

# BROADCASTING CABLE

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As regulators start looking at EchoStar deal for DirecTV, everyone wonders whether losing suitor Rupert Murdoch will fight

**The Emergency Alert System was silent Sept. 11. In an era of 24-hour news channels, is it even needed anymore?**

» PAGE 46

It's not just our birthday. NBC marks 75 years this week—but it's not celebrating until 2002

» PAGE 16

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## Top of the Week November 12, 2001



Linda McMahon has taken back day-to-day responsibilities at WWF Entertainment.

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MLB's Bud Selig announces contraction plan.

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Former NBC President Pat Weaver received a Lifetime Emmy from Johnny Carson in 1984.

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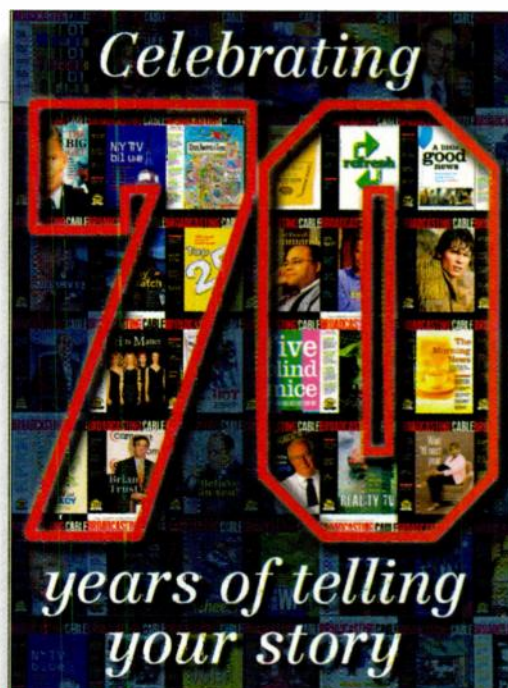
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#### BROADCASTING

## Nuking the feed

Homeland defense may have put a crimp in *Buffy the Vampire Slayer* and *Judge Joe Brown*.

Program directors in and around Chicago have been experiencing satellite-feed problems and some believe they may stem from military efforts to guard nuclear power facilities—Illinois has the most nuclear plants in the country.

Last week, hundreds of viewers complained after WPWR-TV Chicago's broadcast of the special *Buffy* musical episode went to black several times. WCIU-TV Chicago GM Neal Sabin says several syndicated shows sent via satellite were affected by short blackouts. "Once in a while you get a bad satellite feed, but I think we have had more in the last couple of weeks than normal," says Sabin.

"There is a theory out there, which is possible but unlikely, that AWACS surveillance planes flying over the nuclear plants are disrupting the satellite feeds," says Al DeVaney, WPWR-TV's GM. DeVaney says the problems are more likely a byproduct of solar radiation. "There have been quite a few space storms lately," he says.—J.S.

# BC EYE

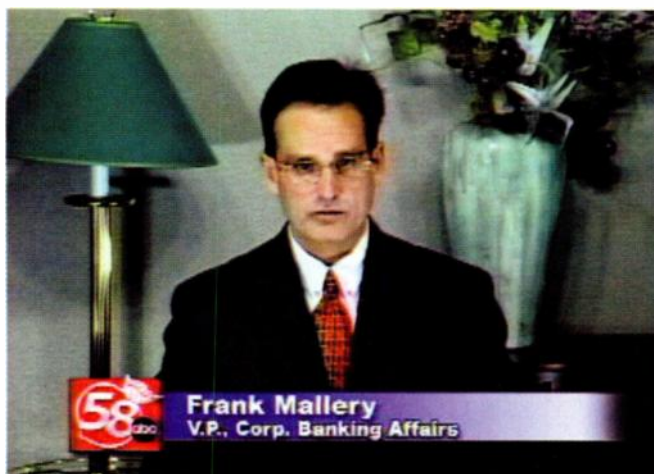
#### ADVERTISING

## Gotcha!

"It may have been a little deceptive," Lowell Register acknowledges. "But it was not false." Register Communications' WPGA(TV) Macon, Ga., ran spots last week suggesting the station would soon be "off"—later revealing in a climactic newscast that the station was, in fact, "off and running" with a Salvation Army campaign.

The possibility of WPGA's sign-off drew national attention and local agencies say the uncertainties had advertisers wondering if they should switch their campaigns to another station. Local cable operator Cox Communications was preparing to provide ABC programming from Atlanta, and affiliated network ABC says it was in the dark as well. To keep the stunt under wraps, the station was not responding to inquiries about its seeming departure.

Register says the publicity value for local fundraising outweighed the confusion. —D.T.



"Frank Mallery," shown here informing viewers that lower spending and viewing are contributing to his station's going "off" is actually sales manager Mark Goodwin, who conceived the stunt.



#### NETWORK

## Sassa sticks

Scott Sassa is apparently sticking around NBC after all. After months of speculation that he was leaving for an Internet post, Sassa, according to sources, has signed a new contract to remain president of NBC West Coast. Details on his new contract were not released by NBC, but his prior three-year deal would have been up at the end of December, insiders say. The news comes as NBC is enjoying a surprisingly strong start to the 2001-2002 season, which includes record ratings for hits *Friends* and *The West Wing*. Sassa, who has been West Coast president since May 1999, oversees all of NBC's entertainment-related businesses. He joined NBC in September 1997 as president of NBC's TV stations division, then spent six months as head of the network's entertainment unit (October 1998-May 1999) before assuming his current post.—J.S.

## Do I hear \$450,000?

Permits to build four new TV stations will be auctioned Feb. 5, the FCC said Friday. Minimum bids for stations also were tentatively set: Ch. 51 Pittsfield, Mass., \$420,000; ch. 47, Columbia, S.C., \$295,000; ch. 34

Magee, Miss., \$295,000; and ch. 16 Scottsbluff, Neb., \$160,000. The Columbia permit drew the most interest, with 21 applicants, including Pappas Telecasting, Pegasus Broadcast and Trinity Broadcasting.—B.M.



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versus 2nd quarter 2001 (4/2/01-7/1/01) universe estimate (8,951,000). Specs furnished upon request.

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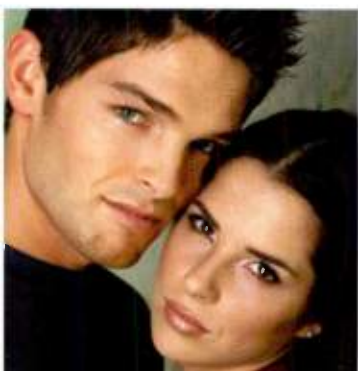


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# New approach to syndie sales?

*Distributors want a New York show; NATPE mulls changes, too*

By Joe Schlosser

Facing millions of dollars in lost barter revenue and tougher competition from cable, top syndication executives at Warner Bros., Tribune, Paramount and other top Hollywood studios are looking to create their own upfront presentation events.

To do that, first they have to revitalize the Syndicated Network TV Association, the trade group that touts the \$2 billion barter advertising business to Madison Avenue.

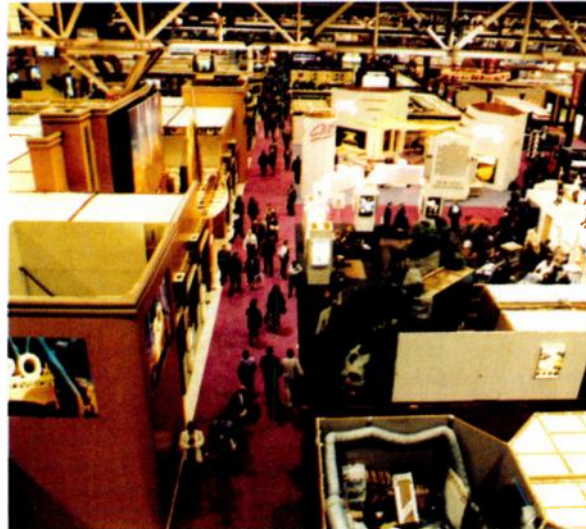
Sources say many top syndicators are working on a plan to develop New York-based upfront presentations like those of their brethren in network and cable TV.

Those syndication upfronts could take place as early as next March but will probably first be held in the spring of 2003.

Likewise, NATPE would apparently welcome the opportunity to stage Los Angeles screenings of syndicated product for the station community and, perhaps, refocus the larger NATPE convention toward international buyers and sellers.

The SNTA concept sounds a lot like the idea that Jon Mandel, NATPE chairman and co-managing director of MediaCom, has been touting privately as a way to refashion NATPE itself. He had argued that, while NATPE may have cooled as a place where stations procure syndicated programming, it has evolved into a major event for ad buyers like himself.

Syndicators might be reaching the same conclusion. The syndication executives



Studios and syndicators think that the big conventions of the past may not work today.

behind SNTA have hired an executive-search firm to find a replacement for former SNTA President Allison Bodenmann, whose contract was not renewed.

"All of the distributors with maybe one exception have committed to reinvigorate SNTA. We all have agreed to increase our dues," says one syndicator. "We are all

**'All of the distributors ... have committed to reinvigorate SNTA. We all have agreed to increase our dues.'**

—A syndicator

lock-step united on what SNTA needs to do to highlight the media advantages of the barter syndication marketplace." Last week, NATPE called off a meeting with syndicators to discuss future directions.

NATPE's Las Vegas confab in January has been cut to pieces by major studios' exits. NATPE is scheduled for New Orleans in 2003 and 2004. Syndicators have

complained about that location, but there is no indication that NATPE chief Bruce Johansen intends to leave.

NATPE executives are said to be talking over a number of scenarios with top studios, including a scaled-back Los Angeles conference for 2003 that could involve various studio lots that would apparently augment the main show.

A spokesman for the New Orleans convention center said that "contracts have been issued, but they have not been executed" for both years. The organization would face stiff financial penalties if it pulled out.

Johansen and his staff have been trying to stay involved with top syndication studios that have planned their own, simultaneous mini-convention at the Venetian Hotel in Las Vegas. But those syndicators seem content to keep the Do Not Disturb sign on their doors until later.

Apparently, after this January's show, syndicators will be ready to act for the future. "We are all saying NATPE really needs to go back and reinvent itself," says one top syndication executive. "We have told them that it all comes down to their ability to bring out the stations and the advertisers."

NATPE executives had no comment.

A number of major syndication heads say that they are considering pulling out of the Venetian at this point, too, or limiting the scope of their presence there. "We are holding on to several rooms there, but I'm fully expecting to just pull out at the last minute," an influential syndication executive said. "I think, if we go at all, we'll have moderate exposure, play some golf and do some dinners." ■





News Corp. chief Rupert Murdoch says, "It wouldn't surprise me to see lawsuits coming from this, not necessarily by us."

# EchoStar-DirecTV players square off

*Sly Fox bystander cagily circles the combatants*

By John M. Higgins

**R**egulators and dealmakers bracing for the EchoStar-DirecTV deal's antitrust review spent the week sizing each other up as the biggest potential combatant—Rupert Murdoch—remained cagey about whether he might attack the bid.

The News Corp. chairman, who lost the bidding contest for DirecTV parent Hughes Electronics, said he won't "actively work" to derail EchoStar's DirecTV takeover. But when directly asked, he would not count out impeding EchoStar in the Department of Justice's review.

"We haven't made up our mind at all on it," he said following the release of News Corp.'s earnings Wednesday. "There will certainly be a lot of people" opposing it.

Wall Street and Washington executives widely expect News Corp. to attack EchoStar in the antitrust process, partly out of revenge for snatching the deal away, partly

in hope that rejection by regulators will let him step in and pick up the pieces in a year or so. At the very least, EchoStar's takeover of DirecTV means that the number of video providers in most markets will shrink from three—two DBS services and a cable system—to just two.

**There appear to be serious concentration issues in having all the prime [DBS] slots held by one entity.'**

—Ken Ferree, FCC Cable Bureau

With the wave of overbuilders diminishing in recent months, the FCC finds that just 1% of U.S. communities currently have more than three video providers.

Murdoch contends that Hughes took Ergen's offer "with very little reference to the regulatory risks, which every party now

recognizes as very, very high."

A lot of the static should come from programmers, particularly given Walt Disney Co.'s massive attack on America Online's takeover of Time Warner Inc. last year.

Murdoch said that all sorts of programmers will probably lobby Justice on the deal to keep Ergen's planned DBS monopoly from having too much leverage over networks. When Ergen announced the deal, Murdoch said, "the first thing out of his mouth was how much he was going to squeeze all these companies on pricing. It wouldn't surprise me to see lawsuits coming from this, not necessarily by us."

DOJ officials won't be the only ones eyeballing the deal. FCC Cable Bureau Chief Ken Ferree signaled that the takeover "raises concerns" there as well. "At first blush, there appear to be serious concentration issues created by having all the prime [DBS] slots held by one entity," he said.

Ferree and other FCC officials met with EchoStar and DirecTV executives Thursday to provide a list of issues that will be tackled in the agency's merger review.

The deal apparently would not break any specific FCC ownership limits, but the agency is required to make sure the transfer of DirecTV's satellite licenses serves the public interest.

EchoStar Communications Corp. has sealed the funding deal to enable its acquisition of Hughes Electronics and arch-rival DirecTV.

EchoStar also filled an embarrassing hole in its offer: Ergen's inability to secure financing for part of his \$30 billion bid. The company persuaded Credit Suisse First Boston to join Deutsche Bank in providing approximately \$5.5 billion in loans.

Because Ergen couldn't initially come to terms with lenders, Hughes parent General Motors had to accept his personal guarantee for \$2.75 billion, not the sort of note typically found in high levels of the merger game. ■

—Additional reporting by Bill McConnell



# congratulations to our 16

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**Cindy Chupack, John Melfi,**  
Co-Executive Producers;  
**Sarah Jessica Parker, Producer**

## 61\*

Outstanding Casting  
for a Miniseries, Movie or a Special  
**Mali Finn, C.S.A., Casting Executive**

Outstanding Sound Editing  
for a Miniseries, Movie or a Special  
**Robert Grieve, Supervising Sound Editor;**  
**Scott Silvey, Sound Effects Editor;**  
**Meg Taylor, Wayne Griffin, Dialogue**  
Editors; **Kimberly Harris, ADR Editor;**  
**Stephanie Lowry, Music Editor;**  
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**Mike Nichols, Director**

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**John Bloom, Editor**

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(Electronic, Multicamera) for VMC  
Programming  
**Jeff Ravitz, Lighting Designer;  
Gregg Maltby, Lighting Director**

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Outstanding Writing  
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**Loring Mandel, Writer**

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**Charlton McMillan, Editor**

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# Bad spot!

*Tobacco company asks FCC to ban dog-urine ads*

By Bill McConnell

One of the country's largest tobacco companies is seeing red over yellow. Lorillard Tobacco wants the FCC to put a stop to antismoking radio ads comparing cigarette ingredients to dog pee.

The battle pits Lorillard, maker of Newport, Kent and other brands, against the American Legacy Foundation, one of the advocacy groups created by the multimillion-dollar settlement between the tobacco industry and states' attorneys general. The FCC last week asked the public to comment on the company's argument.

Lorillard wants broadcasters to be prevented from airing radio spots featuring a phone conversation between a teenager and a company employee, who didn't realize the call was being. "John" identifies himself as a professional dog-walker and offers to sell

the Lorillard worker—she remains immovable as a fire hydrant—"quality dog urine" after finding that the cigarettes contain urea.

The Greensboro, N.C., company argues that the ad violates an FCC ban on broadcasts of recordings made without the knowledge or permission of one of the parties and says it misleads listeners because no cigarette ingredients come from dog urine.

The spot is one in a long line of aggressive ads prepared by American Legacy aimed at decreasing youth smoking. The group's most famous ad featured 1,200 body bags lined up outside the New York office of Philip Morris.

Urea is a natural ingredient in both tobacco and urine, but Lorillard says the ad creates a



## Audio streaming

*Excerpt of the American Legacy ad "John": I'd like to talk to someone about a business idea.*

**Lorillard operator:** What is the nature of this business?

**"John":** I am a professional dog walker and ... it's a total waste of quality dog urine. Why not collect it and sell it to you tobacco people?

**Lorillard:** Hmmm.

**"John":** See, dog pee is full of urea. That's one of the chemicals you put into cigarettes.

false impression that dog urine is added to cigarettes.

American Legacy counters that the FCC ban on secret taping applies only to broadcasters themselves, to keep shock jocks from embarrassing unsuspecting listeners. If a ban is imposed, they say, tobacco companies will have too much power to insulate themselves from debate over a public health issue. "It would mean they never have to be publicly engaged," says Cheryl Heaton, the group's chief executive. ■

## Powell defends EZ-waiver

FCC Chairman Michael Powell and his colleagues bent over backwards last week to assure a wary Capitol Hill that an easier process for delaying TV stations' digital rollouts won't be too easy.

"The simplification of process is not the functional equivalent of a light standard," Powell said after the FCC approved a new waiver form aimed at easing the hurdles and bureaucratic crush that could be created as stations' May DTV rollout deadline nears. "We will examine quite rigorously under fairly high burden of proof the waiver applications presented in the spring."

Predicting the FCC would be overwhelmed by waiver requests

from stations seeking delays, broadcasters lobbied for a streamlined request form. All stations except major network O&Os and affiliates in top-30 markets, which must offer DTV already, can use the new waiver.

Delays can last up to a year and are permitted when economic hardships prevent stations from obtaining needed financing or when zoning disputes and equipment delays hamper construction of DTV facilities.

Powell's tough words seemed tailored to assuage House Energy and Commerce Committee Chairman Billy Tauzin and ranking Democrat John Dingell, who insisted in a Nov. 6 letter to Powell that an "overly broad" standard would "stop the transition in its

tracks."

Powell countered at the FCC's Nov. 8 meeting that he expects demand for waivers to decrease because the FCC took other steps to cut the cost of the DTV rollouts. Last week, the FCC also allowed stations more time to duplicate analog coverage areas with digital footprints and for "using or losing" the right to broadcast DTV signals at their maximum legal range.

Originally set at 2004 and 2002, respectively, replication/maximization deadlines will be re-set later. The FCC also delayed the Dec. 31, 2003, date for picking permanent digital channel assignments.

Finally, the FCC also permitted to stations to

decrease the amount of time they broadcast DTV. Rather than offering DTV during the same hours as analog service, digital can be limited to prime time only at first. However, the phase-in for duplicating analog programming remains the same: 50% by April 2003, 75% in 2004 and 100% in 2005.

Related to the digital transition, Tauzin and Dingell also cautioned Powell not to extend the reach of a recent FCC ruling allowing stations on chs. 60-69 that relinquish one of their two channels early to delay their 2002 DTV rollouts for at least three years. Giving similar leeway to stations on chs. 52-59 would be "unacceptable," they said.—B.M.



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“MY EXPERIENCE ALLOWS  
ME TO UNDERSTAND THIS  
INDUSTRY’S FINANCIAL  
NEEDS. MY NEW POSITION  
ALLOWS ME TO ACTUALLY  
HELP MEET THEM.”

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TOM MALONE  
SENIOR VICE PRESIDENT  
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Mr. Malone has worked in the financial services industry for more than 20 years. For the last 16 years, he has had extensive experience financing the media & telecommunications industries. His background includes serving as a managing director at Chase Securities in both the Financial Sponsor Coverage Group and the Media & Telecommunications Group.

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# Bleak news gets even bleaker

*Earnings continue on a downward trend; turnaround unlikely before late 2002*

By Steve McClellan

**I**t's no secret that third-quarter TV earnings were way down. But guess what? The fourth quarter is going to be almost as bad—and worse for some companies.

Disney, for one, is projecting a 50% decline in operating income for the quarter ending Dec. 31 (see box, opposite).

One Wall Street firm predicts that TV-station advertising may be down another 15% in the fourth quarter.

The good news: Things will get better, but not until the second half of next year.

The earnings results that a handful of broadcasters reported last week for the quarter ended Sept. 30 were largely in line with expectations: double-digit revenue and profit declines compared with the same quarter a year ago.

The ad downturn is affecting networks

Double-digit downers				
(\$million)				
Company	Revenue	% Chg.	Profits	% Chg.
Fox	1,152	+7	134	-22
Disney	2,175	-3	348	-12
Young	79	-23	27	-45
Sinclair	168	-11	58	-27

Sources: Company earnings statements for the quarter ended Sept. 30. Fox numbers include TV stations, FBC and cable networks. Disney numbers are for its media networks division. Profits are pretax cash-flow figures.

and stations alike. The Broadcast Cable Financial Management Association issued combined third-quarter revenue results for ABC, CBS and NBC with the headline "Big Three Networks Suffer Worst Quarter Ever." The combined drop was a record \$880 million, or 29%, to \$2.2 billion. And the fourth quarter won't be much better,

according to BCFM President Buz Buzogany. Continuing ad softness, he said, makes it "extremely difficult to be optimistic about quarterly comparisons improving" this year.

Just two months after issuing its forecast for 2001 and 2002, the Television Bureau of Advertising revised its projections last week. The upshot: 2001 will be a lot worse, and '02 will be somewhat less rosy than the organization thought when it issued its original projection on Sept. 6.

"Obviously, we were facing a new reality just five days later," said TVB President Chris Rohrs. TVB now says local spot will be down 8%-10% for this year, about double



President Bob Iger says struggling ABC is going to put more emphasis on family sitcoms.

## The unwonderful world of Disney

Walt Disney Co. operating income for the quarter ending Dec. 31 could drop by 50%, according to the company, the two hardest-hit divisions being the media networks (broadcasting and cable) division and the parks and resorts unit. But company executives also say they've been taking corrective steps, such as carving \$1 billion from annual costs over the past two years.

In a conference call with analysts last week, both Disney CEO Michael Eisner and President Bob Iger touched on specific steps they're taking to get ABC back on track. The bleak guidance for the current quarter came as the company issued its earnings for its fiscal year 2001,

ended Sept. 30.

For the year, Disney reported, the broadcast segment (ABC, TV stations and syndication programming) showed a 30% drop in pro forma operating income, to \$728 million, on a 9% dip in revenue, to \$5.7 billion. For the last quarter, the broadcast unit was down 55% in operating income, to \$84 million, on an 11% drop in revenue, to \$1.2 billion.

The cable networks unit, led by ESPN, showed a 5% gain in operating income for the year, to almost \$1.1 billion, on a 10% gain in revenue, to more than \$3.8 billion. For the quarter, the cable unit was up 25% in operating income, to \$264 million, on an 8% gain in revenue, to \$1 bil-

lion. Iger said ABC is redirecting much of its new development to the family sitcom, a genre that ABC did well by in years past, with shows like *Roseanne* and the TGIF lineup on Friday nights, but has largely abandoned in recent seasons.

Eisner said the company is taking steps to improve the economics of the network business overall. They include changing the model to a dual revenue stream, eliminating station compensation, making lower-cost and dual-purpose programming—much of which will be seen on ABC and the just-acquired Fox Family Network (now ABC Family)—and working to get a greater share of advertiser budgets.—S.M.



the decline predicted earlier. And national spot will be down a whopping 22%-24%, not the 16%-18% predicted earlier.

In a report just issued by Merrill Lynch, media analysts Jessica Reif Cohen and Keith Fawcett estimate that total TV-station revenue dropped roughly 20% in the third quarter. The outlook for Q4? In a word, "awful," the report states, predicting a further 10%-15% drop and citing the slowdown in airline and tourism advertising and the absence of the political advertising that boosted station sales a year ago.

The rocky ad market helped slice cash flow at News Corp.'s Fox Entertainment unit 24% during the quarter ended Sept. 30. TV-station revenue increased 7%, to \$396 million, but cash flow dropped 17%, to \$129 million. At Fox Broadcast Network, sales dipped 6%, to \$320 million, and losses deepened 14%, to \$38 million. Sales at Fox's cable networks increased 19%, to \$436 million, but higher sports costs cut cash flow 14%, to \$43 million.

During a call with analysts last week, News Corp. chief Rupert Murdoch said the company was actually starting to see signs of a turnaround in the languid TV-station ad market in early September. Network scatter was also holding up pretty well, he said. But all signs of recovery evaporated on Sept. 11. After the attack and through the end of the quarter, he said, "advertising largely disappeared."

Since October, Murdoch said, network scatter sales have "returned to normal levels," with pricing at about upfront rates. Station sales continue to be down "but are improving week by week."

Station groups also recently posted bleak third-quarter results. Young Broadcasting reported a 45% drop in pro forma broadcast cash flow, to \$27 million, on a 23% revenue decline, to \$79 million. Sinclair Broadcast Group logged a 27% drop in broadcast cash flow on a 12% dip in broadcast revenue; for the year, the company projects similar declines in both categories.

Still, despite the current gloom, some broadcasters foresee a turnaround—and a rosier financial outlook—for 2002. Merrill

Lynch says a massive government "stimulus package" would certainly help, if it materializes, as many believe it will. Such a package would combine tax cuts and increased spending.

News Corp. Chief Financial Officer David DeVoe predicted last week that Fox will produce cash-flow growth in the low to mid teens for fiscal '02.

Others have been less specific but still reasonably optimistic about next year.

### The outlook for Q4? In a word, 'awful,' a Merrill Lynch report states.

Hearst-Argyle Television, which will show double-digit declines in revenue and cash-flow for 2001, expects both numbers to be positive next year, CEO David Barrett recently told analysts.

Next year, of course, Hearst-Argyle and other broadcasters will get help from the Salt Lake City Olympics and from political spending that Merrill Lynch predicts will reach somewhere between \$500 million and \$600 million. ■

## The economy takes its toll

*WWF Entertainment, E!,  
Discovery Networks lay off  
workers at all levels*

By John M. Higgins

**T**he recession continues to batter the workers of media companies. Layoffs of as much as 9% of the work force have taken place at WWF Entertainment, E! and Discovery Networks.

At WWF, not only have marketing and consumer-products staffers paid the price of the slack economy, but President and COO Stuart Snyder found himself out of the ring. He was hired just last year to take on most of the day-to-day responsibilities that CEO Linda McMahon had carried for years. But McMahon has reasserted her control, and Snyder has been shuffled out. About 40 lower-level employees lost their jobs.

At E!, 75 workers got the ax. "We really spent the entire year trying to manage our costs, doing everything but manage our work force," said CEO Mindy Herman.

At Discovery Networks, about 50 of 4,500 workers are being laid off in one unit.

Herman noted that advertising, which Paul Kagan Associates estimates comprises two-thirds of the network's revenues, is



**CEO Linda McMahon reasserts her control; COO/President Stuart Snyder shuffled out as are some 40 lower-level employees.**

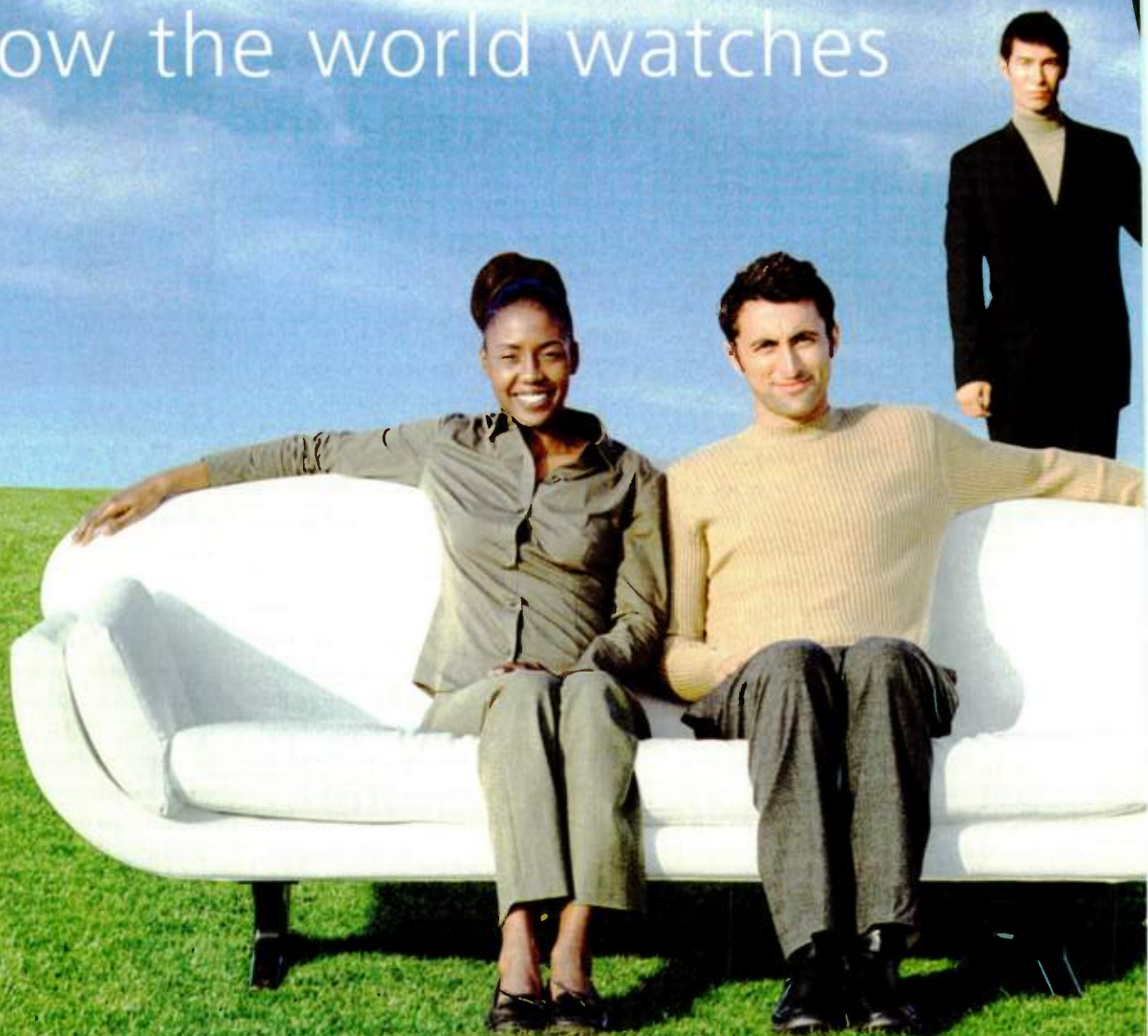
rebounding from a near shutdown immediately after Sept. 11. But, she added, the layoffs are "more an indicator of the general economic climate."

McMahon said that advertising sales were not down dramatically on such shows as UPN's *Smackdown!* and TNN's *Raw!* (which was called *Raw Is War!* until the terrorist attacks). But both attendance at live events and pay-per-view buys have slumped. The staff cuts resulted from such moves as combining the marketing staffs for merchandising and live events and the publishing and Internet groups. "The net result is a company that's leaner," McMahon said.

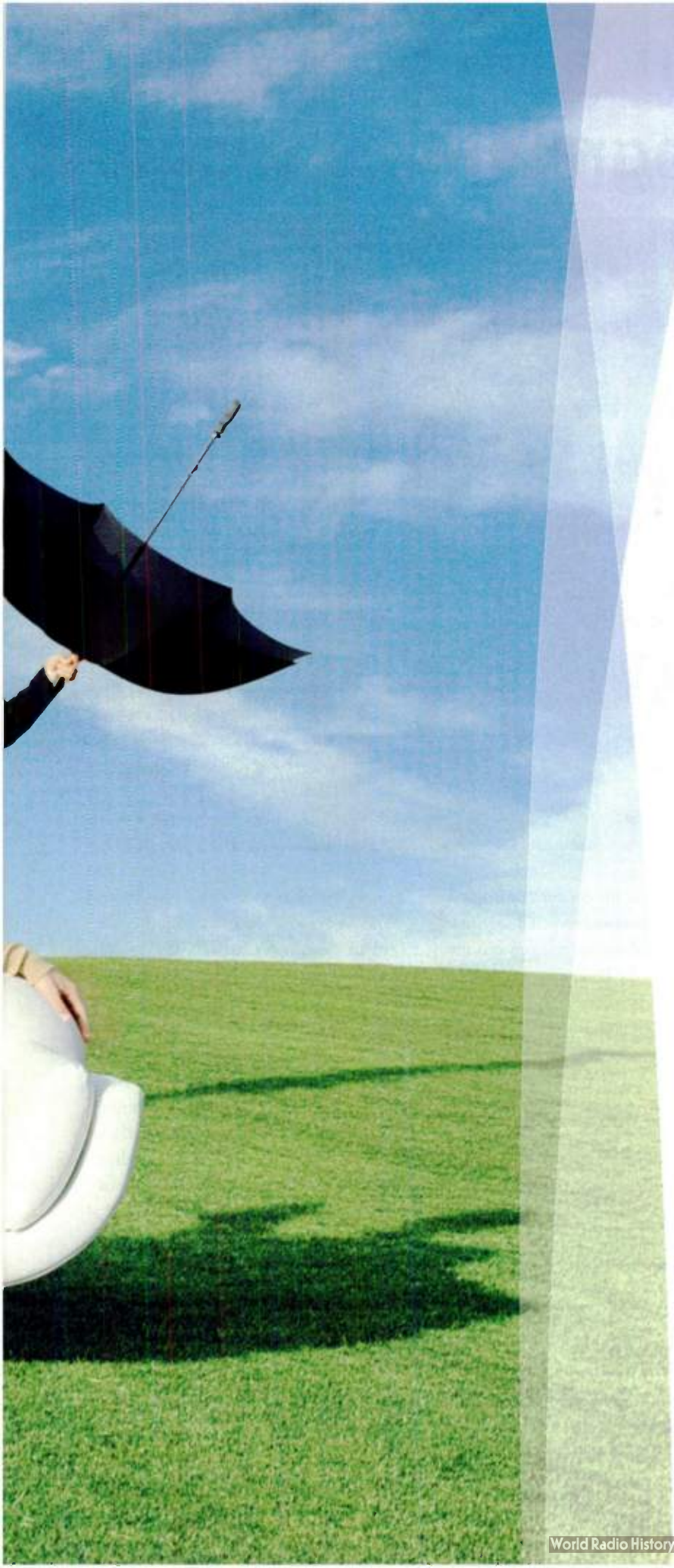
She plans to offset the domestic slowdown by bolstering a long-running international syndication business with tours overseas. ■



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inspiring connections



# Weaver of programming magic

*As NBC prepares to celebrate its 75th anniversary, it considers the contributions of President 'Pat'*

By Lee Hall

**V**ery quietly this Thursday, NBC will celebrate its 75th anniversary. It's not that the network isn't excited about it; it's just that it plans to salute its longevity during one of the sweeps periods next year.

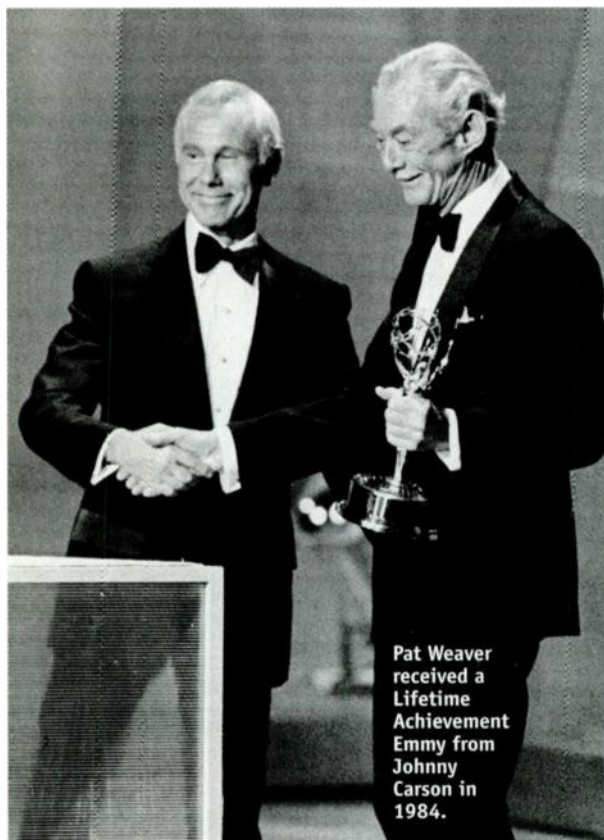
In all of that long, illustrious history, perhaps no one played a bigger role in the network's success than did Sylvester "Pat" Weaver, the man whose imagination spawned some of the most popular and enduring programs on both television and radio. He joined the network in 1949 and quickly rose to become president despite a stormy relationship with legendary NBC and RCA boss David Sarnoff.

It was Weaver who invented the *Today* and *Tonight* shows, two of the network's biggest profit centers to this day. And it was Weaver who brought to television advertisers the notion that it was quite all right to be just one sponsor among many in a program, that the advertiser didn't have to control the entire show.

Weaver began his career as a comedy writer for KHJ radio in Los Angeles. He later moved to executive positions in radio, in the tobacco industry and at Young and Rubicam, one of the nation's premier advertising agencies. It was at Y&R that he had an epiphany that radically altered the course of television history.

Weaver fought for the concept of multiple sponsorships, allowing more than one advertiser to buy into a television show. By breaking the ad agencies' hold on the developing medium, he opened the door to a wider variety of creative productions, and turned NBC into a formidable television presence.

Over the course of his first 3½ years at



NBC, he brought his concept to fruition. "We now produced and owned nearly all of our programs and we had so many hits that we had surpassed CBS and begun to show sizable profits," he wrote in his 1994 autobiography, *The Best Seat in the House*.

When he arrived at NBC in June 1949, Weaver had his work cut out for him. CBS already had eight of the top 10 programs on television. In Weaver's words, "NBC had Milton Berle and little else."

He went to work to develop such programs as *Your Show of Shows*, the trend-setting comedy review that starred Sid Caesar, Imogene Coca and Carl Reiner.

Weaver also brought the world the first national morning television program, *Today*,

which turns 50 next year, staging the show at NBC's ground-level studio on 49th Street in New York much like it is today. His idea was to create a morning radio program on television, with time, weather, news and entertaining features that audiences could experience by either watching or listening as they went about their morning routine. Although the show started out slowly, by the end of its first year, it was the highest-grossing program on television. Now, of course, it dominates television.

Two years later, he hired California comedian Steve Allen to host

a new late-night program, *The Tonight Show*. In 1956, Weaver lured another Californian, newsman Chet Huntley, to New York to pair up with David Brinkley on NBC's nightly newscast, to be known as *The Huntley-Brinkley Report*.

Given the limitations of 1950s technology, Weaver developed new ideas about the direction television news should take. "Instead of concentrating on spot

news," he explained, "I believed we should develop real world coverage, a wide view of trends and developments, both national and global, that would have greater significance than any one day's events."

Now 92 and in failing health, Weaver lives in Santa Barbara, Calif., with his wife of 59 years, Elizabeth. ■

**He invented the *Today* and *Tonight* shows, two of the network's biggest profit centers to this day.**



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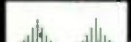
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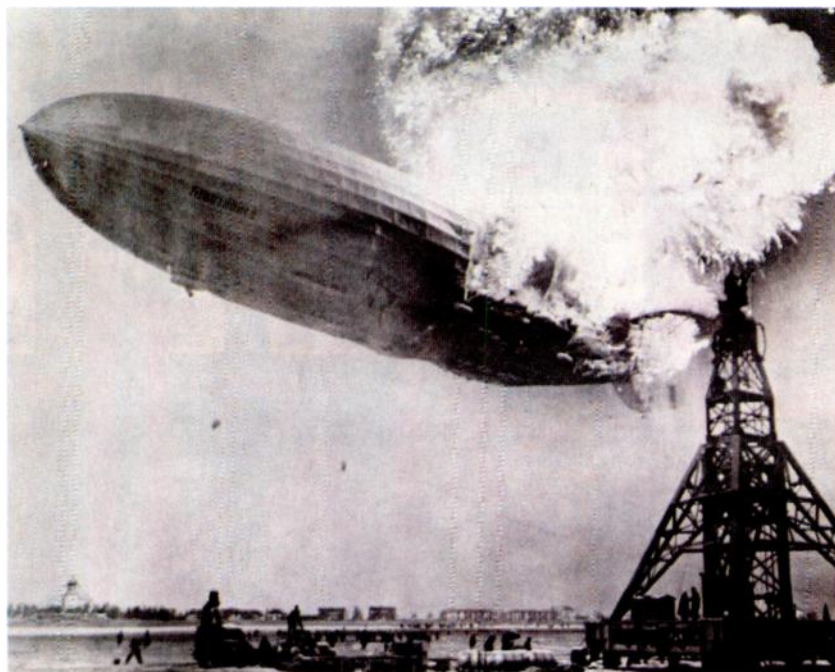
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# 1930s

70 YEARS OF TELLING YOUR STORY



Herb Morrison's account of the Hindenburg crash gives WLS Chicago one of radio's biggest scoops.

## The rise of radio entertainment

**I**t is in the 1930s that the "American Plan" of ad-supported radio flourishes, making it unlikely that proponents (and there were many) of the "European Plan" of a government-operated medium will prevail. The attractiveness of free, high-quality entertainment as an antidote to the Great Depression results in burgeoning audiences for the newly created radio networks, a key to wooing advertisers to the new mass medium. More advertisers beget more money for programming, and that draws stars from the legitimate stage, screen and vaudeville. Once dismissive of the box with wires, performers soon learn of the power of this very personal medium.

About 12 million U.S. homes have a radio in 1930. By 1940, that figure is 28.5 million, and car radios are becoming standard equipment.

Skyrocketing too are the fortunes of the major networks: NBC's Red and Blue, CBS and Mutual (plus numerous regional nets).

With radio personalities such as Jack Benny, Charles Correll and Freeman Gosden (*Amos 'n' Andy*), Eddie Cantor, Burns (George) and Allen (Gracie), and Major Bowes attracting larger and larger audiences, advertisers want more-precise listening figures. So, in 1936, A.C. Nielsen proposes its Audimeter, which attaches to a sampling of radio sets and measures audience size.

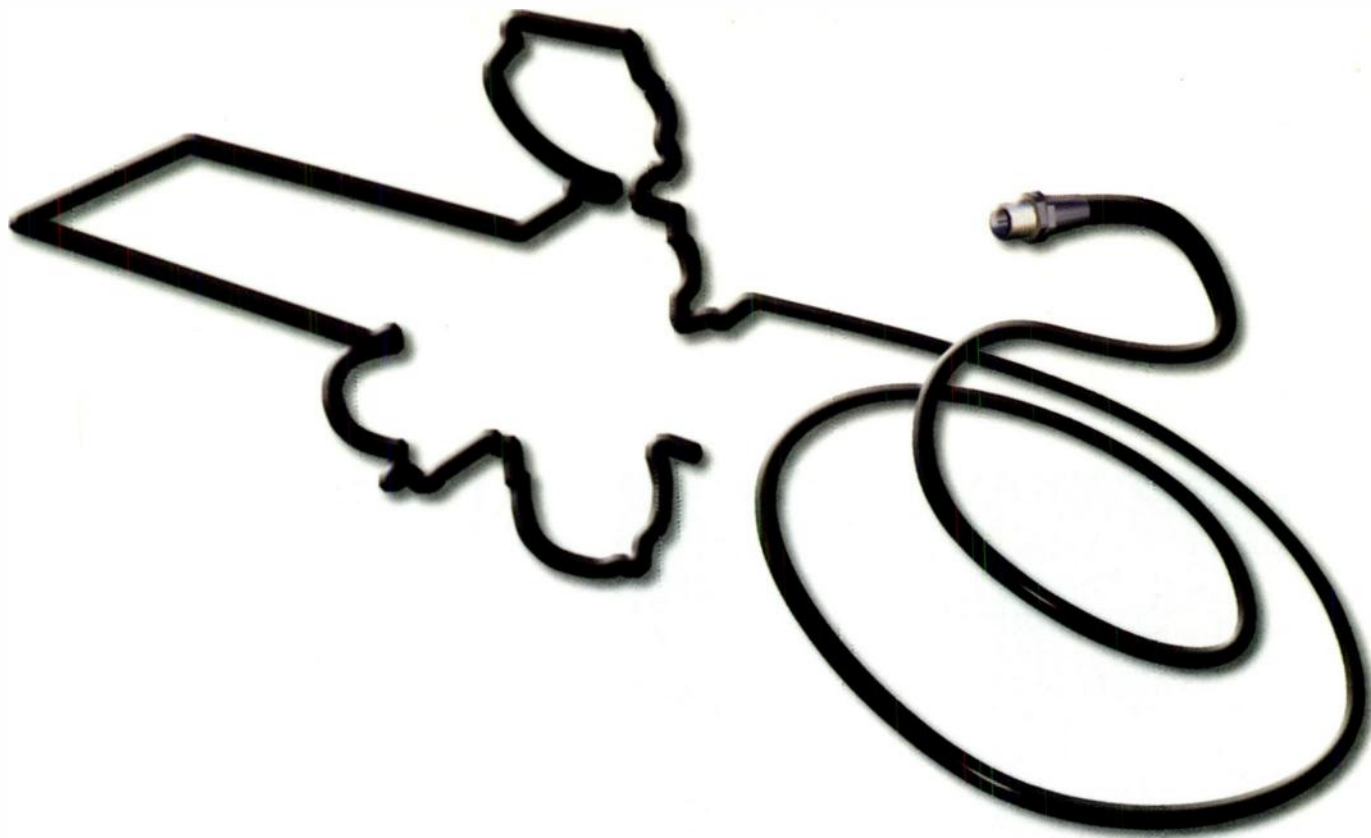
### THE VISIONARIES



**William S. Paley**, at age 27, takes over two struggling radio networks in 1929 and turns them into the Columbia Broadcasting System, which he builds into the "Tiffany Network," a billion-dollar financial success. He lends not only business acumen to the new industry but a sense of style that helps him attract a wide array of talent and makes CBS a leader in entertainment and news programming. Paley also has a sense of history. In 1976, he personally guarantees funding for the first five years of the Museum of Television and Radio in New York. He remains at the helm of CBS until 1983 and dies in 1990.



**David Sarnoff** begins his broadcasting career as a wireless operator, receiving reports of the Titanic's sinking. In 1916, he writes his famous memo to his bosses at Marconi Wireless Telegraph Co., proposing a "radio music box" service and outlining the basic principles of broadcasting. In 1926, as president of RCA, he oversees the establishment of the National Broadcasting Co. He adds NBC president to his title in 1930. Sarnoff's vision and determination result in development of the first all-electronic television system. He uses the opening of the 1939 World's Fair in New York to inaugurate RCA-NBC's television broadcasting. He retires in 1969 and dies in 1971.



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# 1940s

70 YEARS OF TELLING YOUR STORY

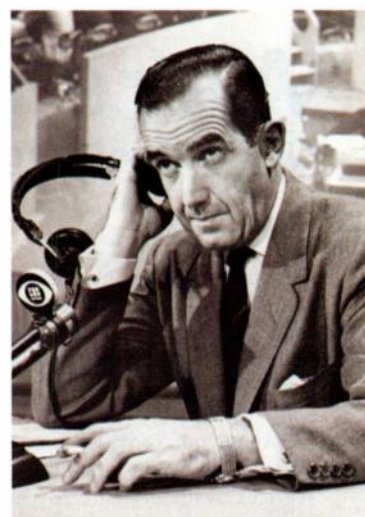
70



President Roosevelt's broadcast to the nation on Dec. 8, 1941, attracts the largest radio audience to date.

## THE VISIONARY

Edward R. Murrow, as CBS's European manager, assembles radio's most famous reporting team. The "Murrow Boys" include William L. Shirer, Eric Sevareid, Howard K. Smith, Robert Trout and Charles Collingwood. Murrow, whose reporting of the war sets the standard for the medium, goes on to more journalistic accomplishments at CBS News in the newer medium of television. He leaves the network in 1961 to become head of the U.S. Information Agency and dies in 1965.



## The rise of radio news

As war engulfs Europe, and the U.S. appears headed toward the conflict, Americans turn to their radios to stay informed. During 1940, the networks' typical weekly schedules contain 56 quarter-hours (a standard unit at the time) throughout the day, compared with only 33 quarter-hours in 1939, none during the daytime.

CBS has Edward R. Murrow in London and his team of correspondents across Europe, while NBC has Fred Bate, Max Jordan, William Kierker and others.

When the U.S. is attacked by Japan on Dec. 7, 1941, network news reporting preempts regular programming. And the audience for President Roosevelt's broadcast to the nation on Dec. 8, the day war is declared, attracts the largest audience to that time.

By the end of the week, all the networks and most stations are operating around the clock. For the first time, a war is being heard by the people back home.

In addition to war reporting, coverage of domestic news is on the rise. The tremendous interest in the 1944 presidential campaign, leads the networks to cancel all commercial programs in order to cover the Republican and Democratic political conventions.

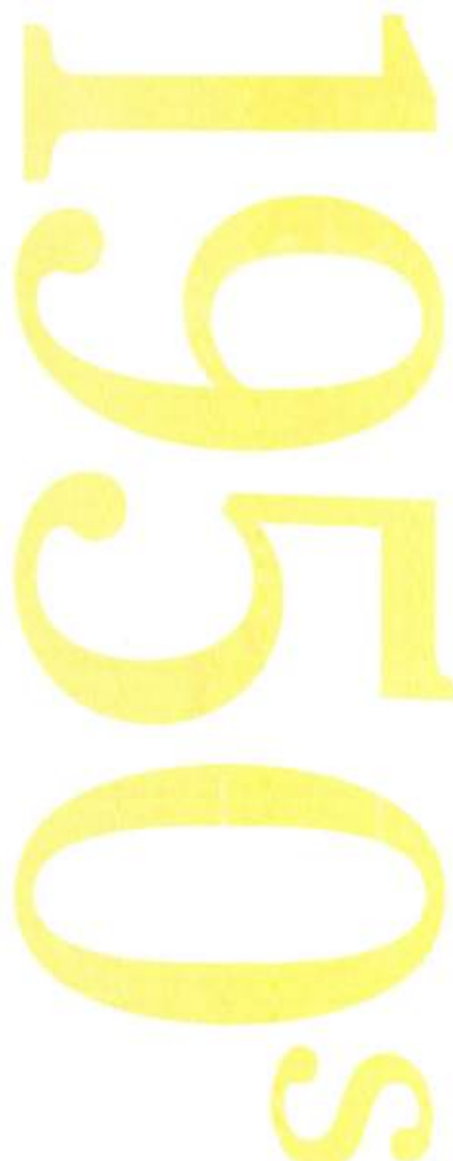
## THE VISIONARIES



**Leonard Goldenson** is head of Paramount Theaters in 1953 when he merges his company with American Broadcasting Co., a distant fourth among TV networks (the long-since defunct DuMont is third) and reaching only 35%. Under his leadership, ABC rises to ratings leadership in the late '70s and becomes known for such innovations as the miniseries format, sports (*ABC's Wide World of Sports*), news (*Nightline*) and cable (ESPN). He sells ABC to Capital Cities in 1985 for \$3.5 billion in what is the first of the media mergers that will overtake all three established networks. He dies in 2000.



**Lucille Ball**, a movie actress in the '40s, joins CBS Radio in 1948 in *My Favorite Husband*. Looking for TV ideas, the network adapts it for her and real-life husband band leader Desi Arnaz. *I Love Lucy* premieres in October '51 and tops the ratings in four months. Ball and Arnaz's groundbreaking show is filmed live before a studio audience using three cameras, a technique still used by sitcoms. Produced by their Desilu Productions, it is one of the first shows to be syndicated. Ball stars in other shows on CBS until her retirement in 1974. She dies in 1989.



## The rise of television entertainment

**A**lthough television had been in development since the 1920s and there had been experimental broadcasts since the 1930s, it isn't until after World War II that the networks are able to concentrate on developing programming, manufacturers are able to return to making sets, and the public can afford them.

At the beginning of 1952, about 19 million U.S. homes have a TV set; by the end of the decade, the number is 46.5 million. The post-war economy is booming, and the country's optimism is reflected in many of the TV shows.

Some of radio's stars make the transition to TV, as do many radio formats. Soap operas (*The Guiding Light* on CBS), comedies (*Life of Riley* on NBC), Westerns (*Gunsmoke* on CBS), dramas (*Kraft Television Theater* on NBC and ABC), variety (*Toast of the Town* with Ed Sullivan on CBS) and quiz shows (*Twenty One* on NBC) emerge as favorites. And the TV syndication business is born when Frederic W. Ziv begins selling such shows as 1951's *Bold Venture*, with Humphrey Bogart and Lauren Bacall, to local and regional advertisers and stations.

At the beginning of the decade, RCA and CBS are in a battle: Each wants FCC approval of a system for color TV. RCA prevails in 1953 because programs broadcast in its "compatible color" can

still be watched on existing black-and-white sets. Another dramatic innovation is unveiled in 1956, when Ampex demonstrates its videotape recorder at the National Association of Radio and Television Broadcasters convention and quickly takes \$4 million in orders.



Product tie-ins seem so innocent when Walt Disney premieres *The Mickey Mouse Club* in '55, just as he is opening Disneyland. It becomes one of ABC's first hits.



# 1960s

70 YEARS OF TELLING YOUR STORY

## The rise of television news

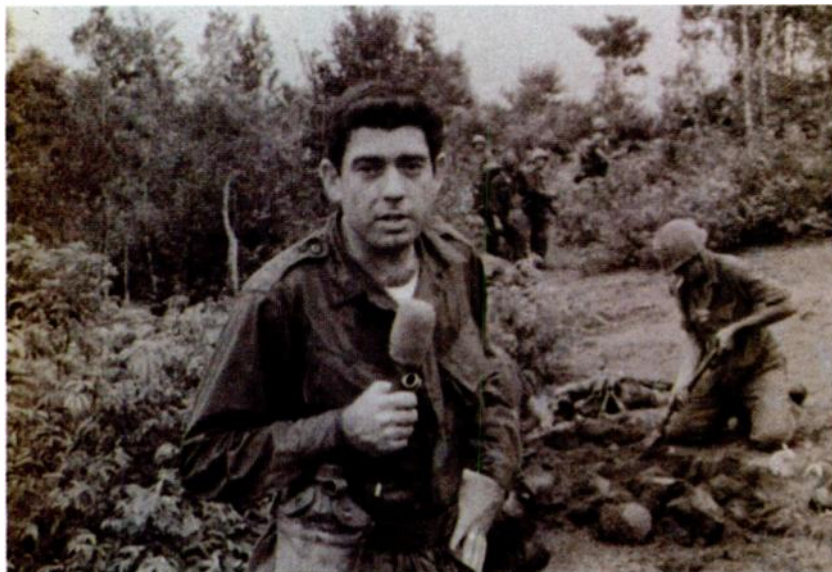
**T**elevision journalism comes of age in the 1960s. As the decade begins, the FCC suspends its equal-time requirement for presidential and vice presidential candidates (following the suggestion of CBS President Frank Stanton), paving the way for the four “Great Debates” between Vice President Richard Nixon and Sen. John F. Kennedy.

The first debate, from Chicago on Sept. 26, is seen by 75 million viewers, a record at the time. It changes the course of political campaigning and likely the course of the election. In 1961, the newly elected President Kennedy, recognizing the influence of the medium, allows TV to cover his press conferences.

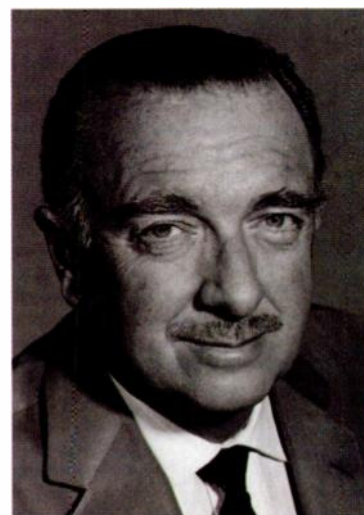
In 1963, the networks expand their evening newscasts from 15 minutes to a half-hour. Television news comes of age with its coverage of President Kennedy’s assassination. For four days following, the networks suspend normal programming and commercials. The network coverage costs an unprecedented \$32 million, and CBS research shows that 93% of U.S. homes watched coverage of JFK’s burial.

Americans are transfixed by coverage of the space race, beginning with Alan Shepard’s suborbital flight in 1961 and culminating in live pictures of the moon landing in 1969. Americans are also presented with almost nightly images of the civil-rights movement and the Vietnam war (the networks establish news bureaus in Saigon in 1965).

The decade ends on two disappointing notes for broadcasters. Shortly after the election of Nixon in 1968, Vice President Spiro Agnew begins a series of speeches accusing the media of bias. And in 1969, the Supreme Court’s decision in the *Red Lion* case upholds the FCC’s fairness doctrine and personal-attack rules.



### THE VISIONARY



**Walter Cronkite** is anchor of the *CBS Evening News* for 19 years, from 1963 to 1981. The former United Press reporter joins CBS News as a radio correspondent in 1950. An heir to Edward R. Murrow’s philosophy of accountable and objective journalism, he becomes known as “the most trusted man in America.” In 1966, Cronkite goes to Vietnam for a first-hand look at the war.

After Cronkite’s editorial critical of the administration’s policies, President Johnson is said to have decided that he had lost the support of Middle America. Cronkite’s nightly newscasts are top-rated in his last 14 years and include coverage of the Kennedy assassinations, the riots at the 1968 Democratic Convention, Watergate and Nixon’s resignation, and the Iranian hostage crisis. He remains active since his retirement in 1981, narrating cable and network documentaries and contributing to a variety of other projects.

Vietnam is called the first television war, and among the correspondents who cover it is a young Dan Rather, reporting for CBS.



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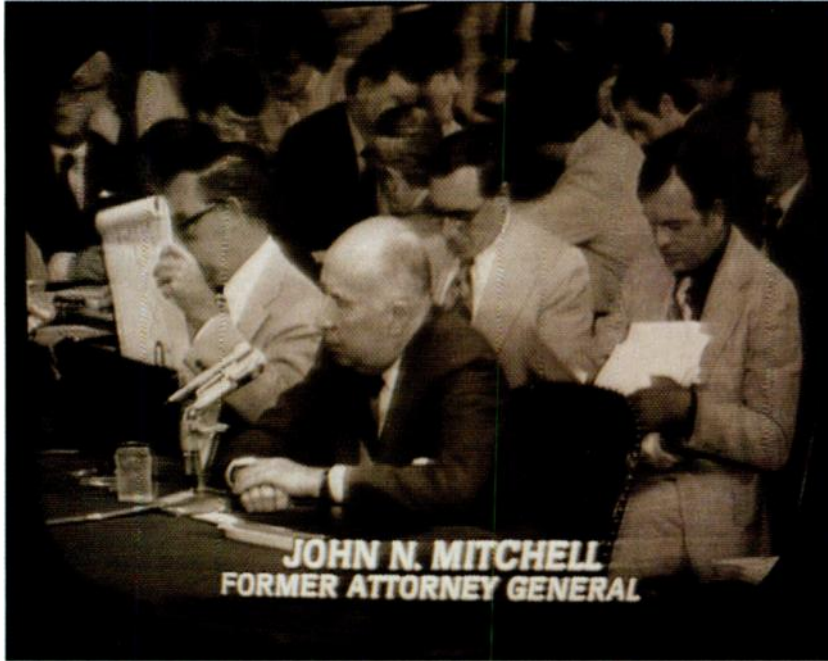
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# 1970s

70 YEARS OF TELLING YOUR STORY



Watergate hearings result in a media "enemies list" and lead to the conviction of Nixon's campaign chief John Mitchell, among others. Networks cover the hearings gavel-to-gavel.

## The rise of FM and satellites

**T**he technique of broadcasting using frequency modulation, patented by Edwin Armstrong in 1933, is slowed by WW II and AM station owners' fears of competition. It isn't until the late '60s that large numbers of consumers begin buying FM receivers. Another handicap begins to be resolved in 1971 as automakers include FM-equipped radios as standard.

To differentiate FM from AM—and take advantage of FM's higher fidelity—programmers develop new formats. One of the most innovative is the "underground" or "progressive" sound introduced by Tom Donahue at KMPX(FM)

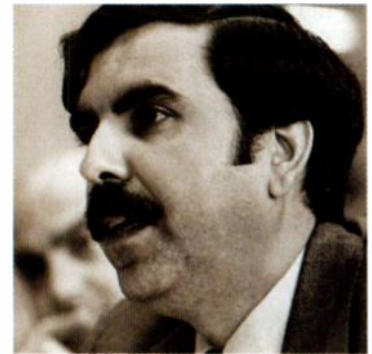
San Francisco in the late '60s.

But "underground" isn't the only FM sound or even the predominant one. That belongs to the very aboveground sound of carefully researched syndicated formats. Coupled with the increased automation, services like Drake-Chenault's "Solid Gold" and Bonneville's easy-listening formats turn many money-losing FMs into profit centers. For the first time, people begin predicting FM will overtake AM as the band for music.

The other phenomenon of the 1970s, satellite, makes a big impact in 1972 when international broadcasting live via satellite creates what BROADCASTING calls "a milestone in broadcasting history":

## THE VISIONARY

Gerald Levin has the idea of putting pay-cable service HBO up on a satellite, an idea that rockets the cable industry from a local rebroadcaster of TV-station signals to an international (and worldwide) communications network. He persuades HBO management to use satellite rather than the traditional phone company land lines. He then becomes HBO president (company owned by Time Inc.). With Time's merger with Warner Bros., he is named vice chairman of Time Warner and, following AOL's takeover, becomes CEO of AOL Time Warner, the country's largest media company.



coverage by the Big Three TV networks of President Nixon's trip to China.

RCA inaugurates the nation's first domestic satellite communications service in 1974. But the big breakthrough comes in 1975, when Home Box Office, Time Inc.'s pay-cable subsidiary, extends its service from the Northeast to nationwide via satellite.

In '76, Ted Turner, owner of two TV stations, begins using satellite to distribute the signal of his Atlanta UHF, WTCG, to cable systems, dubbing it the "superstation." In 1978, he boosts superstations by endorsing an "open-entry" policy for resale carriers wishing to feed local stations to cable-TV systems.



## The rise of cable television

**B**uilding on the innovation of satellite delivery pioneered by HBO, the cable industry begins to be viewed as more than just a relay service for stations. Now it can offer alternative channels. The strategy pays off in increased demand: In 1980, cable has 20% penetration of U.S. TV households; by the end of the decade, that number is 60%.

Ted Turner launches CNN June 1, 1980, sending 24-hour-a-day news to 172 cable systems. Broadcasters decide it makes more sense to get into this growing industry than to fight it. In July 1980, Capital Cities Communications buys the 43 systems of RKO General's Cablecom-General for \$139 million. In 1981, CBS is the first of TV's Big Three to announce plans to enter cable, with CBS Cable set to launch in October. But ABC makes it first when its ARTS performing arts service premieres

April 12, piggybacked with Warner Amex Satellite Entertainment Co.'s Nickeoldeon.

The decade is a blur of launches, giving birth to most of today's cable networks.



Westinghouse buys TelePrompTer for \$646 million, cable's largest deal at the time. The 1984 Cable Communications Policy Act deregulates rates and caps franchise fees at 5% of revenue. Turner attempts a takeover of CBS but fails and buys MGM/UA for \$1.5 billion. Viacom International buys Showtime, Movie Channel, MTV and VH-1 for \$690 million. The U.S. Court of Appeals finds the FCC's must-carry rules unconstitutional.

Most pay cable channels begin to scramble their satellite signals. AT&T demos laser-modulated fiber optics, with wider bandwidth and better quality than coaxial cable. Time Inc. and Warner Communications merge, creating the world's largest media and entertainment company.

CNN is the only TV organization to offer live coverage of the launch of Challenger, which explodes shortly after takeoff.

### THE VISIONARIES



**Ted Turner** builds a media empire in 15 years, starting with a faltering Charlotte, N.C., UHF. In danger of losing the station, in 1972, he induces 3,600 viewers to lend him \$22,682; he repays them in '76 with 6% compounded interest.

Moving to Atlanta, he buys the Braves and another UHF, WTCG Atlanta. The baseball games became an immediate staple of the

independent station, and Turner puts WTCG (later renamed WTBS) on a satellite and sends it to cable systems across the country.

With proceeds of the sale of his Charlotte station, he launches CNN, which grows steadily and, during the Gulf War, proves the equal, if not the superior, of the broadcast nets. His purchase of MGM/UA, and its film library, helps create his movie networks.



**John Malone** starts out as an electrical engineer and ends up engineering cable deals as the industry's most powerful figure. He begins at Bell Telephone Labs and in 1969 becomes president of Jerrold CATV, an equipment manufacturer owned by General Instrument. (With his engineering background, he is a major force in the creation of CableLabs, the industry's R&D arm.)

In 1973, he becomes president of Tele-Communications Inc. and helps make it the country's largest MSO. He presides over the sale of TCI to AT&T in 1999 for \$50 billion and becomes chairman of AT&T holding company Liberty Media, which becomes a separate company in December 2000 when he succeeds in persuading AT&T Chairman Mike Armstrong to spin off AT&T Broadband's cable unit.

# 1990s

70 YEARS OF TELLING YOUR STORY

70



The whole world is in the courtroom when O.J. Simpson goes on trial for murder.

## The rise of mega-media

**T**he mega-media era begins in 1989 with the Time/Warner merger but booms in the '90s. In '92, the FCC raises the radio-station ownership cap from 12 AMs and 12 FM to 18 of each and permits two of each to be co-located in the same large market.

In '93, the Big Three TV networks get a conditional OK to start up or buy into the lucrative network-rerun business when FCC lifts its financial-interest and syndication rules (full repeal comes in '95).

1994 sees the radio caps raised again, to 20 of each. The FCC allows broadcasters to own as many TV stations as they want, so long as they remain below a cap on total national audience reach.

Viacom buys Paramount Communications. Next comes Disney's \$18.5 billion purchase of ABC, Time Warner's

purchase of Turner in an \$8 billion stock swap, Westinghouse's \$5.4 billion purchase of CBS, and Comcast's \$1.6 billion purchase of the Scripps cable holdings. And some producers start networks, The WB and UPN debuting in 1995.

The Telecommunications Act of 1996 eliminates cable-rate regulation and allows telco-cable competition. AT&T becomes the largest cable operator in 1999 when it buys TCI for \$50 billion. The cap on radio-station ownership is eliminated.

In 1997, TV group owner Bud Paxson begins broadcast net Pax TV, and News Corp. buys cable's Family Channel. Radio deals continue to proliferate.

In 1999, AT&T buys Media One, Viacom spends \$36 billion for CBS, and the two largest radio groups—Clear Channel and AMFM—combine, giving the merged Clear Channel 830 stations.

## THE VISIONARIES



**Mel Karmazin's** career parallels the history of the broadcasting industry: from radio stations to radio group to radio/TV network to multimedia mega-corporation. After local radio sales and management positions in New York, he joins radio group Infinity Broadcasting in 1981, becoming president in 1987. At the height of the 1980s station-buying spree, he takes the company private in a \$500 million leveraged buyout. It pays off in 1996 when Westinghouse/CBS buys Infinity. Karmazin becomes chairman of CBS Radio and, in 1999, president of CBS Corp. With Viacom's \$36 billion purchase of CBS, he continues his corporate climb, becoming president/COO of Viacom Inc. in May 2000.



**Rupert Murdoch**, head of Australia-based News Corp. since 1954, sets his sights on England, buying a newspaper and a majority interest in London Weekend Television in 1969. In 1985, he becomes a U.S. citizen so he can buy the six Metromedia TV stations for \$1.55 billion. He combines them with TCF Holdings Inc. to form Fox Inc., comprising 20th Century Fox Film Corp., Fox Station Group and the new Fox Television Network, which becomes the fourth commercial TV network. His station roster grows in 2000 with the purchase of Chris-Craft Industries for \$5.4 billion, making Fox the largest TV group, with 31 stations.





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# 70 years & counting

## COVER STORY

70 YEARS OF TELLING YOUR STORY

*For thousands of readers, for dozens of years, Donald V. West and BROADCASTING magazine were synonymous. He started at the magazine in 1953 and, except for a brief stint at CBS, has been here ever since, for many years as the magazine's editor. Now BROADCASTING & CABLE's editor at large, West looks back at the history this magazine witnessed, and his own role in the process.*



Reporter West settles in at the new Washington offices on DeSales St. in 1953.

I was born to work for BROADCASTING magazine. I didn't know it at the time, and there were times when I fought against it, but we were meant for each other. At least for a while, which in my case turned out to be 43 years. Or 48, if you count from day one: April 6, 1953. Of the present staff, only Doris Kelly preceded me, and she won't tell by how much.

I was born a year before Sol Taishoff and Marty Codel started their magazine. They were Washington newspapermen who had worked for David Lawrence's *United States Daily*, later to become *U.S. News and World Report*. They each had

written a radio column under the byline Robert Mack; in those days, bylines often belonged to management, so columns could be written by a legion of underpaid journalists.

Both Marty and Sol had the entrepreneurial bug, and they set about raising money for a magazine to cover the emerging radio medium. The Federal Radio Act had been passed in 1928 to establish a regulatory framework for the industry, and both felt that Washington would always be the center of power for the electronic arts. Also, they were hometown boys and liked it there.

They found their backer in Harry Shaw, a broadcaster and banker from Waterloo,

Iowa, who had ambitions to be president of the National Association of Broadcasters. He promised them \$52,000 and gave them a 10% advance. They would never see the other 90%; Shaw's bank closed even before President Franklin Roosevelt declared a bank holiday. Undeterred, Sol and Marty kept going on their \$5,200 bankroll and never

needed any more capital. BROADCASTING was a hit. And, in 1932, Harry Shaw became president of the NAB.

(Actually, the magazine wasn't meant to be called BROADCASTING. Following on the tradition set by *Editor & Publisher*, the *Magazine of the Fourth Estate*, Sol and Marty set out to call it *The Fifth Estate*. At some point, launching BROADCASTING, THE NEWS MAGAZINE OF THE FIFTH ESTATE, as a biweekly on Oct. 15, 1931. The BROADCASTING YEARBOOK came along in 1935, and the magazine became a weekly on Jan. 13, 1941.)

Marty was the first editor, with Sol the managing editor. But it was Sol—born in Minsk in Czarist Russia—who burst on



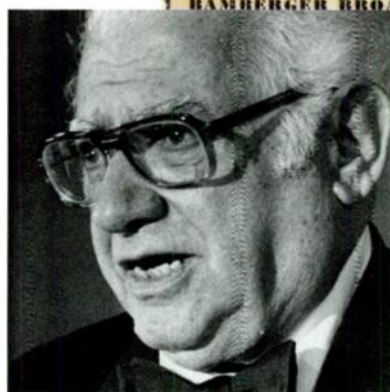
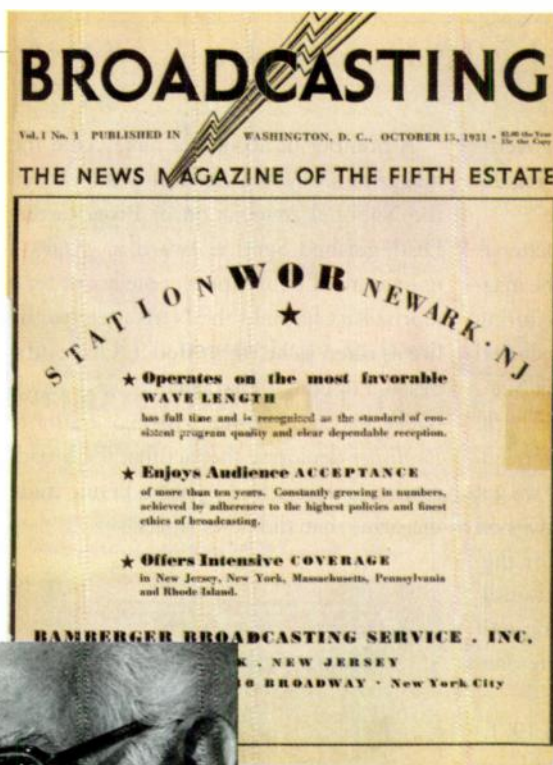
the broadcasting industry with his energy, enthusiasm and determination, and it wasn't long before the two partners were speaking to each other through intermediaries. Sol bought Marty out in 1944 for \$750,000, and, from then on, the magazine was a Taishoff family production.

Although Sol was the dominant figure, whose influence continues two decades after his death, there have been memorable editors along the way. Robert K. Richards, editorial director in the '40s, came over from the Office of Censorship and later went on to the NAB. Then there were Art King, the managing editor who hired me, and Ed James, the magazine's executive editor and mentor to several generations of staffers. Ed might well have been the most elegant journalist who ever graced a business publication, and the most demanding steward of the English language.

In the early days, Sol was the magazine's premier reporter, and his byline—often in 24-point type—was in every issue. Later, he shared reportorial glory with a succession of journalists, none more notable than Rufus Crater in New York and Leonard Zeidenberg in Washington. Between them, they accounted for decades worth of scoops, which were all Sol lived for. Mondays were hell for the staff, when he distributed his copy of BROADCASTING, with every error circled in green grease pencil, and copies of competing publications, with their scoops similarly emblazoned.

No reporter so raised his ire as Dawson B. (Tack) Nail, who, like me, committed the cardinal sin of leaving the magazine but, unlike me, went to the competition—Al Warren's *Television Digest*—and never came back. Tack and I arrived at BROADCASTING within six months of each other, he from Oklahoma and I from New Mexico, both just out of the Korean War, and our friendship has transcended our competition.

The history would not be complete without mention of Earl B. Abrams, J. Frank



The front page of the first issue of BROADCASTING & CABLE (then BROADCASTING) carried an ad, as did every issue until 1993. Founder Sol Taishoff was honored by 1,200 industry executives when the magazine celebrated its 50th anniversary at a black-tie dinner in Washington on Oct. 19, 1981. He died less than a year later.

Beatty, Larry Christopher, Fred Fitzgerald and Bruce Robertson, who all arrived before me and devoted most of their professional lives to what we considered a cause.

Besides Sol, the only employee to make the first 50 years was Harry Stevens, our production manager for almost that long. We once counted 596 individuals who had worked here during the first 60 years.

Most of them I hired as pups, and many went their way before I could claim them for life. But four stayed for the count and, by the end of my tenure, were virtually running the book without me. Harry Jessell, of course, who won his spurs at BROADCASTING and succeeded me as editor in chief with a commitment to the tradition and a command ability that could lead an Army corps. Mark Miller, a managing editor who produced weeklies and dailies and yearbooks and faxes no matter the conditions. Kira Greene, the most objective of editors in a field populated by ego and bias, as well as the most agonizingly meticulous. John Eg-

gerton, whose intelligence and talent never cease to amaze those privileged to work with him, and to whom the editorial page owes much of its present luster.

There was a fifth we miss to this day: J. Daniel Rudy, an editor and once my No. 2, who died in an automobile accident. He contributed this truism to our journalistic lexicon: Everything looks better in type.

Later, after Sol stopped contributing regularly to the news pages, he dropped bylines altogether—he didn't want readers to know who was writing all those stories, lest the reporters be hired away. That brand of competitiveness was hard to live with and harder still to emulate, but it made BROADCASTING what it is today.

It was the same drive that spurred that early generation of broadcasters who were Sol's

close friends: David Sarnoff at RCA, Bill Paley and Frank Stanton at CBS, Stanley E. Hubbard and later Stanley S. of KSTP-AM-FM-TV Minneapolis-St. Paul, J. Leonard Reinsch of Cox, Jack Harris of KPRC Houston, L.B. Wilson of WCKY Cincinnati, Ward Quaal of WGN Chicago, Jack Fetzer of Kalamazoo. They, too, took few prisoners.

I will let Jack Harris, one of the best station operators until his death in 1994, speak for BROADCASTING's editorial page influence. He had this to say at our 50th anniversary dinner on Oct. 19, 1981:

"When others have wavered, Sol Taishoff and BROADCASTING have been steadfast. When others have been tempted to trim their sails, or temper their arguments, or be discreet in asserting the rights of the electronic media to first-class citizenship, they have been unyielding, and demanding, and loud. The result has been a fearless and unambiguous editorial voice that has been the industry's standard for half a century. As one editor later wrote: 'From the first issue,

the magazine fought against undue government regulation, and there was little regulation Taishoff did not regard as undue.”

Larry Taishoff, Sol's son and his better as a businessman, was responsible for the magazine's second generation, including hiring me the second time around. I had incurred Sol's disfavor by leaving to join Frank Stanton at CBS, and, when Larry asked me back, Sol disassociated himself from the deed. Nevertheless, with a few exceptions, we got along, albeit with different perspectives on the industry. I had come in time for the 25th anniversary and stayed around until the 70th, but I was covering a maturing and expanding medium as opposed to one struggling for its first breaths.

My first act as managing editor, in 1971, was to introduce a cable column, and my first real battle with Sol was over expanding into the international area. It took me 13 years—until Cahners took over—to convince a succession of managements that the times had changed. The first issue as BROADCASTING & CABLE was March 1, 1993, when we also broke with tradition by removing the ad from the front cover. It took a publisher with guts and vision to make that call, and Peggy Conlon filled the bill. She has since gone on to head the Advertising Council.

(While we're giving nods to the business side, history is served by crediting a still earlier Cahners' generation publisher, David Persson, with initiating the BROADCASTING & CABLE Hall of Fame, which has achieved a stature in the industry of which he and others may be duly proud.)

It's worth noting that BROADCASTING tried its hand at diversification once. In 1960, Broadcasting Publications Inc. purchased the monthly *Television* from the estate of Fred Kugel, and I took over as managing editor, based in New York. It was a critical success but a business failure, never achieving the one dimension that separated BROADCASTING from the field: urgency.

Sol would never have thrown in the towel, but, when he first fell victim to lung cancer in 1968, Larry delivered the *coup de grace*. Sol lived to see our 50th anniversary before succumbing on Aug. 15, 1982.

A number of accolades have come the magazine's way. Sol Taishoff was awarded the National Association of Broadcasters Distinguished Service Award in 1966—a unique and, I think, appropriate honor for a journalist who held the NAB's feet to the fire as often as he supported it. One of the best—if oblique—compliments was a newspaper association's mock issue of *Editor & Publisher* deploring the fact that the broadcasting industry had by far a better trade magazine than did newspapers.



President Reagan, a former broadcaster, was a hero of BROADCASTING & CABLE's editorial page because of his staunch opposition to the fairness doctrine and other TV and radio regulations. In 1987, he met with (l-r) chief Washington correspondent Len Zeidenberg, Editor Don West and Publisher Larry Taishoff.

The Taishoff family ownership ended in 1986, when Larry sold the magazine to Times Mirror for the highest price ever paid for a business publication: \$75 million. TM, in turn, sold it to Cahners Business Information for \$32 million in 1990.

Change is a given. Satellite TV and Internet now fit comfortably under our tent, and we're so busy covering tomorrow that it's hard to find time for today. Our editorial territory has grown beyond Washington, with headquarters now in New York and an equally important base in Hollywood. We've spawned a Web site and two daily fax newsletters. And we operate under the Cahners TV Group, led by Bill McGorry, Larry Oliver and Marianne Paszkowski and including leading publications

*Multichannel News* and *Cablevision*. Last December, I yielded the baton to Jessell, who, like me, started at the bottom at BROADCASTING.

He has assembled a new team of journalists in New York that includes P.J. Bednarski, Susan Qualtrough, John Higgins, Steve McClellan and Ken Kerschbaumer. Denise O'Connor ably leads the sales and marketing team.

Their challenge is to anticipate change one step ahead of the industry while remaining the advocate for all those qualities that

distinguished the past. To report radio and television at arm's length while cheering them on to personal bests. To be the book of record without becoming just the historian. Never, never, never to give an inch on the First Amendment.

Yes, there was radio before BROADCASTING, but there was no true radio industry. It took years of owners and managers who read from the front and professionals who read from the back (where we keep the classifieds) to weld radio and then television into forces with a national mission. That's less true today, given the onslaught of new and competing media, but it may well be truer tomorrow. Sol used to say, "It's all broadcasting." And, by any other name, it still is. ■



# Goodbye, Fox Family Channel

Many layoffs expected as Disney takes over; official launch of ABC Family set for January

By Joe Schlosser

**F**ox Family Channel employees are bracing for wide-ranging layoffs as Disney moves forward with plans to transform the network into ABC Family.

Fox Family Channel's moniker and logo have already given way to ABC Family, the network Disney executives plan to use as a repurposing home for Disney and ABC programming. The news that Fox Family Channel was disappearing so suddenly came as a jolt to the network's 500-plus employees, many of whom are expected to lose their jobs in the coming months. Late last month, Disney officially acquired Fox Family Worldwide from News Corp. and Haim Saban for \$5.2 billion.

"We've said from the very beginning that one of the most important factors of the deal was that we saw great synergies because we run networks, and it doesn't take a lot to figure where those will be," one Disney executive said last week.

The majority of the business affairs, distribution, marketing, programming and PR positions are expected to be filled by Disney employees. ABC is expected to handle prime time programming and marketing chores, with Disney cable executives handling distribution. All current Fox Family employees are expected to be interviewed for potential positions at ABC Family, but many say they don't expect many opportunities. A Disney source says any layoffs will not come until January.

"A lot of people are in denial, thinking they are still going to need us," says one Fox Family Channel employee. "I think there is going to be quite an awakening when Disney tells us what's actually happening." A Disney spokeswoman would say only that "we are in the process of making a determi-



nation in restructuring the company."

There won't be a lot of fanfare surrounding the arrival of ABC Family until January, when Disney plans to officially launch the network with national promotion and its own programming lineup. Until then, Fox Family Channel shows will fill the schedule, including a 25-day run of holiday-themed movies and shows Dec. 1-25.

Disney programmers are hashing out ABC Family's initial lineup, which will likely include some original Fox Family shows and repurposed and original ABC- and Disney-produced shows and movies. Production is currently under way on Fox Family's half-hour series *State of Grace*, which stars Frances McDormand (*Fargo*).

The show is set to return for a second season in January. The fate of other Fox Family series, including daytime series *So Little Time*, starring Mary-Kate and Ashley Olsen, is unclear.

Earlier this month, Disney made its first official repurposing deal with an outside studio, Warner Bros., for upcoming drama *The Court*. The series, which stars Sally Field as a Supreme Court Justice, is expected to air on ABC Family a week after it airs on ABC.

Disney is also expected to air reruns of ABC staple *Whose Line Is It Anyway?*, to which it owns the backend syndication rights. ABC sitcoms *According to Jim* and *My Wife and Kids*, both produced by Disney-owned Touchstone TV, are expected to be aired on ABC Family if they continue to be

successful on the network. A TGIF Friday-night lineup, similar to ABC's former staple, is also said to be in the works. Disney movies and ABC News programs like *Nightline* are in the mix, sources say.

Comedies *Family Matters*, *Growing Pains*, *Step by Step* and *Two of a Kind*—all former ABC sitcoms that were already on Fox Family Channel—will continue on ABC Family.

Pat Robertson, one of the original owners of The Family Channel, will have his evangelist series *The 700 Club* on several times a day. News Corp. and now Disney promised to air it as part of their acquisition deals for the network.

ABC and Disney executives had no comment on programming issues. ■

# MLB blues: TV black eye?

*A strike over contraction terms could delay season, scramble TV schedules*

By Richard Tedesco

**M**ajor League Baseball placed itself at the edge of another labor-relations precipice last week, its announced plans to drop two teams raising the distinct prospect of a delayed 2002 season.

Coming on the heels of a riveting World Series that saw the Arizona Diamondbacks upend the New York Yankees, a labor impasse disrupting next year's regular season would more than squander the fan interest that the dramatic series inspired.

Independent sports consultant Neal Pilson, former head of CBS's sports unit, witnessed the deadening impact the 1990 work stoppage had on the network's national baseball deal. "Frankly, it damaged us for the remainder of our four-year contract," he recalled. "Loss of sponsors and loss of audience made it a losing proposition for CBS. The worse problem we faced was the uncertainty created by that labor stoppage."

A Fox Sports spokesman said simply that that network is "optimistic" that the two sides will resolve the differences between them during the off-season. He declined to confirm a report that Fox's six-



Commissioner Bud Selig last week announced plans to fold two teams, without identifying the teams.

year, \$2.5 billion MLB deal somehow protects the network from the effects of a work stoppage.

A spokesman for ESPN, which currently has a six-year, \$850 million deal with Major League Baseball, said the fallout from contraction was not a "central issue" for the network, which is apparently unfazed by the prospect of a delayed season.

With negotiations on a new agreement between MLB ownership and the players' union in limbo at the moment, the declared contraction strategy only muddled that already charged situation. Now

the players' union confronts the loss of 50 jobs on the two teams—most likely, the Minnesota Twins and Montreal Expos. The old pact is set to expire this month.

"They're trying to tell the players, 'We run the show, and we're going to get rid of 50 of your jobs, and we can do this because we are the owners,'" says Lee Lowenfish, sports author and baseball labor-relations scholar. "The baseball owners are a more exclusive club than the U.S. Senate, and they're not elected."

Contraction raises the issue of where players displaced from the two abandoned franchises will play. The options figure to be free agency, likely to be favored by the union, or a dispersal draft, certain to be the owners' solution. The potential for lawsuits would appear to be limitless.

Pilson says contraction has clearly "compounded" the difficulties in baseball's labor talks, and he is among those concerned that the issues won't be settled by April.

Players' union representatives were already suspicious of ownership motives after Commissioner Bud Selig reportedly cut off talks in June. ■

## Yanks' net yanks broadcast games

New York baseball fans got the short end of the three-year deal under which YES Network gave WCBS-TV local broadcast rights to New York Yankees' regular-season games.

WCBS-TV will carry at least 20 games under terms of the pact—probably 25 each season—for approximately \$10 million per year, sources say.

The number of New York Yankees games on broadcast TV has dropped precipitously, from 75 a season in 1990 to 50 games, over the past decade, when

WPIX-TV and then WNYW-TV were the local broadcast partners with MSG Network.

With an estimated 80% of TV households in the New York market wired for cable, YES Network Chairman and CEO Leo Hindery believes the Yankees' network is being sensitive to consumers. "We're not disrespectful of the necessity for broadcast carriage," says Hindery, the former head of cable giant TCI. "But we are a basic-cable offering, and we're committed to that being the

primary means of distribution."

Hindery says the key cable operators with whom he still needs to strike carriage pacts are on board with the basic-cable strategy, instead of pay-channel or pay-per-view carriage. But he figures to face an uphill negotiation with Cablevision Systems Corp., whose MSG Network now has a major scheduling hole without Yankees' baseball.

Hindery says he's unconcerned about prospects for a labor stoppage over baseball's

contraction plans. And he expects the Yankees' schedule to be as attractive to advertisers as it was to the local stations that vied for the rights.

For its part, WCBS-TV reports strong initial reaction from advertisers, according to VP/GM Tony Petitti. He expects to have a schedule including marquee interleague and divisional match-ups and is "optimistic" about an uninterrupted season. He declined to say whether ad rates were escalating with the sparse broadcast schedule.—R.T.

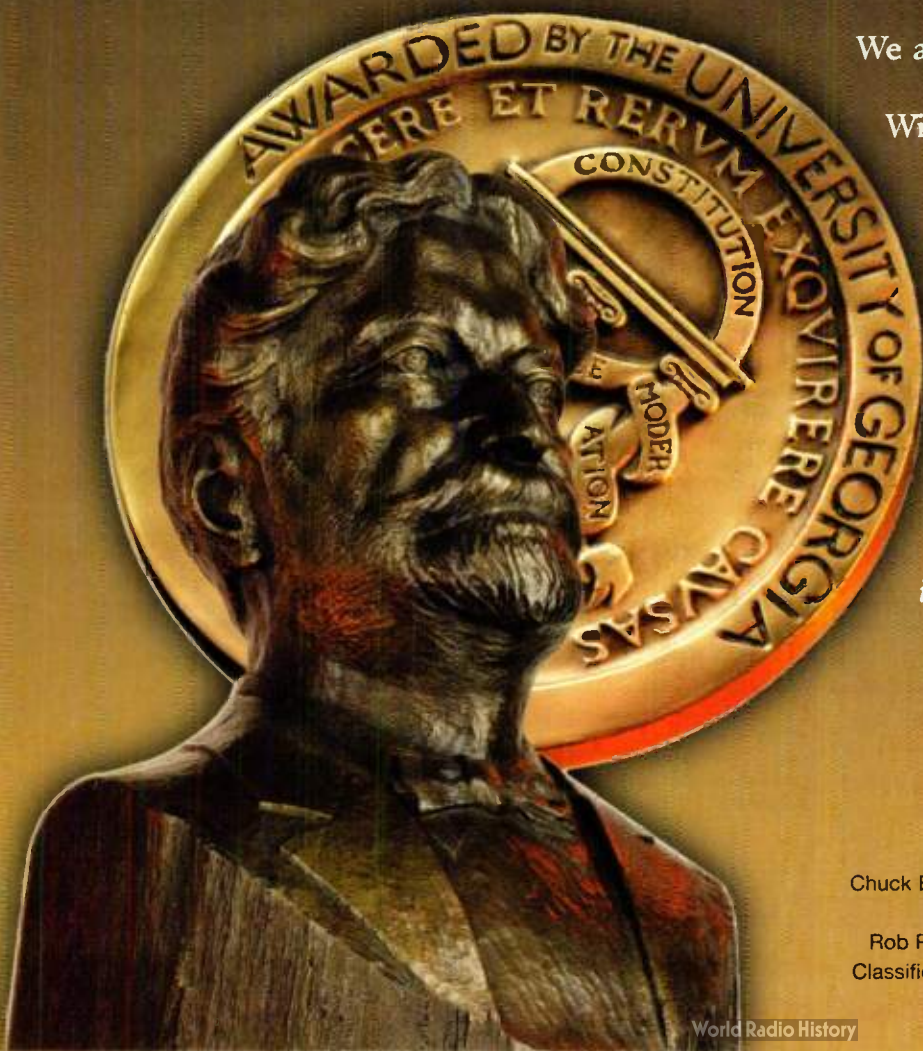


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World Radio History



# BroadcastWatch

COMPILED BY KENNETH RAY

OCT. 29–NOV. 4 Broadcast network prime time ratings according to Nielsen Media Research

Week 6	abc	CBS	NBC	FOX	PAXtv	U/PIN	WB
	10.6/17	9.9/15	7.4/12	8.1/12	0.8/1	2.8/4	3.1/5
MONDAY	8:00 47. Who Wants to Be a Millionaire? 7.1/11	27. King of Queens 9.2/14	45. Weakest Link 7.3/11	30. Boston Public 8.8/13	129. Miracle Pets 0.6/1	96. The Hughleys 2.6/4	86. 7th Heaven 3.6/5
8:30		28. Yes, Dear 8.9/13				91. One on One 3.0/4	
9:00	15. NFL Monday Night Football—Tennessee Titans vs. Pittsburgh Steelers 11.6/19	10. Ev Lvs Raymnd 13.1/19	51. Third Watch 6.5/10	43. Ally McBeal 7.4/11	124. Touched by an Angel 0.8/1	92. The Parkers 2.8/4	96. Angel 2.6/4
9:30		20. Becker 10.5/16				94. Girlfriends 2.7/4	
10:00		28. Family Law 8.9/15	34. Crossing Jordan 8.5/14		118. Diagnosis Murder 0.9/2		
10:30	5.3/8	9.8/15	7.1/11	15.1/23	0.7/1	3.0/4	3.9/6
TUESDAY	8:00 49. Great Pumpkin 6.9/10	23. JAG 10.2/15	72. Emeril 4.8/7	14. Series Pregame 11.7/19	131. Doc 0.5/1	83. Buffy the Vampire Slayer 3.7/5	83. Gilmore Girls 3.7/5
8:30	56. Boo to You 6.1/9		64. Three Sisters 5.1/7				
9:00	63. Dharma & Greg 5.3/8	32. The Guardian 8.7/13	24. Frasier 10.1/15	5. MLB World Series Game 3—Arizona Diamondbacks vs. New York Yankees 15.4/24	129. Mysterious Ways 0.6/1	101. Roswell 2.3/3	79. Smallville 4.1/6
9:30			38. Scrubs 8.0/12				
10:00	74. Alias 4.6/7	19. Judging Amy 10.6/17	43. Dateline NBC 7.4/12		118. Diagnosis Murder 0.9/1		
10:30	6.4/10	5.9/9	10.2/16	14.4/23	1.0/2	3.4/5	2.9/5
WEDNESDAY	8:00 50. My Wife & Kids 6.7/11	37. 60 Minutes II 8.2/13	56. Ed 6.1/10	26. Series Pregame 9.6/17	124. Candid Camera 0.8/1	75. Enterprise 4.5/7	89. Dawson's Creek 3.1/5
8:30	58. According to Jim 6.0/9						
9:00	55. Drew Carey 6.3/10	59. Amazing Race 5.7/9	13. West Wing 12.0/18	4. MLB World Series Game 4—Arizona Diamondbacks vs. New York Yankees 15.8/27	112. Touched by an Angel 1.1/2	103. Special Unit 2 2.2/3	94. Felicity 2.7/4
9:30	64. Bob Patterson 5.1/8						
10:00	47. 20/20 7.1/12	80. The Concert for New York City 3.9/6	11. Law & Order 12.5/21		114. Diagnosis Murder 1.0/2		
10:30	4.7/7	10.6/16	14.4/21	12.8/20	0.9/1	3.9/6	2.5/4
THURSDAY	8:00 78. United We Stand 4.2/6	17. Survivor: Africa 11.2/16	2. Friends 16.8/25	39. Series Pregame 7.6/12	124. It's a Miracle 0.8/1	80. WWF Smackdown! 3.9/6	106. Popstars 1.6/3
8:30			8. Friends 14.0/20				104. Reba 2.0/3
9:00		6. CSI 14.6/21	12. Will & Grace 12.2/18	7. MLB World Series Game 5—Arizona Diamondbacks vs. New York Yankees 14.4/24	118. Touched by an Angel 0.9/1		89. Charmed 3.1/5
9:30			20. Just Shoot Me 10.5/15				
10:00	60. Primetime Thursday 5.6/9	51. The Agency 6.5/10	3. ER 16.3/26		118. Diagnosis Murder 0.9/1		
10:30	4.8/9	5.0/9	8.9/16	3.5/6	0.9/2	2.3/4	2.8/5
FRIDAY	8:00 72. America.01* 4.8/9	69. King of Queens 4.9/9	30. Providence 8.8/16	77. Dark Angel 4.4/8	114. Weakest Link 1.0/2	101. UPN Movie Friday—The Net 2.3/4	99. Sabrina/Witch 2.5/5
8:30		80. The Ellen Show 3.9/7					100. Maybe It's Me 2.4/4
9:00	75. Thieves 4.5/8	61. That's Life 5.5/10	39. Dateline NBC 7.6/14	96. Pasadena 2.6/5	118. Encounters With the Unexplained 0.9/2		87. Reba 3.5/6
9:30							92. Raising Dad 2.8/5
10:00	69. Once and Again 4.9/9	66. 48 Hours 5.0/9	22. Law & Order: Special Victims Unit 10.3/19		118. Diagnosis Murder 0.9/2		
10:30	5.0/9	6.4/11	3.2/6	14.1/24	0.9/2		
SATURDAY	8:00 66. ABC Saturday Night Movie—Ransom 5.0/9	51. Touched by an Angel 6.5/11	(nr) NBA Basketball 3.5/7	9. MLB World Series Game 6—New York Yankees vs. Arizona Diamondbacks 14.1/24	127. Best of Bonanza 0.7/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 105.5 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,055,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:30		66. Citizen Baines 5.0/8	88. NBC Saturday Night Movies—National Lampoon's Vacation 3.2/5				
9:00		39. The District 7.6/13			114. PAX Big Event—Lightning Fire From the Sky 1.0/2		
9:30							
10:00							
10:30	5.3/10	9.6/15	7.1/10	19.1/28	1.0/1		1.7/2
SUNDAY	7:00 42. Wonderful World of Disney—Toy Story 2 7.5/11	(nr) NFL Game 2 12.1/24	54. Dateline NBC 6.4/10	83. The Simpsons 3.7/6	114. Candid Camera 1.0/1		105. Ripley's 1.9/3
7:30		36. 60 Minutes 8.4/13		17. Series Pregame 11.2/18			
8:00			69. Weakest Link 4.9/7		111. Doc 1.2/2		106. Steve Harvey 1.8/3
8:30							108. Men Women Dogs 1.7/2
9:00	61. The Practice 5.5/8	16. 53rd Annual Emmy Awards 11.4/16	34. NBC Movie of the Week—Uprising, Part 1 8.5/12	1. MLB World Series Game 7—New York Yankees vs. Arizona Diamondbacks 23.5/34	112. Ponderosa 1.1/1		110. Off Centre 1.4/2
9:30							109. Nikki 1.6/2
10:00	46. The Practice 7.2/11				127. Mysterious Ways 0.7/1		
10:30							
WEEK	6.3/10	8.6/14	8.3/13	13.4/21	0.9/1	3.1/5	2.7/4
S-T-D	6.7/11	8.3/13	8.7/14	7.3/12	0.9/1	3.2/5	2.7/4



# SyndicationWatch

OCT. 22-28 Syndicated programming ratings according to Nielsen Media Research

## TOP 25 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.8	9.6
2	Jeopardy	8.0	8.0
3	Oprah	6.4	6.5
4	Entertainment Tonight	6.3	6.4
5	Seinfeld	6.1	6.6
6	Friends	5	6.5
7	Judge Judy	5.4	7.7
8	Everybody Loves Raymond	5.0	5.6
9	Seinfeld (wknd)	4.5	5.1
10	Live With Regis and	3	3.9
11	Entertainment Tonight (wknd)	3.6	3.6
12	Frasier	3.4	3.6
13	Judge Joe Brown	3.2	4.0
13	Friends (wknd)	3.2	3.3
15	The Practice	3.1	3.5
15	Stargate SG-1	3.1	3.3
15	Extra	3.1	3.2
15	Inside Edition	3.1	3.2
19	The X-Files	3.0	3.4
19	Hollywood Squares	3.0	3.0
21	Andromeda	2.8	3.0
21	Mutant X	2.8	3.0
21	Access Hollywood	2.8	2.9
24	Jerry Springer	2.7	2.9
24	Everybody Loves Raymond (wknd)	2.7	2.7

## TOP TALK SHOWS

Rank	Program	HH AA	HH GAA
1	Oprah	6.4	6.5
2	Live With Regis and Kelly	3.9	3.9
3	Jerry Springer	2.7	2.9
4	Maury	2.6	2.7
5	Montel Williams	2.5	2.5

According to Nielsen Media Research Syndication Service Ranking Report Oct. 22-28, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

## Springer staying put—for now

Although the headlines are less frequent and the ratings down from their peak, *The Jerry Springer Show* has started its 11th season, and its host says he isn't going anywhere else—yet.

And the former mayor of Cincinnati and longtime political reporter says he's not changing his show in the wake of Sept. 11.

So far this season, the Chicago-based talk show, which became a worldwide phenomenon in the late '90s because of its picaresque guests and frequent fights, has averaged a 2.7 in the national weekly ratings. That's off 60% from the show's high, according to Nielsen Media Research, though the show is still the third-highest-rated talk show.

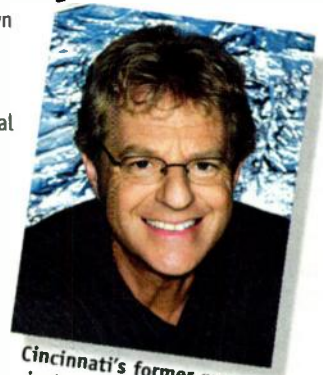
Last season, producer Studios USA added the Springer Cam, a new set, and music to spice up the show, but, for 2001-02, he says, there is no tampering—just more of the same.

After Sept. 11, he "thought about" about changing the show but quickly changed his mind. "We are so much a circus that it doesn't relate to anything else going on in the world, and to even treat anything differently would almost be disrespectful," says Springer, whose show is seen in more than 180 markets worldwide. "If all of a sudden I had a serious show, everyone would be scratching their heads saying when are the transvestites going to come over and admit that bin Laden has panties under his whatever."

"Serious" talk shows have it tougher in the wake of Sept. 11, he says: "How do they talk about what's in someone's closet or what to wear?" Studios USA executives say they will keep distributing the show as long as Springer wants to keep hosting it, but they declined to give details on the length of his contract.

Three years ago, Democratic leaders in his home state of Ohio attempted to get Springer to run for the Senate, but, because of contractual obligations to the show, he declined. He failed in his one attempt to run for governor of Ohio after his stint as Cincinnati's mayor, but he hasn't ruled out politics in the future. "If I were going to do something in politics again," he says, "it would probably be in Ohio again."

—Joe Schlosser



Cincinnati's former mayor isn't ruling out politics.

# Malcolm in the Middle

Our Outstanding Emmy Winners

Outstanding **Writing** for a Comedy Series  
Outstanding **Directing** for a Comedy Series

**TWO YEARS IN A ROW!**

The Heart of a **Great** Comedy

really, really, really funny. We mean drop-dead, laugh till you fall on the floor

# StationBreak

BY DAN TRIGOBUFF

## PRESSED FOR TIME

More evidence of CBS-owned stations' squeezing prime time to add extra commercial spots was offered last week by Hearst-Argyle competitors in Boston, where CBS's WBZ-TV competes with Hearst's WCVB-TV, and in Baltimore, where CBS's WJZ-TV competes with Hearst's WBAL-TV. CBS's station group had no comment.

The issue gained attention with the revelation that CBS's KDKA-TV had compressed part of a football-game broadcast for additional ads, and competitors, including Hearst's WTAE-TV and Cox Broadcasting's WPXI(TV), said the practice went well beyond the game (B&C, 11/5/01, p. 14). Reliable sources have confirmed that the practice has taken place in prime time on other CBS-owned stations.

## TIME MAY BE WRIGHT

Among the many departures at Secaucus, N.J.-based New York-metro station WWOR-TV since its purchase by Fox is News Director Will Wright, but he will leave having had a significant impact in his nine years at the former Chris-Craft station.

Wright was credited with attracting to the newscast the young and largely urban and minority audience watching the station's UPN programming. Two years ago, WWOR-TV became the first non-network-affiliated station to win the RTNDA's Edward

R. Murrow Award for large-market stations. The newscast was strong enough to beat the long-dominant, pre-merger WNYW(TV) in the ratings book last May.

But when Fox brought Jim Clayton from Detroit to run its new New York duopoly and Clayton brought Neil Goldstein to oversee both operations, some believed Wright's days at WWOR-TV were numbered.

After having worked in New York, Philadelphia and Atlanta, he wants most to work in San Francisco. Given the upheaval that has taken place in that city due to the change of NBC affiliations, "the time may be right," Wright said.

## THE JIG IS UP

Former KDVR(TV) Denver Managing Editor Scott

McDonald has pleaded guilty to securities fraud. He had persuaded colleagues to invest hundreds and thousands of dollars with him, investigators say, only to feed his gambling addiction.

He has promised to repay more than \$150,000 to 13 victims, including Denver consumer reporter Tom Martino, who hired a private detective to investigate McDonald before suing him. Among Martino's charges is that McDonald used his position to pressure employees to entrust him with their money.

McDonald worked at KUSA-TV Denver before KDVR. He had fraud victims at both stations.

McDonald, who will be sentenced next month, could receive up to 24 years, despite his having no prior criminal record.

## GEO NEWS

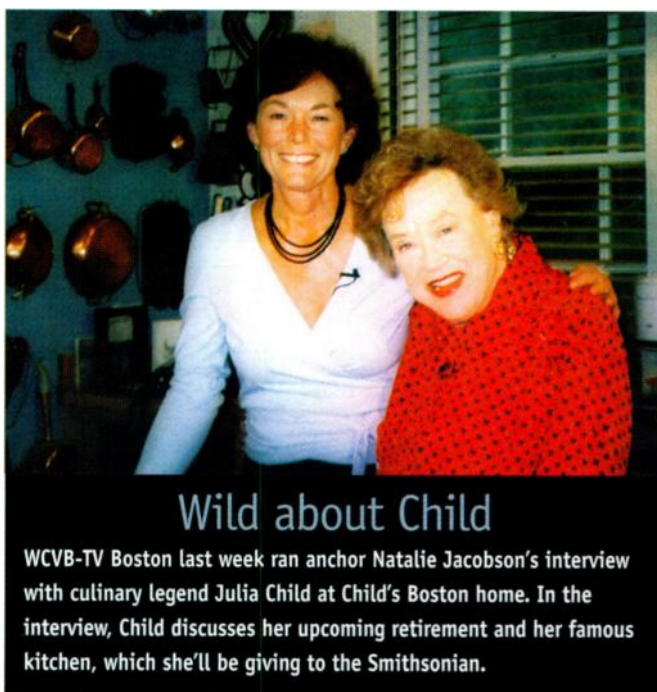
National Geographic says it's answering the call of local stations when it begins offering a new source of archival footage from Afghanistan as well as other footage through a news service to be unveiled this week. The National Geographic's film library as well as the World Bank and other partners will offer the service through Pathfire's Media Commerce Network, with cost based on market size.

"We've got a large archive here," said Film Library Vice President Matt White, "and local stations are our natural markets. National Geographic has always played a unique role, and we believe we can bring some of that to newsrooms."

## TALKING STALKING

TV news anchors Melanie Moon of KPLR-TV St. Louis and Harris Faulkner of KSTP-TV, who have discussed their experiences being stalked with BROADCASTING & CABLE, discuss them with A&E's *Investigative Reports* Nov. 11. Moon was threatened by more than one stalker while reporting for WDBJ(TV) Roanoke, Va. Faulkner's book on her experiences while anchoring at WDAF-TV Kansas City, *Breaking News: God Has a Plan*, has been optioned for a possible TV movie.

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



### Wild about Child

WCVB-TV Boston last week ran anchor Natalie Jacobson's interview with culinary legend Julia Child at Child's Boston home. In the interview, Child discusses her upcoming retirement and her famous kitchen, which she'll be giving to the Smithsonian.



# Focus Greenville-Spartanburg

## THE MARKET

DMA rank	36
Population	1,881,000
TV homes	771,680
Income per capita	\$14,867
TV revenue rank	49
TV revenue	\$103.0 million

## COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WSPA-TV	7	CBS Media
2	WYFF	4	NBC Hearst-Argyle
3	WLOS	13	ABC Sinclair
4	WHNS	21	Fox Meredith
5	WBSC	40	WB Sinclair
6	WASV	62	UPN Media

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

## CABLE/DBS

Cable subscribers (HH)	465,000
Cable penetration	61%
ADS subscribers**	150,000
ADS penetration	19.5
DBS carriage of local TV?	Yes

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

## WHAT'S NO. 1

Syndicated show	Rating/share***
Jeopardy/Wheel of Fortune (WLOS) (tie)	10/21
Network show	
Survivor (WSPA)	21/32
6 p.m. newscast	
WYFF	10/24
11 p.m. newscast	
WYFF	8/24

\*\*\*May 2001, total households

Sources: Nielsen Media Research, BIA Research

The mountains around Asheville, N.C., contribute to an unusually high DBS penetration in this far-flung market.



## A true tri-state market

Ad sales in the Greenville-Spartanburg, S.C.-Asheville, N.C., market have not dropped as precipitously as in other markets this year, or since Sept. 11. But the market was something of an under-performer to begin with.

Though ranked No. 36, the market ranks only 49th in revenue, with a fairly low per-capita income and widespread population. The DMA covers not only the three named cities in two states but counties in Georgia as well. With no network-owned stations in the market, its network affiliates are spread over four cities in two states: Hearst-Argyle-owned WYFF (NBC) in Greenville; Media General-owned WSPA-TV (CBS) in Spartanburg; Meredith-owned WHNS (Fox), Media General's WASV (UPN) and Sinclair-owned WLOS (ABC) in Asheville; and Sinclair's WBSC (WB) in Anderson, S.C. Add to that another, smaller Media General CBS affiliate, WNEG-TV, in Toccoa, Ga.

"And most of our counties are pretty small," says veteran local salesman and WYFF General Manager Dave McAtee. While WSPA-TV holds the edge in households sign-on to sign-off, WYFF has the edge in demographics and in sales. Greenville has the largest population in the market, with Spartanburg second. The mountainous terrain in the North Carolina part of the market—where WLOS is strong—contributes to its unusually high, nearly 20% DBS penetration.

Both news and sales follow those geographic patterns, notes Jason Brown, WSPA-TV research director. It's hard for a news outlet to cover the whole market, and it's hard for an advertiser to buy the whole market. "You can't buy one station and cover the market effectively," he says. "To cover the market, you need to buy [the Big Three-affiliated] stations."

McAtee believes that next year will be a good one in the market, with the Olympics on his NBC station—although it's producing only moderate sales, so far—and U.S. Senate elections in both North and South Carolina.

—Dan Trigoboff

## A Crowning Achievement!

**THE KING OF QUEENS Is #1**  
**At 8:00pm On Monday Night!**

Rank	Show	Network	Mo	Tu	We	Th	Fr
#1	The King of Queens	CBS	9.5	5.2	5.7	6.6	
#2	Millionaire	ABC	7.1	2.2	2.6	3.1	
#3	Weakest Link/Various*	NBC	6.5	3.0	3.4	4.0	
#4	Boston Public/Specials**	FOX	5.4	3.7	3.5	3.4	
#5	7th Heaven	WB	4.8	2.9	2.8	2.8	
#6	The Hughleys	UPN	2.5	1.7	1.7	1.6	

\*NBC version of Quake! NBC Third Watch

\*\*FOX special: Simpson/McMahon in the Middle Who Wants to Be a Pro? (Major League Baseball)

Sources: WFLA-TV, Orlando, September 8/24 - 11/28/01, 8-9:30PM. Ranked by 18-34s. Advertiser's Top 100.

World Radio History



COLUMBIA TRISTAR

HOMEVIDEO TELEVISION

The Leader in Young Adult Programming

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The  
**King of  
QUEENS**

# Changing Hands

## FMs

**KMEZ(FM) Belle Chasse and WRNO-FM New Orleans**

**Price:** \$23 million

**Buyer:** Wilks Broadcasting LLC (Jeff Wilks, CEO); owns 15 other stations, including WSJZ-FM and WYLA-FM New Orleans.

**Seller:** Beasley Broadcast Group (George G. Beasley, Chairman/CEO)

**Facilities:** KMEZ(FM): 102.9 MHz, 5 kW, ant. 604 ft.; WRNO-FM: 99.5 MHz, 100 kW, ant. 1,004 ft.

**Format:** KMEZ(FM): urban oldies; WRNO-FM: classic rock

**Broker:** Michael J. Bergner, Bergner & Co.

**KAJM-FM and KAZL-FM Payson (Phoenix), Ariz.**

**Price:** \$8 million

**Buyer:** Lakeshore Media LLC (Chris Devine, member); owns two other stations, none in this market

**Seller:** Sierra H. Broadcasting Inc (Jayson R. Brentlinger, president)

**Facilities:** KAJM-FM: 104.3 MHz, 100 kW, ant. 1,070 ft.; KAZL-FM: 101.1 MHz, 82 kW, ant. 1,070 ft.

**Format:** KAJM-FM: R&B oldies; KAZL-FM: classic hits

**Broker:** Kalil & Co. Inc.

**KBTO(FM) Bottineau, N.D.**

**Price:** \$595,000

**Buyer:** Programmers Broadcasting Inc. (John Kircher, president); no other broadcast interests

**Seller:** Ivers Broadcasting (Richard Ivers, president)

**Facilities:** 101.9 MHz, 52 kW, ant. 489 ft.

**Format:** Country

**Broker:** Bill Lytle of Media Services Group

**WCFR-FM Walpole, N.H.**

**Price:** \$200,000

**Buyer:** Vox Media Corp. (Jeff Shapiro, owner); owns 29 other stations, none in this market.

**Seller:** Walpole Radio Partners (Gary P. Savoie, sole proprietor); currently 49%-owned by Vox and will sell remaining 51% to Vox

**Facilities:** 96.3 MHz, 320 W, ant. 407 ft.

**Format:** Oldies

## AMs

**WRGC(AM) Sylva, N.C.**

**Price:** \$450,000

**Buyer:** Sutton Radiocasting Corp. (Douglas

Sutton Jr., chairman/CEO); owns 10 other stations, none in this market

**Seller:** Childress Radio (James B. Childress, president)

**Facilities:** 680 kHz, 1 kW day, 250 W night

**Format:** Country Christian

**WIBS(AM) Guayama, P.R.**

**Price:** \$300,000

**Buyer:** Pedro Roman Collazo; owns three other stations, none in this market

**Seller:** Wigberto Baez Santiago (Wanda Baez Diaz, sole heir)

**Facilities:** 1540 kHz, 1 kW

**Format:** Spanish/variety

**WJRI(AM) Lenoir, N.C.**

**Price:** \$300,000

**Buyer:** McClatchey Broadcasting Co. (Billy McClatchey, president); owns two other stations, none in this market

**Seller:** WJRI Inc. (Don Goodale, general manager)

**Facilities:** 1340 kHz, 1 kW day, 1 kW night

**Format:** Oldies

**WKGX(AM) Lenoir, N.C.**

**Price:** \$245,000

**Buyer:** McClatchey Broadcasting Co. (Billy McClatchey, president); owns two other stations, is buying WJRI(AM) in this market

**Seller:** Furniture City Broadcasters (Rooster Bush, owner)

**Facilities:** 1080 kHz, 5 kW

**Format:** Country/blue grass

**KCGS(AM) Marshall, Ark.**

**Price:** \$200,000

**Buyer:** Southland Broadcasting Corp. (Wilmer Feltman, president); no other broadcast interests

**Seller:** Ragland Broadcasting Corp. (Roy Ragland, owner/GM)

**Facilities:** 960 kHz, 3 kW day

**Format:** Gospel

**WLFE(AM) Plattsburgh, N.Y.**

**Price:** \$150,000

**Buyer:** Northeast Broadcasting Co. (Steven A. Silberburg, clerk/director); owns 10 other stations, none in this market.

**Seller:** Family Broadcasting Network (Alexander McEwing, president)

**Facilities:** 1070 kHz, 5 kW day

**Format:** Country

**WVZN(AM) Columbia, Pa.**

**Price:** \$165,000

**Buyer:** Esfuerzo de Union Cristiana

(Wilson Cortez, president/director); no other broadcast interests

**Seller:** Susquehanna Association for the Blind and Vision Impaired (Dennis Steiner, vice president)

**Facilities:** 1580 kHz, 500 W day, 5 W night

**Format:** News, talk

**WVMC(AM) Mount Carmel, Ill.**

**Price:** \$85,000

**Buyer:** Wabash Communications Corp. (Randolph Bell, vice president); owns three other stations, none in this market

**Seller:** Original Company Inc. (Mark Lange, president)

**Facilities:** 1360 kHz, 500 W day, 20 W night

**Format:** Nostalgia

**KJBC(AM) Midland (Odessa-Midland), Texas**

**Price:** \$85,000

**Buyer:** La Promesa Foundation (Leonard Oswald, president/secretary); no other broadcast interests

**Seller:** First Coast Catholic Communications Inc. (J. Christopher Williams, president)

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

**Format:** Christian talk

**WGAM(AM) Greenfield, Mass.**

**Price:** \$70,000

**Buyer:** Edward Skutnik; no other broadcast interests. Note: Skutnik is exercising his right to purchase the station under an asset-purchase agreement dated July 20, 1996

**Seller:** Vox Media Corp. (Jeff Shapiro, owner)

**Facilities:** 1520 kHz, 10 kW day

**Format:** Easy

**WHDM(AM) McKenzie, Tenn.**

**Price:** \$69,000

**Buyer:** Benton-Weatherford (Larry Weatherford, president); owns four other stations, none in this market.

**Seller:** Gateway Broadcasting LLC (Bruce L. Cox, president)

**Facilities:** 1440 kHz, 500 W day, 91 W night

**Format:** Gospel country

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



 BROADCASTING & CABLE SPECIAL REPORT

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# LOCAL CABLE ADVERTISING



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**AD CLOSE: NOV. 21, 2000**

**MATERIALS DUE: NOV. 27, 2000**

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VISIT OUR WEB SITE: [www.broadcastingcable.com](http://www.broadcastingcable.com)

# Accentuating the positive

*Hollywood goes to war, or at least the government wants it on the propaganda front*

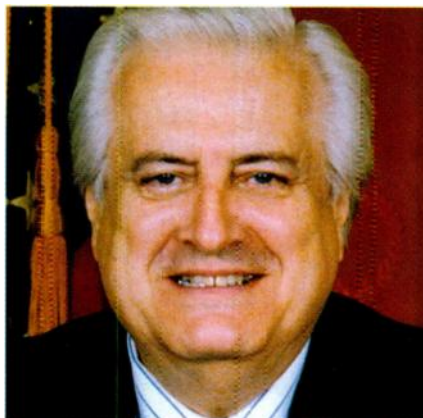
By Paige Albinia

As America's war on terrorism enters its second month, the government is gathering film and TV producers and PR and marketing executives to figure out how the U.S. can win its propaganda battles as well as its military ones.

Rep. Henry Hyde (R-Ill.), chairman of the House International Relations Committee, is calling on all types of image-makers to brainstorm how best to pitch the U.S. to other countries, says Hyde spokesman Sam Stratman. Last week, the House of Representatives authorized the creation of Radio Free Afghanistan to directly broadcast American news and propaganda into the country. At press time, the White House was planning to hold a meeting with top Hollywood film and TV producers over the weekend. And the State Department is beginning to work with the Ad Council and other entities to develop a marketing campaign to sell the U.S.'s image overseas.

Hyde's committee is putting together a Nov. 14 hearing to answer the question posed by Hyde: "How is it that the country that invented Hollywood and Madison Avenue has such trouble promoting a positive image of itself overseas?" The committee also plans to look at whether a structure exists within the U.S. government to "promote an image and do it effectively," Stratman adds.

The committee has asked the Motion Picture Association of America and its head, Jack Valenti, to help it recruit top producers. Valenti himself won't be testifying next week due to scheduling conflicts,



**Sen. Hyde: "How is it that the country that invented ... Madison Avenue has such trouble promoting a positive image of itself?"**

but MPAA will work with the committee going forward. Witnesses scheduled to appear include John Leslie, chairman of Weber Shandwick; Robert Wehling, former chairman of the Ad Council and a retired global marketing officer for Procter & Gamble; Norman Pattiz, founder and chairman of Westwood One and a member of the Broadcasting Board of Governors; and Mouafac Harb, Washington bureau chief of the Al Hayat Newspaper. The hearing is a follow-up to one held Oct. 10, at which Charlotte Beers, the new Undersecretary of State for Public Diplomacy and Public Affairs, suggested that she would be willing to launch an international PR campaign to promote America's image.

Beers says State plans to work with the Ad Council to create messages, although that work is just beginning. The Ad Council has created a "Coalition Against Terrorism" following the Crisis Response Team's effort in the days immediately after Sept. 11. The coalition will develop messages to

"inform, involve and inspire all Americans to participate in activities that will strengthen our nation and help win the war on terrorism." It also intends to produce ads that focus on protecting freedom and encouraging Americans to participate in activities that aid the war effort.

Michael Sennott, vice chairman and senior partner of The Partnership, will serve as the coalition's communications-strategy chairman.

And the White House is reaching out on its own to movie and TV producers, working to bridge a perceived gap between Republicans and Hollywood's elite. White House staffers in October held a meeting with major players, including actress Sally Field, CBS Television President Les Moonves and independent producer Lionel Chetwynd. Last week, White House top adviser Karl Rove worked with Valenti and Paramount bigwigs Sherry Lansing and Jonathan Dolgen to invite top-level executives to the brainstorming table.

**Last week, the House passed a measure to create Radio Free Afghanistan, to be run by Radio Free Europe/Radio Liberty.**

Ideas on how Hollywood can best contribute to the war effort still are percolating, but sources say they include running patriotic trailers before feature films and PSAs on TV.

Last week, the House of Representatives passed 405-2 the bill to create Radio Free Afghanistan, a radio broadcast service to be run by Radio Free Europe/Radio Liberty. The measure authorizes the government to spend \$27 million on the new service, \$10 million of which will be needed to move transmitters into place. ■





Firefighters at the scene of devastation at the World Trade Center in Manhattan, which continues to smolder and emit noxious odors months after Sept. 11.

# Safety takes priority

*Police, others want 60-69 spectrum ASAP for emergency services*

By Paige Albinia

**B**roadcasters have yet another group with increasing clout pushing the government to get them off the analog spectrum as quickly as possible.

In the wake of the terrorist attacks, public-safety officials are telling policymakers it is more important than ever to auction channels 60-69 quickly and take back the 700 MHz swath of spectrum so new public-safety services can be adopted on chs. 63, 64, 68 and 69.

"The nation's public-safety agencies cannot wait until some future, unknown date when 85% of television households have access to DTV signals," wrote Glen Nash, president of the board of directors of the Association of Public-Safety Communications Officials International, to key House lawmakers. "They need the spectrum now, especially considering the terrible events of Sept. 11."

The International Association of Chiefs of Police sent a similar letter to Rep. Fred Upton (R-Mich.), chairman of the House Subcommittee on Telecommunications and

the Internet, and members of that panel.

According to the law, broadcasters are required to give back the analog spectrum once 85% of households can receive a digital TV signal, either over the air or via cable or satellite. The law sets 2006 as a target give-back date, although few people expect broadcasters to be able to return the analog spectrum to the government by that time. The government plans to auction spectrum currently used by broadcasters on chs. 52-59 and 60-69. The rest of broadcasters' analog spectrum, chs. 2-51, will remain in broadcasters' hands at least through the transition to digital TV.

Already, plans to auction channels in the 700 MHz block (chs. 60-69) have been delayed five times after potential industry participants asked to be given more time to build business plans. Wireless companies that want to develop high-speed Internet services are expected to pay high prices for the spectrum, for which auctions are scheduled to begin June 19, 2002. Public-safety officials, who want to get going on local and statewide communications systems, currently must wait for the industry to settle the matter before they can proceed.

Even before they received the letters, committee members Reps. Billy Tauzin (R-

La.) and Jane Harman (D-Calif.) told the FCC that the government needs to pay greater attention to the issue.

"The attacks in New York City and at the Pentagon underscore the need for a seamless and interoperable public-safety radio communications infrastructure in order to enable firefighters, police and emergency medical personnel, as well as other public-safety officials, to respond rapidly and effectively in times of crisis," the lawmakers wrote.

The FCC responded that it already has put certain administrative systems in place, but it may need some additional help from Congress to get the spectrum turned over.

"The ultimate resolution of what happens if the requisite events do not occur within the predicted time frame is a matter not completely within the commission's control. Thus, the outcome of such a scenario, and the establishment of a date-certain transition, are matters about which a congressional review might be helpful," responded FCC Chairman Michael Powell.

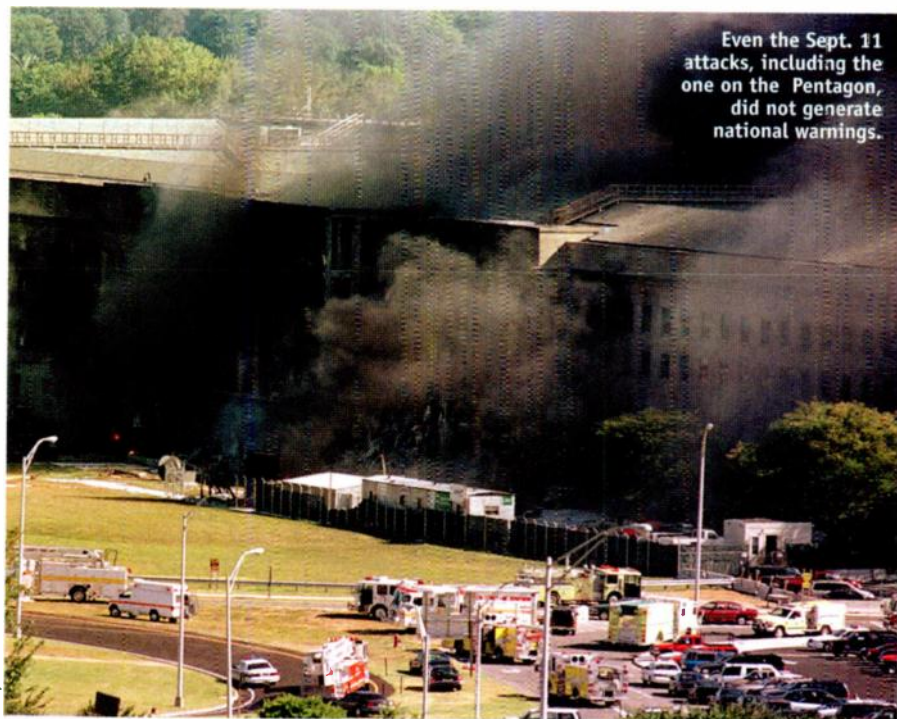
"Please note," he added, "that the lack of adequate funding for public-safety communications is a long-standing problem. Post-crisis, as Congress appropriates funds for enhancing security and emergency preparedness, it could consider the communications needs of public safety."

Public-safety officials are pushing for spectrum availability and licenses now, but it can take as long as a decade to plan and implement such systems. It's nearly impossible to apply long-range planning if it is unclear when spectrum will be available. On top of that, technical and economic challenges make it tough to install wireless communications systems. All equipment must interoperate, and it is expensive.

Since Sept. 11, the Energy and Commerce Committee that Tauzin chairs has met with broadcasters, cable operators, studios and consumer electronics manufacturers to discuss how best to speed the transition to digital TV. Upton's subcommittee still may hold a hearing on the subject, which so far has been postponed twice since Sept. 11. ■



# Technology



AP photo

"There was no identifiable major threat to the entire country," said Richard Rudman, director of engineering for KFWB(AM) Los Angeles and head of the FCC's Emergency Alert System National Advisory Council's Coordinating Council for Local Stations.

"At the national level, the system was designed for the president to talk to the people, if all other means of communications didn't work. It could be argued that the president was out of touch for awhile on Sept. 11. But had the president needed to talk to the public, he wouldn't have needed the EAS."

Precisely: In fact President Bush addressed the nation as presidents always have in the media age: Over radio and broadcast and cable television networks, or through the surrogacy of the press corps.

Which raises questions not only of relevance but of redundancy. As FCC Chairman Michael Powell noted in a radio interview last month, "The explosion of 24-hour-a-day, seven-day-a-week media networks, the unbelievable ubiquity of coverage in some ways has proven to supplant those original conceptions of a senior leader's need to talk to the people. ... This sort of ubiquitous media environment and culture that we live in really provides pretty valuable vehicles for our leadership to communicate with the citizenry, short of the Emergency Alert System."

Even as a weather monitor, EAS has rivals. Most TV stations (and many radio sta-

## No national alarms

*How the U.S. Emergency Alert System works—and doesn't*

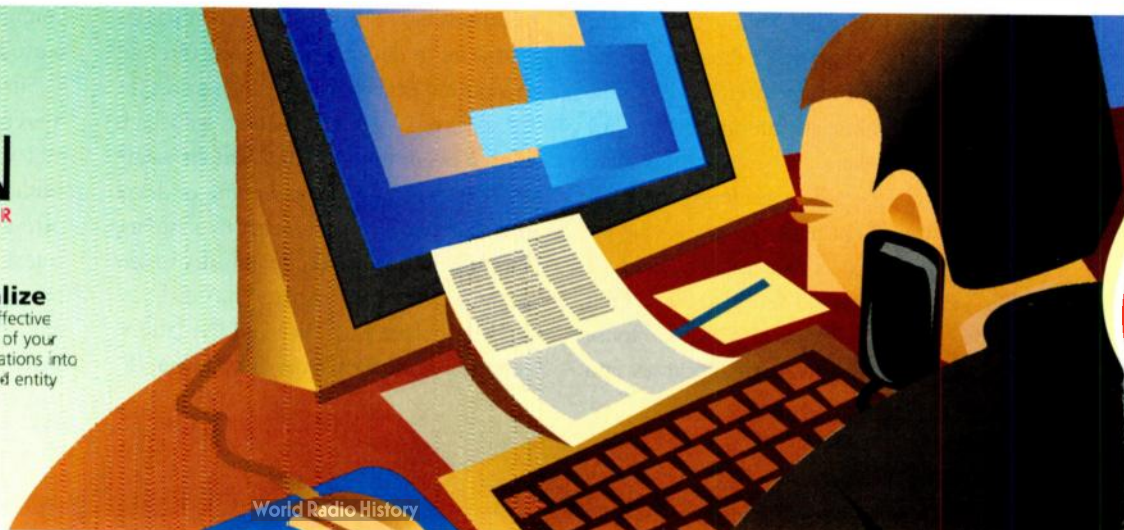
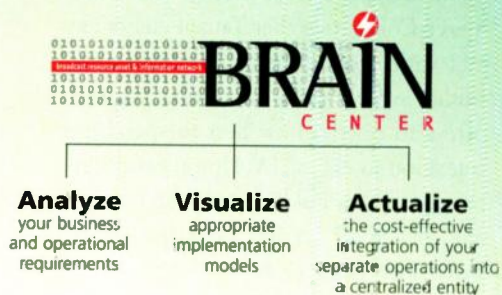
By Bill McConnell and Dan Trigoboff

**W**hen terrorists struck Sept. 11—the closest this nation had come to a national emergency on its own turf—it was not enough to sound the national alarm, the Emergency Alert System.

You know them by their ear-piercing

tests, and viewers across the country see and hear EAS alerts occasionally, particularly in the Midwest during tornado season. Local and state governments also warn of hazardous-material leaks, prison breaks or other crises through EAS alerts.

But not once has the warning been activated nationally. Not even on Sept. 11.





tions) can track in real-time the path of a tornado or hail storm with the latest Doppler radar and other meteorological gizmos.

Under EAS rules during times of nationwide emergency—think nuclear war—broadcasters are required to air any presidential address over the system or cease programming and direct viewers to stations carrying the address.

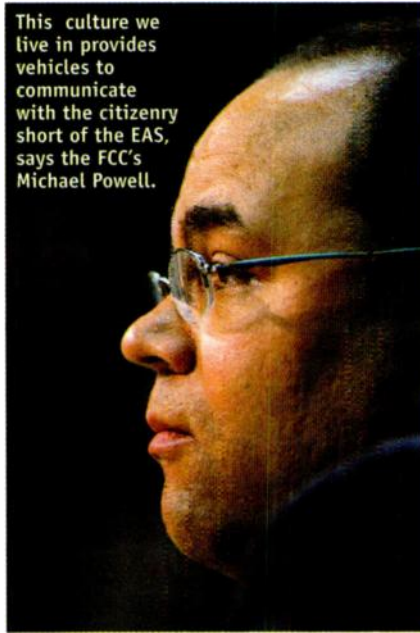
Generally TV stations and “clear channel” radio stations (those broadcasting at 50,000 watts, not stations owned by the company by that name) make up the network of national primary sources that would be required to carry the president’s message. Connections to the president would be made through the Federal Emergency Management Agency, which runs EAS and also helps state and local authorities as they develop their emergency plans.

The venerable EBS, known best to audiences for its weekly and monthly fingernail-on-chalk-board signal test and monthly tests and the admonition, “This is only a test ...,” was overhauled in 1997 to create today’s alert system. Today the weekly test is now merely an eight-second digital data signal used to test the EAS equipment. FEMA, in fact, was scheduled to hold its monthly tests during the week of Sept 11.

Tim Putprush, FEMA’s emergency alert program manager, realized that the anxiety created by the attack could push people across the country into a panic if they heard the tests and understandably believed they were experiencing the real thing.

“Because of our lack of experience with a real national disaster, we discovered there

This culture we live in provides vehicles to communicate with the citizenry short of the EAS, says the FCC’s Michael Powell.



was no plan for turning off regular testing,” Putprush said. After sending notices to all the major TV and radio stations he asked the FCC to absolve stations of any penalty for suspending tests through Oct. 2. Regular tests have since resumed.

The genesis of EAS was CONELRAD, an alert system created in 1949 to ensure that President Truman could address the American people following a nuclear attack. In the 1950s the system was transformed into the Emergency Broadcast System to add weather alerts. Beginning in 1963, President Kennedy permitted state and local-level emergency information to be transmitted via EBS.

While broadcasters have supported the system, EAS does have its share of controversy. The National Association of

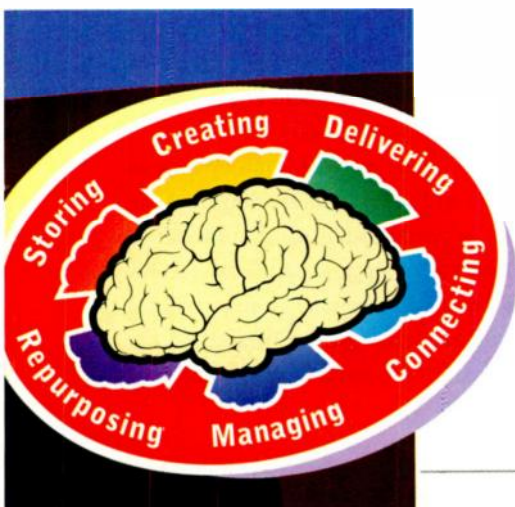
Broadcasters is lobbying the FCC make cable operators better protect local broadcasters’ emergency signals. Because most cable programming is generated by national feeds, systems cannot add local EAS messages as a crawl at the bottom of the screen.

Instead cable messages pre-empt ongoing programming. That’s fine when you’re cutting into Animal Planet or HBO, broadcasters say, but it also pushes local channels’ weather reports off the air. The NAB, over the cable industry’s protests, is urging the FCC to require each system to install \$10,000 filters that would prevent the EAS signals cable operators receive from overriding local channels.

But when disaster hits, not everyone can be counted on to be sitting in front of a TV screen, news channel or not. In homes and on highways, thousands of people may be best reached by radio, which in many markets lacks the news product of television.

Los Angeles engineer Rudman envisions a system that takes advantage of state-of-the-art technology to create a system that communicates over set-top boxes, cell phones and other personal communications devices, not just radio and TV. Such equipment would carry an “e-chip” that Rudman said would be the equivalent to the Information Highway’s “emergency lane.”

“We have to think about the unthinkable. We need a warning system. There are many threats that can be silent. There may be a toxic gas cloud in the air and it’s all over TV and radio but it’s 3:40 a.m. and I’m asleep.” ■



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## ASSET MANAGEMENT



# MANAGING THE DIGITAL FUTURE

*Asset-management systems grow in complexity as broadcasters use them to open new revenue streams*

**By Michael Grotticelli**

**B**roadcasters and cable operators have always known their content has value. The question is, how can they fully exploit the value they have in video libraries with thousands of hours of content? The best way to access that potential revenue stream requires a move to digital operations and an asset-

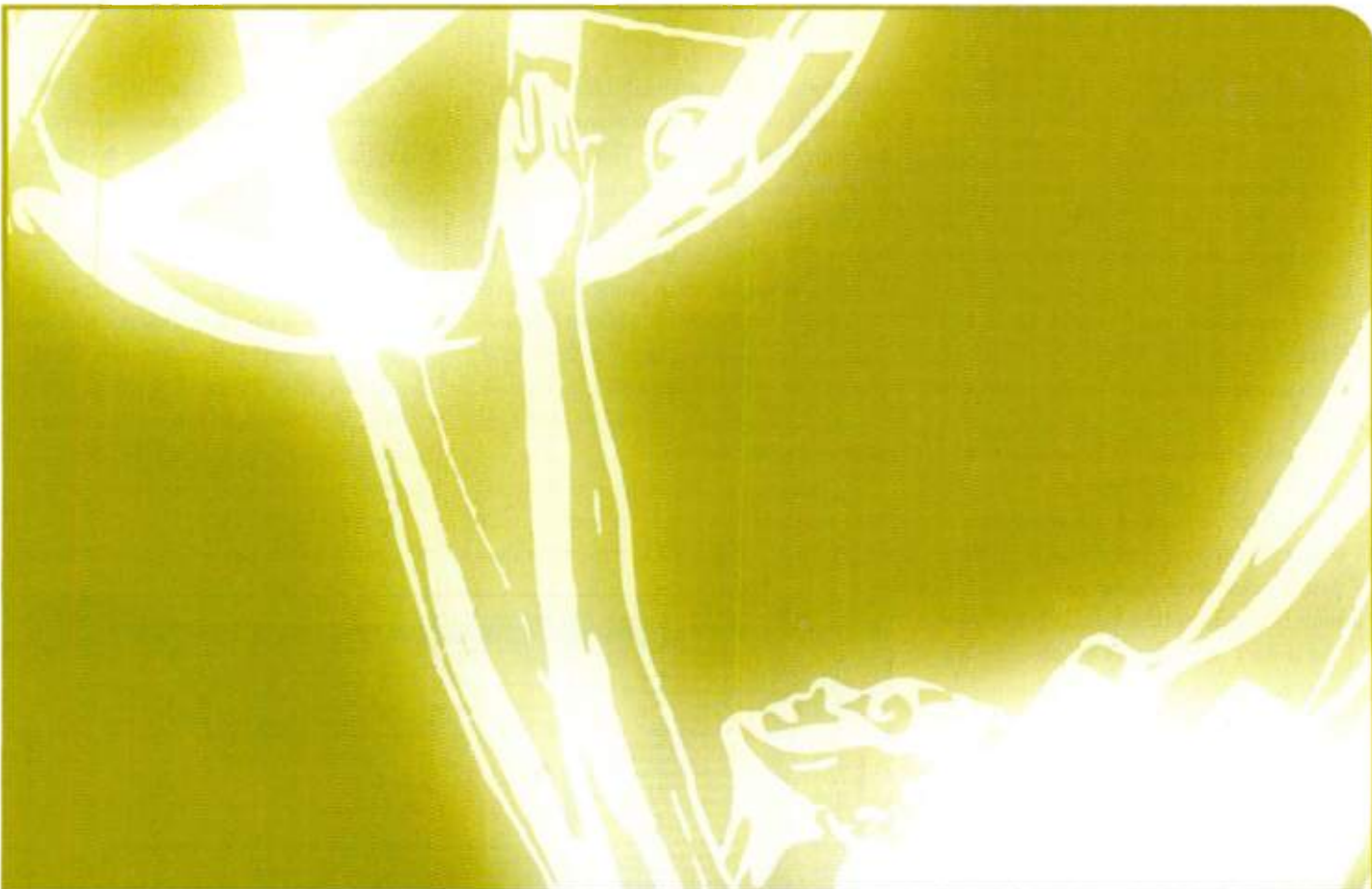
management system. And the potential payoff is making the technological investment a logical one.

Despite the promise, software and hardware vendors involved in digital asset management have not found it an easy sell. For one thing, not every station or cable operator has figured out how it wants to handle its content going forward.

"Buying into asset management lock, stock and barrel can be very dangerous if you don't have a particular problem you're trying to solve," says Dave Girouard, senior vice president, products and services, for archiving-software provider Virage. "Modest steps driven by business needs work best. Many broadcasters have spent a lot of time and money assessing the asset-management market. The leaders in the pack have looked at their own operation, chosen a problem or opportunity to start with, and found technology solutions to address the issue quickly."

Providing the means for multiple users to locate and access assets within the same facility or remotely is crucial and requires implementing sophisticated database systems that manage content stored as digital files within a server system. In larger media companies, these servers are digitally con-





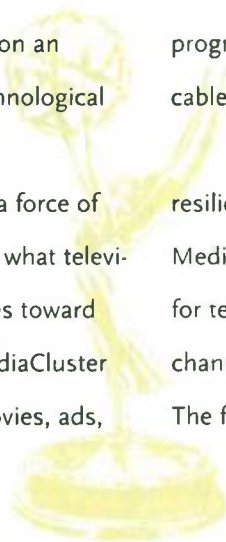
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nected to a room full of videotapes cataloged with bar-code numbers.

Many professionals believe that this hybrid approach will be the most attractive approach for the foreseeable future. "You have to establish a system whereby the elements that are most valuable or most popular can be accessed from a file server while older or less desirable material can live on tape until it's needed," says Gordon Castle, senior vice president of CNN's Technology division.

CNN has embarked on a multiyear, \$20 million project that will convert more than 150,000 hours of videotape from the past 21 years into a digital archive. This will offer better protection for CNN's footage and make it more easily accessible to CNN journalists worldwide.

And the footage keeps coming in. Last year, the cable news network archived about 30,000 hours of news footage.

Sony's Systems Solutions division was tapped to help CNN implement the project. As the system comes online, internal CNN users can access digital video, audio, graphics and text files from their desktops.

Sometime in the future, users from the public are expected to have access to clips as well. Television producers and consumers will be able to search the archive and all areas of production, providing CNN with a new source of revenue from its archive material. Clips will be viewable from a desktop in a low-resolution format and available for use or purchase.

A key part of the solution is the Sony PetaSite, a large robotic data tape-based library system from Sony. It stores all of the digital material and related metadata. IBM is providing its Media Production Suite of database, media-management applications, and middleware software to organize the material. The result is a media-asset-management production system that can ingest material, catalog, manage, and store it and offer search and browse functionality as well as simple editing features.

When Castle started the project about five years ago, virtually no products were available that met CNN's needs, so his

design engineers combined different technologies from Ascential Software (formerly Informix), IBM, SGI and Virage to create their own system called Media Source.

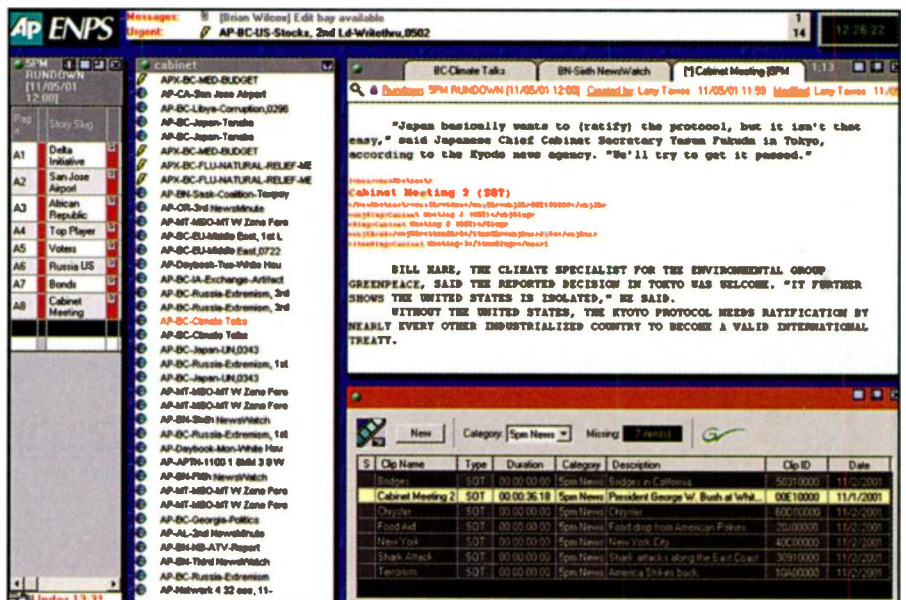
CNN also set up a content-management system for its Web-based properties. It allows staffers to write stories, produce Web pages, and distribute content in one process. The system is being used to send content to cell phones and pagers, two businesses in which Castle says CNN sees great potential.

"When we started thinking about this, there were very few people we could turn to for guidance," Castle adds, explaining that

ment, digital assets are available to a wide-area network as low-resolution images for browsing. When a file is selected, the physical master tape or digital file can then be accessed.

At the backend of a facility, there's a video-server farm and the videotape (or data tape) library from companies such as Ampex, Concurrent, Leitch, Grass Valley Group, nCube, Pinnacle Systems, SeaChange, SGI, Sony and others. The library holds the files and distributes them as directed.

The servers are designed to fit a wide array of storage needs while improving both



Newsroom systems like AP's Electronic News Production System (ENPS) make use of metadata to allow for easier repurposing of content and stories both within and outside the facility.

the Media Source system will be in daily use beginning next year. "There are many players, but people should do some research before they commit to one technology. We feel the best strategy is to put in place a diverse system that offers flexibility to work the way your company wants to work."

### BEYOND MARKETING

The term *asset management* has become a marketing hook that can mean many things. But the basic concept is easy to grasp. An asset-management system can be broken into three areas: the backend, middleware and ingestion. Once the system is imple-

production work flow and fulfillment activities that allow restricted access to content from the outside world. These clips could be moving video or a still frame.

"In terms of the content companies that we work with which want to increase the value of what they own, digital file servers are helping them organize and monetize their material in a multitude of ways," says Louise Ledeen, senior manager at SGI's Media Industries division.

SGI's Studio Central, an asset-management server based on the company's Origin computer, is being used by Viacom in New York, where digital files are repurposed



# ASSET MANAGEMENT? NEWSROOMS? PLAYOUT? SUDDENLY EVERYONE'S AN EXPERT



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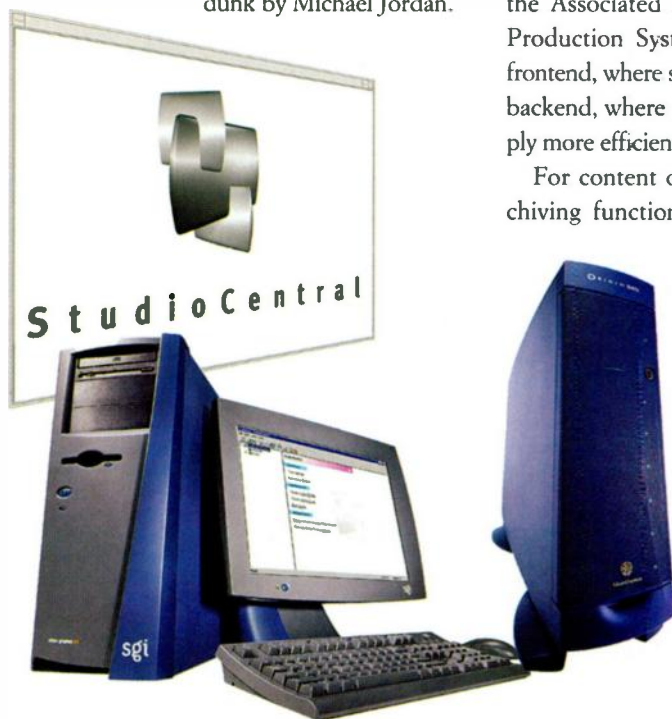
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routinely for that company's many media properties. This continuity among different media also helps support brand identity.

Middleware software serves as the brain of the system. Available from such companies as Encoda, IBM, Miranda (which recently acquired Keyvia), NDS and most of the station-automation-software vendors, it enables different systems, such as a newsroom automation system and a storage archive or database, to work together. It links the physical content to its descriptive metadata in a low-res version of the content. This middleware is often "customized" for each user, taking into account what equipment the customer is using and how the customer wants to work.

Finally, ingest and logging software organizes the material in a manner that allows it to be quickly located using general keywords, time-code numbers or metadata. This software, which is provided by such companies as Artesia Technologies, Ascential Software, Bulldog, Convera, FloriCal, Harris Broadcast, IBM and Virage, facilitates the digitizing, organizing and locating of specific video clips of, for example, every time President George W. Bush appeared in public with British Prime Minister Tony Blair or every slam dunk by Michael Jordan.



**SGI's StudioCentral's Asset Management Protocol provides a language- and platform-independent open architecture for developers.**



**Gordon Castle, CNN Technology division senior vice president, says that popular assets should be available on a video server.**

For broadcast news departments, networked production systems from companies including the Associated Press, Avid Technology, Grass Valley Group and Pinnacle Systems have enabled them to produce a story once and have the system automatically archive the file, with related metadata, for future repurposing.

"Broadcasters are asking for systems that manage their content-creation process with as little staff as possible," says Lee Perryman, vice president of marketing for the Associated Press's Electronic News Production System. "This includes the frontend, where stories are created, and the backend, where archiving occurs. It's simply more efficient."

For content owners, sophisticated archiving functionality is invaluable. The

National Geographic Television (NGT) Film Library will use Convera software to digitize and index thousands of hours of video content that it plans to market over the Internet to local broadcast stations.

As video is digitized, the film library will use Convera's Screening Room software to search for, preview and repurpose video and other assets. For a fee, NGT will also give customers secure, online access to the archive.

Convera will supply two Screening Room capture servers at National Geographic headquarters in Washington, where they'll use the software to convert 35mm film and analog video footage to digital files. Pathfire's Digital Media Gateway will be used to provide one hour of news footage every week to broadcast stations on a subscription basis. More than 100 employees worldwide will have continuous online access to the archive via the software's Browse interface.

### THE RIGHT PATH

Internal sharing of assets within an organization is another important aspect of the management system. The NBC News Channel has been using Pathfire's News Tracker news-on-demand system for two years to share content among the network's stations. Content arrives automatically on DMG servers located at the stations, reducing the need to schedule or monitor satellite feeds while streamlining the content-creation process.

ABC NewsOne, the digital news service among ABC stations, and cable operator Charter Communications use the Pathfire Digital Media Gateway system (NBC plans to upgrade to the same system soon) to manage in-house advertising content.

"The Pathfire automatic-delivery model offers many efficiency advantages to the TV station," says David Kasperek, director of engineering and broadcast operations for ABC affiliate WTAE-TV Pittsburgh. "They've enabled our producers and writers to access, view, select and manipulate content from their desktops. This saves valuable time and allows the staff to become more creative and productive."

Most professionals agree that having quick and unrestricted access to content makes for a more productive environment. But a standard for describing metadata so



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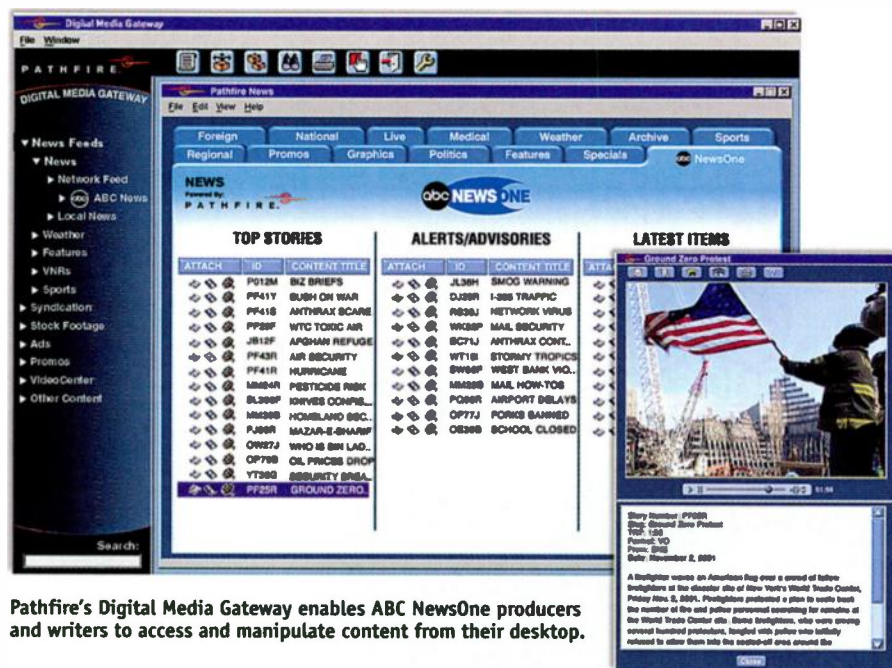
Most shared-storage solutions force you to choose. High-quality video or the tools needed to manipulate it. Proprietary shared storage or workflow efficiency. A shared storage solution, or an easy HD migration. Oh, and most shared storage products are limited to playout applications. Nevermind play to air, production, and streaming.

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Pathfire's Digital Media Gateway enables ABC NewsOne producers and writers to access and manipulate content from their desktop.

that another system can use it is, thus far, not a reality.

In addition, the ability to interchange

MPEG-2 files, for example, is still problematic, according to Dave Trumbo, product manager at IBM's Video Content Man-

agement Solutions group. For example, if a content file is created on a Sony system, it can't be played back on a Grass Valley Group system.

A new initiative, the Media Exchange Format (MXF), is being developed by SMPTE to address this dilemma. Other MPEG standards for handling assets in a number of ways are also on the horizon, namely MPEG-4 and MPEG-7.

"These are still early days for creating a digital work environment," says Castle. "We'd like to see more defined rules and standards for how to manage material so that we can share and market digital files with other broadcast organizations."

Cost is also an issue, according to Trumbo. With a \$100,000 asset-management system, Trumbo estimates that 20% of the cost goes for software, 40% for hardware, and 40% for technical support. Training software may help minimize the latter. ■

## VOD applications make most of metadata

New consumer-oriented businesses created with asset-management technology can be successful only if the repurposed content is delivered in a secure and timely fashion and with minimal human intervention. This is true for television as well as for Web-based pay-per-view services.

In 1999, several employees from Scientific-Atlanta and other cable veterans formed a company called N2 Broadband, funded by Time Warner Cable. It focused on developing delivery methods that enable content providers to package their content (along with metadata and graphical material) and distribute it over satellite networks to cable headends.

That work has resulted in the Interactive Services Architecture (ISA), an initiative that has now been adopted by all of the major VOD vendors and major media companies as a secure way to distribute content to consumers. It also defines standard interfaces for how different components on the network plug into the cable back office.

The company is working with cable companies including TWC and Cox Cable to develop video-on-demand and other personal services. N2's Media Path distribution software uses the metadata generated by the in-house database system and adds a wrapper that contains contract and licensing metadata and is recognized by

VOD server systems.

For content providers such as Warner Bros., HBO and In-Demand, the advantage is that they can now create one "package," or digital file, that will work with all of the various VOD platforms automatically.

This ISA-compliant package for VOD includes a metadata file that describes the content as well as the business rules (availability dates, usage, etc.) that go along with it; poster or other artwork used to market the title; a trailer file; and the movie content itself.

Next year, every VOD movie will be digitally distributed this way and supported by cable operators' various content security systems, says Raj Amin, N2's senior director of business development. He notes that new packages will have to be created for other types of content, such as news segments and advertising files.

"As we move into new content formats, such as news, ads and other short-form content, there will be a variety of new package types that will be needed," Amin says. "Today, the package is designed specifically for VOD, but, going forward, as broadcasters begin to create news-on-demand services, their [pay-per-view systems] will be looking only for news-type packages that will include entirely different sets of metadata."—M.G.



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 ALTER 5  
 AT&T MEDIA SERVICES  
 AUSTRALIA BROADCASTING COMPANY  
 BBC TELEVISION  
 BRITISH SKY BROADCASTING  
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 CANAL NEWS  
 CBC  
 CBS 60 MINUTES  
 CBS NEWS  
 CHINA CENTRAL TELEVISION  
 CHICAGO TRIBUNE COMPANY  
 CNN  
 COX COMMUNICATIONS  
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# UNDERSTAND THE BASICS

*Knowing your facility needs is the first step to success*

By Kevin Ivey

**T**he first step in investigating digital asset management is to figure out the goal for the system. Ideally, the system minimizes the effort of storing, retrieving and using content while maximizing return on investment by enabling efficient repurposing of content.

No matter what the specific approach, there is one underlying ingredient to all digital asset-management systems: metadata. Metadata is a collection of all textual, numerical, graphical or low-resolution content that helps to identify, explain or modify the media file to which it is attached. Metadata may be as simple as a file name and format and as extensive as multiple-level information about how the media was created and who created it, detailed content descriptions, time-code-annotated key frames, and text logs—all identified at frame-level resolution.

A simple example of how it works is a composite frame from a motion picture, for which multiple elements are created separately and then melded together as a final scene. The elements include the base



Kevin Ivey, formerly with CNN, is a consultant on digital asset management.

camera original for foreground action, the background matte, the special-effects elements, the dialogue audio, sound effects, and theatrical score. The digital asset-management system handles the composite shot as a temporal file, identifying the source, length, creator, date and time of creation, description, file format, and storage location of all of the disparate elements as metadata.

If a specific element or layer of the scene needs to be reworked, the metadata can be used to identify where and how the digital medium is stored, search for the content, and retrieve it for use. A producer can look at text logs, narrow the search to a series of key frames to identify the specific shot, and then look at strata of elements arranged by time code. Individual elements can then be viewed or listened to via streaming media at the producer's workstation.

## THE BASICS

A basic system for digital asset management is composed of an ingestion application, a storage system or systems, a database with search and retrieval mechanisms, and, in most cases, a rights-management application.

The ingestion application is critical. The most efficient manner of capturing metadata is to extract or create it while the parent medium is being ingested, or recorded, into a server or production system. This can be done by automated or manual methods in real time while the asset is being ingested from the videotape, satellite feed or live camera. It can also be extracted after assets are transferred into a system as digital files or during non-real-time processes, such as film scanning.

The ingestion client is typically a PC application that includes a method for controlling or accepting the source material. This can be as simple as a serial connection to a videotape recorder or server port and as involved as multiple network sessions with several digital repositories. Other applications may be controlled or invoked by the main ingestion application to aid in the extraction and creation of metadata. For example, once ingestion is slated to begin, the main application may invoke an application for identifying and extracting key frames or individual graphic thumbnails of specific frames, which are later used to identify the shot boundaries.

Another application may open a session with a low-resolution video server and create and stream a low-resolution video form of the incoming material. This will allow later users to peruse and view low-resolu-

## Three winning features

What makes for an effective digital asset-management system? Ivey believes the following are key ingredients:

- It should allow content to be stored as digital assets. That provides the means for a user to quickly find, retrieve and assess the value of an asset.
- It should allow the user to retrieve the content in whatever format needed.
- A rights-management system also should be part of the mix, protecting the rights of the content owners and preventing unauthorized use of the content by unlicensed parties.



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	YREI 5274	Gold Diet Soft Drink	00:00:30:00	10/23/01 2:32 AM
	TYLS 0459	Winterfresh Toothpaste	00:00:30:00	10/23/01 5:32 AM
	MMNO 3340	FunLife Vacation Tours	00:00:45:00	10/23/01 6:37 AM
	KRFG 1114	National Airline	00:00:45:00	10/23/01 6:38 AM
	JKLO 3452	Smith's Pain Relief Tablets	00:00:30:00	
	HHYU 3445	National Dairy Association	00:00:30:00	
	NMTY 7834	Fountain Motors	00:00:30:00	
	MKLL 3241	Wonder Paper Towels	00:00:45:00	
	VCDE 2199	Crystal Sparkling Water	00:00:45:00	
	GTFR 4430	Huffs Potato Chips	00:00:30:00	
	COKK 6709	Nature Shampoo	00:00:30:00	
	THYW 3337	California Motors	00:00:30:00	
	JORL 9834	Hurley Air Conditioning	00:00:30:00	
	DIHY 0267	Nutrition Center USA	00:00:45:00	
	YLFJ 3795	Jamaican Air	00:00:45:00	
	PATM 8732	United Rent-A-Car	00:00:30:00	
	EPVY 7916	National Dairy Council	00:00:30:00	
	WJIF 7391	Morning-O's Cereal	00:00:30:00	

ISCI Code: TYLS 0459  
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World Radio History

tion proxies of the content without the cost of high-bandwidth networking and without spending time finding and retrieving the high-resolution media. This also allows several users to share content at once.

The storage systems depend on the design of the overall system and the work flow surrounding it. Storage systems are typically multiple high-capacity disk drives in RAID (Redundant Arrays of Inexpensive Disks) configurations based on the data rates required to sustain uninterrupted playback of video and audio. One system hosts the database and text information, while individual servers are employed to host each media format.

The low-resolution media servers are typically "off-the-shelf" hardware hosting multiple RAID drives and, in some cases, may include fully redundant hardware and disk storage. High-resolution media, usually broadcast-quality video and audio, is typically stored on dedicated hardware systems optimized for video quality and guaranteed bandwidth for playback to air. The

### No matter what the specific approach, there is one underlying ingredient to all digital asset-management systems: metadata.

playback system must be very fault-tolerant and comprise smaller servers with two to 14 dedicated ports. The dedicated port arrangement ensures that internal bandwidth and bandwidth to individual playback channels are sufficient to provide error-free playback performance.

Storage technology is on a continual march forward. New storage configurations are emerging that allow multiple file and media formats to be stored within a single storage system. And storage area networks, or SANs, provide large disk capacities that support a number of media formats and appear to users as one contiguous storage system. Within the SAN, different storage systems are distributed among computing devices and connected by a single data network. This offers data protection and redundancy through disk mirroring, auto-

mated backup and data retrieval, archiving, and the migration of data from one storage system to another.

Network attached storage, or NAS, is a bit different in that the disk storage is set up with its own network address and exists independently of any of the servers or computers in the system. This speeds access to and reading from the disks because applications and storage no longer compete for processor resources.

Perhaps the most critical element of the system is the database, which allows the entire asset collection to be searched for specific material based on any of its metadata. Object-relational databases perform best because they allow different media objects to be included in individual database records, complete with their class properties, essence and associated metadata.

The most effective object-relational data-

bases allow media assets to be treated temporally. That is, the database understands the nature of a moving picture and allows different attributes of the file and its elements to be cataloged separately with a time-code base. In this manner, content can be cataloged, described, searched and retrieved at the frame level, allowing sufficient granularity to support production operations such as nonlinear editing.

The database's search engine is also a critical element, as this is the interface to the individual user. Most systems employ a browser-based search engine. This allows the application to be easily distributed to users. It also makes global changes to the user interface or database scheme a global operation. The search engine should provide different levels and complexities of searching, from a simple single-word text



The Sony PetaSite robotic data tape-based library was tapped by Ivey for use in CNN's digital asset-management system.

search, to more involved Boolean arguments that include full syntax text searches augmented by date and time ranges.

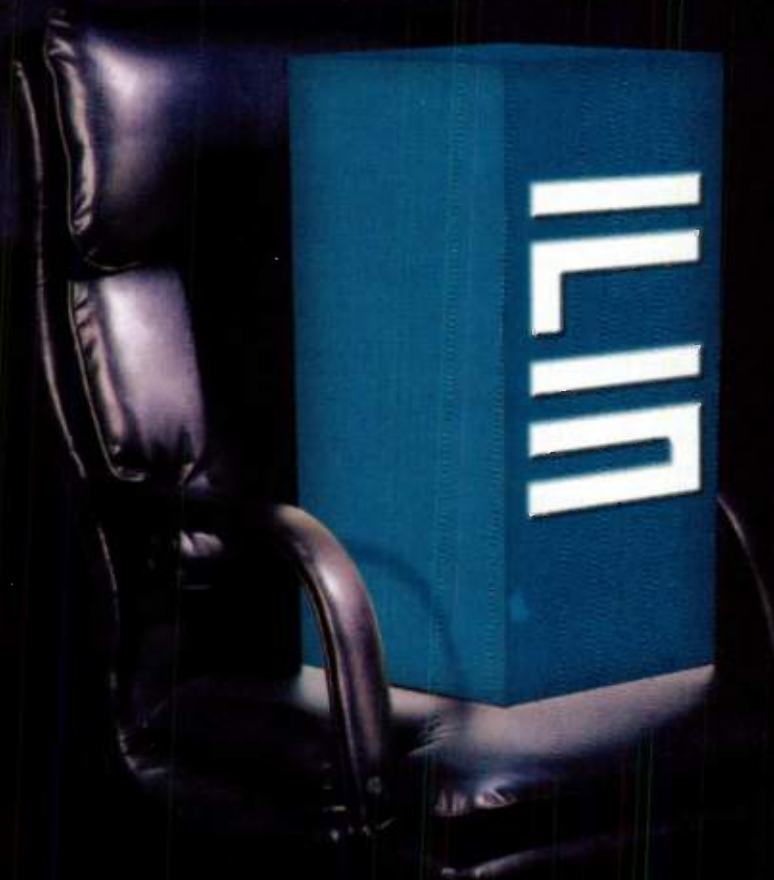
Rights management can be the Achilles' heel of any digital asset-management system. Assigning access rights and maintaining records of individual licenses can be difficult for media outlets that do not own the content outright. In some cases, asset managers have simply scanned legal documents and attached them as metadata, so a new decision may be rendered each time the content is requested for use. In the simplest case, various access levels can be engineered within the system to limit access to users based on their log-in. The system must support assignment of access rights to users or allow users to acquire licensing and then access the content.

Rights-management issues should not prevent building a system. But special considerations exist for each case, and the metadata and work flow of the system must be designed accordingly. ■

*Kevin Ivey managed the creation of CNN's initial digital asset-management work flow and systems. During creation of CNNfn in 1995 and CNN Sports Illustrated in 1996, he defined the media-management process for CNN's first server-based production plants. He later managed creation of MediSource, the digital asset-management system used in CNN's newsrooms. Ivey left CNN in September to form The Ivey Group, a consulting firm specializing in digital asset management.*



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### Broadcast TV

Appointments at WETA-TV Washington: **Michael Dietz**, director, programming, WTVS(TV) Detroit, joins as VP/manager; **Karen Fritz**, VP, television, named VP, program development and syndication.

**Meg LaVigne**, VP/GM, WGNT(TV) Portsmouth, Va., adds to her duties VP/GM WUPA(TV) Atlanta.

**Jeff Joselson**, account executive, WNYW(TV) New York, promoted to national sales manager.

**Shawn Harris**, director, sales, WLFL(TV) Raleigh/WRDC(TV) Durham, N.C., joins WTVQ-TV Lexington, Ky., as general sales manager.

Appointments at WBZL-TV Miami-Fort Lauderdale, Fla.: **Christine Dubin**, local sales manager, Fox Sports Net Florida, Fort Lauderdale, joins as account executive; **Kurt Kiehnle**, sales manager, Blair Television, Fort Lauderdale, joins as account executive.

Appointments at KPTM(TV)/KXVO(TV) Omaha, Neb.: **Teresa Maroon**, account executive, KEZO-FM Omaha, joins in same capacity; **Sherri Noland-Igo**, account executive, KQKQ-FM Council Bluffs, Iowa, joins in same capacity.

**David Robertson**, engineer, WFSU-TV Tallahassee, Fla., named assistant chief engineer, WTVZ(TV) Norfolk, Va.

### Cable TV

Appointments at Insight Communications: **Kevin Dowell**, director, advertising, AT&T Broadband/Media Services, Chicago, joins as VP, media advertising, Rockford, Ill.; **Kim Messina**, director, communications, New York, promoted to assistant VP, communications.

**Howard Homonoff**, VP/GM, CNBC Strategic Ventures/CNBC Dow Jones Business Video, Fort Lee, N.J., joins Rainbow Media Holdings Inc., Jericho, N.Y., as VP, business affairs.

Appointments at MediaCom, Middletown, N.Y.: **Brian Walsh**, VP/controller, promoted to VP, finance/assistant, chairman of the board; **William I. Lees Jr.**, executive VP/CFO, Regus Business Centre Corp., New York, named senior VP/corporate controller.

### Programming

**David Karnes**, VP, legal affairs, USA Television Production Group, Los Angeles, promoted to senior VP/general counsel.

**Wendy Nordstrom**, coordinator, drama and comedy series, Touchstone Television, Los Angeles, named director, series development, Granada Entertainment, Los Angeles.

**Tom Pahnke**, coordinating producer, Fox Sports Net North, Milwaukee, joins Fox Sports Net Arizona, Phoenix,

### Obituaries

**Michael Bader**, 72, a Washington lawyer who played a role in the elimination of the Fairness Doctrine, died of cancer Nov. 2. He was counsel to Meredith Corp., which took the FCC to court over rules requiring broadcasters to air comment from all sides of controversial issues. The case led the commission to rescind the doctrine two years later.  
—Bill McConnell

**Carol Rubin**, 56, executive director of original movies for Disney Channel, died Nov. 4. She joined the channel in 1984 and was key in creating the award-winning *Heidi*, starring Jason Robards, and *The Old Curiosity Shop*, starring Peter Ustinov. Prior to joining Disney Channel, Rubin was with Edgar Scherick Productions, Fred Silverman Intermedia Productions and ABC.  
—John Eggerton

as executive producer.

**Daniel Paterna**, staff designer, ABC Television, New York, joins Crossroads Television, New York, as design director.

### Radio

**Joe Davis**, senior VP, operations, Salem Communications, New York, named executive VP, radio.

**Tony Fields**, regional VP, programming, various markets, Radio One, Cincinnati, adds to his duties program director, KBFB(FM) Dallas.

**Bob Rich**, director, sales, Radio One, Richmond cluster, Va., promoted to GM.

Appointments at WDHT-FM Dayton, Ohio: **J.J.**

**Jennings**, evening personality, WBLS(FM) New York, joins as midday personality;

**Marcel Thornton**, promotions director/afternoon personality, WTLZ(FM) Saginaw, Mich., joins as

afternoon personality;

**Yvette "The Diva" Williams**, midday personality, becomes evening personality.

### Journalism

Appointments at CNN, Atlanta: **Davida Plummer**, assistant news director, KCAL(TV) Los Angeles, joins as executive producer, Headline News; **Carol Costello**, anchor/investigator reporter, WJLA-TV Washington, joins as anchor.

**Natalie Pujo**, weekend anchor, KCOP(TV) Los Angeles, joins KCBS-TV Los Angeles, as reporter.

**Rob Malcolm**, weekend sports anchor, CKVR-TV Barrie, Ontario, Canada, joins WDIV(TV) Detroit, as sports reporter/anchor.

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# THE FIFTH ESTATE

## Media-merger overseer

*Back at FTC, Simons likely to play critical role in shaping industry*

**F**ew media attorneys are likely to be familiar with Joseph Simons, but many will get to know him well during the next couple years. Named chief of the Federal Trade Commission's Competition Bureau in June, Simons is likely to play a critical role in shaping the industry—especially if the courts force the FCC to cede most merger due diligence to the FTC and the Justice Department, as many predict.

Although Simons has had limited experience with media mergers, his mentors in the antitrust field have been influential in shaping the deregulation and consolidation wave that began in the 1990s. They predict that his legal and economic expertise will be an asset if a large wave of deals comes before the FTC.

"I'm so proud of Joe. He's a much better antitrust lawyer than he is a jump shooter," says Thomas Krattenmaker, one of Simons's law school professors and a former competitor in a Sunday-morning basketball league. "He was an exceptional student, and he's always



**Joseph J. Simons**  
Director, Competition  
Bureau, Federal Trade  
Commission

**B. May 4, 1958, Brooklyn, N.Y.; A.B. Cornell Univ., 1980; J.D., Georgetown Univ., 1983; associate, Wald, Harkrader & Ross, Washington, 1983-85; Skadden, Arps, Slate, Meagher & Flom, Washington, 1985-87; attorney, FTC Competition Bureau, 1987-89; associate, Wachtel, Lipton, Rosen & Katz, New York, 1989-94; Collier, Shannon, Rill & Scott, Washington, 1994-97, partner, 1997-98; partner, Clifford, Chance, Rogers & Wells, Washington, 1998-2001; current position since June; m. Karen, Aug. 20, 1983, children: Sam (11), Jack (8), Lauren (3)**

director for mergers, the agency's second-highest job on the merger-review staff. During that period, the agency dealt with some of the biggest deals of the '80s.

The understanding of antitrust theory gleaned from his

mentors gave Simons crucial insight that he used to derive his own merger model. He and another FTC staffer developed a theory known as "critical-loss analysis," which later became a key test in FTC and Justice Department merger guidelines and has been endorsed by the federal appeals court in St. Louis.

Returning to private practice when his first FTC stint ended, he participated on both sides of some of the biggest mergers of the late '80s and early '90s, including a failed attempt to block Georgia-Pacific's \$4 billion takeover of Great Northern Nekoosa Corp.

Most recently, as a partner in the Washington office of Clifford Chance Rogers & Wells, he was named trustee in charge of selling wireless licenses in Chicago, Cincinnati, Houston and San Diego whose divestiture the FCC ordered as a condition of the Bell Atlantic-GTE-Vodafone merger. The trusteeship made him, in name anyway, the 10th-largest holder of wireless licenses in the U.S. in terms of subscribers served.

Despite securing his first law firm partnership only four years ago, Simons jumped when FTC Chairman Timothy Muris, who had worked with him at Collier, Shannon, Rill & Scott in the early '90s, offered the opportunity to return to the FTC. The intellectual challenges posed by overseeing the biggest mergers, he says, is an education hard to pass up.

—Bill McConnell

taken on the most challenging assignments and exceeded expectations."

Simons credits Krattenmaker and three other top antitrust experts on the Georgetown faculty for whetting his interest in the field and giving him the opportunities to perfect his skills. His other teachers: Robert Pitofsky, who just stepped down as FTC chairman, Steven Salop and Warren Schwartz—all well-recognized in the study of mergers and corporate concentration.

"It's highly unusual to have that depth and breadth of professional talent in one place," Simons says.

Krattenmaker and Salop provided Simons his first exposure to media-related econom-

ics as they prepared what would become a leading model for antitrust reviews. Known as "raising rivals' costs," the model measures whether vertically integrated firms have the power to increase competitors' costs. Much of the theory germinated while Krattenmaker headed an FCC investigation into the TV networks in the late 1970s, work that eventually led the agency to erase rules barring networks from producing their own prime time shows.

Simons first made a name for himself in antitrust during his first stint at the FTC, which he joined in 1987 as assistant to the competition bureau director. Over the next two years, he rose to head of the merger evaluation office and then associate

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# Editorials

COMMITTED TO THE FIRST AMENDMENT

## The long view

The go-go decade was gone. There was a Republican in the White House, a mass murderer recruiting followers abroad, and a tanking economy.

The year was 1931, the year BROADCASTING & CABLE (then BROADCASTING) was created by veteran journalists Sol Taishoff and Martin Codel to cover the relatively new medium of broadcasting. It did not appear the ideal time to start a magazine. But it was not observation of a cloudy present but visions of a bright future that spurred the magazine's creation.

It turned out to be just the right time. BROADCASTING's fortunes rose in direct proportion to the audience's need for affordable diversion from the Depression and readily accessible news of the gathering storm in Europe. BROADCASTING became a combination national/hometown newspaper, giving voice to an industry that was virtually ignored by a print world jealous of the new competition.

Fast forward to 2001, and the present is again clouded. The communications industry, now comprising broadcasting and cable and more, finds itself in much the same position: a vital news link to the real world and an entertaining window on an imaginary one (think Bush vs. Bartlet). One change is that the media's every move is tracked in ink and electrons worldwide.

And what of the communications decade to come?

The digital revolution in TV and radio is opening a new front. Digital pioneer Woo Paik's imprint on music (CD), home theater (DVD), information processing (PC and Mac) and satellite broadcasting (DBS and the nascent satellite radio), which dominated the '90s, will finally be extended to terrestrial broadcasting. But the revolution may be more an evolution.

Just as the development of TV took a back seat to waging a world war in the 1940s, so the digital timetable could be further delayed in a world again in turmoil. But broadcasters will build it, and the audience will come.

Once the Internet has finished shaking out the everythingbutthekitchensink.coms, it, too, may evolve into a video delivery service on a scale beyond the e-mail bicycling of bizarre clips.

And who will be this decade's Sarnoff or Levin or Murdoch? It's too soon to tell, of course. Maybe it will be the age of DBS and Ergen, or of video streaming and some 30-year-old whiz still downing her Diet Cokes in all-night code-writing sessions somewhere. Or perhaps a pioneer will return to blaze a new trail. When we know, you'll know. Which brings us back to BROADCASTING & CABLE, celebrating its 70th year of chronicling the industry.

What began as a magazine has become a family of publications. We had to grow just to keep up with the multiplying offshoots of the communications family tree. In all this, our goal has always been, and will continue to be, that of the magazine's founders: to report fairly and accurately on the business of electronic communications and, on this page, to fight for an electronic press as free as print. So help us Sol!

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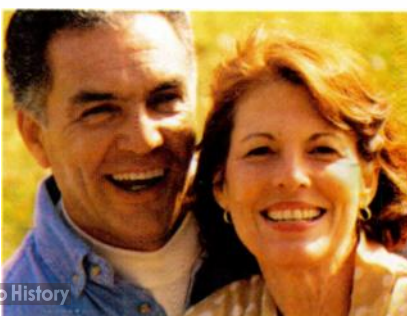
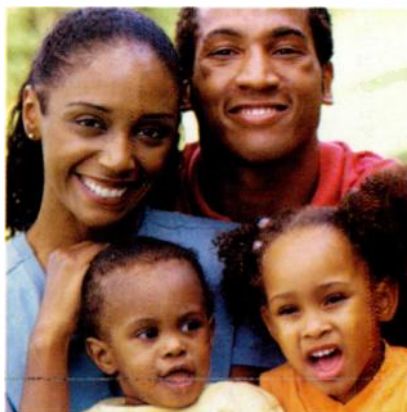
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Hall of Fame AND 70<sup>TH</sup> Anniversary Gala

## KATIE COURIC

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from covering great tragedies like the Oklahoma City bombing to the Thanksgiving Day parade with equal skill.

The youngest of four children, Couric was born in Arlington, Va., on Jan. 7, 1957. Already known in her family for being a firebrand, Couric emerged from the University of Virginia in 1979 ready to set off sparks. She soon landed a desk assistant job with the ABC News bureau, but moved on to the fledgling CNN a year later. It was there that

Katie was given her first on-air reporting assignment. It did not go well. CNN President Reese Schonfeld lambasted the young reporter and demanded that she never appear on television again.

"He was right to trash me," Couric told *People* magazine in 1993. "I was green and extremely unpolished." Determined to get the kinks out of her on-air performance, Couric eventually moved on to WRC-TV, NBC's Washington affiliate, as a general assignment reporter, where she received an Emmy and an Associated Press Award for her work. Comfortable with the camera and her nerves fully under control, Couric joined NBC News in 1989 as a deputy Pentagon correspondent. By 1991 she was serving as a substitute co-anchor on *Today*, a post she was given permanently in April 1991.

Definitively perky and unafraid to laugh at herself, Couric's presence on the morning show has pulled it far ahead of the competition. Her shine isn't lost on NBC News

producers, who have expanded her anchor role to include contributions to the primetime magazine *Dateline NBC*.

Reports have surfaced that she might leave the nest in 2002 to pursue, among other things, her own talk show. In a behind-the-scenes series done by WNDU-TV South Bend, Ind., this past May, Couric downplayed the speculation but didn't totally deny the possibility.

"Any time you have a moment in your career where you could make a change, you think about it. That's all I'm really doing right now: assessing different opportunities that are out there. I want to emphasize once again that I feel really honored to be part of the show and I love my job. Not everybody can say that."

In the nearly 11 years since her arrival in *Today's* co-anchor chair, Couric has amassed a fiercely loyal following. In recent years she has used her influence to draw attention to colon cancer, the disease that claimed the life of her husband, Jay Monahan, in 1998. Armed with the slogan "Get your butt to the doctor! It could save your life," she convinced thousands of Americans to get over their squeamish attitude toward checkups when she launched a five-part *Today* series educating viewers on colon cancer. It was her continuing activism on cancer awareness that led to the launch of the National Colorectal Cancer Research Alliance.

Couric lives in New York City with her two daughters, Elinor and Caroline.

**C**OURIC HELPED MAKE  
*THE TODAY SHOW* A  
MORNING STAPLE



BROADCASTING & CABLE'S 11TH ANNUAL

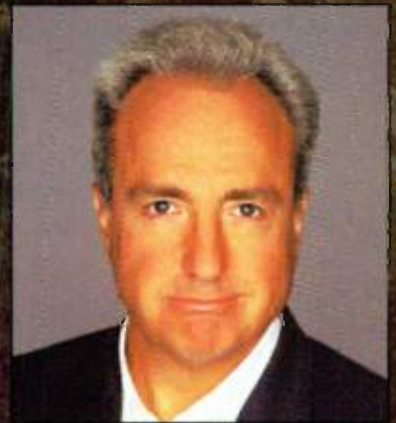
# HALL OF FAME

We proudly congratulate  
Katie, Lorne and each of the  
Hall of Fame honorees:

Michael Eisner  
Michael J. Fox  
Arlene Francis  
Tom Freston  
Hal Jackson  
Nancy Marchand  
Mary Tyler Moore  
Carroll O'Connor  
William L. Putnam  
James O. Robbins  
and Ted Yates.



**KATIE COURIC**



**LORNE MICHAELS**



A special salute to Broadcasting & Cable  
on their 70th anniversary.



## Hall of Fame AND 70TH Anniversary Gala



## MICHAEL D. EISNER

It's all about "the contagious appeal of innocence," says Michael D. Eisner in explaining the worldwide draw of the theme parks, movies and television mainstays that have made the Disney brand known around the world. "They respond to the child within us," adds the Walt Disney Company's chairman

and chief executive officer, the man who succeeded to one of show business's most creative mantles.

He also succeeded in wearing it, as witness Disney's enormous growth since his arrival in 1984. Having been in the business of turning underdog entertainment companies into bar-raising leaders for the past 30 years, his renovations of the House that Mickey Built come as no surprise. Now moving into his 16th year as Disney CEO, Eisner's vision for his magic kingdom has resulted in a return to his television network roots, theme parks in Europe and Asia and revived interest in its animation franchise.

Eisner was born March 7, 1942, in Mount Kisco, N.Y. His first taste of the entertainment world came while attending Denison University in Granville, Ohio. He spent a summer working as a page at NBC and also worked at NBC as an FCC logging clerk shortly after graduation in 1964.

By 1975, having moved on to ABC, Eisner became senior vice president of program planning and development after showing a knack for winning programming ideas. While in charge of ABC's Saturday-morning children's programming he took the network from third place to first.

Eisner broke the cord to ABC when he joined Paramount Pictures as president and CEO in 1977, but he took along

his winning ways. At that time Paramount ranked dead last among its major competitors, but Eisner's ability to reconcile money matters with his deft touch on the creative side resulted in such box-office standouts as "Saturday Night Fever," "Grease" and "Raiders of The Lost Ark." By the end of his run with Paramount, Eisner had taken the studio to the top.

In 1984 Eisner was approached by Roy Disney to take on the challenge of financial and creative fronts at Disney. Eisner left Paramount and became Disney chairman and CEO. He quickly implemented changes that included approving network and film productions geared toward adults and putting some of the company's older film products up for syndication-sales deals with television stations. He engineered the multi-billion dollar merger with Cap Cities/ABC that brought the first of the Big Three networks into associ-

ation with a Hollywood studio. While nation building on the television side he had simultaneously restored the Disney brand to its early glory in theme parks, television and film production and—as almost any mall can testify—merchandising.

Clearly one of the most powerful entertainment executives in the world today, Eisner equally clearly isn't prepared to call it a career. Disney became one of the top brands of the last century. Eisner is determined to make sure that continues.

**C**LEARLY ONE OF THE  
MOST POWERFUL  
ENTERTAINMENT  
EXECUTIVES IN THE  
WORLD TODAY



OUR INDUSTRY IS ABOUT  
BRINGING PEOPLE TOGETHER.

WE HONOR THE PEOPLE  
WHO HAVE LED THE WAY.

### HALL OF FAME INDUCTEES

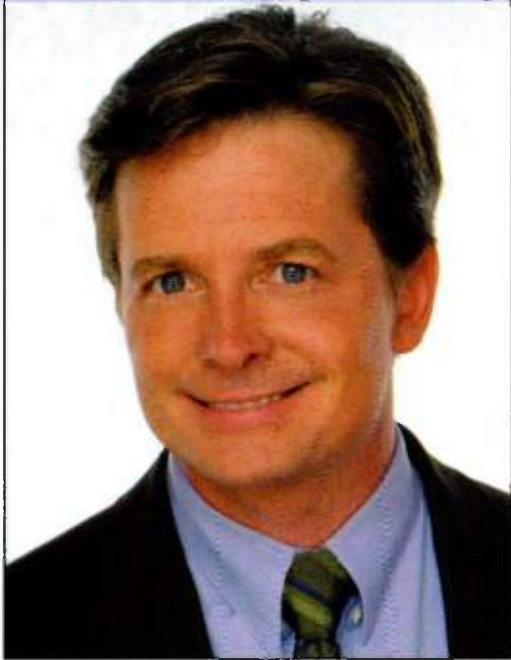
KATIE COURIC  
MICHAEL D. EISNER  
MICHAEL J. FOX  
TOM FRESTON  
HAL JACKSON  
LORNE MICHAELS  
MARY TYLER MOORE  
WILLIAM L. PUTNAM  
JAMES O. ROBBINS

### POSTHUMOUS HONOREES

ARLENE FRANCIS  
NANCY MARCHAND  
CARROLL O'CONNOR  
TED YATES



## Hall of Fame AND 70TH Anniversary Gala



## MICHAEL J. FOX

Ever since the politically and money-driven Alex Keaton waltzed into living rooms via television's *Family Ties*, Michael J. Fox has been an American icon. Playing the brash, conservative son of hippie-turned-middle-class parents, Fox's star role on the seven-year series mirrored the economic

values and lifestyle of the Reagan-owned 1980s.

But while Fox's Keaton defined his era, it was Fox's star turn as Marty McFly in the Spielberg-produced "Back to the Future" fantasy trilogy that endeared him to fans worldwide. Then, in 1996, after an uneven career in film, Fox returned to the small screen to take on the role of Deputy Mayor Michael "Mike" Patrick Flaherty, on ABC's *Spin City*. Fans and colleagues alike enjoyed Fox's return to the telly and he was subsequently honored with three Golden Globes, a People's Choice award and two Screen Actors Guild awards for his work on the comedy series.

Born in Alberta, Canada on June 9, 1961, an 18-year-old Michael J. Fox headed to Hollywood after gaining acting experience on the Canadian Broadcasting Corporation's series, *Leo & Me*. Then came Keaton.

By 1985, Fox's bankable name had him doing double duty on *Family Ties* and on the set of "Back to the Future." Other film roles came, including "Bright Lights, Big City" (1988) and "Casualties of War" (1989), but none fared well with critics or audiences. When *Family Ties* wrapped in 1989, Fox's attention turned to a new role. Having married Tracy Pollan, who played his girlfriend on *Family Ties*, Fox welcomed his first child, Sam Michael.

With three "Future" films behind him, Fox multi-tasked as

an actor and director until March 1996, when he signed on to star in and executive-produce *Spin City*. His star again shining, Fox headed off gossip rags when he revealed — during the show's third season — that he has Parkinson's Disease. In a 1999 interview with *GQ* magazine, Fox showed his indomitable spirit in the face of his physical battle. "What I've learned through having Parkinson's and doing my work and not telling people about it is that, whatever I'm perceived to be doing, I'm doing something else. I'm managing a physical situation. It taught me great discipline and an awareness of what I can expect from myself."

Fox continued on *Spin City* until 2000, when he resigned from his role as Deputy Mayor Flaherty to turn his full attention to finding a cure for the dis-

ease. He has established the Michael J. Fox Foundation with the hope that a cure for Parkinson's will be found by the time he is 50.

Fox continues to make occasional television appearances. He was a guest star earlier this season on *Spin City* and also makes appearances on award specials or events such as the Concert for NYC, held at MSG on Oct. 20.

Fox currently makes his home in New York City with Tracy, Sam Michael and twin daughters, Aquinnah Kathleen and Schuyler Frances. They are expecting a fourth child in December.

**F**OX'S COMEDIC  
TALENTS MADE  
EVEN FISCAL  
CONSERVATIVISM  
LAUGH WORTHY



All of us at  
DREAMWORKS TELEVISION  
congratulate our friend

**MICHAEL J. FOX**

on being inducted into the

*Broadcasting & Cable  
Hall of Fame*



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**TELEVISION™**

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## Hall of Fame AND 70TH Anniversary Gala



## ARLENE FRANCIS

Arlene Francis is best remembered by many Americans for her 25-year stint on the CBS quiz show *What's My Line?* but her ground-breaking work as the host and editor-in-chief of NBC's *Home* was a major assist in placing her in the Broadcasting & Cable Hall of Fame. *Home* graced the airwaves from

1954 to 1957, and during its run set a standard for daytime TV that is still aspired to today. The afternoon show, which formed a triumvirate with NBC's *Today* and *Tonight* programs, was seen by the network as a way to reach the female audience that dominated daytime viewing. NBC executives tapped Francis.

The program's — and Francis's — most notable contribution to the daytime talk genre was its design to provide intelligent conversation and current information to a largely female audience, something that previously had not been done. Alongside such male counterparts as Arthur Godfrey, Edward R. Murrow, Dave Garroway and Jack Paar, Francis helped establish the concept of television talk. There is no doubt that her woman's touch was a necessary component in making sure a male-dominated field offered a doorway for future female TV show hosts.

Born Arline Francis Kazanjian in Boston on Oct. 20, 1908, Francis attended Finch Finishing School and Theatre Guild School in New York. She began her career in film in 1932 with "Murders in the Rue Morgue" and her radio career shortly thereafter. In 1936 she made her Broadway debut and in 1938 had her first major role in "All That Glitters." She also was in the Mercury Theater production of "Danton's Death" with Orson Welles in 1938 and "Journey to Jerusalem" in 1940. Her biggest Broadway hit was "The

Doughgirls" in 1942 and it ran for 18 months. She took time off during World War II to sell War Bonds and in 1949 hosted and starred in her first broadcast programs: *Soldier Parade* (until 1955) and *Blind Date* (until 1953).

Despite having a powerful role at *Home*, Francis grappled with balancing the traditional view of femininity with the necessary attitude to succeed in a male-dominated profession. In

a 1957 interview with Mike Wallace on ABC she discussed the conflict of being a career woman. "I suppose [some women] feel a very competitive thing with men and they take on a masculine viewpoint and forget primarily that they are women...Instead they become aggressive and opinionated. While men do it, it is part of the makeup

of a man, and a man has always done it all his life. I do not think it is a woman's position to dominate."

The internal grappling that Francis did may have affected her career. Years later, in her autobiography, Francis would reflect on her gentle way. "In short, my 'Don't Make Waves' philosophy had inhibited my life to an incalculable extent...I had forgotten that a few waves are necessary to keep the water from becoming stagnant."

Arlene Francis died on May 31, 2001, from complications of cancer and Alzheimer's Disease. She is succeeded by a son, Peter Gabel, born of her marriage to actor Martin Gabel who predeceased her.

## NBC's HOME PROGRAM PUT FRANCIS ON THE MAP AND IN THE HOMES OF ALL AMERICANS



You've illuminated our industry  
with your vision and leadership.

**Tonight the spotlight is on you.**

**Hall of Fame Inductees**

Katie Couric  
Michael Eisner  
Michael J. Fox  
Tom Freston  
Hal Jackson  
Lorne Michaels  
Mary Tyler Moore  
William L. Putnam  
James O. Robbins

**Posthumous Honorees**

Arlene Francis  
Nancy Marchand  
Carroll O'Connor  
Ted Yates

Congratulations on your induction to the Broadcasting & Cable Hall of Fame.  
We are honored to salute your success this evening.

**Adelphia**



Hall of Fame AND 70<sup>TH</sup> Anniversary Gala

## TOM FRESTON

There's no greater indication of Tom Freston's success than his ability to turn a four-word campaign ("I Want My MTV") into a touchstone for a generation. He was one of 1981's founding members of MTV and oversaw the marketing campaign that may have produced cable's most

memorable slogan. In the process, he helped grow a niche channel into a powerful programming force in the wired world. With MTV looking to gain carriage and viewers, musicians spent the better part of the early 1980s getting their chance to urge viewers to call their cable companies to proclaim "I Want My MTV."

Freston is now chairman and CEO of MTV Networks, overseeing the management of MTV, VH1, Nickelodeon, TNiN, CMT, TV Land, MTV 2 and a digital suite of nine additional music and children's programming services designed for digital cable.

Upon his appointment as CEO in 1987 Freston moved to establish MTV on both the domestic and international fronts. The channel also began to move beyond music videos in an effort to hook viewers in for viewing periods longer than four minutes. Game shows like *Remote Control*, daily top-10 video countdowns, *MTV Spring Break* and *The Real World* all helped define MTV's viewership. The parent network, MTV, now can be found in 314 million of the world's TV households, including 136 territories. He also moved the networks beyond television and into such areas as film, books, magazines, toys and even concert promotion.

Freston was born in New York City in 1945 and earned a B.A. at St. Michael's College and an M.B.A. at New York University. He began his career in advertising before moving

to New Delhi, India, where he started a textile and clothing business that ran for eight years. He then returned to the U.S. in 1980 where he joined Warner Amex Satellite Entertainment. One year later he was at MTV, and his career has been involved in music television ever since.

The programming on the various MTV networks have become their respective audience's primary viewing habit. A program like *Total Request Live* has transformed Carson Daly into a latter-day Dick Clark, and there's little doubt that *The Real World* (which began in 1992) helped whet the appetite of a generation of viewers for the genre known as reality TV. And Nickelodeon

## I WANT MY MTV" BECAME A SLOGAN FOR A GENERATION

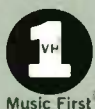
programming like *Rugrats* is now passed on from sibling to sibling, still thriving even though its original viewers are now ready to enter college. And VH-1, with programs like *Behind the Music*, has become a way for the original MTV generation to feel young again.

Freston has also been at the helm of the group's Internet ventures, the MTVi Group and Nickelodeon Online. There is little doubt that MTVi will become a major force in music distribution moving forward, already offering thousands of songs for purchase and download. It was 20 years ago that Freston helped a fledgling network tap into a generation. Twenty years later MTV Networks is poised to be a viewer's best source of music information and a new way for record companies to distribute content.



**Congratulations, Tom,  
and tonight's other honorees.  
We are proud to support  
Broadcasting & Cable.**

**VIACOM**



Hall of Fame AND 70<sup>TH</sup> Anniversary Gala

## HAL JACKSON

For most television and radio personalities the first fear to beat is a fear of the stage. In 1939, when Hal Jackson approached the management of WINX radio in Washington, D.C., he had to overcome much more than that. Management had a simple message

for Jackson: "No n—— will ever broadcast on this station." Undeterred, Jackson found a wholesale buyer of radio time to purchase a segment on WINX. With the support of black business people in Washington as sponsors, Jackson began his work as a talk and music radio show host. Sixty-two years later Jackson continues in a leadership role as group chairman of Inner City Broadcasting and can still be heard on Sunday mornings and afternoons.

Jackson was born in Charleston, S.C., on Nov. 3, 1915. His career took off almost immediately 24 years later when, within two months of getting on air, he could be heard daily on three different radio stations. He would drive to WANN Annapolis, Md., for a three-hour rhythm-and-blues program and then to WSID Baltimore for a three-hour sports show, ending the day from 11 p.m. to 1 a.m. in Washington on WOOK.

Jackson also broadcast play-by-play sports for the Negro Baseball Leagues, Howard University football games and the Washington Bears professional basketball team, the first black-owned team (Jackson was owner). The Bears also won the World Championship in 1942-1943. His career is studied with firsts. Among them: first black radio announcer in network radio; first host of a jazz show on the ABC network; first black play-by-play announcer, and first black host of an international network television program. Before Jackson

went global on TV he had to go local, and while he worked at WTTG Washington he hosted a weekly live television show from the Howard Theater. This was another first: first live television show broadcast from a theater.

In 1949 Jackson left Washington to head north to New York City and WLIB. Again, Jackson quickly made a mark in the market, as he found air time on three radio stations within three months. From 2 p.m. to 6 p.m. he could be heard on WLIB; from 8 p.m. to 10 p.m. on WMCA, and from 12 midnight to 6 a.m. on WABC. He also hosted a television program (*Uncle Hal's Kiddy Show*) on WPIX every Sunday. On NBC Television he hosted a religious and jazz program called *Frontiers of Faith*. Needless to say, sleep was not a top priority.

### JACKSON'S CAREER PROVES THAT PERSISTENCE CAN OVERCOME PREJUDICE

Jackson has continued to be a force on and off the airwaves. Among the honors he has received is one from President Franklin D. Roosevelt for his fund-raising efforts. Other presidents who have honored him include Harry Truman, Dwight Eisenhower, John F. Kennedy, George Bush and Bill Clinton. And in 1990 he had another first: being the first minority to be inducted into the NAB Hall of Fame. In 1995 he was the first black inducted into the Radio Hall of Fame.

Jackson also was behind the idea of making Martin Luther King Jr.'s birthday a national holiday, and used the airwaves to stimulate a petition movement that collected more than 6.5 million signatures.



*We proudly salute all of tonight's honorees*

Katie Couric

Michael Eisner

Michael J. Fox

Hal Jackson

Tom Freston

Lorne Michaels

Mary Tyler Moore

William L. Putnam

James O. Robbins

Arlene Francis

Nancy Marchand

Carroll O'Connor

Ted Yates

*with a special congratulations to*

*Don West*

*& everybody on the*

*Broadcasting & Cable team*

*70 Years of  
Insight and Integrity*

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## Hall of Fame AND 70TH Anniversary Gala



## NANCY MARCHAND

Nancy Marchand most recently was known for her role as abrasive Livia Soprano on the HBO series *The Sopranos*. But she first became involved in acting when her mother sent her to acting classes in hope of breaking the young Marchand out of her shell. It's hard to picture an

actress so capable of portraying strong characters like Livia Soprano and Margaret Pynchon (on *Lou Grant*) as a shy child, but that may be why they call it acting.

Marchand was born on June 19, 1928, in Buffalo, N.Y. She attended Carnegie Institute of Technology (Carnegie-Mellon University) before heading to New York City upon graduation in 1949 to begin a successful career in the theater. She received a Tony nomination for "White Lies and Black Comedy" and worked at many of the nation's top regional theaters. Other theater honors include a shared Drama Desk award in 1980 for outstanding ensemble performance and an Outer Critics Circle Award for best actress in a play for "Morning's at Seven." She also received two Obies for distinguished performance, actress, in "The Balcony" in 1960 and "The Cocktail Hour" in 1989.

It was in 1977, when she began working as the publisher on *Lou Grant*, that she launched her most memorable role. Playing the autocratic Mrs. Margaret Pynchon, Marchand helped make *Lou Grant* one of the most popular and important programs of its time. She received four Emmys in recognition of her work on the series (1978, 1980, 1981, 1982).

Other TV roles for Marchand included *The Bells of St. Mary's* (1951), *Marty* (1953), *The Edge of Night* (1956), *Another World* (1964), *A Touch of the Poet* (1974), and *Beacon Hill* (1975). She also appeared in a number of miniseries, including *The Adams Chronicles* (1976), *North and South II* (1986) and *Spearfield's Daughter* (1986). In 1999 she again returned to the spotlight, this time receiving a Golden Globe for best supporting actress in a series or miniseries for her work on *The Sopranos*. The role of Livia Soprano allowed Marchand to reach a new generation of fans while at the same time expanding the boundaries of television-family dysfunction. She also shared a Screen Actors Guild award that same year for ensemble in a television drama.

Marchand also appeared in numerous films. "The Bostonians," "The Naked Gun: From the Files of Police Squad!," "Jefferson in Paris" and "The Bachelor Party" were just a few of them.

Marchand died on June 18, 2000 of lung cancer. She is survived by a son, David, and daughters Kathryn and Rachel, all of whom she had with husband of nearly 50 years, actor/director Paul Sporer. Sporer died in 1999.

**IT WAS IN 1977 WHEN MARCHAND, PLAYING PUBLISHER MARGARET PYNCHON ON LOU GRANT, FOUND HER MOST NOTABLE ROLE.**



HBO Salutes  
**Broadcasting & Cable**

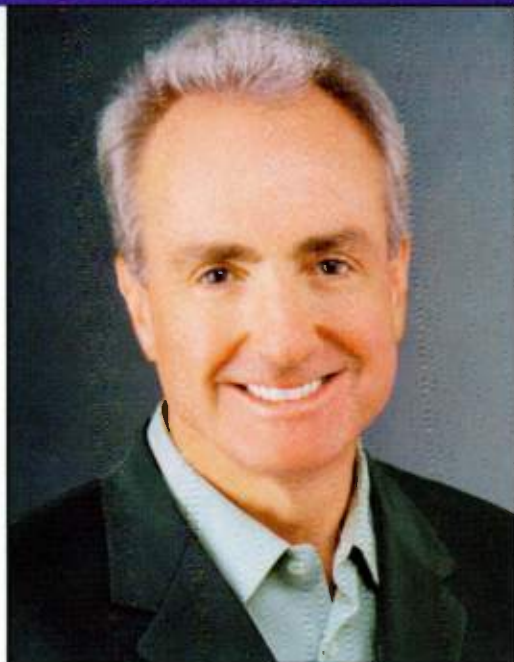
Hall of Fame's 70th Anniversary  
and all of this year's honorees

**Congratulations,**  
Tom Freston, Jim Robbins  
and Special Congratulations, Posthumous Honoree  
Nancy Marchand

From your friends at



## Hall of Fame AND 70TH Anniversary Gala



## LORNE MICHAELS

What Don Hewitt is to news Lorne Michaels is to comedy. When he first brought *Saturday Night Live* to NBC 26 years ago it was seen as an interesting gambit; today it's a television standard—one that, in its genre, continues to stake a leadership position at a summit others have tried to scale without success.

The NotReadyForPrimeTime Players proved immediately that success can be found beyond the bounds of 8 to 11. And, more important, on a Saturday night.

Over the years the program has been nominated for 85 Emmy Awards, of which it has won 17. In 1990 the program was honored with a George Foster Peabody Award as a "truly national institution" and in 2000 it was inducted into the National Association of Broadcasters Hall of Fame.

Michaels stands behind a program that introduced the nation to some of its best and brightest comic talent. Watching reruns of the program is akin to watching the development of great athletes. Many of the faces hold promise, and over the course of a few seasons hone their comedic craft. Eddie Murphy, Bill Murray, Mike Myers, Steve Martin, Gilda Radner, Chris Rock, Chevy Chase and John Belushi are just a few of the talents that Michaels helped turn into household names.

SNL has done more than just introduce new talents to the viewing audience. Numerous catch phrases were born and political and social satire became a television force in the post-Watergate era. It also paved the way for humor that went beyond the typically acceptable bounds, often challenging censors and conventional sensibilities.

Michaels was born in Toronto on Nov. 17, 1946. He

graduated from the University of Toronto with a degree in English and did what every ambitious graduate does: he moved to England and sold Jeeps. After getting that out of his system, he moved back to Toronto in 1966 and began his career on radio for the Canadian Broadcasting Corporation.

In 1968 he moved to Los Angeles, where his first gig was as a writer for *The Beautiful Phyllis Diller Show*. The show lasted only six weeks, but Michaels parlayed the bad break into a job writing monologues for NBC's *Rowan and Martin's Laugh-In*. After *Laugh-In* Michaels went back to Canada where he worked on numerous projects, including acting on *The Hart and Lorne Terrific*

*Hour*. Several years later he headed back to Los Angeles to work on the *Burns and Schreiber Comedy Hour*. It was while he was back in Los Angeles that NBC's late-night chief, Dick Ebersol, told Michaels that the network was taking *Tonight Show* reruns out of the Saturday night time period and was looking for pilots. Michaels pitched Ebersol and other brass his idea for a new comedy show, and a new era in late night television began.

Michaels founded Broadway Video and SNL Studios, where he produced *The Kids In The Hall* and Emmy-winning specials. Michaels has been executive producer of *Late Night With Conan O'Brien* since it began in 1993.

**SNL** NOT ONLY HAS  
INTRODUCED NEW  
COMEDIC TALENTS  
BUT HAS PUSHED  
COMEDIC BOUNDARIES



Bravo.  
Hubbard  
Broadcasting  
congratulates  
the Hall of Fame  
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**70 YEARS**

of news  
and information  
spotlighting the  
entertainment industry.



**Hubbard Broadcasting, Inc.**

Hall of Fame AND 70<sup>TH</sup> Anniversary Gala

## MARY TYLER MOORE

Mary Tyler Moore's place in television history is epitomized by a single image: tossing her hat in the air during the opening credits to *The Mary Tyler Moore Show*. It captured not only the spirit of her character, Mary Richards, but also that of women across the country who, in 1970,

found themselves entering a new era of financial, social and sexual independence.

From 1970 to 1977 Moore and the other cast and crew members involved with the show set a standard of sitcom excellence that in many ways remains unequalled. It is the rare comedic gift that can reduce viewers to tears of laughter during a funeral but Moore did just that at the funeral of Chuckles the Clown during "Chuckles Bites The Dust." While on the show she took home four Emmy awards.

But she was more than just a presence in front of the camera. Her MTM Enterprises was responsible not only for her own program but other '70s staples including *Lou Grant*, *Rhoda* and *The Bob Newhart Show*. And in the 1980s MTM produced *Hill Street Blues*, *St. Elsewhere* and *WKRP in Cincinnati*. The quality and success of those programs makes it clear that Moore's success was not a one-hit wonder.

Born in Brooklyn, N.Y., on Dec. 29, 1937, Moore's first television appearances were on *The Ozzie and Harriet Show* when she danced on Hotpoint appliances as the Happy Hotpoint pixie. After that Moore had small roles in 1958 on *Bachelor Father* and *Steve Canyon*.

Her first actual part was on *Richard Diamond, Private*

*Detective* in 1957. Unfortunately, it was a role that offered little "face time." Moore played a telephone service operator. She found the part less than satisfying as it didn't offer a true on-screen presence. So after three months she returned to guests spots on programs like *Hawaiian Eye* and *77 Sunset Strip*.

It was in 1961, when she landed the role of Laura Petrie on *The Dick Van Dyke Show*, that Moore jumped to national prominence. While in that role she won two Emmy awards and captured the attention of many of America's male TV viewers. After *The Dick Van Dyke Show* came to a close in 1966 Moore spent four years on a number of projects, including a role in Broadway's "Breakfast at Tiffany's" and in the Elvis Presley film "Change of Habit." And in 1969 she returned to TV for the TV special *Dick Van Dyke and the Other Woman* — Mary Tyler Moore. That appearance helped network executives decide she

was ready for her own starring vehicle.

Along with the laughs have been some great dramatic turns as well. Mary Tyler Moore won eight Emmy awards, including one for her role in the 1984 TV film "Heartounds and another for the 1992 TV film "Stolen Babies." She also gave a memorable performance in best-picture winner "Ordinary People" in 1981.

## M OORE'S ROLES CAPTURED THE STRUGGLES AND SUCCESSSES OF WOMEN ALL OVER AMERICA



## Hall of Fame AND 70TH Anniversary Gala



## CARROLL O'CONNOR

It isn't often that a television character defines an era, but *All in the Family's* Archie Bunker did just that in 1971. Created during the most tumultuous period since the advent of television, that single character helped make clear the conflict between misguided self-righteousness and a larger society

coming to grips with social change. It was in the hands, expressions and body language of Carroll O'Connor that the character sprang to life with a realism that awakened and electrified the viewing public. For 13 seasons he excelled in a role he made seem natural, despite having come from a personal background quite removed from that of the Bunker household.

Born in New York City on Aug. 2, 1924, O'Connor grew up in Forest Hills, N.Y., with his parents and two younger brothers. In a 1971 interview with the *New York Post's* Cynthia Lowry he said: "I never heard Archie's kind of talk in my own home. Mine was a family of teachers — my mother, two aunts and an uncle. My father was a lawyer in partnership with two Jews who, with their families, were close to us. There were black families in our circle of friends. My father disliked talk like Archie's. He called it low-brow."

There's no doubt that O'Connor's background helped him bring humor to so offensive a character. He played the reckless self-assurance of Archie Bunker in a way that disarmed his offensive comments, raising the art of irony to a level that has yet to be matched. In the hands of a less-capable actor the character could have been simply offensive, but in O'Connor's hands viewers could see the short-sightedness of his beliefs. The actor's effectiveness is made clear by the equal ferocity of attacks on Archie Bunker from liberals and

conservatives.

"The funny thing about Archie is that he wouldn't change his mind," O'Connor told the *Los Angeles Times* in 1994. "That was the fun, the comedy and the satire. That's what you laughed at."

The role of Archie Bunker dominated O'Connor's career (he received four Emmys and a Peabody for the role). In the

1950s and 1960s he appeared in numerous series, including *I Spy*, *The Fugitive*, *The Outer Limits* and *Gunsmoke*. He also auditioned for the role of Skipper on *Gilligan's Island*. After his work on *All in the Family* O'Connor starred in the CBS series *In the Heat of the Night* from 1988 to 1994. He also appeared for a season on *Party of Five*.

The University of Montana, where he completed part of his undergraduate

studies, played an important role in O'Connor's life. An associate editor at the college newspaper, he resigned in 1949 to protest administration pressure that led to confiscation and destruction of an issue that carried a cartoon depicting the Montana Board of Education as rats gnawing at a bag of university funds.

He then attended Wake Forest but returned to the University of Montana in 1956 to earn a master's degree in speech. While there he met his wife.

O'Connor died on June 21, 2001. He was predeceased by his son Hugh and is survived by his wife.

**I NEVER HEARD  
ARCHIE'S KIND OF  
TALK IN MY OWN  
HOME.'**

*Carroll O'Connor*

## Hall of Fame AND 70TH Anniversary Gala



## WILLIAM L. PUTNAM

Bill Putnam is a hero on many counts—and he's got the medals to prove it. During World War II he was a member of the 10th Mountain Division, serving in Alaska and Italy. He came home with the Silver Star, the Bronze Star and the Purple Heart. Born Oct. 25, 1924, in Springfield,

Mass., Putnam returned home from Germany after World War II and went to Harvard University, where he earned a degree in geology. He soon was teaching at Tufts University and working for the Springfield Chamber of Commerce when he saw an opportunity with respect to UHF. It was 1953 and the UHF freeze was about to end. So, with a financial and working team of family and friends behind him, Putnam received the first construction permit from the FCC for a UHF station. He founded WWLP Springfield, a station that carries his initials.

After putting that station on the air, and discovering the disparity between the new UHF's and the existing and oncoming VHF's, Putnam's voice was heard loudly and convincingly in Washington.

Putnam is also considered by many to be the father of the all-channel set legislation that required both UHF and VHF tuners to be built into television sets. It was not a very popular piece of legislation, with many government officials uneasy with potential political backlash. But Putnam gathered necessary support, and the act helped bring virtual parity between VHF and UHF.

Those who knew him as a broadcaster in the early days of television weren't surprised by his successes and fighting spirit. He demonstrated the same courage in backing his convictions about the new medium of UHF.

Moreover, Putnam was a fierce local broadcaster. Using a medium that has never paid much attention to its editorial voice, he made sure his station's point of view was heard on every issue of importance to its constituency. That was true in the industry at large, where he was in the thick of all policy issues.

Putnam has always been a man to conquer mountains,

the real ones as well as the figurative. He has been a major figure in North American mountaineering for over 40 years and was president of the American Alpine Club. For 30 years he was the general editor of that organization's guidebooks for the interior ranges of British Columbia and the Rocky Mountains of Canada. He continues to serve as the AAC representative to the

**P**UTNAM HAS ALWAYS  
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Union Internationale Des Associations d'Alpinisme, a post he has held for over a quarter century. He is now a resident of Flagstaff, Ariz., where he serves as sole trustee of the Lowell Observatory.

Putnam's outspokenness extends to his Hall of Fame award. He believes it is better deserved by his wife, Kitty Broman, the first woman TV board member of the NAB and later served as chairwoman of that organization's joint board. Broman also has been long-time chairwoman of the Television Information Office.



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Hall of Fame AND 70<sup>TH</sup> Anniversary Gala

## JAMES O. ROBBINS

When AT&T Chairman Michael Armstrong started to spend \$100 billion to buy cable systems three years ago, he had James Robbins in mind. Almost alone among cable operators, the Cox Communications chairman was totally committed to developing a telephone business,

pushing phone calls over the same wires used to carry MTV and ESPN. Most other major operators were shunning telephone as too difficult and expensive, opting instead to focus only on the other two products in Cox's "triple play": digital cable and high-speed Internet service.

Today that triple play has resulted in success. The cash flow margins of Cox under Robbins's watch today stand in the high 30% range. That's below the typical 40-45% of other operators. Cox has always been a bit low in its margins because Robbins' philosophy has been to invest more heavily in his operations. And for those who looked to follow the Cox business model, like Armstrong, harsh financial realities have shown just how tough it is to pull off what Robbins did. While Cox operations are firm, AT&T Broadband are anything but.

Robbins's success is no surprise. In the 16 years he's run Cox the company has been regarded highly by his peers and on Wall Street for a progressive attitude toward the new products and Cox's customers. In a business where customers typically felt abused, Cox consistently stood out for spending more money and effort on customer service. Robbins also consistently invested in Cox's cable plant at a time when other operators scrimped. The company believed

in marketing cable service when other operators looked to save money and leave it to the networks to sell the service.

Robbins is one of the few senior cable system executives who have worked both sides of the TV street. In the 1970s he had a stint as a broadcaster, as managing editor of WBZ-TV News in Boston. Born on July 4, 1942 in Mount

Kisco, N.Y., he is a graduate of the University of Pennsylvania (American studies) and a Harvard MBA. He started his cable career in 1972 at Continental Cablevision's Ohio division, then moved to a division of Adams-Russell Co. in 1970. Then he joined Viacom Communications as general manager of its Long Island system. He was then promoted to senior vice president of operations. He moved to Cox in 1983 as vice president of the company's New York City operations,

then quickly moved to Atlanta headquarters as senior vice president of operations. He was named president in 1985 and added the CEO title when Cox Communications went public in 1995.

Now it may be Cox that has AT&T in mind. Robbins acknowledges that he loves size, and he's toying with a counter to Comcast's bid for AT&T Broadband's 13 million subscribers. That would triple the size of Cox's portfolio, the kind of expansion Robbins has overseen twice since 1990.

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FOR A PROGRESSIVE  
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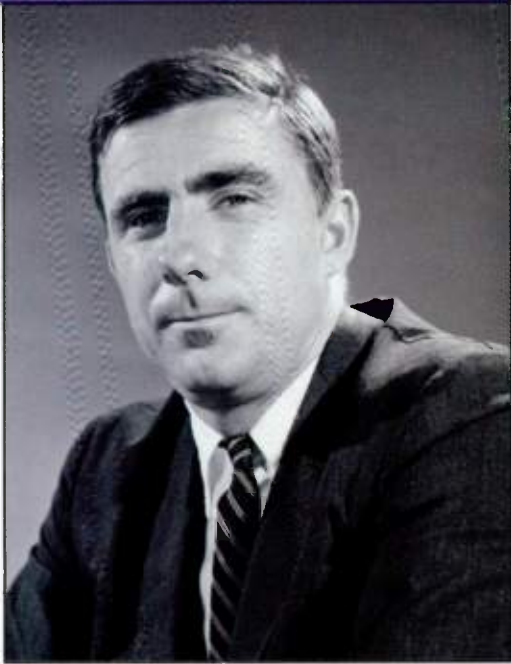


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Hall OF Fame AND 70<sup>TH</sup> Anniversary Gala

## TED YATES

"Covering combat zones is spooky work," said Ted Yates, the now legendary NBC television producer and reporter who refused to play it safe. "You have to stick your neck out a mile." No one did it better. It cost him his life in Jerusalem on June 7, 1967, when he was felled by rifle fire.

The miracle may have been that Yates lived that long. He had been fired upon by North Vietnamese in Laos, stormed by Communists in Sumatra, expelled from Cambodia and even caught between rioting students and a bayonet charge by palace police in Java. CBS correspondent Eric Sevareid may have had it right when he said that Yates "was too brave."

Yates was born on Oct. 1, 1930, in Sheridan, Wyo. He spent a year at the University of Virginia before he quit school and began working for a weekly newspaper in Florida. Yates learned about television while working for *New York Close-Up with Tex and Jinx*, and when he got the chance he became a Marine combat correspondent in the Korean War.

Yates didn't credit his career to a life-long passion or a burning desire to bring stories to the public. He gave credit instead to his failed ambition to be a professional rodeo rider — an aspiration cut short when he was thrown by a bucking bronco and broke his back. He was 18 at the time.

Yates was known for his enthusiasm and boundless energy. In October 1956 he began a program called *Night Beat*, materially advancing the career of Mike Wallace, the young host who went on to greater things.

It is Yates's unflappability, however, that resonates most

with those who knew and worked with him. Friend and colleague Bob Rogers, who was with Yates during the final moments of his life, shared these recollections in a speech: "Often, sitting around some hotel room, we talked about how satisfying it would be to document a real war, right from the start. That's what happened in Jerusalem in 1967." Yates

was on hand with Rogers and three others as part of an NBC team preparing a documentary on the Middle East situation at the time. "Before the first shot was fired," Rogers recalled, "we had our cameras set up in what was then the Jordanian sector. Within minutes the Holy City was transformed into a battleground, with both sides pounding away with mortars, artillery and automatic weapons. And then Ted caught a bullet in the forehead."

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Rogers thought Yates would survive. "Ted had always seemed so much larger than life, so impervious to fear and danger," he said. "I was still pretending to myself that he'd pull out of this one too."

Yates received the Overseas Press Club's Edward R. Murrow Award for reporting from Santo Domingo and the George Polk Award for reporting in Vietnam. He also won two Emmys and a Peabody in 1961. He is survived by his wife Mary, now Mrs. Michael Wallace, and sons Eames and Angus.



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