



Unrelenting Reality

Midseason shows push the trend

Page 10



SPECIAL REPORT

TV Sports Production

New networks gear up

Page 36

Broadcasting Small

The life of a TV-station owner-manager

BY HARRY A. JESSELL

Page 47



BROADCASTING & CABLE

Reed Business Information

THE BUSINESS OF TELEVISION & RADIO

www.broadcastingcable.com

\$4.95

December 16, 2002

THE DREAM STREAM

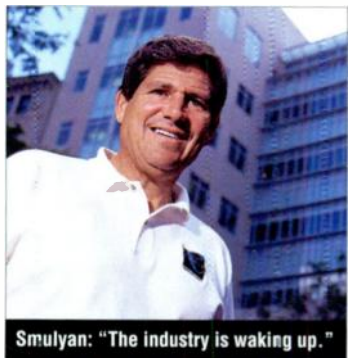
Smulyan: Retrans or Bust

BY STEVE McCLELLAN

This time they really mean it. Major TV-station groups are going to generate a second revenue stream—working with cable or warring against it.

Jeff Smulyan, head of the Emis TV group, told investors last week that it is time for broadcasters to squeeze cable operators for retransmission-consent fees.

"The battle isn't really between networks and affiliates; it's between those involved in the over-the-air transmission-system distributors and those who take our signal and charge the American people for it," Smulyan said at the UBS Warburg conference in New York.



Smulyan: "The industry is waking up."

"This industry is waking up," he added.

Sinclair Broadcasting CEO David Smith was even more combative. "Given what the satellite companies pay us today, the only issue is what day does this event take place. We have all long argued that we should be

paid, especially given that we are the dominant deliverer of eyeballs in the marketplace."

Smith bragged that, if he could secure cooperation of two or three other stations in a smaller market, he would suffer minimal financial pain by taking the stations off the local cable system until they agreed to pay.

"The driver of this is going to be our industry having the nerve to say, 'You can't have it for free any more; there's a price to be paid for it.'"

By law, cable operators must receive permission from the local TV stations before retransmitting their signals. When that requirement became law in 1992, broadcasters believed they could negotiate for carriage fees

Continued on page 44

Murdoch at Liberty To Make DBS Play

BY JOHN M. HIGGINS

There's one big reason the divorce settlement between EchoStar and DirecTV came months earlier than pretty much anyone expected: General Motors is in a hurry to have Rupert Murdoch come back a-courtin'.

GM's failure to complete the \$30 billion sale of DirecTV parent Hughes Electronics leaves the giant automaker in the same position it was a year ago when it rejected News Corp. Chairman Murdoch's bid in favor of EchoStar's. GM needs cash, was working to raise \$10 billion and now can no longer count on a \$4.2 billion payout from its substantial Hughes stake.

So, instead of moving at its characteristically glacial pace, GM moved quickly last Tuesday. In exchange for Ergen's honoring his agreement to pay the \$600 million breakup fee, GM let him out of his \$2.8 billion obligation to buy Hughes's 81% stake in international satellite carrier PanAmSat.

News Corp. executives had

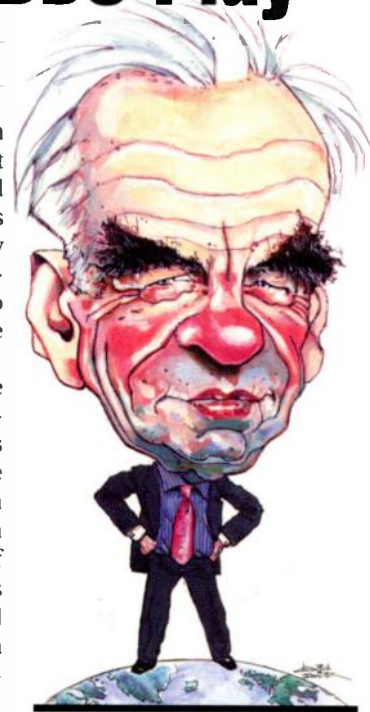


ILLUSTRATION: DRAWN & QUARTERED

expected the divorce to stretch out for months and months while Ergen haggled to limit his payout, with the side benefit of tying DirecTV up in knots. "No one expected it this soon," said one News Corp. executive. "We're figuring out what to do

Continued on page 42

CABLE'S LATE BLOOMERS

ESPN, Sci Fi prove strong ratings finishers

BY ALLISON ROMANO

Oh, to create a hit show. Conventional wisdom says cable networks that can nurture one or two hits can build on that base to make themselves Nielsen contenders.

That's what will make Lifetime and TNT the top-rated cable networks again this season, it's safe to

say with three weeks left in 2002.

But it's also what could make 2003 a big year for Sci Fi, which seems poised to take the leap from cable also-ran to cable darling, based on the success of its bold 10-part Steven Spielberg UFO thriller, *Taken*, which debuted Dec. 2.

Likewise, for down-on-its-luck ESPN, the end of '02 and the re-

Continued on page 48

MADISON AVE.



2003 FORECAST

+5%

If Robert Coen is right, overall ad spending will jump to \$250 billion next year. **TV BUYER: PAGE 22**

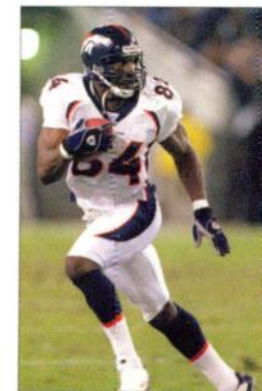
DirectTV Hangs on to the Ball

BY ALLISON ROMANO

Cable operators hoping for a shot at DirecTV's strongest programming were disappointed last week as the National Football League opted to extend its exclusive Sunday Ticket deal with DirecTV—though at a much, much higher price.

Just a day after finally abandoning its planned sale to EchoStar Communications, DirecTV agreed to pay

Continued on page 43



NEWSPAPER

#BXNPNRT *****3-DIGIT 462
#BC7537812# JAN04 REG 202

11014 APR 15 11 40 AM '02

(killer pay-off ad)



**Already
Renewed
In 40% Of
The U.S.
Thru 2006**

**J U D G E
J U D Y**



**BIG TICKET
TELEVISION**
A PARAMOUNT/VIACOM COMPANY



A VIACOM COMPANY

Source: NCS, Galaxy Estimate, November 2002, sweep to date (10/01-11/24/02), GAA% whenever available. Court Shows - Judge Judy, Judge Joe Brown, Divorce Court, Texas Justice, People's Court, Judge Maria, Judge Hatchett, Country Justice. Excludes umbrella and breakouts. Adults 18-49 and adults 25-54. Specs available upon request. ©2002 Paramount Pictures. All rights reserved.

World Radio History

(demo ad)



**The #1
First-Run
Syndicated Strip
Among
Key Adults**

(ratings ad)



**The #1
Court Show**

**7.9 HH Rating
November 2002**

AMA: No Booze Before 10 p.m.

Study links booze to brain damage, asks for corporate responsibility

By Ken Kerschbaumer

The American Medical Association last week called for broadcasters to ban alcoholic beverage commercials before 10 p.m. after completing a study showing that alcohol abuse by 14-21 year olds can result in brain damage.

The beer industry alone spends between \$800 million and \$1 billion a year on TV advertising, depending on the year. And advertising by the distilled-spirits industry has increased by more than 90% in the past year alone. The Distilled Spirits Council sees spending soon exceeding \$200 million annually.

Major broadcast and cable networks declined comment on the study or ban.

"Our report shows that there could be possible brain damage to kids who drink before they're 21 because the brain doesn't stop developing until sometime in the mid-20s," says AMA Chair J. Edward Hill.

The study concluded that youth who abuse alcohol have smaller hippocampi, the area of the brain that handles memory and learning. According to the AMA, 10 million people between the ages of 12 and 20 have used alcohol in the past month (28.5% of that age group) and of those, 6.8 million were binge drinkers (19% of that age group).

Hill says the AMA hopes broadcasters will become more responsible. "As a society we've tended to sweep some



of our social issues under the rug, denying they exist, with the classic ones being alcohol and domestic violence."

Jeff Becker, president of the Beer Institute, says his organization agrees that young people shouldn't drink, but the leap to say that underage drinking is caused by advertising is not supported by scientific research. "To some extent we're quite dismayed that a group who theoretically should be credible is promoting strategies with no evidence of effectiveness," he adds.

Sharing Becker's concerns is Lisa Hawkins, vice president, public affairs for the Distilled Spirits Council of the U.S. She says the Council shares the concern of abuse but that the focus on advertising is misguided.

"Advertising doesn't cause someone to begin to drink," she says. "The research is very clear that it's parents and peers who are the primary influence over a youth's decision to drink."

Hawkins adds that a ban on alcohol advertising before 10 p.m. doesn't make any sense. "The focus needs to be on the demographics and the programming, not the time of day," she says. "You can have an ad that runs during a public affairs show on a Sunday morning that would be totally appropriate while at the same time there are networks like the Cartoon Network where it would be inappropriate whenever it ran."

But Dr. Hill says the problem with alcohol advertising extends beyond when it airs.

"They have guidelines they're supposed to use for advertising, and we have many examples to show that they don't go by those guidelines."

Hills criticizes cartoon characters and mascots that have been used in alcohol ads. "Those ads appeal to children and build an environment that predisposes children to drink."

Becker says AMA charges do nothing but discredit the AMA. "Hopefully over time they'll lose some credibility and then reexamine their position," he adds. "No one is going to say underage drinking is a good thing. But to go from saying let's stop underage drinking to it's being caused by beer advertising isn't supported by facts and diverts us from doing real things to help the problem. And that's the danger." ■

BREAKING...

FCC Advised To Raise Cable Cap

WASHINGTON—Cable companies would be able to serve as many as 45% of subscription-TV households under a recommendation to FCC commissioners drafted by the agency's Media Bureau.

The new ownership restriction would not be a rigid number but would vary between 30% and 45%, depending on the company's ownership of cable programming networks. Companies with large programming stakes would face more-restrictive limits than those with little involvement in the network side of the business.

Under the Media Bureau's reasoning, companies with extensive programming investments would be more likely to discriminate against unaffiliated programmers when setting channel lineups.

If commissioners agree with the recommendation, the change in cable-ownership limit could be approved before the end of the year.

New Hampshire Okays Court Cameras

CONCORD, N.H.—The New Hampshire Supreme Court ruled Friday that state judges cannot bar cameras from their courtrooms without factual rather than speculative reasons. The court said that "fear of jurors' being exposed to potentially prejudicial information or of witnesses' being exposed to the testimony of other witnesses generally will not be a valid basis for denying electronic coverage." That reason was among those cited in a Virginia court decision last week barring video cameras from the trial of accused Washington, D.C.-area sniper John Muhammad.

People Meter Approved

BOSTON—The Media Rating Council gave its official seal of approval to Nielsen's Local People Meter service in Boston. The MRC is the industry group that sets the standards having to do with methodologies, sample characteristics and the like for ratings services.

BROADCASTING & CABLE

December 16, 2002

Volume 132 | Number 51

CONTENTS

Top of the Week

BREAK UP Liberty wants out of its partnership with Comcast in QVC.....	6
GOING FISHING A bunch of media companies are angling after Fisher Communications assets.....	6
SHARING SPECTRUM FCC could allow unlicensed operators in unused space between channels.....	6
A DOSE OF REALITY Unscripted shows have become a staple of broadcast schedules.....	10
LOW-POWER DTV FCC considers cellular-like concept for crowded dials.....	11
MEDIA BAR Injunction against WFLA-TV reporter is seen as a threat to newsgathering.....	14
FAST TRACK	10
IN THE LOOP	11
STATION BREAK	14

Programming

REALITY RULES ABC and CBS midseason slates draw heavily on the genre.....	16
SOPRANOS SCORES Season finale of the HBO mob drama outdraws the broadcast nets.....	16
SYNDICATION WATCH	17
NIELSEN WATCH	18
MARKET FOCUS: Atlanta	19

TV Buyer

LOCAL PEOPLE METERS CBS and Hearst-Argyle ponder deals on Nielsen's new headcounter.....	22
AD SPENDING Forecasters see growth in 2003 and say record high is possible in '04.....	24
EBB & FLOW	22
HOT SPOTS	24

Washington

ACCESS RULES NCTA would bar broadband providers from blocking consumer access to content.....	26
CAPITAL WATCH	27

Technology

HD ON THE ROAD Mobile production firms gear up...	34
COPY PROTECTION Critics blast broadcast flag.....	35
CUTTING EDGE	34
Special Report: TV Sports	
NBA TV	36
TENNIS CHANNEL	38
COLLEGE SPORTS TELEVISION	38

People

FIFTH ESTATER	28
FATES & FORTUNES	28
FACETIME	30
DATEBOOK	31

Voices

EDITORIALS	46
AIRTIME	46
JESSELL'S COLUMN	47



NEXT ISSUE:
December 30
Happy Holidays!

WEEK OF DEC. 6-12

B&C INDICES

THE B&C 10

WEEK

-7.6%

YTD

-35.5%

BROADCAST TV GROUPS

WEEK

-0.5%

YTD

1.3%

CABLE TV MSO'S

WEEK

0.1%

YTD

-38.4%

RADIO

WEEK

-4.4%

YTD

-19.1%

	CLOSE	WEEK	YTD
Dow Jones	8,537.92	-1.0%	-15.2%
Nasdaq	1,399.29	-0.8%	-29.3%

The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$13.56	-3.1%	-57.8%
Clear Channel	\$39.35	-4.4%	-22.7%
Comcast	\$22.85	-1.3%	-36.5%
Cox	\$30.06	1.7%	-28.3%
Disney	\$16.87	-4.4%	-18.6%
EchoStar	\$21.55	9.7%	-21.6%
Fox Ent.	\$26.69	3.4%	0.6%
Hearst-Argyle	\$24.49	2.4%	13.6%
Tribune	\$45.35	0.6%	21.2%
Viacom	\$42.98	-4.3%	-2.9%

GOOD WEEK

Acme	\$6.85	21.5%	1.6%
EchoStar	\$21.55	9.7%	-21.6%
Mediacom	\$9.95	9.5%	-45.5%
Playboy	\$10.20	8.5%	-39.6%
Beasley	\$11.70	7.6%	-10.1%

BAD WEEK

Gemstar	\$3.13	-10.1%	-88.7%
Salem	\$25.05	-8.2%	8.9%
Cumulus	\$14.79	-7.2%	-8.6%
Charter	\$1.45	-5.8%	-91.2%
Radio One	\$15.64	5.7%	15.3%

COX MYSTERY

14%-15%

That's the growth Cox Communications projects in both revenue and cash flow next year. So why, exactly, is the company's stock down 28% this year? A bonus: Cox's capital spending should fall 20% from \$2 billion to \$1.6 billion.

Source: CNET Investor (cnet.com). This information is based on sources believed to be reliable, and while extensive efforts are made to assure its accuracy, no guarantees can be made. CNET Investor assumes no liability for any inaccuracies. For information regarding CNET Investor's customized financial research services, please call 415-344-2836.

Fisher Stations on the Hook?

BY STEVE McCLELLAN

Gannett, ABC, Entercom, Cox, Clear Channel and other broadcast groups are interested in some or all of Fisher Communications, sources say, as the Seattle-based broadcaster assesses its strategic alternatives.

The crown jewels in the Fisher treasure chest are TV, radio and real estate holdings in the Northwest, where, most notably, Fisher owns KOMO-TV Seattle, and KATU(TV) Portland, Ore.

broadcasting

Analysts evaluate the company's worth at roughly \$800 million to \$1 billion. It would probably be more valuable but for the triple whammy of a terrible economy still looming over the Northwest, a lagging ABC TV network (KOMO-TV and KATU are affiliates) and some under-managed properties.

"They've got a great collection of fixer-uppers," was the assessment of one media analyst at a major Wall Street firm.

Rumors were swirling last week that Fisher was close to a decision, with a deadline for bids set for this week.

But company President and CEO William Krippaehne Jr. denied that.

"In one aspect of our assessment process, there were some deadlines for an initial ex-

Continued on page 45

Liberty Wants QVC Breakup

BY JOHN M. HIGGINS

QVC might experience a different kind of shopping frenzy. Liberty Media may trigger the breakup of its partnership with Comcast in the top-ranked home shopping network.

Liberty Media President Dobb Bennett said at the UBS Warburg media conference last week that the partnership agreement gives Liberty the right to call for Comcast to buy out Liberty's stake, sell Liberty its majority stake, or join Liberty in selling the whole thing to someone else. Comcast owns 57% of the network; Liberty, 43%.

Bennett doesn't know if he'll end up a buyer or a seller. "I don't know what the price is."

The network should generate about \$4.4 billion in sales this year and is worth about \$20 billion. Bennett said the main reason for pulling the trigger is that he has only two more exit opportunities, February 2003 or February 2004. "It is probable that we will exercise one or the other."

Comcast CFO John Alchin acknowledged that the company prizes QVC and the fast-growing cash flow that has helped pay for cable-system



rebuilt. But, he added, Comcast promised investors in acquiring AT&T Broadband that it won't load up more debt. "We are very protective of our investment-grade rating, and we will

not use our stock at these prices."

He predicted that Liberty Chairman John Malone will more likely use the exit clause to negotiate another type of deal and stay in QVC for several more years.

Bennett also said he believes that Vivendi Universal will wind up selling off its entertain-

ment assets, and he wants a shot at buying in. He thinks merging USA Network and Universal Studios with Liberty's Starz Encore pay movie network unit plus giving Vivendi some cash is the best starting point. ■

Liberty could call for Comcast to buy out its stake, sell Liberty its majority stake, or join Liberty in selling the whole thing.

TV Could Get Wireless Roommate

FCC considers allowing unlicensed operators to share broadcast band

BY BILL McCONNELL

Will TV stations one day share spectrum with garage-door openers and cordless phones?

In a move guaranteed to make broadcasters nervous, the FCC last week raised the possibility that portions of the TV broadcast band in the future might be made available for unlicensed devices operating in unused "white spaces" between channels.

Unlicensed products on the market now range from cordless phones to wireless broadband services and are generally forbidden due to concerns about interference to licensed spectrum users. So far, none are permitted within TV spectrum.

At its December meeting Wednesday, the FCC issued a notice of inquiry, two degrees of procedural separation from

creation of a new rule, to examine possibilities for greater use of unlicensed devices, particularly in rural areas where unused spectrum capacity is greater.

Commissioner Kevin Martin, while endorsing the idea of making more spectrum available generally for unlicensed devices, criticized even the suggestion that broadcast frequencies might be tapped.

'I fear unlicensed devices will create additional interference problems when digital television gets under way.'

KEVIN MARTIN, FCC

Unforeseen interference could be created, he said. "I fear unlicensed devices will create additional interference problems when digital television gets under way." Even in less congested rural areas, interference might be a problem because more people rely on over-the-air television and live outside the general signal contour of their closest stations. Rural viewers might "lose the

few broadcast signals upon which they rely," Martin said.

The inquiry comes a few weeks after the commission issued a separate Spectrum Policy Task Force Report that raised the possibility of additional uses for the broadcast band but implied that no changes were in the offing.

Issuance of the inquiry before the spectrum report's Jan. 9 comment due date caused some broadcasters to worry that the idea is being fast-tracked before the FCC has resolved interference problems that new digital channels cause to existing analog ones. "The proliferation of these devices may have an adverse impact on all television receivers," said MSTV President David Donovan. "Policing such interference at the user level is impossible."

FCC engineers, however, say computer advances make it possible to design equipment that could monitor spectrum to detect frequencies already in use and ensure that transmission only occur on open frequencies. Unlicensed devices can be designed with capability to changing frequencies to open channels. ■

When We Watch TV, We're Watching

Roone



Roone Arledge
1931 - 2002

Nearly all of the major events of our lives have been touched by the genius of Roone Arledge. Visionary, passionate, and detail-driven, he didn't just put on a different kind of television.

He transformed television.

As one of the finest live producers of news and sports programming, Roone demanded that technology fulfill his vision. Yet he always kept the focus on the people and the story—not the gadgets. So whether we turn on our televisions tonight, tomorrow, or next year, we will continue to see the influence of his enormous legacy.

 grass valley
A THOMSON BRAND



PYR

**During the November Sweep
Outstanding Ratings**

Market	Station	Affiliation
Philadelphia	KYW	CBS
Dallas	WFAA	ABC
Atlanta	WXIA	NBC
Detroit	WDIV	NBC
Seattle	KOMO	ABC
Cleveland	WKYC	NBC
Phoenix	KPNX	NBC
Pittsburgh	WPXI	NBC
Greenville	WLOS	ABC
West Palm Beach	WPTV	NBC
Birmingham	WIAT	CBS
Oklahoma City	KWTV	CBS
Louisville	WAVE	NBC
Dayton	WHIO	CBS
Fort Myers	WBBH	NBC

Hosted By
**Donny
Osmond**

Source: NSI WRAP Overnights, Nov. '02 Sweep, Year ago = Nov. '01 Sweep, Sept. '02 = 9/16-9/25/02, lead-in = 1/2 hr, #1 new game show vs Millionaire Weakest Link

PYRAMID

TM

**er Sweep, PYRAMID Delivers
on ABC, CBS and NBC Affiliates!**

Time Period	HH Rtg	Comments
4:30p	4.0	+29% over September!
3:30p	3.4	#1 new game show in Dallas!
4:30p	3.1	+41% over year ago!
11:00a	3.9	+26% over year ago!
4:30p	4.2	+45% over September!
4:00p	3.2	+39% over lead-in!
4:30p	3.1	+41% over lead-in!
1:00p	3.1	+94% over year ago!
4:30p	3.3	+154% over year ago!
10:30a	3.7	#1 in the time period!
4:00p	3.0	+20% over year ago!
3:30p	4.3	+34% over year ago!
4:00p	3.8	+15% over September!
4:30p	5.7	+36% over lead-in!
10:00a	3.6	#1 in the time period!

FAST TRACK

Cox Opts for TNT Plus

As part of a new multinet network distribution pact, **COX COMMUNICATIONS** has signed on for the fully loaded version of TNT, now dubbed TNT Plus. **TURNER** is offering MSOs two versions of TNT: a pricier option with NASCAR and NBA events or a stripped-down, sports-free version. Corporate cousin **TIME WARNER CABLE** has already signed on for TNT Plus. Turner is said to be seeking a 10% increase for TNT Plus over its average 70 cents license fee. Terms of the Cox deal, though, were not available. The Cox deal also secured multiyear carriage for Turner nets CNN, Headline News, TBS Superstation, Cartoon Network, TCM, Turner South, Boomerang, CNN*fn*, CNN en Español.

Will Mel Stay?

VIACOM COO MEL KARMAZIN wouldn't tip his hand about whether he'll stay at Viacom or go, but he did say he wants the issue resolved in short order.

When asked at the **CS FIRST BOSTON** annual media conference last week whether an announcement would be made this year, he said that "it would be my hope to do something sooner rather than later." He wants to stay at the company with Chairman and CEO **SUMNER REDSTONE** only if "I can add more value to Viacom and have a lot of fun." He and Redstone have clashed, and Karmazin's contract is up at the end of next year.

Karmazin also said that, of **VIVENDI UNIVERSAL** properties that might come available, Viacom is keenly interested in **SCI FI CHANNEL** but not the company's music or movie divisions or even **USA NETWORK**, which he considers too broadbased.



Super Alias Action

ABC will give the prized post-Super Bowl time slot to action hour *Alias*, starring Jennifer Garner (above). "The episode that J.J. Abrams has written to air post-Super Bowl ... may be the best hour of pure entertainment we've seen," says ABC Entertainment President Susan Lyne. The post-Super Bowl spot guarantees that millions of viewers will sample the show.

means it is expected to meet the educational requirements that count toward fulfilling a TV station's mandated three hours a week of educational children's programming. *CosmoGIRL!* is being offered on a 3½-minute barter split. ...

NIelsen MEDIA RESEARCH will add Austin, Texas, and Tucson, Ariz., to its list of markets participating in the local Hispanic Station Index, beginning in February. The additions bring the total to 18. Nielsen will measure Spanish-language viewing through samples from both Spanish-speaking and bilingual homes, separate from its general market samples. ...

In an effort to bridge any ITV gaps, the **ADVANCED TELEVISION SYSTEMS COMMITTEE** (ATSC) and **CABLELABS** have agreed to "harmonize" their technical specifications for interactive television. Under terms of the agreement, an architectural framework combining a number of elements from the DASE standard (ATSC's) and the OCAP standard (CableLabs') will be outlined.

Corrections

Fred Reynolds is president and CEO of Viacom's station group. He was incorrectly identified on page 42 of the Dec. 9 issue.

AOL Time Warner owns 11% of the National Basketball Association's new NBA TV channel. Its ownership stake was incorrectly reported in a Dec. 9 In the Loop item on page 8.

Get Ready for a New, Heavy Dose of Reality

Once a fad, unscripted shows have become a schedule staple

BY PAIGE ALBINIAK

As long as reality shows like Fox's *American Idol* and ABC's *The Bachelor* build to finales with astronomical ratings and established franchises like CBS's *Survivor* keep turning in solid numbers, reality is here to stay.

Is it ever.

Between January and July, the six networks plan to air 22 reality programs, 13 of them new (see page 16). The shows also remain a staple on cable, where FX, USA, ABC Family and Sci Fi Channel plan to launch reality shows in coming months.

"These are water-cooler shows," says Mike Fleiss, executive producer and creator of *The Bachelor* and founder of Next Entertainment. "The word of mouth is an even more effective way of launching shows than on-air promotions. If the shows are working and people are talking about them, the audience grows really fast."

That was certainly true for *The Bachelor*, the latest reality show to become a pop-culture phenomenon. The last half-hour of its two-hour finale scored a 29 share in the household Nielsen ratings, up from the 10 share logged at the show's premiere in March.

As a result, ABC plans to air six separate reality shows between now and next summer: *The Bachelorette*, a celebrity version of *The Mole*, *Are You Hot?*, *All-American Girl*, *The Will* and *The Bachelor* 3. The point is to not burn out the audience on any one concept, while keeping fresh programming on the air.

The concepts for reality shows can be so outrageous that producers and publicists practically giggle as they explain them. "Sometimes it's so unbelievable that you can't believe it's real," says Ghen Maynard, vice president of alternative programming for CBS. That's part of the reason the shows also appeal to viewers. But that's not all.

"All the reality shows must have potential for great story and character just like a good drama," says Andrea Wong, senior vice president of alternative series and specials for ABC. "I think those are the two key elements. On top of that, the concept has to be promotable, very clear and provocative to the audience."

Different networks approach the reality genre with different strategies. ABC and CBS seem to have embraced the competition-and-elimination model, along the lines of *Survivor*, *American Idol* and *The Bachelor*. The story unwinds as the weeks go by.

NBC prefers the closed-episode model, such as *Fear Factor* and *Meet My Folks*, in which any challenge presented within the show is resolved by the end of an hour.

Because networks don't have to extend a lot of upfront cash to finance reality shows, closed-ended shows present more of a profit opportunity because they're repeatable, says Jeff Zucker, president of entertainment for



Fox's *American Idol* is a model for many competition/elimination shows.

NBC. "If you can't repeat them, then they aren't that much more financially advantageous than any other show. And you have to be careful that you are not just putting Band-Aids on schedules that don't actually work."

NBC will stray from its model a little next summer—its preferred season for launching reality shows—when it brings two elimination shows, GRB Entertainment's *Next Action Star* and Jay Mohr's *Last Comic Standing*, to the network. In one, Americans get to help choose a Sly Stallone/Lucy Liu type; in the other, viewers watch an unknown comedian catapult, presumably, to stardom. Neither is revolutionary: *Ted Mack's Original Amateur Hour*, first on radio and then on television, lasted until 1970 and helped discover, among many others, Frank Sinatra and Ann-Margret.

Plot-driven reality shows, such as *The Bachelor*, also can be re-aired but with more diffi-

Continued on page 48

'If used recklessly, [reality programs] can be a short-term fix that, long term, leaves scorched earth behind on the schedule.'

JORDAN LEVIN,
The WB

CABLE

Game of Chicken

Cablevision Systems could be facing another financial bullet next week. Dec. 18 triggers a 30-day option for News Corp. to "put" its 40%-50% interests in some jointly owned regional sports networks (New York, Chicago, San Francisco among them) to Cablevision. That's a \$1 billion bullet staring Cablevision



Chairman Chuck Dolan (left) in the face just as he's starting to ease his financial crisis. The good news is that Fox doesn't get to choose how it gets paid. Cablevision won't use cash or its own stock. Cable-

vision Vice Chairman Bill Bell said that he's leaning toward giving News Corp. a three-year note or simply taking the sports operation public. Bear Stearns media analyst Ray Katz calls the put window "a game of chicken" and predicts the companies will negotiate a smoother deal.—J.M.H.

BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

REGULATION

He's a Wonderful Chairman

A year of blistering headlines about Michael Powell—a *Wall Street Journal* editorial labeled him an IHOP waffle—prompted some mock indignation from the FCC chief at the federal communications bar's annual Chairman's Dinner Dec. 12.

"I'm outta here," he growled before stalking off the stage. The action switched to big-screen monitors and Powell's version of *It's a Wonderful Life*. His guardian angel, played by MPAA chief Jack Valenti, showed him what the FCC would be like without him.

Arguably the most bizarre segment included just confirmed Commissioner Jonathan Adelstein being voted off by his colleagues for drinking Michael Copps's soy milk straight from the carton.

Disturbed, Powell asks Valenti what fate has befallen him. "You're not going to like it," Valenti warns: Powell is instead chairman of the troubled SEC.

A chastened Powell returns to his FCC office to find things looking up, including a completed digital transition.—B.M.



BROADCASTING

Left to Their Own Devices

Sinclair Broadcasting CEO David Smith (photo) told investors at the UBS Warburg media conference last week

that the big reason he is centralizing a chunk of his stations' news production in one Baltimore facility is cost. But he also said he's sick of the

news judgment of some local news directors.

"Nothing upsets me more than when a local news director puts a headline story of a water-main break in Los Angeles as local news. That's the kind of foolishness you see when local news directors are left to their own devices." He added: "One of the nice things about having a centralized news operation is that we take all the politics out of the local news issues. We're able to focus on content that's ratings-driven as opposed to fluff, or dog-catcher stories, or whatever people tend to want to follow for whatever their politics is."

Afterwards, he softened a bit, saying the real reason for centralizing news is cost.—J.M.H.



SYNDICATION

Saying Yes to N.O.

The station ranks at NATPE are swelling. Post-Newsweek, Hearst-Argyle, LIN, Belo and NBC are among the major groups saying they will be well represented at the January show in New Orleans "We're all going to be there," says Alan Frank, president of Post-Newsweek Stations. He plans to hold a manager's meeting. This year, only two P-N execs attended.

Fox is hosting an affiliate meeting (NATPE Chairman Tony Vinciguerra is CEO of Fox Networks); NBC, CBS and Fox are holding board meetings. Most NBC GMs are expected to attend, and there will be an NBC program directors meeting. Hearst-Argyle's delegation may grow beyond the 10-12 currently slated, says VP of Programming Emerson Coleman. LIN TV is sending six vs. one this year.—K.K.M.



POLITICS

Lott To Be Concerned About

The odds are lengthening on Trent Lott's returning as Senate Majority Leader; that could be bad news for broadcasters. Lott has often been a friend to the industry. In the past year, he has endorsed retention of the 35% cap on TV household reach and backed DTV multicast must-carry.—B.M.



LPDTV?: FCC Ponders New Model

BY BILL MCCONNELL

The big transmitter covering a station's entire market has been a staple of broadcasting since the industry's inception in the 1920s, but, in many large markets, the powerful tower soon could be a thing of the past, replaced by a series of lower-power transmitters along the lines of the cellular-telephone model.

The commission is considering allowing digital TV stations to replace their main high-power transmitters with several low-power transmitters operating on

the same channel throughout their markets. The aim is to reduce interference in congested areas, where crowded dials create channel conflicts.

A Spectrum Policy Task Force Report indicates that the FCC is considering the idea, and sources say a proposed rule-making also is in the works. The concept has been gaining support in the broadcast industry since it was floated by consultancy Merrill Weiss Group in 2000.

In June, 17 organizations—including NAB, the Association for Maximum Service Television, the Association for Public Television Stations and several station groups urged

the FCC to implement the idea under existing authority to grant primary status to each facility in a station's array of main and booster transmitters.

Primary status allows satellite and translator stations to receive the same interference protections as main transmitters.

The broadcasters also asked for a rule-making establishing interference rules and coverage areas for distributed transmission, or Single Frequency Networks.

The idea is already being tried by Penn State's experimental station WPSX-DT, and the Advanced Systems Committee is

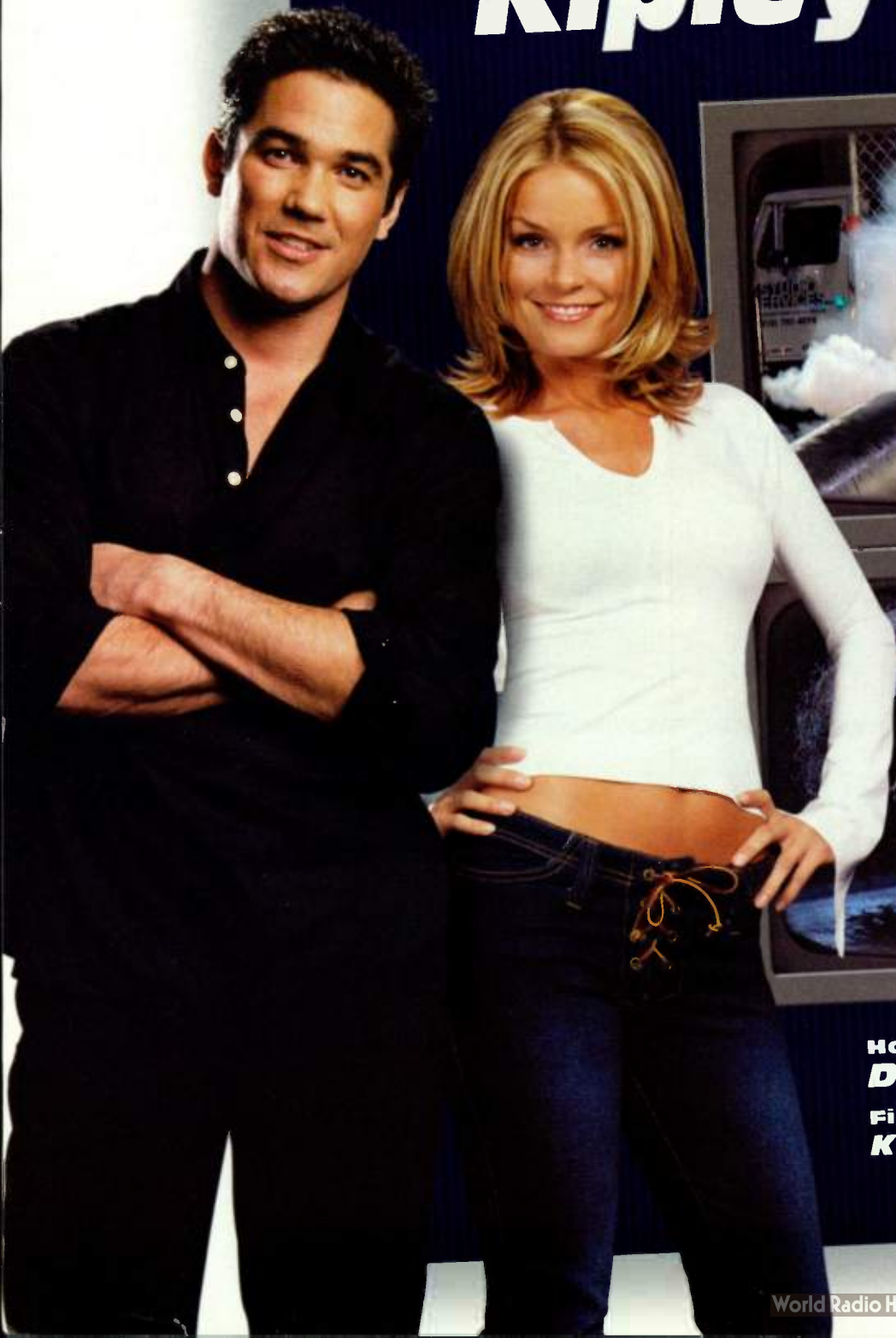
developing standards to synchronize distributed transmitters. Comments are due Jan. 9, replies Feb. 10.

The FCC last week asked for public comment on WSTE(TV) Ponce, P.R.'s request to launch a multi-site transmission facility for both analog and digital operations. WSTE's situation is special because Puerto Rico's mountainous terrain makes extensive use of boosters necessary for stations to reach the entire territory.

WSTE can't reach its boosters from a main transmitter because of unique interference and wants the FCC to treat its array of facilities as a single license with primary status. The station has been operating this way under an experimental license since 1986. Comments are due Jan. 9, replies Jan 24. ■

TO SEE BELIE

Ripley's Is **SOLD** In



Hosted by
DEAN CAIN
Field Correspondent
KELLY PACKARD

www.sonypicturestelevision.com

**IT...IS TO
VE IT!**

65% Of The Country!

RIPLEY'S
Believe It or Not!

®

**AVAILABLE
5 DAYS A WEEK
FALL '03**

**SONY
PICTURES
TELEVISION**

STATION BREAK

BY DAN TRIGOBOFF

No Cameras in Sniper Court

WASHINGTON—A coalition of local and national media outlets lost its battle to televise the Prince William County, Va., murder trial of accused Washington-area sniper John Allen Muhammad. Judge LeRoy Millette ruled from the bench after a hearing Thursday morning that, while he would allow still cameras in his courtroom, he would not allow video because of its effect on witnesses and distraction to jurors.

Kathleen Kirby, counsel to the Radio-Television News Directors Association, said the coalition will weigh its options, but, given the discretion of a trial judge to control a courtroom, a successful appeal seems unlikely.

WNBC(TV) Cameraman Found Dead

NEW YORK—A 28-year-old cameraman who had freelanced for WNBC(TV) New York was found dead in the trunk of his Mercedes-Benz in the Jamaica section of Queens, N.Y., Dec. 6. The body of Michael Clarke was discovered by his mother and had been apparently shot in the head. Clarke had had some brushes with the law. He had been arrested in the past for menacing in New York and for petty larceny and a weapons infraction in Virginia, the station reported on its Web site. "Our thoughts and prayers are with his family," the station said.

Dollars From Heaven

LOUISVILLE, Ky.—The value of the WHAS(AM) Louisville promotional platform for local TV has gone up dramatically. The radio station, which had been paying its longtime partner and former co-owned TV station, WHAS-TV, \$75,000 per year to provide it with weather forecasts, will now be paid about \$225,000 to carry forecasts from WAVE(TV) Louisville.

The deal ends a 52-year relationship between the radio and TV stations with the same call letters. Both were, for decades, part of the Bingham family's local media empire. But the Clear Channel station decided to test the waters, said Regional Vice President Kelly Carls, "rather than automatically renewing the agreement."

Sources said that, when asked for its own proposal, WHAS-TV offered to do the weather without charge.

Carls acknowledged that WHAS-TV enjoys an excellent reputation for weathercasting, but, he said, "We're trading one top-quality station for another"—and, he did not add, at a net gain of \$300,000.

First Shall Be Last

BOSTON—The early reports that a Massachusetts software company that does major business with key government agencies could be tied to international terrorist organizations showed the government in action, raiding the company's headquarters and carting away crates of potentially incriminating information.

But, says WBZ-TV Boston reporter Joe Bergantino, the story of the raid left out that the government had passed when first given a tip on the company's activities shortly after 9/11 and investigated only after Bergantino spent months looking at the company and uncovered significant evidence of terrorist links. And he believes the government purposely left WBZ-TV out of the loop, despite agreements that, in exchange for holding up the story while the government investigated, it would get a heads-up when action was taken.

But, as the government investigated, other reporters became aware, and the story of the raid was broken, following a tip by ABC News' Brian Ross on *Good Morning America*. Bergantino says some officials at the Customs Service and Justice Department said they had no prior notice of the raid and could not have told him.

Despite not breaking the story, Bergantino believes "it should be clear to anyone paying attention that we were on this story for quite a while." ABC's Ross agrees: "His story had so much in it I don't think it mattered that it wasn't first."

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



L.A. Sets for Sale

Three full-size television news sets from KCBS-TV and KCAL(TV) seemed like a bargain at the requested opening bid of \$5,000. eBay bidders were expected either from small stations or even from electric-train enthusiasts anxious to find a place for this background model of Los Angeles. Still, by mid-week, no bids had been made. Proceeds were to go to a scholarship for the children of KCBS-TV cameraman Larry Greene, who died while on assignment in the Persian Gulf in September.



WFLA-TV Tampa, Fla., aired footage of Minh Ben Ross driving a car despite having a suspended license.

Judge Bars Media 'Stalking'

Injunction against reporter seen as threat to news

BY DAN TRIGOBOFF

A Florida criminal defendant has used the state's stalking law to keep a reporter who had been questioning him about his drunk-driving offenses from getting within a football field's length of him.

The temporary injunction against WFLA-TV Tampa's Steve Andrews—granted by Judge Eric Myers, who affirmed it last week over a WFLA-TV motion to dissolve it—is troubling to broadcast journalists and media attorneys. They worry that the subjects of news reports had found in stalking laws another tool to impede journalists, even temporarily, from doing their jobs. Except for court appearances, Andrews cannot go within 300 feet of Minh Ben Ross.

"I can't believe the judge even read the petition," said Andrews, who insists that his two contacts with Ross were brief and entirely harmless. He says he has video to prove his points but has not been allowed to present it.

In granting Ross temporary relief, the court rejected WFLA-TV's contention that Andrews' contacts with Ross were innocuous and fell within the stalking law's exemption for legitimate and constitutionally protected behavior. That, Ross argued, "is an issue of fact that must be conducted in an evidentiary hearing, and [the temporary injunction must not be] merely dissolved because a news person falls under a cloak of protection from a First Amendment argument."

The court apparently agreed and will hold an evidentiary hearing this week.

Although Andrews' stories have been about the treatment of repeat DUI offenders by local judges, Ross claims that Andrews has cast him in a negative light. "He continuously asked me questions," complained Ross, who was taped by Andrews driving his vehicle although his license has been suspended.

"It is only through media coverage and their investigation of a judge that this Petitioner's case has even gotten any attention," said Ross's attorney, James Thomas. "As a result, this Petitioner has been stalked by the media."

Said WFLA-TV News Director Forrest Carr, "Every moment that this order goes on causes us irreparable harm. Any time someone's feelings get hurt, can they ask a judge for an injunction? This can make our jobs impossible."

WFLA-TV attorney Gregg Thomas (no relation to Ross's attorney) is "worried about the precedent set here.

This can become a serious tool against journalists. This is certainly not an application intended by the statute," which was designed to protect women from violence, not to protect criminal defendants from questioning.

Lucy Dalglish, executive director of the Reporters Committee for Freedom of the Press, and Kathleen Kirby, counsel to the Radio-Television News Directors Association, said the Tampa case follows a trend in which the

subjects of media reports attack the tools of journalists, rather than take on the truthfulness of the reports themselves. Plaintiffs have brought cases against the media based on invasion of privacy, fraud and trespassing in the past, and now the media must face allegations of stalking, Dalglish noted.

"It's a dangerous precedent to use means that would inhibit newsgathering rather than challenge the veracity of stories," said Kirby. "Judges just signing off on these kinds of injunctions will have the broader effect of chilling newsgathering."

News Director Carr worries that part of the blame could fall on the media itself, whose conduct makes it unsympathetic before local judges, who typically must stand for reelection. "We've placed ourselves in a position where many might feel that this judge was morally correct. The opinion of the public affects what these people do." ■

'It's a dangerous precedent to use means that would inhibit newsgathering rather than challenge the veracity of stories.'

KATHLEEN KIRBY,
counsel to RTNDA

80 MILLION HOMES IN 8 YEARS.



When we created Home & Garden Television eight years ago, our vision was simple: to provide Americans with ideas, inspiration and information to create their own unique living spaces. And now we share our vision with 80 million homes across the country.

Thanks to our affiliates for making our dream a reality.



PROGRAMMING

Replacing Reality With Reality

CBS, ABC announce second seasons, and, um, they're real



ABC's new *Miracles* is one of the few midseason shows that isn't a reality series.

BY PAIGE ALBINIAK

In preparation for February sweeps, CBS and ABC are rejiggering their schedules, often bridging the gaps between established reality shows with ... more reality shows.

So is everybody else, it appears. (See related story, page 10)

CBS: Prime time will bring back the old talent show *Star Search* at 8 on Wednesday, Jan. 8, and then run it again at 8 Thursday, Jan. 9. That move fills holes left by *The Amazing Race* and *Survivor* through January (and, of course, lets CBS compete with Fox's *American Idol*, which Fox is bringing back to Tuesday nights from Jan. 21 to May 6).

Back to CBS. In February, it will air three special episodes of the game-show chestnut *The Price Is Right* Wednesdays at 8, with *Star Search* continuing on Thursdays and concluding Thursday, Feb. 6. Meanwhile, *60 Minutes II* will move from 8 to 9 on Wednesdays throughout January.

The sixth rendition of *Survivor*, likely taking place in the Amazon, is expected to premiere on Thursday, Feb. 13. The fourth go-round of *Amazing Race* is expected to start on Wednesday, Feb. 26.

"The fact that we have three different established reality shows [*Amazing Race*, *Big Brother*, *Survivor*], and one, *Survivor*, that is going into its sixth iteration, is pretty cool," says Ghen Maynard, vice president of alternative programming for CBS. "The viewers tend to

CBS also is moving around underperforming *Presidio Med* and launching *Queens Supreme*.

be very loyal to those shows."

Presidio Med, currently on hold, will return in its regular time slot on Wednesdays at 10 on Jan. 15. The network will also run the drama on Friday, Jan. 17 and 24, at 8 p.m., giving *48 Hours Investigates* a two-week break. After that, CBS will evaluate whether it is going to keep *Presidio Med* on its schedule.

Robbery Homicide Division, which airs Fridays at 10, is being pulled and is unlikely to return. In its time slot, CBS will air legal dramedy *Queens Supreme*, starring Oliver Platt, starting Friday, Jan. 10.

ABC: The resurgent network is moving *The Practice* to Mondays at 9 and airing Dick Wolf's newest

show, *Dragnet*, on Sundays at 10 p.m., premiering Feb. 2.

Its post-*Monday Night Football* lineup will be *Veritas: The Quest* at 8 *The Practice* at 9 and *Miracles* at 10. *The Practice* switch allows ABC to avoid launching three new shows on that night and giving a launch pad for *Miracles*, a drama that touches on faith and the existence of a higher being that ABC believes could gain a sci-fi following.

ABC has six reality programs on the slate between now and May, with multiple shows coming in to fill gaps between airings of *The Bachelor* and *The Bachelorette*.

The Bachelorette stars Trista Rehn (the runner-up in the first *Bachelor* series) in her second televised search for a mate, launching on Wednesday, Jan. 8, at 9, with six episodes. Another six episodes of a celebrity version of *The Mole* also start in January. The time slot has yet to be determined, although much of ABC's Thursday night is up for grabs.

In February, ABC will run *I'm a Celebrity, Get Me Out of Here* for 15 days straight, including weekends. It's a *Survivor*-like show, except that the contestants are B-level stars competing for food by performing tasks. Although that consecutive-day strategy seems a bit risky, Andrea Wong, executive vice president of alternative programming, says, "I think it's a bold move. Based on the performance of the UK version, this show's going to be very strong."

Are You Hot?, a new reality concept from Mike Fleiss, creator and executive producer of *The Bachelor*, also will run in six episodes during February sweeps as it attempts to find the sexiest Americans out there. "You'll see plenty of skin," says Fleiss. "It will be a sexy little show."

Fleiss's *The Bachelor 3* launches in April, with the seventh and final episode airing in the middle of May sweeps. And *All American Girl*, detailing the search for the girl who has it all, will launch in March. Finally, ABC is casting Fleiss's *The Will* right now, looking for a benefactor and a family who wants to fight over a relative's money on television. Can't get much more real than that. ■



NBC's Bob Wright (on TV set) 'cameos' on *The Sopranos*.

Sopranos Still a Killer

BY ALLISON ROMANO

The *Sopranos*' fourth season ended with a hit on Dec. 8, although it wasn't the "whacking" that some TV critics were hankering to see. The finale, after a season in which some said the show lost some of its vitality, earned the show's second-best rating ever and 12.5 million viewers, second only to this season's premiere, which nabbed 13.4 million viewers.

Carmela's kicking Tony out of the house wasn't the finale's only surprise: NBC's chairman Bob Wright made a brief—and involuntary—cameo appearance, some eagle-eyed viewers noticed.

Against *The Sopranos* that Sunday night, ABC's *Alias* attracted 9.2 million viewers. CBS boasted 11 million viewers for its Sunday-night movie, and NBC's *Law & Order: Criminal Intent* was the broadcast winner with 12.2 million viewers.

"*The Sopranos* has certainly created a problem for the networks on Sunday night," said Roy Rothstein, head of research for Zenith Media. "When you already have big ratings and get all this publicity, viewers will come."

The Sopranos was clearly on NBC Chairman Bob Wright's mind 18 months ago, when he sent a memo and a tape of a particularly graphic *Sopranos* episode to entertainment-industry execs, questioning, rather philosophically, the show's impact on television and, in particular, NBC.

That earned Wright an unwitting bit part in the season finale. In a scene in which actress Drea de Matteo absently watches TV as her mobster fiancé, played by Michael Imperioli, sweats through stomach crunches, Wright appears on an apartment TV in the background, speaking at an NAB convention. Wright said later he saw the episode but never saw himself in it, which isn't surprising. It was a very brief cameo. ■

'When you already have big ratings and get all this publicity, viewers will come.'

ROY ROTHSTEIN,
Zenith Media

SYNDICATION WATCH

RATINGS | Nov. 25-Dec. 1

Nielsen Media Research

| sweeps |

Top 25 Shows

Adults 18-49

RANK/PROGRAM	AA	GAA
1 Seinfeld (wknd)	5.0	6.1
2 Friends	4.2	4.9
2 Seinfeld	4.2	4.7
4 Everybody Loves Raymond	3.3	3.5
5 Entertainment Tonight	2.8	2.9
5 Oprah Winfrey Show	2.8	2.8
7 Will & Grace	2.7	3.1
7 That '70s Show	2.7	3.1
9 Friends (wknd)	2.4	2.4
10 Judge Judy	2.3	3.3
11 Wheel of Fortune	2.2	NA
11 King of the Hill	2.2	2.4
13 Everybody Loves Raymond (wknd)	2.1	NA
14 Jeopardy	2.0	NA
14 Frasier	2.0	2.1
14 Dr. Phil	2.0	2.0
17 Entertainment Tonight (s 11/28)	1.9	1.9
18 Maury	1.8	1.9
18 Entertainment Tonight (s 11/28)	1.8	1.9
20 Home Improvement	1.7	2.1
20 Jerry Springer	1.7	1.8
22 List of a Lifetime	1.6	1.6
23 Just Shoot Me (wknd)	1.5	1.8
24 Judge Joe Brown	1.4	1.8
24 Inside Edition	1.4	1.4
24 Entertainment Tonight (wknd)	1.4	1.4

Top Off-Net Sitcoms

Adults 18-49

RANK/PROGRAM	AA	GAA
1 Seinfeld (wknd)	5.0	6.1
2 Friends	4.2	4.9
2 Seinfeld	4.2	4.7
4 Everybody Loves Raymond	3.3	3.5
5 Will & Grace	2.7	3.1

According to Nielsen Media Research Syndication Service Ranking Report Nov. 25-Dec. 1, 2002

AA = Average Audience Rating

GAA = Gross Aggregate Average

ONE NIELSEN RATING = 1,067,000 households, which represents 1% of the 106.7 million TV Households in the United States

NA = not available

November: Syndie Downer

BY PAIGE ALBINIAK

Although it feels like syndication is having a better year in 2002 than it did after 9/11 last year, many syndicated shows were down year-to-year after November sweeps, and analysis say that may be because, finally, viewers are now less fearful about going out.

So-called HUT (households using television) and PUT (people using television) levels were down 2% to 6% from a year ago, when many people were staying inside, afraid of anthrax and more terror attacks.

Among the veteran talk shows, only King World's *Oprah* managed to show year-to-year growth, posting a 9% increase from last November.

Among talk shows, King World's rookie *Dr. Phil* was second, posting a 4.3 rating. In the last week of November, *Dr. Phil* scored a 5.0 in Niensens, the show's highest rating to date and up 16% over the prior week.

The rest of the top talkers had a tougher time: Buena Vista Television's *Live With Regis & Kelly*, (3.5, down 10%); Universal's *Maury* (3.2, flat); Universal's *The Jerry Springer Show* (2.7, down 7%); Paramount's *Montel Williams* (2.6, down 7%) joined Warner Bros.' *The Jerry Jones Show* and Sony's *The Ricki Lake Show*, which were both down 16% to a 1.6.

Among game shows, the only one that wasn't down was Warner Bros.' *Eliminate*, up 21% to a 1.7 in its second season. King World's *Wheel of Fortune* remained atop the pack with a 9.5, two full points above its closest contender, *Jeopardy*, also from King World. Still, *Wheel* was down 5% sweep-to-sweep, while *Jeopardy* was down 11% to a 7.5. Buena Vista's rookie *Who Wants To Be A Millionaire?* was third with a 2.8 average. The rest had fairly unimpressive numbers.

Among other rookies, Warner Bros.' *Celebrity Justice* averaged a 1.3 in its first sweep despite being cleared mostly in late-night slots. NBC's *The John Walsh Show*, which the NBC owned-and-operated and Hearst-Argyle stations have renewed for another season, also averaged a 1.3. Warner Bros.' *Caroline Rhea*, also cleared mostly in late night, scored a 1.1, as did Twentieth talker *The Rob Nelson Show*. Tribune's *Beyond With James Van Praagh* averaged a 1.0, and Paramount's *Life Moments* a 0.9. ■



Dr. Phil netted a 5.0, second behind Oprah.

Syndie

Insider



Friends maintained its top slot in sitcoms with a 7.3.

Friends Is Off-Net Champ

Although fewer viewers were watching TV during November sweeps, off-net sitcoms still fared well. Warner Bros.' top-rated *Friends* was up 11% in its fifth season to a 7.3.

Sony's second-place *Seinfeld* was up 6% to a 6.9 in its eighth season, attributed to a run on TBS this year. King World's *Everybody Loves Raymond* was up 16% to a 6.4 in its second season. Warner Bros.' rookie, *Will & Grace*, averaged a 4.4 in its first sweep, putting it in fourth place among the half-hour comedies. And Carsey-Werner-Mandabach's *That '70s Show*, another rookie, was in fifth with a 3.8.

Hatchett Will Be Back

Sony Pictures Television's *Judge Hatchett* has been renewed for next year in more than 85% of the country, said John Weiser, executive vice president of SPT. The show has been renewed in each of the top 10 markets and in 18 of the top 20 for its fourth season.

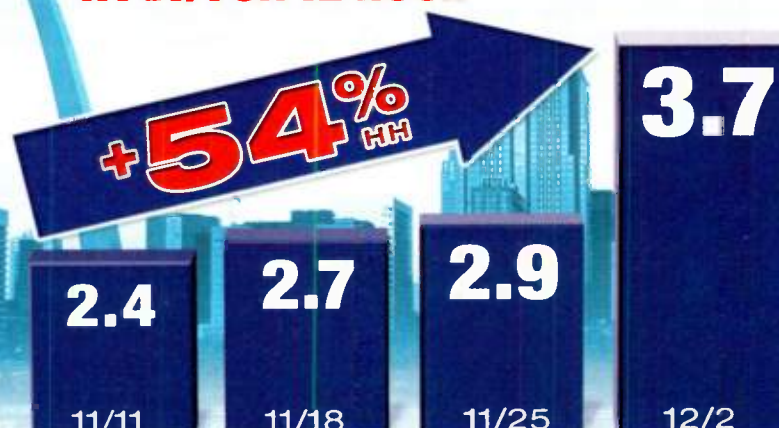
In the November sweeps, *Judge Hatchett* averaged a 1.6 national rating and did particularly well on Fox O&O WAGA(TV) in Atlanta at 10 a.m. with a 4.6/1.4, on Fox O&O WJBK(TV) Detroit at 10 a.m. with a 3.7/1.1 and on WB affiliate KHWB(TV) in Houston at 2 p.m. with a 2.7/8. *Judge Hatchett* focuses on family court, juvenile court and small-claims cases. Off the air, the show did some good, too. Last year, *Hatchett* set up a mentoring program so troubled kids could meet celebrities such as comedian, actor and radio-personality Steve Harvey and professional boxer Laila Ali.

Correction

Fox affiliate WTTG(TV) in Washington, D.C., has not taken Twentieth's *The Rob Nelson Show* off the air. Last October, the station moved Nelson to 10 a.m. from 3 p.m. and put two episodes of Paramount's *Judge Joe Brown* in its place. Sources expect the low-rated *Rob Nelson Show* to be canceled, but right now it's officially on hiatus.

CHASING THE BLUES AWAY IN ST. LOUIS

KTVI/FOX 12 NOON



Source: NSI, WRAP Overnights, w/o 12/2 vs. 11/11/02 % growth, HH Rtg

20th TELEVISION

NIELSEN | Dec. 2-8 | WATCH

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Dec. 2-8

Total Households (in millions)

PROG. (DATE)	NET	WEEK
1. Vikings/Packers 12/8	ESPN	7.6
2. Taken 12/2	Sci Fi	3.9
2. Miss Lettie & Me 12/8	TNT	3.9
4. NFL Prime Time 12/8	ESPN	3.4
4. Taken 12/4	Sci Fi	3.4
6. Taken 12/3	Sci Fi	3.3
7. Spongebob 12/7	NICK	3.0
7. Fairly Odd 12/7	NICK	3.0
7. Spongebob 12/4	NICK	3.0
7. Sportscenter 12/8	ESPN	3.0

Adults, 18-49 (in millions)

PROG. (DATE)	NET	WEEK
1. Vikings/Packers 12/8	ESPN	6.5
2. Osbournes 12/3	MTV	3.3
3. Taken 12/2	Sci Fi	3.0
3. NFL Prime Time 12/8	ESPN	3.0
5. Sportscenter 12/8	ESPN	2.9
6. Real World XII 12/3	MTV	2.8
6. WWE Ent. 12/2	TNN	2.8
8. Trading Spaces 12/7	TLC	2.6
8. WWE Ent. 12/2	TNN	2.6
10. Taken 12/4	Sci Fi	2.4

SOURCE: Turner Broadcasting Systems, Nielsen Media Research

Broadcast Networks

Dec 2-8

Total Households (in millions)

WEEK	STD
1. NBC	8.5 8.8
2. CBS	7.9 9.1
3. ABC	6.7 6.9
4. FOX	5.0 6.3
5. WB	2.4 3.1
6. UPN	2.3 2.7
7. PAX	1.1 1.0

Adults 18-49 (in millions)

WEEK	STD
1. NBC	6.0 6.2
2. ABC	4.7 5.0
3. CBS	4.5 5.2
4. FOX	4.2 4.8
5. WB	1.9 2.6
6. UPN	1.8 2.2
7. PAX	0.5 0.4

Top 10 Broadcast Shows

Total Households (in millions)

WEEK	WEEK
1. CSI	CBS 19.2
2. Friends	NBC 16.9
3. ER	NBC 16.2
4. Primetime (Wed)	ABC 14.7
5. Monday Night Football	ABC 13.0
5. Scrubs	NBC 13.0
5. Will & Grace	NBC 13.0
8. Survivor: Thailand	CBS 12.8
9. Law & Order	NBC 11.9
10. Law & Order: SVU	NBC 11.8

Adults 18-49 (in millions)

WEEK	WEEK
1. Friends	NBC 15.6
2. ER	NBC 14.9
3. CSI	CBS 14.1
4. Will & Grace	NBC 13.0
5. Scrubs	NBC 12.2
6. Primetime (Wed.)	ABC 11.6
7. Survivor: Thailand	CBS 11.0
8. Monday Night Football	ABC 10.1
9. Law & Order	NBC 7.3
9. Law & Order: SVU	NBC 7.3

SOURCE: Nielsen Media Research

abc	CBS	NBC	FOX	PAX	UPN	WB	
MONDAY							
Week 11	9.7/15	8.1/12	7.9/12	5.7/9	0.8/1	2.6/4	3.0/4
8:00	77. Monk 4.4/7	31. King of Queens 7.2/11	28. Fear Factor 7.3/11	34. Boston Public 7.1/11	130. Sue Thomas F.B. Eye 0.8/1	97. The Parkers 2.6/4	87. 7th Heaven 3.3/5
8:30		36. Yes, Dear 7.0/10				92. One on One 2.7/4	
9:00	5. Monday Night Football—New York Jets vs. Oakland Raiders 12.2/21	11. Ev Lvs Raymnd 10.0/15	18. Third Watch 8.0/12	78. World's Funniest Movie Outtakes 4.2/6	133. Just Cause 0.7/1	92. Girlfriends 2.7/4	92. Everwood 2.7/4
9:30		14. Still Standing 8.3/12				99. Half & Half 2.4/4	
10:00		19. CSI: Miami 7.9/13	14. Crossing Jordan 8.3/14		127. Diagnosis Murder 0.9/2		
10:30							
TUESDAY							
6.3/10	6.1/10	6.4/10	6.0/9	0.8/1	1.8/3	3.0/5	
8:00	34. 8 Simple Rules 7.1/11	59. JAG 5.5/9	75. Just Shoot Me 4.6/7	50. That '70s Show 5.9/9	130. Weakest Link 0.8/1	105. Buffy the Vampire Slayer 2.0/3	89. Gilmore Girls 3.0/5
8:30	45. According to Jim 6.4/10		66. In-Laws 5.1/8	69. Grounded/Life 5.0/8			
9:00	62. Life w/Bonnie 5.4/8	49. The Guardian 6.0/9	28. Frasier 7.3/11	42. 24 6.5/10	133. Narrow Escapes 0.7/1	113. Girlfriends 1.5/2	91. Smallville 2.9/4
9:30	65. Less Than Perfect 5.3/8		42. In-Laws 6.5/10			112. The Parkers 1.6/2	
10:00	40. NYPD Blue 6.8/11	41. Judging Amy 6.7/11	24. Dateline NBC 7.6/12		126. Diagnosis Murder 1.0/2		
10:30							
WEDNESDAY							
8.9/14	6.2/10	8.8/14	4.6/7	1.0/1	1.7/3	2.2/3	
8:00	19. My Wife & Kids 7.9/12	31. 60 Minutes II 7.2/11	19. Christmas at Rockefeller Ctr 7.9/12	66. Bernie Mac 5.1/8	127. Candid Camera 0.9/1	101. Enterprise 2.3/4	92. Return to Middle Earth 2.7/4
8:30	36. George Lopez 7.0/11		70. Cedric/Entertainr 4.9/7				
9:00	4. Primetime 13.7/21		31. The West Wing 7.2/11	78. Fastlane 4.2/6	127. Doc 0.9/1	119. The Twilight Zone 1.2/2	111. Birds of Prey 1.7/3
9:30		55. Amazing Race 3 5.7/9					
10:00	62. MDs 5.4/9		9. Law & Order 11.2/18		120. Diagnosis Murder 1.1/2		
10:30							
THURSDAY							
3.6/6	12.6/19	13.5/21	2.3/3	1.0/2	3.4/5	1.6/2	
8:00	85. Dinotopia 3.4/5	5. Survivor: Thailand 12.0/18	2. Friends 15.8/24	101. Fox Movie Special—Dead Man on Campus 2.3/3	133. It's a Miracle 0.7/1	85. WWE Smackdown! 3.4/5	107. Family Affair 1.9/3
8:30			5. Scrubs 12.2/18				113. Do Over 1.5/2
9:00	92. Dear Santa 2.7/4	1. CSI 18.0/27	5. Will & Grace 12.2/18				113. Jamie Kennedy 1.5/2
9:30			13. 6d Mornng Miami 9.9/15				116. Jamie Kennedy 1.4/2
10:00	74. Primetime 4.7/8	22. Without a Trace 7.8/13	3. ER 15.2/25		120. Diagnosis Murder 1.1/2		
10:30							
FRIDAY							
4.7/8	5.5/10	8.5/15	3.0/5	1.1/2	1.1/2	2.0/3	
8:00	62. America's Funniest Home Videos 5.4/10	50. 48 Hours Investigates 5.9/10	36. Providence 7.0/12	99. Firefly 2.4/4	120. Friday Night Flx—I Saw Mommy Kissing Santa Claus 1.1/2	120. UPN's Movie Friday—Star Trek III: The Search for Spock 1.1/2	101. Sabrina/Witch 2.3/4
8:30							107. Family Affair 1.9/3
9:00	88. Whose Line is It 3.2/5	45. Hack 6.4/11	28. Dateline NBC 7.3/12	84. John Doe 3.6/6			107. Olive the Other Reindeer 1.9/3
9:30	89. Drew Carey 3.0/5						
10:00	57. 20/20 5.6/10	78. The Agency 4.2/7	10. Law & Order: Special Victims Unit 11.1/19		120. Diagnosis Murder 1.1/2		
10:30							
SATURDAY							
4.9/9	4.2/8	4.9/9	5.5/10	1.0/2			
8:00		(nr) Home Depot SEC Championship—Georgia vs. Arkansas 3.2/6	70. NBC Saturday Night Movies—It's a Wonderful Life 4.9/9	76. Cops 4.5/9	120. America's Favorite Movies—McQ 1.1/2		
8:30			59. Cops 5.5/10				
9:00	70. Big 12 Championship—Oklahoma vs. Colorado 4.9/9	66. The District 5.1/9		50. AMW: America Fights Back 5.9/11			
9:30							
10:00		55. Rbbry Homicide 5.7/11					
10:30					136. It's a Miracle 0.6/1		
SUNDAY							
5.9/9	8.7/14	6.2/9	5.3/8	1.2/2	2.0/3		
7:00	70. ABC's Christmas in Aspen 4.9/8	(nr) NFL Game 2 12.0/23	83. Hollywood Christmas Spectacular 3.9/6	97. Futurama 2.6/4	130. Candid Camera 0.8/1		105. Gilmore Girls 2.0/3
7:30		11. 60 Minutes 9.9/15		50. King of the Hill 5.9/9			
8:00	50. A Charlie Brown Christmas 5.9/9	26. Becker 7.4/11	48. Dateline NBC 6.1/9	24. The Simpsons 7.6/12			104. Charmed 2.2/3
8:30				42. King of the Hill 6.5/10	116. Doc 1.4/2		
9:00	59. Alias 5.5/8	39. King of Queens 6.9/10	16. Law & Order: Criminal Intent 8.2/12	57. Malcolm/Middle 5.6/8			110. Angel 1.8/3
9:30		22. CBS Sunday Movie—Hallmark Presents: The Locket 7.8/12		81. Andy Richter 4.1/6			
10:00	26. The Practice 7.4/12		45. Boomtown 6.4/10		118. Mary Christmas 1.3/2		
10:30							
Averages							
Week	6.3/10	7.4/12	7.9/13	4.7/7	1.0/2	2.1/3	2.3/4
S-T-D	6.5/11	8.5/14	8.3/13	5.9/10	0.9/1	2.5/4	2.9/5

KEY: Each box in grid shows rank, program, total-household rating/share | Blue bar shows total-household rating/share for the day | Top 10 shows of the week are numbered in red | TV universe estimated at 106.7 million households; one ratings point is equal to 1,067,000 TV homes | Tan tint is winner of time slot | (NR)=Not Ranked; rating/share estimated | *Premiere | Programs less than 15 minutes in length not shown | S-T-D = Season to date | SOURCES: Nielsen Media Research, CBS Research | Compiled By Kenneth Ray

MARKET | Atlanta | FOCUS

Suit May Prove 60 Minutes Point

BY DAN TRIGOBOFF

CBS's *60 Minutes*, which Nov. 24 reported on the whopping awards given by civil juries in Jefferson County, Miss., may get a chance—reluctantly, no doubt—to see that system in action.

Two former jurors in that county are suing the program, along with sources included in the story, for \$6 billion, contending that they were defamed in the story about "jackpot justice." Anthony Berry and

Two former jurors in a report on civil cases in Jefferson County, Miss., are suing the CBS Sunday-night show for \$6 billion.

Johnny Anderson each sat on juries that reached \$150 million verdicts: Berry in an asbestos case, Anderson in a diet-drug case.

Said correspondent Morley Safer in his introduction, "Plaintiffs' lawyers have found that juries in rural, impoverished places can be mighty sympathetic when one of their own goes up against a big, rich, multi-national corporation."

The report detailed how the county has been targeted by lawyers and plaintiffs and how tort litigation there—often seemingly frivolous and speculative—has threatened the livelihoods of medical professionals and pharmacists. The state's wide-open tort laws make such suits easy to file there.

At one point, an unidentified local florist turned millionaire by a tort settlement, suggested that jurors make huge awards believing that they're going to get a piece of it under the table. The florist, since identified as Beau Strittman, has told local reporters that he was joking and thought the cameras were off.

CBS declined to comment on the lawsuit. ■

AT A GLANCE

The Market

DMA rank	9
Population	5,232,000
TV homes	1,972,000
Income per capita	\$18,770
TV revenue rank	8
TV revenue	\$477,100,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER	
1	WSB-TV	2	ABC	Cox
2	WAGA(TV)	5	Fox	Fox
3	WXIA-TV	11	NBC	Gannett
4	WGCL(TV)	46	CBS	Meredith
5	WATL(TV)	36	WB	Tribune
6	WTBS(TV)	17	TBS	Time Warner
7	WUPA(TV)	69	UPN	Viacom
8	WPXA(TV)	14	Pax	Paxson
9	WUVG(TV)	34	Uni	Univision

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

Cable/DBS

Cable subscribers (HH)	1.4 million
Cable penetration	71%
ADS subscribers (HH)**	374,680
ADS penetration	19%
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***
<i>Entertainment Tonight</i> (WSB-TV)	11.7/17
Network show	
<i>Friends</i> (WXIA-TV)	20.3/28
Evening newscast	
WSB-TV	13.7/22
Late newscast	
WSB-TV	10.2/19

***November 2002, total households

SOURCES: Nielsen Media Research, BIA Research

A Resilient, Can-Do Market

With tremendous growth in its immediate past, Atlanta seems poised for more. "It's an inherently strong market," says Greg Stone, who runs WSB-TV. "It's a glamour market and a growth market. We were not immune to this recession, as we had been in previous recessions, but the market rebounded nicely.

"In growth," he adds, "we've been rising in market rank. We flew by Houston [now DMA No. 11], and we could pass [No. 8] Washington." Ranked DMA No. 9 in population, the market moves up a notch in revenue.

And because of the high-tech industry, notes Gene McHugh, who runs consistently strong WAGA(TV), the market has entrepreneurs who can adapt quickly to economic turns. "It's a resilient economy, with a can-do feeling."

For local television, that growth will mean money. In the past five years, Atlanta's market grew by more than \$100 million, reaching more than \$525 million in 2000. And, although it slipped in 2001, local executives say it came roaring back this year, aided by a strong political season that dropped nearly \$35 million into local station accounts.

Atlanta has three stations that are more than 50 years old: Fox-owned WAGA, Gannett's WXIA-TV, and Cox's flagship WSB-TV, the oldest station in the South and the market's dominant station nearly all that time.

Time Warner's superstation WTBS(TV) is perhaps the market's most unusual entry and draws considerable numbers in local as well as national viewers for its carriage of the Braves, one of baseball's most successful teams.

The market for local television has been strong for years, with "one of the nation's finest ABC affiliates, one of the finest Fox affiliates and," says Daniel Berkery, who runs Tribune's WB affiliate WATL(TV), "one of the finest WB affiliates." In revenue, according to BIA Financial estimates, the WB affiliate took in quite a bit more revenue in 2001 than not only the local UPN affiliate WUPA(TV) but also the long-troubled but recently improving Meredith-owned CBS affil WGCL(TV) and is not far behind WTBS.—Dan Trigoboff



WHAT THEY DIG

\$100 or more: Atlantans are 70% more likely to pay that for their monthly cell phone bill than others nationwide

16% ate at the International House of Pancakes in the last month, more than twice the national average

25% are single, almost exactly the national average

SOURCE: Scarborough Research

PYRAMID DISCOVERED IN HARTFORD!

Delivering Its Best Weekly Performance To Date, PYRAMID Scores Impressive Ratings on WFSB at 9:00am!

3.7 Household rating!
Time period's best performance in 5 years!

+76% over premiere week!

+76% vs. year ago!

PYRAMID

SONY PICTURES TELEVISION

Source: NSI, WRAP Overnights, 9-10A, M-F, (12/02/02-12/6/02), premiere = (9/16/02-9/20/02), year ago & best in 5 years = December Sweep rig

www.sonypicturestelevision.com

One man *can* ma

THE
JOHN WALSH
SHOW

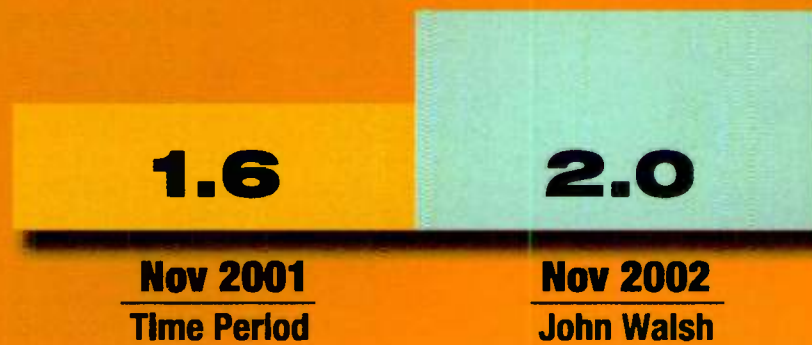
Source: (Time Period) NSI Wrap Overights. Weighted Average.
All ABC-CBS-NBC affiliates, airing John Walsh M-F 9a-5p.

Source: (Month-to-Month) NSI Wrap Overights. Weighted Average. % gain from
Sept to Nov. All ABC-CBS-NBC affiliates, airing John Walsh M-F 9a-5p in Nov 2002.

Make a difference!

TIME PERIOD GROWTH

+25%



MONTH-TO-MONTH GROWTH

+11%

AVERAGE HH RATINGS



TV BUYER

Meter Makes Boston Inroads



Ratings from the new boxes tend to be lower in certain dayparts.

CBS, Hearst-Argyle eye pacts on Nielsen's new Local People Meters

BY STEVE McCLELLAN

CBS and Hearst-Argyle Television are reportedly in talks about making the switch to Nielsen Media Research's Local People Meters for their duopolies in the Boston market, which would break the impasse the ratings company has experienced in getting its new headcounter used in Beantown.

CBS owns WBZ-TV and UPN affiliate WSBK-TV. Hearst-Argyle owns ABC affiliates WCVB-TV Boston and WMUR-TV Manchester, N.H., which serves the Boston market.

A year ago, Nielsen indicated that it intended to install People Meters in all of the top 10 markets within four years, but that was before it had trouble getting it done in just one city, where the major stations have resisted since Nielsen began offering the service last April. Nielsen has not disclosed its next target, but sources say it is to be Los Angeles.

Sources indicate that CBS's Boston talks are going on at the same time the CBS network is renegotiating its contract. In addition, parent company Viacom is conducting parallel talks about a corporate-wide ratings-service deal with Nielsen.

CBS declined to comment specifically on the negotiations, other than to confirm that talks are occurring.

Viacom declined to comment, but a source indicated that talks have progressed regarding Boston People Meters and odds are good a deal will get done sooner rather than later. One proponent of doing a deal, sources say, is Dennis Swanson, who joined as day-to-day head of the station group earlier this year.



If the CBS Boston deal does happen, it would serve as a template for Local People Meter (LPM) service in other markets. At the same time, both sides stressed that the deal has not been signed and a number of issues that could be deal-breakers still have to be resolved.

Hearst-Argyle also declined to comment, but a source with knowledge of the Boston situation said company executives have been pleased with the way Nielsen has responded to many of concerns about its LPM methodology.

"I wouldn't characterize it as 'close,'" said the source, referring to the Hearst-Argyle-Nielsen talks on Boston. But an agreement is likely at some point.

Like Viacom, Disney and NBC are engaged in talks about comprehensive ratings-service packages.

So far, only two Boston-area stations—Spanish-language WUNI-TV Worcester, Mass., and independent WNDS-TV Derry, N.H.—have bought into Nielsen's LPM. So have several ad agencies, the New England Sports Network and New England Cable News, and public station WGBH-TV Boston.

Initially, all the big stations in the Boston market strongly resisted Nielsen's effort to switch to people meters. For one thing, switching will mean fee increases, station execs say.

And the ratings generated by the LPM tend to be lower in certain dayparts and demographics than those generated by the current methodology, which combines household meters with diaries that survey the demos.

But until the stations strike deals with Nielsen, they don't have ratings to sell off of in Boston.

Some stations and groups still have big problems with Nielsen's LPM concept. "It's a flawed system," says Pat Mullen, president of Tribune Television, which also has a station in the Boston market. "They ought to be creating a system that's passive and measures both out-of-home and in-home viewing."

Nielsen is exploring future applications of those methodologies through an agreement with Arbitron, which is experimenting with its Portable People Meter in Philadelphia. But any deal to adopt PPM techniques through a venture with Arbitron is a long way off.

Mullen declined to comment on whether Tribune is even talking to Nielsen about Boston People Meter service.

Station sales executives say that, while the Boston People Meters report lower ratings than in the past, some but not all advertisers have been willing to pay higher rates to make up the difference. "It's supply and demand," said a local advertising agency executive. "We haven't seen stations willing to take less for their inventory," which was further tightened this year by political advertising.

And, while viewership still appears lower after the November sweeps, it appears that both the CBS network and the CBS station did well in the market. In recent years, WBZ-TV has been among CBS's top performers among its largest markets in local newscasts and did particularly well in the revenue-critical late-news time period last

month, sources say. Without subscribing to Nielsen's service, though, the station cannot use those numbers in sales efforts.

Local advertisers say—and local station executives recognize—that the absence of Nielsen numbers makes their relationship more difficult. "They're not happy," said an executive with a station that has been among the holdouts, "that we're not providing the same level of service."

Executives at two holdouts, though, insist that their revenues in Boston haven't been hurt by the lack of ratings. ■

Additional reporting by Dan Trigoboff

EBB & FLOW

CBS's Poltrack:
+4% for Big 4

The Big Four broadcast networks will be up 4% in ad revenue in 2003, according to David Poltrack, CBS executive vice president, research and planning.

The first quarter will be the weakest, he said at the UBS Warburg media conference in New York last week, due to the comparison with this year's first quarter, which had the winter Olympics. So

2002 REVENUE (EST.)

+6%

Olympic year to non-Olympic year, it may be down 10%.

But the second and third quarters will be up in the 7%-8% range, and the fourth quarter should be the strongest, posting a 10% or better gain.

Next year's strong fourth quarter will be driven by what Poltrack sees as another very strong network upfront ad market next spring.

This year, he said the networks will post a 6% revenue gain (vs. a 10% drop for 2001).

A 6% gain this year and the 4% Poltrack expects in 2003 would bring the networks back to where they were in 2000.

Currently, said Poltrack, the networks are benefiting from heated competition in several categories, particular among P&G's Swiffer dusting product, Mop'n Glow's Wet Wipes and Clorox's Ready Mop. The category is up 266% this year. Another battle is expected next year when allergy medicine Claritin moves to over-the-counter sales, Poltrack said.

Although next year will be better than this year, 2004 should be better still, Poltrack said. "Barring long-term economic disruptions, we should enter 2004, an Olympic and election year, with positive momentum. While 2002 turned out to be a good year, 2003 should see a continuation of that direction, and 2004 should be a great year."—S.M.

NEXT WEEK:

Cable

| Outlook |

Ad Spending Heads for New Peak

Forecasters see growth in 2003, record high in 2004

BY STEVE MCCLELLAN

While differing on the magnitude of the growth, two widely followed advertising forecasters said last week that advertisers will spend more in 2003 than they did this year. By 2004, spending levels should reach and surpass 2000, when spending was at an all-time high.

But Robert Coen, chief forecaster at Interpublic's Universal McCann subsidiary, and John Perriss, CEO of ZenithOptimedia, qualified their predictions: If the U.S. goes to war with Iraq, all bets are off, both said. Perriss also said that there are questions about corporate profits and consumer spending: If one or both fall significantly, so could ad budgets.

Coen predicts a 5% jump in total ad spending in the U.S. next year, to almost \$250 billion. Perriss forecasts a less rosy 1.5% hike, to a little more than \$137 billion, among major U.S. media companies in the major markets. The two executives made their predictions at the UBS Warburg media conference in New York last week.

According to Coen, spending growth on the broadcast networks will be slightly lower than the average for all advertising and up about 4.5% for 2003. "The economy is not exploding, but few believe it will slip back into recession. Concerns about the stock market and Iraq have created caution about next year, but guarded optimism is indicated. Next year should be a better one" than 2002.

As for 2004, Coen said, "We expect advertising trends to improve further and to finally move above the 2000 levels."

For next year, said Perriss, "we continue to remain cautious about the U.S." Among the questions, he says, is "how long consumer spending can maintain strength when the fundamentals [of the economy] look shaky." Nevertheless, he believes that, by 2004, economic conditions will improve and the rate of ad-spending growth will once again be ahead of the growth rate for gross domestic product.

Clearly, gains achieved this year are being driven by TV: Overall ad spending this year in the U.S. is up an estimated 2.6%, while the Big Four broadcast networks are up about 7%. And national spot TV is up 12%.

Still, despite the strength of the TV side of the game, major ad buyers cautioned that the health of the overall ad market is deceptively weak. On a panel featuring three men who control 50% of all spending on broadcast television at CS First Boston's annual media conference, Magna Global Chairman Bill Cella was the most positive.

"One of the networks is going to proclaim they're sold out in the first quarter," he said. Cable networks are strong. Automotive spending continues to be strong, with strength trickling down to local stations.

But Jon Mandel, co-CEO and chief negotiating officer for buying giant Mediacom, disagreed: "Does one dot make a trend or not? TV is up. A lot of that up-ness came from print. Print is in a world of hurt. Outdoor is in a world of hurt." He noted that giant billboard spectacles in Times Square used to require five-year contracts but now can be bought month by month.



'We expect advertising trends to improve further and to finally move above the 2000 levels.'

ROBERT COEN,
Universal McCann

"We would argue there's been a retreat to television," said David Verklin, CEO for Carat North America. "When we talk to our clients about second quarter of next year, they say, 'No, let's talk about tomorrow, let's talk about next week.' My clients believe that television is what turns the short term."

Others agree that it remains difficult to foresee revenue trends in today's economic climate. "Revenue visibility continues to be a bit of roll of the dice," said Sean Orr, chief financial officer at the Interpublic Group of Companies.

Coen predicts that the four major networks will post a 4.5% gain in ad sales next year to just under \$16 billion, while national spot will climb 2%. If Coen is right, that's not bad growth coming off both an Olympic and political year that

Changes in TV Spending



Jan.-Sept. 2002 vs. Jan.-Sept. 2001

CATEGORY	NATIONAL*	SPOT
AUTOMOBILES	+11%	+15%
FOOD	+2%	-9%
MOVIES	+8%	+5%
TOILETRIES/COSMETICS	+13%	+30%
DRUGS/REMEDIES	-6%	-4%
BEVERAGES/SNACKS	+2%	+7%
RESTAURANTS	+2%	+9%

*ABC, CBS, Fox, NBC, Pax, UPN, The WB, cable networks and national syndication

SOURCE: Universal McCann

contributed close to \$2 billion to TV coffers. "To be able to make all that up and add some to it is a definite sign that the TV market is getting healthy again," said one network exec.

Coen said that, while the networks won't have the Olympics next year, "the surge from a strong upfront should keep the expansion going. The strong upfront is elevating cable-network activity and prices to revenue levels that should be considerably above the levels of most months of this year. The second half 2002 up-turn trend is expected to help sustain reasonably good ad growth for most other consumer media." ■

HOT SPOTS

Executive Shifts

STEVE HEYSER, former president and chief operating officer of **TURNER BROADCASTING**, a unit of **AOL TIME WARNER**, has been named president and COO of **THE COCA-COLA CO.** Heyser left Turner for Coke in May 2001 and has headed Coca-Cola Ventures and its Latin America operations. Heyser's promotion comes as reports have surfaced of an upcoming new round in the "cola wars" between Pepsi and Coke. The rivals are expected to spend \$500 million each in new ad campaigns.

ROBERT D. LIODICE has been named acting president of the **ASSOCIATION OF NATIONAL ADVERTISERS**, effective January 3. He will replace **JOHN SARSEN JR.**, who is retiring. It's expected that Liodice, 47, will be named permanently to the position some time next year. He joined the ANA in 1995 and most recently has overseen member relations, business development, finance and administration as executive vice president.

Ad Outlook

After a dismal 2001, radio advertising will be up about 7% in 2002, says **RALPH GUILD**, chairman of **INTEREP**. And, so far, the momentum is continuing into the new year, says Guild, who spoke on the subject at last week's UBS Warburg media conference in New York. For January, overall billings are up 20%, and sales are up in 16 of the top 20 product categories, including automotive, retail, fast food and broadcast television. Unforeseeable events aside (such as a Middle East war), Guild predicts radio will have another solid year in 2003: up 6%-8%.

Policy

The **AMERICAN ASSOCIATION OF ADVERTISING AGENCIES** and **ASSOCIATION OF NATIONAL ADVERTISERS** have issued a report spelling out guidelines for client-agency compensation agreements. If an agency is being compensated on a commission basis, the report concludes, the deal should guarantee a revenue floor that covers base staffing requirements. Commission-based compensation works best for larger brands, on which spending is significant and can be inappropriate for lower-spending brands, niche markets, and product introductions. But whether the agency gets a commission or fee, the best compensation agreements are "simple to understand and easy to administer," the report states. The report is by a joint task force formed last year.

Marketing

In its latest move to target the Hispanic market, the financially troubled **KMART** retail chain has signed a deal with Latina singer **THALIA** to distribute her signature line (The Thalia Collection) of apparel and footwear starting next summer. As part of the deal, Thalia will do ads promoting her collection in a new campaign. **CULTURA**, Dallas is Kmart's Hispanic agency. Last spring, Kmart advertised on **UNIVISION** and other broadcast and cable networks, targeting Hispanics and African-Americans with commercials featuring Jose Feliciano, Chaka Khan and others.

Deals

METLIFE has renewed its license to use Snoopy and other **CHARLES SCHULTZ**-created Peanuts cartoon characters in its advertising for another decade. The deal, struck with licensing agent **UNITED MEDIA**, covers both domestic and international advertising. Snoopy et al have appeared in MetLife television commercials and other ads since 1985. WPP Group's **Y&R ADVERTISING**, New York, is the MetLife agency.

Campaigns

CIT GROUP broke a network-TV (broadcast and cable) campaign last week that encourages companies to "C it with CIT" when it comes to seeking funding or leasing solutions. The spots, both 15- and 30-second commercials, will run on ABC, NBC, CNN, CNBC, PBS's **Newshour With Jim Lehrer** and WNET (TV) New York. **THE WOLF GROUP**, New York, developed the multimillion-dollar campaign for CIT.

Sponsorships

MEOW MIX CO., the marketer of the Meow Mix and Alley Cat brands of cat foods, will sponsor **Meow TV**, an hour special set to air early next year. The special will be hosted by **ANNABELLE GURWITZ**, co-host of **TBS's Dinner & a Movie**. Starting Jan. 20, she also begins hosting chores on the Sci Fi Channel talk show **The Dream Team** with her cat, Stinky. **ELYSE ROTH**, of **HALF BAKED PRODUCTIONS**, is producing the special. Talks are ongoing with networks and syndicators regarding the show's distribution.

**THE MOVIE MOMENTS
WE NEVER FORGET
ARE ALWAYS ON AMC.**



TV FOR MOVIE PEOPLE

WE'RE KICKING OFF A NEW ERA AT AMC. WE'RE MARKING IT WITH A NEW LOOK, NEW ORIGINAL PROGRAMMING AND A RENEWED COMMITMENT TO AMERICAN MOVIES FROM EVERY DECADE, AND THE PEOPLE WHO LOVE THEM. THE KIND OF PEOPLE WHO WILL BUY THE LATEST SERVICES LIKE DIGITAL CABLE, VOD, AND HIGH-SPEED INTERNET. THEY ARE THE DIE HARD FANS. THEY ARE MOVIE PEOPLE.

AMC IS NOW OFFERING TWO MINUTES OF LOCAL AVAILS EVERY HOUR IN TV'S LEAST CLUTTERED ENVIRONMENT. FOR MORE INFORMATION, CONTACT KIM MARTIN AT 518-803-4311.

WASHINGTON

NCTA Fights 'Access Lite'

Plan would bar broadband providers' limits on consumer access

By BILL McCONNELL

Despite a lingering court case in California, the fight over cable "open-access" rules is yesterday's battle. The cable industry's critics have changed tactics and are pushing what could be termed "open access lite."

With the FCC apparently hav-

ing shut the door on rules that would force cable companies to carry competing Internet providers on their broadband networks, cable rivals propose "anti-discrimination" rules that would bar broadband providers from blocking subscribers' access to content, regardless of the ISP.

Late last month, Amazon.com urged the FCC to let cable companies pick between open access

and open access lite. Full open access allows ISPs to give preferential treatment to their own Web content as long as the cable company or other broadband provider also carries unaffiliated providers.

Amazon's plan calls for cable companies and other infrastructure owners to be barred from restricting consumer access to Internet content or sites. Internet providers carried by the network

owner, however, could impose restrictions so long as the network is open to three or more unaffiliated Internet providers. A network that is not open to other providers would be barred from restricting consumer access to particular content.

Amazon is a member of the Coalition of Broadband Users and Innovators, a group formed to protect "unfettered" high-speed access to the Internet. Last month, the group asked the FCC to "assure that consumers and other Internet users continue to enjoy the unfettered ability to reach lawful content and services" without impediment by network providers. Members include Microsoft and Disney, eBay and advocacy group Media Access Project.

Some coalition members are skeptical of Amazon's plan. Media Access Project President Andrew Schwartzman called it an "insufficient" attempt to ensure that broadband isn't dominated by major media companies determined to steer users only to their subsidiary sites.

Still, he applauded Amazon: "The encouraging thing is that support is growing for some type of antidiscrimination rule."

The National Cable & Telecommunications Association is asking the FCC to dismiss calls for an "open access lite." Last week, NCTA said in a letter to

commissioners that antidiscrimination rules would entangle operators in regulatory disputes and encourage cable's rivals to exploit the rules and "hobble" operators.

"Cable operators offer subscribers unrestricted access to Internet content and the ability to run applications of their choice because customers demand those capabilities," wrote NCTA President Robert Sachs.

NCTA didn't address Amazon's plan specifically, but opposition

'Cable operators offer unrestricted access to Internet content because customers demand those capabilities.'

ROBERT SACHS, NCTA

to Amazon's appeal for regulation was implied, said NCTA spokesman Rob Stoddard.

Separately, last week, NCTA and several large MSOs urged the federal appeals court in San Francisco to endorse the FCC's designation of cable-modem services as an "information service," which allows the FCC to shield the business from telephone-style access obligations imposed on regional Bell companies' digital subscriber lines. The classification was appealed by consumer groups. ■

LES ARRIES

1925-2002

TELEVISION ADVOCATE AND LEADER



WE'LL MISS YOU

The Television Music License Committee, on behalf of local television stations, sadly notes the passing of Leslie G. Arries, Jr. Among his many accomplishments, he championed the television industry's efforts to achieve fair music licensing. We are grateful for his many years of leadership and support. His accomplishments and vision live on and inspire us.

Shooting for the Open Net

Independent ISPs, consumer groups and some of cable's rivals have been pushing the FCC to impose some type of open access or non-discrimination requirement on cable broadband since at least 1998, when high-speed Internet service first took off.

The FCC, in a tentative decision, rejected the idea in 1999 and held the line last March when it finally defined cable broadband as an "information service." Technically, that meant cable-modem service simply allowed subscribers to generate, acquire and store information over a telecommunications infrastructure. Practically, it meant the FCC gave itself power to impose those rules if it saw fit. So far, the FCC has been unwilling to adopt rules it says could stifle growth in the young business.

In the past year, the American Civil Liberties Union and content providers such as Amazon.com have called for regulation, as has the National Association of Broadcasters. The NAB, locked in a dispute with cable over control of electronic program guides, said that neither cable nor telephone companies should have unfettered control over the "essential pathways" to viewers' homes.

The debate rages on, however, both in federal court and at the FCC. Consumer groups and ISPs appealed the "information services" classification to federal appeals judges in San Francisco, the same court that upheld open-access conditions imposed by Portland, Ore., on AT&T's acquisition of the city's old TCI franchise. The FCC is still trying to establish permanent access/discrimination rules for cable-modem service.

The consumer groups and ISPs say the FCC should have classified the service as a "telecommunications" service similar to telephony, a decision that would have made access rules mandatory.—B.M.



CAPITAL WATCH

NASA, NAB Slam FCC Study

An FCC study ignored Economics 101 when it concluded that network O&Os air more local news than affiliates do, the Network Affiliated Stations Alliance and the NAB said last week. The study failed to consider that O&Os are more prevalent in the larger markets most capable of supporting strong newscasts, the groups said in a filing at the FCC. Failure to compare newscasts within similar markets violates a basic tenet of economics: that all variables but the one examined must be held constant, they said. Failure to hold other factors constant is a "common fallacy" of economists, the groups argued, quoting Paul Samuelson, Nobel laureate and principal author of *Economics*, the best-known introductory economics text.

The local-news study was one of several the FCC issued recently to support sweeping revisions to media-ownership rules.

NASA and the NAB are fighting the major networks' effort to increase the 35% cap on one company's TV-household reach.

FTC Shoots Holes in Donut Diet

We knew it was too good to be true. The FTC has filed suit against a diet product that claimed in radio ads that it would take off pounds effortlessly (without diet or exercise) while allowing its customers to eat "pizza, beer, tacos, nachos, cheese grits, and donuts."

According to the FTC, which has pledged to crack down on diet scams, the 30- and 60-second radio spots for Body Solutions products had been running on 650 stations in 110 markets. The commission said the product was being marketed primarily through deceptive radio ads, many using DJ endorsements. "Typically, the ads were read by local radio personalities who purportedly used the product and were presenting their personal experience," the FTC said.

Texas and Illinois are among a number of states that will file separate suits against Body Solutions marketer Mark Nutritional, which filed for bankruptcy in September.

Despite the raft of broadcaster testimonials, the FTC complaint did not allege that the DJs or stations had knowingly engaged in deceptive practices, saying that there is a placebo effect that could account for losing weight. The FTC has been encouraging broadcasters to work with the agency to better screen diet and nutritional-supplement ads for patently false or deceptive claims.

Adelstein Backs Broadband Boost

One of new FCC Commissioner Jonathan Adelstein's top priorities will be speeding broadband deployment, which will help revive the sagging telecommunications industry and bring more high-speed services to rural and other underserved areas, the South Dakota native said in his first briefing with reporters last week. Adelstein applauded the FCC's decision to hold a field hearing on ownership, saying, "There is no more important issue that we're faced with" than the pending rewrite of ownership rules.

Regarding Commissioner Michael Copps's effort to clamp down on broadcast indecency, Adelstein said his fellow Democrat has "raised some important issues."

CWA Pans Pole Preservatives

The Communications Workers of America has joined a lawsuit against the EPA, attempting to force the agency to crack down on the use of chromated copper arsenate (CCA), pentachlorophenol and creosote as wood preservatives on utility poles. The chemicals, says CWA, pose serious long-term health risks, including cancers, birth defects, kidney and liver damage, and neurological disorders.

"The Environmental Protection Agency has overwhelming data on the effects of these preservatives both on workers' health and the environment but has failed to act to safeguard the public, workers and the environment," the suit charges.

The EPA has scheduled a partial phase-out of the wood preservatives, but CWA and environmental group Beyond Pesticides say its plan is inadequate. CWA says it has about 25,000 members, primarily telephone repair people and installers, who "come into regular contact with utility poles that have been treated with these dangerous substances."

Although the majority of cable workers who could be affected by exposure are non-union, CWA does represent some cable employees at AT&T Comcast, Charter, Adelphia and elsewhere. The suit was filed this week in a federal district court in Washington last week.

More AP in D.C.

To pick up the slack and fulfill the contracts it picked up when Conus scaled back in September, Associated Press has launched a Washington video news service, APTN Washington Direct, for coverage of the federal government. Live shots, edited footage, crews and satellite transmission capability will all be available to customers looking to lower newsgathering costs for stories out of the White House, Pentagon, the State Department, Capitol Hill and elsewhere.

There will be a daily 4:30 p.m. ET feed of sound bites and b-roll, as well as customized capability via APTN Broadcast Services in Washington.

'Brownout' Report To Be Released

The Washington-based National Association of Hispanic Journalists is expected next Monday to release its annual "Network Brownout" report on coverage—or, more to the point, undercoverage—of Hispanics and Hispanic issues by the major news networks: identified by the group as ABC, CBS, NBC and CNN.

Word has it that the report concludes that, although the networks have made a few improvements, there remain major problems with coverage. One improvement is that, in stories that do deal with Latino issues, the number of Latinos actually interviewed for the stories has increased considerably.

NAHJ is also looking to increase the number of networks it surveys. It has so far been limited by the number archived by the Vanderbilt University Television Archives, but NAHJ Communications Director Joseph Torres says he would like to add Fox, MSNBC and others and that NAHJ is always looking for ways to improve the study.

NATPE SALUTES TAUZIN



House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) will get NATPE's Chairman's Award at its annual show January in New Orleans. "He has played a major role on Capitol Hill in helping our industry grow during the most exciting chapter of its history," said NATPE Chairman and Fox executive Tony Vinciguerra, "while also progressively challenging the business to employ its medium so that we provide the best services, entertainment and information to the public."

SO MANY MOVIES



IT'LL MAKE YOUR HEAD SPIN.

PEOPLE

THE FIFTH ESTATER

A Man Who Really Loves His Job

Dvornik believes he was destined to work at Paramount

Looking up from his desk, Paramount Executive Vice President Mark Dvornik says, in all sincerity, "Being in this business is like having a dream and never waking up. I love it."

He proudly shows off the window in his office that, in reality, overlooks a parking lot and the Paramount water tower, but he's so excited to see even a part of the historic studio that, when he redecorated, he didn't even put blinds up on that wall of windows.

Adorning the wall facing his desk, the founding fathers of Paramount stand watch, in a photo Dvornik had Paramount's archivists dig up for him. "I think I was destined to work for Paramount, but I wanted to be in the studio system."

He appears equally passionate about his job, in which he heads a 23-person sales force that sells shows to TV stations. Next to his desk is a bell that he rings every time a deal is done, and, with 55,000 hours of programming to sell, that's fairly often.

"Nobody's heart is more shaped like the Paramount mountain, nor do anyone's veins bleed more Paramount blue, than Mark Dvornik's," says Paramount Domestic Television President John Nogawski.

Says Paramount Worldwide Television Distribution President Joel Berman: "Mark has proven himself to be a strong leader. He is focused on the multiple tasks at hand and is always coming up with creative ways to overcome whatever obstacles stand in the way."

Dvornik started working for Paramount when he was 23 years old and fresh out of college. In the past 17 years, he has worked for the studio all over the country until he finally ended up on the lot where he always wanted to be. Although he travels less than he once did, he's on the road every week and still enjoys it.

"If you are in syndication, you might as well have a driver's license that says Anywhere, USA," Dvornik says. As the son of a Naval offi-

cer, he is no stranger to moving and says he feels at home everywhere. These days, he's more settled in Los Angeles with his wife, Kemberley, and sons, Nicholas and Michael, but he's still off seeing clients about 10 days a month.

In first-run programming, Dvornik has primary responsibility for selling *Entertainment Tonight*, *Judge Judy*, *Judge Joe Brown*, *The Moniel Williams Show* and *Life Moments*; in off-net, he has *Charmed*, *Cheers*, *Frasier* and *Becker* and the many other shows in Paramount's archive.

"Growing up, I was always selling," he says. "It was in my blood from the time I was very young." When he was a teenager, he sold suits at Brooks Brothers at Tyson's Corner in McLean, Va.

"The best sale I ever made was selling my parents on the idea that I could have a television in my room," he says. "I consumed mass quantities of television, and it was then I knew I wanted to be in this business."

That passion ran in the family: His dad's nickname was "Showbiz" because he loved films so much. Once Dvornik exhibited his own, similar passion, friends and family began calling him "Son of Showbiz."

And Dvornik isn't intense only about his day job. In the past year, he has returned to a high school pursuit—track and field—and, joining the Southern California master's track club, begun competing in shot put and discus just like he did when he was Hawaii's high school state champion. He won the Hayward Classic in Oregon and the Western regionals in Mission Viejo, Calif., and, last August, ended up fifth and ninth in the nation in discus and shot put, respectively.

Looking at a framed poster of Cecil B. DeMille's classic movie, *The Greatest Show on Earth*, he says: "I feel like I've really walked around in the shoes of a lot of people, and I truly believe the television business is the greatest show on earth."

—Paige Albinak

Mark J. Dvornik

Executive vice president/general sales manager, Paramount Domestic Television



B. June 22, 1962, Coronado, Calif.

EDUCATION

BA, English/film, University of Florida at Gainesville, 1985

EXPERIENCE

Consultant, Ritz-Paris International, 1985; sales trainee, Paramount, Los Angeles, 1985; account executive, Chicago, 1986-88; central division manager, 1988-90; occasional member of White House advance team, 1988-92; Southwestern division manager, Dallas, 1990-92; vice president, Southwestern division manager, 1992-95; vice president, Southwestern regional manager, 1995-99; senior vice president/general sales manager, Los Angeles, 1999-2001; current position since August 2001.

PERSONAL

M. Kemberley; children: Nicholas (9), Michael (8)



FATES & FORTUNES

Broadcast TV

MICHAEL MILLER, acting GM/station manager/general sales manager, WUTB(TV) Baltimore, named VP, sales, WRC-TV Washington.

ROBERT GOLDFARB, manager, broadcast distribution systems, WCBS-TV, New York, joins WNBC(TV), New York as director, affiliate projects.

JEAN FROMM, director, human resources, WTVT(TV) Tampa, Fla., joins WOFL(TV) and WRBW(TV) Orlando, in the same capacity.

At KYW-TV Philadelphia: **SHARON WALZ-ZELLEY**, VP, marketing and research, Eagle Television Sales, New York, joins as director, research; **CHARLES DUNN**, national sales manager, WPVI-TV Philadelphia, joins in the same capacity.

J.R. JACKSON, local sales manager, KOVR(TV) Sacramento, Calif., promoted to general sales manager.

CLIFF PAULSON, national sales manager, WBBM-TV Chicago, joins WNYW(TV)/WWOR-TV, New York, as account executive.

Cable TV

MARGARET A. BELLVILLE, president/CEO, Incanta Inc., Atlanta, named executive VP, operations, Charter Communications, St. Louis.

LAWRENCE J. BURIAN, assistant general counsel, Cablevision Systems Corp., Bethpage, N.Y., named VP/associate general counsel.

ANDY DIX, advertising sales manager, Comcast Advertising Sales, Paducah, Ky., named general sales manager, Fort Wayne, Ind.

Programming

JOSE R. ECHEGARAY, director, network development, USA Network Latin America and Brazil, Miami, named VP, Carsey-Werner International, Miami.

COREY SILVERMAN, VP, advertising sales, Bravo and IFC, New York, promoted to senior VP, advertising sales, MuchMusic USA.

KATHERINE POPE, director, prime time series, NBC Studios, Burbank, Calif., promoted to VP, prime time series.

CJ OLIVARES, CEO, Broadband Interactive Group, Irvine, Calif., named head, programming and marketing, Fox Cable's new action sports network, Anaheim, Calif.

ISABELLE HEN-WOLLMARKER, director, marketing and on-air, AETN International, New York, promoted to VP, marketing.

KAREN LEVY, director, consumer marketing, TV Land and Nick at Nite, New York, promoted to VP.

LIZ BYERLY, senior VP, merchandising, Marshall Field's, Minneapolis, joins ValueVision Media, Minneapolis, as ex-



CJ OLIVARES
Fox Cable Networks



KAREN LEVY
TV Land and Nick at Nite



EDIE EMERY
Goodman Media Intl.



ROD TAPP
The Inspiration Networks

ecutive VP, TV and Internet sales.

At Starz Encore, Englewood, Colo.: **ERIN KEEFE-FEINER**, director, strategic marketing, promoted group director, affiliate marketing; **PETER ROBERTS**, senior manager, Accenture Communications Strategy Practice, Denver, rejoins as senior director, direct marketing; **ANN IVANCIE**, senior director, affiliate operations, Excite@Home, Denver, joins as senior director, strategic marketing; **TOM RAMSEY**, VP, national sales, Ri-



vals.com, Denver, joins as director, strategic marketing; **KRISTIN APPLE**, director, affiliate relations, Northwest region, E! Networks, Los Angeles joins as director, strategic marketing.

ROD TAPP, COO, The Inspiration Networks, Charlotte, N.C., named executive VP, marketing and sales.

LARRY GOLDMAN, managing partner/head, communications, Adventure Studios, Burbank, Calif., joins LMNO Productions, Los Angeles, as VP, corporate communications, publicity and marketing.

BRONAGH HANLEY, manager, publicity, TLC, Bethesda, Md., named director, communications.

ERIN DELANEY, director, marketing, Fox Sports Net South, Atlanta, promoted to advertising sales account executive.

Media

JOHN F. DELORENZO, media investment banking consultant, New York, named executive VP and CFO, Entravision Communications, Santa Monica, Calif.

Journalism

GREG CAPUTO, news director, WLVI-TV Boston, joins WGN-TV Chicago in the same capacity.

NATASHA BROWN, reporter/anchor, WPXI-TV Pittsburgh, joins KYW-TV Philadelphia, as general assignment reporter.

At WPTV(TV) West Palm Beach, Fla.: **BRYAN GARNER**, reporter, WPEC(TV) and **ORLY GREENBERG**, reporter, WSJV(TV) South Bend, Ind., join in the same capacity.

NOREEN JARAMILLO, anchor/reporter, KFOX-TV El Paso, joins KTVU(TV) San Francisco, in the same capacity.

JOHN GILBERT, anchor, KLAS-TV Las Vegas, joins KCEN-TV Temple, Texas, as co-anchor.

Appointments at Bay News 9, Pinellas Park, Fla.: **JENNY DEAN**, anchor, weekend mornings, promoted to midday anchor; **GINA MARAVILLA**, weekend morning anchor/reporter, KTVK(TV) Phoenix, joins as anchor; **JULI MARQUEZ**, weekend meteorologist, KMTV(TV) Omaha, Neb., joins as meteorologist; **JASON LANNING**, reporter, WIFR(TV) Rockford, Ill., joins as video journalist; **TAMECA JOHNSON**, producer, promoted to executive producer; **LLUVIA VASQUEZ**, associate producer, promoted to producer.

Radio

ALAN CHARTRAND, station manager, WTKK(FM) Boston, adds WKLB-FM Boston to his responsibilities.

Advertising/Marketing/PR

JOHN J. SARSEN JR., president/CEO,

Association of National Advertisers, New York, has retired.

EDIE EMERY, account manager, Goodman Media International, Washington, promoted to senior account director.

Technology

TONI MCHUGH, senior VP, development, Boys & Girls of Greater Washington, joins Encoda Systems, Denver, as senior VP, sales, media management solutions division.

ED FORMAN, consultant, ICTV, Los Gatos, Calif., joins the company as senior VP, marketing.

Internet

KELLEY CABBLE, strategic account manager, MaxWorldwide, Detroit, joins Weather.com, Detroit, as ad sales director.

Associations/Law Firms

ED K. CHRISTIAN, president/CEO, Saga Communications, has been appointed to the NAB Radio Board, Washington.

Correction

MINDY HERMAN, president/CEO, E! Networks, Los Angeles, was elected to the CTAM Educational Foundation Board of Directors, Alexandria, Va. The board was incorrectly identified in the Dec. 2 Fates & Fortunes.

OBITUARIES

EDGAR J. SCHERICK, 78, a television producer and programming chief at ABC from 1963-66, died Dec. 3 in Los Angeles from complications from leukemia.

The ABC Sports show *Wide World of Sports* was his brainchild, as was the hiring of Roone Arledge to produce the show. Arledge, of course, went on to legend status as president of ABC Sports and News and died Dec. 5 at age 71 (see page 30).

As ABC's top programming executive when the network struggled against more entrenched NBC and CBS, Scherick was responsible for putting such hits as *Bewitched*, *The F.B.I.*, *Hollywood Palace* and television's first prime time soap opera, *Peyton Place*, on the air.

In later years, after leaving the network, he produced a string of theatrical and television movies and miniseries and became a staunch defender of television when the medium came under attack for violent or sexual content.

FAY GILLIS WELLS, the first female broadcaster accredited to the White House, died at Virginia's Inova Fairfax Hospital of complications from pneumonia on Dec. 2. She was 94.

A lauded aviator and journalist, Wells's colorful life was distinguished by her many adventures both in the U.S. and abroad. During the 1930s, while traveling in Russia with her father, Wells worked for the *New York Herald Tribune*, *The New York Times* and Associated Press. After eloping in 1936, she and her husband, Linton Wells, began overseas radio broadcasts from Latin America for the Magic Key of RCA.

In 1963—after scouting out potential Jewish homelands for President Roosevelt and heading the U.S. Commercial Co. in West Africa—Wells went to Washington to open the Washington News Bureau for Storer Broadcasting Co. She served as Storer's White House correspondent from 1964 to 1977, becoming the first female broadcaster accredited to the White House and one of three women to accompany President Nixon to China in 1972.

Among her several awards for feats in aviation and journalism, Wells received the American Women in Radio and Television 2001 Lifetime Achievement Award, and, in 1995, Asteroid 4820 was named in her honor.

D.H. "BUCK" LONG, media executive, died at his home in Mobile, Ala., on Dec. 5. He was 73.

Long joined Jack Lewis Advertising in 1957 after serving in sales at WABB(AM) Mobile. Two years later, he moved on to CBS affiliate WKRG-TV Mobile, where he spent 40 years working up the station's ranks. He became WKRG-TV president/GM in 1986, a post he held until he retired in 1998.

Highly regarded in the industry, Long received, among other accolades, the Silver Medal given by the American Advertising Federation and was named "Alabama Broadcaster of the Year" in 1995 by the Alabama Broadcasters Association.

WILLIAM HENSON, 78, an animator who worked on *The Bullwinkle Show* and *Casper the Friendly Ghost*, died after being struck by a pickup truck in Dallas on Dec. 5.

Henson worked for Famous Studios in New York on *Casper* before moving to Mexico for Jay Ward Productions, where he supervised 180 animators working on *The Bullwinkle Show*. The show ran from 1959 to 1973. Ward was also involved with *Underdog* and *Tennessee Tuxedo and His Tales*, both Jay Ward productions.

Known as Tex, he began his career working for Disney in 1945 and, within a year, was working on *Song of the South*. Other Disney projects included *Pecos Bill* and *Peter and the Wolf*. He also played a major role in making the *Chip 'n' Dale* Disney characters as popular as they were by a relentless campaign to make them recurring Disney characters.

Henson most recently taught animation in the public school system in Dallas.

BOB STEELE, 91, an announcer for WTIC-FM Hartford, Conn., for 55 years, died in his sleep on Dec. 6.

Steele became an announcer at WTIC-FM in 1936 and, in 1943, was given the morning-drive-time slot on the station.

He most recently had a monthly Saturday-morning talk show, with his last broadcast taking place on Nov. 2.

He is survived by his wife Shirley, four sons, eight grandchildren and two great-grandchildren.



THE BEST COMEDIES



HANDS DOWN.



FACETIME



Wide World of Mourners

Hundreds of mourners packed St. Bartholomew's Church in New York last week to pay their last respects to **Roone Arledge**, chairman of ABC News and former president of ABC News and Sports, who died from complications due to cancer Dec. 5 at the age of 71.

Diane Sawyer, Barbara Walters, Ted Koppel, Peter Jennings and Frank Gifford eulogized him, as did ABC News President David Westin and former ABC News and NBC News executive Dick Wald.

The church was packed with media heavyweights, including Jennings' competitors Tom Brokaw and Dan Rather, as well as Walter Cronkite, NBC Sports President Dick Ebersol, former NBC and ABC executive Don Ohlmeyer, Disney bosses Michael Eisner and Robert Iger, News Corp Chairman Rupert Murdoch, and NBA Commissioner David Stern.

Koppel (pictured above), like most of the others, joked about Arledge's reputation for often being unreachable and said that, at one point, he wrote a letter of resignation, which Arledge, characteristically, ignored. But they eventually had a long lunch. "After 3½ hours, I was in love," Koppel recalled. "All in all, it was a stormy affair that lasted 25 years." He added that, when one was in Arledge's good graces, "it was a warm and sunny place to be."

Wald said that, recently, when he had talked to the increasingly ailing Arledge, he asked how his pain-management therapy was working. Arledge responded, "Oh, it's okay. It's like an affiliates meeting with Vicodin."

Hail to the Chief

A&E recruited the Commander in Chief, naming **PRESIDENT GEORGE W. BUSH** its 2002 *Biography of the Year* subject.



Bush's *Biography* episode airs Dec. 15 at 6 p.m. ET. **A&E TELEVISION NETWORKS** GM/EVP **ABBE RAVEN** (c) and *Biography* host (and *CBS Early Show* personality) **HARRY SMITH** presented the president with his award at a Dec. 9 White House ceremony. A&E CEO/President **NICK DAVATZES** also was present.

Other contenders for this year's distinction included Palestinian leader **Yasser**

Arafat and Israeli Prime Minister **Ariel Sharon**; the **Osbourne clan**; and **Martha Stewart**. This is the eighth time that A&E has picked a *Biography of the Year*.



Feniger Retires

Jerry Feniger officially retired as president of the Station Representative Association at a New York party in his honor. Sharing the moment: his granddaughter, Leah. Feniger's son, Bruce, follows in his father's footsteps: He's vice president and regional executive for Interrep Radio. The elder Feniger, 75, has been running SRA for 20 years and has watched consolidation shrink its membership to three companies. Will the trade association continue? "It hasn't been decided yet," said Feniger.

NYWA Honors Olds

STU OLDS, CEO of **KATZ MEDIA GROUP**, was honored by the **NEW YORK WOMEN'S AGENDA** as one of New York's most outstanding employers, executives and advocates.

Congratulating Olds at the group's annual Star Breakfast are **KATZ TV GROUP** executive and NYWA Immediate Past President **CHICKIE BUCCO** (l) and Sen. **HILLARY RODHAM CLINTON** (D-NY).



WE LIKE YOUR FACE

Have something you'd like everybody to see in Facetime? Please send photos with event, date and caption information to palleyn@reedbusiness.com. E-mailed photos should be at 300-dpi resolution, if possible. Or send the info and the photo to Facetime, BROADCASTING & CABLE, 360 Park Ave. South, New York, NY 10010. In either case, make sure you leave a daytime phone number and remember to identify everybody in the photo. (Sorry, photos can't be returned.)

Herzog Goes to Motown

USA NETWORK warmed up early for Christmas with its Dec. 8 *A Motown Christmas* music special. USA President **DOUG HERZOG** favors a programming strategy with awards shows and music specials, like *Motown*, complementing his original series and made-for-TV movies.

Joining Herzog (l) at the Motown event, filmed at Los Angeles' restored Kodak Theater,

were legendary recording artist **STEVIE WONDER** (c) and **MOTOWN RECORDS'** Senior VP of Business Development **KOJO BENTIL**.

Along with Wonder, big-name performers like The Temptations, Thelma Houston, Destiny's Child and India.Arie highlighted the special.

USA Network and Motown Records, part of **UNIVERSAL MUSIC GROUP**, are corporate cousins of **VIVENDI UNIVERSAL ENTERTAINMENT**.



Media Biz Quiz

1. **Ted Turner and Bob Wussler are producing a multipart documentary for PBS about:**

- A) nuclear proliferation.
- B) accounting shenanigans at major online companies.
- C) buffalo as a healthy alternative to beef.
- D) Paulie Walnuts: The middle manager as sociopath.
- E) how to save CNN.

2. **The FTC has filed suit against a diet product whose "deceptive" radio ads promised**

- A) a body that makes "Victoria's Secret models look like Paulie Walnuts."
- B) fat "microwaved away using a special adapter for your oven."

C) no dieting or exercise, plus all you can eat of "pizza, beer, tacos, nachos, cheese grits, and donuts." (Cheese grits?)

D) a Bass-O-Matic cookbook.

3. **Eagle-eyed viewers saw NBC Chairman Bob Wright giving a speech on a TV playing in the background during a scene in the finale of *The Sopranos* because**

- A) the producer was tweaking Wright for a letter he wrote to NBC staffers last year remarking on style and content of the show.
- B) of a reciprocal agreement in which a *Fear Factor* contestant has to kick Paulie Walnuts in the groin.



Does Barbara Walters think "Paulie Walnuts" is fascinating?

- C) Wright has wanted to be on HBO since he saw Les Moonves on *The Larry Sanders Show*.
- D) research shows that *Sopranos* viewers have an unnatural inter-

est in public speaking.

E) nothing else was on.

4. **The Government Accounting Office recommended that, to get TV stations to switch from analog to digital, the government should**

- A) give a rebate to anybody who buys a digital-ready TV.
- B) set a firm date by which stations must switch.
- C) use tricky reverse psychology and absolutely forbid stations from switching to digital.
- D) send Paulie Walnuts to have a little talk with some of these station guys.

5. **Among the celebrities and**

news figures who will be interviewed for *Barbara Walters Presents: The 10 Most Fascinating People of 2002* this Wednesday night on ABC, which of the following *didn't* make the cut?

- A) Queen Elizabeth
- B) Dr. Robert Atkins
- C) Tobey Maguire
- D) Sarah Hughes
- E) Paulie Walnuts

SPONSORED BY





DATE BOOK

January

Jan. 9-12

Consumer Electronics Association

2003 International CES. Las Vegas. Contact: Lisa Fasold, 703-907-7669.

Jan. 13-14

Tennessee Association of Broadcasters

Annual Convention. Maxwell House Hotel, Nashville. Contact: 615-399-3791.

Jan. 13-14

National Cable Television Cooperative

Winter Education Conference. New Orleans. Contact: 913-599-5900.

Jan. 13-15

Wireless Communications**Association**

9th Annual Technical Symposium and Business Expo. San Jose, Calif. Contact: George McFadden, 202-452-0041.

Jan. 13-17

American Association of Advertising Agencies

Executive Leadership Program. Shutters on the Beach, Santa Monica, Calif. Contact: Michelle Montalto, 212-850-0731.

Jan. 14-15

Wisconsin Broadcasters Association

Winter Conference. Madison, Wis. Contact: Michelle Lukens, 608-255-2600.

Jan. 14

Kagan World Media

OSS Summit. Fountainbleau Hilton Resort, Miami. Contact: Merrie Cole, 831-624-1536.

Jan. 14-16

Society of Cable Telecommunications Engineers

Conference on Emerging Technologies. Fountainbleau Hilton Resort, Miami. Contact: Ginny Nagle, 610-524-1725, ext. 210.

Jan. 20-23

National Association of Television Program Executives 2003

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

Jan. 20-23

Association of National Advertisers

2003 Agency Relationship Forum. The Plaza Hotel, New York. Contact: Patricia Hanlon, 248-391-3121.

Jan. 22

Association of National Advertisers

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

Jan. 26-29

Cable & Telecommunications Association for Marketing

Research Conference. Sheraton Bal Harbour, Fla. Contact: Jinling Elliott, 703-549-4200.

Jan. 30-Feb. 2

Radio Advertising Bureau 2003

Hyatt Regency, New Orleans. Contact: Dana Honor, 800-722-7355.

February 2003

Feb. 2-4

Women in Cable &**Telecommunications**

Chapter Leadership Conference. Georgian Terrace, Atlanta. Contact: Linda Magad, 312-634-4233.

Feb. 4-5

Arizona Cable Telecommunications Association

Annual Meeting. Airport Marriott Hotel, Phoenix. Contact: Susan Bitter Smith, 602-955-4122.

Feb. 6-7

National Association of Broadcasters

Radio Group Executive Fly-In. Washington. Contact: NAB Advertising for sponsorship ops, 202-429-5426.

Feb. 7-11

National Religious Broadcasters

Annual Convention. Opryland Hotel, Nashville, Tenn. Contact: 703-330-7000.

Feb. 10-12

CableLabs

Winter Conference. Members Only. Broomfield, Colo. Contact: Crystal Anderson, 303-661-9100.

Feb. 11

Cabletelevision Advertising Bureau

Cable Advertising Conference. Marriott Marquis, New York. Contact: Joleen Martin, 212-508-1214.

Feb. 12

Association of National Advertisers

Southern Region Meeting. Dallas. Contact: Patricia Hanlon, 248-391-3121.

Feb. 12

Cable Television Association of Georgia—South Carolina Cable Television Association

Winter Meeting. Columbia, S.C. Contact: Patti Hall, 404-252-4371.

Feb. 17-19

Michigan Association of Broadcasters

Great Lakes Broadcasting Conference & Expo. The Lansing Center, Lansing, Mich. Contact: 800-968-7622.

Feb. 19-21

Texas Show 2003

Texas Cable & Telecommunications Association. Henry B. Gonzalez Convention Center, San Antonio. Contact: Amanda Batson, 512-474-2082.

Feb. 19-21

Country Radio Seminar 2003

Nashville Convention Center, Nashville, Tenn. Contact: Celeste Irvin, 615-327-4487.

MAJOR MEETINGS

Major Meetings

Jan. 9-12

Consumer Electronics Association

2003 International CES. Las Vegas. Contact: Lisa Fasold, 703-907-7669.

Jan. 20-23

NATPE 2003

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

Jan. 26-29

Cable & Telecommunications Association for Marketing

Research Conference. Sheraton Bal Harbour, Fla. Contact: Jinling Elliott, 703-549-4200.

Jan. 30-Feb. 2

Radio Advertising Bureau 2003

Hyatt Regency, New Orleans. Contact: Dana Honor, 800-722-7355.

Feb. 11

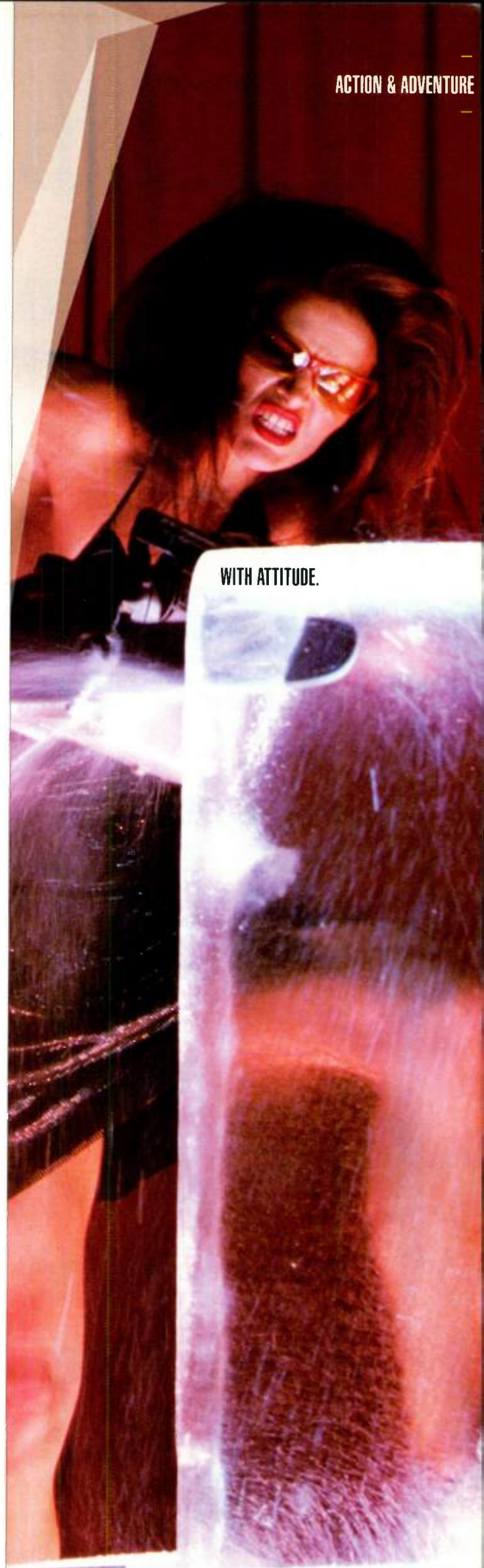
Cabletelevision Advertising Bureau

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

Feb. 25-26

Syndicated Network Television Association

1st National Syndication Marketplace. New York. Contact: 212-259-3740.



WITH ATTITUDE.

BUSINESS

Parsons Cools Merger Talk

First, let's figure out how a CNN/ABC News combo would work, he says

By STEVE McCLELLAN

AOL Time Warner and Disney have "hit the pause button" on the merger of CNN and ABC News, AOL Time Warner CEO Richard Parsons said last week.

In theory, both sides like the concept of operating a merged

entity, he said, noting approvingly that the NBC News business model consists of one big newsgathering apparatus that feeds material to cable channels and a broadcast network.

That model, he said, has "inherent merit." But short of merging AOL Time Warner and Disney (which he stressed is not being contemplated), what the companies haven't figured out is how

both units can control their own air and efficiently manage the overall entity at the same time.

Then there's this odd consideration: What if it didn't work? If a venture were to be crafted with one newsgathering operation servicing both the broadcast and cable channels, Parsons said, there are good questions about how or even if it could be undone if it failed to live up to expectations.

So, while there's that inherent merit in the basic business model, there are "operational and structural questions that nobody has figured out yet."

And until those questions get answered, he said, there wouldn't be any point in resuming talks.

Parsons made his remarks at the UBS Warburg media conference in New York, where he also disclosed that, as part of an effort to shore up the company's balance sheet, executives are putting together a list of "non-core" assets that the company will consider selling.

He didn't identify specific properties—no, not AOL, he did say—but the company's interest in Comedy Central is said to be up for sale.

Job one with AOL is to fix it, he said, and that requires content creation, which is the company's strong suit. Asked specifically about an AOL spinoff, Parsons replied by repeating the question. "Could it be? Yes. Is it a good idea? No."

The company is moving forward on simplifying its corporate structure. The Time Warner Entertainment partnership with Comcast is being unwound, and MSO Time Warner Cable will be spun off into a separate public company in which AOL Time Warner will wind up owning a 70%-plus stake, Parsons said. AOL officials expect the spinoff to be completed by spring.



While there's that inherent merit in the basic business model, there are 'operational and structural questions that nobody has figured out yet.'

RICHARD PARSONS,
AOL Time Warner

Not surprisingly, Parsons said employee morale is a major issue that needs to be addressed. Much of that discontent comes from changes in benefits, in which the company swapped pensions and other retirement plans for company stock options for most employees. Needless to say, that switch has not proved to be a popular one given the company's tanking stock price.

"For a cable pole climber in Birmingham, a retirement plan is more meaningful than stock options," he said, indicating that the company will consider adding

back certain retirement benefits on a division-by-division basis.

"It's no secret there is grumpiness throughout the land" among employees, Parsons said. What he has concluded, however, is that "the natives are restless, not mutinous." ■

3 POINT MEDIA ARIZONA CHRIS DEVINE & BRUCE BUZIL

has acquired

KVNA-FM
Flagstaff, Arizona

from

YAVAPAI BROADCASTING

for

\$4,200,000

The undersigned acted as broker
in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

ESPN Sees Gold in Digital

By ALLISON ROMANO

ESPN President George Bodenheimer last week touted ESPN's wide range of media brand extensions and said that ESPN will grow them further as the digital landscape expands.

It's a lengthy list that includes its popular—and profitable—magazine and Web site, along with broadband and digital services. High-definition channel ESPN HD is slated for a spring launch.

The channel will feature most of ESPN's major properties: marquee pro sports and

college football and basketball.

ESPN is investigating a video-on-demand play as well, possibly offering time-shifted games or regional targeting. Also, the network's extensive library could find a second home on VOD.

ESPN will no longer make sports-rights deals unless it also gets digital rights as a part of the package.

"We're interested in broad rights deals going forward," he said at the UBS Warburg media conference in New York City last week. "Those sports that won't, we'll part friends and go forward." ■



CHANGING HANDS

Combos

KBYO(AM) and -FM Tallulah, La.

PRICE: \$450,000

BUYER: Holladay Broadcasting (Bob Holladay, president); owns six other stations, none in this market

SELLER: Tiger Communications Inc. (Everett Stroop, president)

FACILITIES: KBYO-FM: 104.5 MHz, 25 kW, ant. 328 ft. KBYO(AM): 1360 kHz, 500 W day

FORMAT: KBYO-FM: Country; KBYO(AM): Gospel/R&B

BROKER: Bill Whitley, Media Services Group

FMs

KVNA-FM Flagstaff (Flagstaff-Prescott), Ariz.

PRICE: \$4.65 million

BUYER: 3 Points Media LLC (Bruce Buzil, manager); owns four other stations, including KKLD-FM Flagstaff-Prescott

SELLER: Seeger, Guest and Fort (Edward F. Seeger, president)

FACILITIES: 97.5 MHz, 43 kW, ant. 1,509 ft.

FORMAT: AC

KAZZ-FM Deer Park (Spokane), Wash.

PRICE: \$1 million

BUYER: 3 Points Media LLC (Bruce Buzil, manager); owns four other stations, none in this market

SELLER: Barbara Kazmark

FACILITIES: 107.1 MHz, 25 kW, ant. 253 ft.

FORMAT: Adult Standard

BROKER: Austin Walsh, Media Services Group

WPDQ-FM Freehold Township (Monmouth-Ocean), N.J.

PRICE: \$875,000

BUYER: Bridgelight Corp. (Chris McCarrack, VP); no other broadcast interests

SELLER: Lazarus Elias Foundation (Bonnie Stamat, president)

FACILITIES: 89.7 MHz, 10 W, ant. 105 ft.

FORMAT: Oldies

WVCC-FM Linesville (Meadville-Franklin), Pa.

PRICE: \$330,000

BUYER: Vilkie Communications Inc. (Joseph M. Vilkie, president); no other broadcast interests

SELLER: WVCC Radio (Art Cervi, general manager)

FACILITIES: 101.7 MHz, 3 kW, ant. 220 ft.

FORMAT: Adult Standard

KBNG-FM Ridgway, Ariz.

PRICE: \$300,000

BUYER: Woodland Communications Corp. (J. Stephen Glassmann, president); owns two other stations, neither in this market

SELLER: Idaho Broadcasting Consortium (Fred Constant, president)

FACILITIES: 103.7 MHz, 4 kW, ant. 1,575 ft.

FORMAT: CP-NOA

AMs

WPBI(AM) Delray Beach and WJBW(AM) Jupiter (West Palm Beach-Boca Raton), Fla.

PRICE: \$1.55 million

BUYER: James Crystal Enterprises (James C. Hilliard, president); owns seven other stations, including WDJM(AM), WJNA(AM) and WLVJ(AM) West Palm Beach-Boca Raton

SELLER: Treasure/Space Coast Radio (Mitchell Rubenstein, CEO/director)

FACILITIES: WPBI(AM): 1420 kHz, 5 kW day/460 W night; WJBW(AM): 1000 kHz, 650 W day/17 W night

FORMAT: WPBI(AM): Adult Standard; WJBW(AM): Adult Standard

WAAK(AM) Dallas (Charlotte-Gastonia-Rock Hill), N.C.

PRICE: \$415,000

BUYER: Zybek Media LLC (Beth Howerton, managing member); no other broadcast interests

SELLER: Billy Martin

FACILITIES: 960 kHz, 1 kW day/500 W night

FORMAT: Gospel

KXRE(AM) Manitou Springs (Colorado Springs) and KAVA(AM) Pueblo, Colo.

PRICE: \$350,000

BUYER: Latino Communications (Zee Ferrufino, president); owns one other station, not in this market

SELLER: Council Tree Communications V LCC (Steven Hillard, president)

FACILITIES: KXRE(AM): 1490 kHz, 500 W day/1 kW night; KAVA(AM): 1480 kHz, 1 kW day/107 W night

FORMAT: KXRE(AM): Mexican; KAVA(AM): Spanish

WJKM(AM) Hartsville, Tenn.

PRICE: \$160,000

BUYER: G&L Laircasters Inc. (Gary W. Frank, president/CEO); no other broadcast interests

SELLER: Twenty-Five Inc. (William Krejci Jr., president)

FACILITIES: 1090 kHz, 1 kW day/2 W night

FORMAT: Variety/AC

WAJF(AM) Decatur (Huntsville), Ala.

PRICE: \$150,000

BUYER: WAJF Inc. (Ira Littman, president); no other broadcast interests

SELLER: Daniel L. Oppenheim

FACILITIES: 1490 kHz, 1 kW

FORMAT: Gospel

KFYN(AM) Bonham, Texas

PRICE: \$150,000

BUYER: Vision Media Group Inc. (C.L. Carter II, president); no other broadcast interests

SELLER: Bonham Broadcasting Inc. (Roy Floyd, president)

FACILITIES: 1420 kHz, 250 W day/148 W night

FORMAT: Country/Oldies

KPGM(AM) Pawhuska (Tulsa), Okla.

PRICE: \$130,000

BUYER: Pearl Communications Group (Danny L. Hester, president/director); no other broadcast interests

SELLER: Oklahoma Area Radio Group Inc (Ron McCarter, president)

FACILITIES: 1500 kHz, 500 W day

FORMAT: Gospel

WRIT(AM) Bamberg-Denmark, S.C.

PRICE: \$112,500

BUYER: Voorhees College (Lee E. Monroe, president); no other broadcast interests

SELLER: Glory Communications (Alex Snipe Jr., owner)

FACILITIES: 790 kHz, 1 kW day/100 W night

FORMAT: Gospel

KILE(AM) Bellaire (Houston-Galveston) and KWBC(AM) Navasota (Bryan-College Station), Texas

PRICE: \$75,000

BUYER: Hereford Agri-Fuels Inc. (Jerome Friemel, president); no other broadcast interests

SELLER: The Raftt Corp. (Jerome Friemel, president)

FACILITIES: KILE(AM): 1560 kHz, 800 W day; KWBC(AM): 1550 kHz, 250 W day

FORMAT: KILE(AM): Ethnic;

KWBC(AM): News/Talk

COMMENT: Hereford Agri-Fuels is purchasing all the stock in Raftt Corp. for \$75,000. The principal in both companies is Jerome Friemel, so the ultimate control of the station will not change, but a new, non-profit organization is being formed

INFORMATION PROVIDED BY:
BIA Financial Networks' Media Access
Pro, Chantilly, Va., www.bia.com

MOVIES

COMEDY

ACTION

SPORTS

WHEN YOU WANT A NETWORK
THAT'S GOT IT ALL...

GET IT ALL.



SUPERSTATION
WGN

TECHNOLOGY

NEP, NMT Take the Hi-Def Road

Truck companies are spurred on by ESPN/ABC 2003 HD schedule

BY KEN KERSCHBAUMER

The ripples from ESPN and ABC's decision to offer a wealth of HD sports programming next spring are extending to mobile production companies, which have begun assembling the necessary gear for the productions.

NEP Supershooters, NMT and New Century Productions are all in various stages of planning, purchasing and retrofitting. NEP and NMT expect delivery of equipment to begin within a month and trucks to hit the streets by February or March.

"The fact that ABC and ESPN have planted a stake in the ground with both a commitment to HDTV and a commitment to 720p has broken an ice pack that has existed for a while," says **production** NMT President Jerry Gepner.

NMT's purchase of \$5 million in Thomson Grass Valley gear includes a 53-foot \$10 million mobile unit with 22 cameras that will be used for ABC's *Monday Night Football* telecasts next season as well as for other events during the year.

"We're in discussions with ESPN, and we expect it will do a fair amount of work for them," says Gepner, adding, "We've also seen interest from other broadcasters."

George Hoover, NEP Supershooters senior vice president/general manager, says NEP will retrofit the truck it currently uses for ESPN's *Sunday Night Football* telecasts.



NMT's Gepner says broadcaster demands require format independence in production trucks.

The truck will be ready to go by March, when it will be used for the Women's NCAA Final Four and also ABC's Oscar telecast. Its first ESPN telecast will be the sports network's first HD broadcast on opening day of the 2004 Major League Baseball season. Baseball is usually the domain of New Century Productions, but, because that company is still in the decision-making process, the NEP truck will be used until the New Century truck is ready.

Thomson Grass Valley appears to be the big winner among manufacturers, with NEP and NMT signing deals for \$8 million and \$6 million, respectively.

Hoover says NEP and Grass Valley Group had a long-term relationship and NEP engineers would work out with GVG the features they needed. The same goodwill, he adds, has been extended to the

Thomson side now that Thomson and Grass Valley Group are one company. "We were looking for a 720p camera solution that would be able to work on non-720p projects, and the Thomson LDK 6000 mk II camera kept popping up on the radar screen," he says. "Thomson was willing to work with us on every issue we raised."

Gepner says one of the attractive aspects of the LDK 6000 is that Thomson uses the superexpander concept for its hard cameras, which means that all the cameras can be turned into hand-held units—a helpful feature for productions besides sports.

"They can also be native in 1080p/24, 1080i/30, 720p/60 and 480p, which kind of covers all of the U.S. production formats right now," says Gepner. "As long as people have chosen different formats for production and distribution, you can't build a customer-specific facility. The days of the purpose-built trucks ended when the networks divested themselves of trucks."

Nearly half the equipment NEP has purchased will be used in the *Sunday Night Football* truck, with 25-26 cameras in the unit. A Thomson Grass Valley Kalypso HD/SD-switchable switcher, HD Profile servers and DVE units were also part of the sale, although delivery of the HD Kalypso switcher is not expected until June or July. So, initially, the truck will use Thomson's XtenDD HD production switcher.

"We're essentially running a Hertz rent-a-car business, and our gear has to work everywhere," says Hoover. "We can't have a truck that can do only HD and not SD or 720p and not 1080i. And that's part of the reason we went with the Thomson camera: because it allows us to operate in any standard." ■

Cutting

Edge

ESPN Taps FOR-A

ESPN has purchased a number of FOR-A products for use in its facility, including a DCC-700 digital color corrector, two CCS-4360 analog color correctors, two FA-830 digital frame synchronizers and two remote control devices for the FA-830, each with color-correction capability. The DCC-700 is a digital component I/O color corrector that provides 32-bit performance with 4:4:4 component processing for balanced, differential or sepia color correction. The CCS-4360, meanwhile, is an analog composite I/O color corrector that provides balanced or differential color correction and a black stretch function.

Discovery's eMotion

Discovery Networks, which has used eMotion's media archiving hosted service for six years to handle and distribute digital images, graphics and logos from its Virtual Library, is the first subscriber to eMotion's CreativePartner Project. The system allows Discovery to streamline the annual process for selecting its core collection of images that will be featured in the network's branding and marketing initiatives for the next year. eMotion's new project service includes setup, hosting, operation and administration of Web-based digital media management for as little as two weeks.

NFL Files With Ascent

The National Football League (NFL) has re-signed its deal with Ascent Media Group (formerly Liberty Livewire) to provide full-service technical support for the distribution of its NFL Sunday Ticket satellite-television subscription package. The five-year deal calls for Ascent Media to handle downlinking, commercial integration, digital distribution, signal coordination, uplink and monitoring services.

Ascent Media also designed and built a new studio and control room at its Stamford, Conn., production and distribution facility that will be used for NFL host segments.

Maryland Finds Fujinon

Maryland Public Television has chosen six Fujinon lenses for use in its HDTV production. The network recently took delivery of four Fujinon HA26x6.7BESM HD studio lenses as well as an HA13x4.5BERD wide-angle HD ENG-style lens and an HA22x7.8BERD HD telephoto ENG-style lens. The studio lenses will be used with three Sony HDC-900 and one Sony HDC-950 HD cameras, and the field lenses are mounted on two Sony HDC-750 HD cameras in the station's facilities in Owings Mills, Md.

PBS re-ups Virage

PBS has renewed its application service contract with Virage, which will continue to help get video content onto PBS.org. The first contract, in June 2000, involved *NewsHour With Jim Lehrer*. Programs added include *Washington Week*, *Scientific American Frontiers* and *PBS Mathline*.



The CSE-07 is currently being used by ESPN for NFL and NBA telecasts.

SRS 'Wows' ESPN

BY KEN KERSCHBAUMER

SRS Labs continues to gain presence among TV viewers and consumers, its latest win being the use of its Circle Surround technology by ESPN for NFL and NBA telecasts. Ron Scalise, ESPN remote operations audio consultant, says the CSE-07 Circle Surround Pro Encoder gives viewers a wider sweet spot with a good sense of surround.

The Circle Surround matrixing audio, which is the sending of 5.1 or 6.1 channels onto a stereo two-channel carrier,

requires minimum to no calibration, according to Scalise. The encoder is fed stereo effects, stereo music and sound design, a monaural announcer mix, and rear-channel audio. "It's better than discrete 5.1 because it gives us what we want in a true discrete mix and also helps for stereo elements and making them bigger than life," says Scalise.

SRS Wowcast Vice President of Engineering Alan Kraemer describes the CSE-07 Circle Surround Pro Encoder system as a matrix system similar to Dolby Surround or Dolby Pro Logic decoding. The difference, he says, is that Circle Surround is a full-bandwidth system that handles both encoding and decoding, giving the content provider greater control over what audio is sent to a given channel.

"It uses a 6.1-channel [it can also handle a center rear channel] rackmount encoder that can interface with the broadcast console and encodes all of the surround signals down to two-channel LT/RT, which can be distributed over existing infrastructure."

The system is also backwards compatible with Dolby Pro Logic encoding, which means that consumers with Pro Logic receivers can still get a surround experience, although Kraemer says it will be subject to the limitations of the decode. ■

Critics Take Shots at Copy-Protection Plan

CBS threatens to yank HD fare if 'flag' is struck

By BILL MCCONNELL

Broadcasters might not have expected a ringing endorsement for their preferred digital copy-protection technology, but, last week, they were surprised by the thunder of nearly universal skepticism.

Except for broadcasters' Hollywood allies, nearly all media and tech companies weighing in on possible copy-protection measures for digital over-the-air TV complained that the "broadcast flag" won't work, isn't needed or can't be imposed without approval by the U.S. Copyright Office or Congress.

INDIVIDUAL PROTESTS

The hostile reaction isn't going over well with broadcasters. Viacom-owned CBS even threatened to cease all high-definition programming if the flag is not adopted.

Protests against the flag from more than 4,000 individuals were spurred by activist groups such as Citizens for a Sound Econ-

omy and the Center for Digital Democracy.

The broadcast flag, aimed at limiting unauthorized distribution of content, was developed by the Broadcast Protection Discussion Group, whose members include major broadcast networks, the Motion Picture Association of American, the National Association of Broadcasters, station groups, and artists and actors unions.

The flag, which all digital recording and storage devices might be required to recognize, would be embedded in excess spectrum separate from the video programming and would tell devices how many times, if any, a user may copy a program for use outside personal video equipment.

Broadcasters and Hollywood say the regime is needed because producers of movies and other high-value programming won't allow their content on free TV unless some copy restriction prevents unauthorized streaming or downloads.

Despite the barrage of complaints, supporters noted that 23 organizations signed on to the main filing in support of the idea. "We got people signed on who haven't agreed with each other in a decade," said Preston Padden, Disney's Washington chief and an aggressive proponent of the flag.

But others contend that mandating copy-protection measures would increase consumers' costs and do little to stop illegal Internet distribution.

"While there is not yet persuasive evidence of harm from redistribution by ordinary consumers, there are clear indications that a broadcast-flag regime could have ancillary consequences" for them, wrote Gary Shapiro, president of the Consumer Electronics Association and chairman of the Home Recording Rights Coalition.



'There are clear indications that a broadcast flag would have consequences' for consumers.

GARY SHAPIRO,
CEA

AGAINST THE FLAG

According to the coalition, which includes makers of home recording devices, the threat of illegal Internet distribution arises long before a movie is cleared for broadcast television. In addition, few residential users, even those with cable modems, have the Internet capacity to upload movies and other bandwidth-draining content to the Internet.

In the meantime, the coalition argued, because rules for duplicating flagged content remain sketchy, preservation of the

well-established right to unfettered home recording can't be guaranteed. TiVo, the maker of a personal video recorder that stores digital copies of programs, urged the

FCC to make clear that no copy protections would be placed on devices meant for a viewer's personal use. TiVo also says its security measures are stronger than the flag.

Silicon Valley types, though acknowledging a need for a copy-protection regime, also complained.

"Implementation is made difficult by the complex and ever-evolving nature of the technologies," said the IT Coalition, which includes Apple, IBM, Intel, Microsoft and Motorola. It said the FCC should permit broadcasters to encrypt DTV signals at the transmission site.

The National Music Publisher's Association urged the FCC not to impose a broad-

cast copy-protection regime without considering how it would mesh with protections for other digital media, such as music recordings. ■

**American Media
Services LLC**



**Developers & Brokers
of Radio Properties**

**The
Move-In
Experts**

Would a power increase
improve your station?

What about moving closer
to a target market?

Could your
cluster use
a move-in
signal?

Have you been told "no way" by engineering consultants?

American Media Services can help.

American Media Services LLC

AMERICANMEDIASERVICES.COM

843-972-2200

SPECIAL REPORT

TV SPORTS

PHOTO: NBA



NBA TV is considering broadcasting four NBA games a week in HDTV beginning next season.

NBA TV Hoops It Up

New channel pushes technology to new heights

By Ken Kerschbaumer

Call NBA TV what you will—niche sports NBA, hoops heaven or NBA Nyquil—but don't call it new. At least that's the message Gregg Winik, NBA TV executive vice president and executive producer, wishes to impart.

"We've been on for four years, we're the granddaddy of them all," he says emphatically upon hearing the word *new* used in conjunction with NBA TV. Winik can argue the use of *new*, but there definitely will be some changes to NBA TV beginning in January that will make it, well, new.

"Right now, NBA TV is more of a barker channel promoting the NBA Pass," says Winik. "Come January, NBA TV, with games and original programming, has to be more must-have TV for the NBA fan."

At first blush, a channel dedicated to the National Basketball Association would seem to have limited appeal over the course of a full year. The NBA season runs

from the end of October through April, with playoffs through mid-June. But throw in the WNBA (whose playoffs run through September) and a growing amount of international basketball competitions, and the opportunity to offer relevant content expands greatly.

"There was a day in the middle of September when, for the first time, we didn't have a game somewhere," says Winik. "We're pretty much year-round programmers."

Technical operations for the channel are headquartered in Secaucus, N.J. The NBA built a facility there in the early 1990s to house ancillary NBA programming like *Inside Stuff* as well as the NBA Draft Lottery. It has a wide array of editing facilities as well as studio space and transmission facilities.

About 12 years ago, NBA Commissioner David Stern began an effort to have the NBA more closely control and promote its image. The broadcast facilities went a long way to that end, and, since then, technology has played an important role in the NBA's messaging.

"Like the content, the technology will be

'There was a day in the middle of September when, for the first time, we didn't have a game somewhere. We're pretty much year-round programmers.'

GREGG WINIK, NBA TV

dabble in HDTV this upcoming year and plans to offer four weekly NBA HD games beginning in the 2003-04 season.

The league has seen favorable responses to HDTV from MSOs and satellite, Winik says, "because people are looking for more than another analog network. And NBA games four nights a week in HD plus all of the original content is an eye-opener."

From a game-production standpoint, Winik's challenge is to find new places to put cameras because there aren't many more places that cameras can go. "I'd like to put cameras in different places, but there are a lot of people paying good money for that," he explains. "But, with new technologies like SkyCam and TrackCam that run up and down the sidelines, there are some possibilities."

HD, of course, will help, allowing viewers to see how the guy in the third row is reacting to the play. "Everything becomes more intimate with HD," Winik says.

Much of the programming will be games from the NBA and WNBA, but there will also be five- or seven-day-a-week programs that will give viewers more inside stuff. And faces that typically wouldn't get in front of the viewers, such as assistant coaches or league officials, will also have a greater presence.

The four games a week that NBA TV is considering will fill the gaps left by the current contract with ABC, ESPN and TNT. NBA TV will likely broadcast its games on Sunday, Monday, Tuesday and Saturday nights.

Is that too much NBA? Winik doesn't think so. "What we're seeing with the NBA is what we're seeing with other content: Consumers want their content whenever they want it, so, if you happen to have an extra two hours on a Monday night to watch an NBA game, that's when you want to watch it."

The challenge for NBA TV is getting carriage deals in place with cable operators. AOL Time Warner, which has an 11% stake, is one probable easy target. Comcast, Cablevision and Charter also may be easy deals, because the Philadelphia 76ers, New York Knicks and Portland Trailblazers, respectively, are related through ownership to the cable systems. ■

At a Glance

NETWORK: NBA TV

TOP EXEC: David Stern, NBA commissioner

LAUNCH DATE: January or February

DISTRIBUTION: multi-year deals with

EchoStar and DirecTV so far

SNAPSHOT: The all-hoops diginet, major-

ity-owned by the National Basketball As-

sociation with AOL Time Warner as a mi-

nority partner, has rights to 96 games a

season, starting with about 55 this sea-

son, under the league's new TV deal. NBA

TV's four-games-per-week coverage

should start as early as January. In addi-

tion, the net plans to air WNBA and NBA

Development League games,

international basketball tournaments and

some original programming.

supercharged for NBA TV," says Winik. "It has to be interactive, and it has to be high-definition, so there's a lot of things we'll be working on in the next couple of months."

The goal, he adds, is to use leading-edge technology to go along with the content, with interactivity and HDTV, for example, expanding the relationship between fan and the league. He says the network will



we are family

Welcome to generation **Q** – Quantel's new family of scalable graphics systems for broadcast and video design.

generation **Q** takes the magic of Paintbox® and makes it run on everything from a standard PC to the world's fastest graphics workstation. Use AAF as a common archive format, throw in open networking, make everything multi-res capable and suddenly broadcast graphics come alive. Every designer can now have a next generation Paintbox on their desktop, while the high performance generation **Q** systems handle the pressures and deadlines of close-to-air. The family works together resulting in greater creativity, easier teamworking and more efficiency.

generation **Q** > the future of graphics

■ QPaintbox

Next generation software version of the world's leading video design system. Create stills, animations and dynamic graphics on the desktop and share with the rest of the family.

■ QPaintbox Pro

Complete PC-based video design system with built-in Quantel hardware for performance and quality in close-to-air applications.

■ gQ

The ultimate video design tool. This creative powerhouse is the only choice for real time (ultra-fast) SD and HD close-to-air graphics.

Tennis Is Served

Tennis Channel begins final push to getting in front of viewers

BY KEN KERSCHBAUMER

Expected to launch just after the first of the year, The Tennis Channel is banking on more than terrific tennis: It's counting on a terrific demo.

"It's very targeted, high-end and a great demo for advertisers," says Bruce Rider, Tennis Channel executive vice president, programming and marketing. "We've had tremendous support from the whole tennis industry because they know that having a tennis channel helps every aspect of the business, from tournaments and players that need exposure to manufacturers that want outlets to their customers."

The Tennis Channel's eventual permanent home will be headquartered somewhere in West Los Angeles, with the network operating out of an interim home for the first few months. Planning for the new facility is under way, with many decisions still to be made. Plans include a 6,000-square-foot sound stage as well as post-production facilities based on Ap-

ple's Final Cut Pro nonlinear editing system, which continues to show gains in popularity among professional broadcast organizations.

"We're going to do a large percentage of our programming from our facility," says Rider. "We'll do a daily half-hour news show as well as live talk shows, interview shows and demonstration shows."

Tennis tournaments will also be a major attraction for viewers. The tennis season is 11 months long and has 150 tournaments a year, giving the network ample live and tape-delayed offerings. "Some will be reformatted for later play and some repeated in prime time or tightened up a bit," adds Rider.

Fox Sports Net coordinating producer Larry Meyers will head much of the content development and production. The Tennis Channel staff currently stands at about 25 but, once productions kick off, will grow by almost another 50.

"Any matches we produce, we'll have commentators there," says Rider. "If it's an international event, we'll make the choice" whether to send them there or have them do commentary from Los Angeles.

The network also has exclusive rights to 14 domestic tournaments—although the Grand Slam events will need to be covered in a similar way to ESPN's handling



Pete Sampras and other top pros are involved with making sure The Tennis Channel hits an ace.

At a Glance

NETWORK: The Tennis Channel
TOP EXECs: David Meister, chairman/CEO; Steve Bellamy, president
LAUNCH DATE: expected by January
DISTRIBUTION: 15-year carriage deal with Time Warner Cable; National Cable Television Cooperative. Outside the top 15 MSOs, Comedy Central's affiliate sales team handles negotiations with operators
SNAPSHOT: The network plans to air 1,400 hours of tennis action in its first year. Although broadcast networks and cable giants have the big-name tennis tournaments, the Tennis Channel plans plenty of wraparound coverage (think Golf Channel's coverage of major PGA events). Tennis will also air some squash and table-tennis events. Tennis stars Pete Sampras and Andre Agassi are investors and will participate in on-air. Original programs will include *No Strings*, behind-the-scenes with tennis stars, and interview show *Center Court* hosted by ESPN veteran Chris Myers.

of the Super Bowl or the Golf Channel's of PGA and LPGA majors. "We don't have any broadcast rights," says Rider, "but we'll be reporting from the event, and we'll have a presence there with interviews, highlights and updates."

Classic matches and player profiles are also planned to be in the mix. The network has more than 100 matches from the 1970s, 1980s and 1990s in its library and even some highlights from the 1950s and 1960s. ■

College's Smart Play

College Sports Television will highlight athletes who don't make the big time

BY KEN KERSCHBAUMER

Brian Bedol, president and CEO of College Sports Television, is about as unfamiliar with launching sports TV networks as the Yankees are with winning a World Series. He launched Classic Sports Network, and, as during that launch, he realizes that, although the focus is on launch day, that's just the beginning, not an end.

"While Feb. 23 is a day where lots of things need to be working, it certainly isn't a date when we need to feel like a mature network," he says. "It's important to have a good look and a strong start, but the way we will look and operate three months, six months or two years after launch is more important."

The key to that, of course, is creating a success with viewers. Bedol's goal is to be in front of 10 million viewers by the end of year one, 30 million by the end of year three. That won't put the network on the same competitive scale as ESPN, but then again, says Bedol, ESPN is not the competition—if for no other reason than CST will focus on competition, something ESPN has moved away from for much of its programming day.

"ESPN does a wonderful job covering sports and programming, and they're looking to grow their revenues, so they're doing [studio and talk shows] rather than live games or events," says Bedol. "In college, there are so many events that are incredible, interesting and dramatic for us to cover that competition will be the focus."

And how. With more than 30 athletic conferences on board, the breadth and depth of competition available will be almost mind-numbing. And because much of that extends beyond the major sports and into less-popular types of competition, the universe expands even more.

"The beauty of college sports is that, unlike professional sports, which has a strong presence in the top 25 markets, it reaches the top 250 markets," says Bedol, a factor he thinks will give the network traction for deals with MSOs. "And, in many markets, college sports are more powerful and significant than professional sports. In Columbus, they aren't worried about Ohio State picking up and leaving town."

The network's technical facility in New York City's Chelsea Piers is still under construction. Plans include a 7,500-square-foot sound stage with 15,000 square feet of additional support space. Staffing levels, currently at 30 people, will ramp up to about 75-80 at launch. Transmission and master-control facilities are part of the mix, as well as post-production facilities. The video departments of colleges and universities will also be involved heavily,

At a Glance

NETWORK: College Sports Television Network
TOP EXECs: Stephen Greenberg, chairman; Brian Bedol, CEO; Chris Bevilacqua, EVP
LAUNCH DATE: Feb. 23, 2003
DISTRIBUTION: No carriage agreements, but Bedol says he expects to have some deals done by launch.
SNAPSHOT: ESPN and Fox Sports Net may air marquee college basketball and football packages, but CST plans to feast on the other sports. CST will feature hockey, soccer, lacrosse and baseball. "These are the uncovered sports," says Bedol, who started up Classic Sports with Greenberg before selling to ESPN. Olympic sports like track and swimming also will get their due. There will be some lesser football and basketball, too. About half of programming will be live or tape-delayed games; the rest, highlight shows, documentaries and coaches shows.



An artist's rendering of CST's technical facility still under construction at New York's Chelsea Piers.

providing game footage and even some productions.

The goal from a programming standpoint is to have 40%-50% live or taped game coverage, 20%-30% news desk reports and the rest programs ranging from documentaries to coaches shows and other packaged programs.

But the programming will be very per-

sonality-driven, similar to NBC's recent Olympics coverage.

"What makes the Olympics fun to watch is the events you don't see every day," explains Bedol. "You get sucked into the stories. Sports is such an emotional business. If there was anything we learned at Classic, it was that people love to get emotionally involved in sports." ■

A Proven Commitment...

 \$200,000,000 <i>Senior Secured Credit Facilities</i> <i>Documentation Agent</i>	 \$225,000,000 <i>Senior Credit Facility</i> <i>Administrative Agent</i>	 \$500,000,000 <i>Senior Credit Facility</i> <i>Syndication Agent</i>	 \$1,000,000,000 <i>Securitization</i> <i>Structuring Agent</i>
 \$925,000,000 <i>Senior Secured Credit Facility</i> <i>Documentation Agent</i>	 \$175,000,000 <i>Senior Secured Credit Facility</i> <i>Documentation Agent & Lead Arranger</i>	 \$160,000,000 <i>Senior Credit Facility</i> <i>Administrative Agent</i>	 \$200,000,000 <i>Senior Credit Facility</i> <i>Syndications Agent</i>
 \$40,000,000 <i>Senior Secured Credit Facility</i> <i>Administrative Agent</i>	 \$1,750,000,000 <i>Senior Secured Credit Facility</i> <i>Co-Syndication Agent</i>	 \$400,000,000 <i>Senior Secured Credit Facilities</i> <i>Co-Documentation Agent</i>	 \$450,000,000 <i>Senior Secured Credit Facility</i> <i>Co-Arranger</i>
 \$180,000,000 <i>Senior Credit Facility</i> <i>Administrative Agent</i>	 \$30,000,000 <i>Senior Secured Credit Facility</i> <i>Administrative Agent</i>	 \$60,000,000 <i>Senior Secured Credit Facility</i> <i>Administrative Agent</i>	 \$150,000,000 <i>Senior Credit Facility</i> <i>Administrative Agent</i>

With more than 80 years of experience and over \$10 billion committed to the media, entertainment and sports industries, it's clear that we can get a deal done. Our team of specialists understands the unique aspects of these industries and crafts innovative financial solutions that work.

To learn how Fleet can help your company make the most of its opportunities, please contact Jamie Lewis of Fleet's Media & Entertainment Group at 617-434-8328.



Fleet Securities

A FleetBoston Financial Company

Fleet is the primary marketing name for FleetBoston Financial Corporation and its affiliates worldwide. Fleet's investment banking, M&A advisory, loan syndications (agent and arranger), and debt underwriting services are provided by Fleet Securities, Inc., which is a registered broker-dealer and member of the NASD, NYSE, SIPC and all major exchanges. Credit facilities are provided by Fleet National Bank and its affiliates. Fleet Securities, Inc. and Fleet National Bank are service marks and wholly-owned subsidiaries of FleetBoston Financial Corporation. ©2002 FleetBoston Financial Corporation. All rights reserved.

CLASSIFIEDS

ALLIED FIELDS

Faculty Careers

ASSISTANT PROFESSOR FOR COMMUNICATION DEPARTMENT

The Communication Department seeks applicants for a non-tenure track assistant professor position in media production. Includes teaching selected courses that may include beginning, intermediate and advanced courses in Television Production, Film Production, Screenwriting, Cinema/Film Studies or other courses in the candidate's area of expertise. Supervise student in creative projects; oversee studio and equipment in newly opened facility. Ph.D or M.F.A. required. Professional experience, knowledge of digital editing and college teaching experience is highly desirable. CLU is a selective liberal arts university located in Thousand Oaks, California, midway between Los Angeles and Santa Barbara. With an enrollment of 2800 students, CLU offers 34 undergraduate majors and five graduate programs within the College of Arts and Sciences, School of Business, and School of Education. CLU is an Equal Opportunity Employer. The university encourages candidates who will contribute to the cultural diversity of CLU to apply. Please send letter describing teaching experience, research, creative work; curriculum vitae; evidence of teaching effectiveness; three letter of recommendations by February 1, 2003 to Communication Search Committee, Attention Pat Egle, California Lutheran University, 60 West Olsen Road #3800, Thousand Oaks, CA 91360.

CABLE

Finance Careers



Comcast Advertising Sales is seeking a highly motivated Senior Director of Finance. We require a Bachelor's degree in Business Administration or Accounting with CPA. Eight years of progressively responsible accounting experience with three to five years cable or broadcast industry experience strongly preferred. Strong leadership, communication and organizational skills are a must. The position will entail assuring accounting principles are being adhered to in all aspects of regional/system accounting; providing accounting expertise to operating management; monitor accounts receivable, collections and control expenses and bad debt; track advertising sales revenues and provide advertising sales management with comprehensive reports; assure compliance with Comcast policies and procedures; ensure that all systems of financial and operational internal controls are functioning properly at the system and regional level; coordinate responses for all internal audits; and assist in preparation of annual budget.

As a proven industry leader, Comcast Advertising Sales offers a competitive compensation/benefit package including employee stock purchase plan and 401k.

Please forward your resume and salary requirements to:
adsales_jobs@cable.comcast.com or fax to 248-233-4818

An Equal Opportunity Employer

TELEVISION

Sales Careers

SALES ACCOUNT EXECUTIVE

WTVD-TV, the ABC-owned TV station Raleigh-Durham, North Carolina, has an immediate opportunity to join their sales team. We are seeking an account executive with 4+ years minimum experience in media sales. Applicants should possess the pride and passion of selling the #1 medium in the world for a top-rated station. Computer proficiency and experience in utilizing various sources and research material a must. Please forward your resume to Dirk Ohley, Local Sales Manager, WTVD-TV, 411 Liberty St., Durham, NC 27701. EOE

ACCOUNT EXECUTIVE

WYFF, Hearst-Argyle's NBC affiliate in 35th DMA, seeks customer focused local AE. This #1 ranked television station is looking for a sales professional with enthusiasm and high energy. The right individual must have a team oriented personality, and solid organizational skills. Television or other outside sales experience a plus. College degree preferred. If this sounds like you, send resume to WYFF-TV, HR/AE, 505 Rutherford St., Greenville, SC 29609; Fax to 864-240-5234 EOE

FRESH START - NEW CHALLENGE!

50 MAJOR MEDIA COMPANIES
OVER 100 POSITIONS AVAILABLE

www.MediaRecruiter.com

ACCOUNT EXECUTIVE

If you are looking for a high energy, fast-paced company where you can utilize your selling skills, then you may be the candidate we are looking for. As Account Executive, you will be responsible for attaining the greatest share of available local advertising dollars for the station through the sale of commercial television spots, specials, and sports at the highest attainable rates to advertising agencies and their clients. You must be able to establish and maintain positive working relationships with assigned/designated agencies and clients through frequent contact in person or by telephone to promote the station and sell available air time. You will prepare sales presentations to sell commercial airtime utilizing available in-house ratings research materials, knowledge of agencies and their advertising needs, and knowledge of the local marketplace competition and available station commercial time. Requires a minimum of three years experience buying/selling television/radio advertising in a major market - preferably Seattle. Requires demonstrable knowledge of the local market, rating services, and available research tools. Requires analytical and technical skills to analyze the market, package, price, and sell available airtime. Must have excellent verbal and written communication skills to effectively negotiate and influence internal and external contacts. Requires the ability to analyze the market and effectively sell available airtime to meet established financial goals and market share. No phone calls please. EOE. Please submit resume to: Recruiter, KCPQ/KTWB-TV, 1813 Westlake Ave. N., Seattle, WA 98109-2706; Fax: 206-674-1344

BUSINESS DEVELOPMENT ACCOUNT EXECUTIVE

WSB-TV, one of America's top stations, is looking for experienced, innovative and aggressive self-starters to join our business development sales unit. Prior sales experience in media or advertising-related fields required, local television sales preferred. This is not an entry-level position. Come to Atlanta and join one of the broadcast industry's most successful sales teams. You will help create new revenue streams for WSB-TV using the combination of our market-leading on-air and on-line resources. A proven track record of success in conceptual media selling is a must. Experience selling marketing solutions that combine airtime and the Internet is a huge plus! If you feel you have what it takes to compete and meet the challenges of this exciting and stimulating sales position, forward your resume via email to: steve.brown@wsbvtv.com or send to Steve Brown, WSB-TV, 1601 W. Peachtree St., NE Atlanta, GA 30309. WSB-TV is an Equal Opportunity Employer

EMAIL YOUR CLASSIFIED AD TO:
yatsumi@reedbusiness.com

Creative Careers

PHOTOGRAPHER/EDITOR/TECHNICIAN

WISH TV, Indianapolis, is accepting applications for the position of full-time Photographer/Editor/Technician and microwave truck operator. Applicants should have a college degree in the field and TV news experience, with videotape work samples to prove outstanding talent and ability. The positions may require working overnights and/or weekends, with a good driving record required. Send letter, resume, and tape to Steve Sweitzer, News Operations Manager, WISH TV, 1950 N. Meridian Street, Indianapolis, IN 46202. EOE/M/F.

CREATIVE SERVICES SUPERVISOR

KSBY 6, Market Leader for the Central Coast of California, is seeking a Creative Services Supervisor. Candidate must have at least 2-3 years experience, great communication skills and the ability to oversee commercial, promotional and special projects from conception to completion. Multi-tasking and writing/producing skills will be required. Duties include working with sales staff and meeting with clients. Non-linear editing ability a plus. Please send resume and demo reel to Carl Edge, Operations Manager, KSBY-TV M, 1772 Calle Joaquin, San Luis Obispo, CA 93405-7210. NO PHONE CALLS, PLEASE. EOE

Technical Careers

OPERATIONS TECHNICIAN

WISH-TV has an opening for an Operations Technician. Requires at least two years experience in a Master Control/Tape/Media Room environment. Louth automation experience desired. May work any shift including overnight or weekends. Operates all studio technical equipment including video servers, tape machines, transmitters, and satellite dishes/receivers. No phone calls. Send resumes to Personnel Director, WISH-TV, 1950 N. Meridian St., Indianapolis, IN 46202 or email careers@wistv.com. WISH-TV is an equal opportunity employer.

Producer Careers

PRODUCER

WAVY-TV, the #1 station in the Norfolk, Virginia, market is looking for a News Producer. We thrive on spot news and stories that give viewer benefit. Good showcasing and live shot skills are a must. No stackers, please. We require a college degree and at least two years of experience. Please send cover letter, resume and a copy of your latest newscast to Gary Stokes, News Director, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls, please. EOE

LOCAL TV STATION SEEKS PRODUCER

Local public access tv station seeks aggressive producer/edtr to enhance progmn line-up. Reqd skils: Writing, editing, etc. Min. 2 years prod. exp. Degree in Communications or related field reqd. Send reel, resume and cover letter indicating salary requirements to: Program Manager, BCAT, 57 Rockwell Pl., 2nd Fl., Brooklyn, NY 11212. No phone calls please.

TELEVISION

Promotion Careers

CREATIVE SERVICES DIRECTOR

Are you a creative, dynamic manager that can lead our on-air and off-air look? Channel 2, KJRH in Tulsa, Oklahoma, is the station that Works for You wants you to Work for Us. We are looking for an experienced Promotions individual to be responsible for creating and planning the look of the station and the day to day operations of the department. The ideal candidate will have a college degree, 10 years of experience in news promotion and five years in management. Send a resume and tape to: Channel 2, Jennifer Wernimont, PO Box 2, Tulsa, OK 74101. Channel 2, a subsidiary of Scripps Howard, is an Equal Opportunity Employer.

SEEKING PROMOTION MANAGER

We're looking only for the top-notch candidates! If you're an experienced, savvy, creative, enthusiastic, hard working TV Promotion Manager who wants to work for the best -- there's a great position waiting for you. Dynamic, hard-charging, #1 station will be the place where your creativity blossoms. Make your "creative pitch" to Bill@NuFuture.TV and I'll pass the best on to my clients.

Marketing Careers

MARKETING COORDINATOR

Looking for creative and energetic Marketing Coordinator for the WABC-TV Marketing Sales Department. Candidate should be proficient in Word, Excel and Power Point and have good communication skills. Responsibilities include: assisting in the planning and execution of campaigns and events, coordinating various production elements and creating sales presentations. Ability to multi-task and work under deadlines necessary. College degree required. Send resume to: Debra O'Connell, WABC-TV, 7 Lincoln Square - 5th floor, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

News Careers

POLITICAL REPORTER

Small market news leader looking for experienced, veteran political reporter to join our award winning news team. Responsible for covering state politics from the local angle. Previous experience covering state government/politics a must. Send non-returnable VHS tape and resume to Roy Frostenson General Manager KNOE-TV PO Box 4067 Monroe, LA 71211. EOE.

PHOTO-JOURNALIST

WRGB-TV in Albany, New York is looking for 2 full-time photojournalists. We are looking for candidates who are creative and not afraid of hard work. Duties include shooting and editing videotape for newscasts and operating microwave live trucks. At least two years experience required. EOE. Send resume to: Beau Duffy, News Director, WRGB, 1400 Balltown Rd., Niskayuna, NY 12309. No Phone Calls Please.

For Sale Station

FLORIDA LPTV "CP"

Port St. Lucie/Stuart. FL Ch35, 50kw. Price Reduced. \$150k or best offer. (954) 340-3110. tvchannel35@aol.com

LPTV GROUP FOR SALE

W22BN (FCC-ID 15585) Danbury, CT
W51BZ (FCC-ID 74497) New Haven, CT
W17CD (FCC-ID 67859) Stamford, CT
W33BS (FCC-ID 56043) Darien, CT
W38BS (FCC-ID 74517) Morristown, NJ

Unique opportunity to own adjacent & overlapping licenses on the Northeast's Gold Coast (Fairfield County, CT); greater portion of the cluster's footprint is NY DMA.

Fax your interest on company letterhead to 203.838.3017

CABLE

Various Careers



Looking for a change??

Sinclair Broadcast Group, Inc. offers diversity and challenge, owning or programming 63 TV stations in 40 markets across 6 networks. Visit us today!

www.sbg.net

Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace.

RADIO

Situation Wanted

RADIO PROGRAMMING
I'VE GENERATED THE BIGGEST MOST RESEARCHED MUSIC FORMAT IN BROADCAST HISTORY. AVAILABLE TO STATIONS WORLDWIDE. LISTEN AT 3DSJ.COM
ORDER ON A MARKET EXCLUSIVE BASIS
BILL ELLIOTT 813-920-7102

CALL OR FAX
YOUR CLASSIFIED AD!
Ph: 646-746-6949
Fh: 646-746-6954

RADIO

For Sale Station

By Order of the U.S. Bankruptcy Court
for the Southern District of Ohio

The stock of Hawes-Saunders Broadcast Properties, Inc., licensee and operator of WROU-FM and WRNB-FM, Dayton, Ohio are to be sold on a cash basis to the highest and best qualified buyer on February 10, 2003. For information on the stations and bidding procedures, please contact:

Mr. Larry Patrick
Patrick Communications LLC
5074 Dorsey Hall Drive, Suite 205
Ellicott City, MD 21042
410-740-0250
larry@patcomm.com

Professional Cards & Services

du Treil, Consulting
Lundin & Engineers
Rackley, Inc.
Sarasota, Florida
941.329.6000 WWW.DLR.COM
Member AFCEE

CARL T. JONES
CORPORATION
CONSULTING ENGINEERS
7901 Yarnwood Court
Springfield, Virginia 22153
(703) 569-7704 fax (703) 569-6417
MEMBER AFCEE www.ctjc.com

Mullaney Engineering, Inc.
Consulting Telecommunications Engineers
9049 Shady Grove Court
Gaithersburg, MD 20877
301-921-0115
Member AFCEE

COHEN, DIPPELL AND EVERIST, P.C.
CONSULTING COMMUNICATIONS ENGINEERS
Domestic and International
Since 1937
1300 "L" Street, N.W., Suite 1100
Washington, DC 20005
(202) 898-0111 FAX: (202) 898-0895
E-Mail: cdepcc@attglobal.net
Member AFCEE

John F.X. Browne
& Associates
A Professional Corporation
Member AFCEE
BROADCAST/TELECOMMUNICATIONS
Bloomfield Hills, MI Washington, DC
248.642.6226 (TEL) 202.293.2020
248.642.6027 (FAX) 202.293.2021
www.jfxb.com

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS
Box 280068
San Francisco, California 94128
HE 707/996-5200
202/396-5200
www.h-e.com

HATFIELD & DAWSON
Consulting Engineers
9500 Greenwood Ave., N.
Seattle, Washington 98103
(206) 783-9151
Facsimile (206) 789-9834
MEMBER AFCEE

Cavell, Mertz & Davis, Inc.
Engineering, Technology
& Management Solutions
7839 Ashton Avenue
Manassas, VA 20109
(703) 392-9090
Fax (703) 392-9559
www.cmdconsulting.com
www.DTVInfo.com

CARL E. SMITH
CONSULTING ENGINEERS
AM FM TV Engineering Consultants
Complete Tower and Rigging Services
"Serving the broadcast industry
for over 60 years"
Box 807 Bath, Ohio 44210
(330) 659-4440

Denny & Associates, P.C.
Consulting Engineers
 301 686 1800 tel.
301 686 1820 fax
www.denny.com
Member AFCEE

WALLACE
& ASSOCIATES
Dennis Wallace
101 West Ohio St.
20th Floor
Indianapolis, IN 46204
(317) 684-6754
walledctv@aol.com
SPECIALIZING
IN DIGITAL TELEVISION

Munn-Reese, Inc.
Broadcast Engineering Consultants
P.O. Box 220
Coldwater, Michigan 49036
Phone: 517-278-7339
Fax: 517-278-6973
www.munn-reese.com

Can Retrans Be Second Revenue Stream?

Continued from page 1
from operators just as cable networks do. But having to negotiate individually against local cable monopolies, broadcasters found they lack sufficient leverage to demand cash.

The major media companies,

though, leveraged their retransmission rights into MSO support for new cable programming services. ABC launched ESPN 2 that way, while NBC and Microsoft launched news channel MSNBC, and News Corp. developed FX.

And some broadcasters believe

those initiatives crushed any hope they had of getting cash for their broadcast signals. "That really created a great value shift" away from broadcast television to cable TV, explained LIN Television Chairman Gary Chapman. "It undermined our ability to get

paid for our broadcast signals."

Cable executives say they've seen no sign in recent discussions with broadcasters that relations were going to turn more combative. They say adamantly that they can offer some accommodations to broadcasters but

won't pay cash for retransmission consent.

"Individual negotiations are going on," said Mike Willner, president of Insight Communications and chairman of the National Cable Telecommunications Association. In addition to distribution of broadcasters' cable networks, he said, discussions center on cable carriage of broadcasters' digital signals. "I believe the broadcast industry and the cable industry have more to make working with each other than against each other."

The CEO of another cable operator was more blunt: "I think they're full of shit." Blaming the hostile talk on the switch to digital broadcasting, he added, "They expect more from us because they asked Washington for something they didn't want and got it."

Smulyan and News Corp. President Peter Chernin are two of the

Broadcasters' cable initiatives 'really created a great value shift' away from broadcast television to cable TV and 'undermined our ability to get paid for our broadcast signals.'

GARY CHAPMAN, LIN TV

leaders of an ad hoc group that has been analyzing the TV-station business and looking for retransmission-consent cash and other "second revenue streams" to supplement advertising dollars. That committee commissioned an economic report that was to have been reviewed by the Television Operators Caucus last week.

The group has discussed several ways of improving broadcasters' chances of getting retrans fees. Among them: asking Congress or the Justice Department for an antitrust exemption that would allow TV stations in a market to band together in negotiations with cable; setting up third parties that would represent broadcasters in retrans talks; and amending the law to create statutory retrans fees for broadcasters.

Broadcasters don't believe that retrans cash is their only route to a second revenue stream. Broadcasters in a market could also pool their digital spectrum and broadcast multiple channels of TV in competition with cable and satellite, Smulyan said.

Some broadcasters suggested to him that they band together to buy DirecTV. "It's not the worst idea." ■

AOL Time Warner BEAR STEARNS MIRAMAX Quadrangle RAINBOW CABLEVISION

PRESENT
THE LUSTGARTEN FOUNDATION'S

Holiday ROCK & ROLL Bash 2

MUSIC BY

JD & THE STRAIGHT SHOT FEATURING JIM DOLAN

READING OF A "SPECIAL"
THE NIGHT BEFORE CHRISTMAS
BY DICK PARSONS

(Readapted by Marianne Paskowski and her elves)

YOUR M.C. FOR THE EVENING - MATT BLANK

DECEMBER 19, 2002 • IRVING PLAZA • 17 IRVING PLACE, NYC

(CORNER 15TH ST., 1 BLOCK WEST OF 3RD AVE.)

6:30 pm - Party begins/7:30 pm - Band starts

TO BENEFIT THE LUSTGARTEN FOUNDATION FOR PANCREATIC CANCER RESEARCH

For reservations or to make a donation, please call 516.803.2308
or visit www.lustgartenfoundation.org \$100 minimum donation per person.

Buyers Line Up for Possible Fisher Sale

Continued from page 3

pression of interest in participating in the process," said Krippaehne. "We're still very early in the going." Bottom line: It's not too late to get involved in the process, and it won't be over for a while.

In fact, said Krippaehne, the company hasn't yet decided that asset disposal is the way to go: "It's a very formal process with Goldman Sachs that has been authorized by the board. It involves looking at a whole variety of alternatives, and it ranges from staying independent, which is a logical alternative, to selling all or part of our operations."

Other options include a simple (or not so simple) refinancing or recapitalization of the public company, Krippaehne said.

There are some high-powered financiers who believe Fisher would be better off toughing out the current rough economic patch before considering a sale of assets. "Fisher should not be for sale today," one well-known investment banker stated flatly. "If the company had any confidence and a decent lawyer, they would have just said 'no thank you' to offers and gone about fixing their performance."

In the third quarter, when many broadcasters posted solid gains for the first time in many quarters, Fisher's broadcasting revenue was flat, as problems in the airline industry kept the recession going in the Northwest.

Fisher's TV and radio operating cash flow dropped 34%, to \$13 million. Long-term company debt stands at about \$310 million,

or 16 times annualized cash flow.

If Fisher does decide to sell the TV assets, some wheeler-dealers say the company will have its work cut out for it to get the price it wants in the current environment. And a cash sale of the bigger TV stations would

have a big tax burden, a source familiar with properties said.

The Fisher broadcast properties include KOMO(AM)-TV, KVI(AM) and KPLZ(FM) all Seattle and KATU, KOTK(AM) and KWJJ-FM all Portland.

Both ABC and Gannett have

an interest in the TV stations, while Entercom, Clear Channel and Cox are eyeing the radio properties.

If Fisher does decide to sell off some major broadcast holdings, it would be a shot in the arm to what has been a stagnant year

for station-trading activity. BIA Financial Network says that, through Nov. 30, just 86 stations changed hands in 2002, down from 111 last year and a far cry from the more than 200 that traded each year from 1996 to 1997. ■

The George Foster Peabody Awards

62nd Annual Peabody Awards

Search for Excellence in Electronic Media

CALL FOR ENTRIES

We are pleased to announce
New online entry form are available
www.peabody.uga.edu

Deadline for 2002 entries
January 15, 2003

BROADCASTING & CABLE

Paul Audino: 646-746-7111 • Cheryl Mahon: 646-746-6528
Chuck Bolckom: 775-852-1290 • Marcia Orcutt: 323-549-4114
Rob Payne: 646-746-7022

Classified Advertising & Marketplace Advertising: 866-258-1075
VISIT OUR WEB SITE: www.broadcastingcable.com



Fisher's Catch

TV STATIONS

WASHINGTON: KOMO Seattle;
KIMA Yakima; KEPR Pasco
OREGON: KATU Portland; KVAL
Eugene; KCBY Coos Bay; KPIC
Roseburg
IDAHO: KIDK Idaho Falls; KLEW
Lewiston; KBCI Boise
GEORGIA: WXFG Augusta; WXTX
Columbus

RADIO

Three stations in Seattle, two in
Portland, and 24 in five cities in
Montana

SOURCE: Company data



EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT



OPEN MIKE

Shedding Unwanted Diet Claims

Several weeks back, the FTC announced that it is cracking down on deceptive marketing for diets and nutritional supplements. Anyone who has watched late-night cable or listened to the radio knows that, as with so many other products, TV and radio are the media of choice for the Svengalis of pseudo-slim.

As a result, the FTC is enlisting the electronic media in its new crackdown on patently false and misleading claims by encouraging them to better identify and screen out such ads. Although we frequently run the other direction when the government starts talking about partnering up, we think that is a good idea. Particularly if the broadcaster testimonials for Body Solutions are any indication.

The product, a diet drink whose producer went belly up a couple of months back, claimed to take off pounds while permitting its consumers to scarf down unlimited amounts of "pizza, beer, tacos, nachos, cheese grits and donuts." In fact, the following is one of the dozens of testimonials by DJs that the FTC cited in a complaint filed against the company last week: "I could go for a nice sausage biscuit with a side order of cheese grits and a couple of strips of Jimmy's famous bacon. ... I don't get to eat breakfast like this every day. But, thanks to Body Solutions lose-weight-while-you-sleep formula, I can have my bacon, sausage and grits, and still lose weight."

The FTC did not cite DJs or stations in its complaint or suggest that they had violated the law. That's in part because it is more interested in enlisting broadcasters' help in its new vigilance campaign than in punishing them for possible past transgressions, although an FTC attorney pointed out that the complaint is public

record and the FCC free to peruse it. The FTC also cited a placebo effect that could account for DJ weight losses. OK, that's conceivable, but it sounds rather like broadcasters are getting more slack on the issue than can be found in the waistbands of all those ostensibly pound-shedding DJs.

Broadcasters should probably consider themselves lucky and definitely consider working with the FTC to better identify misleading claims.

Preserving the Flag

CBS has threatened to pull the plug on its HDTV broadcasts next season unless "broadcast flag" copy-protection technology is adopted to protect that and other DTV fare. We don't blame CBS. Broadcasters and their Hollywood allies need to protect content from easy duplication in the digital world, consumer-electronics companies' fair-use protestations notwithstanding. The stories of movies ripped off and digitally replicated exponentially are legion, and there is some pirate history that should give pause to those not already concerned. According to good authority, in the early '80s, there was a thriving business in movie knockoffs in the shadow of the Capitol. The source: The Library of Congress, where a building mechanic was intercepting tapes and making bulk copies to peddle on the streets.

Count us defenders of the flag.

Roone's Partner

Editor: It is with sadness that I note the passing of Roone Arledge, the former president of ABC News and Sports. I don't mean to take anything away from Roone, but I would like to take this opportunity to remind everyone of the other member of the team that put ABC on the map. That was Julius Barnathan, formerly the president of ABC Broadcast Operations and Engineering. We lost Julie, as everybody knew him, a few years ago to the same horrible disease that just took Roone.

If Roone was a visionary, and he certainly was, Julie was the genius that delivered Roone's visions. When Roone came up with those crazy ideas like putting cameras inside racecars and on skis, instant replays and slow motion, it was Julie who delivered the hardware that put those images on the little screens in all our living rooms.

Julie was not an engineer. He was actually a mathematician by training, but he possessed an almost unique ability to identify what needed to be done and to find the people who could do it.

I have come across only one other person in my career who possessed this talent, in almost equal proportion to Julie's, and that is Tony Masiello, now with XM Satellite Radio.

Both these guys could terrify you and, at the same time, inspire you to deliver things you had no idea you had the ability to do.

Maybe there was an element of fear in saying you had failed, but, having worked under both these guys, Tony much more closely than Julie, you never felt that you were being flogged into performing. You wanted to come through for these guys. They made you feel like you were part of a team, and you just couldn't let them down.

Back in 1953, Leonard Goldenson bought a puny, struggling, almost bankrupt company called the American Broadcasting Co., which was actually the fourth network behind NBC, CBS and Dumont.

By the time he sold the company to Capital Cities Communications 30 years later, he had transformed ABC from the laughingstock of the industry into a powerhouse that dominated almost all aspects of the business it was in, including prime time, news, sports, television stations, cable, network radio and radio stations.

Roone and Julie certainly deserve a large share of the credit for what Mr. Goldenson was able to accomplish.

I don't know if they have television in heaven, but, if they do, now that Roone and Julie are reunited, the rest of us certainly have some extraordinary viewing to look forward to when we get there.

ALAN PARNAU
New York City



AIRTIME

GUEST COMMENTARY

How To Create Your Own Future

The season of giving is upon us, and here's my gift of free advice for television broadcasters: Pay more attention to technical standards.

I understand you've invested millions in the DTV rollout and other new gear and are thinking about creating your own industry laboratory. But it's not enough.

Broadcasters must participate in the development of standards. It seems simple and it is. But it requires an ongoing commitment from broadcasting's management.

Consumer-electronics companies are typically run by engineers and consider themselves to be technology companies (which they are). The major broadcast groups, on the other hand, are run by non-engineers and seem to consider their companies to be content companies (which they certainly are).

However, broadcasting has always been a mix of technology and content. And, today, the technology side of the equation is clearly in need of attention as content becomes interactive, available to portable (if not mobile) receivers, and accessible to devices other than a television receiver. While this evolution presents multiple programming opportunities, it requires attention to the technology challenges as well.

This is where the Advanced Television Systems Committee comes into the picture. ATSC creates the open standards used by broadcasters. It created the digital terrestrial standard and is in charge of its evolution.

ATSC is a membership organization, and each member gets one vote. Without broadcaster participation, other in-



'Broadcasters must participate in development of standards. It seems simple and it is.'

GREG DEPRIEST
Principal, in progress, a consulting firm focused on moving technology to market

dustries are certain to define your technology, how it can be used, and whether or not it evolves.

Clearly, it's much better for broadcasters to take control of their future by joining and participating in ATSC. You'll be informed on an on-going basis of relevant discussions and technology implications. You'll gain a fuller understanding of what's happening and why. And, because technology clearly affects business decisions, you'll do a better job of both technology and business planning.

It may appear that I am making a brief for the ATSC. In truth, my goal is to prod the broadcasting industry to get where it needs to be. ATSC can be either friend or foe to broadcasters. It all depends on who is pulling the reins and who is casting the votes.

For better or for worse, ATSC exists. It will go forward whether or not broadcasters participate. What is to me intolerable is the current situation in which only 14 of 170 members of this pivotal standards-setting body represent the U.S. broadcasting industry. Moreover, only seven of 38 companies eligible to vote in its key technology group are broadcasters.

Consider new compression technology such as MPEG-4. It's clearly in your future, will be acted upon at ATSC, and yet few broadcasters are even

aware of it. Be assured your counterparts in the consumer-electronics industry are well along in their understanding of its implications for their industry and yours.

Participation in the councils and the verdicts of ATSC is an opportunity that must be seized by those who want to see the future come out right. ■

WE LIKE LETTERS

If you have comments on anything that appears on these pages and would like to share them with other readers, send them to Harry A. Jessell, editor in chief (email: hjessell@reedbusiness.com or fax: 646-746-7028 or mail to: Broadcasting & Cable, 360 Park Avenue South, New York, N.Y., 10010).

**HARRY A. JESSELL**
EDITOR IN CHIEF

The Joy of Broadcasting

Tom Draper lives his dream—and the FCC's

Back in the old days, if you were one of many competing for a broadcast-station license, you had to promise to manage the station yourself if you wanted any chance of winning the license. "Integration" of ownership and management was the FCC's number-one criterion in choosing among competing applicants.

Of course, just about everybody lied. They all promised integration. But, as soon as the FCC wasn't looking, the winning applicant would leave town, sell to the highest bidder, or pay off any locals who fronted for the applicant and head for the bank.

The FCC had the right idea. It was looking for owners who would be part of their communities and know what's going on within them and who would feel an obligation to provide local programming. It was looking for people like Tom Draper.

For 22 years, Draper has owned and managed WBOC-TV, the CBS affiliate in Salisbury, Md. He has lived in the area most of his life, currently in the resort town of Rehoboth Beach, Del., and commutes 50 minutes past the flat tidewater farms and small towns to the station at least three days a week.

"I'm absolutely involved in the marketplace as are all the people who work here," says Draper. "It's really old-time broadcasting."

Over the years, Draper has owned other TV stations but sold them to concentrate his resources in the one place he knows best.

Salisbury is hemmed in by the Washington, Baltimore and Philadelphia markets and currently ranks 151, with about 142,000 TV homes. Yet it's a good place to run a stand-alone TV station. It's growing, drawing retirees and people from those big cities who have enough money for second homes. "It's a pretty nice lifestyle," says Draper. "You have the ocean on one side, the bay on the other and a lot of rivers."

Although cable and satellite bring in the big-city stations, there is only one other local TV station, WMDT, an ABC affiliate with an absentee owner. In the scrap for local ad dollars, Draper seems more concerned about Comcast, the area's largest cable operator, which is becoming increasingly aggressive in ad sales.

Draper's strategy is based on local news: Provide as much of it as possible (he now does 4½ hours each weekday) and make sure the local news is done right. "It has to be good," he says. "The anchor on the next channel [from a big market] might be making a half a million a year and have all kinds of toys to play with."

Over the past two years, Draper has invested hundreds of thousands of dol-

In a sense, he already owns a second TV station in town: his own digital station. Right now, the DTV station broadcasts CBS in HDTV and, starting next January, will also broadcast UPN under terms of a just-signed 10-year affiliation agreement. Cable carriage deals he has signed or is close to signing guarantee that most viewers in the market will be able to receive the UPN signal. To enhance it, Draper says, he will top its prime



Draper's WBOC-TV brings CBS and a heap of local news to Maryland and Delaware.

Draper believes the station will continue to thrive if he can resist buying other stations and keep the bankers off his back.

lars in news, to buy a new newsroom system (from AP) and a satellite news-gathering truck (to go with two microwave-only trucks) and to open a bureau in Milton, Del. (It already has one in Dover, Del.). News staffers number around 50. "I doubt any small-market station in the country has as many people as we do," he says.

The investment in people and hardware pays off. The newscasts typically deliver audience shares of 40%-60%.

Draper won't say publicly how much the station is making, but margins are good and he believes the station will continue to thrive if he can resist buying other stations and keep the bankers off his back. He would be tempted to buy some local radio stations if the FCC rules were relaxed to allow it, he admits.

time offerings each weekday with a 10 p.m. newscast.

Bud Paxson, who owns as many TV stations as anybody, once explained his acquisitiveness: If you own one burger joint, you are flipping hamburgers; if you own many, you are flipping the pages of the *Wall Street Journal*.

Bud's probably right. But local broadcasting isn't flipping burgers, and, if you ask Tom Draper, I'll bet you he says it's a whole lot more fun than flipping the pages of any newspaper. Bud and some other group owners who know as much about the communities where they own stations as I do about Kabul should give it a try. ■

Jessell may be reached at
hjessell@reedbusiness.com

BROADCASTING & CABLE

www.broadcastingcable.com

Harry A. Jessell/Editor in Chief/646-746-6964
P.J. Bednarski/Editor/646-746-6965

REED TV GROUP

William McGorry/Senior VP/646-746-6543
Lawrence Oliver/VP and Group Publisher/646-746-6544
Marianne Paskowski/Group Editorial Director/646-746-6581
Carol Jordan/Group Deputy Editorial Director/646-746-6582
William Knight/Group Design Director/646-746-6512
Rawle Moore/Director of Finance/646-746-6445

EDITORIAL/NEW YORK

Harry A. Jessell/Editor in Chief/646-746-6964
P.J. Bednarski/Editor/646-746-6965
Steve McClellan/Deputy Editor/646-746-7023
John M. Higgins/Deputy Editor/646-746-7024
Susan Qualltrough/Managing Editor/646-746-6432
Ken Kerschbaumer/Assistant Managing Editor/646-746-7011
Allison Romano/Staff Writer/646-746-7027
Linda Moss/Contributing Editor/646-746-6592
P. Llanor Alleyne/Editorial Assistant/646-746-7141

DESIGN/NEW YORK

Todd J. Gast/Art Director/646-746-7017
Miguel Romero/Assistant Art Director/646-746-7144

EDITORIAL/WASHINGTON

John S. Eggerton/Deputy Editor/202-463-3712
Dan Trigoboff/Senior Editor/301-260-0923
Bill McConnell/Assistant Editor/202-463-3706
Kim McAvoy/Contributing Editor/540-341-4234
Doris Kelly/Office Manager/202-463-3711

EDITORIAL/LOS ANGELES

Paige Albinak/Bureau Chief/323-549-4111

INTERNET/NEW YORK

Dave Levin/Director of Web Operations/646-746-6736

ADVERTISING/NEW YORK

Paul Audino/Publishing Director/646-746-7111
Rob Payne/National Sales Manager/Special Projects/646-746-7022
Cheryl Mahon/Regional Sales Manager/646-746-6528
Dana Levitt/Marketing Services Director/646-746-6546
Georgina Sculco/Art Director/Creative Services/646-746-7154

ADVERTISING/LOS ANGELES

Marcia Orcutt/Advertising Director/323-549-4114
Eric Low/Sales Coordinator/323-549-4113
Chuck Bolcom/Director of Technology Advertising/775-852-1290;
Fax 775-852-1291; email: chuckbol@aol.com

ADVERTISING/ASIA

Yukari Media Inc./Masayuki Haruhara, 81-66956-1125;
Fax 81-66956-5015

CLASSIFIED ADVERTISING/NEW YORK

Yuki Atsumi/Account Executive
yatsumi@reedbusiness.com
Direct: 646-746-6949
Toll Free: 866-258-1075
360 Park Ave. South, New York, NY 10010; Fax: 646-746-6954

EVENTS

Sandy Friedman/Director, Special Projects/646-746-6740
Carolyn Gibson/Convention Services Manager/303-470-4832
Steve Labunski/Special Events Sales/212-889-6716

PRODUCTION/NEW YORK

David Rice/Production Manager/646-746-6524
Farrah Aponte/Acting Production Manager/646-746-6571

CIRCULATION/NEW YORK

John LaMarca/Circulation Director/646-746-7080

SUBSCRIPTIONS/DELIVERY

Broadcasting & Cable: 800-554-5729
Online Customer Service: www.pubservice.com/Ch.htm
Broadcasting & Cable Yearbook: 800-521-8110
TV Fax: 800-554-5729, TV Buyer: 800-554-5729

LISTS/REPRINTS

Gina Sharp/List Rental/800-323-4958 ext. 8364
Tom Michals/Reprints/651-582-3800/tlmichals@reprints.com

OFFICES

New York: 360 Park Avenue South, New York, NY 10010 /
646-746-6400;
Edit Fax: 646-746-7028 or 646-746-6610; Ad Fax: 646-746-6948
Washington: 1627 K Street NW, 20006
202-463-3711; Edit Fax: 202-463-3742
Los Angeles: 5700 Wilshire Blvd., Suite 120, 90036
323-549-4100; Edit Fax: 323-965-5327; Ad Fax: 323-965-2432

REED BUSINESS INFORMATION

Jim Casella/Chief Executive Officer
Tad Smith/President, Media Division
Dan Hart/Vice President, Finance
Sol Taishoff/Founder and Editor (1904-1982)

Broadcasting & Cable (ISSN 1068-6827) (USPS 0066-0300) (GST #123397457) is published weekly, except at year's end when two issues are combined and for one week in April, when it is published semi-weekly, by Reed Business Information, a division of Reed Elsevier Inc., 360 Park Avenue South, New York, NY 10010-1710. Broadcasting & Cable © 2002 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02158-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$159, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S. \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Microfilm and Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Broadcasting & Cable was founded in 1931 as Broadcasting: The News Magazine of the Fifth Estate. It was named Broadcasting & Cable in 1993. Broadcasting & Cable® is a registered trademark of Reed Publishing (Nederland) B.V., used under license.

Cable Ratings Surprises

Continued from page 1

turn of the football season did a lot to take the sting out the earlier part of the year.

After six episodes, *Taken*, a \$35 million project, averaged at least a 4.0 rating. That helped boost Sci Fi's prime time rating to a 2.8 in the premiere week. Usually, the network could depend on an 0.9, which is what it averaged this year.

"The most important thing is not *Taken* but what happens after *Taken*," said Lifetime's head of research Tim Brooks last week. "Can they keep some of that audience?"

Similarly, for ESPN, the football season couldn't have kicked off any sooner. After starting the year with a modest 1.0 average in first and second quarters, ESPN spiked to a 1.85 average for the second half, when NFL telecasts dominated cable ratings.

Of the year's top-15 rated programs so far this year, 13 have been pro-football games. ESPN will finish the year with a 1.4 prime time average, up about 8% from last year.

Cable is expected to eclipse the seven broadcast networks in total audience share for the year, 48% to 45%, according to Nielsen Media Research.

Lifetime, with a 2.1 prime time average, claimed the ratings crown for the second straight year. It's only the fourth cable net to accomplish that feat (past two-time winners include TNT, TBS Superstation and USA).

"To win a second year in a row proves the first was no fluke," Brooks said. Lifetime's Sunday-night dramas and tear-jerking

Ratings Report

Cable nets making gains or losing ground in 2002

NOTABLE WINNERS	HH RATING	CHNG.*
Fox News	1.2	+20%
Food Network	0.6	+20%
Court TV	0.8	+14%
ABC Family	0.8	+14%
FX	0.8	+14%
TNT	1.8	+13%
MTV	0.9	+13%
Sci Fi	0.9	+13%

SELECTED SLIPS	HH RATING	CHNG.*
MSNBC	0.4	-33%
SoapNet	0.5	-29%
Travel Channel	0.3	-25%
Bravo	0.3	-25%
CNBC	0.2	-25%
A&E	1.0	-17%
Discovery	1.0	-17%

HH=Households
*2002 vs. 2001

SOURCE: Turner Broadcasting, Nielsen Media Research

movies consistently fueled its prime time success.

TNT was the closest competitor, its 1.8 prime time average up 13% from last year, making it the biggest gainer among general-entertainment networks. "We've created success with movies and sports," said Jack Wakshlag, Turner Broadcasting's chief research officer, pointing to TNT's highly rated NASCAR events and original movies *Door to Door* and *Miss Lettie & Me*, which ranked among the year's top original movies.

Nickelodeon and USA, both flush from breakout hit shows, each finished with a 1.7 average. Nick, which increased ratings 6% over last year, is enjoying robust ratings in both prime time and daytime for its latest hit *SpongeBob SquarePants*. And USA summer hits *The Dead Zone* and *Monk* stand as two of cable's highest-rated original series this year. Nonetheless, USA's ratings were flat compared with 2001.

Fox News Channel boasted one of the year's biggest gains, up 20% from last year. After news viewing soared after 9/11, Fox News proved that its talk-radio style was the recipe for viewers, too.

For the first time in its six year history, Fox reigned all year as the top-rated news channel. *The O'Reilly Factor* rules as the top-rated cable news show, and, in recent months, Fox's *Hannity and Colmes* has ousted CNN's *Larry King Live* for the No. 2 spot.

In contrast, Fox's news rivals CNN and MSNBC have shed audience, CNN dropping 10% to a 0.9 rating and MSNBC sliding 33% to a 0.4 average.

Two other big names with declining ratings: A&E and Discovery Channel. Each is down 17% to a 1.0.

Trading places with Discovery is its sister network TLC, the home of cult hit *Trading Spaces*. TLC's ratings climbed 11% this year to a 1.0. But, without *Trading Spaces'* impressive ratings—which regularly surpass a 3.0—Turner's Wakshlag contends TLC "would be a network that would be losing ground." ■

And Now for a Dose of Reality

Continued from page 10

culture because a network has to show them in their entirety over several weeks. *The Bachelor* is getting a second play on ABC Family starting Dec. 29 with additional material that wasn't part of the original series, says Wong, bringing in ad money for the cable channel and ultimately for parent company Disney.

Reality shows can become very lucrative when a company develops an original format and sells it internationally. UK-based Fremantle, for instance, developed *Pop Idol* and brought it over to Fox, which Americanized it. CBS sells *Amazing Race* abroad and Next Entertainment sells *The Bachelor*. Both the American series and the formats have become popular in other countries.

But there doesn't seem to be a syndication market, and there aren't characters that audiences can bond with long-term, like the cast of *Friends* or the presidential staff on *The West Wing*. On the other hand, no "cast" of any *Survivor* odyssey is getting paid \$1 million an episode, either.

Still, the chance that audiences will tire of a reality show's personalities or format means that reality should be scheduled with a light and careful hand, says

The WB President of Entertainment Jordan Levin. "As we've seen, reality programming certainly can create a splash that can boost your schedule. But, if used recklessly, it can be a short-term fix that, long term, leaves scorched earth behind on the schedule."

That said, Levin plans to use some reality to boost his schedule come January and February, when The WB fills its struggling Thursday time slots with three reality programs: *High School Reunion*, *The Jamie Kennedy Experiment* and *The Surreal Life*, with *High School Reunion* playing on Sundays at 9 p.m. ET and again on Thursdays at 8 p.m.

Fox seems to have fewer con-

cerns about Levin's scorched-earth theory, planning three nights of reality come January with *Joe Millionaire*, in which a laborer pretends to be a millionaire as he dates a bevy of unsuspecting beauties, on Monday nights and *American Idol* on Tuesdays and Wednesdays, from Jan. 21 through May 6.

"It's just like saying there is too much drama on Fox or too



CBS launches a revival of talent show *Star Search* Jan. 8.

much comedy on Fox. The viewers don't think about that," says Mike Darnell, head of reality programming for Fox. "People just watch what entertains them. The audience at home doesn't

think 'This is a really great reality show but I wish it was a comedy.'"

Another bonus of reality shows is that they are an easy way to bring a younger age group to a network, something that CBS has found particularly helpful.

"I would never do a reality show that only had appeal toward young kids," says CBS's Maynard. "There has to be something in it for everyone. But *Survivor*, *Amazing Race* and *Big Brother* all do very well in the demographics." CBS hopes the same is true for the revival of its talent show *Star Search*, launching Jan. 8.

"It's just great television," says Darnell. "If it's great in any genre, it doesn't matter what the genre is." ■



The first six episodes of 10-part *Taken* gave Sci Fi a 2.8 rating for the week, triple its usual average.



a C B S a f f i l i a t e • J a c k s o n v i l l e

**Only 5 months old...
and look who's
talking!**

- #1 Noon News - CBS47 News at Noon
- #1 Daytime - M-F 9am-4pm featuring CBS Soaps
- #1 Primetime - CBS47 prime average
- #1 Primetime Movie - Martin and Lewis
- #1 Reality Series - Survivor: Thailand
- #1 Drama - CSI
- #1 Prime News Magazine - 60 Minutes
- #1 Prime Special - Victoria's Secret Fashion Show
- #1 Prime Awards Show - CMA Awards
- #2 11pm News - CBS47 beats WJXT & WJXX

**Thanks CBS!
We're proud to be
part of the family.**



Represented by
Millennium Television Sales

America's Best Friends:

THE Most Watched

**Show on Cable
7-9am ET
Weekdays**

Brian Kilmeade

Steve Doocy

E.D. Hill



FOX & [friends][®]

We report. You decide.[™]