



A New Guy Thing

Hecht leads 'men's net' at TNN

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Joe's Unreal

But sexy reality shows are big hits

Page 6

Try Going Upscale

Dick Robertson's syndie cure for daytime

By P.J. BEDNARSKI

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January 13, 2003

JUST IN TIME FOR NATPE

Warner Finds Homes For Sharon and Ellen

By PAIGE ALBINIAK

With firm station deals in hand for *The Ellen Degeneres Show* and *The Sharon Osbourne Show*, Warner Bros. Domestic Television and its Telepictures production arm have emerged the big winners in the syndication derby leading up to NATPE in New Orleans next week.

The syndicator last week said the 14 NBC owned-and-operated stations next fall will air *Ellen*, its new one-hour
Continued on page 64



Eye, Aye for ET Clone

CBS stations nab infotainment spinoff

By PAIGE ALBINIAK

Seven top CBS stations are making room in prime time access for Paramount's *The Insider*, all but assuring the launch of the planned *Entertainment Tonight* spin-off in fall 2004.

It's a real insider deal, too: Paramount and the CBS sta-



tions have the same corporate parent, Viacom. But nobody twisted his arm, says Fred Reynolds, president of the Viacom station group, which includes CBS and UPN

Continued on page 68

THE DEREG BLUES BROTHERS

Adelstein bands with Copps in questioning media consolidation

By BILL MCCONNELL

After hosting new FCC Commissioner Jonathan Adelstein's coming-out party last week, opponents of media consolidation are turning their efforts toward cultivating some unlikely, but critical, allies among the ranks of the GOP.

Democratic Commissioner Michael Copps has for some time been a lone voice against consolidation on the panel. Now, with Democrat Adelstein ensconced, unions, public-interest groups and music-industry players have become emboldened.

On the top of their wish list for potential friends: Senate Commerce Committee Chairman John McCain (R-Ariz.) and FCC Commissioner and potential swing vote Kathleen Abernathy,

both generally favorable to deregulation.

Abernathy was set to meet Jan. 10 in Los Angeles with union officials representing screen writers, directors, actors and musicians, who say the consolidation wave of the last few years is stifling creativity and limiting the content choices of audiences by putting a troubling amount of radio, TV, cable, recording and concert promotion outlets in the hands of a few conglomerates.

The same groups are pressing McCain to rethink his longstanding inclination to lift media-ownership restrictions, pointing to the impact of radio consolidation since the 1996 Telecommunications Act. McCain will hold a hearing on the radio industry, tentatively scheduled for Jan. 30.

The fight for Republican allies
Continued on page 63



Adelstein last week played the blues for opponents of ownership dereg.

MADISON AVE.



P&G CLOUT

\$1.3B

Package-goods giant Procter & Gamble spent \$1.3 billion on all ads through October of 2002. **TV BUYER: PAGE 42**

Comcast Puts Squeeze On Programming Fees

By JOHN M. HIGGINS

After Comcast acquired AT&T Broadband to become the nation's largest cable-system operator, cable networks knew that the MSO would be looking to migrate to AT&T's generally superior license-fee deals. But, to the dismay of the programmers, Comcast is indicating that it wants better rates than even AT&T was getting, as much as 10% better.

Comcast executives are tell-

Comcast 2002

Cost of programming

Total	\$3.9 billion
Per sub per month	\$14.87
Growth	6.8%

SOURCE: Morgan Stanley analyst Richard Bilotti

ing network executives that they don't necessarily expect large, sudden reductions. But, if networks are planning rate cards with the usual 6%-8%

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YOUR UNOFFICIAL GUIDE TO NATPE | PAGE 21

NEWSPAPER

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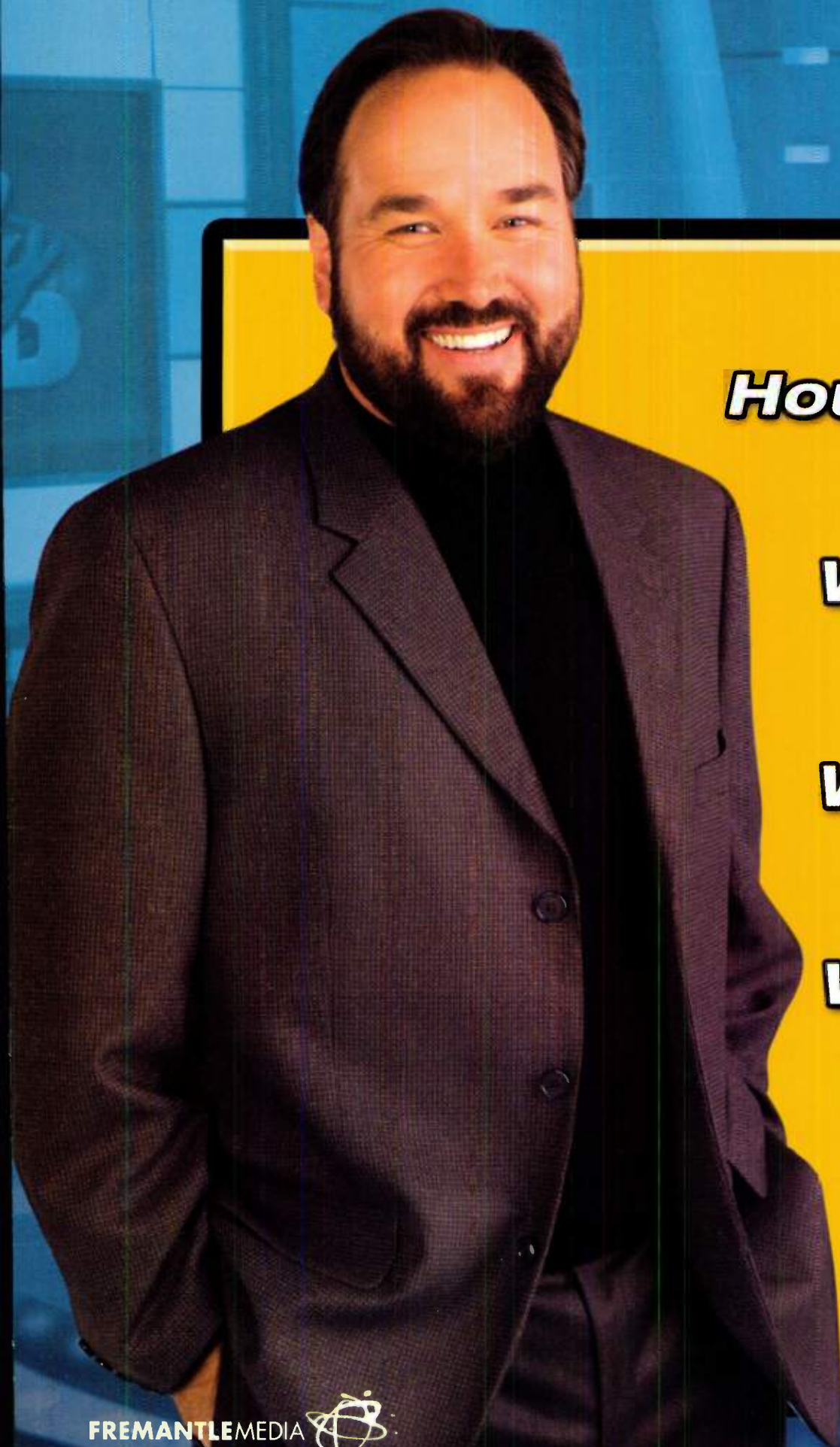
Upgrade



MARKET	STATION	TIME PERIOD	HH RATING	NOV.'01 - NOV.'02 % INCREASE
Chicago	WCIU	7:00PM	3.0	+67%
Houston	KHWB	11:30AM	2.6	+63%
Miami	WSVN	10:00AM	3.9	+50%
Pittsburgh	WPXI	12:30PM	3.8	+23%
Greenville,NC	WLOS	4:00PM	3.1	+138%
Grand Rapids	WOOD	10:30AM	2.6	+24%
Birmingham	WTTO	12:30PM	2.6	+44%
Wilkes Barre-Scranton	WBRE	10:00AM	3.4	+10%
Dayton	WDTN	10:30AM	3.0	+11%
Roanoke	WDBJ	4:00PM	4.4	+38%
Green Bay	WFRV	3:00PM	3.9	+8%
Ft. Myers	WBBH	11:00AM	2.5	+39%
Portland, ME	WCSH	12:30PM	4.0	+14%
Davenport-R.Island	WHBF	11:00AM	3.3	+43%
Greenville,SC	WITN	12:30PM	3.3	+57%
Tallahassee	WCTV	10:30AM	4.0	+5%
Augusta	WRDW	10:30AM	3.4	+240%
Rockford	WQRF	3:30PM	3.2	+433%
Duluth-Superior	KBJR	4:00PM	6.6	+29%
Sioux City	KTIV	4:30PM	5.1	+70%
Terre Haute	WTHI	4:00PM	6.0	+94%
San Angelo	KACB	4:30PM	3.2	+113%
Cheyenne	KGWN	4:00PM	2.8	+600%
North Platte	KNOP	11:00AM	2.9	+16%



Ratings



**Households
UP +15%**

**W18-34
UP +50%**

**W18-49
UP +25%**

**W25-54
UP +25%**

**Average rating increases
Nov.'01 to Nov.'02
where Family Feud aired
in the same time period.**

FREMANTLEMEDIA



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Source: NSI/WRAP Sweeps; DMA rating Nov'02 vs. Nov'01; weighted
average of 54 occurrences where Feud aired 10+ telecasts between
6am-2am in Nov'02 and aired in same time period in Nov'01.

World Radio History

- Host Upgrade***
- Set Upgrade***
- Content Upgrade***

See The Results ▶▶

Hecht Is Main Dude At Mega-Macho TNN

By JOHN M. HIGGINS

In its third overhaul in three years, MTV Networks pushed out TNN's top executive and plans to reposition the channel as one aimed squarely at men.

TNN's new president is Albie Hecht, previously president of TV and film production for the Nickelodeon side of MTVN, including TNN and TV Land. He replaces General Manager Diane Robina, who has shepherded TNN since Viacom acquired it in acquiring CBS.

Hecht says he plans to repackage the channel as "television's first entertainment network for men." That's men 18-49, of course. "Look at what Lifetime has done for women. That's what we want to do for men," he said. That's tough without the quintessential male TV programming, pro sports. But Hecht says that, by putting acquired shows and original product "through a filter", he expects to cement the new image.

TNN's male skew is already heavy. Nielsen data show that 66% of TNN's prime time audience is composed of men. That's topped only by History Channel (69%), ESPN and ESPN2

(73%), and Speed Channel (75%).

TNN wants more. Categories for youthful men—like videogames, fast food, beer and soft drinks—are some of the most robust, and "there is enough spending out there to cut into," said media buyer Tom DeCabia, executive vice president for PHD. DeCabia thinks TNN could also capture the male tween demo as they grow out of Nickelodeon.

In her three years, Robina made strides replacing TNN's old-skewing, country positioning (it used to be The Nashville Network). But so much of that initial gain was from World Wrestling Entertainment shows. Robina also bought male-oriented product, including *Star Trek: The Next Generation* and upcoming cartoons. TNN recently said it plans to debut a "provocative" adult animation block anchored by *Striperella*, featuring Pamela Anderson; *Gary the Rat*, with Kelsey Grammer; and new episodes of *Ren & Stimpy*.

Replacing Robina was driven more by MTVN's decision to reposition the network, not her track record, according to an executive in the know. Robina is considering another job at MTVN. ■



'Look at what Lifetime has done for women. That's what we want to do for men.'

ALBIE HECHT, TNN

Lack Bolts for Sony Music

By STEVE MCCLELLAN

NBC President and Chief Operating Officer Andy Lack, with a long background in TV news, was appointed chairman and chief executive officer of the Sony Music Entertainment unit on Friday, replacing legendary Tommy Mottola, who quit the day before.

NBC confirmed that Lack is stepping down as president and chief operating officer and that there are no plans to replace him. His direct reports will now go directly to NBC Chairman and CEO Bob Wright.

While his new job came as a surprise, his departure from NBC didn't. Lack is leaving NBC after months of speculation that he clashed frequently with Wright.

Indeed, it's understood that Lack was promoted to the COO job in June 2001 at the insistence of then-GE Chairman Jack Welch, who wanted a succession plan in place for the day, eventually, when CEO Wright retires.

In a statement, Wright praised Lack: "Andy has made significant contributions to NBC's success over the last decade, particularly in leading our news organization to a preeminent industry position. He is a talented leader, and I'm sure he will do well in his new role."

Those direct reports now dialing into Wright include Jeff Zucker, head of West Coast operations; Randy Falco, NBC Television Network president; and Neal Shapiro, news president. Dick Ebersol, chairman of NBC Sports, had previously reported directly to Wright.

NBC sources strenuously denied a report that Zucker would be given the news division but did confirm that Telemundo, NBC's newly acquired Spanish-language network would start reporting directly to him. Recently acquired Bravo already reports to him.



NBC President/COO Andy Lack has spent virtually his entire career in broadcasting.

At Sony, Lack follows Tommy Mottola, who pushed the careers of such rock artists as Michael Jackson, Jennifer Lopez and his ex-wife Mariah Carey. He quit to start his own record label as revenues and share of market at Sony Music have declined over the past year.

Lack, 55, has spent just about his entire career in the broadcasting business, first at CBS (1976-93) and for the past 10 years at NBC, where he was president of NBC News before being elevated to company president.

Lack has no music experience but has known Sony Corporation of America President Howard Stringer (to whom he will report) since they worked together at CBS News, where Stringer rose from producer to president before taking on broader corporate duties.

Stringer said Lack is "equally adept at business, management, strategy and value creation, as well as a consummate and proven developer of content, talent and ideas. His skills and energy will be of enormous value as we move to transform our music business in this most challenging time for that industry." ■

breaking news

BROADCASTING & CABLE

January 13, 2003

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WEEK OF JAN. 3-9

B&C INDICES

THE B&C 10

WEEK

0.1%

YTD

2.2%

BROADCAST TV GROUPS

WEEK

2.0%

YTD

4.5%

CABLE TV MSO'S

WEEK

5.3%

YTD

7.5%

RADIO

WEEK

8.1%

YTD

10.0%

CLOSE WEEK YTD

Dow Jones	8776.18	2.0%	5.2%
Nasdaq	1438.47	3.9%	7.7%

The B&C 10

CLOSE WEEK YTD

AOL Time Warner	\$14.33	7.7%	9.4%
Clear Channel	\$42.73	9.6%	14.6%
Comcast Corp.	\$25.73	7.8%	13.9%
Cox Comm.	\$30.55	2.6%	7.6%
Disney	\$18.08	4.8%	10.9%
EchoStar	\$25.05	7.6%	12.5%
Fox Ent.	\$28.25	5.2%	8.9%
Hearst-Argyle	\$23.50	-0.9%	-2.5%
Tribune	\$48.31	3.1%	6.3%
Viacom	\$42.52	-1.3%	-3.9%

GOOD WEEK

Sonicblue	\$0.65	35.4%	41.3%
Sirius	\$0.78	27.9%	21.9%
Charter	\$1.53	22.2%	29.5%
TiVo	\$6.42	20.0%	23.2%
Crown Media	\$2.95	19.9%	30.5%

BAD WEEK

Acme	\$7.00	-9.2%	-12.2%
Beasley	\$11.18	-6.4%	-6.5%
WPP Group	\$37.02	-5.6%	-2.3%
Seachange	\$5.89	-4.2%	-4.2%
TV Azteca	\$4.71	-3.3%	-1.7%

ERGEN'S PRIZE

57%

Charlie Ergen shouldn't be crying too hard over the collapse of his takeover of DirecTV. Since it became clear last October that the deal was doomed, EchoStar's stock has zoomed from \$16.25 to \$25.40, about 57%. Investors further cheered Ergen's 7%-9%, or \$2, rate hike on most basic packages.

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Fox Feels Like 50 Million Bucks About Joe

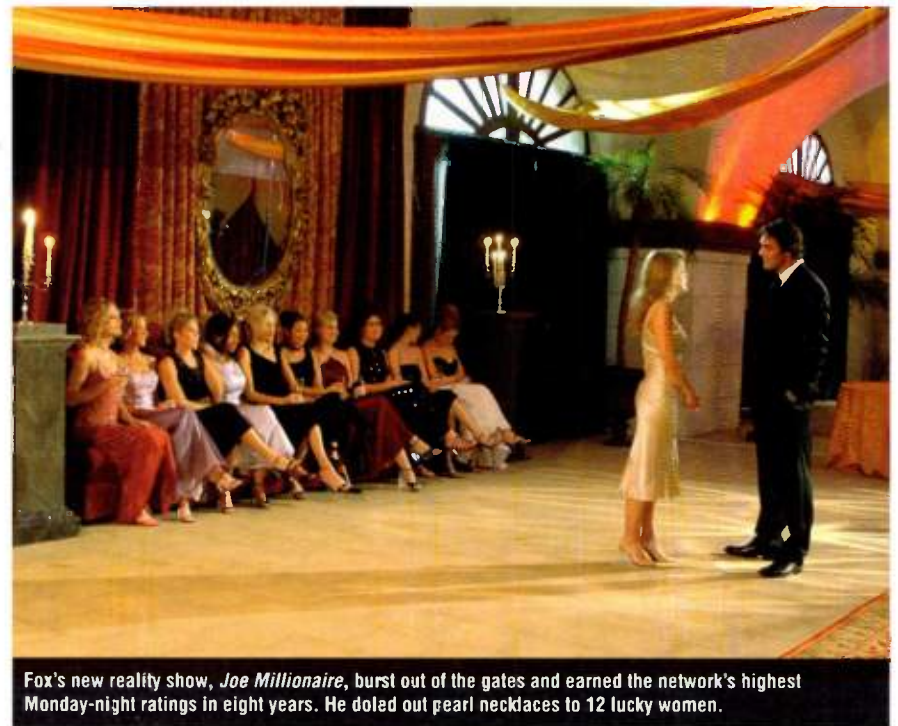
Faux-millionaire show a smash; so are five other reality debuts last week

BY PAIGE ALBINIAK

Reality TV shows no signs of slowing after four broadcast networks last week premiered six reality shows, all to smash ratings.

While each of the shows did well, the award for biggest buzz goes to Fox's *Joe Millionaire*. The show premiered to the biggest ratings in total viewers and adults 18-49 that Fox has seen on a Monday night in eight years. By the end of the hour, 20.2 million viewers had tuned in to watch construction worker Evan Marriott hand out pearl necklaces to the 12 lucky ladies he would like to get to know better.

Fox's *Joe*, who is supposedly trying to find his true love out of 20 women who think he's a millionaire, was all over the press last week as reporters tried to figure out if the poor guy masquerading as a rich guy was really a rich guy pretending to be poor, pretending to be rich. Whatever his financial status, *Joe Millionaire* broke the bank for Fox, which could use it after the network's scripted shows have



Fox's new reality show, *Joe Millionaire*, burst out of the gates and earned the network's highest Monday-night ratings in eight years. He doled out pearl necklaces to 12 lucky women.

struggled through the fall season.

"This show performed much bigger than my expectations," said Mike Darnell, executive vice president of alternative programming and specials for Fox. "I thought it was a good, clever concept and that people would come, but not like this. We've never had an audience come at this level and no oth-

er reality show has either."

The only problem with *Joe Millionaire*, admits Darnell, is that it's a concept that will only work once. "You'd have to cast it in Outer Mongolia or something," he said. "Today it feels like fully half the world's population knows about the show."

Continued on page 64

Former CBS Exec Wyman Dead at 73

BY STEVE MCCLELLAN

Former CBS Chairman Thomas H. Wyman died Jan. 9, a little more than a month after having resigned from the Augusta National Country Club—home of the prestigious Masters golf tournament—over the club's refusal to admit women as members. He was critical of Masters rights holder CBS for not publicly encouraging the club to admit women.

obit

The 73-year-old Wyman died from complications from an abdominal infection, according to his family, who indicated that he had recently had abdominal surgery in Boston. He lived in neighboring Cambridge, where he taught at Harvard and MIT.

After quitting the country club last month, Wyman gave an interview to *The New York Times* in which he encouraged CBS to take a more assertive stand on the flap over admitting women to the club. "CBS could at least come out in favor of a commitment from Augusta National on the admission of women," he said. "They have a constituency that cares about this issue, and I was disappointed CBS didn't do more."

Wyman was named president of CBS in 1980 and, from the start of his tenure, was seen as the likely successor to CBS

chairman and founder William Paley. But, as was the case with a handful of executives previously groomed by Paley for the top post, things didn't quite work out.

Wyman was named chairman of CBS in 1983. But the economics of TV were starting to change, and he was faced with slumping ratings and ad sales, which forced big layoffs at some divisions and the divestiture of others.

By 1985, Paley, still active in board affairs, had begun to lose confidence in Wyman. So had another major stockholder: Laurence Tisch, whose Loews Corp. had accumulated roughly 25% of the company.

Together, Paley and Tisch orchestrated Wyman's departure after Wyman proposed, in 1986, to sell CBS to the Coca-Cola Co. The board rejected the plan, and Wyman resigned. Tisch took over control of the company until selling it to Westinghouse in 1995.

Prior to joining CBS, Wyman served in senior-level executive posts at several of the nation's leading marketing companies, including Nestlé, Polaroid, Green Giant and Pillsbury, where he was vice chairman.

After leaving CBS, he taught at Yale for a couple of years and ran the Wall Street firm SG Warburg in the early 1990s. He was a graduate of Amherst College, which has seen a Wyman family graduate in every generation since the school



was founded in 1821.

After retiring in the mid 1990s, Wyman remained active in the affairs of numerous philanthropic and educational organizations, including Amherst, Phillips Academy, the Ford Foundation, Lincoln Center, the Aspen Institute, the United Way of America, the United Negro College Fund, the Museum of Television and Radio, the Business Council and the Business Roundtable. ■

***ONE
NEW SHOW
HAS BROUGHT BACK
KEY WOMEN DEMOS
IN CRITICAL DAYPARTS
WITH...***

UNPRECEDEN

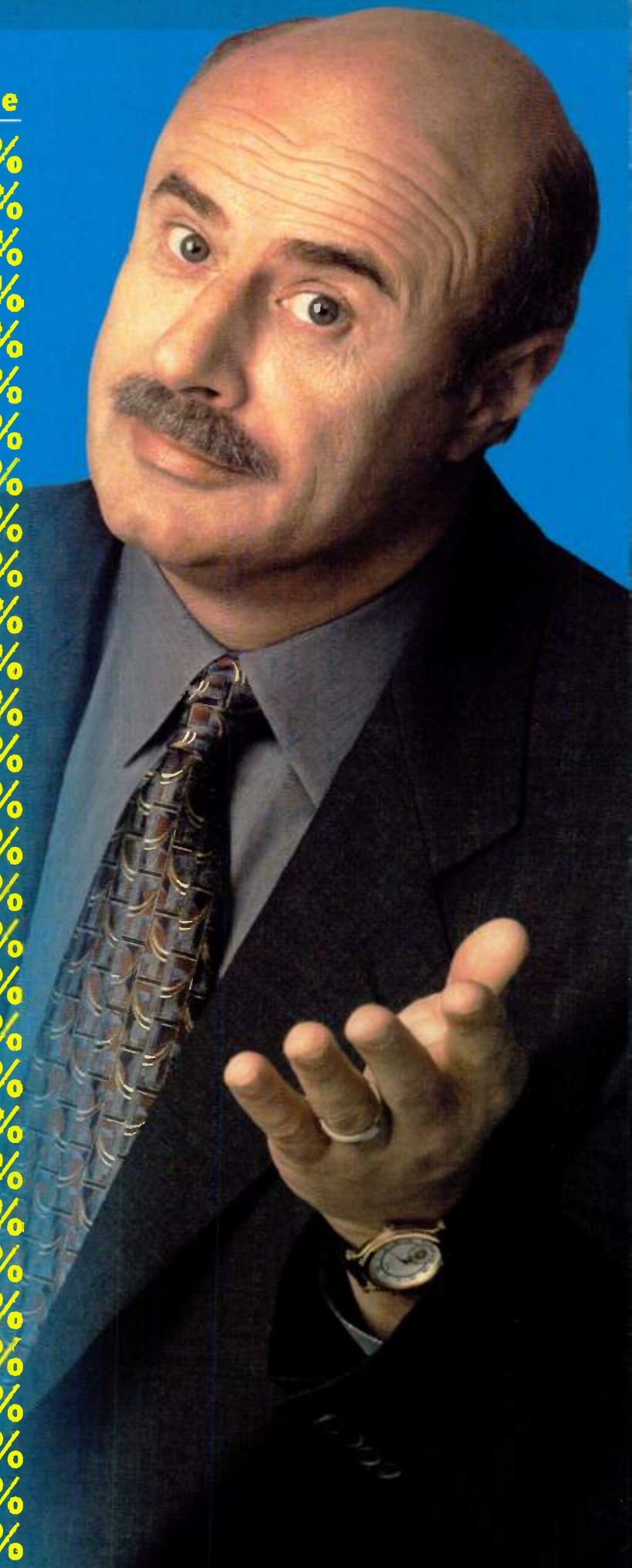
MARKET	STATION/TIME	W 18-49 / DMA RTG			W 25-54 / DMA RTG			MARKET
		Nov. '01 TP	Nov. '02 DR. PHIL	% Increase	Nov. '01 TP	Nov. '02 DR. PHIL	% Increase	
NEW YORK	WCBS/3PM	1.5	1.5	N/C	1.7	1.8	+6%	SALT LAKE CITY
LOS ANGELES	KNBC/4PM	1.0	2.2	+120%	1.2	2.6	+117%	SAN ANTONIO
CHICAGO	WMAQ/3PM	2.2	2.2	N/C	2.4	2.5	+4%	GRAND RAPIDS
PHILADELPHIA	KYW/3PM	1.2	2.6	+117%	1.5	3.2	+113%	WEST PALM BEACH
BOSTON	WBZ/3PM	0.4	2.0	+400%	0.6	2.4	+300%	BIRMINGHAM
DALLAS/FT. WORTH	KTVT/3PM	1.7	2.5	+47%	1.9	3.0	+58%	NORFOLK
WASHINGTON, DC	WRC/3PM	0.4	2.0	+400%	0.3	2.2	+633%	NEW ORLEANS
ATLANTA	WXIA/3PM	1.7	4.0	+135%	2.7	4.4	+63%	MEMPHIS
DETROIT	WDIV/3PM	2.1	3.3	+57%	1.8	4.0	+122%	OKLAHOMA CITY
HOUSTON	KPRC/3PM	2.0	4.0	+100%	2.1	4.3	+105%	GREENSBORO
SEATTLE	KING/3PM	1.0	4.3	+330%	0.9	4.8	+433%	HARRISBURG
TAMPA	WTSP/10AM	1.1	3.7	+236%	1.1	3.8	+245%	PROVIDENCE
MINNEAPOLIS	WCCO/3PM	0.9	4.3	+378%	0.9	5.6	+522%	ALBUQUERQUE
CLEVELAND	WKYC/5PM	2.4	4.6	+92%	2.9	6.0	+107%	LOUISVILLE
PHOENIX	KTVK/2PM	2.3	3.4	+48%	1.2	3.9	+225%	AUSTIN
MIAMI	WFOR/3PM	1.4	1.9	+36%	1.3	2.1	+62%	ALBANY, NY
DENVER	KCNC/3PM	3.0	3.3	+10%	3.0	4.1	+37%	LITTLE ROCK
SACRAMENTO	KCRA/3PM	2.5	3.9	+56%	2.3	4.6	+100%	FRESNO
PITTSBURGH	WTAE/10AM	1.9	3.5	+84%	1.7	4.5	+165%	DAYTON
ST. LOUIS	KMOV/10AM	1.9	3.5	+84%	2.2	3.8	+73%	RICHMOND
PORTLAND, OR	KOIN/3PM	0.7	4.6	+557%	0.9	4.6	+411%	TULSA
BALTIMORE	WBAL/3PM	2.9	3.0	+3%	2.5	3.3	+32%	CHARLESTON
INDIANAPOLIS	WTHR/2PM	2.0	3.9	+95%	1.7	4.6	+171%	MOBILE
SAN DIEGO	KFMB/3PM	0.5	2.1	+320%	0.6	2.8	+367%	KNOXVILLE
HARTFORD/N. HAVEN	WTNH/10AM	0.8	3.3	+313%	0.8	3.2	+300%	FLINT
CHARLOTTE	WSOC/10AM	2.5	3.1	+24%	2.4	3.9	+63%	LEXINGTON
NASHVILLE	WSMV/3PM	4.2	6.8	+62%	4.5	6.2	+38%	WICHITA
MILWAUKEE	WISN/3PM	1.6	4.4	+175%	1.9	5.1	+168%	ROANOKE
KANSAS CITY	KMBC/3PM	2.0	4.2	+110%	2.4	4.5	+88%	TOLEDO
COLUMBUS, OH	WBNS/10AM	2.2	5.6	+155%	2.2	6.3	+186%	GREEN BAY
GREENVILLE	WSPA/10AM	1.8	2.7	+50%	1.8	3.0	+67%	FT. MYERS

TED GROWTH!

W 18-49 / DMA RTG

W 25-54 / DMA RTG

STATION/TIME	W 18-49 / DMA RTG		% Increase	W 25-54 / DMA RTG		% Increase
	Nov. '01 TP	Nov. '02 DR. PHIL		Nov. '01 TP	Nov. '02 DR. PHIL	
KUTV/3PM	2.6	3.8	+46%	2.3	4.5	+96%
KSAT/3PM	2.2	4.0	+82%	2.5	4.6	+84%
WWMT/9AM	0.6	3.2	+433%	0.6	3.9	+550%
WPTV/3PM	2.7	4.4	+63%	3.6	5.0	+39%
WVTM/3PM	0.8	2.1	+163%	0.6	2.9	+383%
WVEC/10AM	3.0	3.5	+17%	3.0	3.8	+27%
WVUE/4PM	2.2	3.4	+55%	2.4	4.1	+71%
WMC/3PM	1.5	3.3	+120%	1.6	3.6	+125%
KOCO/3PM	2.7	5.3	+96%	2.4	7.1	+196%
WFMY/10AM	1.7	2.1	+24%	1.9	2.5	+32%
WGAL/3PM	2.4	3.3	+38%	3.4	4.1	+21%
WLNE/5PM	1.5	4.1	+173%	2.3	4.9	+113%
KRQE/3PM	0.7	2.2	+214%	0.8	2.8	+250%
WAVE/3PM	2.5	4.6	+84%	3.0	4.4	+47%
KEYE/3PM	1.0	2.7	+170%	0.9	3.4	+278%
WNYT/3PM	1.2	2.7	+125%	0.7	2.5	+257%
KTHV/3PM	1.6	2.5	+56%	1.8	3.1	+72%
KSEE/3PM	0.6	2.4	+300%	0.6	3.3	+450%
WHIO/10AM	1.6	3.5	+119%	2.1	4.6	+119%
WWBT/3PM	1.4	3.8	+171%	1.7	3.7	+118%
KOTV/3PM	2.4	6.2	+158%	2.1	6.2	+195%
WSAZ/3PM	3.5	4.5	+29%	3.6	5.1	+42%
WALA/3PM	0.5	3.3	+560%	0.5	4.0	+700%
WBIR/3PM	1.6	4.8	+200%	0.8	4.0	+400%
WNEM/3PM	0.3	2.1	+600%	0.6	3.1	+417%
WLEX/3PM	1.4	3.0	+114%	1.4	3.6	+157%
KAKE/3PM	2.5	3.4	+36%	2.7	4.4	+63%
WSLS/4PM	2.0	2.7	+35%	1.8	3.2	+78%
WTOL/10AM	0.7	3.5	+400%	0.9	3.6	+300%
WBAY/3PM	1.9	2.9	+53%	2.3	3.2	+39%
WBBH/3PM	0.8	2.0	+150%	0.7	2.5	+257%

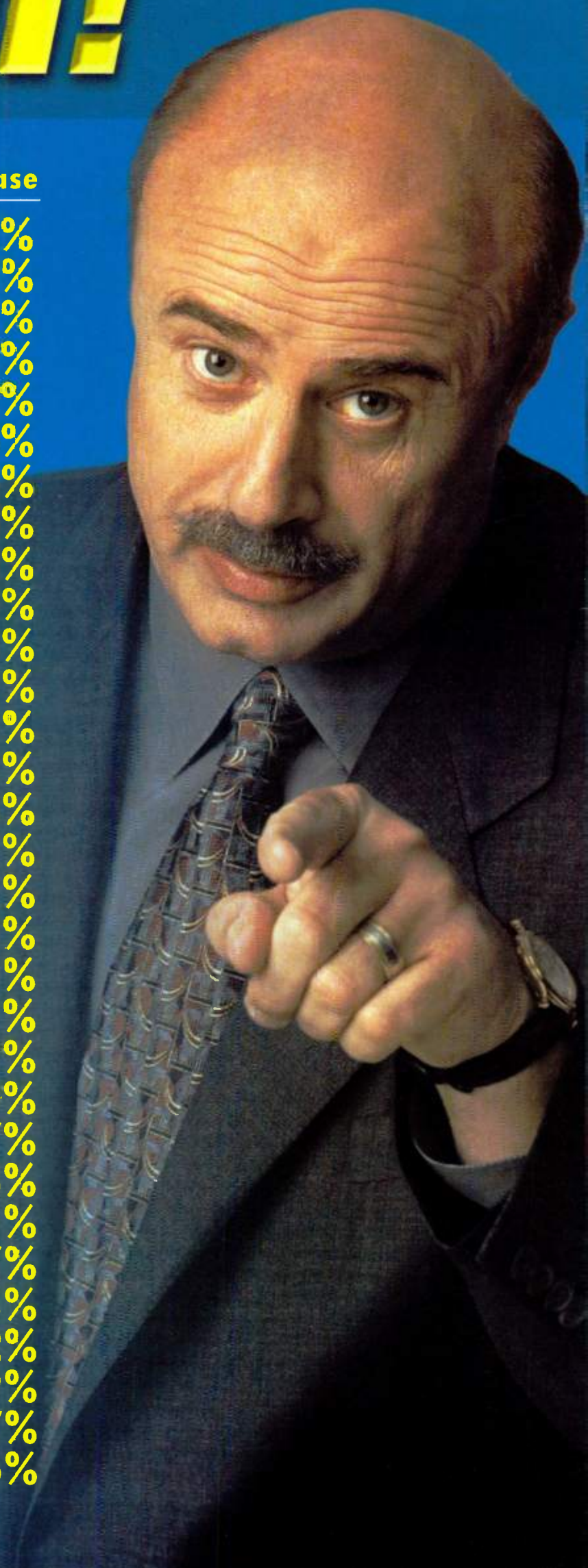


PHENOMENAL

MARKET	STATION/TIME	W 18-49 / DMA RTG			W 25-54 / DMA RTG			MARKET
		Nov. '01 TP	Nov. '02 DR. PHIL	% Increase	Nov. '01 TP	Nov. '02 DR. PHIL	% Increase	
HONOLULU	KHON/3PM	0.4	2.6	+550%	0.3	3.0	+900%	CHARLESTON, SC
DES MOINES	WOI/3PM	1.2	2.3	+92%	1.7	2.9	+71%	SPRINGFIELD, MA
SPRINGFIELD, MO	KSPR/3PM	1.9	3.2	+68%	1.8	3.1	+72%	FT. SMITH
TUCSON	KVOA/3PM	0.3	2.7	+800%	0.3	3.2	+967%	TYLER
PADUCAH	WPSD/3PM	1.1	3.6	+227%	1.2	3.2	+167%	FLORENCE
PORTLAND, ME	WMTW/10AM	0.8	2.8	+250%	1.0	3.2	+220%	SIOUX FALLS
ROCHESTER, NY	WHEC/3PM	0.7	2.4	+243%	0.8	2.7	+238%	TRAVERSE CITY
OMAHA	KMTV/3PM	0.7	4.3	+514%	0.5	4.7	+840%	RENO
SPOKANE	KREM/3PM	0.8	4.6	+475%	0.7	4.3	+514%	AUGUSTA
SYRACUSE	WSTM/3PM	1.9	2.8	+47%	1.7	3.4	+100%	PEORIA
SHREVEPORT	KTBS/3PM	2.1	4.1	+95%	2.5	3.9	+56%	FARGO
SPRINGFIELD	WCIA/3PM	2.6	3.0	+15%	3.1	3.3	+6%	LA CROSSE
HUNTSVILLE	WAFF/3PM	1.2	4.3	+258%	1.7	5.6	+229%	BOISE
COLUMBIA, SC	WIS/3PM	3.0	5.1	+70%	2.9	5.5	+90%	COLUMBUS, GA
CHATTANOOGA	WRCB/3PM	0.5	2.9	+480%	0.5	2.9	+480%	YAKIMA
MADISON	WISC/3PM	0.8	1.5	+88%	0.7	2.0	+186%	CORPUS CHRISTI
SOUTH BEND	WNDU/3PM	3.8	5.1	+34%	3.4	6.4	+88%	BAKERSFIELD
CEDAR RAPIDS	KWWL/3PM	1.1	1.6	+45%	1.4	1.8	+29%	COLUMBUS
JACKSON, MS	WJTV/9AM	0.8	2.2	+175%	1.3	2.5	+92%	WAUSAU
TRI-CITIES	WCYB/3PM	1.3	5.1	+292%	1.1	4.2	+282%	ROCKFORD
BURLINGTON	WCAX/10AM	1.1	1.7	+55%	1.1	2.9	+164%	BEAUMONT
DAVENPORT	WQAD/4PM	1.1	5.8	+427%	1.1	6.9	+527%	TOPEKA
WACO	KCEN/3PM	1.6	2.5	+56%	2.1	3.5	+67%	COLUMBIA, MO
COLORADO SPRINGS	KOAA/4PM	1.9	4.1	+116%	1.8	4.5	+150%	SIOUX CITY
BATON ROUGE	WVLA/3PM	2.3	3.0	+30%	1.3	4.4	+238%	MEDFORD
SAVANNAH	WJCL/5PM	0.4	1.9	+375%	0.6	2.5	+317%	WICHITA FALLS
EVANSVILLE	WFIE/3PM	1.4	5.2	+271%	1.3	5.2	+300%	WILMINGTON
YOUNGSTOWN	WKBN/4PM	3.2	5.8	+81%	2.7	6.6	+144%	JOPLIN
EL PASO	KTSM/3PM	0.2	2.6	+1200%	0.2	2.6	+1200%	BLUEFIELD
GREENVILLE	WFXI/5PM	1.8	2.2	+22%	0.8	2.9	+263%	WHEELING
FT. WAYNE	WANE/3PM	0.8	5.3	+563%	0.7	5.6	+700%	SALISBURY

GROWTH!

STATION/TIME	W 18-49 / DMA RTG			W 25-54 / DMA RTG		
	Nov. '01 TP	Nov. '02 DR. PHIL	% Increase	Nov. '01 TP	Nov. '02 DR. PHIL	% Increase
WCBD/3PM	0.4	2.5	+525%	0.5	3.0	+500%
WGGB/10AM	0.5	1.4	+180%	0.6	1.7	+183%
KFSM/9AM	0.4	3.0	+650%	1.1	3.2	+191%
KLTV/3PM	1.3	3.8	+192%	1.4	4.6	+229%
WBTW/10AM	4.0	5.5	+38%	3.8	7.4	+95%
KELO/3PM	1.6	3.9	+144%	1.6	5.7	+256%
WPBN/3PM	0.7	3.1	+343%	0.7	4.0	+471%
KRNV/3PM	2.0	3.4	+70%	2.0	3.7	+85%
WRDW/9AM	0.8	2.6	+225%	0.7	2.8	+300%
WEEK/3PM	4.2	5.1	+21%	3.8	5.8	+53%
KXJB/3PM	1.0	2.4	+140%	0.9	3.1	+244%
WKBT/3PM	0.9	3.0	+233%	1.1	2.7	+145%
KBCI/3PM	1.1	2.9	+164%	1.1	2.8	+155%
WLTZ/6PM	2.7	3.4	+26%	2.5	3.4	+36%
KIMA/3PM	0.9	2.4	+167%	0.7	2.9	+314%
KZTV/3PM	1.1	2.7	+145%	1.5	3.4	+127%
KGET/3PM	3.0	3.9	+30%	2.9	3.5	+21%
WTVA/3PM	2.6	5.0	+92%	3.3	5.2	+58%
WSAW/3PM	2.1	3.1	+48%	2.1	4.0	+90%
WTVO/3PM	1.8	2.8	+56%	2.2	4.6	+109%
KFDM/3PM	2.9	4.2	+45%	4.6	5.0	+9%
KSNT/3PM	0.3	4.2	+1300%	0.2	5.0	+2400%
KRCG/4PM	2.0	3.4	+70%	2.2	3.9	+77%
KCAU/3PM	2.2	4.0	+82%	1.7	3.8	+124%
KOBI/3PM	1.9	4.2	+121%	2.3	4.5	+96%
KFDX/3PM	1.8	3.6	+100%	1.8	3.9	+117%
WECT/3PM	2.0	4.3	+115%	2.3	4.9	+113%
KOAM/3PM	2.5	3.1	+24%	3.1	4.1	+32%
WOAY/10AM	1.4	2.7	+93%	1.4	2.5	+79%
WTOV/11AM	2.8	3.2	+14%	3.0	3.5	+17%
WBOC/10AM	1.2	2.0	+67%	2.1	3.9	+86%



EXPLOSIVE G

MARKET	STATION/TIME	W 18-49 / DMA RTG			W 25-54 / DMA RTG		
		Nov. '01 TP	Nov. '02 DR. PHIL	% Increase	Nov. '01 TP	Nov. '02 DR. PHIL	% Increase
BINGHAMTON	WBNG/9 AM	1.3	4.5	+246%	1.5	6.1	+307%
MINOT/BISMARCK	KXMC/4 PM	1.6	2.8	+75%	1.9	2.8	+47%
ANCHORAGE	KTVA/3 PM	2.3	4.0	+74%	2.4	5.1	+113%
ODESSA/MIDLAND	KWES/3 PM	1.0	5.5	+450%	1.0	5.6	+460%
PANAMA CITY	WMBB/3 PM	2.5	3.7	+48%	3.2	3.9	+22%
GAINESVILLE	WCJB/9 AM	0.7	2.3	+229%	0.9	3.4	+278%
ABILENE	KTXS/3 PM	1.1	3.1	+182%	0.8	3.8	+375%
QUINCY	KHQA/3 PM	1.1	3.8	+245%	1.8	4.3	+139%
IDAHO FALLS	KIDK/3 PM	2.2	4.0	+82%	2.2	5.4	+145%
UTICA	WKTV/3 PM	1.9	2.5	+32%	2.3	3.4	+48%
MISSOULA	KPAX/3 PM	0.7	2.9	+314%	0.4	3.7	+825%
BILLINGS	KTVQ/3 PM	0.5	7.3	+1360%	0.5	7.4	+1380%
YUMA/EL CENTRO	KSWT/3 PM	0.1	0.3	+200%	0.2	0.5	+150%
LAKE CHARLES	KPLC/3 PM	0.7	3.4	+386%	0.7	3.4	+386%
RAPID CITY	KOTA/10 AM	1.5	1.9	+27%	0.8	2.0	+150%
WATERTOWN	WWTI/10 AM	0.4	0.7	+75%	0.3	1.0	+233%
MARQUETTE	WLUC/3 PM	1.8	2.6	+44%	1.9	3.4	+79%
MERIDIAN	WMDN/3 PM	0.5	3.4	+580%	0.7	3.8	+443%
CHARLOTTESVILLE	WVIR/11 AM	1.1	2.7	+145%	1.5	3.8	+153%
GREAT FALLS	KRTV/3 PM	1.6	2.5	+56%	1.4	2.9	+107%
LAFAYETTE, IN	WLFI/10 AM	0.4	3.8	+850%	0.5	4.1	+720%
EUREKA	KVIQ/4 PM	1.5	1.8	+20%	1.3	2.3	+77%
LIMA	WLIO/3 PM	3.6	4.5	+25%	3.0	5.2	+73%
BUTTE/BOZEMAN	KXLF/3 PM	0.8	3.5	+338%	1.1	3.7	+236%
SAN ANGELO	KTXE/3 PM	0.5	1.1	+120%	1.1	2.2	+100%
CHEYENNE	KGWN/3 PM	1.2	3.5	+192%	1.2	4.3	+258%
FAIRBANKS	KXD/4 PM	0.7	3.0	+329%	0.6	2.8	+367%
VICTORIA	KAVU/3 PM	0.6	5.1	+750%	0.5	5.4	+980%
HELENA	KXLH/3 PM	0.2	1.0	+400%	0.2	1.4	+600%
ALPENA	WBKB/5 PM	2.1	5.7	+171%	3.3	5.1	+55%

ROWTH!



Dr. Phil

Now Available Through 2006!

PRODUCED BY



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CREATED AND DEVELOPED BY



Source: NIS WRAP Survey, February 2002 vs. November 2001,
W18-49 & W25-54

DEREGULATION

AAAA Foray

Advertising trade groups seemed conspicuously silent when nearly every other industry association weighed in Jan. 3 on the FCC's sweeping review of media-ownership rules. The American Association of Advertising Agencies did help fund a skeptical review of FCC studies favoring deregulation. The study, filed by the Information Policy Institute, was particularly critical of commission studies that found that consumers substitute considerably among broadcast, print and other media and blamed increased ad rates on economic growth rather than media concentration.

The AAAA is considering filing a reply in the ownership rulemaking next month but hasn't decided whether to back IPI's hard line. The ad industry has had a difficult time coming up with a unified stance on media concentration. Although some blame concentration for high rates in specific media, others say consolidation created unprecedented opportunity to drive down costs through package deals with large local groups.—B.M.

BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

CABLE

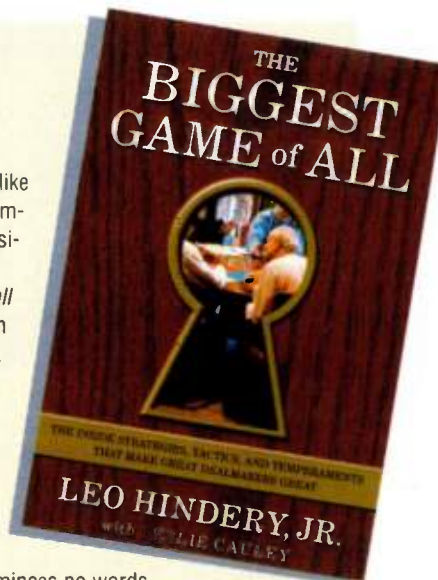
Hindery's Got Game

Cable-industry execs generally believe that ex-AT&T Chairman Mike Armstrong was suckered when AT&T bought cable giant Tele-Communications Inc. So does former TCI and AT&T Broadband President Leo Hindery.

Hindery's *The Biggest Game of All*, written with former *Wall Street Journal* reporter Leslie Cauley, aims to be a primer on dealmaking, but the pair leaves room for lots of media dish. Such as how Hindery and TCI Chairman John Malone were stunned during the 1998 sale talks when AT&T executives and their advisers didn't seem to grasp all the problems at TCI, notably that its systems were in terrible shape and would require many billions to upgrade. "Our people would literally high-five each other because it was just so apparent they didn't have a clue what we were talking about," Hindery writes.

Of AT&T's chief negotiator, then-CFO Dan Somers, Hindery minces no words, saying he and Malone relished Somers's track record of having cut "one of the sorriest cable transactions ever" at a previous job, and "Dan didn't disappoint us either."

To make the TCI acquisition work, Armstrong needed to secure partnerships with other cable operators to carry phone traffic on their systems. But he muffed the negotiations. Armstrong cut a deal with Time Warner Cable, then backed away because AT&T underestimated the costs by "several billion dollars." After a tough round of negotiations with Cablevision, Armstrong ordered Hindery, "Tell Chuck Dolan to do it our way or we'll overbuild him with fixed wireless" (an unproven and ultimately failed technology). In stores by Jan. 28.—J.M.H.

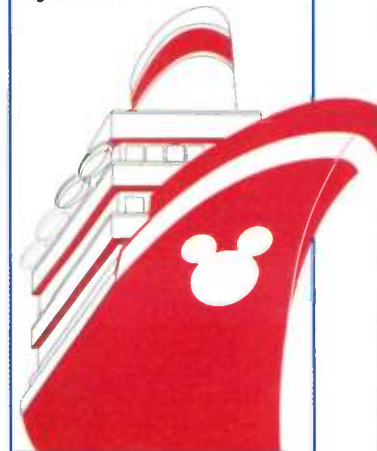


ASSOCIATIONS

Class A's Go First Class

The Community Broadcasters Association is bypassing the traditional convention-hotel route for its Winter board meeting, instead convening aboard Disney's cruise ship *Wonder Jan. 16-19*.

Extravagance? Hardly, says CBA counsel Peter Tannenwald, noting that the \$413-per-person, three-day jaunt from Cape Canaveral, Fla., to Nassau, Bahamas, was cheaper than a landlocked meeting. Disney also threw in meeting rooms and a cocktail party for the 10-person board, whose group represents low-power TV and Class A broadcasters. "I'm looking forward to it, as long as we don't get a virus," Tannenwald quipped. *Wonder* sister ship *Magic* was pulled from service in November after a gastrointestinal virus struck hundreds of passengers.—B.M.



PROMOTION

Get the Beep Out of There

It may have been the perfect storm, but apparently it was not the perfect promo. While advertising its weekend with skipper George Clooney and film *The Perfect Storm* last week, TNT used the same series of tones normally used to indicate a real weather emergency to begin its commercial, then followed with a crawl, similar to those used in weather emergencies—and elsewhere—informing the viewers that the movie could be seen every night of the weekend. The network reconsidered the spot after a couple of complaints, spokesman Walter Ward said. It decided to keep the crawl but lose the beeps.—D.T.

Men Watching

TNN's new gender-focused decision to go even more manly got us to wondering where the testosterone flows in cable television and whether there were any surprises. The answer was a pedal-to-the-metal, helmet-to-the-midsection no. According to Nielsen Media, the five most-watched by 18-49 males are—of course—sports channels, with TNN boosted by wrestling (see story, page 5). The unexpected one is History Channel (69%), although that is probably all those war documentaries. The top women's channels may be not so much drawing women as repelling men. SoapNet's audience is 80% female. Next are Lifetime (78%), Lifetime Movie Network (71%), HGTV (68%) and WE (68%).—J.M.H.

NAB Seeks New Lobbyist as May Flies to ATA

BY BILL MCCONNELL

Just as the anti-deregulation forces are gaining strength (see story, page 1), the National Association of Broadcasters must find a replacement for long-time Executive VP and chief Capitol Hill lobbyist Jim May.

May last week was named president and chief executive of the Air Transport Association of America, the trade group for major U.S. airlines.

NAB has begun the search for a replacement. He or she likely won't be installed in time for May's Feb. 3 start date

at ATA but likely will be by the annual convention in April.

Although NAB has a capable Capitol Hill staff, industry sources say the group, considered one of the most effective lobbies in Washington, will want to lure a well-connected Republican to replace May. May himself came to NAB from the outside in 1988, having been vice president of public affairs for the Coca-Cola Bottling Co. of New York.

May's departure and the flagging fortunes of former Senate Majority Leader Trent Lott force the NAB to rebuild ties to GOP leadership, particularly in the Senate. Lott, who attended the University of

Mississippi with NAB President Eddie Fritts, had backed broadcasters on many key issues.

May, a Marine, was close to Senate Commerce Committee Chairman John McCain. Both were Vietnam combat veterans. In his new job, May can make good use of his ties to the Commerce Committee. As with broadcasting, Commerce is the primary Senate panel for transportation legislation.

Why the move? In addition to a likely big raise—the ATA post pays about \$700,000; May's NAB salary is not public information—he will now get a chance to head his own organization. Industry

sources said May has been seeking a top post for a few years and recently vied to fill lead jobs with News Corp.'s Washington office and the U.S. Telecom Association. Some industry players say May was sometimes rankled by the credit accorded Fritts for the NAB's Capitol Hill track record.

May is scheduled to replace retiring Carol Hallett Feb. 3. "I recognize the challenges that lie ahead," he said, "and look forward to meeting them head on."

NAB President Eddie Fritts congratulated May, though he said he was disappointed to see the key staffer depart. "Under Jim's leadership, NAB government relations became a catalyst for energizing our grassroots membership, and NAB is regarded as one of the most effective lobbying operations in Washington." ■

TV Hits the Highway

KVH says it can bring satellite TV to cars and trucks

BY KEN KERSCHBAUMER

A new in-car satellite TV system will give parents a new way to keep kids quiet and drivers in televised car chases a chance to see themselves live on TV without having to wait in prison for a rerun on the next Fox wackiest-car-chase special.

KVH Industries last week unveiled The TracVision A5 system, which the company says will allow reception of DirecTV's satellite TV service in moving vehicles. DirecTV and KVH have not finalized a carriage agreement (and DirecTV also needs to get permission from the networks it carries), but the two companies are working toward a deal.

"While we haven't seen or tested the system, they build quality products, and we believe reception of DirecTV in vehicles is a compelling idea. We look forward to working with KVH on this product," said DirecTV Director of Public Relations Robert Mercer.

According to KVH's Chris Watson, the system—which comprises a flat roof-top satellite antenna, in-car receiver and remote control—is expected to retail for \$2,000 to \$2,500, on top of a monthly service fee of probably less than \$10. Users would also have to pay the regular subscription fees to DirecTV.

Headquartered in Middletown, R.I., KVH Industries is best-known for mobile satellite antennas and fiber-optic technologies for military and marine applications. This system is the company's first for the automotive market.

KVH's TracVision antenna, based on phased-array technology, is housed in a rectangular box only 4.5 inches high by 30 inches across, making it easily mountable on an automobile roof.

"The antenna spins on its axis like a record on a turntable to track the satellite," explained

Watson. "Typically, phased-array antennas have been very expensive, but we have a new design that allows us to keep the cost down."

Watson concedes that the system isn't perfect. The satellite signal will fade when the car passes under an overpass or through a tunnel or is in other situations when line-of-sight is compromised.

More than 1 million backseat entertainment



KVH's revolutionary TracVision system brings 300+ channels of satellite TV entertainment and 50+ channels of commercial-free music to back-seat entertainment systems while the vehicle is in motion anywhere in the continental U.S.

KVH is working out a carriage agreement with DirecTV.

systems were sold in 2002, and, according to J.D. Power & Associates, almost 50% of full-size SUV owners plan to buy video systems for their vehicles. "People who have those video systems want something to watch on them besides DVDs, videos and games," Watson said. "In reality, most prefer broadcast television because, when at home, they mostly watch broadcast TV. We think that will be true in the car as well."

The TracVision system will initially be available through high-end automotive dealers, but Watson said the ideal situation would be for a vehicle manufacturer to offer it as an option. "For now, we're looking to build appeal, and then we'll take it from there." ■

Sirius About Video at CES

Satellite radio supplier demos delivery of video content

KVH and DirecTV aren't the only ones looking to bring video content to automobiles. Satellite radio provider Sirius last week demonstrated the transmission of video over its service last week at CES, a proof-of-concept that hints at a potential expansion of the company's service.

"We aren't looking to replace the 100 [audio] channels we provide today but rather to provide users video that today they get

from a portable VHS or DVD player," says Larry Pesce, vice president of product management and strategy.

The demonstration at CES was a 308-kb/s live transmission of Disney Toon network from Sirius's New York City studios.

The Sirius system currently has enough extra bandwidth to offer one video channel. Additional channels would require taking bandwidth from

the audio service. Pesce says customer studies will help determine the final mix of audio and video. "Our whole initiative here is to find out what the mobile uses will be for video and provide our subscribers what they need. One of the first most logical applications will be cartoons and kids programming."

Pesce says the video would be received and decoded by a module added to the current Sirius receiver.—K.K.

FAST TRACK

Another Adelpia Guilty Plea

A second former **ADELPHIA COMMUNICATIONS** executive has pleaded guilty to fraud and agreed to testify against the Rigas family. Former Director of Accounting **TIMOTHY WERTH** took a plea Friday in connection with the \$2.5 billion accounting scandal at the now bankrupt company. Werth reported to former Treasurer James Brown, who pleaded guilty last November. "I knew at that time that what I was doing was wrong and that I should have walked out rather than agree to participate," Werth told U.S. District Judge Gerard Lynch. No sentencing date was announced.

NAB Pushes for Triopolies

In case you missed footnote 150 on page 81 of the **NAB's** recent pitch for relaxing duopoly rules, (see story, page 45), the trade group also is making the case for "triopolies," which would allow one owner to control three stations in a market. NAB suggests triopolies might be a good idea in large markets with 10 or 12 stations.

Shows and Business

BUENA VISTA TELEVISION's advertising sales division will handle all national advertising for **LITTON SYNDICATIONS'** new comedy strip, *Ask Rita*, starring comedienne Rita Rudner. In the show, Rudner and a panel of "equally unqualified" Hollywood friends dole out advice. "You ask your friends for advice and they don't know anything," said Rudner. "Why not ask me? I have a TV show." ...

HGTV scored the highest ratings in its history—a 3.0—for its unique live coverage of the Rose Bowl Parade. ...

After pushing itself as a discount video service, DBSer **ECHOSTAR** has raised its basic rates \$2 a month, which is a hike of as much as 9% for many of its customers. The lowest package, America's Top 50 networks, will rise 8.7%, to \$24.99. The company said that, on average, customers will see their bills rise 4%.

DISCOVERY is revamping and renaming its history diginet. Discovery Civilization will become the Discovery Times Channel March 25, with a new focus on current events and recent history and a reliance on the expertise of its co-parent, **THE NEW YORK TIMES CO.** In April 2002, Times Co. paid \$100 million for a 50% stake in the channel, which reaches about 25 million homes.

People

Kansas Republican **SAM BROWNBACK** was reappointed chairman of the **COMMERCE COMMITTEE'S SCIENCE, TECHNOLOGY AND SPACE** subcommittee. Brownback pledged to continue examining the impact of media on public health, particularly in the areas of violent programming and tobacco advertising. ...

GANNETT CO. Chairman and CEO **DOUGLAS H. MCCORKINDALE** sold 50,000 shares of the company's stock last week, raising \$3.6 million. The sales accounted for 9% of his direct holdings in Gannett, leaving him with 512,000 shares, currently worth \$38.4 million. ...

In a title saved for **CHUCK DOLAN's** dealmaking consigliere, **CABLEVISION SYSTEMS** named **HANK RATNER** vice chairman of the company. Ratner had been vice chairman of Cablevision's Rainbow programming unit, most recently handling the sale of Bravo to NBC.

Nielsen Gets Another Boston Client

Hearst-Argyle and Nielsen signed an agreement providing the group broadcaster's two Boston-market stations—WCVB-TV and WMUR-TV Manchester, N.H.—with Local People Meter service. It's the first deal Nielsen has completed with any of the major broadcast-net affiliates in the market. It is just one part of a broader deal between the companies that will provide all 27 of Hearst-Argyle's TV stations with audience-ratings services for what sources say is a five-year hitch.



FX's Shield Still Kills

FX's bad-boy cop drama *The Shield* stormed back for its second season Jan. 7 with a stellar 3.6 household rating and 4.4 million viewers, according to Nielsen Media Research. Also last week, USA Network's *The Dead Zone* showed it's still alive in its second season, premiering Jan. 5 to a robust 3.2 rating with 4.1 million viewers.

STATION BREAK

BY DAN TRIGOBOFF

Duop Drops Newscast

MINNEAPOLIS—Hubbard Broadcasting has pulled the plug on its 9 p.m. newscast on second station KSTC and is reorganizing the news department at principal station KSTP there, leaving 27 people out of work. The station said that the reorganization had been overdue, but that running newscasts at both stations had kept things going as they were.

Despite its quality and the KSTP resources it tapped, said duopoly General Manager Ed Piette, the KSTC newscast never caught on. In September, Fox's duopoly moved its WFTC(TV) UPN news from 9 to 10 p.m. so it wouldn't compete with partner KMSP(TV)'s 9 p.m. newscast, but KSTC's newscasts still didn't get a boost. It's the third significant layoff for Hubbard, whose Minneapolis duopoly was among the nation's first in 2000, in little more than a year, following layoffs in October 2001 and the end of most CONUS operations last year.

WPIX Throws 'Em a Bone

NEW YORK—WPIX-TV issued an apology last week for implying in a 2001 story that a Korean restaurateur was selling the meat of domesticated dogs to the public. The apology was in exchange for the Korean couple's dropping its lawsuit.

But the joint statement from the Tribune-owned station, reporter Polly Kriesman, and Ju Ho and Roblyn Kim does not retract any inference that any kind of dog meat was sold, only domesticated canine meat. "The Kims have assured WB 11 and Kriesman that the carcass sold to the investigator was a coyote that had been legally trapped in the wild," the statement said.

In the original report, the restaurant first said that meat with which Kriesman confronted them was from other animals. The station had the meat tested and proven to be canine.

The station also apologized for any inference that raising dogs for food was widely practiced within the Korean-American community.

For Shame, Diaz Returns

NEW YORK—Veteran consumer reporter Arnold Diaz, who has spent the past few years at ABC News, will return to WCBS-TV, where he had worked for 22 years prior to joining ABC. WCBS-TV News Director Dianne Dozier said the veteran reporter will revive the "Shame on You" feature that exposed government and business corruption and incompetence and won Diaz 25 local Emmys at the station.

Diaz said he hopes to begin airing consumer stories next month "on at least a weekly basis. We're talking about a regular slot, so it can be appointment TV." Diaz, who was released from the end of his contract with ABC, said of his decision to return to the station ranks, "At a network magazine, there is no newsroom. You're in your office; you could be in any corporation. I like the newsroom environment. I like people running in the halls yelling that they've got the lead story."

Mayor Mishap

COLUMBUS, KAN.—The mayor of Columbus, Kan., was charged with battery last week following a confrontation with KOAM-TV Joplin, Mo., reporter Jeanene Kiesling. According to the station, Kiesling was pushed by the mayor after he turned out the lights while she and a photographer were taking video in City Council chambers and she tried to turn them back on. She was not injured. Mayor Bill Schaiff was arrested Tuesday afternoon and released on \$500 bond.

The *Joplin Globe* reported that Schaiff said he was told by his attorney not to comment: "And you'd better be careful what you write or you might be a party in the lawsuit, too."

In reporting the story, the station noted that "careful consideration went into whether KOAM would cover this as a news story since a KOAM reporter is the alleged victim. In making the decision, KOAM applied the same standards used to determine the newsworthiness of this or any other story."

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



Station Auction

Watertown, N.Y., owner Anthony DiMarco posted on Internet auctioneer E-Bay his two low-power TV stations, WLOT-CA and WBOZ-LP, for sale together at a price of \$950,000. DiMarco, who said the idea came from a Web-savvy staffer who uses E-Bay a lot, plans to use the proceeds of a sale to buy radio stations. By late week, there had been inquiries but no final deals. The posting was to end mid-day Saturday.

Viacom Presses Claim for 9/11 Business Interruption

Argues public-interest role in preempting advertising

BY DAN TRIGOBOFF

In an effort to recover revenue lost following the 9/11 attacks, Viacom is claiming to its insurers that its broadcast properties—CBS and Infinity stations—had no choice under its public-interest responsibilities in preempting hundreds of millions of dollars of advertising.

According to sources, Viacom makes the argument that, while there was clearly no government order to remain on the air sans commercials—which many radio and TV entities did for days following the attacks—doing so was nonetheless mandated by its public-interest obligation as well as by the belief that running commercials at that time risked alienating the public.

The company declined to comment on the issue.

public-interest obligations do not apply to cable channels CNN and Fox News, however, although they do to Fox's TV network, which does not have nightly newscasts but ran news on the broadcast network on Sept. 11 and the days that followed.

A media insurer suggested that the notion of Viacom's news properties' having no choice but to eschew commercials was strongest immediately following the attacks but became increasingly strained as time went on "and they were repeating the same clips and information."

One network executive said the wall-to-wall coverage was a choice made by the networks and one that enhanced their image as well as their public service. And a broadcaster suggested that, by seeking reimbursement, CBS was "putting a price tag on [television's] finest hour."

Others said the media giant would be remiss and in breach of its duty to its



'No one's saying the FCC told these folks that it would come in and yank their licenses if they didn't provide this [Sept. 11] coverage.'

BRUCE FEIN, former FCC General Counsel

Some insurers as well as media lawyers contacted called the argument that Viacom could not run its commercials "novel," but none said it was without merit. One source said Viacom is asking for \$200 million.

Insurance experts say business-interruption insurance is intended to protect prospective earnings when a policyholder is unable to continue normal operations. In television, such insurance has typically been used, insurers say, to cover losses from technical breakdowns like tower or antenna failures.

Viacom saw the potential for a claim early. President and COO Mel Karmazin said in a statement a week after the attacks that the company was working with advertisers to respond to some of the challenges presented by 9/11, including whether some "campaigns are inappropriate for today's business environment" and the possibility of additional, related disruptions.

And, he said, "We anticipate some benefit from the availability of business interruption and other insurance, which have the potential to offset a portion of our losses."

Of the networks that responded to questions, both CNN and Fox said they did not make claims to insurers based on business interruption. Federal Communications Act

shareholders if it didn't pursue a legitimate claim that could mean hundreds of millions of dollars.

But Washington attorney and former FCC General Counsel Bruce Fein wondered whether the approach attributed to Viacom could put handcuffs on the media later. "This kind of acknowledgement that coverage of highly newsworthy events is imperative could be used by competing interests or opponents at license-renewal time.

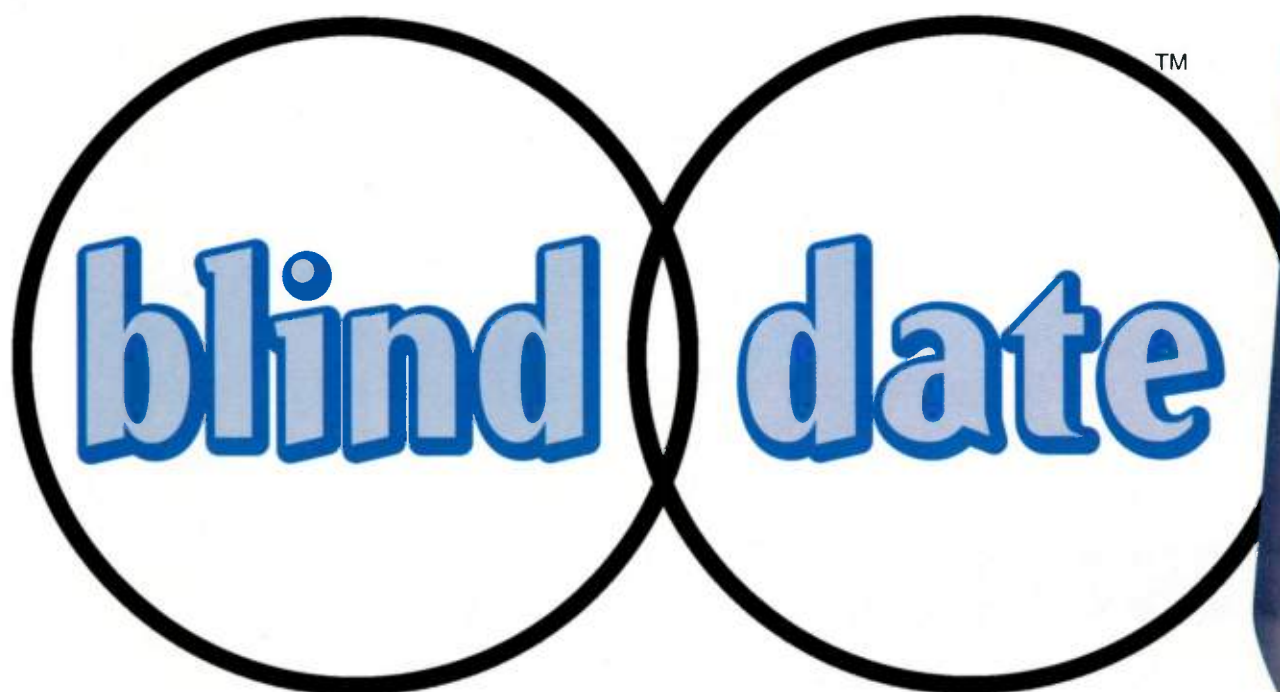
"No one's saying the FCC told these folks that it would come in and yank their licenses if they didn't provide this coverage," he continued. "But the networks have to be forward-looking." He noted that a network can hardly know the full significance of an event at its beginning. Viacom may believe the risk is small now, against the possibility of many millions in reimbursement, he said, "but the license is worth so much more."

Though agreeing with defenders of Viacom's argument that the 9/11 disasters would fit any definition of newsworthiness, Fein suggested that "an invasion of Iraq might be equally high in importance or urgency and who knows what other instances" and that CBS could be locking itself into a precedent it could regret later. ■

After 4 Years of

Kisses
Laughs
Tension
and
Seduction...

THE CONQ



**And still
on top!**

For four passionate years viewers have been caught up in all the excitement! Every season is a new adventure. That's what keeps Blind Date #1 in Total Viewers and #1 Across Key Demos.

Source: NSS/Galaxy Explorer, 10/31-11/27/02. Rank vs. relationship strips: Fifth Wheel, Eliminate, Change of Heart, Shipmates. Total Viewers = AA Persons 2+ (000). Key demos = Adults, Women and Men 18-34, 18-49 and 25-54 AA%.

World Radio History

WEST CONTINUES,



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World Radio History

Cable's Catching a New Non-Scripted Wave

Talk shows, reality series unveiled for TV critics

BY ALLISON ROMANO

Bill Maher, whose opinions cost him a job after 9/11, is ready for the late-night freedom he can find on HBO. The satirist, whose late-night act *Politically Incorrect* was bounced from ABC last spring, can speak his mind—and forget about offending advertisers—with his new HBO show, *Real Time With Bill Maher*, starting Feb. 21.

HBO is often applauded by creators of shows like *The Sopranos* and *Oz* for granting more creative license than broadcast, or even basic-cable channels, can offer. Maher ought to test the limits. (On Comedy Central, where *Politically Incorrect* began, his problem was only his language, not his opinion.)

Maher says ABC never censored him either, and he was free to say whatever he pleased. "Of course, I got fired. There's that little downside to it," he quipped last week at the Television Critics Association gathering in Los Angeles. With HBO, he added, "the great thing is

they want me to do what I do."

The beginning of the end came after the 9/11 terrorist attacks for his on-air comments about U.S. bombings in Afghanistan, which some critics decried as unpatriotic. Six days after the attack, Maher proclaimed, "We have been the cowards, lobbing cruise missiles from 2,000 miles away. That's cowardly. Staying in the airplane when it hits the building, say what you want about it, it's not cowardly."

Maher apologized later, but several ABC affiliates quit running the show, and advertisers dropped out.

At HBO, he gets 20 live shows on Friday nights where Maher will have a monologue, dish comedic dirt with a rotating panel of guests, interview newsmakers and spotlight young comedians. And say what he chooses.

"Bill got in to a bit of trouble saying things on broadcast. Hopefully, HBO is a place where he can live freely," said HBO Chairman Chris Albrecht.

Of course, opinionated talk-show hosts are nothing new, but, along with Maher, cable is welcoming a few more candid voices. Former pro-basketball great Charles Barkley, who has been a studio analyst for TNT, now hosts his own pregame show, *Listen Up!*, where he comments on politics, entertainment and,

of course, sports. And on ESPN, bombastic Jim Rome, a former Fox Sports personality, will host a new topical show, *Rome Is Burning*, beginning in May.

Talk shows were just one breed of non-scripted reality programming on display last week at the press tour. In fact, cable has worked a little in reverse of broadcast networks. Scripted drama series had been a staple of broadcast networks; they're brand new for cable. Conversely, non-scripted or reality-based shows, from Court TV's gavel-to-gavel coverage to E! Entertainment Television's *Talk Soup* to MTV's *Real World*, have been cable's sustenance for years.

Reality gets a bum rap, said producer Bruce Nash, who created *Meet the Folks* for NBC and has a new reality show, *My Life as a Sitcom*, for ABC Family. "It gets defined, unfortunately, by a narrow group of shows that make everyone kind of say 'yuk' to the genre."

Cable's latest crop of reality, unlike broadcast's latest offerings like *Joe Millionaire* and *The Surreal Life*, is a bit gentler. On *My Life as a Sitcom*, debuting on Jan. 20 as part of a new reality block, no one gets shamed or swallows bugs. Instead, real families compete to star in a sitcom based on their lives. "And yet, it's compelling," said Nash. "It's interesting. It's funny."

If viewers agree, ABC Family has the option to make a regular sitcom out of the reality family. ABC Family is offering some broadcast reality, as well, with plans to repurpose ABC's *Celebrity Mole* and *The Bachelorette*, sprucing them up with behind-the-scenes footage and commentary.

parent's living room. Mom and dad serve as the crew.

We see him prepping for the show, booking his own guests and writing the material. The net does have the option to take Essany's variety show itself and telecast that. *Essany* will debut with the second season of *The Anna Nicole Show* in March.

ESPN is going along for the ride with former pro-basketball great and NBA announcer Bill Walton with *Bill Walton's Long Strange Trip* (Walton is a devoted Grateful Dead fan). The seven-episode series, set to debut Feb. 2, follows Walton as he works the NBA beat, hangs out at home and travels the country.

There are a few makeover and dating reality shows coming to cable. In March, WE: Women's Entertainment's *Single in the City: Los Angeles* features 12 Southern California girls looking for love. TLC will solve fashion emergencies with *What Not To Wear*, a new Saturday-night companion for hit *Trading Spaces*. And, in what Game Show Network chief Rich Cronin bills as "*Project Greenlight* meets *The Osbournes*," Game Show this spring will follow the daily exploits of *Lingo* host Chuck Woolery for a new reality series *Chuck Woolery: Naturally Stoned*. ■



Bill Maher, dropped from ABC, finds his way back to late night via HBO.

E! opted for a tamer subject for its latest reality sitcom, *The Michael Essany Show*. The series follows the weekly life of 19-year-old Michael Essany of Valparaiso, Ind., as he prepares to host his weekly *Tonight Show* (or is it *Wayne's World?*)-styled cable access show, taped in his

ADDITIONAL TCA COVERAGE | PAGE 34

TCA BRIEFS

BY ALLISON ROMANO

M15 Aims at A&E

A&E is jumping back into original scripted series with spy drama *M15*. The thriller, co-produced with the BBC, tracks the elite counterterrorism unit of Britain's secret service over 16 hour-long episodes. Slated for this summer, *M15* is A&E's first new drama since *Abbe Raven*, former head of the History Channel, took over as general manager. "We are open to faster-paced and more contemporary shows like this," she said. A&E canned its two scripted dramas *Nero Wolfe* and *100 Centre Street* last year due to low ratings.

A&E is adding theme nights, with mystery movies on Mondays and acquired dramas *Crossing Jordan* and *Third Watch* on Fridays. A&E's stalwart *Biography* will move to Sunday nights, and Friday will feature documentaries.

BET Buys a Batch

BET has unveiled its anticipated first acquisitions, buying three Paramount Domestic Television shows: Showtime's drama *Soul Food* and comedies *Girlfriends* and *The Parkers*, which have both aired on UPN. Showtime, UPN and Paramount are owned by BET's parent, Viacom.

BET gets four seasons of *Soul Food* and has an option for a fifth, if it's made. *Soul Food* kicks

off with a limited 12-episode run Jan. 21 and will join BET's regular prime time schedule in 2004, along with *Girlfriends*. *The Parkers* will debut in September. BET CEO Debra Lee said the network may look to replay some Showtime original movies. She said Showtime makes about three or four black-themed movies a year.

BET's original animated series *Hey Monie*, co-produced with the Oxygen network, will debut on March 4.

Will Deadwood Replace Sopranos?

HBO this spring will kick off production on its latest series, hour-long Western drama *Deadwood*, executive-produced by David Milch. This comes as HBO's two biggest shows are reaching their twilight years. *Sex and the City* returns for its sixth and final season with 20 new episodes, 12 this summer and eight more in January 2004. *The Sopranos* will have a fifth season, although it has yet to be scheduled. As for a sixth season, HBO has pitched creator David Chase, but the premium network said Chase hasn't decided if he'll extend the show beyond his intended five seasons.

Court TV's I, Witness News

Court TV will add two new entertainment series



AMC Set To Unveil Wrong Coast

AMC will headline its new original-programming slate with claymation spoof *The Wrong Coast*, which features movie parodies with miscast actors, like, say, Woody Allen as *Spider-Man*.

AMC (it's not called American Movie Classics anymore) has ordered 13 episodes, with the first to debut April 2.

The classic film channel wants to lure younger viewers with original fare and more contemporary movies. According to AMC programming chief Rob Sorcher, shows like *The Wrong Coast* are "the perfect TV complement for a movie channel."

Other new programs include comedy series *Welcome to Hollywood*, a look at how celluloid stars are born, coming in June, and monthly specials called "The AMC Project." One special, *Fame: The New Reality*, premiering June 16, visits former reality-show stars after their series end.

this summer, *I, Witness*, a crime and justice game show where participants play eyewitness and solve crimes, and *Who Lives Here?*, in which detectives examine peoples' homes and try to piece together the identities of the occupants.

The network also renewed its popular *Forensic Files* series for 30 new episodes, and Dominick Dunne's investigative series *Power, Privilege and Justice* returns for six more episodes beginning Jan. 15.

Game Show Net To Press Your Luck

The Game Show Network will tackle a game-show scandal for its first documentary. *Big Bucks: The Press Your Luck Scandal* profiles *Press Your Luck* contestant Michael Larson, who cracked the game's code in 1984 and took home more than \$100,000.

The two-hour special airs March 16 and includes Larson's original *Press Your Luck* episodes.

Your
Unofficial
Guide to
New Orleans

NATPE 2003



It's NATPE on a Budget

So this is it for NATPE in New Orleans. Next week, when the programming convention begins its last confab in The Big Easy, it might look like NATPE but only in the way a toy train looks like a real one.

Once a great big convention, NATPE is now not very big at all. The gathering will attract something like 10,000 to the giant Ernest N. Morial Convention Center, but the major syndicators won't be there. They will be in hotel suites, although even that is a slight victory for NATPE: For at least the past four years, the major syndicators have threatened not to come at all.

This year, they're coming, but mainly it seems, to pay their respects. NATPE may continue to exist; it will permanently anchor itself to Las Vegas next year to make it easier and cheaper for syndicators.

But that grand show, that NATPE where Elvira, the Incredible Hulk, Wink Martindale, *Wild Kingdom* monkeys, and Roger and Michael King all roamed the convention floor? That NATPE is over.

This year, the major syndies will be present in small spaces on the convention floor in what is called "Hollywood Plaza." But those spots will serve as coordinating areas, pointing potential customers to hotel suites throughout New Orleans where the studios will really be doing business.

There are still a few significant vendors on the exhibit floor itself. For those companies, NATPE has set up a Buyer's Lounge so that customers can deal and the exhibitor doesn't have the expense of building a booth with private meeting rooms.

The agenda is rather thin, but the opening session is strong. Organizers will laud Louisiana rep Billy Tauzin, followed by a panel of industry heavyweights, including syndicators Steve Rosenberg of Universal and research chief Bruce Rosenblum of Warner Bros. (Full agenda on page 24.)

It's not like NATPE of old, but, in an era of tightened budgets and consolidation and syndication "hits" that barely scratch a 2 rating, it might be just as much NATPE as the business needs. ■

Where the Buys Are

Although NATPEs past have been heavy on one genre or the other—judge shows one year, talk shows the next—the upcoming confab will feature a mix of just about everything.

In the daytime-talk arena are Warner Bros. Domestic Television's *Ellen DeGeneres*, which picked up some steam when NBC-owned stations signed on last week, and *Sharon Osbourne*, for the talk audience that wants something completely different, and Universal's *Fergie*, fronted by the Duchess of York.

For the traditionalists, King World's *Living It Up! With Ali and Jack* is a little like the homey *Live With Regis and Kelly*, though less frenetic. On the other end of the spectrum, Litton Syndications' *Ask*

Rita, planned as a late-night show starring comedian Rita Rudner, promises to be a bawdier, showbiz offering.

And then there are one-of-a-kind attempts. NBC Enterprises is trying *Starting Over*, a reality-based daytime show about a group of women, all rooming together, who attempt to work on fixing their lives.

Sony is trying a talk show wrapped around a home shopping experience with its *eBayTV*, which taps into the popular Internet auction site with stories of people who use eBay to peddle and buy the strange trinkets they collect.

It's a different mix, but probably with results similar to other NATPE hopefuls. Attendees get a lot to choose from every year because, every year, quite a lot fails. ■



Wayne Brady



Ask Rita



Sharon Osbourne



Fergie

Shopping for a First-Run Show or Two?

Here are the major strips available this year

PROGRAM	DISTRIBUTOR	TYPE	TERMS	LAUNCH
<i>Ask Rita</i>	Litton Syndications	Half-hour relationship	cash + barter	Jan. 2003
<i>eBay TV</i>	Sony Pictures	Hour reality	barter only	Fall 2003
<i>Ellen DeGeneres</i>	Warner Bros.	Hour talk/variety	cash + barter	Fall 2003
<i>Ex-Treme Dating</i>	Twentieth	Half-hour relationship	barter only	June 2003*
<i>Fergie</i>	Universal	Hour talk	cash + barter	Fall 2003
<i>Good Day Live</i>	Twentieth	Hour news/talk	cash + barter	Jan. 2003*
<i>Living It Up!</i>	King World	Hour talk	cash + barter	Fall 2003
<i>Sharon Osbourne</i>	Warner Bros.	Hour talk	cash + barter	Fall 2003
<i>Starting Over</i>	NBC Enterprises	Hour reality	cash + barter	Fall 2003
<i>Wayne Brady</i>	Buena Vista	Hour talk/variety	cash + barter	Fall 2003*

*Show has had limited regional or station-group run, is now being offered nationally.

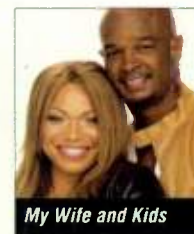
SOURCE: BROADCASTING & CABLE



Angel



King of Queens



My Wife and Kids



The Parkers

How About an Off-Net Program?

Here's what the major studios are offering for 2003

SHOW	DISTRIBUTOR	TYPE
<i>Angel</i>	Twentieth	Weekend hour
<i>Becker</i>	Paramount	Sitcom
<i>The Parkers</i>	Paramount	Sitcom
<i>Walker, Texas Ranger</i>	Sony	Weekend hour
<i>Ripley's Believe It Or Not</i>	Sony	Half-hour reality
<i>King of Queens</i>	Sony	Sitcom
<i>My Wife and Kids</i>	Buena Vista	Sitcom
<i>America's Funniest Home Videos</i>	Buena Vista	One-hour strip

SOURCE: BROADCASTING & CABLE

THE AGENDA

NATPE's 40TH Annual Conference & Exhibition



Jan. 20-23, 2003,
Ernest N. Morial
Convention Center,
New Orleans

MONDAY, JAN. 20

10-11:30 A.M.

AROUND THE WORLD IN 80 MINUTES

Produced in association with the International Academy of TV Arts & Sciences
MODERATOR: Georges Leclere, Executive Director, IATAS

PRESENTERS: Mathieu Bejot, TV France International; Li Jian, China International TV Corp.; Bhuvan Lall, Animation Producers Association of India; Elizabeth McDonald, Canadian Film & TV Production Association; Ian Robertson, Australian Broadcasting Authority; Mark Thompson, Channel 4 Television

11:45 A.M.-1 P.M.

THE 5TH ANNUAL CABLE CONNECTION

Sponsored by BROADCASTING & CABLE and *Multichannel News*

MODERATOR: Ray Murray, Banyan Productions

PANELISTS: Tom Cosgrove, ABC Family Channel; Gary Garfinkel, Showtime Networks (including Sundance); Jonathan Katz, Turner Entertainment Networks; Dan Salerno, Discovery Networks U.S.; Mary Silverman, Court TV

1:15-2:30 P.M.

3RD ANNUAL HOW TO PITCH YOUR PITCH

A primer for entering the annual Pitch Me! competition as well as a "How To" for delivering an effective pitch for a TV project.

PRESENTER: Jonathan Koch, Foglight Entertainment

2:45-4 P.M.

ADVERTISER FUNDED PROGRAMMING:

THE WORLD VIEW

Hall A, Room 206-207

MODERATOR: Bill Wilson, ECM Group

PANELISTS: Dick Askin, Tribune Entertainment; Tom Gutteridge, The Television Corp.; Toni Erickson Knight, WorldLink; Robert Riesenber, Magna Global Entertainment

3:30-4:30 P.M.

HOW TO NETWORK: SCHMOOZE OR LOSE

Exhibit Hall Theatre

PRESENTER: Susan RoAne, author of *How to Work a Room, The Secrets of Savvy Networking, What Do I Say Next?* and *Networking: Beyond the Buzzword.*

TUESDAY, JAN. 21

7:30-9 A.M.

DIRECT RESPONSE TELEVISION: BUT WAIT, THERE'S MORE!

Hall A, Room 206-207

MODERATOR: Earl Greenburg, Earl Greenburg Productions and Transactional Marketing Partners
PANELISTS: Linda Goldstein, Hall Dickler; Jack Kirby, ebrands Commerce Group; Joel Margulies, Transactional Marketing Partners; Tim O'Leary, Respond2; Mark Stroman, Endeavor Marketing Solutions

9-10 A.M.

OPENING GENERAL SESSION

La Louisiane Ballroom

Presentation of the NATPE Chairman's Award to Representative

Billy Tauzin (R-La.)

10:15-11:30 A.M.

ADVERTISING FORECAST 2003

Hall A, Room 206-207

MODERATOR: Jack Myers, *Jack Myers Report*

PANELISTS: Billy Campbell, Discovery Networks U.S.; Bill Cella, Magna Global USA; Pat Mullen, Tribune Television; Brian Robbins, Tolin/Robbins Productions; Steve Rosenberg, Universal Domestic TV & Universal TV Distribution; Bruce Rosenblum, TV Group, Warner Bros.

11:45 A.M.-1 P.M.

STAY TUNED: A PROGRAMMING OVERVIEW

Hall A, Room 206-207

MODERATOR: Elizabeth Guider, *Variety*

PANELISTS: Marc Berman, *Mediaweek*; Mark Hoebich, TVtracker.com; Stacey Lynn Koerner, Initiative Media North America, Garnett Losak, Petry Media Corp.

2-3:15 P.M.

LIGHTS, CAMERA ... LAWSUIT!?

Sponsored by Media/Professional Insurance

Hall A, Room 206-207

MODERATOR: James Borelli, Media/Professional Insurance

PANELISTS: Eric Brass, WGBH-TV Boston; Eve Konstan, HBO; Kelli Sager, Davis Wright Termaine LLP; Mark Stephens, Finers Stephens Innocent

3:30-4:45 P.M.

REALITY V. SPIN: THE TRUTH ABOUT TV RATINGS & RESEARCH

Hall A, Room 206-207

MODERATOR: Cynthia Turner, *Cynopsis*

PANELISTS: Paul Donato, Nielsen Media Research; Andy Fessel, ABC TV Network; Betsy Frank, MTV Networks; Cheryl Idell, Intermedia Advertising Group; Lloyd Komesar, Buena Vista Television; Jack Wakshlag, Turner Broadcasting System

2-3:15 P.M.

PRODUCERS' BOOT CAMP: SURVIVING AND THRIVING IN A VOLATILE MARKETPLACE

Exhibit Floor Theatre

SPEAKERS: Cal Boyington, ICM; Pat Finn, In-Finn-Ity Productions; Jacquie Jordan, Jacquie Jordan Productions; Alex Wellen, *CyberCrime*

3:15-4:30 P.M.

PRODUCERS' BOOT CAMP: TV PROGRAMMING AND DEVELOPMENT: WHAT'S HOT, WHAT'S NOT?

Exhibit Floor Theatre

SPEAKERS: Pierre Brogan, Paradigm Agency; Darren Campo, Court TV; Zig Gauthier, Sci Fi Channel; Libby Gill, Libby Gill & Co.; Jacquie Jordan, Jacquie Jordan Productions; Curt Northrup, Granada Entertainment USA

6:30-8 P.M.

7TH ANNUAL PITCH MEI COMPETITION

Sponsored by RealNetworks

La Louisiane Ballroom

EMCEE: George Gray, Host, *Weakest Link*

JUDGES: Mark Itkin, William Morris Agency; Jonathan Koch, Foglight Entertainment; Pat Quinn, Paradigm Talent & Literary Agency; Ken Solomon, Fine Living

WEDNESDAY, JAN. 22

7:30-8:45 A.M.

FAMILY PROGRAMMING FORUM

Sponsored by Main Street Entertainment.

Hall A, Room 206-207

MODERATOR: Carole Lieberman, media psychiatrist and TV/radio personality

PANELISTS: David Balsiger, Grizzly Adams Productions; Michael Copps, FCC Commissioner; Kevin Martin,

REVENUE THROUGH ONLINE SUBSCRIPTION SERVICES Presented by RealNetworks
Exhibit Floor Theatre

11:15-12:15 P.M.

AN ETV PITCH MEETING: MAKING THE CASE FOR ETV—LITERALLY

Exhibit Floor Theatre

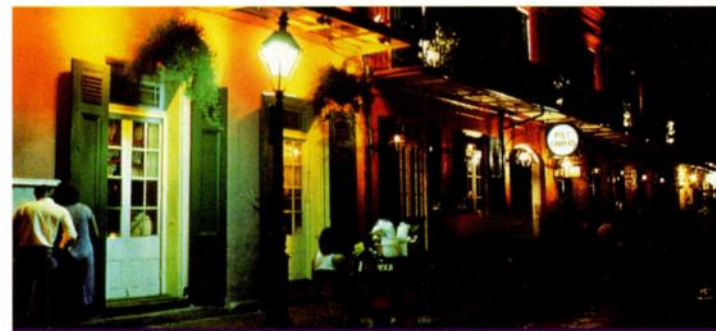
MODERATOR: Marcia Zellers, American Film Institute

PANELISTS: Michael Davies, *Who Wants To Be a Millionaire*; Dave Housman, Charter Communications

12:30-1:30 P.M.

THE POV ON VOD Presented by the Digital Spectrum Roundtable
Exhibit Floor Theatre

MODERATOR: Tom Morgan, Digital Spectrum, IDG Executive Forums



Suites for the Suits

The major program distributors will stake out space on NATPE's exhibition floor but will be conducting most of their schmoozing and real business in suites at nearby hotels. Here's where you'll find them:

Buena Vista	Ritz-Carlton
Carsey-Werner	Wyndham Canal
King World	Windsor Court
Litton	Fairmont
MGM	Windsor Court
NBC Enterprises	Windsor Court
New Line Television	Wyndham Canal
Paramount	Ritz-Carlton
Sony Television	Windsor Court
Tribune Entertainment	Ritz-Carlton
Twentieth Television	Fairmont
Universal	Maison Orleans & Iberville Suites
Warner Bros.	Wyndham Canal

FCC Commissioner; Jim McCleary, Main Street Entertainment; Lawrence Meli, Goodlife TV Network; Nikki Silver, RCN Entertainment.

9-10 A.M.

GENERAL SESSION

La Louisiane Ballroom

10:15-11:30 A.M.

LET'S MAKE A DEAL: OVERSEAS PRODUCTION INCENTIVES

Hall A, Room 206-207

MODERATOR: David Jenkinson, C21 Media Ltd.

PANELISTS: Bob Campbell, Screentime Pty Ltd.; Pat Ferns, Banff TV Foundation; Phil Segal, Tribune Entertainment; Alexander Thies, Neue Filmproduktion TV

10-11 A.M.

EXPAND YOUR AUDIENCE AND YOUR

2:15-3:15 P.M.

INTERACTING OUTSIDE THE BOX

Exhibit Floor Theatre

MODERATOR: Allison Dollar, Interactive Television Alliance

PANELISTS: Andy Beers, Microsoft TV Group; Bill Sheppard, Sun Microsystems

3:30-4:30 P.M.

PRODUCING FOR INTERACTIVE TELEVISION Presented by the Interactive Media Peer Group of the Academy of TV Arts & Sciences

MODERATOR: Brian Seth Hurst, The Opportunity Management Company & Governor, ATAS' Interactive Media Peer Group

PANELISTS: Brian Brunius, WNET-TV New York; Karen Lennon, BeyondZ Interactive Media; Stephanie Otto, Brainstorm Communications; John Roberts, Game Show Network

Lifetime

#1

for the second year in a row!

- #1 basic cable network in primetime among all adults,¹ with an 11% lead over the nearest competitor in households.²
- #1 with Women 18-34, Women 18-49, Women 25-54, Working Women 18+ and Women 18+.³
- #1 and #2 rated Women's networks, with Lifetime Movie Network up 62% in delivery.⁴
- #1 night with Women is LIFETIME SUNDAY⁵... home to some of basic cable's highest-rated dramas.
- #1 brand with Women among 138 world-class brands.⁶

Thanks to all our viewers and our advertising and distribution partners. YOU'RE #1 WITH US!

Lifetime[®]
Television for Women[®]

Talk About

THE
JOHN WALSH
SHOW

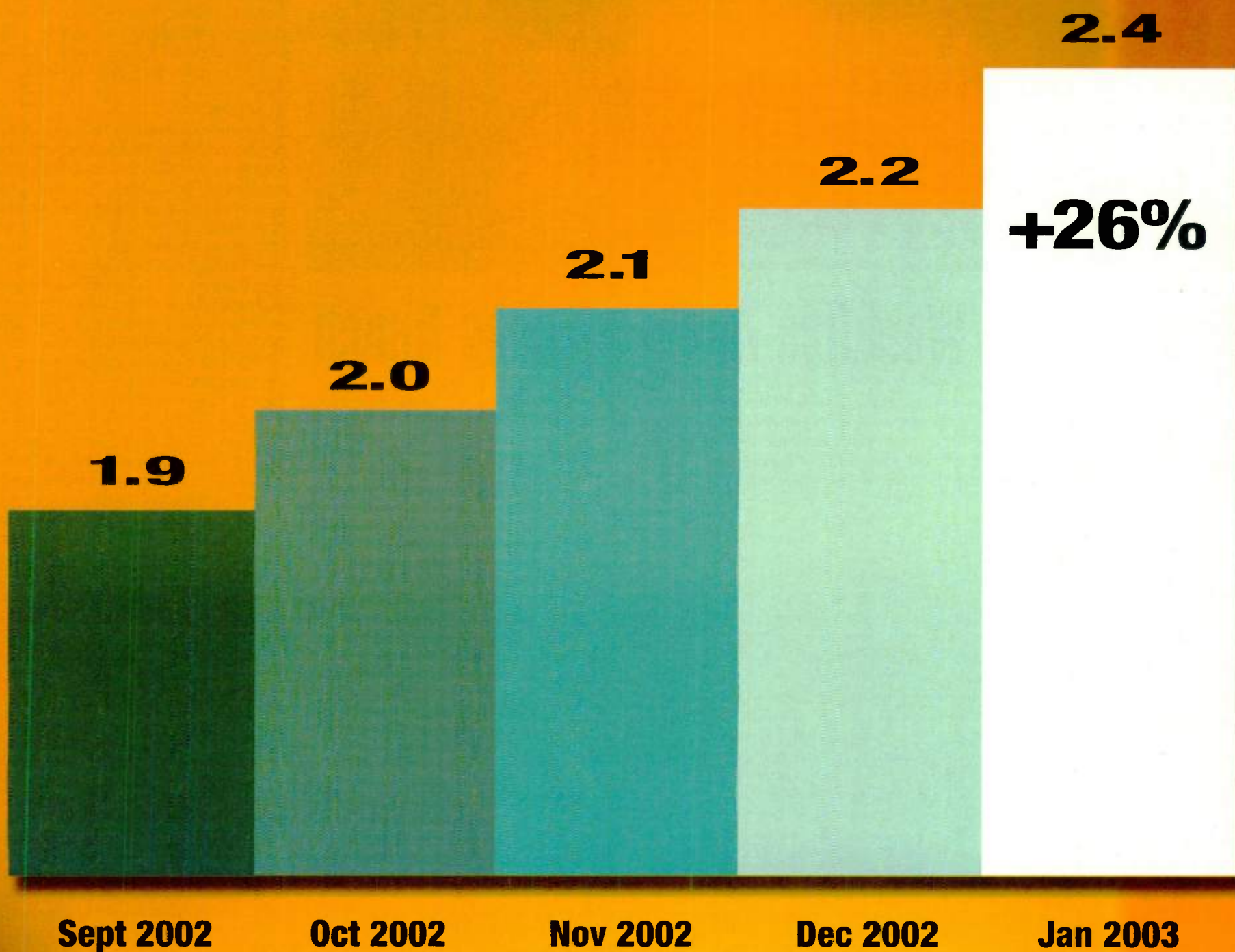


Source: NSI Wrap Overnights. Unweighted Average of metered markets. % gain from Sep to Jan. All ABC-CBS-NBC affiliates airing John Walsh M-F 9a-5p in Jan 2003. Sep is thru 9/9-9/25. Oct is 9/26-10/23. Nov is 10/31-11/27. Dec is 12/1-12/31. Jan is 1/1-1/7.

t Growth!

MONTH-TO-MONTH GROWTH

Average HH Ratings



NBC ENTERPRISES

DOMESTIC SYNDICATION

johnwalsh.tv

World Radio History

PROGRAMMING



Among the wide variety of weekly offerings planned for next fall are Western International's *The Talent Agency* (l) and Hearst Entertainment's *CosmoGirl!*.

New Syndie Weeklies Are a Diverse Bunch

BY PAIGE ALBINIAK

The only thing the new weekly offerings for next fall have in common is that they are offered once a week. This year, the selections cover a wide array of topics from pop culture to extreme sports, talent competitions and paranormal phenomena.

America's Moving To..., from Mansfield Television Distribution, WorldLink and WENA Productions, is a half-hour entertainment program that will focus on a different American city each week. Besides giving viewers a chance to tour a city's neighborhoods, cultural offerings, and local activities like skiing or surfing, the show also offers advertisers an opportunity to place their wares within the show. Ryland Homes, the show's presenting sponsor, hopes viewers will keep the home builder in mind if they are considering moving and building a home.

MOVING TO... IN 33 MARKETS

So far, *America's Moving To...* has been cleared in 33 markets covering 30% of the country; in those cities, it will premiere this month. Mansfield says. Hosted by Mark Atkinson and Kathleen Ray, the show will have 18 original episodes.

New York-based Hearst Entertainment is hoping teenagers will want to watch *CosmoGirl!*, a weekly half-hour intended to help TV stations meet their FCC requirement for children's educational programming. The show will mix pop culture, career advice and girls' empower-

ment into a show that Hearst hopes will appeal to both teenage girls and boys.

"We know that there's a need for this type of programming," says Rob Corona, senior vice president of domestic distribution for Hearst Entertainment Group. "And we know there's a desire on the part of TV stations around the country to fulfill that need with the best product we can put there."

Hearst is just starting to shop *CosmoGirl!* and plans to pick a production company and host in February. The program will draw from the information and expertise at Hearst-owned *CosmoGirl!* magazine.

Telco Productions Inc. has *Missing*, a weekly half-hour that focuses on missing adults and juveniles, with help from the National Center for Missing & Exploited Children, law-enforcement agencies and the FBI. The show profiles missing people in the hope that the media attention will

help locate them, along the lines of shows like John Walsh's *America's Most Wanted*.

COMMUNITY APPEAL

"What is appealing to the stations is that *Missing* is a very community-oriented and viewer-involved show," says Alex Paen, president of Santa Monica, Calif.-based Telco. "People can identify with anyone who is missing or lost, and they want to help find them."

So far, *Missing* has been cleared by seven Media General-owned stations, including ones in Chattanooga, Tenn.; Tampa Bay, Fla., and Roanoke, Va. It also has been cleared in Chicago, Dallas, Kansas City, Los Angeles and Philadelphia and in some smaller markets, with coverage in about 30% of the country, Paen says.

Zoom Culture is adding *Playground Earth* to its slate, having launched BKS

Entertainment's *Hip-Hop Nation* on 100 stations covering 75% of the country in early November. *Playground Earth* focuses on extreme and other sports, with segments featuring stars of their sports, such as skateboard legend Tony Hawk, BMX rider Dave Mira, pro beach-volleyball star Albert Hanneman, Chicago Cubs favorite Sammy Sosa, and pro surfer Josh Mohr.

Zoom Culture will have 26 original episodes of *Playground Earth* available for stations Oct. 1, with a 50-50 barter split and eight minutes of ad time per episode. An early pilot aired on Fox Sports Net in April 2001, but new producers have revamped the show and added a new host, model and former Arena Football League cheerleader Crystal Atwood.

IDOL-ATRY

Combining elements from reality shows like *American Idol* and *Star Search*, Western International Syndication plans one-hour weekly *The Talent Agency*. The show will pit performers from all disciplines—singers, comedians and dancers—and adults and kids in competitions that will continue all year. Each episode will declare winners in each category, and those winners will go on to compete in the next episodes. At the end of 22 episodes, the most decorated champions will compete against each other.

"We believe there is a great trend of talent competition shows in prime time right now, but we see no straight-ahead talent-competition shows in daytime today," says Chris Lancey, president and CEO of Los Angeles-based Western International Syndication, which also syndicates *Showtime in Harlem*.

Talent Agency should appeal to a multicultural audience. The hosts are African-American Alex Thomas, from *The Jamie Foxx Show* and *Mo'Nique*, and Eve Longoria, a Mexican-American who also stars on daytime drama *The Young and the Restless*. Don Weiner, who has produced such shows as *Star Search*, *30 Seconds to Fame* and *Showtime at the Apollo*, will produce.

Paramount Domestic Television is the only major-studio-based syndicator with a new weekly show. *Unexplained Mysteries* will examine paranormal phenomena, such as Big Foot, the Loch Ness Monster or UFOs. Besides shooting a lot of new footage, the show will draw from a library of an old Paramount show, *Sightings*, according to John Nogawski, president of Paramount Domestic Television.

"The weekend-hour business for us has become a much more difficult business to produce for," he says. "We used to produce scripted hours and be in that business in a big way, but that business has become less profitable."

Paramount is positioning *Unexplained Mysteries* to be immediately profitable and relatively inexpensive to produce.

In the off-net arena, Twentieth Television is offering *Angel*, a spinoff of *Buffy the Vampire Slayer* that currently airs on The WB, and Sony Pictures Television has *Walker, Texas Ranger*. ■

What's New in Weeklies for Fall '03

Upcoming offerings of from syndicators

SHOW	DESCRIPTION	DISTRIBUTOR	DEAL
AMERICA'S MOVING TO...	Half-hour	Mansfield	Barter
COSMOGIRL!	Half-hour	Hearst Entertainment	Barter
MISSING	Half-hour	Telco Productions	Barter
PLAYGROUND EARTH	Half-hour	Zoom Culture	Barter*
THE TALENT AGENCY	Hour	Western International	Barter
UNEXPLAINED MYSTERIES	Hour	Paramount	Barter
ANGEL	Hour	Twentieth	Barter
WALKER, TEXAS RANGER	Hour	Sony	Barter

* *Playground Earth* can be sold on a barter or barter/cash basis

SOURCE: B&C research

PHOTOS: CRAIG MATHEW PHOTOGRAPHY



Caucus for Television Producers, Writers and Directors Chairman Chuck Fries and his organization see media consolidation as harmful to television and to the public interest.

500 Channels, Not Enough Buyers

Last week, the broadcast networks derided a proposal from independent producers, artist unions and other groups to bring back the defunct financial-interest and syndication (fin-syn) rules, which restricted the financial interest that broadcast networks could have in their own programming.

In early December, Los Angeles Bureau Chief Paige Albiniak sat down for a roundtable discussion with members of the Caucus for Television Producers, Writers and Directors, who have been fighting media consolidation for 25 years.

The members of the roundtable—Caucus Chairman Chuck Fries, Government Relations Committee Chair Len Hill, and committee members Bill Blinn and Vin DiBona—are passionate on the subject and believe strongly that consolidation has the potential to destroy television.

Each member brings to the Caucus a strong background in the medium.

Fries has been called “the godfather of the television movie,” having produced or supervised production on more than 225 hours

of TV movies and miniseries. He also worked on such series as *Naked City*, *Route 66*, *Bewitched*, *Hazel* and *Father Knows Best*.

Hill, besides knowing the government issues inside and out, has run an independent television production company called Leonard Hill Films since September 1980. The company has produced more than 160 hours of prime time entertainment, mostly in the form of movies and miniseries. It also has created three dramatic series for prime time: *Rags to Riches* for NBC, *Tucker's Witch* for CBS and *The Insiders* for ABC.

Blinn made his career as a writer and wrote and developed such series as *Starsky and Hutch* and *Eight Is Enough*. He executive-produced *Fame* for three seasons and developed the award-winning miniseries *Roots* for television.

DiBona is an early pioneer of reality television and started *America's Funniest Home Videos* in 1989. His production company also created *Animal Crackups* and *Battle of the Network Stars*. DiBona was an executive producer of King World's *Candid Camera*.

Q & A
A chat with leaders of Hollywood caucus that wants fin-syn back

How are consolidation and vertical integration hurting the creative side of the industry?

BILL BLINN: There are fewer people with fewer points of view in fewer cases. There used to be “x” number of networks controlled by a proportionate number of people. Now there are three or four or five entities controlling 18, 20, 25 networks. So, if there's one point of view stemming from one sensibility, that sensibility affects far more potential buyers than it used to. There was a time if Buyer A didn't like your offering, you had Buyer B, C, D and on through the alphabet. The alphabet has shrunk. The alphabet is

now maybe six or eight letters. It used to be more than 26.

How so? In my recollection, there were three networks, and that was it.

BLINN: There was a time when that was true. But that doesn't mean there were three buyers. There were three channels to get on, but there were more buyers than that because the networks weren't the only ones buying. In the 500-channel universe where we all live, there are not 500 buyers, not even close.

VIN DIBONA: The regulations that were put into effect in 1970, the financial and syndication rules, were a

product of the fact that the men who were running these three broadcast entities were not effectively programming in the public interest and they were impacting the suppliers in such a way that everything was being run just through those three.

What's happened is financial interests were again abolished in 1991 and we find ourselves reverting to the problems we had pre-1970, only on a broader scale.

LEN HILL: There is a sad mistake that a 500-channel universe has replaced a three-channel universe and thus diversity must be served when you have that many new outlets. The cre-

ative community should be ecstatic. Why are we whining? What's the problem?

But no matter how many new cars have been added to the train, if there are still only three or four locomotives pulling those trains, you still have that problem of access, which allows the owners of the railroads to extract rights and condition access on all manner of sacrifice from the creative community.

The ever-powerful engineer can banish you from not just one outlet but from many.

It's also the sacrifice of economic leverage: the chance to be motivated by that great American ideal that there is indeed a pot of gold at the end of the rainbow. If your idea proves to be popular and generates hit status, then you can be rewarded for those creations.

In many ways, the great promise inherent in technological revolution—digital spectrum, cable channels, the ever-increasing number of apparent outlets—has been defeated by the fact that federal policy has allowed those people who have been gifted with those new channels of distribution the ability to condition access to their airwaves and their cable companies and extract rights with blatant disregard for open and fair competition.

And, absent competition, the creative community can neither get the creative rewards they look for in their work nor the economic rewards they are entitled to.

I can come up with examples of shows that are critically acclaimed and popular
Continued on page 39

NIELSEN | Dec. 30-Jan. 5 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Dec. 30-Jan. 5

Total Households (in millions)

PROGRAM	DATE	NET	DELIV.
1. Outback Bowl	1/1	ESPN	3.6
2. Peach Bowl	12/31	ESPN	3.5
3. Trading Spaces	1/4	TLC	2.9
4. The Dead Zone	1/5	USA	2.9
5. Whi You Were Out	1/4	TLC	2.8
6. Mv: Payback 8p	1/5	TBS	2.8
7. Mv: Bone Collector	1/5	USA	2.8
8. Mv: Rush Hour	1/1	TBS	2.7
9. The Division	1/5	LIFE	2.7
10. WWE 9 pm	12/30	TNN	2.6

Adults 18-49

PROGRAM	DATE	NET	DELIV.
1. Outback Bowl	1/1	ESPN	2.7
2. Trading Spaces	1/4	TLC	2.5
3. The Dead Zone	1/5	USA	2.3
4. Peach Bowl	12/31	ESPN	2.2
5. Whi You Were Out	1/4	TLC	2.1
6. WWE 9 pm	12/30	TNN	2.0
7. Mv: Payback 8p	1/5	TBS	2.0
8. Mv: Bone Collector	1/5	USA	1.9
9. The Osbournes	1/4	MTV	1.8
10. Mv: Payback 10p	1/5	TBS	1.8

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Dec. 30-Jan. 5

Total households (in millions)

	WEEK	STD
1. ABC	10.1	7.0
2. CBS	7.6	8.8
3. NBC	6.5	8.3
4. FOX	6.0	6.0
5. WB	2.2	2.9
6. UPN	2.1	2.5
7. PAX	0.9	0.9

Adults, 18-49 (in millions)

	WEEK	STD
1. ABC	7.4	5.0
2. FOX	5.1	4.7
3. NBC	4.3	5.8
4. CBS	4.0	5.0
5. WB	1.8	2.4
5. UPN	1.8	2.1
7. PAX	0.4	0.4

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	STD
1. Fiesta Bowl	ABC	18.4
2. NFC Playoff Game 2	ABC	17.1
3. CSI	CBS	15.0
4. AFC/NFC Showcase*	ABC	14.5
5. NFC Wildcard Postgame*	FOX	14.4
6. Fiesta Bowl Pregame	ABC	12.7
7. CSI 8p	CBS	12.2
8. Rose Bowl	CBS	12.0
9. Friends	NBC	10.6
9. Without a Trace	CBS	10.6

Adults, 18-49 (in millions)

	WEEK	STD
1. Fiesta Bowl	ABC	13.8
2. NFC Playoff Game 2	ABC	13.3
3. NFC Wildcard Postgame*	FOX	12.9
4. AFC/NFC Showcase*	ABC	10.5
5. CSI	CBS	9.8
6. Friends	NBC	9.3
7. The Simpsons	FOX	9.2
8. Fiesta Bowl Pregame	ABC	8.1
9. Scrubs	NBC	7.9
10. Will & Grace	NBC	7.5
10. Sugar Bowl	ABC	7.5

* Program length less than 15 minutes
SOURCE: Nielsen Media Research

Week 16	abc	CBS	NBC	FOX	PAX	UPN	WB
MONDAY	7.2/12	8.4/14	5.3/9	5 1/8	0.7/1	2.3/4	2.1/3
8:00	69. Monk 4.0/7	30. King of Queens 7.4/12	43. Fear Factor 5.8/9		125. Sue Thomas, F.B. Eye 0.5/1	88. The Parkers 2.3/4	88. 7th Heaven 2.3/4
8:30		31. Yes, Dear 7.3/12				85. One on One 2.5/4	
9:00	17. Monday Night Football—San Francisco 49ers vs. St. Louis Rams 8.7/15	13. Ev Lvs Raymnd 9.6/15	54. Third Watch 4.8/8	49. Fox Movie Special—Ransom 5.1/8	125. Just Cause 0.5/1	88. Girlfriends 2.3/4	97. Everwood 1.9/3
9:30		19. Still Standing 8.3/13			110. Diagnosis Murder 1.1/2	94. Half & Half 2.0/3	
10:00		16. CSI: Miami 8.9/15	46. Crossing Jordan 5.3/9				
10:30							
TUESDAY	4.1/8	4.6/10	3.8/8	2.4/5	0.6/1	1.1/2	1.4/3
8:00	51. 8 Simple Rules 4.9/10	46. JAG 5.3/11	79. Just Shoot Me 3.3/6	84. That '70s Show 2.7/5	122. Weakest Link 0.6/1	110. Buffy the Vampire Slayer 1.1/2	105. Gilmore Girls 1.4/3
8:30	56. According to Jim 4.5/9		83. In-Laws 2.9/6	97. Andy Richter 1.9/4			
9:00	72. LHe w/Bonnie 3.8/8	65. The Guardian 4.1/8	62. Frasier 4.2/9	87. John Doe 2.4/5	125. Narrow Escapes 0.5/1		105. Smallville 1.4/3
9:30	74. Less Than Perfect 3.7/8		79. Hidden Hills 3.3/7				
10:00	72. New Year's Rockin' Eve 3.8/8	59. Judging Amy 4.4/9	55. Dateline NBC 4.6/10		116. Diagnosis Murder 0.8/2		
10:30							
WEDNESDAY	9 9/16	7 7/12	5.8/9	3 7/6	1 0/2	1.8/3	1 4/2
8:00	8. Rose Bowl 11.3/20	24. 60 Minutes II 7.9/12	62. Ed 4.2/7	62. Bernie Mac 4.2/7	110. Candid Camera 1.1/2	94. Enterprise 2.0/3	103. Dawson's Creek 1.5/2
8:30				69. Cedric/Entertnr 4.0/6			
9:00	15. Sugar Bowl—Georgia vs. Florida State 9.2/15	29. CBS Wednesday Movie—The Wedding Dress 7.6/12	50. The West Wing 5.0/8	76. Fastlane 3.4/5	118. Doc 0.7/1	102. The Twilight Zone 1.6/3	109. Birds of Prey 1.2/2
9:30			21. Law & Order 8.2/14		110. Diagnosis Murder 1.1/2		
10:00							
10:30							
THURSDAY	10.0/16	11.8/19	8 0/13	3 5/5	0.9/2	3.4/5	2 0/3
8:00		7. CSI 11.4/18	9. Friends 10.0/16		118. It's a Miracle 0.7/1	76. WWE Smackdown! 3.4/5	100. Jamie Kennedy 1.8/3
8:30			19. Scrubs 8.3/13	75. Fox Movie Special—Election 3.5/5			97. Jamie Kennedy 1.9/3
9:00	11. Orange Bowl—Iowa vs. USC 9.7/16	3. CSI 14.0/21	22. Will & Grace 8.0/12		114. Diagnosis Murder 0.9/2		88. Jamie Kennedy 2.3/3
9:30			34. Gd Mornng Miami 6.9/11				
10:00		10. Without a Trace 9.9/17	32. ER 7.2/12				
10:30							
FRIDAY	15.6/26	4.9/8	7.8/13	4 1/7	0.8/1	1.4/2	2.2/4
8:00	6. Fiesta Bowl Pre 11.9/21	51. 48 Hours Investigates 4.9/8	25. Dateline NBC 7.8/13	65. Fox Movie Special—The Nutty Professor 4.1/7	118. Friday Night Flix—Ferris Bueller's Day Off 0.7/1	105. UPN's Movie Friday—Gun Shy 1.4/2	94. What I Like About 2.0/3
8:30							93. Sabrina/Witch 2.1/3
9:00	1. Fiesta Bowl—Miami vs. Ohio State 17.2/29	56. Hack 4.5/7					84. Reba 2.7/4
9:30		44. 48 Hours Investigates 5.4/9	22. Law & Order: Special Victims Unit 8.0/13		114. Diagnosis Murder 0.9/2		100. Greetings/Tucson 1.8/3
10:00							
10:30							
SATURDAY	16.0/27	4 7/8	4 1/7	4.3/7	0 6/1		
8:00	2. NFC Playoff Game 2—Atlanta Falcons vs. Green Bay Packers 16.0/27	65. Touched by an Angel 4.1/7	76. Dateline NBC 3.4/6	71. Cops 3.9/7	122. Diagnosis Murder 0.6/1		
8:30				59. Cops 4.4/7			
9:00		48. The District 5.2/9	61. NBC Saturday Night Movies—Twister 4.3/7	56. AMW: America Fights Back 4.5/8	122. PAX Saturday Night Movie—Wildfire 7: The Inferno 0.6/1		
9:30							
10:00		51. The Agency 4.9/8					
10:30							
SUNDAY	5 0/8	7 5/12	7 4/11	13 2/21	1 1/2		2 9/4
7:00	65. ABC Sunday Night Movie—Willy Wonka and the Chocolate Factory 4.1/6	25. 60 Minutes 7.8/12	41. Dateline NBC 5.9/9	(nr) NFC Wildcard Game 18.2/32	118. Candid Camera 0.7/1		92. Gilmore Girls 2.2/4
7:30		38. Becker 6.6/10	34. American Dreams 6.9/10	18. Simpsons 8.5/13	103. Doc 1.5/2		81. Charmed 3.2/5
8:00		37. King of Queens 6.8/10					
8:30	44. Alias 5.4/8	27. CBS Sunday Movie—The Crooked E: Enron 7.7/12	11. Law & Order: Criminal Intent 9.7/14	38. King of the Hill 6.6/10	105. Sue Thomas, F.B. Eye 1.4/2		82. High School Reunion* 3.1/5
9:00			34. Boomtown 6.9/11	41. Malcolm/Middle 5.9/9	116. Just Cause 0.8/1		
9:30							
10:00							
10:30							
Averages							
Week	9.5/16	7.1/12	6.1/10	5.6/9	0.8/1	2.0/3	2.1/3
S-T-D	6.5/11	8.2/14	7.8/13	5.7/9	0.9/1	2.4/4	2.7/4

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

SYNDICATION WATCH

RATINGS | Dec. 23-29

Nielsen Media Research

| talk show |

Top 25 Shows

Households

RANK/PROGRAM	AA	GAA
1 Wheel of Fortune	7.9	NA
2 Seinfeld (wknd)	6.6	6.4
3 Jeopardy	6.4	NA
4 ESPN/NFL	6.1	NA
4 Seinfeld	6.1	7.4
6 Friends	5.6	6.7
7 Oprah Winfrey Show	5.1	5.2
8 Judge Judy	5.0	7.4
8 Everybody Loves Raymond	5.0	5.7
10 Entertainment Tonight	4.4	4.5
11 Dr. Phil	3.9	3.9
12 Live With Regis and Kelly	3.6	NA
13 That '70s Show	3.5	4.2
13 Will & Grace	3.5	4.0
13 Entertainment Tonight (wknd)	3.5	3.6
16 Judge Joe Brown	3.4	4.5
17 Home Improvement	3.3	4.1
17 King of the Hill	3.3	3.8
17 Maury	3.3	3.5
20 Everybody Loves Raymond (wknd)	3.1	NA
21 Who Wants To Be a Millionaire	2.9	NA
21 Inside Edition	2.9	3.0
21 Friends (wknd)	2.9	2.9
24 Frasier	2.8	3.0
24 Jerry Springer	2.8	3.0

Top Magazine Shows

Households

RANK/PROGRAM	AA	GAA
1 Entertainment Tonight	4.4	4.5
2 Entertainment Tonight (wknd)	3.5	3.6
3 Inside Edition	2.9	3.0
4 Access Hollywood (wknd)	2.2	2.3
5 Access Hollywood	2.1	2.1

According to Nielsen Media Research Syndication Service Ranking Report Dec. 23-29, 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

John Walsh: More Wanted

BY PAIGE ALBINIAK

John Walsh will have a lot to talk about when he shows up at NATPE in New Orleans next week. For starters, he can tell station execs that his daytime syndicated talk show, produced by NBC Enterprises, has ticked up a notch in the ratings each month that it has been on the air.

The *John Walsh Show* launched with a 1.2 national Nielsen rating in September and closed December at a 1.4. In the metered-market ratings, which measure ABC, NBC and CBS affiliates in major markets, the show has fared better, jumping to a 2.2 rating in households in December after opening with a 1.9 household average in September.

Walsh also is the only rookie show, besides Paramount's *Dr. Phil*, that has announced renewals for next year. So far, NBC's owned-and-operated stations and Hearst-Argyle's stations have signed on for another year, giving Walsh coverage in more than 50% of the country. Of course, both NBC and Hearst-Argyle have an ownership stake in the show, making renewals on those stations a easier to come by.

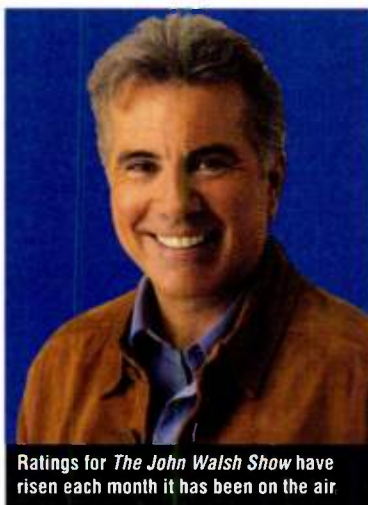
"It's real tough these days to launch a show and make it work," said NBC Enterprises President Ed Wilson. "We're trying to do everything right and trying to improve every day."

"We're going to try and make John more and more a part of our stations that carry him," Wilson added, "whether it's updating the promotions or updating the information that John is providing on his show."

Walsh is one of the busiest men in show business, working not only on *The John Walsh Show* day in and day out but also on his long-running prime time show on Fox, *America's Most Wanted*. And he is lending his name to another prime time drama, which would be a fictional account of what happens backstage at *America's Most Wanted*. NBC may pick it up.

To get it all done, Walsh makes the most of his time. For example, while in New Orleans for NATPE, he plans to tape shows at Tulane University and do some work with Hearst-Argyle-owned NBC affiliate WDSU-TV there.

"We knew we had something special when we were developing this show with John," Wilson said, "and now the ratings are validating that for us." ■



Ratings for *The John Walsh Show* have risen each month it has been on the air

Syndie

Insider

You'd Think Van Praagh Would Know

Tribune Entertainment is stopping production on rookie psychic talk show *Beyond With James Van Praagh*.

"We were hoping this type of first-run programming would have the broad-based appeal that would make it viable in today's highly competitive daytime environment. Unfortunately, the marketplace was not as responsive to *Beyond* as we had hoped," said Donna Harrison, senior vice president of unscripted programming and development at Tribune Entertainment.

Beyond averaged about a 0.9 national rating since its launch in September. It was the lowest-rated new talk show of the season, along with Twentieth's *The Rob Nelson Show*, which was canceled last month.

Paramount Taps New Marketing Honcho

Isis Moussa has been promoted to senior vice president of marketing for Paramount International Television, said Executive Vice President of Sales and Marketing Joe Lucas, to whom she reports. Moussa, who previously was vice president of marketing, continues to be responsible for the division's overall marketing strategy.

She also oversees publicity, advertising, research and promotion and is working on the continued development of a business-to-business Web site. Moussa has been at Paramount since 1998.

NATPE, Emmis Plan Career Seminar

In celebration of the NATPE Educational Foundation's 25th anniversary, the association and Emmis Communications will hold a career seminar for local college students in New Orleans from 9:30 a.m. to 1:00 p.m. on Saturday, Jan. 18. Several industry executives will participate in the seminar, including Marcellus Alexander, senior vice president of television for NAB; Emerson Coleman, vice president of programming for Hearst-Argyle; Keith Esparros, vice president of news for WVUE-TV New Orleans; Holly McCollum, vice president of media services for Keating Magee Marketing & PR; Steve Mosko, president of Sony Pictures Television, and Nischelle Turner, a reporter for WVUE-TV.

Correction

John Nogawski is president of Paramount Domestic Television. He was incorrectly identified in the Jan. 6 article "For Last Time, NATPE Goes to The Big Easy."

5 WEEKS OF EX-TREME GROWTH

Ex-treme dating

Hosted by Jillian Barberie

+31% HH RTG

Week	HH RTG
WEEK OF 12/2	1.3
WEEK OF 12/9	1.4
WEEK OF 12/16	1.4
WEEK OF 12/23	1.5
WEEK OF 12/30	1.7

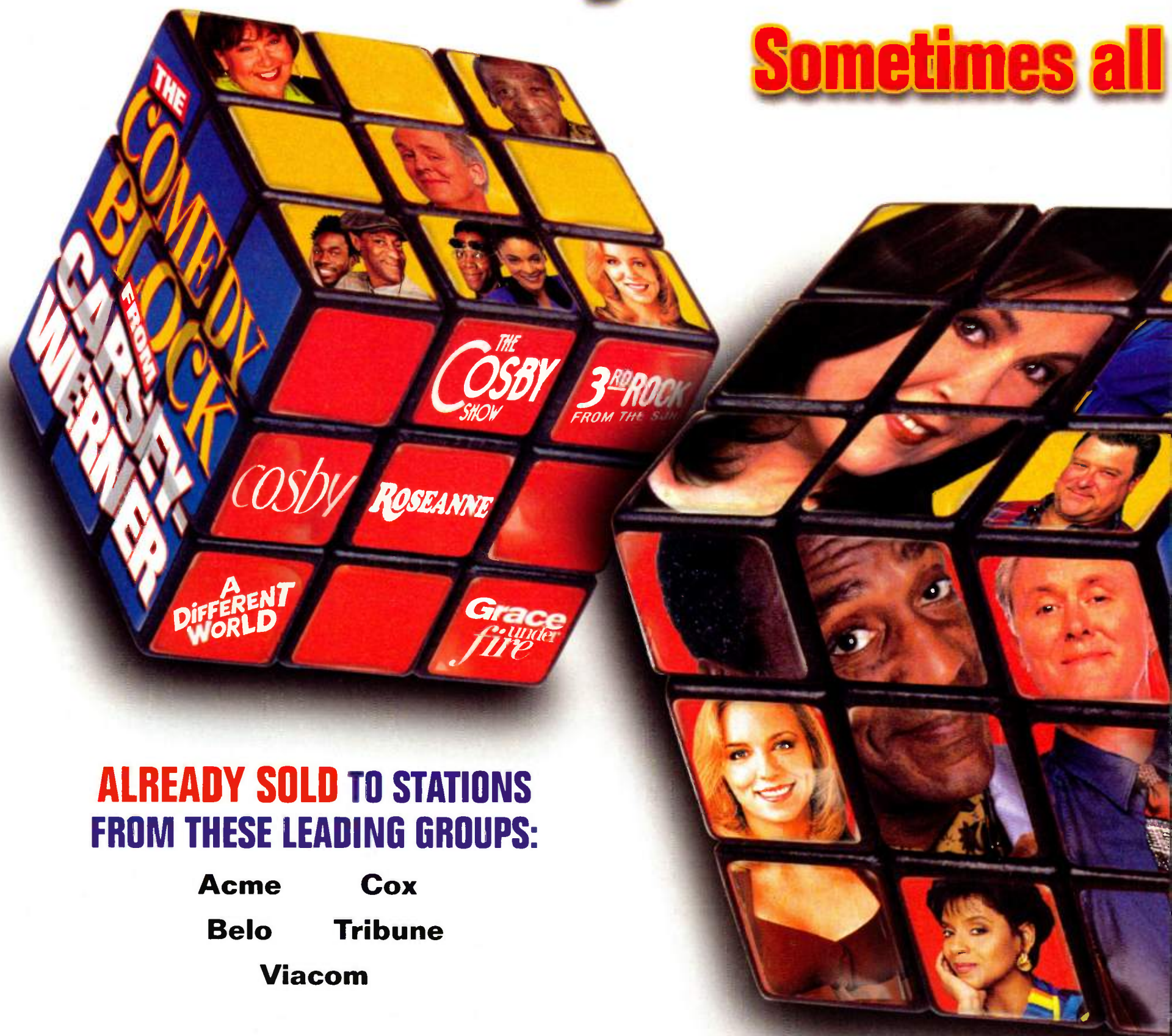
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20th TELEVISION

Source: NSI, WRAP One, 12/23/02, % growth w/o 12/30 vs. 12/23/02, HH Rtg

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Critics See What's Next on Cable

CNN's Isaacson grilled on departures; USA unveils plans to scale back films



USA Network plans to produce fewer but higher-quality movies, including *Rudy: The Rudolph Giuliani Story*, which debuts March 20, with James Woods starring as the former New York mayor.

BY ALLISON ROMANO

CNN Chairman Walter Isaacson, himself a journalist, faced a hostile press last week at the Television Critics Association tour in Los Angeles as he downplayed the recent departures of a number of veteran correspondents and emphasized that the network is not in the midst of any mass exodus.

Isaacson said CNN, in fact, had just a 1% turnover within its correspondent ranks last year, far lower than in other recent years.

"It's not a zero-sum game. Some people stay, some people go," he said, adding that he has been "somewhat baffled" by the number of stories surrounding the departure of reporters like Washington correspondent Brooks Jackson, business news reporter Allan Dodds Frank and Miami-based Mark Potter.

'NATURAL EBB AND FLOW'

He noted that CNN just brought on contributor Mike Brooks as an investigative reporter and, in the past year, has added several broadcast veterans, including Suzanne Malvoux from NBC News.

The departures are part of a "natural ebb and flow. You can't say this is an organization moving away from hiring smart journalists," added CNN General Manager Teya Ryan.

Isaacson's defensive appearance was

just part of the week's events, which included presentations by a variety of large and small networks bringing executives and stars of upcoming projects to pitch winter wares.

Sometimes even paid talent isn't as supportive as their networks hope. Actress Sean Young, a star in Hallmark Channel's upcoming original movie, *King & Queen of Moonlight Bay*, was surprised to learn Monday that the movie was airing on Hallmark. "They have, like, the Hallmark cable network

now?" she asked TV critics. "My manager said Hallmark, and that was good enough for me. I don't have TV or cable."

Isaacson was a bit more on message. The outcome of CNN's mating dance with ABC News remains uncertain, but he favors the idea, which could "protect good journalism for the

next 20 or 30 years." He would prefer any union to result in the spinning off of an independent news organization "that had its own editorial integrity" and would be in "some way separate from any of the corporations."

Of course, a potential downside of a star-studded CNN/ABC News organization, Isaacson added, could be deciding which correspondents, from CNN's Larry King to ABC's Diane Sawyer and Barbara Walters, get which plum stories. The future of another big CNN talent—Los Angeles-based Willow Bay, who is married to ABC chief Robert Iger—is still being discussed, Ryan said.

Meanwhile, CNN executives said they are continuing to prepare for a possible war in Iraq, with more than 100 staffers currently in the region. Isaacson and CNN newsgathering chief Eason Jordan recently met with U.S. military officials in the region to discuss ways to embed journalists among the troops. And CNN has stepped up training for its staffers, including preparing them for war zones and chemical and biological warfare. According to Jordan, CNN also is investing in new technologies and equipment, including upgraded videophones.

GOOD JOURNALISM

CNN executives didn't have much to say about rival Fox News Channel, which beat out CNN in prime time ratings for all of 2002. But Isaacson did take the opportunity to reiterate his desire that CNN stick to good journalism and leave the "shouting and opinion" to others.

On the entertainment front, USA Network, which pushed original dramas like *The Dead Zone* and *Monk*, has opted to scale back on original movies, preferring to produce fewer but higher-profile projects. Its next made-for-TV movie *Rudy: The Rudolph Giuliani Story* falls into that category, with actor James Woods playing the former New York City mayor. The biopic darts between Giuliani's political rise and his role leading New York City through the events of Sept. 11. Rather than taking a stand on Giuliani's politics, the movie, which debuts March 20, focuses on what Woods called Giuliani's "perfect three-act life." The first and second acts, the actor said, are his rise to power and his troubles. Then, on 9/11, "[Giuliani] was given an opportunity in the third act to emerge as a great, heroic man."

TechTV also made its press tour debut, displaying its new lifestyle and entertainment focus, which COO Joe Gillespie says is inspired partly by Scripps's approach to its networks: "Food Network and HGTV are not just about lifestyle. They serve as a launch pad to define a brand. They have taken food and gardening to a new level."

TECH-RELATED FOCUS

TechTV ditched most of its news programming in the last year in favor of technology-related shows, with a heavy emphasis sometimes on the "related" part of the phrase. Its latest offerings are *Wired for Sex*, a look at the tech behind sex, pornography and fertility, and *Spy School*, investigating the top secrets of espionage. Both series will bow in the second quarter.

The network recently welcomed animated series *Animé Unleashed* to its schedule as a weekday strip and Friday-night movie franchise. The series displays the latest in Japanese animation. ■

Former TNT Exec DeBitetto Joins A&E As Program Chief

BY JOHN M. HIGGINS

Ratings-impaired network A&E went outside for a new head of programming, tapping former TNT executive Robert DeBitetto. He replaces Allen Sabinson, who was ousted last July amidst the cable network's sliding ratings and increasing audience age.

In an executive shuffle last year, A&E and sister net History Channel largely traded executives, with History Channel Executive Vice President and General Manager Abbe Raven exchanging jobs with A&E's Dan Davids.



Robert DeBitetto will replace Allen Sabinson as A&E program head.

DeBitetto's background is in movies and scripted series rather than A&E's core programming: light documentaries

and various crime-oriented series.

He was most recently president of original programming for TNT and head of TNT Originals and also oversaw production of movies *Mists of Avalon*, *James Dean* and *Crossfire Trail*. But he

'Bob is a well-rounded, effective entertainment executive. He has terrific relationships' in the Hollywood community.

ABBE RAVEN, A&E

failed with dramatic series *Breaking News* (which TNT refused to air), *Bull* (canceled after one season) and *Witchblade* (canceled after two 13-episode seasons)

But Raven said that DeBitetto's experience is what she needs to pair with her expertise in the non-fiction side of A&E's schedule. "Bob is a well-rounded, effective entertainment executive," she said, adding that she values his reputation in the Hollywood community that she needs to feed projects to the network: "He has terrific relationships there."

Said DeBitetto, "A&E has tremendous things going forward, tremendous penetration. Their programming taste and sensibility is right with me. They've clearly staked out the high end of the spectrum."

He has a big job ahead. A&E's ratings have dropped significantly: 20%-30% in whatever key Nielsen measure you care to pick. The network's attempts to develop original drama like *100 Centre Street* and *Nero Wolfe* have fizzled, and the network paid heavily for off-network series *Third Watch*, with mixed results. ■

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more depth and more attitude from the
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The **Insider**

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access forever.**



AVAILABLE 2004

Fries: Consolidation Hurts Television Diversity

Continued from page 29
right now that are very much not the norm but are deemed a success. Do you see such shows—and *The Sopranos* obviously comes to mind—as a radical departure from the norm? How do you explain the existence of those shows within this world you are describing?

HILL: I think *The Sopranos* is worth looking at because *The Sopranos*, remember, was not written for HBO. *The Sopranos* was created by David Chase for

that happened because, all of a sudden, someone said, "Hey, you should have hearings about these telecom issues, these things we haven't even touched on, such as duopoly issues and crossownership of newspapers and broadcast properties." As Caucus members, and all of us have been there a long time, it's always been on our agenda, it's not something new.

The fin-syn rules were eliminated a

and station-ownership caps that are being brought to a commission that people presume is inherently hostile to the notion of maintaining regulation. We don't make that same presumption.

I believe the commission understands that it is deeply responsible for protecting public assets against predatory private plunder. The spectrum does not belong to the networks. The digital grant of the 1996 Telecommunications Act was in consid-

Enron look like open and fair play.

When you talk about keeping regulations in place, are you equally in support of ownership rules, such as maintaining a 35% cap on ownership of TV stations, or are you more focused on keeping the program-access rules? Are you equally in support of keeping all the media-ownership rules in place?

FRIES: We're essentially not just restricting ourselves to the FCC

position to have a voice because of the things that we have done and the knowledge that we have.

How would a general television viewer look at television today and feel cheated of quality television because of consolidation and vertical integration? How would he or she know?

FRIES: There's no interest by the studios in independent thinking and independent creativity and independent producers in this present environment. Sure, we're going to find a Steven Bochco and a David E. Kelley, a few of these guys who rise above it all. But, generally speaking, what they are trying to do is educate a new wave of creators in their way of doing business, which means you work for us and we own the product, we control the marketplace and we control your thoughts. Over a period of time, the studios will indoctrinate this thinking into the younger people coming into the business.

DIBONA: A lot of young producers come to me and offer ideas. Most of them are good for cable, but cable is often an area I don't want to get involved in because, in many instances, you can't own your product. And I see fewer and fewer young producers wanting to look at the long haul like we have in the past and they tend to give up.

HILL: There is something inherently wrong in this country where we extinguish the entrepreneurial spirit that has driven creators to fight for their ideas and replace it with agendas determined by those invested in corporate brands.

You ask, how does the public know about it? In many ways, they don't, but, in many ways they do: When they see the 6 o'clock news transformed not into an information program but into an informational program for prime time, or when they see shows repurposed on cable rather than cable being a new way to see different shows. Networks that are owned by production companies that own cable companies are taking programs off networks and three days later putting them on cable services.

That doesn't create new options and new viewing opportunities. I think the public smells a rat, and that rat is the cancer of conflicted interest engaged in self-dealing, determined to brand everything but we're losing diversity in the process. ■



PHOTOS: CRAIG MATHEW PHOTOGRAPHY

'There used to be "x" number of networks controlled by a proportionate number of people. Now there are three or four or five entities controlling 18, 20, 25 networks. So, if there's one point of view stemming from one sensibility, that sensibility affects far more potential buyers than it used to.'

BILL BLINN, Executive Producer

Fox Broadcasting, when Fox did not own David's company. Therefore, he had the ability to take that completed script when Fox passed on it and pitch it to HBO, a competitive system.

That was certainly the case of almost all the bright moments of television, which was created by a competitive market of producers, writers, and directors whose services could not be boycotted by a given entity that had market power and who were able to fight for what they believed in.

I think that *The Sopranos*—a truly great show, which I wish I had my name on—rather than indicating how good the market is, suggests how necessary it is that the competitive dynamic of the market be protected against the predatory demands of ever more-integrated entities. These entities who are now saying with a cold hand to writers that create shows, "We'll own you. We'll own the copyrights to your shows. You'll either accept our notes, or you won't get on our air. And if you are not on our air, you aren't on any air. There's just dead air."

That ability to restrain open and fair and transparent competition in the marketplace is what we see as the greatest detriment, not only to the creative community but to the public at large.

CHUCK FRIES: This isn't a new issue with us. Our mission statement goes back many years, prior to any FCC hearings. We've always had concerns about media consolidation. We've always felt consolidation impacted on the public interest and the diversity of television.

It's not just a new idea with us

decade ago, and there has been a great deal of consolidation since. Do you think anything can really change the situation?

HILL: Now the rules up for review by the new FCC, chaired by Michael Powell, represent a similar debate to the one that took place in 1990. We are asking the question: Is it in the public interest to continue to maintain a series of regulations, or are we just promulgating new regulations that affect the way our media landscape is formed?

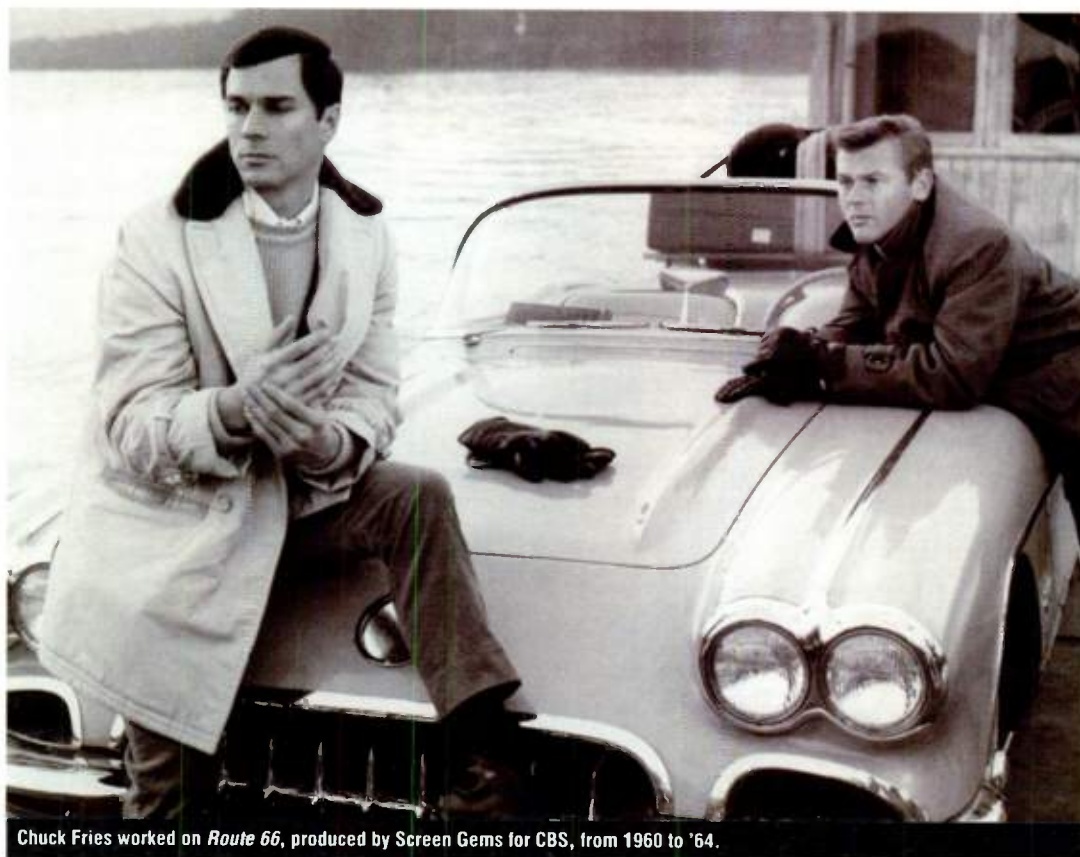
And there are key questions in the rulemaking about duopoly

eration of responsible behavior. And there is an ongoing public need to secure open and competitive markets, as it has been suggested before, to make certain that things that make our society great aren't quieted.

Competition and fair, free, level, open, transparent, dynamic markets have made this country great. And it is all too likely that the deregulation of the airwaves, as so many predict will be the result of the new rulemaking, will lead to a situation rife with self-dealing that will make Arthur Andersen and

review but to combinations or anything that impacts on the overall entertainment marketplace. We're interested in the quality of television.

When we get into the issue of someone owning a newspaper and TV station in the same city, does that affect the quality of television? Well, probably in a tangential way, yes. Because you are getting the same voice from all places, especially if this is a small town with two TV stations and one newspaper. I think we have an interest to protect the general public. And we are in a



Chuck Fries worked on *Route 66*, produced by Screen Gems for CBS, from 1960 to '64.

75%

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World Radio History

TV BUYER

Package-Goods Advertisers Turn to Product Integration

Strategy seeks to combat commercial clutter



P&G recently inked a deal with videogame network G4 to sponsor *Cheat! The Pringles Gamers Guide*.

BY STEVE MCCLELLAN

Manufacturers of package goods face the same problems as other advertisers: audience fragmentation, commercial clutter and technologies that threaten to dilute the value of their ad expenditures. For the purveyors of detergents and toothpaste, though, overcoming the problems may be more urgent because they need winning new products to boost sluggish growth.

Through October 2002, major package-goods advertisers spent an estimated \$7.3 billion on TV, cable and radio commercials, according to data compiled by Nielsen Media Research. The question is how many viewers actually watched and listened to those commercials? After all, isn't that what the mute and channel buttons on the remote control are there for, to eliminate all commercial clutter?

Here's a bigger worry: Five years from now, media executives say, will any viewers be watching TV commercials or, instead, will they simply let personal recording devices like TiVo and Replay zap them right out of existence?

"It may be in only 4 million homes right now, but, as it rolls out to set-top boxes and satellite services, by 2005, you could be looking at 40 million-plus PVR-equipped homes," said Bob Riordan, se-

nior vice president, New York-based ad agency MPG. "How do you combat that?"

One way is through product integration: placing products on the sets and working brands into scripts. It's something the sports industry and syndicated game shows have been doing for years. Name a bowl that doesn't have a sponsor's name attached, with lots of signage throughout



Syndie's Top Advertisers

Jan.-Sept. 2002

RANK	COMPANY	AMT. SPENT
1	PROCTER & GAMBLE	\$142,116
2	GLAXOSMITHKLINE	\$77,402
3	PFIZER	\$61,977
4	PEPSICO	\$56,329
5	UNILEVER	\$54,679
6	DIAGEO	\$53,608
7	NESTLÉ	\$49,444
8	CLOROX	\$46,614
9	JOHNSON & JOHNSON	\$45,878
10	AOL TIME WARNER	\$44,815

SOURCE: Nielsen Monitor-Plus

the stadium. Game shows such as *Wheel of Fortune* have been giving away vacations (sponsored by airlines, cruise lines, hotels and the like) and cars for years.

But it has been only recently that network entertainment shows have gone after product integration more aggressively as the economics of television have grown increasingly tougher. *Survivor* on CBS and *American Idol* on Fox are recent examples.

So far, though, agencies and their clients have done a lot more talking about product-integration strategies than actually executing them. "They're always looking to do it, and there are a lot of 'what-if' conversations, but the fact is, a lot of advertisers aren't set up to easily do it," said one high-level sales executive. "It's very time-intensive although I think everybody is getting more geared up to do it."

Procter & Gamble, the biggest package-goods advertiser (by Nielsen's estimate, P&G spent \$1.3 billion on TV, cable and radio for the first 10 months of 2002), said it is interested in product integration but has done only a limited number of deals to date, including one for Swiffer on Discovery's *Trading Spaces*. A P&G spokeswoman said the deals represent the kind of "comprehensive marketing packages" the company intends to do more of in the future.

In the current season, ABC has a product-integration deal with package-goods marketer Reckitt Benckiser and its agency, MPG, for Lysol, which is featured prominently in *Monk*, about a private eye with an obsessive/compulsive disorder. He's constantly cleaning things—with Lysol—before he touches them.

At MPG, product integration is seen as so key that the agency has just created a new unit called On Set Media. Its mission: work with producers, networks, syndicators and other distributors to create as many product-integration opportunities for MPG clients as possible.

While PVRs are a big concern, so is commercial clutter. "So advertisers are saying, find us something different that separates us from the pack," said Tom Decabia, executive vice president, PHID New York. It's a concern for all advertisers, he said, "but especially for package goods, which have fallen on hard times with very little growth. So it's that much more of a challenge for them as they launch new products to stimulate growth."

Package-goods advertisers have a reputation for buying massive amounts of

Continued on page 44

EBB & FLOW

Syndie Likes How '03 Is Shaping Up

The syndication ad-sales market remains strong, and sales executives say that, at least for now, the outlook for the entire year looks fairly good.

For the most part, advertisers did not opt out of first-quarter spending commitments, and the scatter prices for top-tier product are holding to increases of 10% or more over upfront prices.

"It wouldn't be such a terrible

2Q Syndie Scatter
+10%
For Top Shows

thing if some advertisers exercised their second-quarter options," said one syndication ad sales executive, given the strength of the current market and pricing.

Second-quarter option decisions are due shortly, "but it looks like it will hold up as well," said Michael Teicher, senior vice president of media sales for Warner Bros. Domestic Television Distribution. "The market has remained strong, and we are optimistic that conditions will remain favorable heading into the upfront."

Other sales executives agreed. "The market is holding up very well," said the head of sales at another big syndication company. "It's almost been a surprise when you think about the greater economy."

Others noted that network-TV sales are still strong for the first and second quarters, and that usually bodes well for the other TV media. And the second-quarter strength, if it holds, is a positive barometer for the 2003 upfront.

"Everything points to a lot of strength," said another syndication executive. "We're well sold in the second quarter." Movies and soft drinks are spending aggressively in the second quarter, and those two categories tend to drive second-quarter billings, said one media executive. The pharmaceuticals also have maintained a high level of spending, said one sales executive.—S.M.

NEXT WEEK:

Radio

MARKET | Portland | FOCUS

AT A GLANCE

The Market

DMA rank	76
Population	947,000
TV homes	375,000
Income per capita	\$17,425
TV revenue rank	92
TV revenue	\$41,800,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WCSH(TV)	6	NBC Gannett
2	WGME-TV	13	CBS Sinclair
3	WMTW-TV	8	ABC Sinclair
4	WPXT(TV)	51	WB Pegasus
5	WPME(TV)	35	UPN KB Prime Media

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

Cable/DBS

Cable subscribers (HH)	305,760
Cable penetration	78%
ADS subscribers (HH)**	NA
ADS penetration	NA
DBS carriage of local TV?	No

**Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research. NA = not available

What's No. 1

Syndicated Show	RATING/SHARE***
Jeopardy (WMTW)	10/18
Network Show	
Friends (WCSH)	18/29
Evening Newscast	
WCSH	21/38
Late Newscast	
WCSH	6/29

***November 2002, total households

SOURCES: Nielsen Media Research, BIA Research



Martha Stewart has been tainted by investigations into her sale of ImClone stock.

Chrysler Ends Martha Deal

Chrysler Group last week terminated its ad agreements with Martha Stewart's magazine and TV show, *Martha Stewart Living*. The carmaker is already using its Web site to talk up its recently signed ad spokeswoman, singer Celine Dion.

Touting Dion as "the new voice of Chrysler," the automaker said she will sing an original song in an upcoming TV ad. The campaign also will feature print and Internet elements, personal appearances, consumer promotions and dealer tie-ins.

The only reference to Stewart is on the "Chrysler & Martha Stewart Living" area of its Web site, where Chrysler cited her "Helpful Hints for Road Trips."

Various news media last week reported that Chrysler and Stewart had ended their year-long contract. Stewart has been tainted by an investigation into whether she took advantage of inside information to get out of ImClone Systems stock. Although that has made her hot property in the tabloid press, her King World-syndicated television show has not been as badly hurt as her personal reputation. In early December, the show was renewed for its 11th season, cleared in 70% of the country.

Stewart's exit from Chrysler will be effective in March, *The New York Times* said. It quoted Chrysler spokesman Jim Kenyon as saying the decision to drop Stewart was "not related to the [Securities & Exchange Commission and Dept. of Justice] investigations" into insider-trading charges. ■

A Slow, Steady Comeback

Local television in the Portland-Auburn, Maine, market took a big hit in 2001, but local executives say it has already begun a steady, if slow, comeback. In the state's largest city, television dropped more than 20% from its \$50 million-plus peak year of 2000, according to research by BIA Financial.

For last year, BIA estimates a \$2 million gain, about 5%. Though ranked 76th overall, the market drops to 92nd in revenue rank. With national advertising off, say station execs, local and regional advertisers are picking up some of the slack.

"It's not a growth market," notes Dave Kaufman, who runs locally owned WMTV-TV and the company's five radio stations. "It's Maine, it's New England. We have a fairly high per capita income, but New England is slow to move. The market's been historically consistent and relatively healthy, but it took a pretty big hit in national advertising."

Says Steve Thaxton, general manager of Gannett's WCSH(TV), "Our greatest joy is also our greatest hindrance: We are a rural and sparsely populated place, but it is an absolutely beautiful place to live."

The market has had no Fox network programming over the air since Pegasus's WPXI(TV) switched to The WB more than a year ago. But Toledo, Ohio, broadcaster Corporate Media Consultants plans to launch a Fox affiliate next month on WMPX-TV, which it bought last year from Paxson. CEO Charles Glover expects the deal to close any day. He plans to move the station from Lewiston to Portland and hopes to launch a local newscast this year.

WPXT, which garnered national acclaim prior to the 2000 election when it broke the story about then-candidate George W. Bush's 1976 drunk-driving arrest, pulled the plug on its local newscast last year but later added one produced by WCSH. For stations with news, political advertising was strong in 2002.

WCSH was among the first stations to recognize morning opportunities, beginning its newscasts at 5 a.m. in 1996. Sinclair's WGME(TV) subsequently got up even earlier, starting its morning news at 4:55. "We are definitely an early-morning market," says Thaxton.—Dan Trigoboff



WHAT THEY DIG

6M pounds of mussels are produced per year by Eastern Mussel Farms of Tenants Harbor, the nation's largest supplier of mussels.

2nd only to San Francisco is Portland in proportion of restaurants per capita.

SOURCE: B&C research

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PYRAMID

#1 In The Time Period!

+15% Over Year Ago!

Source: NSI, WRAP Overnights, M-F, 3:30P-4:00P, 12/30/02 - 1/3/03, excludes New Year's Day (1/1/03), year ago- Jeopardy 2 (12/31/01 - 1/4/02)

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There's no doubt what judges—and contestants—will be thirsty for on the new *American Idol*.

Idol Signs Three Major Sponsors

Ford, Coke, AT&T Wireless pay record \$20M each

By STEVE MCCLELIAN

Fox has re-enlisted Ford and Coca-Cola as primary sponsors for the second installment of hit talent show *American Idol* and added a third major sponsor, AT&T Wireless.

Sources say the trio will pay record sums for reality-show ad packages: close to \$20 million each. That buys them fully integrated sponsorship packages that include product placement, weekly product interstitials woven into the content, and an array of unique promotions that viewers will start seeing when the second *American Idol* begins to take form Jan. 21.

A couple of years ago, sponsorships for the CBS reality show *Survivor*, the previous record holder, had been priced at the \$12 million to \$13 million range.

This year, in addition, two advertisers have stepped up to purchase secondary sponsorships, which include similar features to those for the big backers but are smaller in scope. Those "associate" sponsors, as Fox refers to them, are P&G brand Clairol's Herbal Essences and Old Navy, the retail clothing chain.

Jon Nesvig, president of Fox advertising, would not confirm the price tag but says Fox limited the sponsorships to five. "If you put

too many integrated ad packages into one program, it really starts looking a little cumbersome."

The five sponsors take up a little less than half the total commercial spots in the series. The rest of the time is tied to reconfigured upfront packages with some scatter time available as well. Most but not all of that time is already sold, says Nesvig.



Ford is expanding its presence in the second installment with the "Ford Focus Room," where contestants hang out before and after auditions to share their feelings with viewers. Ford vehicles will be showcased throughout the series.

The program will once again feature the Coca-Cola Red Room, and regular "Coke Behind the Scenes" features will pop up periodically.

AT&T Wireless will introduce viewers to an array of new products. Under its deal, it will also bring exclusive show-related content to its 20.2 million wireless-phone subscribers.

Clairol will supply contestants with hair-care products, and the finalists will get makeovers.

Old Navy featured five of last year's *Idol* finalists in holiday TV spots and is creating a major promotional tie-in to the show. Details to follow. ■

Product-Placement Deals Need To Have Natural Fit

Continued from page 42

airtime at the cheapest rates possible and sort of shot-gunning the audience with as many impressions as possible. MPG's Riordan said advertisers are "still after the best possible CPM they can get. But we're trying to go beyond that" with product-integration strategies, which he believes work for many clients beyond the package-goods category.

And guess which household cleaner is being discussed as part of a possible product-integration deal for CBS's upcoming sitcom adaptation of the hit film *My Big Fat Greek Wedding*. For those who have seen the movie, the answer is obvious: Windex—good for windows and good for what ails you. Sources stress, however, that talks about such an arrangement are early.

ABC has a sitcom in development called *Lost at Home*, with Gregory Hines as a workaholic ad-agency executive whose clients include Volvo, Timberland and the pain reliever Midol.

Both buyers and sellers stress that product-placement deals have to have a natural fit. If they're forced, the audience will see right through them and maybe even be turned off, said Michael Teicher, senior vice president of media sales for Warner Bros. Television Distribution. "It has to work in a very natural way, and it has to be relevant and entertaining to viewers." It's also something that Warner Bros. doesn't overdo because much of the reason for doing it in the first place is so that the product will stand out, he said.

Recently, Warner Bros. has integrated Fuji disposable cameras and Ocean Spray drinks into the content of the *Caroline Rhea* talk show.

Beyond that, sources also talked about "virtual" integration, with products added to shows after the fact with computer insertion techniques. One media executive believes that some syndicators are talking to Princeton Video Image Inc. about virtual product placement for off-network shows. ■

HOT SPOTS

Greener Pastures

Domestic advertising media accounts worth an estimated \$9.4 billion shifted agencies in 2002, according to **MEDIAANALYSISPLUS**. January 2002 was the most active month for account switches, with more than \$2 billion moving to different shops. December was the least active month, with just \$275 million in shifting business.

Remember the Internet? It Didn't Kill TV

Internet usage is up, but it doesn't appear to be coming out of time spent watching the tube, which is also up, according to the latest edition of the **CTAM** (the Cable & Telecommunications Association for Marketing) Pulse Tracking Study.

The study found viewers watching an average 17.1 hours of TV per week last year, up 8% from the average 15.8 hours that viewers reported watching in 2000. Internet surfers reported using the Web an average 8.2 hours a week last year, up 20% from the 6.8 hours they reported surfing per week in 2001.

The Big Game

SHANIA TWAIN, currently high on the country and pop charts with a new CD, has been signed for the Super Bowl halftime show. This year's game, Jan. 26 in San Diego, is being carried by ABC. The halftime show is sponsored by **AT&T WIRELESS**.

A study by Pennington, N.J.-based **GALLUP & ROBINSON** reports that 53% of viewers of last year's Super Bowl enjoyed watching the commercials in the game and also liked Super Bowl advertising more than regular advertising. The study also found that men and younger viewers tend to like the Super Bowl advertising more than other groups.

So, if you have a couple million bucks for a 30-second Super Bowl spot, talk to ABC. At last count, it still had about 10% of its ad time to sell, with the remaining units concentrated in the second half.

TV Ad Sales Strong in January

A report that **MERRILL LYNCH** issued to clients last week says that TV advertising has remained "surprisingly strong in January." Network scatter pricing remains at 20%-plus higher than upfront pricing while first-quarter ad cancellations remain at historically low levels: 3% or less.

Merrill says that stations are reporting sales growth of 8%-11% in January vs. a year ago, with 75% of their inventory presold for the month as they entered the new year. The Wall Street firm reported continuing softness in ad demand for the general-entertainment cable networks, "including **TNT** and **TBS**, which experienced CPM declines in the past upfront."

Swallowing a Piranha in Seattle

STEVENS ADVERTISING has sold its post-production company **PIRANHA PRODUCTIONS** to a group of investors that includes broadcast veterans **CHRIS KELLY**, whose family owned KCPQ(TV) Seattle and KCRA-TV Sacramento, Calif., for many years; **WADE BREWER**, former general manager of KTWB(TV) Seattle; and **MARK ALLAN**, a former on-air radio personality. Ten-year-old Piranha has focused on commercial production and corporate/video work up to now. That work will continue, but the partners say they want to expand TV-program production as well.

You Know the Face

NEXTEL has replaced **DENNIS FRANZ**, the crusty *NYPD Blue* star, with four fresher faces to plug its phones' Direct Connect walkie-talkie feature. The new pitchmeisters: **ERIC MCCORMACK** (*Will & Grace*), **KRISTIN DAVIS** (*Sex and the City*), **GEORGE LOPEZ** (*The George Lopez Show*) and **ROB LOWE** (*The West Wing*). **MULLEN**, an Interpublic Group of Companies firm, handles Nextel.

Elsewhere in celebrityland: **JAY LENO** is backing Tostitos Gold. ... Restaurateur and syndicated-show host **B. SMITH** is endorsing Equal, the sugar substitute. ... The **OSBOURNE** family has been signed by Pepsi Twist. ... **MICHAEL JORDAN** is teaming up with Gatorade in a spot that will be in the Super Bowl. ... And **H&R BLOCK**, the tax specialist, has booked **WILLIE NELSON**, whose tax woes are legendary.

Verizon in Love

VERIZON COMMUNICATIONS has just broken a TV ad campaign that takes a more emotional tack than previous efforts. The initial spot features a twentysomething guy trying to make up with his girl friend by leaving numerous voice mails, including his singing "All I need Is a Miracle." **MCGARRY BOWEN** handles the Verizon account.

WASHINGTON



CAPITAL WATCH

FCC Big Guns Will Head to Big Apple

According to the American Federation of Television and Radio Artists, FCC Commissioners Kevin Martin and Michael Copps and Media Bureau Chief Ken Ferree have agreed to attend an informal "hearing" on media-ownership rules Jan. 16 at Columbia University in New York. At press time, AFTRA said FCC Chairman Powell and commissioners Jonathan Adelstein and Kathleen Abernathy are also expected to attend, with confirmation expected by late last week.

NCTA GETS NEW VOICE



Brian Dietz, former executive director of communications for AT&T Broadband's central California region, has been named senior director of communications and principal spokesperson for the National Cable & Telecommunications Association. He replaces Marc Smith, who left the post last month.

Before joining AT&T, Dietz worked for MediaOne in Minnesota's Twin Cities. He also served as press secretary for then-Minnesota Governor Arne Carlson and in public-affairs positions for the Minnesota Trade and Economic Development Agency and the Minnesota Department of Transportation. Dietz also worked as senior writer for Northwest Airlines and reporter for Radio City Network News, a radio news network.

Not an official hearing, the event will feature day-long panels—five of them—dissecting the media-ownership studies produced by FCC working groups as part of the commission's congressionally mandated review of its regulations.

The Columbia event was created at the prompting of AFTRA and other unions that have asserted that the FCC studies, which generally are seen as justifying some further deregulation, are flawed and more study is needed.

According to AFTRA, "sitting commissioners will accept presentations and may ask questions. Press and members of the audience will be invited to ask questions through a moderator." That moderator—AFTRA wants a journalist—has yet to be named.

(For Copps and Martin, January will be a frequent-flyer-friendly month. Both are slated to head to New Orleans for a Jan. 22 NATPE panel on family programming.)

Most commissioners also are expected to attend a media-ownership hearing hosted by the University of Southern California's Annenberg Center for Communication Feb. 18. The two privately organized hearings supplement an FCC-sponsored hearing in Richmond Feb. 27.

To See or Not To See

The HDTV glass is either one-third full or nine-tenths empty, depending on whom you ask.

On the eve of the Consumer Electronics Show in Las Vegas, the National Cable & Telecommunications Association said in a press release last Tuesday that cable has launched HDTV in more than 90 markets on systems serving 37 million homes, or about a third of the total. It conceded that the mix of cable and broadcast HDTV varied by market but, not surprisingly, trumpeted a host of cable HDTV offerings present and future. "HDTV service is very important to cable's future. Cable operators and programmers are striving to drive consumer demand for HDTV by creating

more programming and making HDTV available to more TV households," said NCTA President Robert Sachs.

Hardly had the electrons dried on the NCTA e-mail when the National Association of Broadcasters shot back with its own release, weighing in like Paul Harvey to provide what it advertised as "the rest of the story."

In most of those 90-plus markets, said NAB, the only HDTV programming is coming from cable nets. Although there are now 700 digital free, over-the-air TV stations, NAB said, fewer than 10% are being carried on cable. "No amount of rosy NCTA spin changes the fact that the cable industry is still using its gatekeeper clout to deny most Americans access to over-the-air digital and high definition television programming."

Small Broadcasters Push Big Change

NAB, station groups turn up heat for small-market duopolies

By BILL MCCONNELL

When Montclair Communications bought WZVN-TV Fort Myers, Fla., in 1996, the ABC affiliate was finally experiencing a turnaround. After having been flipped by three owners in the previous four years and nearly losing its local newscast, it was seeing a payoff from a local marketing agreement with Waterman Broadcasting, owner of local NBC affiliate WBBH-TV.

WZVN-TV expanded local programming, secured \$2.6 million for new equipment and beefed up its news staff to 33 people.

But the profitable venture with Waterman, which supplies programming and advertising, is under FCC orders to unwind next year. The FCC said Waterman's involvement makes it the de facto owner of WZVN-TV and Fort Myers, the 70th-ranked market, isn't big enough to permit ownership of two stations in a market.

Because of scores of situations like that in Fort Myers, plus the lure of creating even more smaller-market pairs, TV-station groups are stepping up the pressure for new rules that would allow ownership of two stations in medium and small markets.

Winning duopoly rights in smaller markets has been a top goal of broadcasters since the FCC allowed large-market duopolies in 1999. Broadcast lobbyists think they have a pretty good shot at getting their wish, saying it is one of the less controversial rules under review.

"All we want is the right to compete with cable and newspaper monopolies in our markets," said Stuart Beck, president of Granite Broadcasting. Granite owns six stations in mid-size Buffalo, N.Y.; Fresno, Calif.; Syracuse, N.Y.; Fort Wayne, Ind.; Peoria, Ill.; and Superior, Wis., as well as large-market outlets in Detroit and the San Francisco Bay area.

In smaller markets, he said, advertising often is too scarce to support standalone news operations, especially if a station isn't affiliated with one of the Big Four networks. Unlike the larger nets, The WB, UPN and Pax don't pay the affiliate compensation that can constitute as much as 80% of a small-market station's revenue.

"What we're seeing now is significant erosion of viewer base because of competition from cable and satellite," Beck said. "That's causing a significant decline in local television margins. Inevitably, local news will decline in quality or, as we're seeing around the country, will be eliminated in local markets."

Current FCC rules permit duopolies only when eight separately owned stations would remain.

Neither paired station may be among the top four in local ratings either. Typically, the restrictions limit TV pairs to big markets.

The FCC is reviewing the duopoly limit as part of its broad review of all media-ownership rules. Privately sponsored and FCC-backed hearings on proposed changes will take place in New York, Los Angeles and Richmond during the next two months (See Capital Watch, this page). FCC Chairman Michael Powell aims to bring revisions to a vote this spring.

"I can't find any justification for continuing these rules," Beck said. "They don't make sense. The court said repeatedly there should be no rules unless you can give a rational reason for retaining them."

While nearly all station groups want duopoly relaxation, there is no unanimity on how far to go.

Instead of elimination of duopoly restrictions as Granite has asked, the National Association of Broadcasters and a coalition of four stations propose separate plans that would permit more mid- and small-market duopolies but still retain some limits.

NAB urged the FCC to permit duopolies when a station with a viewing share of 10 or more is paired with one generating less than a 10 share. This "10/10" approach (B&C, Jan. 6) would "provide needed financial relief for struggling lower-rated stations, especially those in medium and small markets," NAB said in comments filed with the FCC. In addition, NAB reiterated its call for elimination of restrictions on local broadcast/newspaper and radio/TV crossownership.

LIN Television, Raycom Media, Waterman Broadcasting and Montclair, which together own more than 70 stations primarily in small and medium markets, offered a more lenient two-option plan.

Under one option, the FCC could allow ownership of two stations in any market as long as the pairing didn't put all of a market's TV outlets into the hands of one company. Under the second option, pairings would be permitted when the weaker station controls less than 15% of local viewing. An even higher threshold should be considered in markets smaller than the top 50, they said.

Beck said the proposed limits would be too little too late. "Who can wait for share to go down to 10%? That's like waiting until you have cancer in all of your organs."

Andrew Schwartzman, president of Media Access Project, said there's no reason to expect that viewers will benefit from pairs in small markets: "We have too much concentration already, and the liberalization of duopolies has not accomplished what the industry said it would do." ■



'All we want is the right to compete with cable and newspaper monopolies in our markets.'

STUART BECK,
Granite
Broadcasting

LIVING [★]GiTTU

with Ali & Ja

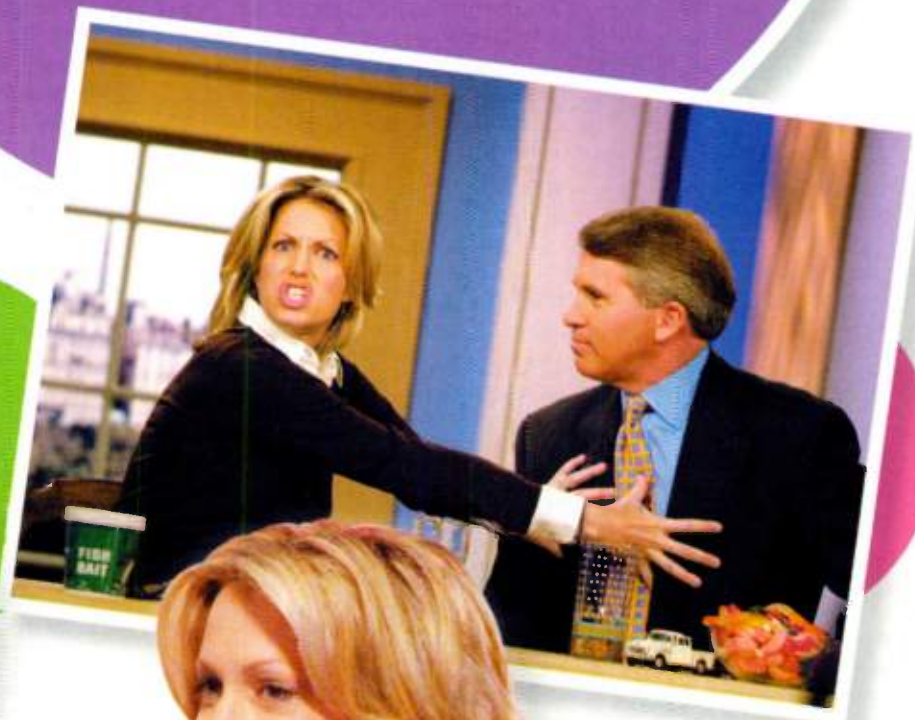


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Ali Wentworth

Actress,
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and Author

BUSINESS

Diller Shopping HSN

USA Interactive head looks to retain a piece of the action

By JOHN M. HIGGINS

Barry Diller is looking to unload Home Shopping Network. He no longer considers the shopping channel, the core of his company since its inception, a pivotal asset of USA Interactive.

He doesn't want to sell it outright but wants to find the right partner to take it out of his Internet-based portfolio and leave him with a piece of the action. "We are open to joint-venturing HSN, if there's something interesting for us to do."

The pronouncement at Salmon Smith Barney's annual media conference in La Quinta, Calif., last week is a significant change of direction for Diller. He has long talked about the network's importance in his mix of "transaction" businesses, which include travel agencies Expedia and Hotels.com and ticket-sales operation Ticketmaster. But the truth is, he has teased enough cash flow out of the network to get his Internet operation going and, since HSN can't lead him to the broadcast network he once dreamed of, he's ready to cut it loose.

Diller said he wants to retain full ownership of HSN's Web retail arm, HSN.com, which he sees as a challenger to Amazon and eBay in Internet retailing. As for the cable network, though, he'd be happy to hand it over to a partner. "We don't have to control it," he said. "We do have to stay in it."

The potential partners are "fairly obvious," Diller said, without naming names.

Niraj Gupta, the Salomon media analyst who hosted the conference, said likely partners are retailers, companies already in the bricks-and-mortar game that watch HSN and QVC move billions of dollars worth of merchandise through their systems with far less capital investment than pouring concrete at a new mall site.

"That's intuitive," Gupta said. "But they're not necessarily good at electronic retailing."

HSN had a terrible 2002. Morgan Stanley media analyst Richard Bilotti estimates that its U.S. revenues grew a meager 3.2% for the year, to \$1.7 billion. Sure, the recession made it a lousy year for all sorts of retailers. But HSN's powerhouse rival QVC managed to rack up 11% sales growth. Diller's network still badly lags QVC—which Diller once also ran—in sales per subscriber, with a mere \$20.45 vs. QVC's \$45.

HSN's international ventures tanked along with other international media ventures. Latin and Italian operations were simply shut down; a German venture is rocky.

HSN could be worth \$4.2 billion, about one-third of Bilotti's \$13 billion valuation of QVC.

Diller acted coy about Vivendi Universal, which reacquired USAI's entertainment networks last May. Vivendi's predecessor, Seagram, had merged USA network and Sci Fi Channel into what was then Home Shopping Network Inc. (Yes, Diller trades assets like Yugi-Goh cards.)

Diller wants them back and also wants control of Vivendi's Universal Pictures. He has the backing of Liberty Media Chairman John Malone to put up money and assets to win the deal. USAI now owns a 3% stake in Vivendi.



Since HSN can't lead him to the broadcast net he once dreamed of, Barry Diller is ready to cut it loose.

But Vivendi hasn't put the entertainment assets up for sale, and Diller's former—and hated—boss at 20th Century Fox, Marvin Davis, has offered \$20 billion for the operation, although many industry executives doubt that oilman Davis has that kind of financial capacity.

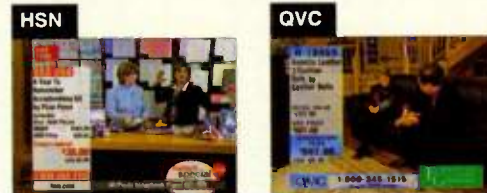
Diller claimed—convincing no one—that he would be happy no matter what happens. "They'll operate it, they'll get stronger financially, we'll get paid what we get paid," he said, adding that he wouldn't expect much growth.

He also said it is "okay" if "fat Marvin Davis or some other more reputable player comes along and buys it outright." But, referring to waiters at the lunch where he was speaking,

Comparison Shopping in 2002

	HSN	QVC
REVENUE GROWTH	3.2%	11.0%
SALES PER SUB	\$20.45	\$45.00
ESTIMATED VALUE	\$4.2B	\$13.0B

SOURCE: Morgan Stanley's Richard Bilotti



Diller said Davis "has as much chance as anybody who's serving you today."

Liberty Media President Dobb Bennett—Diller's partner in USAI—remains interested in buying Vivendi's entertainment units, merging it with his pay network Starz! and putting up enough cash so that Liberty winds up with a controlling position. "We think there is an opportunity to create a large domestic content business," he said. "It's early in the process, hard to know exactly what else is there." ■



CHANGING HANDS

TVs

WPBG-TV Gulf Shores, Ala.

PRICE: \$11.5 million

BUYER: Emmis Communications (Jeff Smulyan, president/CEO); No. 24 station group owns 15 stations, none in this market

SELLER: Pegasus Communications Corp. (Marshal W. Pagon, chairman/CEO)

FACILITIES: Ch.55, 3,750 kW, ant. 1,011 ft.

AFFILIATION: The WB

KACB-TV San Angelo and KRBC-TV Abilene, both Texas

PRICE: \$10 million

BUYER: Mission Broadcasting Inc. (David Smith, president)

SELLER: LIN Television Corp. (Larry R. Chapman, chairman/CEO)

FACILITIES: KACB-TV: Ch.3, 17.8 kW, ant. 600 ft.; KRBC-TV: Ch. 9, 316 kW, ant. 850 ft.

AFFILIATION: KACB-TV: NBC; KRBC-TV: NBC

Combos

WMBD(AM), WWFS(AM), WPBG-FM and WSWT-FM Peoria, Ill.

PRICE: \$37 million

BUYER: Triad Broadcasting Co. (David J. Benjamin, chairman/CEO); owns 42 other stations, none in this market

SELLER: JMP Media LLC (Michael R. Wild, president/COO)

FACILITIES: WMBD(AM): 1470 kHz, 5 kW; WWFS(AM): 1290 kHz, 5 kW; WPBG-FM: 93.3 MHz, 41 kW, ant. 551 ft.; WSWT-FM: 106.9 MHz, 50 kW, ant. 479 ft.

FORMAT: WMBD(AM): News/Talk; WWFS(AM): Sports; WPBG-FM: Oldies; WSWT-FM: Lite Rock

WEAQ(AM) Chippewa Falls, WDRK-FM Cornell, WAYY(AM), WAXX-FM and WIAL-FM Eau Claire and WECL-FM Elk Mound (Eau Claire), Wis.

PRICE: \$18 million

BUYER: Maverick Media (Gary Rozynek, president/COO); owns 11 other stations, none in this market

SELLER: David Nelson et al (David Nelson, owner)

FACILITIES: WEAQ(AM): 1150 kHz, 5 kW day/46 W night; WDRK-FM: 99.9 MHz, 25 kW, ant. 328 ft.; WAYY(AM): 790 kHz, 5 kW; WAXX-FM: 104.5 MHz, 100 kW, ant. 1,801 ft.; WIAL-FM: 94.1 MHz, 84 kW,

ant. 351 ft.; WECL-FM: 92.9 MHz, 3 kW, ant. 446 ft.

FORMAT: WEAQ(AM): Easy; WDRK-FM: Rock; WAYY(AM): News/Talk/Sports; WAXX-FM: Country; WIAL-FM: AC; WECL-FM: Oldies

BROKER: Kalil and Co. Inc.

WRLD-FM Valley (Columbus), Ala.; WRCG(AM) and WCGQ-FM Columbus and WKCN-FM Lumpkin (Columbus), Ga.

PRICE: \$15 million

BUYER: Archway Broadcasting Group LLC (Al Vicente, president/CEO); owns eight other stations, none in this market

SELLER: McClure Broadcasting (Chuck McClure Jr., president)

FACILITIES: WRLD-FM: 95.3 MHz, 25 kW, ant. 328 ft.; WRCG(AM): 1420 kHz, 5 kW; WCGQ-FM: 107.3 MHz, 100 kW, ant. 1,011 ft.; WKCN-FM: 99.3 MHz, 50 kW, ant. 492 ft.

FORMAT: WRLD-FM: Oldies; WRCG(AM): News/Talk/Sports; WCGQ-FM: AC; WKCN-FM: Country

KBKW(AM) Aberdeen and KSWW-FM Montesano, Wash.

PRICE: \$750,000

BUYER: Jodesha Broadcasting Inc. (William J. Wolfenbarger, president/director); owns one other station, not in this market

SELLER: South Sound Broadcasting LP (Gregory Smith, owner)

FACILITIES: KBKW(AM): 1450 kHz, 1 kW; KSWW-FM: 102.1 MHz, 50 kW, ant. 440 ft.

FORMAT: KBKW(AM): Spanish/News/Talk; KSWW-FM: AC

KBTC(AM) and KUNQ-FM Houston, Mo.

PRICE: \$300,000

BUYER: Quorum Radio Partners (Todd Fowler, chairman/CEO); owns seven other stations, none in this market

SELLER: Metropolitan Radio Group Inc. (Mark Acker, president)

FACILITIES: KBTC(AM): 1250 kHz, 1 kW day/51 W night; KUNQ-FM: 99.3 MHz, 30 kW, ant. 604 ft.

FORMAT: Country/Blue Grass/Gospel; KUNG-FM: Country/Blue Grass/Gospel

KPWB(AM) and KPWB-FM Piedmont, Mo.

PRICE: \$100,000

Continued on page 50

Accuracy boosts ratings

2002 Christmas Snowstorm in the Northeast

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BOSTON, MA

AccuWeather Forecast
December 24, 2002 at 3:30 am

"Accumulations will range from 3-6 inches near the coast."

"6-12 inches north and west of Rt. 128."

"Snow and sleet will turn to rain on the Cape."

Actual Snowfall Amount
December 25-26, 2002

Accumulations ranged from 3.7 inches at Hingham, MA to 5.5 inches at Boston's Logan Airport

Accumulations included 6.3 inches at Foxborough, MA, 9.5 inches at Reading, MA, and 11.5 inches at West Newbury

Mainly a rain event for the Cape Cod area

PHILADELPHIA, PA

AccuWeather Forecast
December 24, 2002 at 3:30 am

"Coating to an inch across parts of South Jersey and Delaware."

"An inch or so in Center City."

"North and west of the city, most areas will receive 1-3 inches."

"Up to 6 inches in northern Montgomery and Bucks Counties."

Actual Snowfall Amount
December 25-26, 2002

Accumulations ranged from 0.2 inches at Atlantic City, NJ to 1.3 inches at New Castle, DE

One inch at Philadelphia

Accumulations included 1.5 inches at West Chester, PA, 1.0 inches at Valley Forge, PA, and 2.5 inches in Sellersville, PA

Accumulations in northern Montgomery and Bucks Counties ranged from 3.5 inches at Palm, PA to 6 inches in Perkasi, PA

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CHANGING HANDS

Continued from page 48

BUYER: Dockins Communications Inc. (Fred M. Dockins Sr., president); owns two other stations, none in this market

SELLER: Hunt Broadcasting Group Inc. (Steven Fuchs, owner)

FACILITIES: KPWB(AM): 1140 kHz, 1 kW day; KPWB(AM): 104.9 MHz, 4 kW, ant. 856 ft.

FORMAT: KPWB(AM): Country; KPWB-FM: Country

FMs

KTTA-FM Esparto (Sacramento), Calif.

PRICE: \$7 million

BUYER: Aztec Media Inc (Angelica Balderas, president); no other broadcast interests

SELLER: Pacific Spanish Network (Jaime Bonilla, president)

FACILITIES: 97.9 MHz; 6 kW, ant. 328 ft.

FORMAT: Mexican

WBLO-FM Charlestown (Louisville, Ky.), Ind.

PRICE: \$2 million

BUYER: Radio One Inc. (Alfred C. Liggins III, president/CEO); No. 7 station group owns 61 other stations,

including WDJX-FM, WGZB-FM, WLRS-FM, WMJM-FM and WXMA-FM Louisville

SELLER: New Albany Broadcasting Co. Inc. (Peter C.L. Boyce, president)

FACILITIES: 104.3 MHz, 3 kW, ant. 328 ft.

FORMAT: Urban

AMs

KSDO(AM) San Diego

PRICE: \$10 million

BUYER: Hi-Favor Broadcasting LLC (Roland Hinz, president); owns three other stations, including KURS(AM) San Diego.

SELLER: Chase Radio Partners (Tony Chase, CEO)

FACILITIES: 1130 kHz, 10 kW

FORMAT: Talk

WKY(AM) Oklahoma City

PRICE: \$7.7 million

BUYER: Citadel Communications Corp. (Farid Suleman, CEO); No. 6 station group owns 206 other

stations, including WWLS(AM) and FM, KATT-FM, KKWD-FM, KQBL-FM and KYIS-FM Oklahoma City.

SELLER: Gaylord Entertainment Co. (Colin Reed, president/CEO)

FACILITIES: 930 kHz; 5 kW

FORMAT: Talk

KFNK-FM Eatonville (Seattle-Tacoma), Wash.

PRICE: \$4.5 million

BUYER: Clear Channel Communications (John Hogan, CEO Radio); No. 1 station group owns 1,210 other stations, including KHHO(AM), KJR(AM), KJR-FM and KUBE-FM Seattle-Tacoma

SELLER: Bedrock and Associates (Lance W. Anderson, president)

FACILITIES: 104.9 MHz, 17 kW, ant. 407 ft.

FORMAT: Rock

KCUV(AM) Englewood (Denver-Boulder), Colo.

PRICE: \$3.32 million

BUYER: Newspaper Radio Corp. (Tim Brown, chairman/CEO); owns one other station, including KNRC(AM) Denver-Boulder

SELLER: Radio Unica (Joaquin Blaya, chairman)

FACILITIES: 1150 kHz, 10 kW day/1 kW night

FORMAT: Spanish/News/Talk

WEXY(AM) Wilton Manors (Miami-Ft. Lauderdale-Hollywood), Fla.

PRICE: \$2.75 million

BUYER: Multicultural Radio Broadcasting Inc. (Arthur Liu, president); owns 32 other stations, none in this market

SELLER: Celebrities Inc. (Juno Marie Beattie, president/GM)

FACILITIES: 1520 kHz, 4 kW day/250 W night

FORMAT: Religion

KFMY-FM Raymond, Wash.

PRICE: \$2.28 million

BUYER: South Sound Broadcasting LP (Gregory Smith, owner); owns one other station, not in this market

SELLER: Jodesha Broadcasting Inc. (William J. Wolfenbarger, president/director)

FACILITIES: 97.7 MHz, 44 kW, ant. 1,322 ft.

FORMAT: Classic Hits

KTIK(AM) Nampa (Boise), Idaho

PRICE: \$750,000

BUYER: Citadel Communications Corp. (Farid Suleman, CEO); No. 6 station group owns 206 other stations, including KBOI(AM), KIZN-FM, KKGL-FM, KQFC-FM and KZMG-FM Boise.

SELLER: Diamond Broadcasting LLC (Jeff Caves, owner)

FACILITIES: 1350 kHz; 5 kW day/600 W night

FORMAT: Sports/Talk

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: News/Talk

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

PRICE: \$350,000

BUYER: Latino Communications (Zee Ferruffino, 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

WCMP(AM) Pine City, Minn.

PRICE: \$100,000

BUYER: Quest Broadcasting Inc. (Paul Estenson, owner); owns two other stations, neither one in this market

SELLER: Alan Quarnstrom. Phone: 218-879-4534

FACILITIES: 1350 kHz, 1 kW day/52 W night

FORMAT: Easy

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

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KDRX-LP, Phoenix, Arizona

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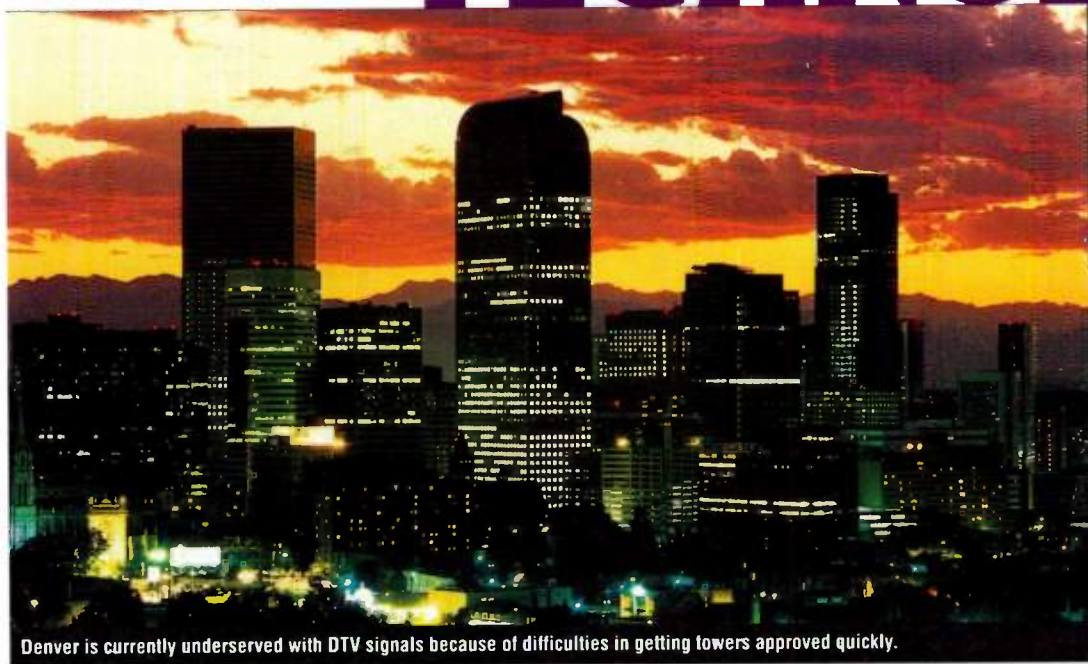
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2003 Golden Mike Award

TECHNOLOGY



Denver is currently underserved with DTV signals because of difficulties in getting towers approved quickly.

Denver Tower in Limbo

Broadcasters await delayed decision by county board

BY KEN KERSCHBAUMER

Six Denver broadcasters, including the local PBS TV and radio stations, will have to wait another month to find out whether they'll be able to consolidate tower operations on Mt. Morrison, located 12 miles west of Denver.

Colorado's Jefferson County Board of Commissioners was expected to announce a decision on the tower proposal last week but instead gave broadcasters a list of questions concerning the potential tower. The board will render a decision at a final meeting scheduled for Feb. 4.

At stake is KRMA-TV Denver's move to DTV broadcasting and also the future of KPXC-TV Denver and the local Telemundo and EWTN: Global Catholic Network stations. These last three stations are currently located on a tower that, after an antenna was added, became illegal.

The rezoning involves about 12 acres owned by Bear Creek Development Corp. There are two proposals: one for a 260-foot guyed tower and the other for a trapezoid-shaped lattice structure 120 feet across on the west side and 60 feet on the east side, which would be 52 feet deep and 70 feet high with top-mounted antennas not to exceed 70 feet in height. The latter proposal would not require lighting or red-and-white painting.

Ken Smith, who is handling the Mt. Morrison tower-replacement application for the broadcasters and land owners, says that, if the board decides to approve the construction, it will most likely be for the latter proposal.

He was cautiously optimistic following the final public hearing last week. He says the request for information from the board consisted primarily of questions about how to make the new tower more inconspicuous as well as offering

monitoring of RF levels if and when additional FM radio stations are added to the site.

"There aren't any questions that aren't solvable," he adds, "and we've conveyed our desire to work closely with the board to identify any potential issues and solve them in a way that the county finds acceptable."

The hearings that have taken place and the differing opinions over the towers exemplify the difficulties new-tower constructions can face. The two Denver tower proposals call for consolidation of two existing towers onto one. But the proposal itself has given tower opponents, most notably the local organization Canyon Area Residents for the Environment (CARE), an opening to fight a larger war to remove all towers from the mountain.

CARE's concerns range from over-exposure to radiation to the impact on property values. CARE President Dick Bartlett argues that the tower proposals are not the best way to solve the illegal-antenna problem: "It's the equivalent of getting a speeding ticket and then asking the judge to raise the speed limit so that it won't happen again."

Smith says the mistake that CARE is making is viewing the application as if it were a referendum on all towers on Mt. Morrison. "They used the Mt. Morrison replacement-tower application as leverage to try and bring focus to what they say is their plight of living in a tower farm."

Smith says that the net reduction of towers in the area should be seen as a good thing for those concerned with property values or health issues.

Ernie Santella, who has had his own Denver-based film/video production company (Santella Productions) since 1987, has been attending the hearings. "It's not so much an issue of environmentalists vs. broadcasters," he suggests, "but of rich homeowners worried about their property values."

Santella believes that the fight by CARE is delaying the rollout of full-power DTV in the Denver area until at least 2005. "And that is only if full legal battles in the Colorado courts don't delay it further." ■

New KSND Digital Facility Takes Ops to the Bank

BY PETER J. BROWN

Building a new broadcast facility can be so costly it could have one thinking of robbing a bank to help pay for it. KNSD(TV) San Diego, an NBC O&O, did the next best thing: It moved into an old savings and loan.

The CCIR-601 digital facility looks out on Horton Square, and what was once a savings and loan office (part of the vault remains) is now a dazzling DTV space comprising a glassed-in mezzanine and loft complex.

On-air from the new facility for just over a year, KNSD em-

ceeds our expectations."

During system design, everyone on staff was interviewed and their ideas incorporated. Said Engineering Manager Bob Vaillancourt, "It made a big difference in terms of the outcome. All employees wanted to be able to see everything coming in and out of the station on a shared basis."

A 110-channel master antenna television (MATV) system with inputs from the master routing system (eight channels total) has eliminated a lot of running around because anything can be placed on the MATV system for viewing elsewhere. An Adam intercom system from RTS/Telex and a newsroom computer in every edit bay also enhance workflow and increase productivity.

A space-saving rolling monitor wall in the production-control room is mounted on a rack and moved by a hand crank. The wall consists of five 52-inch Miranda plasma displays, each capable of running eight displays and eight more as backup, for a total of 16. Two racks of 13-inch displays sit on either side of the Mirandas, along with Sony 21-inch serial digital displays.

Because the design of KNSD was well under way before the centralcasting blueprint emerged in final form at NBC, the initial floor plan called for co-locating the master-control room with the assignment desk. However, with master control assigned to operators at KNBC, the 300-square-foot space dedicated at KNSD for master control was reassigned.

Focus

STATION OPERATIONS



Sony serial digital displays are part of KNSD's new production-control room.

bodies the future for NBC O&Os on several levels. It is an entirely digital plant and is an example of centralcasting (linked via multiple OC-3 fibers to Burbank, Calif.'s KNBC(TV)). It also served as a beta site for a digital newsroom that features low-res browsing on an Avid Media Browse 2000 with short-form editing via the Grass Valley Media Area Network (MAN) and Vibrant News-edit platforms.

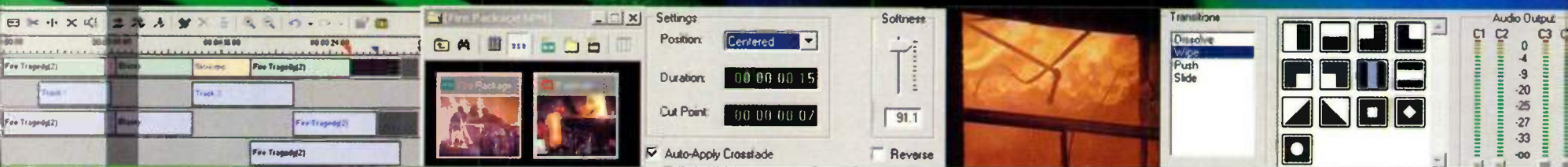
"It has been a cultural shift," said Jim Sanders, vice president of news and interactive at KNSD. "Half the facility is wide open behind lots of glass, and the layout is quite different. It far ex-

Tandberg E5611 encoders are installed in the hub that is in the same building as the KNBC facility in Burbank, feeding Tandberg Alteia-plus receivers at KNSD and other NBC affiliates, too. A Floral automation system is in place at KNSD for spot playback, allowing for a break-away in the event of a breaking-news story.

"With a hub override, we can bypass the hub for breaking news or if the hub goes down," said Vaillancourt.

A Sony MVS-8000 production switcher is used to play back programming stored on Profile XP video servers. ■

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PEOPLE

THE FIFTH ESTATER

Local Boy Loves Covering New York

Paulus takes pride in providing news just for New Yorkers

For Steve Paulus, it doesn't get much better than his hometown, 24 hours a day. Except for a few years earning a journalism degree at the University of Minnesota and some time sailing on a Norwegian square-rigger, Paulus has spent his entire life in New York.

His father was a 28-year programming veteran of CBS's flagship WCBS-TV New York, and the younger Paulus began his own career there as a news clerk. That led to spots on the assignment desk, in producing and eventually in executive-producing and news management.

But, he said, the size of the New York viewing area, reaching regularly into parts of four states, almost defies localism. "I'm a New Yorker," he said. "When I pick up *The New York Times*, I don't start at the front page; I open it to the Metro section. But [for television] the market is so large and you're driven by commercial pressures—there's pressure for stories on New Jersey, pressure for stories on Long Island—a lot of the time what you're doing is not relevant for the people living in New York City."

So, when the chance came a decade ago to really cover his city full time, "it was just too good to pass up." At New York 1 (NY1), he said, it's all New York, all the time. NY1 will do more stories about city schools or from Staten Island in a year, he boasted, than a local broadcast station will do in a dozen years.

"We've developed our own franchise," he said. "We launched with a beat system, covering politics, education, transit, health, technology, sports and geographic beats. We have reporters assigned to each of the boroughs. It's not like we're ripping and reading the newspaper" the way many broadcast stations do, he implied. "Our goal is to have the stories the day before the newspaper has them."

There's not a lot of competition, he noted. "We only have competition at 6 a.m., noon, 5 and 11. The rest of the day is ours. If people want news at 3 p.m., they're going to turn to

us." During New York's biggest and most dramatic story in memory, on Sept. 11, 2001, every station went wall-to-wall news for days, eschewing commercials and network or syndicated programming.

But, he noted, "when the local stations went back to regular programming, we stayed with the story. We carried every press briefing, every event. And we launched an hour-long newscast every night to deal with nothing but the Trade Center story."

And, although "I hate talking about ratings, we were getting unbelievable numbers" the morning the threat of a transit strike peaked last month. Though well behind WABC-TV that morning, NY1 was competitive with WNBC(TV) and WPIX(TV) and ahead of WCBS-TV.

He compares his own channel favorably as well with national and international cable news channels. "Viewer-ship for CNN spiked so much during the Gulf War. Then people went back to watching entertainment. That's the nature of 24-hour news. People dip in and dip out. But the beauty of a local news channel is that people will still turn you on if they want to know what the weather is. People will watch local news before they watch national news." And, he added, "it's a comfortable position to be in: with no competitors."

The channel "is not making money hand over fist," he said, but, with subscriber and advertising revenue streams, it's profitable. "We're paying the bills, and we're an asset for the cable company."

The next step, slated for a Time Warner digital channel in the city, is a 24-hour Spanish-language version. That's scheduled to launch

in May, and Paulus is looking for an executive producer to help pick the talent and run the channel. With only seven staffers, as on many news radio stations, the news may repeat itself a fair amount. But, "as the audience grows, the channel will grow. And, in 10 years," he predicts, "it could be as big as the NY1 English-language channel."—Dan Trigoboff

Stephen Paulus

Senior vice president/
general manager,
New York 1B. Rockville Center, N.Y.,
Oct. 11, 1956

EDUCATION

B.A., journalism, University
of Minnesota, 1978

EMPLOYMENT

Traffic clerk, researcher,
assignment editor, assignment
manager, assistant news
director, WCBS-TV New York,
1978-1991; news director,
1991-1993; vice president for
news, 1993-1999, New York
1; current position since 1999

PERSONAL

M. Sept. 7, 1991, Laura Lush;
children: Grant (4), Zoe (1)

FATES & FORTUNES

Broadcast TV

PATRICIA A. LIGUORI, director, research, WABC-TV New York, named VP, research, ABC Owned Television Stations.

PETER MARONEY, VP/GM, KOIN-TV Portland, Ore., joins WTVR-TV Richmond, Va., in the same capacity.

AKILAH MONIFA, media trainer/public relations strategist, SPIN Project, San Francisco, named director, communications, KPPIX-TV San Francisco.

RENA SALZMAN, sales marketing director, WCVB-TV Boston, appointed research director.

CHIP SHENKAN, local sales manager, WNUV(TV) Baltimore, joins WBDC-TV Washington, in the same capacity.

Cable TV

MAUREEN DALTON, area marketing director, Comcast Cable, north New Jersey, promoted senior area marketing director, southern New Jersey.

JEFF CHEN, director, engineering, interactive services, Rogers CableSystems Digital, Ontario, Canada, named VP, advanced technology, Advance/Newhouse Communications, Syracuse, N.Y.

Programming

LISA MELCHING, director, programming, G4, Los Angeles, joins NBC Entertainment, Burbank, Calif., as VP, scheduling and strategic analysis.

ALAN WINNIKOFF, freelance public relations consultant, New York, joins MSNBC, Secaucus, N.J., as VP, communications.

At Buena Vista Television, Burbank, Calif.: **ROBERT MENDEZ**, senior VP, business affairs and legal, Paramount Pictures, Los Angeles, joins as senior VP, business affairs; **ROBERT KAPLAN**, production supervisor, Universal Television Enterprises, Los Angeles, joins as director, development, Buena Vista Productions.

NANCY DUBUC, director, historical programming, The History Channel, New York, named VP, documentary development, A&E Network, New York.

MARY COLLER, VP/GM, SoapCity, Culver City, Calif., promoted to senior VP/GM.

At Eagle Television Sales: **BARBARA BANDA**, account executive, Cleveland, **CATHY LEIBOWITZ**, sales manager, Denver, and **MARY TRICOLI**, account executive, Philadelphia, were all promoted to group managers.



PETER MARONEY
KOIN-TV Portland, Ore.



MAUREEN DALTON
Comcast Cable



LISA MELCHING
NBC Entertainment



NANCY DUBUC
A&E Network

CHRIS RANTAMAKI, supervising producer, *A Dating Story*, Banyan Productions, Los Angeles, promoted to executive producer.

Journalism

ARNOLD DIAZ, consumer reporter, *20/20*, ABC News, New York, rejoins WCBS-TV New York, as investigative/consumer reporter.

GLORIA BORGER, correspondent, *Face the Nation* and CBS Evening

News, CBS, Washington, joins CNBC, *Capital Report*, Washington, as anchor/NBC News, special correspondent.

MARTHA MACCALLUM, anchor, *Morning Call*, CNBC, New York, adds *Checkpoint* to her duties.

CARL QUINTANILLA, co-anchor, *Morning Call*, CNBC, New York, joins NBC News, New York, as correspondent.

DIANA OLICK, correspondent, CBS News, Washington, joins CNBC, Washington, as Capitol Hill correspondent.

CRAIG CRAWFORD, executive publisher, *The Hotline*, Washington, joins MSNBC and CNBC, Washington, as an analyst.

At WABC-TV New York: **JOE TORRES** and **MICHELLE CHARLESWORTH**, co-anchors, Sunday-morning newscast, add Saturday-morning newscast, to their duties.

HARRY MARTIN, weekend anchor, WNYW(TV) New York, named weeknight co-anchor, WWOR-TV New York.

MICHAEL HOROWICZ, senior producer, *Real TV*, Los Angeles, named executive producer, *The Abrams Report*, MSNBC, New York.

TONIA BENDICKSON, 5 p.m. anchor, WBTV(TV) Charlotte, N.C., adds 6 p.m. and 11 p.m. newscasts to her duties.

MICHEAL EAVES, sports anchor,

WLMT(TV)/WPTY-TV Memphis, Tenn., named anchor/reporter, *Southern California Sports Report*, Fox Sports Net, Los Angeles.

SARA UNDERWOOD, reporter/anchor, WBZ-TV Boston adds weeknight 10 p.m. co-anchoring duties at WSBK-TV Boston.

GIOVANNA DRPIC, reporter, WREG-TV Memphis, Tenn., joins WKMG-TV Orlando, Fla., in the same capacity.

ANDY DOMINIANNI, co-anchor/reporter, WCCB-TV Charlotte, N.C., joins WCCO-TV Minneapolis, as co-anchor.

CAROLINA BUIA, correspondent, *Time* magazine, New York, joins Telemundo, New York, as correspondent, *Al Rojo Vivo*.

DARRYN MOORE, reporter, KCPQ(TV) Seattle, joins WMAR-TV Baltimore, in the same capacity.

BRAD PUFFER, reporter, WJXT(TV) Jacksonville, Fla., joins New England Cable News, Boston, in the same capacity.

SONIA BAGHDADY, co-anchor/reporter, WWLP(TV) Springfield, Mass., joins WTNH-TV New Haven, Conn., as weekend morning co-anchor/reporter.

TIM KNOL, reporter, WOI-TV Des Moines, Iowa, joins WCNC-TV Charlotte, N.C., in the same capacity.

MIKE LEWIS, voice-over announcer, WUSA(TV) Washington, is

leaving his post with the station to pursue other opportunities.

Technology

WRAY WEST, founder/chief technology officer, Indus River Networks, Acton, Mass., joins Cedar Point Communications, Derry, N.H., as VP, systems engineering.

Associations/Law Firms

At the newly formed Boston/New England Chapter of American Women in Radio & Television: **CANDY O'TERRY**, assistant program director, WMJX(FM) Boston, named president; **LISA HUGHES**, evening news anchor, WBZ-TV Boston, named executive VP; **TERRI GAMBLE**, VP, Charles River Broadcasting, named VP, development; **CAMILLE BERGQUIST**, account executive, WMJX(FM), named VP, membership; **META NISBET**, president, Kilcreggan Enterprises, named secretary; **ROBYN BRADLEY** and **SUSAN ROSENBERG**, both promotion directors, WMJX(FM), named co-VPs, chapter press and promotion; **STEPHANIE LESSARD**, accounts payable manager, Greater Boston Radio Group, named treasurer.

WHAT'S YOUR FATE?

Send it to Lianor Alleyne, editorial assistant, Broadcasting & Cable (e-mail: palleyne@reedbusiness; fax: 646-746-7028; mail: 360 Park Avenue South, New York, N.Y., 10010).

OBITUARIES

IAN MACNAUGHTON, director of the *Monty Python* television series, died in Munich, Germany, on Dec. 10 from injuries sustained in a car crash. He was 76.

MacNaughton was an actor in several Scottish films during the 1950s and 1960s before turning to television directing in 1964. He signed on as director of the madcap sketch-comedy show, *Monthly Python's Flying Circus*, in 1969 following his success as director of *Q5*, a similar program.

MacNaughton directed 41 of the 45 of the *Python* episodes, as well as the troupe's first feature film, *And Now for Something Completely Different* in 1971. The series ended in 1972 and was briefly revived in 1974.

G. BRUCE HAYWARD, veteran St. Louis television and radio broadcaster, died in Richmond Heights, Mo., of complications from a stroke on Dec. 30. He was 80.

Hayward moved from Minneapolis to St. Louis in 1943 and became a news broadcaster and disc jockey for KWK(AM). Ten years later, he joined what is

today KTVI(TV) as news director and an announcer. He stayed at KTVI for 11 years, eventually working as a freelance news announcer and director of public affairs until 1964, when he returned to radio as host at several stations, including KXOK-FM and KMOX(AM) St. Louis.

In the 1970s, Hayward joined McDonnell Douglas Corp., where he produced employee training films. He retired from the company in the early 1990s.

WILLIAM J. TYNAN, pioneer broadcast sales executive, died in Greenwich, Conn., on Dec. 16. He was 83.

After serving in the U.S. Navy during WWII, Tynan began his television career at Free and Peters as Midwest manager and served on the board of directors of Peters, Griffin and Woodard. He moved on to Metromedia Television sales in 1966, from which he retired in 1983 as president of its Midwest division.

Tynan was a founding member of Independent Television Stations and the Stations Representative Association.

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FACETIME



L.A. ROYALTY: The stars of Hallmark Channel's latest original movie, *The King and Queen of Moonlight Bay*, joined Hallmark Channel Executive VP of Programming **DAVID KENIN** (far left) at the Television Critics Tour in Los Angeles last week. *Bay* is set for a June premiere.

Pictured (l-r): Kenin, **SEAN YOUNG**, **KRISTEN BELL** and **EDWARD ASNER**.

Liar, Liar

Imposter **EVAN MARRIOTT** (r), star of Fox's *Joe Millionaire*, looks on as **TOM KIRRANE** attempts to grab \$4,900 of "Joe Doe." Marriott was on hand outside the Fox Broadcasting building in New York for the WXRK-FM-sponsored contest, which ran throughout the week.

Last Monday, 20 million viewers tuned into the premiere of *Joe Millionaire*—Fox's newest reality series, which features women competing for the attention of "millionaire" Marriott, who is nowhere near wealthy—driving the net to several demographic ratings wins for the evening.



DATE BOOK

This Week

Jan. 10-17
Banff Television Foundation
Alliance Atlantis Banff Television Executive Program. Alberta, Canada. Contact: 403-678-9269.

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

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

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

Shield-ers All Smiles

The cast of FX's bat-out-of-hell series, *The Shield*, gathered outside the Directors Guild of America in Los Angeles for the series' second-season premiere last Monday. **MICHAEL CHIKLIS** nabbed a 2002 Best Drama Actor Emmy award for his ferocious rogue cop, Vic Mackey.

Pictured below (l-r): **MICHAEL JACE**, **KENNETH JOHNSON**, **CATHY CAHLIN RYAN**, **BENITO MARTINEZ**, Chiklis, **WALTON GOGGINS**, **SHAWN RYAN**, **CATHERINE DENT**, **JAMIE BROWN**, **CCH POUNDER** and **DAVID REES SNELL**.



Living Single

Actors (at left, l-r) **CINDY WILLIAMS**, **DIAHANN CARROLL**, **VALERIE HARPER**, **KATHY GRIFFIN** and **LEA THOMPSON** came out to support the presentation of WE: Women's Entertainment's new original special *TV & the Single Girl* at the Television Critics Tour in Los Angeles. Each actor is renowned for playing a woman doing it for herself on television. *TV & the Single Girl* is slated to air in March.

Today's Bennett Surprise

NBC *Today* co-host **KATIE COURIC** was serenaded by **TONY BENNETT** on her 46th birthday, Jan. 7. The crooner, brought out as a surprise by co-host **MATT LAUER**, launched into a swinging rendition of "Happy Birthday" before delivering the cherry on top: Rogers and Hart's "Wait Till You See Her." Bennett later presented the birthday girl with one of his original paintings.



Media Biz Quiz

1) You know it's a slow news day when:

- A) You provide live coverage of a press conference announcing the cloning of a baby by a cult headed by a guy who favors a cheesy 1957-sci-fi-movie-style spacesuit and claims our forefathers swapped genetic material with aliens (the kind from outer space, not the kind from Canada) in ways we don't want to get into right now.
- B) Sam Donaldson spends his entire radio show talking about the blown New York Giants call.
- C) You actually run an item about National Geographic's Super Bowl-themed special featuring profiles of the animals NFL teams

were named after.
D) All of the above.

2) Pax TV's *Candid Camera* is being sued by a man who, while at an airport, complied with orders from a disguised Peter Funt to:

- A) Lie on a conveyor belt and pass through an airport X-ray machine normally used for carry-on bags.
- B) Ask a bunch of cute children to define "Homeland Security."
- C) Announce to other passengers in a funny accent that he was embarking on a three-country Axis of Evil tour.
- D) Try to make it through the metal detector with an



Does Disney chief Michael Eisner return your calls?

M-16-shaped soap-on-a-rope.

3) After being caught on tape trying to steal a car by the British reality show *Swag*,

a London man:

- A) Cut a deal with the show's producers in which he would share proceeds of all future car thefts.
- B) Sought out the lawyer representing the guy suing *Candid Camera* (see question 2).
- C) Stabbed a cameraman in the leg with a screwdriver.
- D) Demanded his day in court on the British TV court show *Wig*.

4) Concerned by the tightening grip of the broadcast networks on prime time programming production, a coalition of independent TV producers asked the FCC:

- A) To make Michael Eisner and Les Moonves return their calls.
- B) To tip the maitre d' at Spago so they can get a better table.
- C) To forbid the broadcast networks from having any financial interest in 25% of the programming on their prime time schedules.
- D) To build a time machine and take us all back to 1990.

SPONSORED BY



January

Jan. 20-23
NATPE 2003

National Association of Television Program Executives. Annual Convention. 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, La. Contact: Dana Honor, 800-722-7355.

February

Feb. 2-4
Women in Cable & Telecommunications

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

Feb. 4-5
Arizona Cable Telecommunications Association
Annual Meeting. Airport Marriott Hotel, Phoenix. Contact: Susan Bitter Smith, 602-955-4122.Feb. 6-7
National Association of Broadcasters
Radio Group Executive Fly-In. Washington. Contact: Dennis Wharton, 202-429-5350.Feb. 6-8
Hollywood Post Alliance
8th Annual Technology Retreat. Palm Springs Marquis, Palm Springs, Calif. Contact: Eileen Kramer (626) 799-1733.
www.hpaonline.comFeb. 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

MAJOR MEETINGS

Jan. 20-23
NATPE 2003
National Association of Television Program Executives. Annual Convention. Ernest N. Morial Convention Center, New Orleans. Contact: Edna Gonzalez, 310-453-4440 ext. 209.Jan. 30-Feb. 2
Radio Advertising Bureau 2003
Annual Conference. 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.April 5-10
National Association of Broadcasters 2003.
Las Vegas Hilton, Las Vegas. Contact: Mona Gabbin, 202-775-2521.April 15
Television Bureau of Advertising
Annual Marketing Conference. Jacob Javits Convention Center, New York. Contact: Janice Garjian, 212-891-2246.June 8-11
National Cable & Telecommunications Association
Annual Convention. Chicago. Contact: 202-775-3669.July 20-23
Cable & Telecommunications Association for Marketing Summit
Washington State Convention and Trade Center, Seattle. Contact: Seth Morrison, 703-549-4200.

Anderson, 303-661-9100.

Feb. 11
Cabletelevision Advertising Bureau
Cable Advertising Conference. Marriott Marquis, New York, NY. Contact: Joleen Martin, 212-508-1214.Feb. 12
Association of National Advertisers
Southern Region Meeting. Dallas. Contact: Patricia Hanlon, 248-391-3121.**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.

Country Radio Seminar 2003
Nashville Convention Center, Nashville, Tenn. Contact: Celeste Irvin, 615-327-4487.Feb. 20-21
Society of Cable Telecommunications Engineers
2003 Chapter Leadership Conference. San Francisco. Contact: 800-542-5040.Feb. 22-25
National Association of Broadcasters
State Leadership Conference. Washington. Contact: 202-429-5300.Feb. 24
Broadcasters' Foundation
Annual Gala. Plaza Hotel, New York. Contact: 203-862-8577.Feb. 25
Satellite 2003
Pre-Day: Satellite Finance & New Services Forecast 2003. Washington. Contact: The Carmel Group, 831-643-2222.Feb. 25-26
Syndicated Network**Television Association**
1st National Syndication Marketplace. New York. Contact: 212-259-3740.Feb. 25-26
Wisconsin Broadcasters Association
D.C. Trip. Contact: Michelle Lukens, 608-225-2600.Feb. 26
Society of Satellite Professionals International Gala 2003
Grand Hyatt, Washington, D.C. Contact: Longbottom Communications, 703-534-0885.Feb. 26-27
Louisiana Cable & Telecommunications Association
Louisiana Krewe of Cable/Annual Meeting & Show. Wyndham Hotel at Canal Place, New Orleans. Contact: Tyre Dupuy, 225-387-5960.Feb. 26-28
Satellite 2003
Washington Convention Center, Washington, D.C. Contact: 480-443-4058.Feb. 27-March 1
Society of Motion Picture and Television Engineers
37th Advanced Motion Imaging Conference. Seattle. Contact: 914-761-1100.March
March 3
The Cable Television and Telecommunications Association of New York
Annual Legislative Conference. Empire State Plaza, Albany, NY. Contact: Robert Sullivan, 518-463-6676.March 4-5
Insight 2003—Smart Marketing for a Multi-Channel World
The Grand Hyatt, New York. Contact: (877) 474-4127.March 4-6
2003 Consumer Electronics Association Winter Summit
The St. Regis, Aspen, Colo. Contact: Lisa McKellar, 703-907-7047.March 5-7
American Association of Advertising Agencies
Media Conference & Trade Show. Hilton Riverside, New Orleans. Contact: Michelle Montalto, 212-850-0731.March 5-8
The National Broadcasting Society and Alpha Epsilon Rho
60th Annual National Convention. Adam's Mark Hotel (CQ), St. Louis. Contact: Jim Wilson, 636-925-9951.March 7
International Radio & Television Society Foundation
Newsmaker Breakfast. Marriott Marquis, New York. Contact: Michelle Marsala, 212-867-6650, ext. 303.March 10
HDTV Summit featuring. The Academy of Digital Pioneers 2003 Awards Presentation
Renaissance Washington DC Hotel. Contact: Jenny Miller, 703-907-7079.March 12
Association of National Advertisers
Eastern Region Meeting. New York. Contact: Patricia Hanlon, 248-391-3121.March 13
Association of National Advertisers
Television Advertising Forum. New York. Contact: Patricia Hanlon, 248-391-3121.March 13
17th Annual Bayliss Radio Roast
The Pierre Hotel, New York. Contact: Kit Hunter Frank, 831-655-5229.March 17-19
North Central Cable Television Association
Annual Convention and Trade Show. Hyatt Regency Hotel, Minneapolis. Contact: Jackie Wilkie, 651-641-0268.March 17-19
Association of National Advertisers
Seminar: *Creative, Media, Promotion, Integrated Marketing, Agency, TV, Internet*. Chicago. Contact: Patricia Hanlon, 248-391-3121.March 18-19
Satellite Entertainment 2003
Signals from Space. The Hyatt Regency Monterey, Calif. Contact: The Carmel Group, 831-643-2222.March 26-27
Great Lakes Cable Television Association
Great Lakes Cable Expo. Indiana Convention Center, Indianapolis. Contact: Erin Meaux, 317-845-8100.March 27
National Association of Black Owned Broadcasters
19th Annual Communications Awards Dinner. Marriott's Wardman Park Hotel, Washington, D.C. Contact: 202-463-8970.March 30-April 2
Cable Television Public Affairs Association
Forum 2003. The Mayflower Hotel, Washington. Contact: Steve Jones, 202-775-1081.

TV BUYER

Special Focus

TV BUYER is a special weekly section within Broadcasting & Cable, written specifically for the Media Buyers and Planners who control the majority of television advertising dollars. Television Media Buyers and Planners, as well as executives of major advertising brands, consider Broadcasting & Cable a leading source of information for the business of television.

■ **Syndicated Television** **The Business of Buying Syndicated Television**

On February 24, *TV Buyer* will examine the business of buying syndicated television programming. What is the strategy behind buying this unique category of programming and who are the major players and advertisers that support syndicated product? Our special focus on syndication is scheduled to coincide with the first annual SNTA conference in New York.

ISSUE DATE: Feb. 24, 2003

SPACE CLOSE: Feb. 14, 2003

MATERIALS CLOSE: Feb. 18, 2003

**BONUS DISTRIBUTION AT
SNTA: Feb 25-26**

■ **Top TV Buyers** **TV's Leading Media Buyers and Planners**

This in-depth profile singles out the major players, both the agencies and companies, with the biggest buying clout in the television buying world. On March 3, we'll provide an exclusive over-view and in-depth coverage of where these majors are heading and what they're buying.

ISSUE DATE: Mar. 3, 2003

SPACE CLOSE: Feb. 21, 2003

MATERIALS CLOSE: Feb. 25, 2003

**BONUS DISTRIBUTION AT
AAAA Media Conference: March 5 - 7**

■ **Women's Programming** **A Demographic Focus for Media Buyers and Planners**

On March 10, *TV Buyer* examines this much sought after female demo across broadcast & cable programming. Which networks or programs are effectively delivering this all-important audience, along with the type of content that delivers it for them?

ISSUE DATE: Mar. 10, 2003

SPACE CLOSE: Feb. 28, 2003

MATERIALS CLOSE: Mar. 4, 2003

■ **Hispanic Television** **A Demographic Focus for Media Buyers and Planners**

On March 17, *TV Buyer* examines the buying power of this influential, growing audience, across both broadcast and cable audiences, focusing on product categories, ratings and content.

ISSUE DATE: Mar. 17, 2003

SPACE CLOSE: Mar. 7, 2003

MATERIALS CLOSE: Mar. 11, 2003

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TELEVISION

News Careers

NEWS DIRECTOR

Dominant small Southern market news leader looking for someone to head our award winning 28 member news team. We're serious about news and our news commitment with 4 hours of local news per weekday and an hour a day on weekends. Minimum five years broadcast journalism experience with previous reporting, producing or news management background required. Send resume and news philosophy to General Manager, KNOE-TV, PO Box 4067, Monroe, LA 71211. No phone calls please. EOE

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WKRC-TV has an immediate opening for a part-time News Videotape Editor. Must be an experienced videotape editor with basic computer knowledge and the ability to perform well under deadlines. No calls. Please send non-returnable tape & resume to: WKRC-TV, Attn: Business Office-ve, 1906 Highland Avenue, Cincinnati, Ohio 45219. We Are An Equal Opportunity Employer.

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Aggressive, competitive journalist who knows how to dig for great stories. Will work with Call for Action staff to investigate consumer rip-offs. Must be great at live and a superb storyteller. Anchor ability a plus. Minimum two years experience. Send resume and non-returnable tape to Personnel Administrator-179, WTOL-TV, P.O. Box 1111, Toledo, Ohio 43699-1111. No phone calls. EOE.

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Media General Broadcast Group www.mgbg.com WLSL-TV What is your brand? Do you have a reputation for generating compelling copy, producing powerful promos, and strategically selling the strengths of a news product? WLSL-TV, a Media General station and NBC affiliate in beautiful Roanoke, VA, is seeking an outgoing, experienced Senior Writer/Producer for the Marketing Department. You'll drive viewers to our newscasts with stellar news topicals. You'll help conceive and create high-end image spots/campaigns, PSAs and POBs. You'll strategically place our work in front of targeted viewers through the program log. And your non-linear editing skills will contribute to our strong on-air look. This is an exciting time to apply your talents to the Marketing team at WLSL. Send a stellar tape (Beta SP or VHS), resume and references to HR Dept., 401 Third St., SW, Roanoke, VA 24011. No beginners, please. EOE M/F Drug Screen.

Producer Careers

PRODUCER

Looking for a creative, organized, storyteller who can produce viewer friendly newscasts. Our producer has advanced to the Top 10 market. Resume, news philosophy and non-returnable tape to Personnel Administrator-180, WTOL-TV, P.O. Box 1111, Toledo, Ohio 43699-1111. No phone calls. EOE.

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ASSISTANT PROMOTION MANAGER

KXAN-TV News 36 Are you a producer ready for managerial experience? The Austin, Texas News Leader wants you! KXAN, an NBC affiliate, owned by LIN Television, is looking for a dynamic, self-starter to help lead the Promotion Department. Help oversee on-air efforts of the station and assist in developing long-term marketing strategies. A strong writer with AVID editing skills and 2 years of promotion experience a must. Rush resume and reel to Jim Canning, Promotion Manager, KXAN News 36, 908 Martin Luther King Blvd. Austin, Texas 78701. EOE

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CABLE

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You may apply by sending a cover letter, resume and demo reel to CMT, Human Resources/mc, 330 Commerce Street, Nashville, TN 37201. Or you may send your resume by e-mail to employment@cmt.com. EOE

Email Your Classified Ad: yatsumi@reedbusiness.com

News Careers



Our leading all news program is seeking the following professionals:

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Ability to generate story ideas, gather information, and produce and present stories and other content for all platforms. A min of 1-2 yrs on-air professional news reporting experience a must. Valid drivers license and ability to work ant assigned shift required. Excellent communication and interpersonal skills as well as the ability to identify problems and develop solutions are essential.

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Coordinate the gathering of news, generate story ideas and schedule assignment coverage and delivery of News material to the production team for all news 12 services. A minimum of 2 years journalism experience required. Excellent communication and proficiency with Newsroom computers systems a must. Selected candidate will have extensive knowledge of news gathering technology and internet search tactics, demonstrated leadership and planning ability, and strong knowledge of local communities, issues and news makers. Must be able to work flexible schedule and nights, weekends & holidays.

Above positions based in Yonkers, NY. Competitive salary and exciting benefits provided.

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TELEVISION

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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@wsbtv.com or send to Steve Brown, WSB-TV, 1601 W. Peachtree St., NE Atlanta, GA 30309. WSB-TV is an Equal Opportunity Employer

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ACCOUNT EXECUTIVE

Outstanding opportunity for an experienced broadcast sales professional. Position requires 3-5 years of broadcast TV sales experience, and a proven track record with advertising agency media departments and corporate marketing personnel. Candidates must demonstrate a thorough knowledge of media, an innovative and successful track record in marketing, new business development, and solid computer skills. Letter and resume by 1/31 (no calls/faxes/email) to Bob Liga, Local Sales Manager, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131 EOE

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RADIO

For Sale Station

NOTICE OF SALE OF STOCK OF HAWES-SAUNDERS BROADCAST
PROPERTIES, INC., AND OF HAWES-SAUNDERS RADIO GROUP, INC.

Pursuant to an Order entered on December 12, 2002 by the United States Bankruptcy Court for the Southern District of Ohio, Western Division at Dayton, Case Number 02-38342, In re: Hawes-Saunders Broadcast Properties, Inc., a hearing will be held on February 10, 2003 at 1:30 p.m. in the United States Bankruptcy Court for the Southern District of Ohio, Western Division at Dayton, 120 West Third Street, East Courtroom, Dayton, Ohio 45402, to approve the purchase agreement for the sale of the stock of Hawes-Saunders Broadcast Properties, Inc., licensee of WROU-FM in West Carrollton, Ohio and Hawes-Saunders Radio Group, Inc., a wholly owned subsidiary of Hawes-Saunders Broadcast Properties, Inc., licensee of WRNB-FM in Troy, Ohio (collectively the "Companies").

Patrick Communications LLC, the court appointed broker for the Companies' stock, has agreed to sell the stock in Hawes-Saunders Broadcast Properties, Inc. for Nine Million Five Hundred Thousand Dollars (\$9,500,000.00) and the stock in Hawes-Saunders Radio Group, Inc. for One Million Two Hundred Thousand Dollars (\$1,200,000.00). Bidders must be pre-qualified (see below). Any future bids for the Companies' stock must minimally exceed the current prices offered by One Hundred Fifty Thousand Dollars (\$150,000.00) for each Company. Final bids of the auction for the Companies' stock will take place at the February 10, 2003 hearing at 1:30 p.m. in the United States Bankruptcy Court for the Southern District of Ohio, Western Division at Dayton, 120 West Third Street, East Courtroom, Dayton, Ohio at which time, the highest and best offer(s) for the Companies' stock will be determined. The Companies' stock is offered for sale both collectively and individually. The sale of the Companies' stock is subject to a Court Order by the United States Bankruptcy Court for the Southern District of Ohio, Western Division at Dayton approving the sale based on the Court directive requiring the satisfaction of all outstanding allowed indebtedness of each of the Companies from the sale proceeds upon closing or subject to escrow.

All interested bidders must be pre-qualified to enter bids for the purchase of the Companies' stock. To become qualified, any interested bidder needs to contact Patrick Communications LLC. In addition, any questions regarding the sale of the Companies' stock and additional information relating to the Companies should be directed to Susan Patrick of Patrick Communications LLC at the address and telephone number below.

Patrick Communications LLC
5074 Dorsey Hall Drive, Suite 205
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410-740-0250

News Careers

NEWS DIRECTOR

91FM - WHYY, Inc., the Delaware Valley's leading public broadcasting station has an excellent opportunity for a seasoned broadcast journalist with proven management ability. This position is responsible for supervising reliable, responsible, contextual news/public affairs services & managing the operations of a busy news department. The ideal candidate will possess 3+ yrs reporting and editorial experience in broadcast, demonstrated managerial effectiveness, and a deep knowledge of public affairs and contemporary, local issues. Excellent communication skills; the ability to identify, evaluate and act on problems immediately with creative solutions; establish and maintain contacts with colleagues from other local and national stations and knowledge of content distribution via multiple technical platforms required. Interested candidates can send their resumes (w/ a non-returnable sample of their work) to: K. Peterson, Mgr., Staffing & Corp Svs., 150 N. Sixth St., Phila., PA 19106. (Resumes w/out a CD or taped will not be considered.) EEO M/F/D/vet

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Public Notice

Meetings of the Public Broadcasting Service Board of Directors and its Education and Nominating Committees will take place at the Williamsburg Lodge, Williamsburg, Virginia on January 30-February 1, 2003. Schedule and tentative agenda for each meeting follows: **Education Committee**, in executive session, 2:00 p.m., January 30 and 9:00 a.m., January 31, to discuss strategic planning. **Nominating Committee**, in executive session, 1:00 p.m., February 1, to discuss candidates for nomination. **Board of Directors**, 2:30 p.m., February 1, reports from management and board committees on membership, finance, education, DBS, cable, and technology and distribution matters; EEO report; general counsel's report; strategic planning; underwriting policy; and other business. While the meeting is open to the public, some portions will be held in executive session.

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ISSUE DATE: Feb. 17, 2003

SPACE CLOSE: Jan. 23

MATERIAL DUE: Jan. 29

To reserve space, please contact Lauren Cohen 646-746-6574 or Rob Payne at 646-746-7022.

Opposition Grows to FCC Ownership Dereg

Continued from page 1

comes as Adelstein made it easy to read where he stands. Last week, the rookie regulator indicated he opposes broad relaxation of media-ownership limits and hinted that he would favor some tightening of radio-ownership limits. The FCC also is examining current rules limiting TV station ownership and local crossownership of radio, TV and newspapers.

A FRIEND IN FRIST?

Consolidation's critics also hope to find a friend in new Senate Majority Leader Bill Frist (R-Tenn.), whose Nashville constituency makes him sympathetic to the plight of the recording industry. Record companies are increasingly irked by a practice that requires labels to pay freelance promoters/consultants to win airplay.

Frist hasn't spoken out on consolidation, though he has backed the record industry on copyright and piracy issues. But he doesn't have the personal ties that predecessor Trent Lott had with fellow Mississippian and National Association of Broadcasters President Eddie Fritts.

As for Adelstein, in a speech to the Future of Music Coalition (FMC) last week, he said the massive concentration of the radio industry following elimination of national radio-ownership limits in 1996 has been a "canary in the mine," testing whether the country should follow with similar deregulation of TV. The coalition, which held its annual policy summit last week, is composed of musicians and others opposed to media—particularly radio—deregulation.

"The FCC better carefully consider the health of that canary before we proceed further, because changes to the FCC's media-ownership rules potentially could alter the media landscape as much [as] or more" than the 1996 Act, Adelstein said in his first address since being sworn in Dec. 3.

As a prelude to his keynote speech, Adelstein jammed on harmonica with Lester Chambers on the R&B legend's classic "People Get Ready." Dressed in suit and tie and sporting wire-rimmed shades, Adelstein looked more like a bad guy from *The Matrix* than a bluesman (or even a Blues Brother) but held his own during his harp solos.

On the state of radio since the 1996 Telecommunications Act, Adelstein suggested the ownership cap might need to be "modified." He noted that, in tiny Yankton, S.D., under current FCC market measurements, one company could own eight stations. Ostensibly, ownership of eight radio outlets is permitted in only the largest mar-

kets. "Clearly, there is something wrong with how the FCC currently draws market boundaries." Adelstein also called a recent FMC report critical of the 1996 law "a truly impressive study."

In examining the impact of radio consolidation, he said, the FCC should not rely solely on traditional antitrust analysis and measurements of ad revenue concentration and format diversity, as some industry players contend. He added that the loss of localism, the level of local public-affairs coverage and the impact on artists are among other factors the commission should review.

Adelstein also sympathized with the coalition's contention that radio consolidation has led to a decrease of station formats, which runs counter to the industry's contention. "Adult Contemporary,

Hot Adult Contemporary, and Urban Adult Contemporary are considered three separate formats. But, clearly, they will play many of the same artists," he said. And when it comes to local news and public affairs, one owner is likely to speak with a single voice across all stations, he added.

The target of most of the creative community's antipathy is Clear Channel, which owns the country's two largest stables of radio stations and billboards, as well as the dominant concert-promotion business. Clear Channel critics charge that the company has a lock on airplay and concerts that can make or break artists.

'CLEAR'-ING THE AIR

Company Chairman Lowry May is expected to testify at McCain's hearing, along with an owner of a single station or small radio group and a representative of consumer organizations.

"We're looking forward to addressing these allegations and dispel the myths," said Andrew Levin, Clear Channel's new lobbyist.

Whether the critics can actually build Washington support beyond Adelstein and longstanding allies, such as Copps and consolidation critic Sen. Russell Feingold (D-Wis.), is unclear.

Abernathy hasn't yet signaled her views, but industry forces believe that FCC Republican Kevin Martin is "to the right" of Chairman Michael Powell on deregulation and she makes a more enticing target for the essential third FCC vote. For his part, Powell has never endorsed wholesale deregulation but opposes what he calls the current "prophylactic" ownership limits. Instead, he is expected to seek a market-by-market approach similar to traditional antitrust rules.

Broadcasters insist that McCain hasn't backed off his deregulatory stances, but consolidation's foes are optimistic, given his anger over station owners' opposition to campaign-finance-reform and avoidance of having to pay for digital TV spectrum. "In light of campaign-finance-reform, we hope he's receptive to our ideas," said Thomas Carpenter, news and broadcast director for the American Federation of Television and Radio Artists.

WILL MCCAIN CHANGE?

"During the fight over low-power radio [McCain supported it], McCain learned a great deal about what's going on in local radio," said Media Access Project President Andrew Schwartzman. "I wouldn't be surprised if his thinking [on deregulation] is revised to some degree."

Certainly, maverick McCain has been willing to change his position on media issues. He backed cable-rate regulation in 1992, voted for deregulated rates in 1996 and today talks about resurrecting price controls.

Feingold told the FMC last week that he was encouraged by McCain's "intentions"

regarding the radio-merger wave of the past seven years. "I was awfully pleased with his sense on this issue as well as other consolidation issues," he said. "He gets it beyond belief, and I think you'll be pleased about his intentions." Feingold plans to reintroduce legislation from last year that would tighten FCC oversight of radio.

Some industry observers speculate that McCain has called the hearing to tweak broadcasters for opposing legislation that would require free airtime for federal candidates and as a favor to campaign-finance-reform partner Feingold.

Nevertheless, the NAB isn't taking the FMC's effort lightly. Last week, NAB attacked the coalition's Nov. 18 economic analysis of radio consolidation's impact in a two-page letter to the group that was circulated to the press.

According to NAB, the coalition overestimated conglomerates' share of ad revenue and relied on loaded questions in a survey purporting to show public unhappiness with the current state of the airwaves. FMC officials stood by their report. ■



'Clearly, there is something wrong with how the FCC currently draws market boundaries.'

**JONATHAN
ADELSTEIN, FCC**



Michael Copps, once the FCC's sole Democrat, has an anti-consolidation ally in new member Jonathan Adelstein.

Groups Push À La Carte Cable

Cite post-deregulation price hikes; NCTA disputes claims

Consumer groups last week officially launched their bid to re-regulate cable prices, hoping to piggyback on press coverage of growing opposition to media consolidation.

The groups claim that recent cable mergers and resulting monopoly pricing power are to blame for what the critics say are outsized rate hikes during the past seven years.

Gene Kimmelman, head of Consumers Union's Washington office, called on Congress to turn cable-rate regulation over to the states or to require à la carte sale of individual cable channels outside the bare-bones basic tier, after allowing upper-tier rates to rise unchecked since 1999. "It's time for Congress to come back in."

Kimmelman complained that the FCC's latest video-competition report, released on New Year's Eve, understated rate hikes by showing only a 6% increase through the year ended in June. For calendar 2002, hikes were closer to 9%, he said. "FCC Chairman Michael Powell is coddling price-gouging cable monopolists," he said, "and it's time to put an end to it."

Consumer Federation of America economist Mark Cooper attempted to debunk cable's explanations for the hikes. Many in the industry have said that the increases are needed to cover increased programming costs and to pay for infrastructure build-outs bringing high-speed Internet services. But, if covering programming costs were to blame, he said, cable companies' net income wouldn't

have climbed \$8 billion since passage of the deregulatory 1996 Telecommunications Act.

As for infrastructure buildouts, revenue from advanced services is covering that bill, Cooper said.

Instead, he blamed the high prices cable companies have paid to acquire each other in the recent merger wave—upwards of \$5,000 per sub. Cable companies paid these "phenomenal amounts" in order to gain enough market power to protect monopoly pricing, he said.

The National Cable & Telecommunications Association strenuously dismissed the consumers groups' attacks as "misleading and factually inaccurate" for failing to account for the full costs of programming, labor and buildout costs. The NCTA also noted that cable rates rose at a faster clip while regulated than during the three years since upper-tier-pricing oversight expired. During that time (1999-2002), annual cable-rate increases have average 5.15%, the association said. In the previous three years, rates climbed 7.6% annually.

Cable officials also noted that competition from satellite has helped slow cable-subscriber growth to a trickle and the new number may show a decline for calendar year 2002, proving that customers have an alternative to cable. Furthermore, they said, most cable mergers have been paid for by stock deals that don't cut into operating costs.

—Bill McConnell

Reality Shows Turn in Strong Performances

Continued from page 6

Now Fox will hold its breath to see if the second iteration of *American Idol* will live up to the hype when it premieres on Jan. 21 and 22.

If it doesn't, Darnell has several ideas up his sleeve. Coming in the next three weeks is *Man Vs. Beast* (working title), which will pit people against animals in various contests. The concept is about as weird as it sounds—in one, an elephant will match its strength against 40 "little people" to try to pull a plane 75 feet. In another, the world's hot-dog eating champion will try to out-eat a bear. And in a third, a human sprinter will race against a giraffe and a zebra. Unclear is whether a tiger will chase the three and eat the slowest.

Another Fox special in the can is *Bridezilla*, which follows brides around as they prepare their weddings and get "totally out of control" about the details, said Darnell. Finally, Fox will bring televi-

sion audiences what they've always wanted to see: a doggie beauty pageant, featuring dogs in talent and evening gown competitions.

The network also is readying a reality series called *Married By America*, due in March. In *Married*, viewers will select two people from a larger group who will then get engaged and move into a house together. At the end of the show, they will decide if they want to get married.

With *High School Reunion*, created and produced by Mike Fleiss of ABC's *The Bachelor* and *The Bachelorette*, The WB premiered its first reality show since it aired *Popstars* and *Popstars II* in spring and fall 2001. *High School Reunion* brought together classmates from Oak Park and River Forest High's 1992 graduating class for a reunion in Maui, Hawaii, and set all sorts of records for the network.

Airing on Sundays at 9 p.m. and again on Thursdays at 8 p.m., *Reunion* scored

'I thought [Joe Millionaire] was a good, clever concept and that people would come, but not like this. We've never had an audience come at this level and no other reality show has either.'

MIKE DARNELL, Fox

The WB's best ratings ever for a Sunday 9 p.m. premiere in viewers, persons 12-34, women 12-34, adults 18-34 and women 18-34. The show also tied the network's record for highest time-period performance in men 18-34, adults 18-49, women 18-49 and men 18-49. It delivered the second-highest ratings ever for the network in the time period among persons 12-34 and men 18-49, and the third-highest ratings in the time period among viewers, adults 18-34 and adults 18-49.

Finally, *Reunion* performed especially well with women, improving its Sunday time period over last year by 89% in women 12-34, 106% in women 18-34 and 108% in women 18-49.

Finding the right high school with the right people wasn't easy, said Keith Cox, senior vice president of alternative programming for The WB.

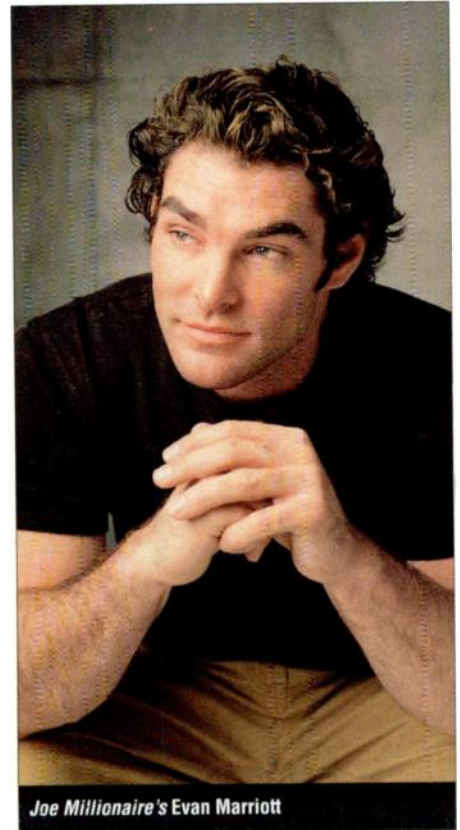
"Mike Fleiss and his producers went around and looked at so many different high schools," Cox said. "After doing tons of research, they whittled it down to this Chicago-based school that had the best stories," as well as a good number of classmates who remain single—all the better for sexual tension and ratings.

Last Thursday night, The WB aired a second reality show: *The Surreal Life*, featuring celebrities such as M.C. Hammer, Emmanuel Lewis and Corey Feldman living in a house together for ten days. Buzz on the program had been building steadily, and the show held up well against tough Thursday night competition. Based on Nielsen fast nationals, *The Surreal Life* delivered the best ratings for The WB in the time period since October 2001. For the night, The WB averaged a 3.8 rating and a 5 share for *High School Reunion* and *The Surreal Life*.

After the success of ABC's *The Bachelor*, the network premiered two new reality skeins last Wednesday: *The Bachelorette* at 9 p.m. and *Celebrity Mole* at 10 p.m.

The Bachelorette—starring the runner-up from *The Bachelor*'s first go-round, Trista Rehn—gave ABC its largest audience in more than 2 1/2 years, with the exception of the last *Bachelor*'s November finale. *The Bachelorette* averaged 17.4 million viewers and earned an 8.4 rating/20 share in adults 18-49, winning the night in the category and soundly beating an original episode of NBC's *The West Wing*.

Following *The Bachelorette*, *Celebrity Mole Hawaii*, produced by Stone Stanley, lost significant audience to NBC's *Law and Order*, with 10.7 million viewers and a 5.2 rating/14 share in adults 18-49. Still,



Joe Millionaire's Evan Marriott

the show delivered ABC's largest audience in the time slot in more than a year and the highest 18-34 and 18-49 ratings in the slot in more than 2 1/2 years.

"I think there is clearly a very big appetite for this kind of programming, but I can't explain it," said Andrea Wong, ABC senior vice president of alternative series and specials. "We are coming up with more fun and more innovative concepts, and I do think the quality of unscripted programming is pretty great."

Wong also pointed out that younger people have been raised on reality shows such as MTV's *Real World* and *Road Rules*, so they have grown to expect it. Although reality shows don't last long enough to be syndicated, ABC is doubly benefiting from the network's growing library of reality programming by repurposing *The Bachelor*, *The Bachelorette* and *Celebrity Mole Hawaii* on ABC Family.

And some networks are realizing that television has done some of these reality shows before they had a name for them. Last Wednesday at 8 p.m., CBS premiered the revival of Ed McMahon's *Star Search*, although in this rendition the talent competition show is hosted by former late-night host Arsenio Hall. The story for *Star Search* was much the same, with the show winning the time period for the first time this season for CBS in viewers, households and all the key adult demographics.

Star Search was CBS's highest-rated program in the time period since last January in households, last September in viewers, September 2000 in adults 18-34 and October 2000 in adults 18-49 and 25-54.

"The success of reality is good for everyone," Wong said. "Most people in the reality community would tell you that when one reality show does well, it bodes well for them too." ■

Fergie Could Lose Out To Ellen and Sharon

Continued from page 1

talker, and the Tribune stations will pick up *Sharon*, also one hour of talk.

"Ellen is an amazing talent," said Jim Paratore, executive vice president of Warner Bros. Domestic Television and president of Telepictures Productions. "The talk and variety segments that we're going to produce will appeal to the core young upscale female. It's the same for them in prime time, so Ellen is very consistent with NBC's brand."

The NBC deal clears *Ellen* is 30% of the country. The NBC stations are in New York; Los Angeles; Chicago; Philadelphia; San Francisco; Dallas-Fort Worth; Washington; Miami; San Diego; Hartford, Conn.; Raleigh, N.C.; Columbus, Ohio; Birmingham, Ala.; and Providence, R.I.

Besides the NBC O&Os, Warner Bros. said, it also has cleared *Ellen* on stations from the Meredith, LIN and Belo station groups, guaranteeing carriage in more than 50 markets.

NBC's deal for *Ellen* makes it tough for Universal Domestic Television to clear its new talker, *Fergie*. At the moment there are no more network O&Os with slots to fill in daytime. But Universal says it is going full-steam ahead with its new show. "We are absolutely as enthusiastic and confident in this project and *Fergie* as a talent as we ever were," said a Universal spokesman. "And without going into too much detail, so are the station group people we've spoken to."

NBC also has *The Other Half*, *The John Walsh Show* and *Starting Over* for daytime next fall, although *The Other Half* has not yet been renewed for next year. Last month, NBC canceled Paramount's *Life*

Moments in some markets and gave those slots to *The Other Half*. Renewal is dependent on the show's ratings performance in its new slots, NBC said.

The John Walsh Show already has been renewed on the NBC stations and by the Hearst-Argyle stations. Ratings for the show are improving but have yet to move higher than a 1.4 national average.

While Telepictures is celebrating the pick-up of its two new shows, it also is likely waving good-bye to *The Caroline Rhea Show*. The talk show, which was meant to be a replacement for *The Rosie O'Donnell Show*, never got going after the ABC-owned stations opted for Buena Vista's *The Wayne Brady Show* and forced *Caroline* into late-night time-slots in many big markets.

Tribune began negotiating a deal with Warner Bros. and Telepictures for *Sharon* almost from the moment word leaked that the Osbournes matriarch would be hosting a talk show. Tribune has cleared the show on all of its stations, covering more than 40% of the country.

"We couldn't be more excited than to have Sharon Osbourne on our stations starting this fall," said Pat Mullen, new president of Tribune Television. "Not only do we think that this will be one of the most highly anticipated new shows, we also believe that Sharon's wide-ranging appeal will be a perfect complement to our programming line-up."

Tribune's cancellation late last week of Tribune Entertainment's *Beyond With James Van Praagh* opens up slots for *Sharon Osbourne* on Tribune's schedule. That also gives other established shows, such as Telepictures' *Jenny Jones*, a better shot at renewal. ■



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EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

Putting a Price on the Tragedy

The story goes that Harry Truman wanted to find a one-handed economist because he got tired of hearing "... on the other hand." Well, if we were a one-kneed editorial page, this piece would have taken a dramatically different tack. When we first heard that Viacom was trying to file a 9/11 claim on its insurance (see story, page 16), arguing that it was obliged to forfeit ad revenue to fulfill its public-interest requirement of covering the World Trade Center and Pentagon attacks, our knee-jerk reaction was "how low can you go." Our second reaction, after much reflection, was that CBS paid for a policy covering business interruptions and, if the loss or some part of it can be covered by that policy, the company likely has a fiduciary duty to make such a claim.

The move is admittedly a potential PR nightmare. But putting a price on tragedy and loss is the business of insurance.

In the "be careful what you wish for" department, a CBS victory will mean higher premiums for everyone, and quantifying public-service obligations could provide ammunition to public-interest groups. Whether the value of the claim outweighs the potential bad press and possible bad precedent is something CBS should also have factored into its cost-benefit analysis.

We haven't seen CBS's argument, but sources say it does not claim any government mandate that CBS cover wall-to-wall but rather says that CBS had an understood course of conduct given its public-interest obligation, as well as

its belief that conducting business as usual would alienate its audience.

There is no getting around the queasiness the whole business creates. One palliative might be for CBS to give a fraction of the money recovered to the families of Isiais Rivera and Bob Pattison, WCBS-TV engineers killed in the attacks. Of course, CBS is under no obligation to do so.

The Winning Touch

Even before Jim May had been officially installed as NAB's chief lobbyist in 1988, he had already begun to work the room, having met the day before with House Energy and Commerce Committee Chairman John Dingell, Telcomsubcom Chairman Ed Markey and a host of other top lawmakers. He hasn't stopped since and, in February, will be taking those skills to the beleaguered airline industry.

May helped the association and the industry win some big battles. Once characterized as unable to lobby its way out of a paper bag, NAB eventually became one of the most successful in town. Witness its success in getting the Robert Torricelli amendment struck from the campaign-finance-reform bill at the 11th hour. You won't win many fights without a good argument, but you can lose some you ought to win if you don't have a skillful advocate. With re-regulatory forces gaining traction, NAB has some big shoes to fill and the sooner the better. Maybe cloning isn't such a bad idea after all.



TWO CENTS

"I don't know if it's a fear of seeming unpatriotic. But there are times when you're thinking back to the week's events, and you can't wait to see how they'll cover them, and you get a skit about how Saddam Hussein combs his mustache."

Former *Saturday Night Live* player **WILL FERRELL** to *The New York Times*. Ferrell is concerned *SNL* might have lost its political edge.

"But Marriott, 28, is dumb as a box o' rocks. Flummoxed by the simplest questions—including one from a woman who simply asked his middle name—he came off like a real-life version of *Seinfeld's* David Puddy: hopelessly handsome and just hopeless everywhere else."

ERIC DEGGANS, *St. Petersburg Times*, believes Fox's *Joe Millionaire* is one big bore.

"At the end of the first hour, you want more. You shouldn't, it's embarrassing, but then again it's perfectly executed trash and certainly no more damaging than a *Dateline* episode."

TIM GOODMAN, *San Francisco Chronicle*. Goodman found The WB's reality show, *The Surreal Life*, addictive.

"The truth of the matter is that reality TV is a superficial version of documentary filmmaking to begin with. ... I'm not knocking success, but I don't think they're necessarily advancing the idea of what documentaries are supposed to do, which is hold up a mirror to society or to your own life."

ALAN RAYMOND, one-half of the team behind PBS's 30-year-old *An American Family* series, to *The Miami Herald*.

"Isn't it weird to be the black Johnny Carson and the black Ed McMahon? That's more pressure than a Nubian brother needs!"

ARSENIO HALL to *The Philadelphia Inquirer* on his new gig as host of CBS's *Star Search*.

"Viewing the premiere show was like watching fluid drain from an IV bag. Life seeped from my TV set, drop by drop, with every performance, every vote, every stultifying minute."

DAVID BIANCULLI, *New York Daily News* on CBS's *Star Search*.

"Television has developed an entire cottage industry around has-beens, and the has-beens are playing along, desperate to feel the warmth of the spotlight one more time—with or without their dignity. It's the price of continued admission to the celebrity culture, and they're not too embarrassed to pay."

ALAN SEPINWALL, *The Star-Ledger* of New Jersey, on the cult of personality now invading reality television.

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, (e-mail: hjessell@reedbusiness.com or fax: 646-746-7028 or mail to: Broadcasting & Cable, 360 Park Avenue South, New York, N.Y., 10010).



AIRTIME

GUEST COMMENTARY

It's Not Easy To Leave The Big Easy

NATPE and its annual conference and exhibition next week will celebrate its 40th anniversary in New Orleans, a remarkable milestone for any major industry organization.

And we are honored to be holding this conference in the Crescent City, which has been an extraordinary host a dozen times we've held it there. For the record, that was 1968, 1973, 1986-1987, 1990-1992, 1997-2000 and this year. Sadly, this will be our last conference in New Orleans.

The changes in the television business over the past two to three years dictate strategic decisions designed to enhance prosperity. We've closely looked at the many developments affecting our business, as well as the needs of our global membership, and concluded that Las Vegas would be best-suited for future NATPEs. It's also a wonderful city.

Over the years, we've called several cities home for a few days in January. But New Orleans seems to hold a special place in the hearts of many past NATPE attendees, all of whom have been overwhelmed by the hospitality, professionalism, warmth and assistance of the city, its merchants and citizens.

While the primary function of our conference is to conduct business among our peers, having a little (or a lot) of fun in the process while in New Orleans was rarely lost on us all.

The television industry has grown from a small, upstart business to one that embraces programs, talent, ideas and new technology from the far reaches of our planet. And NATPE has been at the center of these changes.

At NATPE's inception in the early 1960s, there were nearly



The changes the television business has been undergoing dictate decisions to enhance prosperity

BRUCE JOHANSEN, President and CEO, NATPE

50 million television households in the United States, and only three networks broadcasting a limited number of programs. Today, there are more than 105 million television households throughout the country (a majority of them with multiple television sets) and another approximately 836 million homes with television worldwide. Now, dozens, if not hundreds, of sources of entertainment and information are delivered to the almighty viewer—our ultimate client—24 hours a day.

Today, our industry is in the midst of some of the most challenging times since the medium began. Trying economic conditions, consolidation and other matters are forcing the industry to re-think how it develops, produces, distributes and markets its product.

There is an old adage that says "suffering builds character." While "suffering" might be too strong a description of what our industry is experiencing (depending on whom you speak with, of course), in our view, it is through difficulties that come new ideas, creative and pioneering business models, and a renewed energy that re-

sults in groundbreaking programming, overall industry growth, and, ultimately, future success.

It's true that future NATPEs might look different from previous conferences you have attended, but the common denominator of past, present and future conferences is that they serve as the global television industry's focal point to conduct business.

And, by the way, who says you can't have fun in Las Vegas?

**P.J. BEDNARSKI**
EDITOR

It Pays To Be Smart

Warner Bros.' Dick Robertson aims upscale in a downscale daypart

There really are a lot of things more depressing than watching daytime television (war and famine, for example), but there are many, many things that are more enjoyable, too (say, driving a rental truck). Daytime television gets no respect, and, given what many syndicators try every year to woo new viewers, apparently doesn't seek much, either.

"We all know that, as cable and satellite proliferated, there was this great migration from broadcast television," said Dick Robertson, president of Warner Bros. Domestic Television Distribution. "The greatest migration was in daytime," where cable has grabbed more viewers than broadcast for several years now. And cable daytime viewers are generally the cream of the crop: richer, younger, more educated.

Losing share, syndicators have reacted by dumbing down their product for an audience that, increasingly, represents the fringes of society. All the misfits of the world haven't appeared as guests on *The Jerry Springer Show*, but just about all of them watch it.

"It's sort of become a self-defeating prophecy," Robertson said. "We all began producing shows for the audience that was left. And if you go out fighting for just the audience that's left, you might get a decent rating, but it's hard to sell to advertisers." For proof, chart the ads on *Springer*, where the spots are a veritable directory of personal-injury lawyers and life-insurance companies that can't drop you even if you are carrying the plague.

Robertson won't deny Warner Bros. hasn't dabbled in the dumb-down derby, but he is a salesman, too, who would argue that his shop is producing among the handful of syndicated daytime shows that can still pull disaffected upscale audiences away from cable and back to broadcast. *Rosie*, at least in the first few years, was bright enough that you didn't feel dirty watching it. There are others. Robertson notes that King World's *Martha Stewart's Living*, for example, doesn't get much of a rating, but advertisers will pay more for her 1 rating than they will for some shows with a 3. "And

these people," he said about ad buyers, "aren't stupid."

At NATPE next week, Robertson will be peddling new talk shows from Ellen DeGeneres, the comedian, and Sharon Osbourne, the wife of Ozzy and, in comparison with the family around

Lauderdale, I can say she is brilliant as a standup, giving two hours of mainstream, observational stuff that wouldn't make a nun blush. (If you're wondering, her days of fighting for her sexual identity are over. For one thing, no one cares anymore. Every-



The Ellen DeGeneres stage show is non-stop brilliance.

her, the straight man on MTV's bizarre reality series. Both of the shows are produced by Telepictures, an arm of Warner Bros.' syndication division.

Robertson (salesman, remember?) will go so far as to say that it's "very important for the industry to have these shows work." That's because they invite back upscale audiences.

"The downside is stations pay a lot more for these shows," he said. The upside, he says, is that, by airing a "smart" syndicated show rather than the typical shoutfest with exactly the same rating, Warner Bros. and local stations walk away with "two, three, four times" the CPM. "Our content doesn't eliminate half the advertisers" who won't appear within the one-issue talk show (which is a nice way to refer to the shows hosted by Springer/Montel/Maury and, ahem, Warner Bros.' Jenny Jones).

Some—maybe a lot—of this is spin, but, having seen DeGeneres on tour in New York and on tape from Fort

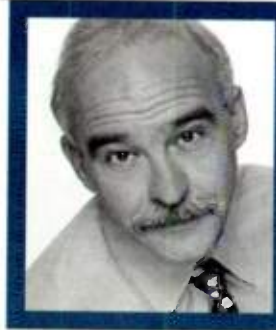
one's gay on TV.)

I'm more doubtful about Sharon Osbourne, but maybe that's because the MTV show, for me, went quickly from fascinatingly bizarre to just a lot mumbling meandering.

NATPE's a week away and is now a smaller, more desperate parade of show ideas and retreats. But Dick Robertson is passionate about the business if maybe even a bullying force in the syndication business. But he doesn't pretend to be otherwise or to sugar-coat syndies' strengths and weaknesses.

If the Osbourne and DeGeneres shows are hits, he will have accomplished something. In the past decade, the success rate of programs in first-run syndication has been 17%, just about as bad as the networks in prime time. If Warner Bros. does better than some, Robertson knows that some of it is luck. And some of it is going a different route. "In the valley of the blind," he said almost proudly, "you know, the one-eyed is king." ■

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Comcast Seeks Cuts From High-Priced Nets

Continued from page 1

annual increases for their bigger customers, they should be thinking 2%-3% for Comcast. But some networks may indeed be asked for material reductions in short order.

The phrase Comcast executives are using is "MFN minus 10%." Large MSOs commonly have "most-favored" clauses in their contracts guaranteeing them the lowest possible rates. So, if DirecTV or Cox negotiates a better rate, another distributor would automatically get that rate or some set percentage close to it.

Now that Comcast serves 25% of all the customers of MTV, CNN and ESPN—especially the ultra-expensive ESPN—company executives believe that they should receive greater volume discounts, just as Wal-Mart does from its countless suppliers.

"They're extremely aggressive, and it's going to be a bloodbath," said an executive with one network group. "They're going to drop channels to get this."

Comcast executives say they're not looking to provoke big fights. "We're not out to destroy anyone's business plan," said one executive, who wouldn't go into detail about company talks with networks. "But we are looking to slow down what has been an endless cycle of programming increases."

It's no mistake that, the day Comcast closed on the AT&T deal, the MSO went to court to break AT&T's hugely expensive deal with pay network Starz!. Programmers see that as a sign of things to come.

Programming executives say Walt Disney Co. is Comcast's biggest target. Disney owns ESPN, the cable network that operators hate most because of its high rates, which approach \$2 per subscriber. The various flavors of ESPN plus The Disney Channel and ABC Family comprise about 20% of Comcast's total programming costs.

But the companies don't get along. Even though they're partners with Disney in E!



ABC Family (shown: *My Life as a Sitcom*) and its sister nets account for 20% of Comcast's programming costs.

Roberts and Comcast Cable President Steve Burke—a former Disney executive—do not hide from associates a distaste for Disney and its executives. Two years ago, Disney waged a public campaign against Comcast, threatening to yank its ABC broadcast stations from Comcast systems if Roberts didn't submit to its terms for The Disney Channel. Disney executives would not comment.

"They are smart and tough businessmen, which is not a change from where they were before their incremental leap in size," said Court TV President Henry Schleiff of the Comcast leaders. But he added that he has had good relations with the system operator and doesn't expect that to change. "What hasn't changed is that these guys have always seen the future. They don't want to get out there in the first six months, 12 months and be seen as abusive."

Comcast is starting by cherry-picking

contracts with networks, seeing which of AT&T's deals it wants to apply to Comcast's systems, which of Comcast's existing deals to apply to the AT&T systems. Network executives said that, whereas AT&T generally had greater volume discounts, some of Comcast deals have lower rollout commitments or allow the network to put channels on digital tiers more readily.

But new programming chief Matt Bond is also looking for something else: lies. Generally, AT&T had the most favored of most-favored-nation clauses. As the biggest operator, it negotiated the best rates. The head of affiliate sales for one cable-network group said that, in comparing contracts, Bond is finding that a few networks had secretly given Comcast a better deal without then lowering AT&T's price as required.

And he'll know the AT&T deals intimately. Before a brief stint at Yankees Entertain-

ment & Sports, Bond was executive vice president of programming for AT&T Broadband and negotiated those very contracts.

"The low-hanging fruit are the programmers that have lied to them," the cable-network executive said.

In general, however, network executives are gratified that Bond replaced Comcast Senior Vice President Tom Hurley, because they find him easier to do business with. "Everyone seems to believe Matt Bond will have a moderating effect," said one programming executive. Bond did not return a call seeking comment.

Programming costs are major headaches for every operator. The \$15 billion a year operators pay cable networks has grown around 10% a year. The increases are spurring operators to increase their own rates to customers 5%-6% this year, in turn drawing protests from subscribers and some Congressmen.

But it's a special problem for Comcast. CEO Brian Roberts has justified his \$57.4 billion takeover of AT&T Broadband by promising Wall Street he could dramatically improve AT&T's woeful 21% profit margins within three years. That means squeezing an extra \$1.2 billion in annual cash flow out of the operation to get the AT&T properties up to 35%.

A lot of that will come from cutting costs. Analysts expect \$300 million in immediate savings this year from reducing AT&T's bloated corporate and divisional overhead.

But any operator's single biggest operating expense is programming costs, so that's where Comcast will turn.

Media analyst Richard Bilotti estimates that Comcast and AT&T Broadband combined paid programmers \$3.9 billion last year, about 28% of their \$13.7 billion in video revenue for the year. Of the \$52.75 the average subscriber paid for basic, pay and digital networks last year, \$14.87 of that went to programmers. ■

CBS Signs *Insider*, Clears Way for '04 Launch

Continued from page 1

stations. "In these seven markets, *The Insider* looks like a great new program that we think we can do well with," Reynolds says. "*The Insider* is a little bit safer bet in some ways.

JUST LIKE DR. PHIL

"For example, we knew when we got *Dr. Phil*, which we got in 10 markets, that he was already a proven quantity because he had been on *Oprah* on Tuesdays for the past several years. *Dr. Phil* played out really well. It's the hottest new syndicated show. What I like about *The Insider* is that it's now a segment inside *Entertainment Tonight* and *ET* is just an awesome program."

No host has yet been selected for the show, but, with the seven

CBS stations on board, Paramount now has the confidence to fully develop its concept for a splashy launch in fall 2004. Much like it did with *Dr. Phil*, Paramount has a long lead-time—19 months—to carefully select talent, executives and staff as well as put together a promotional and marketing campaign.

The seven CBS stations are in New York, Los Angeles, Philadelphia, San Francisco, Boston, Dallas-Fort Worth and Detroit.

Other stations from McGraw-Hill, Hubbard Broadcasting, Midwest Television, Capitol Broadcasting and Sinclair also have signed up for the show. Total clearance as of last Friday: 40%.

"This show is going to be the next great opportunity in access," said John Nogawski, president of

Paramount Domestic Television. "From a landscape point-of-view, this will be the last show to get an access slot for years to come."

ET COMPANION

Paramount intends *The Insider* to air in the other half of the prime time access hour as a companion to *Entertainment Tonight*. Time in access in major markets where network-owned station rule is rare. The ABC O&Os are committed to run King World's *Wheel of Fortune* and *Jeopardy* during the hour, while the NBC O&Os air NBC's *Access Hollywood* and *Extra*, which NBC co-owns with Warner Bros. The Fox O&Os long have run sitcoms in the space.

The Insider, said Nogawski, will provide juicy tidbits every-

one wants to know, such as where Jennifer Lopez and Ben Affleck are going to get married or who's the next celebrity couple to call it quits.

While *Entertainment Tonight* will continue to offer the entertainment news of the day, *The Insider* will go behind-the-scenes and in-depth. *The Insider* also will have a focus that is broader than Hollywood stars and includes international and political celebrities.

SQUARES STAYS

Most of the CBS stations now run *Hollywood Squares* alongside *Entertainment Tonight* in access. Reynolds maintains that the *Insider* deal does not mean the end of *Squares* on the CBS stations. He said his stations

have been impressed with *Squares*' improved performance since King World revamped the show last fall. "We could have both shows on the schedule [by fall 2004]," Reynolds said. "We want the best shows we can have, and we want to give the audience what they want to see."

Said King World's Arthur Sando, "*Hollywood Squares* has been a television favorite for decades. There's no reason to believe that, if one station doesn't want it, another one won't pick it up, and we intend to be out selling it."

KingWorld, which is also owned by Viacom, has a contract in place with CBS to carry *Hollywood Squares* through the 2003-04 season, although that contract does not dictate the time period when the show must air. ■

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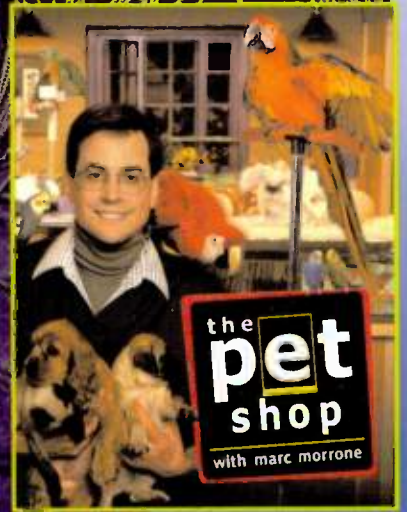
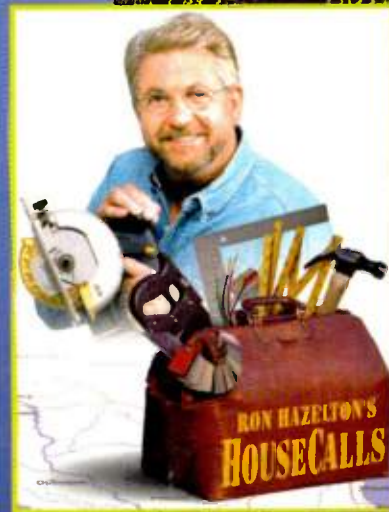
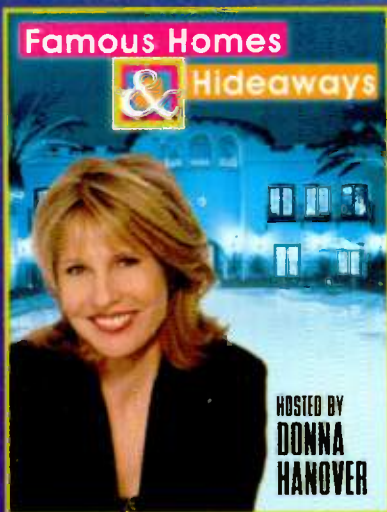
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