIO JOURNALIST SOUGHT TO DIRECT NEW PROGRAM FOCUSED ON HIV/AIDS IN NIGERIA.

Internews, an innovative nonprofit supporting independent media programs (www.internews.org), seeks an experienced radio journalist with expertise in health reporting, particularly in regard to HIV/AIDS issues to serve in Nigeria as Resident Advisor, directing and managing the Local Voices program. Local Voices is designed to mobilize broadcast media for reporting on HIV/AIDS by supporting professional broadcasters in the creation of high-quality, locally relevant coverage of HIV/AIDS issues for their audiences. The Resident Advisor will work closely with in-country partners to assess local media coverage of HIV/AIDS and assist the development of regional journalist networks concerned about HIV/AIDS. The Resident Advisor will oversee and conduct trainings and on-site consultancies for radio stations and supervise local staff. Applicants should have extensive radio journalism experience covering HIV/AIDS and health issues, training experience, team-building and management skills, previous regional working experience, and a fearless and considered approach to grants management. Internews offers competitive compensation and excellent benefits. Please respond by emailing a resume to injobs@internews.org.

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Editorials

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At their best...

Drop everything, including commercials, and move heaven, earth, reporters and equipment to get the story. This is what the electronic media do. Deciding how well they do it is a spectator sport, but living it is the essence of broadcast, and now cable, journalism. Although the events of 9/11 were unprecedented, the electronic media's response was not. Criticisms of intrusiveness, insensitivity or exploitation, legitimate and not, do nothing to detract from the scope of that effort.

That the electronic media will turn on a dime from business as usual to business as unthinkable is no news to baby boomers.

The following is an excerpt from a Neal Award-winning editorial in this magazine by the late Ed James, still the finest editorial pen ever put to this paper. With few amendments, it is as true to today's crisis coverage as it was to the dark days of November 1963:

"For the record, it is worthwhile to assess the cost of advertising revenues declined and extraordinary expenses incurred in the fantastic transformation of a whole system to a specialized instrument of journalism. Let it be noted here only that the cost was the least of the broadcasters' concern when they made their decisions to abandon their normal schedules and devote their total energies to the momentous job at hand.

"No government official had to tell them what to do. No body of government officials could have told them how to do it. Their response was immediate, their commitment total and their performance worthy of the commendation they have since received."

...and worst

The freedom to extend your fist ends at the beginning of your neighbor's face. Well, Infinity-owned WNEW(FM) has chosen to take a swing at millions of Catholics and others. Last time we looked, it was still illegal to have sex in public. And the last time anyone looked, doing so in a church was an insult, a desecration and a sacrilege. Soliciting couples to have sex in St. Patrick's Cathedral, then recording it, is the work of panderers. Infinity canceled the *Opie & Anthony* show last week, which is at least an acknowledgement that there should be limits to pandering for profit. FCC Commissioner Michael Copps's apoplexy over the incident is almost enough to send us into the Infinity camp on general principle, but we have to admit that we share his disgust, if not his belief in rattling a regulatory saber.

There may or may not be anything technically actionable in what the station broadcast. That doesn't make the offense any less repugnant. Infinity execs have met with church leaders and issued a blanket mea culpa. Next step should be a personal apology from the big boss, Viacom's Mel Karmazin, preferably employing a kneeling rail.

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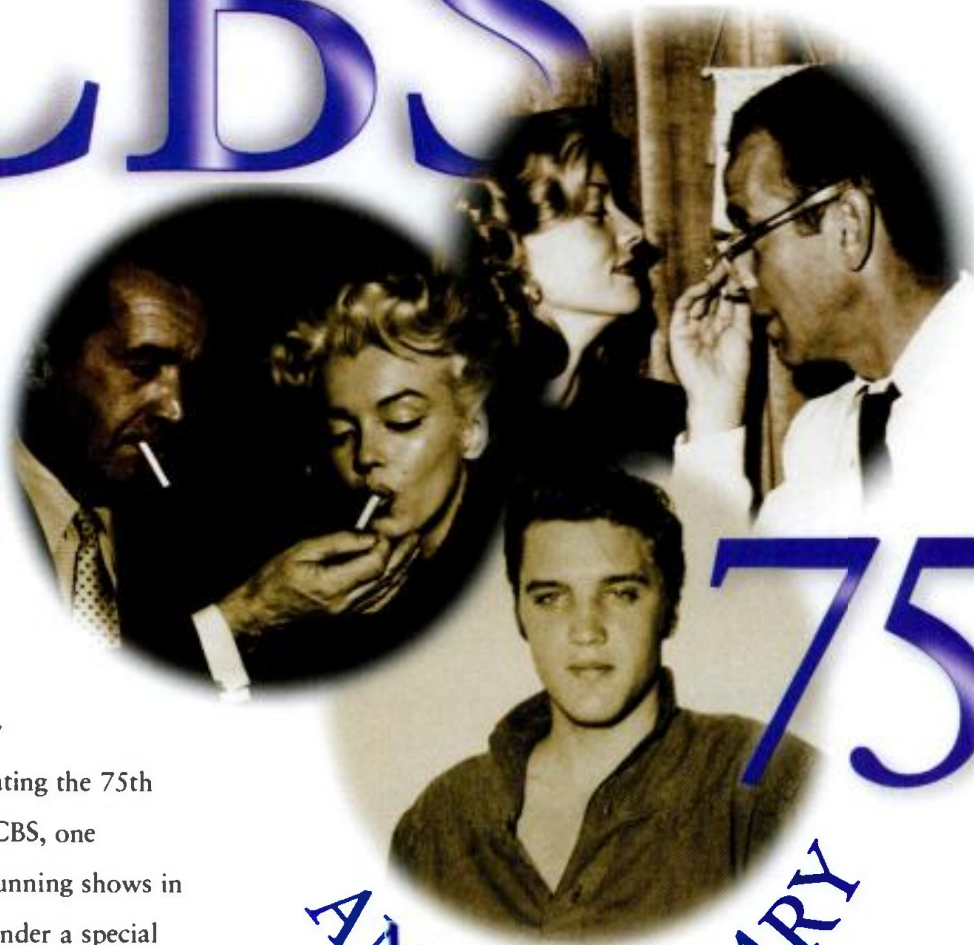
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CBS



75th

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