

# BROADCASTING & CABLE

Reed Business Information THE BUSINESS OF TELEVISION & RADIO | www.broadcastingcable.com | \$4.95 | January 20, 2003

## He's Syndie's Prom King

As NATPE begins, *Dr. Phil* success lifts spirits—and fills coffers

BY PAIGE ALBINIAK

If syndicated television shows could follow a model to guarantee success, that model would be *Dr. Phil*. At its launch Sept. 16, the show garnered the biggest ratings of any new syndicated show since Oprah herself hit the airwaves in 1986.

That's why the NATPE convention this week in New Orleans is almost a coronation of the talk-show host. After several fallow years for syndication, his show's success gives hope to distributors and station execs alike that it's still possible to make some noise, and a lot of bucks, in the business.

And it has been a huge money-maker. Sources say King World, the distributor, will haul in around \$52 million this year from the show—\$1 million per week—to split with Paramount, which produces it, and Harpo Productions, which created it. Given the show's success, its license fees will



*Dr. Phil* will bring in \$52M in fees this season for its creator, producer and distributor.

easily be doubled in the next cycle, sources say. As of last week, King World said, *Dr. Phil* has been renewed in more than 60% of the country through 2006.

Those increases apparently aren't going down so easy with some station execs. "As good as

the show is, the license-fee increases are so exorbitant that they will cause people to start looking for cheaper alternatives throughout the rest of their schedule," observes Alan Frank, president of Post-Newsweek sta-

*Continued on page 72*

### THE CABLE NEWS WAR

## CNN Is Becoming Walton's Mountain

BY ALLISON ROMANO

For the last decade, CNN's top executives have been seasoned, serious journalists. Two came from print and the other from a broadcast network. Journalism, rather than business, was written all over their résumés.

Here comes number four, but this time there's a difference. Jim Walton (pictured at right), the newly appointed president of CNN News Group, is a 22-year news veteran who is coming from CNN, for a change. Unlike his predecessors, he has strong business and operations experience.

If CNN's previous heads, from outgoing CEO Walter Isaacson to former chiefs Tom Johnson and Rick Ka-

*Continued on page 68*

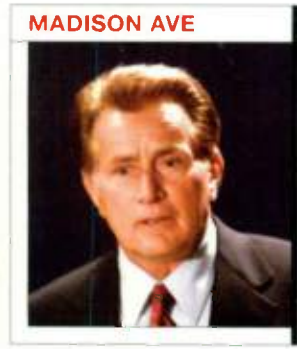


News by the Numbers

HH prime time ratings battle between CNN and Fox

QUARTER	CNN	FOX NEWS
2Q 2001	0.6	0.7
3Q 2001	1.2	1.1
4Q 2001	1.4	1.4
1Q 2002	0.9	1.2
2Q 2002	0.8	1.1
3Q 2002	0.8	1.1
4Q 2002	0.9	1.3

SOURCE: Nielsen Media Research



**MADISON AVE**  
**WEST WING**  
**\$7M**

Warner Bros. eyes \$7 million per episode price tag for renewal **TV BUYER: PAGE 50**

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NEWSPAPER

## Dotcom Scores With TV Web Sites

BY KEN KERSCHBAUMER

While all that's left of many dotcoms are promotional coffee mugs, Internet Broadcasting Systems (IBS) has found a niche creating, running and selling advertising on TV-station groups' Web sites. Cox Communications, with 15 TV stations, is the latest to sign up, assigning its 11 sites to IBS.

Cox joins NBC, Hearst-Argyle,



Post-Newsweek, and McGraw-Hill station groups and individual member stations WRAL-TV

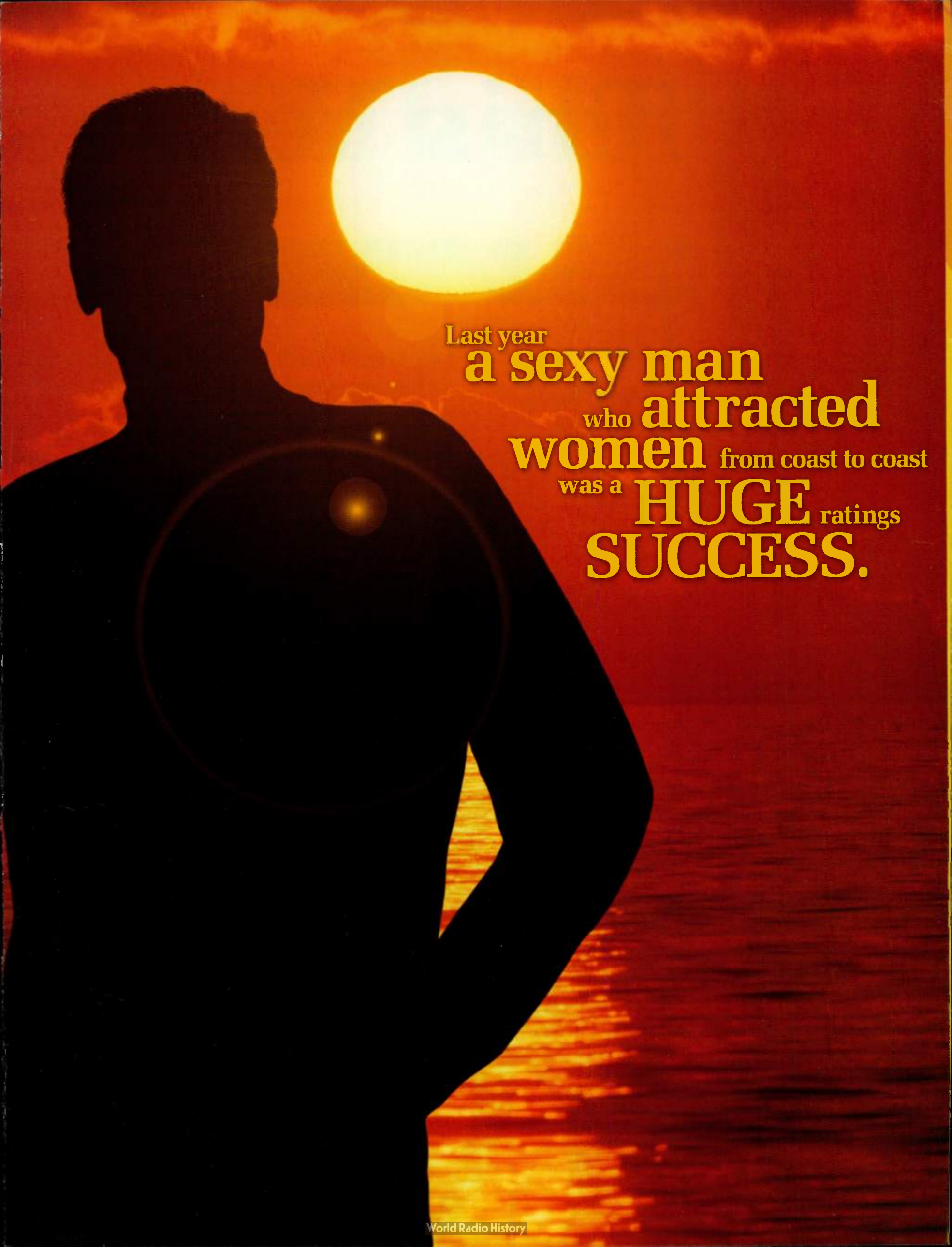
Raleigh, N.C.; WEWS(TV) Cleveland; and WISC-TV Madison Wis., as an IBS family member. The groups and IBS split the revenues and costs, with the financial specifics varying among the member groups.

IBS revenues have grown from \$27 million in 2001 to \$42 million last year and a projected \$58 million this year. The company was profitable for the first time in the fourth quarter of 2002 and

*Continued on page 69*

**WHAT AOL SHAKEUP?** **PG. 6**





Last year

**a sexy man**

who **attracted**

**women** from coast to coast

was a

**HUGE** ratings

**SUCCESS.**



# A Weary Powell Gets Thumped on Dereg

But he tells Senate panel that critics' tales are 'melodramatic'

By Bill McConnell

**B**ristling at the suggestion that he would let one media company "own everything in town," Michael Powell admitted last week, perhaps a bit belatedly, that radio consolidation may have gone too far, but he harbors no intention of pushing wholesale elimination of industry ownership limits.

"Candidly, I am troubled" by the massive wave of radio consolidation in the last seven years, he told senators. His attempt to stem the rhetoric aimed against him comes as opponents of industry concentration raise alarms across the country over his sweeping review of all media-ownership restrictions.

"I am skeptical that some of the more melodramatic versions of what's coming out of the commission are accurate," he said during a Senate Commerce Committee hearing. He predicted the FCC would construct a "meaningful filter of undue concentration." (Meanwhile, the National Association of Broadcasters proposed to the commission that, in some instances, television triopolies might make sense. See story, page 6.)

Later in the week, consolidation foes such as artists' unions and consumer advocates hosted the first of two private-sector hearings on the FCC's review. Powell attended the hearing with three of his fellow com-

missioners at Columbia University in New York. Another is scheduled in Los Angeles Feb. 18 at the University of Southern California.

Powell these days appears more than a little frustrated that the critics ignore his repeated pledge not to eviscerate ownership limits. Instead, he says he simply wants new types of restrictions that comply with court decisions, congressional orders and changing industry economics.

For instance, because the 35% cap on one company's TV-household reach is often upheld as a way to preserve localism, he suggested a simpler approach might be to limit properties that can be owned locally.

Still, Powell isn't expecting his critics to be happy with all the eventual rules. He conceded: "I'd be disingenuous to say you're going to love everything when we're done."

Despite Powell's assurances, several lawmakers said they feared the FCC would go too far. "We're headed in exactly the wrong direction," said Sen. Byron Dorgan (D-N.D.) who complained that the increase in types of media outlets, or "voices," is meaningless if one company owns most in any one market. "When you're talking about more

voices, are you talking about more voices from one ventriloquist?"

Similar sentiments were expressed by Sens. Ron Wyden (D-Ore.), Kay Bailey Hutchison (R-Texas) and Olympia Snowe (R-Maine).

Sen. John McCain (R-Ariz.), the committee's new chairman, did not indicate whether he is rethinking his longstanding preference for ownership deregulation. Consolidation foes hoping to sway McCain take heart that he has scheduled a hearing on radio consolidation for late January or early February.

The FCC certainly has a diversity of voices on this subject too. Democratic Commissioner Michael Copps, for one, warned last week that changes to only a few rules could cause dramatic consequences.

"To do away with something like newspaper-crossownership restrictions would create some pretty far-reaching opportunities," he said. In fact, the restrictions on ownership of broadcast stations and newspapers in the same market appears to be on the way out. That's because federal judges have indicated strong hostility to any prohibitions on ownership across different

*Continued on page 68*



**'When you're talking about more voices are you talking about more voices from one ventriloquist?'**

**BYRON DORGAN,**  
Senator (D-N.D.)

## BREAKING...

### NBC Signs Two-Year *West Wing* Deal

NBC Friday renewed *The West Wing* for another two years (with an option for a third) at a price sources confirm is close to \$7 million per episode. That's roughly five times the \$1.3 million to \$1.4 million NBC had been paying, well below the \$3.5 million that sources say it costs Warner Bros. to produce it.

The drama has taken a double-digit hit in the key demos (mostly due to ABC's *The Bachelor*) but remains a top-10 show among adults 18-49, the target sales demo. NBC already pays \$10 million per episode of *Friends*, the most expensive show also from Warner Bros. (See earlier, related story in TV Buyer, page 50.) NBC Entertainment President Jeff Zucker told critics at the recent television critics tour, "*West Wing* signifies exactly everything NBC stands for." Another top NBC executive said that, even at its new price, NBC can turn a profit on the show.

### News Corp., Cablevision Won't Split

News Corp. opted Friday not to split from Cablevision on their regional sports partnership. Had News Corp. exercised its put on the partnership, Cablevision would have been stuck with a stiff \$1 billion payment.

The deal, which includes Fox Sports Nets and other regional sports channels and MSG network, remains intact until December 2005, with Cablevision and News Corp. splitting it 60/40. News Corp. did elect a second option, reducing its 50% stake in Fox Sports Net Chicago and Fox Sports Net Bay Area to 40%. That will cost the partnership about \$100 million.

### FCC Sides With DBS in Florida Case

Digital-only TV stations aren't entitled to demand satellite-TV carriage, the FCC said Friday, dismissing a DBS carriage request by WHDT-DT Stuart, Fla. Satellite operators must carry all analog stations in a market or none, but the FCC said DBS digital-carriage rules are still in the works.

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January 20, 2003

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WEEK OF JAN. 9-16

## B&amp;C INDICES

## THE B&amp;C 10

WEEK

0.7%

YTD

5.3%

## BROADCAST TV GROUPS

WEEK

0.6%

YTD

5.1%

## CABLE TV MSO'S

WEEK

4.7%

YTD

12.6%

## RADIO

WEEK

1.0%

YTD

11.2%

CLOSE WEEK YTD

Dow Jones	8698.91	-0.9%	4.3%
Nasdaq	1424.37	-1.0%	6.7%

## The B&amp;C 10

CLOSE WEEK YTD

AOL Time Warner	\$15.30	6.8%	16.8%
Clear Channel	\$42.72	0.0%	14.6%
Comcast Corp.	\$26.80	4.2%	18.6%
Cox Comm.	\$32.25	5.6%	13.6%
Disney	\$18.05	-0.2%	10.7%
EchoStar	\$26.51	5.8%	19.1%
Fox Ent.	\$28.45	0.7%	9.7%
Hearst-Argyle	\$24.52	4.3%	1.7%
Tribune	\$48.22	-0.2%	6.1%
Viacom	\$41.39	-2.7%	-6.5%

## GOOD WEEK

Seachange	\$7.98	35.5%	29.8%
XM Satellite	\$3.90	21.9%	45.0%
Radio One	\$16.70	8.8%	14.2%
Acme	\$7.57	8.1%	-5.0%
Spanish Bcstg.	\$9.08	8.1%	26.1%

## BAD WEEK

Crown Media	\$2.05	-30.5%	-9.3%
Playboy	\$10.57	-8.9%	4.3%
Motorola	\$9.13	-7.8%	5.5%
Interep	\$2.06	-6.4%	-11.6%
TVo	\$6.04	-5.9%	15.9%

## DOWNSIDE FOR S-A

-\$333M

That's how much less cable operators have ordered from Scientific-Atlanta for the coming quarter. Bookings of set-top boxes dropped 20% vs. a year ago, to \$248.4 million. Bookings of transmission products plunged 56%, to \$64.9 million. That's the downside of MSOs' boast that they have sliced capital spending 18%.

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

# Don't Expect New Chairman To Change Everything at AOL TW

Even before Case quit, Richard Parsons was on top

BY JOHN M. HIGGINS

Anyone waiting for momentous shifts at AOL Time Warner spurred by the exit of Steve Case and the crowning of Richard Parsons as chairman and CEO is probably in for a disappointment. Case's exit is less substantive than all the hoopla it generated.

Certainly, Case's decision to resign as AOL's chairman is a surrender to months of pressure caused by AOL's financial decline and accounting scandals. And, just as certainly, upping Parsons from president and CEO to chairman and CEO, as the board decided last week, signals that AOL's board wants to maintain what little stability they've been able to establish in recent months.

But Case's exit, announced Jan. 12, is most significant as a symbol of the end of the Internet Era (as if anyone needs another reminder). Industry and Wall Street executives say that, when it comes to operating and restructuring the company, Case had pretty much abdicated authority to Parsons long ago, when CEO Jerry Levin fled and Case's onetime heir apparent Bob Pittman was squeezed out.

Parsons already had the authority of

CEO, meaning that all division executives reported to him and he got to reorganize the company as he saw fit. That meant squeezing out the most powerful of Case and Pittman's AOL executives and putting in his own people. Parsons has been leading talks with Comcast Corp. over the pending spinoff of Time Warner Cable, a byproduct of the un-winding of Comcast and AOL's Time Warner Entertainment Partnership. Time Warner executives said Case hasn't been particularly clashing with Parsons.

## 'CLEANING UP'

"I don't think it makes one bit of difference in the operation of the company," said Sanford Bernstein & Co. media analyst Tom Wolzien. "This is more cleaning up the past. They had already set their path for the future."

Another Wall Street executive described Case as "an irritant" to the old Time Warner executives and investors, partly because he served as a reminder of AOL's missteps and partly because

they still had to worry every time they sought to reverse or repudiate some aspect of AOL's old strategies.

"With Case there, [new online division chief] Jon Miller has to look over his shoulder," the executive said. "It's sort of like when your brother-in-law comes for two days but stays a week. When he finally leaves, it's such a relief to have your house back. The Time Warner guys can walk around in their underwear now."

Parsons, of course, is no less to blame for the failure of AOL's takeover of Time Warner than Case, Levin or Pittman. As

president of Time Warner, he supported and helped negotiate the deal. He shared Levin's anxiety that Time Warner lacked an Internet strategy and needed to merge into a dotcom to secure one.

But he failed to recognize that, just weeks after the January 2000 deal was signed, the Internet bubble would pop, and Time Warner could have scooped up all the dotcoms it wanted—including AOL—for pennies on the dollar.

But that wasn't important to AOL's board last Thursday. What's paramount is that its members think Parsons is the guy to turn the company around. The company says that there will be no one re-

placing Parsons as president. Former HBO CEO Jeff Bewkes will remain chairman of TV and film operations, and former Time Inc. CEO Don Logan will remain chairman of "subscription-based" units: America

Continued on page 68



**Naming Parsons signals that AOL's board wants to keep what little stability they've had in recent months.**

# Now, NAB Pushes Triopolies

BY BILL MCCONNELL

Small- and mid-market broadcasters stand a good chance of getting their wish from Washington—new government rules making it easier to own two TV stations in a market—so they aren't stopping there.

The National Association of Broadcasters is pushing the FCC for the first time to allow one company to own three stations in a market, as long as the outlets aren't top performers. NAB says the FCC should consider allowing "triopolies" on a case-by-case basis in markets not meeting the trade group's suggested criteria for permitting more duopolies.

"Our major focus is the crying, indeed critical, need for duopoly relief," said NAB regulatory attorney Jack Goodman. "Our test would supply a great deal of relief, but it doesn't take in every situation where help would be appropriate."

Duopolies are currently permitted only in markets big enough to allow eight separately owned stations to remain or when one of the stations is

failing. Neither paired station may be among the top four in local ratings. NAB is urging 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. The trade groups also want the FCC to make it easier for stations to qualify as

**'How dare they say you can only have two stations in a market?'**

MEL KARMAZIN, Viacom

"failing" so that eligible stations don't need to be in danger of going dark.

Since 1996, NAB has argued that stations in small and midsize markets are in most need of duopolies because the pool of ad revenue in those areas is too small to support separately owned stations. Duopolies and, by extension, triopolies are opposed by public-interest groups. They say paired stations generally do not add newscasts or bring other promised programming benefits

and do reduce the number of independent media voices in a community.

But, Goodman counters, when stations have shaky finances, FCC commissioners "should not close their eyes" to triple combos if that will secure long-term viability. The NAB suggests that triopolies be permitted in big markets for stations at the bottom of the ratings and struggling financially.

Last month at a C S First Boston media conference in New York, Viacom President Mel Karmazin, who led the charge for duopolies, was pushing for the next step too. "How dare they say you can only have two stations in a market?" Karmazin asked

FCC Chairman Michael Powell said he wasn't surprised by the triopoly pitch, but he wouldn't reveal his reaction.

Already Baltimore-based Sinclair Broadcasting is trying out a triopoly of sorts in Nashville, Tenn. The company owns Fox affiliate WZTV(TV) and UPN affiliate WUXP(TV) and has been providing sales, administrative and technical services to WNAB-TV there. Sinclair has urged the FCC to do away with all local-media-ownership rules. ■





**JER-RRY!**

**JER-RRY!**

**JER-RRY!**



# NUM-BERS! NUM-BERS! NUM-BERS!



**From Coast to Coast, Jerry's Got Plenty To Cheer**

*In local market after local market, Jerry's numbers with Adults 18-49 are up... and up big!*

MARKET	STATION	TIME	A 18-49 % SHARE CHANGE	NOV '01 TIME PERIOD	MARKET	STATION	TIME	A 18-49 % SHARE CHANGE
New York	WPIX/W	11am	<b>+50%</b>	Jerry Springer	Birmingham	WABM/U	12m	<b>+10%</b>
Los Angeles	KTLA/W	10am	<b>+300%</b>	Sally Jessy	New Orleans	WNOL/W	12:30am	<b>+90%</b>
Chicago	WFLD/F	11am	<b>+8%</b>	Jerry Springer	Memphis	WLMT/U	12n	<b>+100%</b>
Philadelphia	WPHL/W	11am	<b>+160%</b>	Jerry Springer	Buffalo	WUTV/F	3pm	<b>+33%</b>
Philadelphia	WPHL/W	9am	<b>+7%</b>	Jerry Springer	Harrisburg	WLYH/U	6pm	<b>+33%</b>
Boston	WLVI/W	9am	<b>+60%</b>	Talk or Walk	Albuquerque	KASY/U	12n	<b>+150%</b>
Dallas	KDAF/W	1pm	<b>+129%</b>	Seventh Heaven	Louisville	WFTE/U	9am	<b>+250%</b>
Dallas	KDAF/W	9am	<b>+400%</b>	Jenny Jones	Jacksonville	WAWS/F	12n	<b>+75%</b>
Atlanta	WATL/W	11am	<b>+250%</b>	Ricki Lake	Las Vegas	KFBT/I	12m	<b>+500%</b>
Atlanta	WATL/W	9am	<b>+300%</b>	Talk or Walk	Fresno	KAIL/U	2pm	<b>+33%</b>
Seattle	KCPQ/F	2pm	<b>+1200%</b>	FOX Kids	Richmond	WRIC/A	10am	<b>+157%</b>
Tampa	WMOR/I	5pm	<b>+80%</b>	Jerry Springer	Mobile	WEAR/A	9am	<b>+71%</b>
Cleveland	WUAB/U	4pm	<b>+1400%</b>	Talk or Walk	Knoxville	WBXX/W	11am	<b>+160%</b>
Cleveland	WUAB/U	12n	<b>+800%</b>	Paid/Family Feud	Flint	WSMH/F	11am	<b>+150%</b>
Phoenix	KUTP/U	4pm	<b>+33%</b>	Clueless/Sabrina	Des Moines	KDSM/F	10am	<b>+300%</b>
Miami	WBZL/W	9am	<b>+67%</b>	Jerry Springer	Rochester, NY	WUHF/F	10am	<b>+58%</b>
Miami	WBZL/W	12n	<b>+29%</b>	Talk or Walk	Champaign	WRSP+/F	12n	<b>+6%</b>
Denver	KTVD/U	2pm	<b>+167%</b>	Jerry Springer	Chattanooga	WFLI/W	12n	<b>+25%</b>
Sacramento	KOVR/C	9am	<b>+150%</b>	Sally Jessy	Jackson, MS	WXMS/U	11pm	<b>+300%</b>
Pittsburgh	WPGH/F	4pm	<b>+450%</b>	Judge Joe Brown	Youngstown	WYFX+/F	12n	<b>+200%</b>
Pittsburgh	WPGH/F	9am	<b>+83%</b>	Jerry Springer	Greenville-N.Bern	WFXI+/F	12n	<b>+75%</b>
Portland	KWBP/W	12n	<b>+25%</b>	Jerry Springer	Augusta	WFXG/F	12n	<b>+73%</b>
Indianapolis	WXIN/F	3pm	<b>+50%</b>	FOX Kids	Eugene	KEVU/I	11pm	<b>+14%</b>
Hartford	WTIC/F	3pm	<b>+67%</b>	FOX Kids	Columbus, GA	WXTX/F	5pm	<b>+25%</b>
Hartford	WTIC/F	1pm	<b>+120%</b>	Family Feud/Paid	Bakersfield	KUVI/U	2pm	<b>+29%</b>
Charlotte	WCCB/F	11am	<b>+24%</b>	Jerry Springer	Rockford	WQRF/F	12n	<b>+8%</b>
Raleigh-Durham	WLFL/W	12n	<b>+17%</b>	Hm Improve/Mad About You	Lubbock	KUPT+/U	12n	<b>+250%</b>
Nashville	WUXP/U	3pm	<b>+100%</b>	Power of Attorney	Utica	WPNY/U	11pm	<b>+700%</b>
Cincinnati	WLWT/N	11am	<b>+125%</b>	Jerry Springer	Elmira	WYDC/F	10am	<b>+300%</b>
Kansas City	KMBC/A	10am	<b>+45%</b>	Ananda Lewis	Jackson, TN	WJKT/U	1pm	<b>+533%</b>
Columbus, OH	WTTE/F	9am	<b>+23%</b>	Jerry Springer	Grand Junction	KFQX/F	1pm	<b>+33%</b>
Greenville-Spart	WBSC/W	12n	<b>+300%</b>	Jerry Springer	Lima	WLQP/U	10pm	<b>+50%</b>
San Antonio	KSAT/A	10am	<b>+35%</b>	Maury Povich	Fairbanks	KFXF/F	12m	<b>+100%</b>
Birmingham	WABM/U	3pm	<b>+150%</b>	Blind Date/Cosby				

Source: NSI/WRAP Sweeps. 10/31-11/27/02 vs. 11/1-11/28/01. Percent share change among A18-49.



# MEMBERS!

## About!

### NOV '01 TIME PERIOD

Jerry Springer  
Jerry Springer/Paid  
Jerry Springer  
FOX Kids  
Jerry Springer  
Shipmates/Change of Heart  
I Love Lucy/Nanny  
Clueless/Magic School Bus  
Jerry Springer  
Jerry Springer  
Sally Jessy  
Iyanla  
Jerry Springer  
Jerry Springer  
Clueless/Jamie Foxx  
Jerry Springer  
Jerry Springer  
Jerry Springer  
Star Trek:DS9  
Rendez View/Eliminate  
Home Improve/Caroline In City  
Jerry Springer  
Jerry Springer  
Jerry Springer  
Jerry Springer  
Jerry Springer  
Jerry Springer  
Shipmates/3rd Rock  
Jerry Springer  
Jerry Springer  
Jerry Springer  
Jerry Springer  
Jerry Springer



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World Radio History



## FAST TRACK

## Johansen's Swan Song?

Denying that he has already made his decision to leave **NATPE**, President **BRUCE JOHANSEN** says give him until Wednesday, when he'll officially announce his plans. His contract is up in March, but insiders say he's not going to stay. He has been NATPE's chief since 1993.

## NAB Tightens Up

The board of the **NATIONAL ASSOCIATION OF BROADCASTERS** at last week's meeting put a \$600,000 cap on legal expenses associated with efforts to preserve the 35% TV-ownership cap.

That lid is there because the NAB is coping with tight budgets due to decreasing revenue from its national convention (its principal source of income) and some extraordinary expenses. President **EDDIE FRITTS** said the group will post deficits in current fiscal 2002 and in fiscal 2003, which begins April 1. As for this year's convention in Las Vegas, he said gross revenue will be down but net income be equal or above last year.



## A Younger, Hipper UPN

**UPN** hopes *Abby* a midseason sitcom starring actor Sidney Poitier's daughter Sidney Tamiia (above) helps pick up flagging ratings. That comedy, and a drama, *Platinum*, are part of the Viacom-owned network's rebuilding stage, executives told critics at the L.A. winter press tour. CBS President and CEO Leslie Moonves says he wants UPN "to be viewed as a younger network, a hipper network."

dent **STEVE BORNSTEIN** will head the **NFL CHANNEL**, the league's new cable channel debuting this fall. ... **CAROLANNE DOLAN**, the executive in charge of **A&E**'s franchise *Biography* series will leave the network in the next few weeks. ... But they seemed so happy: **HBO** is opting not to renew sophomore drama *Mind of the Married Man* after two 10-episode seasons.

## DIC Shows Cleared for Fall

**DIC ENTERTAINMENT** has quietly cleared a three-hour block of FCC-friendly shows in 85% of the country for fall. Its extensive library grabbed the attention of **SINCLAIR**, **COX**, **CLEAR CHANNEL**, **GRANITE**, **ACME**, **EMMIS** and **TRIBUNE**. And Tribune is also selling the national ad time. Among the shows are veteran DIC properties *Inspector Gadget* and *Sabrina the Teenage Witch* and the new *Liberty Kids*.

## Sachs: Broadcast HDTV Is 'Work in Progress'

Carrying broadcasters' HDTV signals on cable's basic tier are a "work in progress," **NCTA** President **ROBERT SACHS** told reporters last week. Finding "common ground" with TV stations over high-definition and digital TV is a top priority for the cable trade group, but he said those talks are just beginning. MSOs must carry broadcast DTV signals on the basic tier, but whether HD signals would have to be duplicated there is a point of debate.

## WFOR-TV GM Heads for Dallas

**STEVE MAULDIN**, VP and general manager of **VIACOM**'s **WFOR-TV** and **WBFS-TV** Miami and **WTVX-TV** West Palm Beach, Fla., was named to head Viacom's Dallas duopoly, **KTVT-TV** (CBS) and **KTXA-TV** (UPN).

It's the latest move by **DENNIS SWANSON**, COO of the Viacom TV group, who joined Viacom last July from **WNBC-TV** New York and set about immediately to "get the best general managers possible and get them in place early."

Replacing Mauldin is **MICHAEL COLLERAN**, who had been general sales manager for **KABC-TV** Los Angeles. Odd man out is **KTVT-KTXA** VP/GM **BRIAN JONES**, who had no comment beyond saying he would be leaving to "pursue other interests."

## Really Quick Now

**TIME WARNER CABLE**'s **LYNN YAEGER** was promoted to executive vice president of corporate affairs, making her one of the highest-ranking female MSO execs. Yaeger had been senior vice president, a title she has held since 1992. She heads the MSO's government relations, public-affairs policy, and corporate and community relations. ...

Former **ABC TELEVISION** and **ESPN** President



Katz says *Living It Up! With Ali & Jack* deserves a look, but Petry has doubts.

## Petry, Katz Grade Syndie Shows

BY STEVE MCCLELLAN

**O**f all the new talk shows being readied for fall, Katz Television gives *The Wayne Brady Show* its "primary recommendation" for the 2003-04 season. *Brady* gets the kudos for being a "known commodity that is advertiser-friendly and still growing creatively."

But before you submit an aggressive bid to Buena Vista listen to a word of caution from Petry

Media: "*Wayne* started out promising this season but has not posted the October-to-November increases we expect to see in new programs."

Petry says *Wayne* needs to turn in a strong February performance "if we're to feel confident in his success for year 2."

The two major rep firms yearly unveil their winners and losers shortly before NATPE, and, for tea-leaf readers, noting where they agree and disagree is a rite of the syndie buying season.

Katz issued its reviews and recommenda-

*Continued on page 69*

## Test Lab Gets NAB Nod

BY HARRY A. JESSELL

**B**reak out the oscilloscopes; broadcasters are opening their own research and development center. Well, almost. After much discussion at its winter meeting in La Quinta, Calif., last week, the board of the National Association of Broadcasters said it would provide \$2 million a year for the next three years to get the so-called broadcast lab up and running.

But the funding is contingent on the lab proponents' delivering on their promise to come up with another \$2 million a year from consumer-electronics and broadcast-equipment manufacturers and another \$1 million a year from individual broadcasters.

And before the proponents can cash any NAB checks, they and the NAB must also work through how the lab will be governed and what it will work on, said NAB President Eddie Fritts. The NAB Executive Committee will form a working group to address those issues.

The lab proposal emerged from the Association for Maximum Service Television, a long-standing group of major broadcasters that focuses on spectrum-management and technology issues. MSTV President David Donovan presented the proposal last Sunday and waited until Tuesday to hear that the NAB had approved it. The joint TV and radio board reconvened Wednesday to give the final blessing.



**'It's clear broadcast is stepping up to the plate.'**

**DAVID DONOVAN,**  
MSTV

Approval was never seriously in doubt because MSTV and the NAB have many members in common. MSTV Chairman Gary Chapman is the leading proponent. He has worked for nearly a decade to create the lab, although he does not currently sit on the NAB board.

"They are making a significant investment in the future of terrestrial digital broadcasting," Donovan said. "It's clear the broadcast industry is stepping up to the plate."

The funding represents a shift in how broadcasters think of their own technology, he said. "Up to now, broadcasters have dealt with technological issues on an ad hoc basis. The lab will allow it to deal with them on a systematic basis. In the long run, it will be less expensive, it will accelerate the standards-setting process, and it will allow for strategic planning and leadership."

Although the list of projects remains to be settled with NAB, Donovan said the lab will, at least in the beginning, "focus on the basics": figuring out how to improve reception of the 8-VSB digital television signal. The rollout of digital TV service has been slowed by the 8-VSB digital transmission standard, which proved

less rugged in actual use than it had been in the lab. Broadcasters hope that smart tuners and improved antennas will make stations' digital coverage as least as good as their analog coverage, perhaps even allowing mobile reception in cars. ■

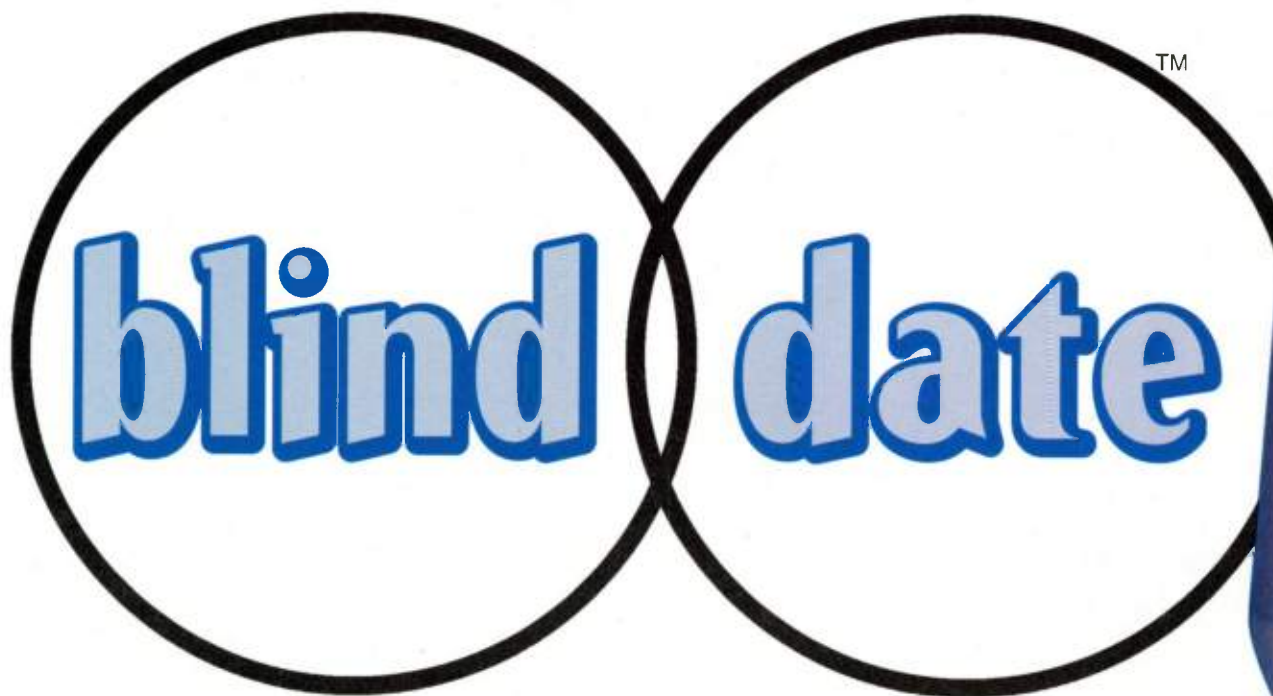


After 4 Years of

**Kisses**  
**Laughs**  
**Tension**  
and  
**Seduction...**



# THE CONQU



**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%.

2002-2003  
**TRIBUNE**  
ENTERTAINMENT

ADVERTISER SALES



# WEST CONTINUES,



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# ABC's Thursday Cure: More Reality, of Course

BY PAIGE ALBINIAK

**A**BC, which has seen a renaissance on Tuesday and Wednesday nights, told critics at the winter press tour in Hollywood last week that it plans to use a heavy dose of reality to attract viewers to its Thursday night. Who would have guessed?

The fact is, right now, it has its own kind of reality there: It ranks fifth of six networks on that hotly competitive night, struggling to be seen at all, while NBC shows *Friends* and CBS airs *Survivor* and *CSI*.

ABC Entertainment Chairman Lloyd Braun and ABC Entertainment President Susan Lyne know that reality can be a quick fix.

"We are well aware that our performance on Thursdays has been unacceptable," Braun said. "If we just show up on Thursday nights, that will make a great story."

ABC will air six episodes of reality series *Are You Hot?: The Search for America's Sexiest People*, starting Thursday, Feb. 13, at 9 p.m. ET. The show—from *The Bachelor* executive producer Mike Fleiss—features men and women competing before a panel of judges for the title of "sexiest person in America."

"This is a contest where in-

telligence and achievement have absolutely no bearing," quipped Lyne.

ABC will also air six more episodes of *Extreme Makeover* starting Thursday, April 3, at 9 p.m. The show, produced by Lighthearted Entertainment, premiered to strong ratings in December.

"Well executed original reality series such as *Are You Hot?* and *Extreme Makeover* can help to heat up cold time periods and recruit and hold younger viewers—two things we need to accomplish on Thursdays," Lyne said.

ABC also plans to keep Wednesdays at 9 p.m. occupied with reality in an attempt to maintain the success of *The Bachelor* franchise in that slot.

On March 12, the network will air the two-hour debut of *All American Girl* at 9 p.m., with the remaining 11 episodes airing at 10 p.m. The show is executive-produced by Simon Fuller and Nigel Lythgoe, who also executive-produce Fox's *American Idol: Search for a Superstar*.

Now that a Manhattan judge has ruled that *I'm a Celebrity...Get Me Out of Here!* does not violate any copyright laws, ABC is going ahead with plans to air 15 consecutive episodes during February sweeps starting Feb. 19, at 10 p.m., and finishing with a two-hour episode March 5, at 9 p.m.

ABC will also air the third in-

stallment of *The Bachelor* starting Wednesday, March 26, at 9 p.m.

"*The Bachelor* in this edition will be the real deal," ABC said. "Aside from having looks and charm, he also is the son of one

ing up with more reality shows.

The WB has two reality shows on the air, another coming this summer and one more in development. CBS hopes to expand *Star Search* into an ongoing

programming, News Corp.-owned Fox is basking in the success of *Joe Millionaire*, it has smash hit *American Idol* coming next week, several reality-based specials waiting in the wings, and *Married By America* on tap.

While The WB has had arguably the best year in its eight-year history with scripted programming, the network does plan some reality shows. This summer, the network will air *North Shore*, about surfers trying to capture a surfing championship in Hawaii. And the network also is developing a remake of *The Gong Show*.

The WB President of Entertainment Jordan Levin agrees with Braun that the economics of reality programming aren't what they once were. "You oftentimes cannot repeat the programming. The demand for reality programming has driven the pricing up. So your cost across the amortization of scripted programming compared to one episode of reality programming oftentimes levels itself out. At the same time," he adds, "I think you have to consider the revenue that you're bringing in from advertising."

"You look at certain shows and look at the advertising that's on those shows and you start to recognize that, even with a big hit, you're not filling all of your slots with premium advertising. You're still getting a reduction." ■



Lloyd Braun and Susan Lyne revealed ABC's new Thursday-night strategy.

of America's most affluent and prominent families."

Successful reality-show franchises are becoming as expensive as dramas to produce, Braun said, because executive producers are demanding higher license fees.

What's more, reality producers don't accept deficit financing, so networks have to cover upfront the entire cost of the show. And the shows don't repeat other than as repurposed vehicles on co-owned cable networks.

And, apparently, none of the networks have any problem com-

franchise and will air dating/reality show *Cupid* this summer. And UPN will launch *America's Next Top Model*, executive-produced by supermodel Tyra Banks, this spring.

NBC and Fox weren't addressing the press until last Friday and Saturday, too late for deadline, but both networks have plenty of reality shows in the pipeline. NBC has put summer hit *Meet My Folks* back on the schedule for February sweeps and plans to air *Last Comic Standing* and *Next Action Star* in spring and summer. And, never shy with reality

## TCA BRIEFS

BY PAIGE ALBINIAK

### WB: We're In the Money

The WB Television Network has joined the elite ranks of profitable broadcast-television networks, coming in at \$50 million in the black in the fourth quarter of 2002, according to Jed Petrick, chief operating officer of The WB. Besides The WB, only NBC and CBS of the Big Six nets showed a profit last year.

### CBS Iffy About *Beverly Hillbillies*

CBS is getting a little less certain that a reality series based on *The Beverly Hillbillies* will ever come to be. The show came under fire two weeks ago when The Center for Rural Strategies took out full-page ads in *The New York Times* and *USA Today*, saying the show was offensive to rural Americans. CBS planned to take a rural family and, like the fictional show, plop them down in the hills. Beverly, that is.

### *Touched by an Angel* No More

This is will be the last season for CBS staple *Touched by an Angel*, CBS President and CEO Leslie Moonves said last week. "When I took

over this network, we were doing pretty badly. *Touched by an Angel* was the only show that was doing well," he said. After nine seasons, the show's finale will be this May. *Touched by an Angel* airs on Saturdays at 8 p.m.

### Arts—Martial, That Is—on The WB

Martial-arts drama *Black Sash*, starring Russell Wong, is the only new scripted show The WB has announced for midseason. The show, produced by Mike Tollin and Brian Robbins, is expected to premiere in March on Sundays at 9 p.m.

The WB also plans an improvisational sketch show called *On the Spot* for midseason. The legendary Tim Conway tops a cast that includes Jeff B. Davis, who has appeared on *Whose Line Is It Anyway?*, and former members of improv comic troupe The Groundlings. Robert Cohen, a veteran TV comedy writer, created the show and executive-produces. Scripted shows in development at The WB are a spinoff of *The Gilmore Girls* featuring the character of Jess Mariano, played by Milo Ventimiglia, and a prime time variety talk/show in which Steve Harvey will produce and star.



### CBS Gives *Fat Greek* a Date

Creator and star, Nia Vardalos (above, with co-star Michael Constantine), says the show will be "hipped" up and given a younger feel, although almost the entire cast from the movie is intact. Only John Corbett, who is starring in the series *Lucky* on FX, has been replaced. Steven Eckholdt will play Vardalos's husband.

Creator and star, Nia Vardalos (above, with co-star Michael Constantine), says the show will be "hipped" up and given a younger feel, although almost the entire cast from the movie is intact. Only John Corbett, who is starring in the series *Lucky* on FX, has been replaced. Steven Eckholdt will play Vardalos's husband.



## ASSOCIATIONS

## Bigwigs Get Promax Pass

Jim Chabin, the once and current executive director of Promax-BDA, has hit on a novel way to boost attendance at this year's show (June 4-6 in Los Angeles). "A lot of general managers think these marketing conferences are a waste of time, a big party," he said. "So, you know what, we'll let them in free and let them see for themselves." That deal holds true for the presidents of cable networks. Just bring a business card and a photo ID, and you'll be comped.



That's a considerable saving over the \$695 discount rate for Promax. (And, frankly, there usually is at least one really good party, and some darned good marketing-strategy sessions, too.)

Also new this year: Promax has eliminated its exhibition hall, small as that space usually was. But it is also likely to expand its popular regional seminars from four (New York, Chicago, Atlanta and Dallas) by adding three more: Seattle, Denver and either San Francisco or Las Vegas.—P.J.B.

## BEHIND THE SCENES | BEFORE THE FACT

## IN THE LOOP

## TECHNOLOGY

## Fox Goes Wide on the Turns

Fox Sports was scheduled to cap its widescreen football offerings Sunday with the NFC Championship game. With its football season ending, the network will turn its widescreen, 480p production machine toward the next big sport on its docket: NASCAR.

The Daytona 500 will be broadcast in widescreen Feb. 16, and a Fox executive says the network is committed to scheduling more 480p, widescreen productions, which probably means baseball is in the mix as well. Fox wouldn't comment on whether there is any chance of stepping up to 720p for next year's NFL season?—K.K.



## TV NEWS

## No Cold Front-al Nudity

WSVN-TV Miami's meteorologist Jackie Johnson sure got temperatures rising on the Internet last week. The weather anchor was voted sexiest meteorologist on *Playboy.com*.

Johnson, who got 65% of the votes, also got a boost from WZTA(FM) Miami Beach, Fla., morning hosts Paul Castronovo and Rob Brewer, who urged their listeners to log on and vote. More than 419,00 Floridians heeded the call.

"I'm very happy that the people of South Florida came together and voted for me," says Johnson. "I'm really flattered."

Though obviously buoyed by the attention, she declined *Playboy's* offer to do a nude pictorial, reportedly passing on a six-figure paycheck.—P.A.



## My Flag's Bigger

FCC Chairman Michael Powell might have exaggerated last week in touting his efforts to slow the radio-merger wave. "Under my leadership, we have moved to block a number of radio transactions [seven], and previous commissions never moved to block a single one," he told senators.

Technically true, but it was his predecessor, William Kennard, who established the policy of "flagging" deals that create heavy ad-revenue concentration in local markets. Using that policy, Powell's staff recommended blocking seven mergers and ordered them to undergo judicial review. But Kennard's FCC arguably was much tougher, because it stalled more than 100 mergers by flagging those deals and subjecting them to a lengthy round of public comment and review.—B.M.

## CABLE

## Isaacson on the Spot

Outgoing CNN chief Walter Isaacson was the unwitting star of a new CNBC promotional spot that proclaims, "While he was breaking the news to his staff, we broke it to the world." CNBC says its



Maria Bartiromo reported Isaacson's departure minutes before the announcement hit CNN's own air.

CNN contends its own business news net, CNNfn, was first, reporting the Isaacson news on its air before CNBC.

Last year, co-owned MSNBC also poked some promotional fun at CNN. After CNN's promo declaring anchor Paula Zahn "just a little bit sexy," MSNBC ran ads for its own host Chris Matthews, touting him as everything but sexy.—A.R.

## We Can Now Report That Voter News Service Has Lost

BY STEVE MCCLELLAN

The major TV news organizations are close to deciding that they will use the Associated Press as the primary vote-count system for the 2004 elections.

The networks relied on the AP system to get through last November's Election Night coverage when Voter News Service, the vote-tally and -projection service the networks (and, in fact, AP itself) jointly funded for over a decade, failed for the second consecutive election.

Indeed, the AP and VNS vote tabulations

were used as cross-checks in most previous elections. But, for now, it appears that there will be one less cross-check. Last week, consortium partners CBS, NBC, ABC, CNN, Fox and the AP pulled the plug on VNS.

Sources said some 30 VNS staffers, including President Ted Savaglio, were terminated with severance packages.

Although AP will be the raw-vote counter, the news organizations are still debating how to do exit polls and projections. Several options are being considered. Among them is a proposal from two veteran researcher/pollsters, one of whom, Warren Mitofsky, headed VNS in

the '90s and, before that, did research and polling work at CBS. The other is Joseph Lenski, a former colleague of Mitofsky's at CBS and now head of Edison Research.

Last November, the two helped CNN put together a backup exit-polling apparatus in key states where the network believed that the contest would be very close and VNS most likely to falter. They were more right than they knew: The entire VNS exit-polling operation failed while CNN's backup service provided reliable data.

Early on, as the partners were pondering how to proceed post-VNS, CNN had proposed having the other networks subscribe

to an expanded service similar to the one Mitofsky and Lenski implemented.

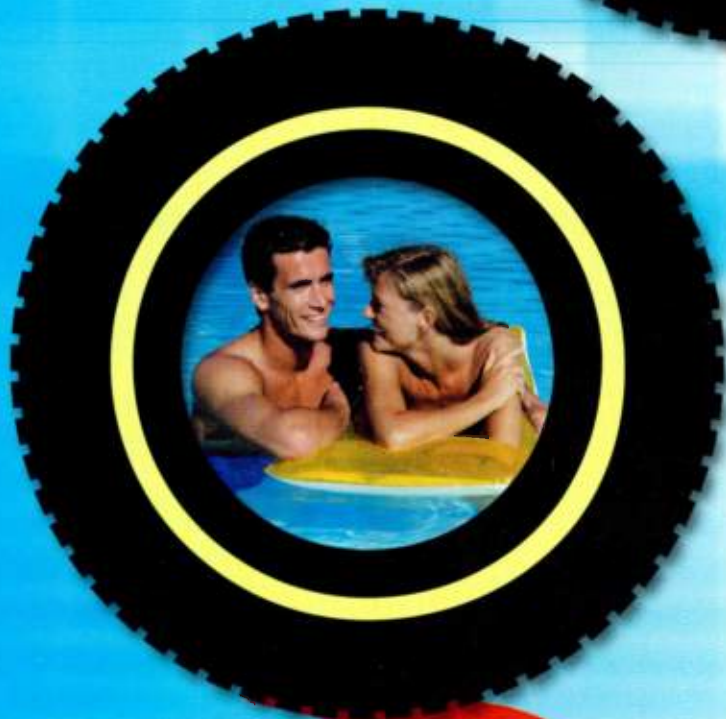
But the other networks countered that they would feel more comfortable if Mitofsky and Lenski operated their service independent of CNN, and sources say CNN has agreed that might be best.

A second option is a new consortium that would be operated as a pool, with a different partner leading the exit-poll/projection function on a rotating basis.

Sources say CBS is putting together a feasibility study that will be presented to consortium members shortly. Final decisions are expected in the next week or two. ■



# GET BEHIND THE WHEEL



## HOUSEHOLD RATING COMPARISON

**1.6**

**1.5**

**1.4**

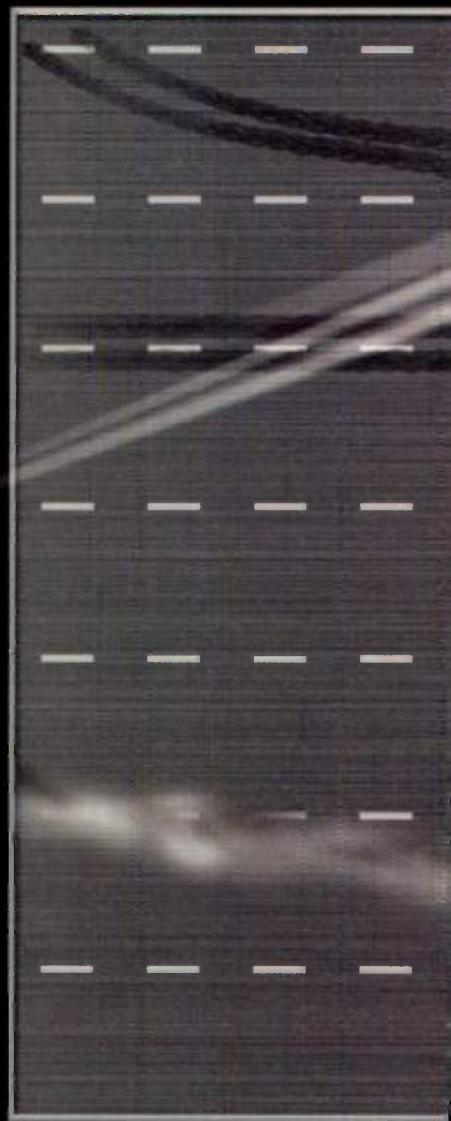
**1.3**

**1.2**

**1.1**

**1.0**

**0.9**



**NOV' 2001**



# ... OR GET **RUN OVER!**



**THE 5<sup>TH</sup> WHEEL**

**THE 5<sup>TH</sup> WHEEL**

**1.6**

**% CHANGE**

**+14%**

**STREET SMARTS**

**1.4**

**FLAT**

**CHANGE OF HEART**

**1.3**

**-19%**

**SHIPMATES**

**0.9**

**-18%**

**NOV' 2002**

Source: NSS/Galaxy Explorer 10/31-11/27/02 vs. 11/1-11/28/01. GAA%

**THE 5<sup>TH</sup> WHEEL™**

**This show's got serious traction. Not only is 5th Wheel up +14%, year-to-year, it's making the competition eat its dust.**





## Your Unofficial Guide in New Orleans

# NATPE 2003



## On With the 2003 Show!

**N**ATPE this week in New Orleans has shrunk from crowds of 18,000 or so just a few years ago. But it's almost as if it has returned to its origins of 40 years ago: as a convention held in hotel suites.

There will still be exhibitors and seminars at the Ernest N. Morial Convention Center, and a thing called the Hollywood Plaza where the major studios can hang with clients. But most of their major business will be conducted in those suites (for a full list of hotels, see page 20).

Next year, NATPE will return to its new permanent home in Las Vegas, which syndicators find an easier trek.

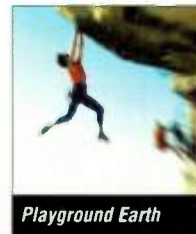
Consolidation has reduced the convention. Now buyer and seller are often from different branches of the same company. And, now that station groups can own more stations, those larger groups make group buys, often long before NATPE (for a look at what buys the top 25 groups are considering, see page 21).

Still, a lot of business gets done at

NATPE, and this year, largely because of some arm-twisting by NATPE Chairman Tony Vinciguerra, president of Fox TV Stations, three broadcast networks (CBS, NBC and Fox) will either hold affiliate meetings or meet with their boards of governors in New Orleans this week.

In fact, some show-buying does get done, which is what everybody is there for, and there's buzz about a handful of new shows this year (see charts, this page). And, although the bulk of the transactions at NATPE involve syndicators' making deals with stations, some advertisers use the show to buy into shows.

This year, though, just about a month from now, on Feb. 25-26, these same syndicators will be in New York for the first annual conference of the Syndicated Network Television Association, an organization funded by the major studios. In essence, the SNTA conference is a syndication upfront, and distributors plan to use the event to meet with ad agencies and buyers.



### What's New in Weeklies for Fall '03

#### Upcoming offerings of from syndicators

SHOW	DESCRIPTION	DISTRIBUTOR	DEAL
<i>America's Moving To...</i>	Half-hour	Mansfield	Barter
<i>CosmoGirl!</i>	Half-hour	Hearst Entertainment	Barter
<i>Missing</i>	Half-hour	Telco Productions	Barter
<i>Playground Earth</i>	Half-hour	Zoom Culture	Barter*
<i>The Talent Agency</i>	Hour	Western International	Barter
<i>Unexplained Mysteries</i>	Hour	Paramount	Barter
<i>Angel</i>	Hour	Twentieth	Barter
<i>Walker, Texas Ranger</i>	Hour	Sony	Barter

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

SOURCE: BROADCASTING & CABLE



### 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>Fergle</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



### 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>Foley'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



We'll deprive you of sleep, test your tenacity,  
and reward you with cash.



All New Interactive Original Series

**CRAM**<sup>™</sup>

YOU SNOOZE, YOU LOSE

Lose Some Sleep. Win Some Cash.

Hosted by Graham Elwood.

Every night at 11pm

**G A M E**  
**S H O W**

network

CRAM is interactive! Your broadband customers can play along online for a chance to win great prizes\*—which means more fun for them and more customers for you. Now go get some sleep.

[gameshownetwork.com](http://gameshownetwork.com)

\*No Purchase Necessary. Log on to [gameshownetwork.com](http://gameshownetwork.com) for Official Rules.



# 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 90 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, Gannett 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 MARKET-PLACE**  
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 ME! 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



## TV Top 25 by Revenue

RANK/STATION GROUP	01 REVENUE
1 Fox TV Stations (News Corp.)	\$2,145M
2 Viacom TV Stations Group	\$1,678M
3 NBC TV Stations (GE)	\$1,450M
4 ABC (Disney)	\$1,148M
5 Tribune Broadcasting	\$1,066M
6 Gannett Broadcasting	\$761M
7 Hearst-Argyle Television	\$711M
8 Sinclair Broadcast Group	\$705M
9 Belo Television Group	\$655M
10 Cox TV Stations	\$576M
11 Univision	\$495M
12 Raycom Media	\$386M
13 Scripps Howard Broadcasting	\$367M
14 Post-Newsweek Stations	\$318M
15 LIN Television	\$308M
16 Clear Channel Television	\$296M
17 Young Broadcasting	\$288M
18 Meredith	\$286M
19 Media General	\$261M
20 Gray Television	\$232M
21 Emmis Communications	\$217M
22 Sunbeam Television Corp.	\$204M
23 Albritton Communications Co.	\$196M
24 Liberty Corp.	\$176M
25 The New York Times Co.	\$142M

SOURCE: BIA Financial Network

## What Stations Want in 2003

Buyers, buoyed by *Dr. Phil*, are upbeat on syndie

BY KIM McAVOY

**B**usiness may be brisk at NATPE this week, and, indeed, television syndicators may find that much of the cynicism and anxiety present last year is far less evident this year.

Overall, the top 25 broadcasters are optimistic about the future of syndicated TV, and some even think the television industry is headed for economic recovery.

This annual BROADCASTING & CABLE survey of station-group chiefs is designed to reveal what syndicated programs the nation's biggest groups want. But sometimes it just shows their attitude.

"I think there is some vibrancy in the business," says Meredith Broadcasting President Kevin O'Brien. "I feel quite good about *Dr. Phil*. I think over-the-air TV is in good shape."

And he's not alone. "*Dr. Phil* is a big-

time home run. It's great for business to have another big hit," says Post-Newsweek Stations President Alan Frank. Of course, now broadcast groups are scrambling to renew the hit show or have cleared it in even more markets.

All told, broadcasters seem to like some of the new product. Syndicators are rolling out shows that may have a shot at reviving daytime television, industry observers think. "We feel good about the shows that are out there. I am sure we'll be buying new product," says Cox TV Stations Executive Vice President Bruce Baker.

Certainly, the flurry of major group deals prior to NATPE reflects broadcaster confidence in several new offerings. NBC TV Stations signed off on *Ellen DeGeneres* and *Starting Over*. Tribune is counting on *Sharon Osbourne* as a big daytime hit.

This year's list graphically "spotlights" each of the Top 5 station groups on each page; otherwise, they're listed in order, based on 2001 revenue.

01

## Fox TV Stations (News Corp.)

2001 REVENUE \$2,145,050,000

NUMBER OF STATIONS: 35

NUMBER OF MARKETS: 26

Majority of the stations are in markets 1-24, with duopolies in New York, Los Angeles, Chicago, Dallas/Fort Worth, Washington, Houston, Minneapolis/St. Paul, Phoenix, and Orlando, Fla. There are 25 Fox and nine UPN affiliates and one independent, KDFI-TV Dallas/Fort Worth. Among top operations are WNYW(TV) and WWOR-TV New York, and KTTV(TV) and KCOP(TV) Los Angeles.



Good Day Live

Fox TV Stations is sticking with its current sitcom offerings and has renewed much of its daytime programming. "Given what is being offered and given the landscape of things, we felt it was more important to first lock up key renewals of the shows we wanted to bring back," says Frank Cicha, vice president of programming for the Fox O&Os.

Another aspect of Fox's daytime strategy is to expand local news in certain markets. Last year, Fox's WNYW(TV) New York and WTTG(TV) Washington added news to their early-fringe lineup. Cicha says that trend will continue, but he would not reveal which Fox stations have been targeted this year.

In daytime, Fox renewed *Ricki Lake*, *Judge Hatchett*, *Judge Judy* and *Judge Joe Brown*. Stations also will continue airing *Divorce Court*, *Texas Justice*, *Maury* and *Jerry Springer*, and, for the UPN stations' late-night schedule, *Blind Date* and *Fifth Wheel*.

Although there haven't been any acquisitions for daytime, there will be some holes to fill, Cicha says, adding that Fox will look both externally and internally for product. The station group may also use Fox stations to test new shows the way it did with *Texas Justice*, *Ex-Treme Dating* and *Good Day Live*.

## SPOTLIGHT ON THE TOP 5 STATION GROUPS

02 Viacom | P. 30

03 NBC | P. 34

04 ABC | P. 39

05 Tribune | P. 40

## 06 Gannett Broadcasting

2001 REVENUE: \$761,300,000

NUMBER OF STATIONS: 22

NUMBER OF MARKETS: 19

A majority of stations compete in markets 8-63, including a duopoly in Jacksonville, Fla. There are six CBS, three ABC and 13 NBC affiliates. Among Gannett's top-ranked operations: WUSA (TV) Washington, WXIA(TV) Atlanta, and KARE-TV Minneapolis/St. Paul.

Gannett's WXIA-TV Atlanta is making only a slight alteration to its daytime schedule. The station's morning lineup will change this fall with the addition of *Living It Up! With Ali & Jack*.

*Living It Up!* is likely to run at 10 a.m. or as a lead-in to the news at noon. Right now, WXIA-TV airs *The Other Half* followed by *Access Hollywood* and *Extra*. *Access Hollywood* and *Extra* are a delayed broadcast and are not returning to the NBC affiliate, according to Bob Walker, president and general manager of WXIA-TV. "We've been fortunate that we had an opportunity to pick up *Living It Up!* We think it will be a fun and light vehicle in the morning," he says.

Last year's addition of *Dr. Phil*, *Who Wants To Be a Millionaire* and *Pyramid* to the station's schedule has basically eliminated pressing need for new product. Indeed, the acquisitions have turned the station's 3-5 p.m. block around, says Walker: All of those shows are perform-

ing better than the ones that aired in the time period a year ago. In the case of *Dr. Phil*, there has been "dramatic improvement. We're very pleased with *Dr. Phil*," says Walker. "It's nice to have successful shows that you can bring back."

## 07 Hearst-Argyle Television

2001 REVENUE: \$711,050,000

NUMBER OF STATIONS: 27

NUMBER OF MARKETS: 24

A majority of stations compete in markets 6-72, including duopolies in Boston and Sacramento, Calif. There are one UPN, one WB, two CBS, 10 NBC and 12 ABC affiliates and one independent. Among Hearst-Argyle's top-ranked operations: WCVB(TV) Boston, WMOR(TV) Tampa/St. Petersburg, Fla., and KCRA-TV Sacramento, Calif.

Hoping to establish a more compelling morning block next fall, Hearst-Argyle has undertaken some significant acquisitions. The group is committed in at least 10 markets to *Starting Over*. It also cleared *Living It Up! With Ali & Jack* for three stations.

Mornings are basically set for Hearst-Argyle's ABC and NBC affiliates. But the group is targeting its third hour during mornings for programming revisions, says Emerson Coleman, vice president of programming at Hearst-Argyle Television.

"*Starting Over* is a project we're most excited about," he says. "It's not what you would expect from traditional TV. It combines reality with some soap-opera elements, and it provides a lot of attitude and edge." The show is a product of NBC Enterprises, which has partnered with Hearst-Argyle, NBC owned-and-operated stations, and Gannett Broadcasting to develop and

07

## Emerson Coleman

Vice President of Programming, Hearst Argyle

**Starting Over is a project we're most excited about. It's not what you would expect from traditional TV. It combines reality with soap-opera elements and provides a lot of attitude and edge.**





# Still Dominating Getting Younger

**W18-34 3.1 Up 24%!**

**W18-49 3.8 Up 15%!**

**W25-54 4.3 Up 10%!**

*Oprah*

PRODUCED BY  
**HARPO**  
PRODUCTIONS, INC.

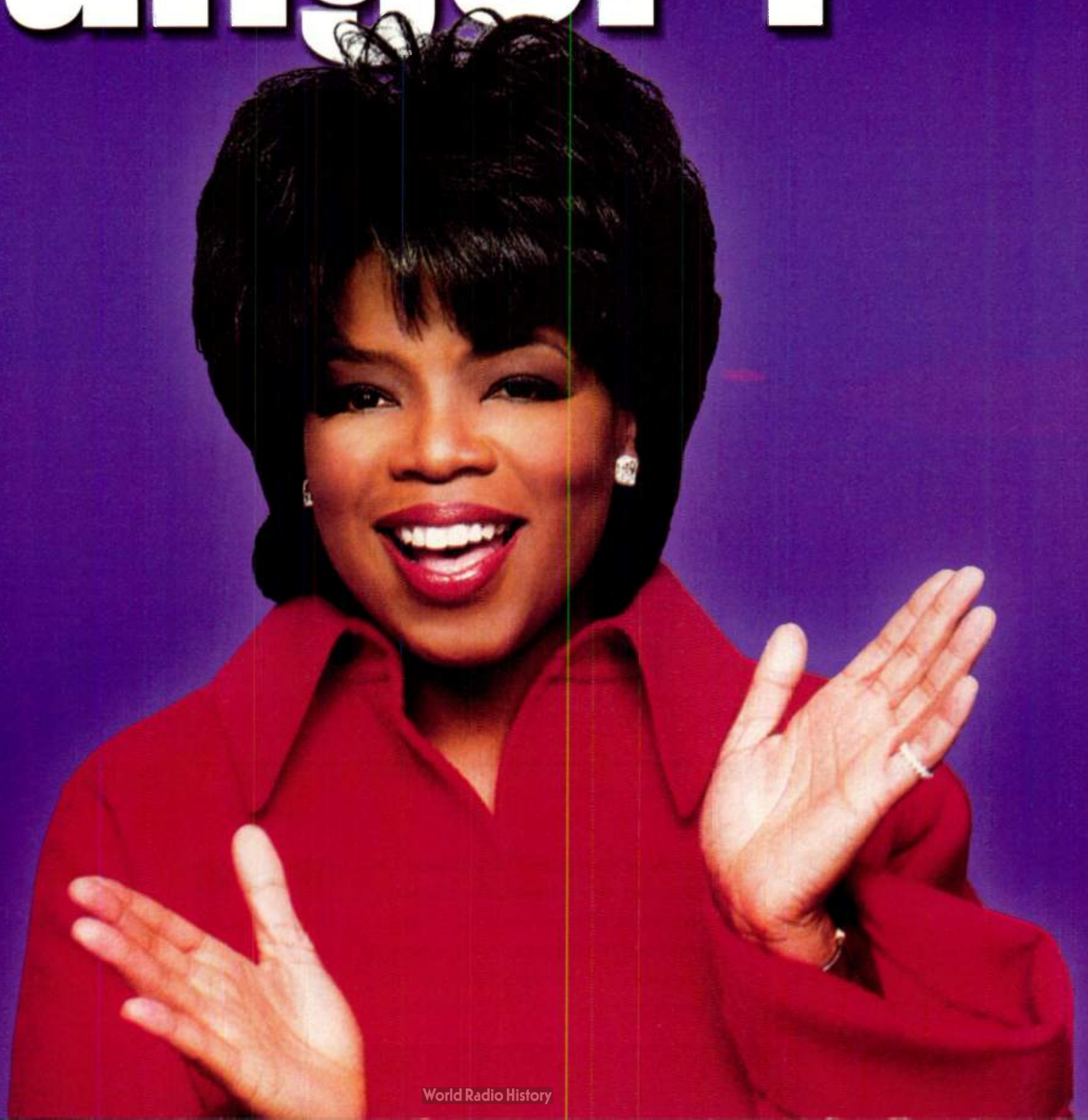
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Source: NSS, Galaxy Explorer, 8/26-12/22/02, 8/27-12/23/01, AA Ratings



# nant And ounger!





## 02

**Viacom TV  
Stations Group****2001 REVENUE** \$1,678,200,000**NUMBER OF STATIONS:** 35**NUMBER OF MARKETS:** 28

A majority of stations compete in markets 1-36, including duopolies in Los Angeles, Philadelphia, San Francisco, Boston, Dallas, Detroit, Miami and Pittsburgh. There are 16 CBS and 18 UPN affiliates (three of which also air The WB programming). The group has one independent, KCAL(TV) Los Angeles. Among Viacom's top ranked operations: WCBS-TV New York, KCBS-TV Los Angeles, and WBBM-TV Chicago.



King of Queens

Viacom's CBS stations are concentrating on daytime. The group hopes to bolster its daytime schedule this fall by adding *Living It Up! With Ali & Jack*. Most stations will air the show following the morning news, says Tom Zappala, senior vice president of programming for the Viacom Television Stations Group.

Certainly last year's addition of *Dr. Phil* has paid off for the CBS division. "We're thrilled with *Dr. Phil*. It's been a huge success for us," says Zappala. *Dr. Phil* airs in nine CBS markets, mostly during early fringe.

Overall, Viacom is in "pretty good shape," Zappala says. "Most of the heavy lifting is done. We're filling in the gaps in individual markets at this point." Both WCBS-TV New York and KPIX-TV San Francisco are adding *People's Court* to their daytime lineups. *Judge Judy* broadcasts on CBS and some UPN stations in either early fringe or access and has been a "great performer for us," says Zappala.

At Viacom's UPN stations, the early-fringe and access time periods will get *King of Queens* and *The Parkers*. "King of Queens has been an anchor show for CBS. We believe it will work well on UPN stations," says Zappala.

distribute daytime programming.

More deals for *Living It Up! With Ali & Jack* are under consideration, he says. He believes the series has potential to succeed: "The talent in the show is intriguing. It's an entertaining combination."

There have been some other minor deals, according to Coleman. *Ellen DeGeneres* and *Fergie* were individually purchased for two stations, and *The Wayne Brady Show* will appear this fall in two Hearst-Argyle markets.

The group's daytime is well-established with *Live With Regis and Kelly* and *Dr. Phil*. "Dr. Phil is a standout performer," says Coleman. "It reminds us that there is an audience for well-executed and well-articulated daytime television." *Dr. Phil* runs at 3 p.m. in nine markets.

## 08

**Sinclair  
Broadcast Group****2001 REVENUE:** \$705,070,000**NUMBER OF STATIONS:** 59**NUMBER OF MARKETS:** 39

A majority of stations compete in markets 14-77. Sinclair has 20 "multistation markets": Pittsburgh; Baltimore; Raleigh/Durham, N.C.; Nashville, Tenn.; Milwaukee; Columbus, Ohio; Greenville, S.C./Asheville, N.C.; San Antonio; Birmingham/Tuscaloosa, Ala.; Greensboro, N.C.; Oklahoma City; Buffalo, N.Y.; Las Vegas; Dayton, Ohio; Charleston, W.Va.; Mobile, Ala./Pensacola, Fla.; Paducah, Ky./Cape Girardeau, Mo.; Champaign/Decatur, Ill.; Syracuse, N.Y.; and Charleston, S.C. There are seven ABC, three CBS, 20 Fox, four NBC, 18 WB and six UPN affiliates and one independent. Among Sinclair's top ranked operations: KMWB-TV Minneapolis/St. Paul, WTTA (TV) Tampa/St. Petersburg, Fla., and KQVR (TV) Sacramento, Calif.

At Sinclair, the emphasis has been on renewals. Plans for any major new acquisitions are on hold, says Bill Butler, group vice president of programming and promotion.

"We haven't dipped too forward into clearing new shows. Particularly this year, we are waiting to see how the road block in New York is resolved. Then we'll address the programs that are still standing," says Butler.

Meanwhile, the group has renewed *Wayne Brady*, *Maurry*, *Jerry Springer*, *Blind Date* and *Fifth Wheel*. Butler says Sinclair has also added *Wayne Brady* in

## 08

**Bill Butler****Group Vice President of Programming, Sinclair**

**We haven't dipped too forward into clearing new shows. Particularly this year, we are waiting to see how the road block in New York is resolved. Then we'll address the programs that are still standing.**



## 09

**Dennis Williamson****Senior Corporate Vice President, Belo**

**Everybody is waiting to see the demographics before making any real conclusions. You'd hate to replace a show and then find out it did really well demographically.**



some of its markets.

Overall, Sinclair is in good shape. "Between the sitcoms and the shows we have continuing, we don't have much room," he adds. Last year, stations cleared *Dharma & Greg*, *Will & Grace* and *That '70s Show* for broadcast in either an access or late-fringe time period. Sinclair stations also carry *Friends*, *Frasier*, *Everybody Loves Raymond* and *Just Shoot Me*.

The group's investment in the court genre remains strong. Among its court offerings are *People's Court*, *Judge Mathis*, *Judge Judy*, and *Judge Joe Brown*.

## 09

**Belo Television  
Group****2001 REVENUE:** \$654,800,000**NUMBER OF STATIONS:** 19**NUMBER OF MARKETS:** 15

A majority of stations compete in markets 7-79, including duopolies in Seattle, Phoenix, Tucson, Ariz., and Spokane, Wash. The group has five CBS, four NBC, four ABC, two UPN, one Fox, and one WB affiliate. There are two independent stations. Among Belo's top ranked operations: WFAA-TV Dallas/Ft. Worth, KHOU-TV Houston, and KING-TV Seattle.

Belo is targeting its daytime television schedule for some revisions, but the changes are apt to be minor, says Dennis Williamson, senior corporate vice president. "If we're going to fill a hole, it will probably be between 9 a.m. and 3 p.m."

The group will continue looking at new product, and, like many broadcasters, Belo will be evaluating November ratings before making any new programming decisions.

"Everybody is waiting to see the de-

mographics before making any real conclusions. You'd hate to replace a show and then find out it did really well demographically," says Williamson. He does, however, think *eBay TV* is "somewhat interesting."

For the most part, Belo's daytime schedule is in good shape. Williamson says mornings are basically strong with *Live With Regis and Kelly* airing in five markets and the group's NBC stations running the third hour of the *Today* show.

In the afternoons, Belo's decision to run *Dr. Phil* at 3 p.m. has been a beneficial move for the six stations that carry the show. "Dr. Phil has been really good for broadcast television. It's great to have a show come on like that and do so well out of the box," says Williamson. *Dr. Phil* airs in Seattle; Phoenix; Norfolk, Va.; Louisville, Ky.; Spokane, Wash.; and Boise, Idaho.

Belo also appears satisfied with its early-fringe product. "We've got pretty solid programming leading into our local news," says Williamson.

## 10

**Cox TV Stations****2001 REVENUE:** \$576,350,000**NUMBER OF STATIONS:** 15**NUMBER OF MARKETS:** 11

The stations compete in markets 5-150, including duopolies in San Francisco; Charlotte, N.C.; Orlando, Fla.; and Reno, Nev. There are three NBC, three ABC, three Fox, one UPN and two CBS affiliates and three independents. Among its top-ranked operations: KTVU(TV) San Francisco, WSB-TV Atlanta and KIRO-TV Seattle.

Cox's ABC, NBC and CBS affiliates may make some daytime acquisitions, but more purchases may come from Fox affiliates KTVU, KRXX(TV) Reno, Nev., and KFOX-TV El Paso, Texas, which are concentrating on strengthening their daytime and early-fringe lineup, according to Bruce Baker, executive vice president, television.

Like other station-group executives, Baker is optimistic about the variety of product available for fall. "We feel good about the things that are out there. I am sure we'll be buying new product."

At least four stations have already cleared *Ask Rita*. "It appears to be a program that fits late night. But we may try some other time periods," says Baker. Other deals are likely to be closed prior



***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

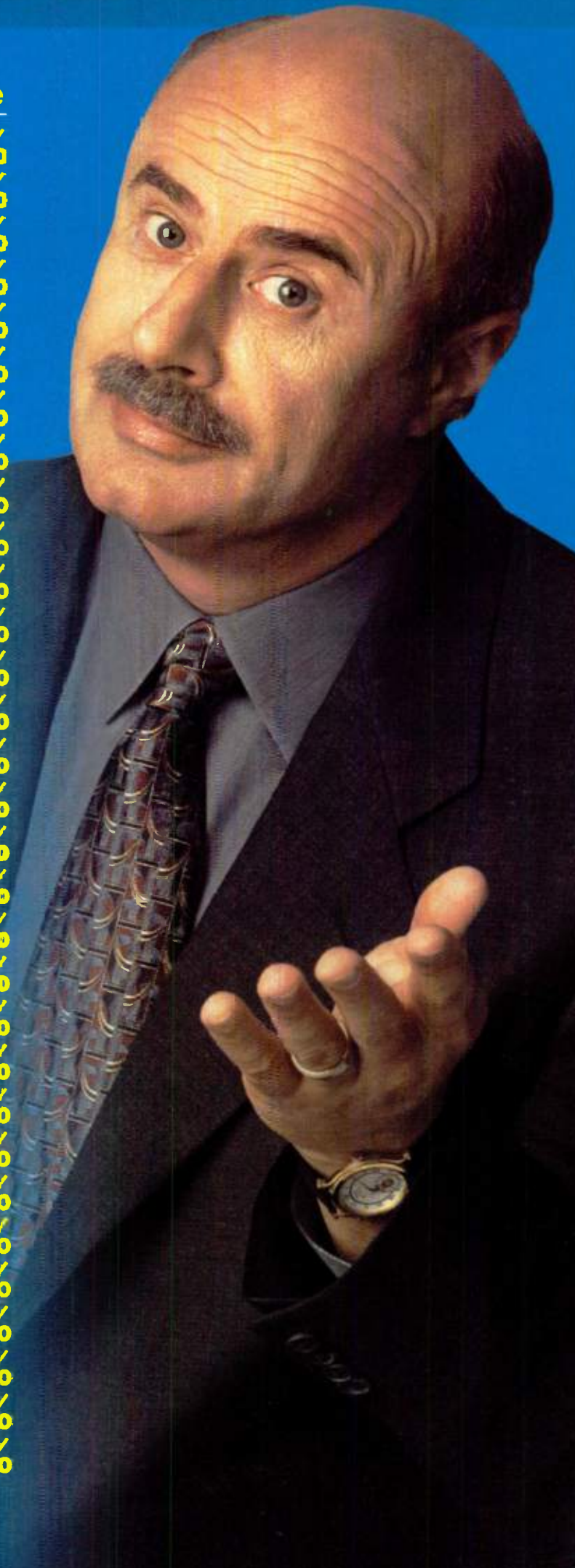


# TED GROWTH!

## 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%





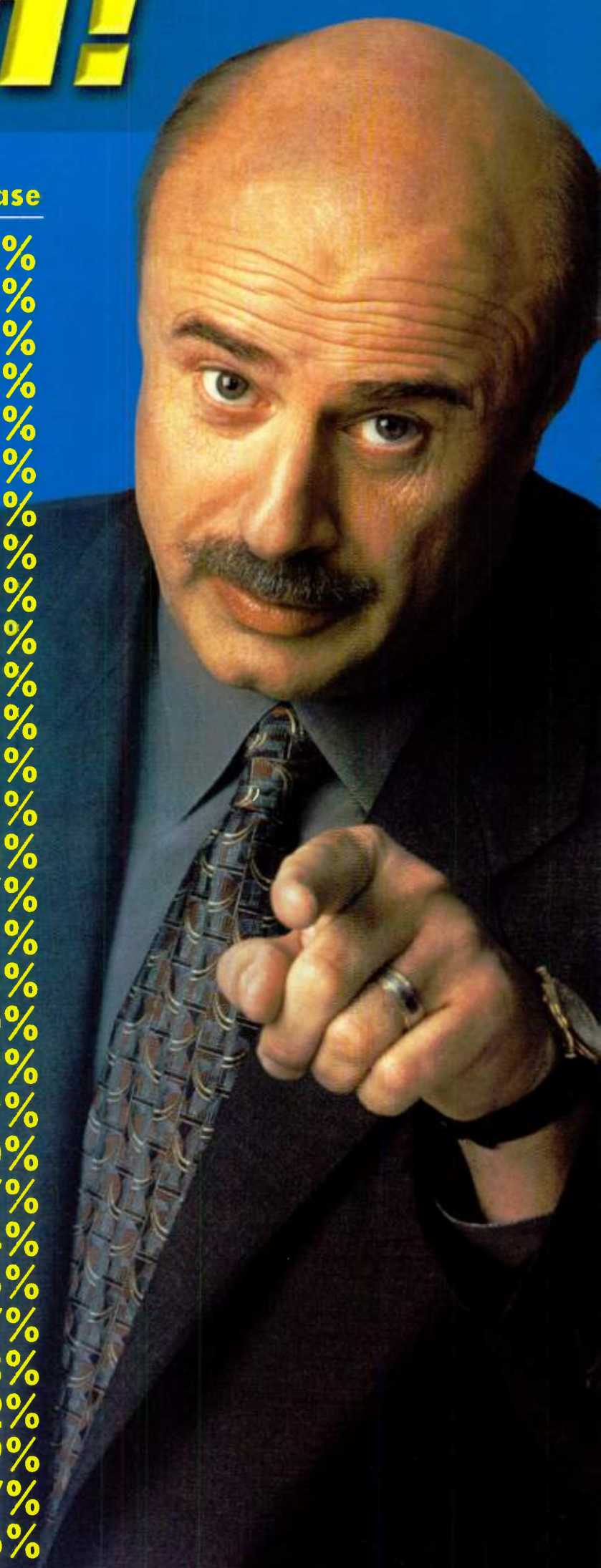
# PHENOMENAL

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	<b>+550%</b>	0.3	3.0	<b>+900%</b>	CHARLESTON, SC
DES MOINES	WOI/3PM	1.2	2.3	<b>+92%</b>	1.7	2.9	<b>+71%</b>	SPRINGFIELD, MA
SPRINGFIELD, MO	KSPR/3PM	1.9	3.2	<b>+68%</b>	1.8	3.1	<b>+72%</b>	FT. SMITH
TUCSON	KVOA/3PM	0.3	2.7	<b>+800%</b>	0.3	3.2	<b>+967%</b>	TYLER
PADUCAH	WPSD/3PM	1.1	3.6	<b>+227%</b>	1.2	3.2	<b>+167%</b>	FLORENCE
PORTLAND, ME	WMTW/10AM	0.8	2.8	<b>+250%</b>	1.0	3.2	<b>+220%</b>	SIoux FALLS
ROCHESTER, NY	WHEC/3PM	0.7	2.4	<b>+243%</b>	0.8	2.7	<b>+238%</b>	TRAVERSE CITY
OMAHA	KMTV/3PM	0.7	4.3	<b>+514%</b>	0.5	4.7	<b>+840%</b>	RENO
SPOKANE	KREM/3PM	0.8	4.6	<b>+475%</b>	0.7	4.3	<b>+514%</b>	AUGUSTA
SYRACUSE	WSTM/3PM	1.9	2.8	<b>+47%</b>	1.7	3.4	<b>+100%</b>	PEORIA
SHREVEPORT	KTBS/3PM	2.1	4.1	<b>+95%</b>	2.5	3.9	<b>+56%</b>	FARGO
SPRINGFIELD	WCIA/3PM	2.6	3.0	<b>+15%</b>	3.1	3.3	<b>+6%</b>	LA CROSSE
HUNTSVILLE	WAFF/3PM	1.2	4.3	<b>+258%</b>	1.7	5.6	<b>+229%</b>	BOISE
COLUMBIA, SC	WIS/3PM	3.0	5.1	<b>+70%</b>	2.9	5.5	<b>+90%</b>	COLUMBUS, GA
CHATTANOOGA	WRCB/3PM	0.5	2.9	<b>+480%</b>	0.5	2.9	<b>+480%</b>	YAKIMA
MADISON	WISC/3PM	0.8	1.5	<b>+88%</b>	0.7	2.0	<b>+186%</b>	CORPUS CHRISTI
SOUTH BEND	WNDU/3PM	3.8	5.1	<b>+34%</b>	3.4	6.4	<b>+88%</b>	BAKERSFIELD
CEDAR RAPIDS	KWWL/3PM	1.1	1.6	<b>+45%</b>	1.4	1.8	<b>+29%</b>	COLUMBUS
JACKSON, MS	WJTV/9AM	0.8	2.2	<b>+175%</b>	1.3	2.5	<b>+92%</b>	WAUSAU
TRI-CITIES	WCYB/3PM	1.3	5.1	<b>+292%</b>	1.1	4.2	<b>+282%</b>	ROCKFORD
BURLINGTON	WCAX/10AM	1.1	1.7	<b>+55%</b>	1.1	2.9	<b>+164%</b>	BEAUMONT
DAVENPORT	WQAD/4PM	1.1	5.8	<b>+427%</b>	1.1	6.9	<b>+527%</b>	TOPEKA
WACO	KCEN/3PM	1.6	2.5	<b>+56%</b>	2.1	3.5	<b>+67%</b>	COLUMBIA, MO
COLORADO SPRINGS	KOAA/4PM	1.9	4.1	<b>+116%</b>	1.8	4.5	<b>+150%</b>	SIoux CITY
BATON ROUGE	WVLA/3PM	2.3	3.0	<b>+30%</b>	1.3	4.4	<b>+238%</b>	MEDFORD
SAVANNAH	WJCL/5PM	0.4	1.9	<b>+375%</b>	0.6	2.5	<b>+317%</b>	WICHITA FALLS
EVANSVILLE	WFIE/3PM	1.4	5.2	<b>+271%</b>	1.3	5.2	<b>+300%</b>	WILMINGTON
YOUNGSTOWN	WKBN/4PM	3.2	5.8	<b>+81%</b>	2.7	6.6	<b>+144%</b>	JOPLIN
EL PASO	KTSM/3PM	0.2	2.6	<b>+1200%</b>	0.2	2.6	<b>+1200%</b>	BLUEFIELD
GREENVILLE	WFXI/5PM	1.8	2.2	<b>+22%</b>	0.8	2.9	<b>+263%</b>	WHEELING
FT. WAYNE	WANE/3PM	0.8	5.3	<b>+563%</b>	0.7	5.6	<b>+700%</b>	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	<b>+525%</b>	0.5	3.0	<b>+500%</b>
WGGB/10AM	0.5	1.4	<b>+180%</b>	0.6	1.7	<b>+183%</b>
KFSM/9AM	0.4	3.0	<b>+650%</b>	1.1	3.2	<b>+191%</b>
KLTV/3PM	1.3	3.8	<b>+192%</b>	1.4	4.6	<b>+229%</b>
WBTW/10AM	4.0	5.5	<b>+38%</b>	3.8	7.4	<b>+95%</b>
KELO/3PM	1.6	3.9	<b>+144%</b>	1.6	5.7	<b>+256%</b>
WPBN/3PM	0.7	3.1	<b>+343%</b>	0.7	4.0	<b>+471%</b>
KRNV/3PM	2.0	3.4	<b>+70%</b>	2.0	3.7	<b>+85%</b>
WRDW/9AM	0.8	2.6	<b>+225%</b>	0.7	2.8	<b>+300%</b>
WEEK/3PM	4.2	5.1	<b>+21%</b>	3.8	5.8	<b>+53%</b>
KXJB/3PM	1.0	2.4	<b>+140%</b>	0.9	3.1	<b>+244%</b>
WKBT/3PM	0.9	3.0	<b>+233%</b>	1.1	2.7	<b>+145%</b>
KBCI/3PM	1.1	2.9	<b>+164%</b>	1.1	2.8	<b>+155%</b>
WLTZ/6PM	2.7	3.4	<b>+26%</b>	2.5	3.4	<b>+36%</b>
KIMA/3PM	0.9	2.4	<b>+167%</b>	0.7	2.9	<b>+314%</b>
KZTV/3PM	1.1	2.7	<b>+145%</b>	1.5	3.4	<b>+127%</b>
KGET/3PM	3.0	3.9	<b>+30%</b>	2.9	3.5	<b>+21%</b>
WTVA/3PM	2.6	5.0	<b>+92%</b>	3.3	5.2	<b>+58%</b>
WSAW/3PM	2.1	3.1	<b>+48%</b>	2.1	4.0	<b>+90%</b>
WTVO/3PM	1.8	2.8	<b>+56%</b>	2.2	4.6	<b>+109%</b>
KFDM/3PM	2.9	4.2	<b>+45%</b>	4.6	5.0	<b>+9%</b>
KSNT/3PM	0.3	4.2	<b>+1300%</b>	0.2	5.0	<b>+2400%</b>
KRCG/4PM	2.0	3.4	<b>+70%</b>	2.2	3.9	<b>+77%</b>
KCAU/3PM	2.2	4.0	<b>+82%</b>	1.7	3.8	<b>+124%</b>
KOBI/3PM	1.9	4.2	<b>+121%</b>	2.3	4.5	<b>+96%</b>
KFDX/3PM	1.8	3.6	<b>+100%</b>	1.8	3.9	<b>+117%</b>
WECT/3PM	2.0	4.3	<b>+115%</b>	2.3	4.9	<b>+113%</b>
KOAM/3PM	2.5	3.1	<b>+24%</b>	3.1	4.1	<b>+32%</b>
WOAY/10AM	1.4	2.7	<b>+93%</b>	1.4	2.5	<b>+79%</b>
WTOV/11AM	2.8	3.2	<b>+14%</b>	3.0	3.5	<b>+17%</b>
WBOC/10AM	1.2	2.0	<b>+67%</b>	2.1	3.9	<b>+86%</b>





# 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%
SAM 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

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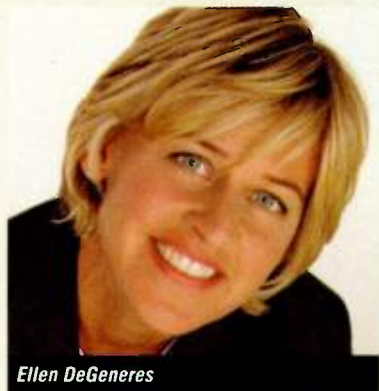
Source: NSI, WRMP Surveys, November 2002 vs. November 2001,  
W 18-49 & W25-54.



## 03

**NBC TV  
Stations (GE)****2001 REVENUE** \$1,450,250,000**NUMBER OF STATIONS:** 14**NUMBER OF MARKETS:** 14

Stations compete in markets 1-48. All are NBC affiliates. Among the group's top ranked operations: WNBC(TV) New York, KNBC(TV) Los Angeles, and WMAQ-TV Chicago. NBC also owns 15 stations through its purchase of Spanish-language network Telemundo.



Ellen DeGeneres

All of the NBC stations have signed off on *Ellen DeGeneres* and *Starting Over*. Such a commitment to new product is part of an "overall strategy to continue to grow our daytime and early fringe," says Steve Schwaid, vice president of news and programming of the NBC television stations division.

The group is also looking internally to find or develop product that might work in daytime or early fringe. "We continue to work internally to take advantage of what we have," says Schwaid. "We're talking inside the company about using all the resources of NBC, including MSNBC and CNBC."

In addition, NBC stations are looking to expand local programming efforts as a means of augmenting their daytime schedule. Indeed, in Philadelphia, WCAU(TV) has launched *10!*, a daily magazine show with news and information. "We're looking for more and more of those opportunities," says Schwaid.

This fall, *Ellen* will be carried in either daytime or early fringe, he says. *Starting Over* is slated for a daytime broadcast.

*Judge Judy*, *Dr. Phil*, *Montel* and *Caroline Rhea* are among the early-fringe offerings currently carried by NBC stations.

In daytime, *The Other Half*, *People's Court* and *Celebrity Justice* can be found on some NBC schedules.

## 10

**Bruce Baker**

Executive Vice President, Cox Television

**[Ask Rita] appears to be a program that fits late night. But we may try some other time periods.**



to and during NATPE. He notes that the group's three independents—KICU(TV) San Jose/San Francisco, WAXN(TV) Charlotte, N.C. and WRDQ (TV)Orlando, Fla.—need programming all the time.

## 11

**Univision****2001 REVENUE:** \$495,400,000

Spanish-language network Univision generally does not buy U.S. syndicated programming.

## 12

**Raycom Media****2001 REVENUE:** \$386,100,000**NUMBER OF STATIONS:** 32**NUMBER OF MARKETS:** 27 markets

A majority of stations compete in markets 15-113, including duopolies in Honolulu; Colorado Springs, Colo.; Paducah, Ky./Cape Girardeau, Mo.; and Cleveland. There are seven CBS, 10 NBC, three ABC, six Fox, one WB and three UPN affiliates and two independents. Among Raycom's top ranked operations: WOIO (TV) Cleveland, WXIX-TV Cincinnati and WFLX (TV) West Palm Beach, Fla.

Daytime continues to be a challenge for Raycom Media. "So many of the new shows are not performing to the level that some people anticipated," says Vice President of Programming Mary Carole McDonnell.

Last year, Raycom acquired a little bit of everything, including *Dr. Phil*, *Rob Nelson*, *Life Moments*, *The Wayne Brady Show*, *The John Walsh Show*, *Caroline Rhea*, *Who Wants To Be a Millionaire*, *Weakest Link* and *Texas Justice*.

Like other groups, Raycom is closely evaluating the November books. "We'll wait and see the books before making any acquisitions," says McDonnell. "I think everyone wonders if it's better to stick with something that is a lesser or mediocre type of product or simply try something else that's new." However, it was encouraging "to see *Dr. Phil* succeed."

In the meantime, the group has started looking at new product. "[*eBay TV*] is interesting. It is a little bit cutting-edge in terms of the technological advances that our business is trying to make," McDonnell says.

Despite its size, Raycom doesn't do group deals. "We are so geographically diverse it would be challenging to do group acquisitions," McDonnell ex-

plains. "It also puts the company at great financial risk if you went out and spent a lot of money on one piece of product and then it's not successful."

## 13

**Scripps Howard  
Broadcasting****2001 REVENUE:** \$366,700,000**NUMBER OF STATIONS:** 10**NUMBER OF MARKETS:** 9

The stations compete in markets 10-60 and include a duopoly in Kansas City, Mo. There are six ABC and three NBC affiliates and one independent, KMCI(TV) Kansas City, Mo. Among Scripps's top-ranked operations: WXYZ-TV Detroit; WFTS(TV) Tampa/St. Petersburg, Fla., and KNXV-TV Phoenix.

For the most part, Scripps Howard is reaping the benefits of its earlier syndication deals. Last year's addition of *Who Wants To Be a Millionaire*, *Pyramid*, *The Wayne Brady Show*, *The John Walsh Show* and *Dr. Phil* to the daytime and early-fringe schedules at some stations seems to be working. Therefore, the group is not likely to have a serious demand for new product.

"You never know going in, but, in this case, with the shows that we have picked up, we have mostly been pleasantly surprised. We have no clear failures," says Gary Stark, director of programming and research for Scripps Howard Broadcasting. "*Dr. Phil* was a runaway. *Wayne Brady* is doing nicely for us in Cincinnati, and *Millionaire* is mixed."

Stark thinks the group's success with the newer syndicated programs may relate to the fact that the networks are having better luck with their shows. "Maybe

people are more receptive to the new shows; maybe they're looking for more things. Whatever it is, we'll take it.

"Going into last season," he adds, "we had a lot of holes. We had shows we knew were failures, like *Ananda* and *Iyanla*." This year, "we may not have room for many new shows."

Even so, the group has purchased *Living It Up! With Ali & Jack* for a couple of Scripps markets that could wind up with morning holes. On balance, he says, "we're doing pretty well."

Furthermore, since *Martha Stewart Living* is coming back, the group won't need to scramble to find a replacement for it. The show airs in Cleveland, Detroit, Kansas City, Mo., and Tampa, Fla.

Scripps's access offerings are primarily a mix of *Wheel of Fortune*, *Jeopardy*, *Access Hollywood* and *Entertainment Tonight*—shows that continue to attract an audience. "We don't see people leaving the old shows," says Stark. "They're still doing extremely well."

## 14

**Post-Newsweek  
Stations****2001 REVENUE:** \$318,350,000**NUMBER OF STATIONS:** 6**NUMBER OF MARKETS:** 6

The stations compete in markets 10-51. There are two NBC, one CBS and two ABC affiliates and independent WJXT-TV Jacksonville, Fla. Among the group's top-ranked operations: WDIV(TV) Detroit, KPRC-TV Houston and WPLG(TV) Miami.

Post-Newsweek's syndication needs are limited this year. The group is basically sticking with *Pyramid*, *The John Walsh Show*, *Dr. Phil* and *The Oprah Winfrey Show*. The group also has long-term renewal deals for *Wheel of Fortune*, *Jeopardy* and *Entertainment Tonight*, which represent the bulk of the stations' access offerings.

However, the group has acquired some new product. One-hour entertainment/talk strip *Living It Up! With Ali & Jack* was cleared by most of the stations for daytime viewing this fall. And off-net sitcoms *King of Queens* and *Becker* have been picked up for independent WJXT (TV) Jacksonville, Fla., and will probably air during prime time.

"We don't have many holes. We have a lot of product that's working," says Post-

## 14

**Alan Frank**

President, Post-Newsweek Stations

**We don't have many holes. We have a lot of product that's working ... *Dr. Phil* is a big-time home run. It's great for business to have another big hit.**







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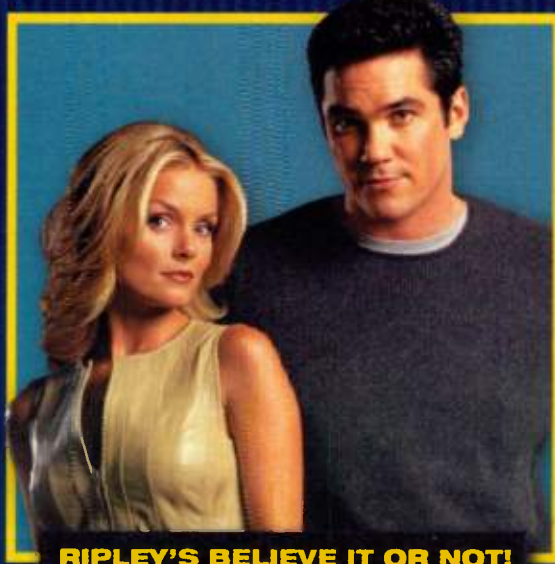


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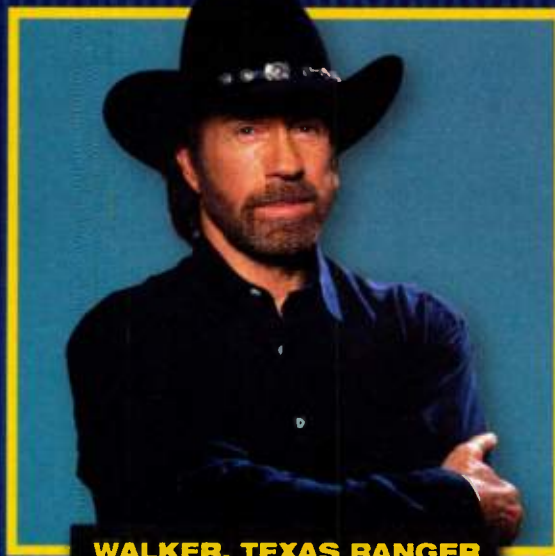
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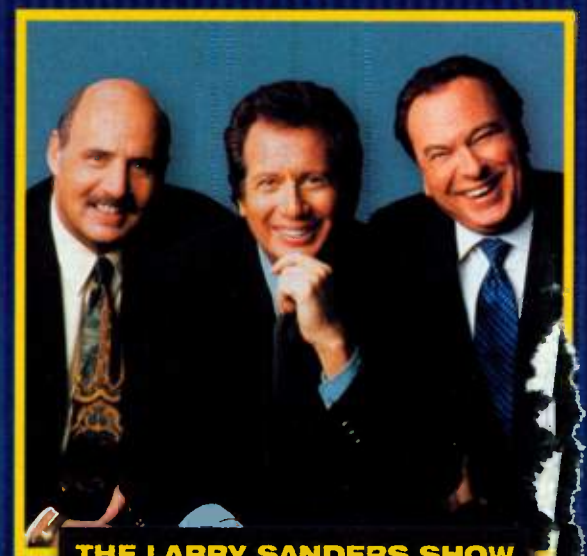
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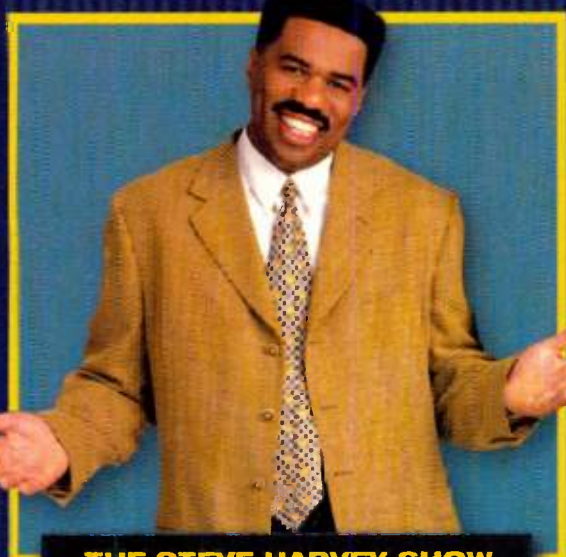
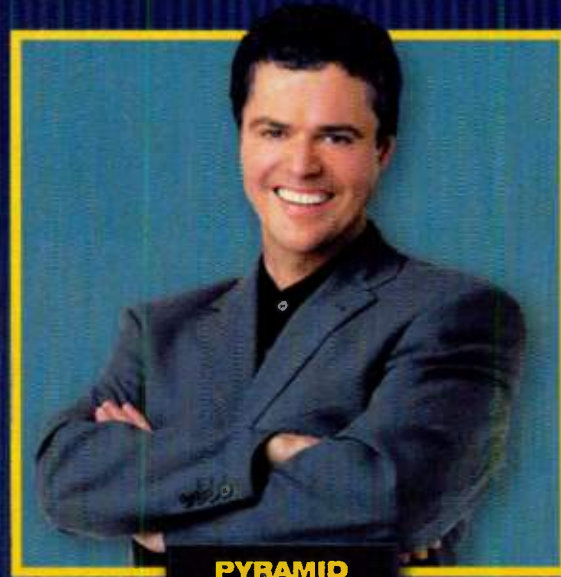
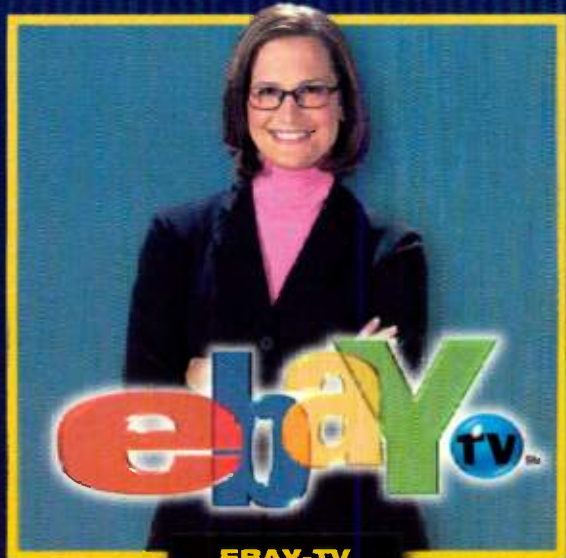


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04

**ABC (Disney)****2001 REVENUE** \$1,148,050,000**NUMBER OF STATIONS:** 10**NUMBER OF MARKETS:** 10

Stations compete in markets 1-68.

There are no duopolies. All of the ABC stations are ABC affiliates. Among the group's top-ranked operations: WABC-TV New York, KABC-TV Los Angeles, and WLS-TV Chicago.

*The Wayne Brady Show*

Thus far, the ABC-owned stations are not big players in this year's syndication market. WABC-TV New York and WLS-TV Chicago will insert *Ask Rita* into their late-night lineup this month. However, for the most part, the group's syndication needs are limited.

"We're not looking for anything else," says WABC-TV Director of Programming Art Moore. Daytime at WABC-TV is solid with *Live With Regis and Kelly*, *Wayne Brady* and *Oprah*. *Wheel of Fortune* and *Jeopardy* also air on the station. *ER* runs back-to-back on Saturday nights.

Similarly, WLS-TV is not fixing any major programming holes. Daytime offerings include *Oprah*, *Inside Edition* and *Jeopardy*. *Wheel of Fortune* airs in access. On week-ends, *Larry Sanders* runs in late night.

15

**Paul Karpowicz**

Vice President, LIN Television

**We'll continue to look at *Fergie* and all the other things that are out there ... The challenge is finding product that works. Any new show is a long shot.**



Newsweek Stations President Alan Frank. "*Dr. Phil* is a big-time home run. It's great for business to have another big hit." Five of the Post-Newsweek stations run the show at 3p.m.

*Dr. Phil* has been especially good for the group's NBC affiliates, which air NBC soap *Passions* at 2 p.m. "*Passions* is a ratings disaster. *Dr. Phil* makes 3 p.m. viable," says Frank. "The numbers for *Dr. Phil* have been spectacular."

The group is also pleased with *Texas Justice*, part of the morning lineup at WPLG(TV) Miami and WJXT(TV) Jacksonville, Fla. Furthermore, since much of Post-Newsweek's syndicated programming is under contract through this year, the group's focus at NATPE this year is on 2004, says Frank.

"We've expanded our news, and now we're looking at local program ideas," he says, adding that a reality show is under consideration.

15

**LIN Television****2001 REVENUE:** \$308,470,000**NUMBER OF STATIONS:** 23**NUMBER OF MARKETS:** 14

A majority of stations compete in markets 25-106, with duopolies in Hartford/New Haven, Conn.; Norfolk, Va.; Buffalo, N.Y.; Grand Rapids, Mich.; and San Juan, P.R. The group has two LMAs: Austin, Texas, and Providence, R.I. There are three ABC, five NBC, five CBS, three UPN, one WB and three Fox affiliates. LIN has two independent stations and an LPTV in Austin. Among LIN's top-ranked operations: WISH-TV Indianapolis, WTNH-TV New Haven/Hartford, Conn., and WOOD-TV Grand Rapids, Mich.

"We have more work to do at NATPE this year," says LIN Television Vice President Paul Karpowicz. The acquisition of seven stations from Sunrise Television has increased the group's syndication needs. "We have more stations to work with and more holes to fill than we did last year."

LIN's traditional affiliates will concentrate on fixing daytime and early-fringe programming holes; the Fox, UPN and WB affiliates will focus on access and late fringe. Says Karpowicz, "We're going to be looking at a lot of different time periods and a lot of different product."

The group has cleared *Ellen DeGeneres* in six markets and *Living It Up! With Ali & Jack* in three. Those shows are primar-

ily for the group's traditional affiliates and will run in daytime. "We'll continue to look at *Fergie* and all the other things that are out there," says Karpowicz. "The challenge is finding product that works. Any new show is a long shot."

*King of Queens* and *Becker* will be added this fall to some of the Fox and WB affiliates' schedules for access, early fringe, or late fringe. *Seinfeld*, *Just Shoot Me* and *King of the Hill* are among the programs currently offered in access. LIN is also renewing *Blind Date*.

16

**Clear Channel Television****2001 REVENUE:** \$296,050,000**NUMBER OF STATIONS:** 37**NUMBER OF MARKETS:** 27 markets

A majority of stations compete in markets 5-123, with duopolies in Memphis, Tenn.; Jacksonville, Fla.; Little Rock, Ark.; Tulsa, Okla.; Mobile, Ala.; Wichita, Kan.; Santa Barbara, Calif.; Monterey, Calif.; Binghamton, N.Y.; and Harrisburg, Pa. There are seven NBC, seven ABC, six CBS, seven Fox and eight UPN affiliates and two independents. Among Clear Channel's top-ranked operations: KFTY(TV) San Francisco, KVOS-TV Seattle, and WKRC-TV Cincinnati.

In an effort to bring viewers back to daytime television, Clear Channel is planning to offer more local programming instead of relying solely on syndicated product. "The trend is to go local," says Dan Stein, vice president of programming.

Clear Channel has already launched *San Antonio Living* at WOAI-TV San Antonio and *Good Things Utah* at KTVX(TV) Salt Lake City. Both are locally produced

hour magazine shows with news and entertainment aimed primarily at women. The shows run Monday-Friday at 10 a.m.

"Local is one of the main ways to differentiate ourselves in this environment of cable and internet," Stein explains. *San Antonio Living*, which has been on-air for several years, has been successful from a sales standpoint and in ratings, says Stein. Clear Channel has high hopes for *Good Things Utah*, a new venture. He says the group is actively considering producing local programming for other markets, but he would not discuss which ones.

Despite Clear Channel's push toward creating a more local lineup at its stations, the broadcaster has been working on renewals for *Wheel of Fortune*, *Entertainment Tonight* and *Judge Judy* among others. The group has also invested in some first-run offerings, picking up *Ellen* for its Fresno, Calif., market and *Fergie* for Memphis. *eBay TV* will air on Clear Channel stations in Jacksonville, Fla., Wichita, Kan., and Tulsa, Okla.

17

**Young Broadcasting****2001 REVENUE:** \$287,500,000**NUMBER OF STATIONS:** 11**NUMBER OF MARKETS:** 11

The stations compete in markets 5-135.

There are six ABC, one NBC, and three CBS affiliates and one independent. Among the group's top-ranked operations: independent KRON-TV San Francisco, WKRN-TV Nashville, and WTEN(TV) Albany, N.Y.

Young is likely to make only minimal investments in new product. "We are pretty well booked. We just have some minor holes to fill," says Deb McDermott, executive vice president of Young Broadcasting.

The group does have some interest in finding morning shows and has acquired *Living It Up! With Ali & Jack* for its Albany, N.Y., and Knoxville, Tenn., markets. She says Young may also have a "few holes to plug in early fringe."

According to McDermott, last year's commitment to *Dr. Phil* in six markets and the clearance of *The Oprah Winfrey Show* in Sioux Falls, S.D., Knoxville, Tenn., and Richmond, Va., has alleviated many of the group's programming concerns.

*Dr. Phil* is doing an "incredible job," says McDermott. It has been especially successful at KRON-TV San Francisco, where

17

**Deb McDermott**

Executive Vice President, Young Broadcasting

**We're waiting to take a look and see how some current shows are doing, particularly in our non-metered markets.**





it airs in prime time. The jury is still out on *Who Wants To Be a Millionaire*, which airs in either access or early fringe in five Young markets. McDermott will be evaluating the November ratings to see how the *Millionaire* has performed. "We're waiting to take a look and see how some current shows are doing, particularly in our non-metered markets."

## 18 Meredith

**2001 REVENUE:** \$286,270,000

**NUMBER OF STATIONS:** 11

**NUMBER OF MARKETS:** 10

The stations compete in markets 9-201, with a duopoly in Portland, Ore. There are five CBS, one UPN, one NBC and four Fox affiliates. Among Meredith's top-ranked operations: WGCL(TV) Atlanta, KPHO-TV Phoenix and KPDX(TV) Portland.

Meredith has picked up *Ellen DeGeneres*. "I think it's going to be a good show," says President Kevin O'Brien. It's slated for a fall debut on about half the group's stations.

Overall, Meredith's need for new product is for daytime. "Stations are interested in filing daytime holes," says O'Brien.

And fortunately, he sees some good choices. "I like *Starting Over*, and the *Sharon Osbourne* show looks interesting to me." Meredith is also shopping for some movie packages.

Overall, he's optimistic about the future. "I think there's some vibrancy in the business." He believes ratings winners

duopoly in Spartanburg, S.C. There is one WB, one UPN, five NBC, three ABC and 16 CBS affiliates. Among Media General's top-ranked operations: WFLA-TV Tampa/St. Petersburg, Fla.; WSPA-TV Greenville, S.C./Asheville, N.C.; and WIAT(TV) Birmingham, Ala.

Like other broadcasters, Media General is re-evaluating its daytime offerings, says Vice President of Programming Steve Gleason. *Who Wants To Be a Millionaire*, which was added last year to several stations for broadcast in access, is also not performing well. "I am certainly going to look at *Millionaire* as the ratings come in to see if it's going to be a long-term player for us. I am apprehensive about it based on the October book and based on the November overnight," he says.

There have been no major group acquisitions although *The Wayne Brady Show* cleared WJWB(TV) Jacksonville, Fla. Furthermore, Gleason says Media General shies away from group deals. "I don't buy one program for every station. I look at a station's individual needs."

He's pleased with the variety of new product that is being rolled out. But he is cautiously optimistic. New shows *Fergie*, *Ellen DeGeneres*, *Living It Up! With Jack & Ali*, *Starting Over* and *Sharon Osbourne* all have "pretty good opportunities" and may work for an individual station, he says. But the question remains: "Is that what viewers want? That's the \$64,000 question."

ble, we started using *Andy Griffith*," explains Barbara Carden, program director at the CBS affiliate.

Mornings are covered by *Live With Regis and Kelly*, says Carden. Longtime performers *The Oprah Winfrey Show*, *Wheel of Fortune* and *Jeopardy* are also carried by WKYT-TV.

Some Gray stations also are pursuing renewal deals for *Live With Regis and Kelly* and *Andy Griffith*, reports Carden.

Weekend versions of *Wheel of Fortune* and *Jeopardy* air Saturday in access. Late night is a mix of *She Spies*, *The Larry Sanders Show* and *Outer Limits*.

## 21 Emmis Communications

**2001 REVENUE:** \$217,450,000

**NUMBER OF STATIONS:** 15

**NUMBER OF MARKETS:** 14 markets

Stations compete in markets 20-146, with a duopoly in Honolulu. There is one WB, one ABC, five Fox, five CBS, and three NBC affiliates. Among Emmis's top-ranked operations: WKCF(TV) Orlando, Fla.; KOIN(TV) Portland, Or.; and WVUE(TV) New Orleans.

Most of Emmis's syndication goals have been met with the renewal of *Dr. Phil* in eight markets. "Our big push this year was our *Dr. Phil* renewal," says Vice President of Programming Dave Ward.

Nor does it appear that the group will be pursuing any major acquisitions of new product. There isn't much availability, Ward says. "I'll be at NATPE this year taking care of a couple of time periods here and there." There are some weekend programming deals to be completed, he adds.

Emmis's daytime schedule is a mix with some stations offering *The Wayne Brady Show*, *The John Walsh Show*, *Live With Regis and Kelly*, *Martha Stewart Living*, *People's Court*, *Judge Mathis*, and *Texas Justice*. *The Oprah Winfrey Show* also runs in certain markets.

Last year, KSNW(TV) Wichita, Kan., and WTHI-TV Terre Haute, Ind., added *Who Wants To Be a Millionaire*. *Weakest Link* is playing in access on WVUE(TV) New Orleans and KMTV(TV) Omaha, Neb. *Inside Edition* and *Entertainment Tonight* can be seen on many stations, while some markets broadcast *Wheel of Fortune* and *Jeopardy*.

The group is also heavily invested in off-net product, such as *Seinfeld*, *Friends*, *Everybody Loves Raymond*, *Will & Grace*, *That '70s Show* and *Dharma & Greg*.

## 22 Sunbeam Television Corp.

**2001 REVENUE:** \$204,100,000

**NUMBER OF STATIONS:** 2

**NUMBER OF MARKETS:** 2

The stations are Fox affiliate WSVN(TV) Miami Beach, Fla. and NBC affiliate WHDH(TV) Boston.

We're set in both markets. But we still go

05

## Tribune Broadcasting

**2001 REVENUE:** \$1,066,100,000

**NUMBER OF STATIONS:** 23 TV

**NUMBER OF MARKETS:** 20

A majority of stations compete in markets 1-38, including duopolies in New Orleans, Indianapolis, Hartford/New Haven, Conn., and Seattle. There is one ABC, 16 WB and six Fox affiliates.

Among Tribune's top-ranked stations: WPIX(TV) New York, KTLA(TV) Los Angeles, and WGN-TV Chicago.



Sharon Osbourne

The launch of *Sharon Osbourne* on all the Tribune stations this fall is a key component of the group's daytime strategy. The show is needed to replace *Beyond With James Van Praagh*.

"[Sharon Osbourne] certainly has a lot of recognition coming into this. She's a very interesting woman," says Vice President of Programming Marc Schacher.

The group also struck a deal with DIC Entertainment for a children's-programming package aimed at helping Tribune stations meet FCC guidelines. "We'll make a selection from their library," says Schacher.

Actually, the group is primarily focused on next year. "We'll be listening to the ideas that producers have for projects in 2004 and beyond."

Renewals deals for *Maurice*, *Jenny Jones* and *Jerry Springer*, which make up the core of the group's daytime offerings, were closed last year. Other daytime product carried by Tribune includes *Judge Mathis*, *Good Day Live*, *Ricki Lake* and *Caroline Rhea*.

Nor have there been any off-net acquisitions for 2003, according to Schacher. Sitcoms such as *Friends*, *Everybody Loves Raymond* and *Will & Grace* remain the mainstay of the early- and late-fringe schedule. *King of the Hill* and *The Simpsons* also air in some markets. This fall, several Tribune stations began broadcasting episodes of *Dharma & Greg*.

## 18 Kevin O'Brien President, Meredith

I like *Starting Over*, and the *Sharon Osbourne* show looks interesting to me ... I think there's some vibrancy in the business.



like *Dr. Phil* (two Meredith stations broadcast it) have given the industry a boost. "I feel quite good about *Dr. Phil*. I think over-the-air TV is in good shape."

O'Brien is eager to review the November ratings to see how newer syndicated fare such as *The John Walsh Show* and *That '70s Show* have done. On weekends, *ER*, *The Practice*, *Providence* and *Relic Hunter* air in late night on some stations.

## 19 Media General

**2001 REVENUE:** \$261,450,000

**NUMBER OF STATIONS:** 26

**NUMBER OF MARKETS:** 21 markets

Concentrated in the Southeast, a majority of stations compete in markets 13-115, with a

## 20 Gray Television

**2001 REVENUE:** \$232,225,000

**NUMBER OF STATIONS:** 26

**NUMBER OF MARKETS:** 24

A majority of stations compete in markets 63-188. There are 14 CBS and seven NBC affiliates. Among Gray's top-rated stations: WVLT-TV Knoxville, Tenn., WKYT-TV Lexington, Ky., and KAKE-TV Wichita/Hutchinson, Kan. The group includes former Benedek Broadcasting stations.

At Gray Television, WKYT-TV Lexington, Ky., is giving *King of Queens* a try this fall. For the most part, the station's syndication lineup is working. *King of Queens* is replacing *Andy Griffith* at 1 p.m. "We had *The Nanny* there, but, after it went to ca-



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MON-FRI/ACCESS 7:00-8:00PM

HH RTG

**Inside Edition 6.0**

Access Hollywood 4.7

Extra 4.5

# INSIDE

## edition

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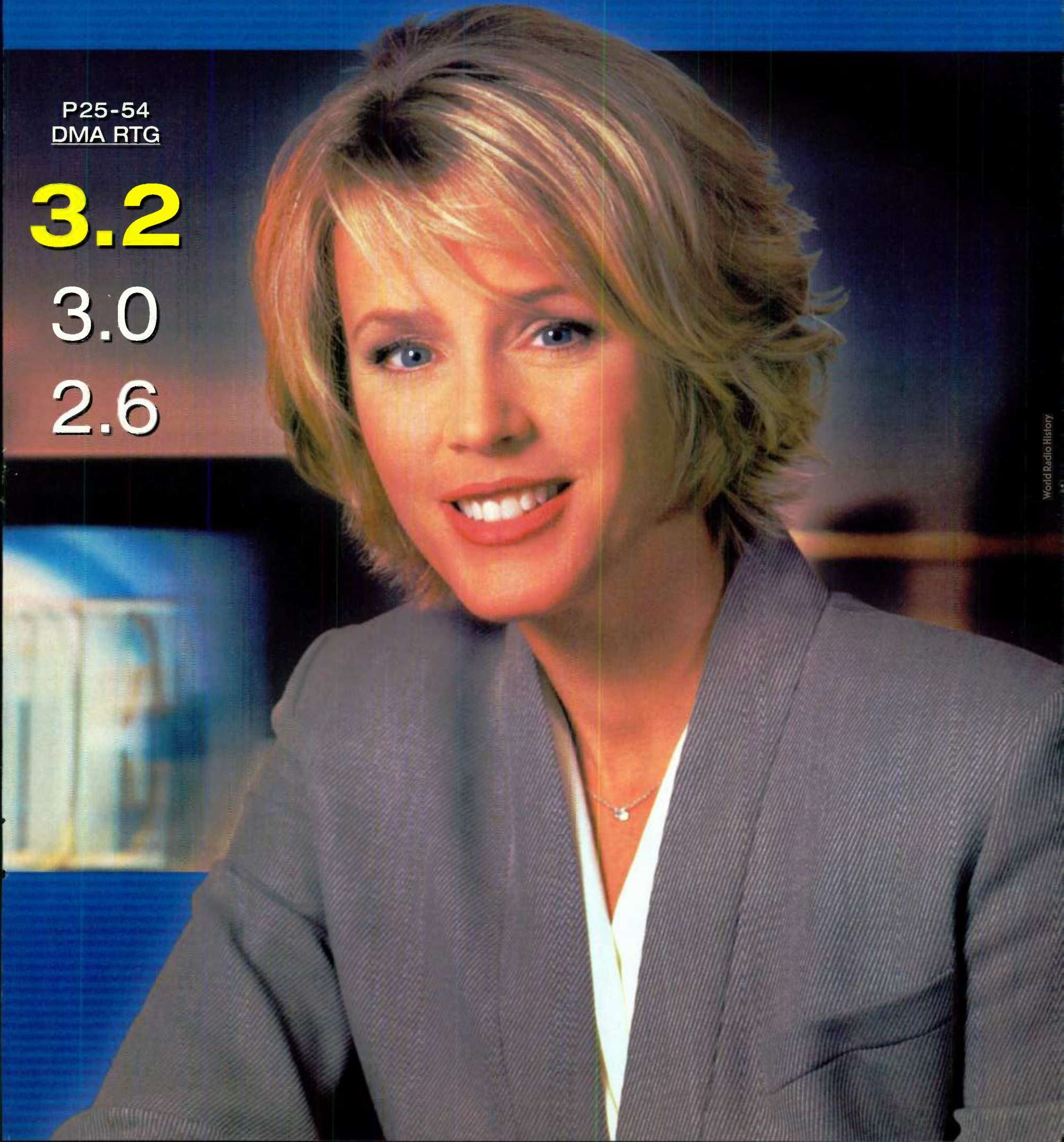
# HOICE FOR ACCESS!

P25-54  
DMA RTG

**3.2**

3.0

2.6





Many station groups can't get enough of rookie talk show *Dr. Phil*.

to NATPE because we feel it's important to make contact with the syndicators," says Bob Leider, executive vice president, Sunbeam Television Corp. There's another reason: "[Fox Networks CEO] Tony Vinciguerra is the chairman of NATPE." says Leider. "I think he's probably the most well-liked and respected person from the station side that I know in the business. I think his chairmanship is a coup for NATPE."

Sunbeam does not have any new acquisitions, but WHDH has to replace *Life Moments*.

Overall, the two stations are seeking renewals for key product. WSVN renewed *Divorce Court* and *Judge Judy*. The group already has multi-year agreements for *Live With Regis and Kelly*, *Family Feud* and *Montel*. *Inside Edition* runs in access, and weekend programming includes *The Practice* and *ER*.

Likewise, WHDH has long-term deals for *Live With Regis and Kelly* and *Family Feud*. The station is also expected to complete renewals for *Extra* and *Access Hollywood*. Weekend versions of *Extra*

and *Access Hollywood* also air on WHDH.

## 23 Allbritton Communications Co.

2001 REVENUE: \$196,450,000

NUMBER OF STATIONS: 7

NUMBER OF MARKETS: 7

The stations compete in markets 8-105. All are ABC affiliates. Allbritton's top-ranked operations: WJLA-TV Washington, WBMA(TV) Birmingham, Ala., and WHTM-TV Harrisburg, Pa.

"We're looking closely at some of our long-term product to make sure it's not losing audience," says President Fred Ryan. "We're trying to get our best sense of where the audience will be in two or three years when these shows come up."

This season, Allbritton is not shopping for new product. Instead, the group's syndication needs go beyond 2003, when many of its programming deals are up.

Furthermore, if its syndicated lineup fails to draw an audience, Allbritton is considering news expansion in certain markets. "News is always an option," says Ryan. And, like other broadcasters, he says the group may step up local program production at some stations. At KATV(TV) Little Rock, Ark., daily news/information and entertainment show *Good Morning Arkansas* is attracting viewers, he says.

Usually, Allbritton goes for "blue-chip" programming. Moreover, the group doesn't just buy whatever show is being pitched at the moment, says Ryan. It has renewed *Wheel of Fortune*, *Jeopardy* and *Hollywood Squares* for the next two years. But even those shows will undergo close scrutiny. "We're looking at what our options are at the end of two years. For some shows, the audience is not as strong as it has been. We're taking a serious look at what we should do when those shows come up."

## 24 Liberty Corp.

2001 REVENUE: \$176,400,000

NUMBER OF STATIONS: 15

NUMBER OF MARKETS: 14

The stations compete in markets 50-181. There are eight NBC, two CBS and five ABC affiliates. Among Liberty's top-ranked operations: WAVE(TV) Louisville, Ky., WTOL-TV Toledo, Ohio, and WIS(TV) Columbia S.C.

Like others in the business, Liberty can't get enough of *Dr. Phil*. The group already airs the show on eight stations but is eager to add more markets. "We've got a couple of markets we're looking at," says Guy Hempel, vice president of operations. However, he declined to discuss any more details of the proposed expansion.

"*Dr. Phil* even kicked *Oprah* in some of the numbers I saw. It breathed some life all over the place," says Hempel.

Liberty is also "struggling with what to do in mornings," says Hempel. Mornings are a tough sell. Even when a show has decent numbers, "not a lot of buyers want to buy."

The group did acquire *Living It Up! With Ali & Jack* for WSFA(TV) Montgomery, Ala., and WTOL-TV Toledo, Ohio. Another deal for the program is pending, he says.

However, *Live With Regis and Kelly* continues to hold a morning audience. "That show has done very well for us wherever we have it," says Hempel. *Martha Stewart Living* can be found in some morning lineups. "*Martha's* surprisingly held up." But *Crossing Over With John Edward* has not been as successful for the group, he adds.

Early fringe is fairly solid with *The Oprah Winfrey Show*, *Dr. Phil* and *Who Wants To Be a Millionaire*, among others. However, "there may be some adjustments to that time period," says Hempel.

In access, Liberty is in good shape with *Wheel of Fortune*, *Jeopardy*, *Inside Edition* and *Entertainment Tonight*. The group is sticking by its long-time policy to not buy off-net product. "There was too much backend," says Hempel, "and, with network affiliates, there was not enough time to run it."

## 25 The New York Times Co.

2001 REVENUE: \$141,800,000

NUMBER OF STATIONS: 8

NUMBER OF MARKETS: 8

The stations compete in markets 41-108. There are four CBS, two NBC and two ABC affiliates.

Among the group's top-ranked operations: WTKR(TV) Norfolk, Va., WREG-TV Memphis, Tenn., and KFOR(TV) Oklahoma City.

The New York Times will be represented at NATPE although the group's appetite for new product seems minimal. A deal for *Living It Up! With Ali & Jack* was closed, according to the company.

For the most part, stations have product that is working. "We're not looking for anything," says Ron Walter, executive vice president and station manager, WREG-TV. Indeed, Walter indicated that the station's syndication needs have been addressed for the next couple of years.

For starters, the CBS affiliate is in good shape in mornings. WREG-TV has launched its own locally produced news and entertainment show called *Live @ 9* and also airs *Inside Edition* and *Jeopardy* during early fringe. *Entertainment Tonight* runs in access. Walters says the station has long-term deals for that product. Late-night programming includes *Cheers* and *Perry Mason*. ■



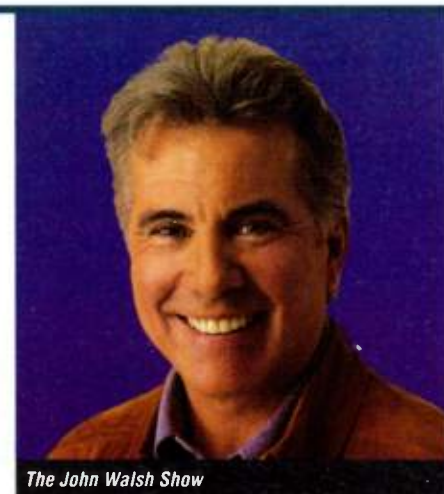
Fergie



Who Wants To Be a Millionaire



Jerry Springer



The John Walsh Show



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Top 10 Basic Cable Shows

Jan. 6-12

Total Households (in millions)

PROGRAM	DATE	NET	DELIV.
1. America's Prince	1/12	TBS	4.28
2. WWE Raw	1/6	TNN	3.16
3. SpongeBob	1/11	Nick	3.15
4. WWE Raw	1/6	TNN	3.02
5. Pretty Woman	1/12	TBS	3.00
6. Fairly Odd Parents	1/11	Nick	2.98
7. SpongeBob	1/9	Nick	2.97
8. SpongeBob	1/12	Nick	2.92
8. SpongeBob	1/8	Nick	2.92
10. Real World XXII	1/7	MTV	2.88

Adults 18-49 (in millions)

PROGRAM	DATE	NET	DELIV.
1. The Shield	1/7	FX	3.12
1. Trading Spaces	1/11	TLC	3.12
3. Osbournes	1/7	MTV	2.79
4. Real World XII	1/7	MTV	2.69
5. America's Prince	1/12	TBS	2.49
6. WWE Raw	1/6	TNN	2.44
7. WWE Raw	1/6	TNN	2.38
8. Whl You Were Out	1/11	TLC	2.35
9. Real Wld/Rd Rules	1/6	MTV	2.18
10. Dead Zone	1/12	USA	2.17

SOURCE: ABC Cable Networks, Turner Broadcasting, Nielsen Media Research

Broadcast Networks

Jan. 6-12

Total households (in millions)

	WEEK	STD
1. CBS	10.6	8.9
2. NBC	9.0	8.3
3. FOX	7.4	6.1
4. ABC	5.8	6.9
5. WB	2.8	2.9
6. UPN	2.6	2.5
7. PAX	0.9	0.9

Adults 18-49 (in millions)

	WEEK	STD
1. FOX	6.7	4.8
2. CBS	6.6	5.1
3. NBC	6.2	5.8
4. ABC	4.2	5.0
5. WB	2.4	2.4
6. UPN	2.1	2.1
7. PAX	0.4	0.4

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK
1. CSI	16.6
2. Friends	16.2
3. NFL Playoffs Saturday	15.8
4. ER	14.6
5. Law & Order	14.1
6. Everybody Loves Raymnd	13.4
7. 60 Minutes	12.9
8. CSI: Miami	12.3
9. Scrubs	12.0
9. The Bachelorette	12.0

Adults 18-49 (in millions)

	WEEK
1. Friends	14.8
2. NFL Playoffs Saturday	13.4
3. ER	13.3
4. Joe Millionaire	13.0
5. CSI	11.7
6. The Bachelorette	10.8
7. Scrubs	10.6
8. Will & Grace	10.4
9. Law & Order	9.2
10. CSI: Miami	8.4

SOURCE: Nielsen Media Research

	abc	CBS	NBC	FOX	PAX	upn	WB
<b>Week 18</b>	<b>4.4/7</b>	<b>10.8/16</b>	<b>8.0/12</b>	<b>8.7/13</b>	<b>0.7/1</b>	<b>2.6/4</b>	<b>3.8/6</b>
<b>MONDAY</b>							
8:00		21. King of Queens 9.4/14	26. Fear Factor 8.4/13	52. Boston Public 6.3/9	124. Dirty Rotten Cheater* 0.6/1	97. The Parkers 2.5/4	75. 7th Heaven 4.3/6
8:30		19. Yes, Dear 9.5/14				92. One on One 2.8/4	
9:00	73. ABC Monday Night Movie—Any Given Sunday 4.4/7	6. Ev Lvs Raymnd 12.5/18	35. Third Watch 7.4/11	11. Joe Millionaire* 11.1/16	124. Sue Thomas, F.B. Eye 0.6/1	93. Girlfriends 2.7/4	85. Everwood 3.4/5
9:30		17. Still Standing 10.0/15				95. Abby 2.6/4	
10:00		8. CSI: Miami 11.6/19	28. Crossing Jordan 8.2/13		114. Diagnosis Murder 1.0/2		
10:30							
				<b>TUESDAY</b>			
	<b>7.1/11</b>	<b>9.6/15</b>	<b>5.8/9</b>	<b>6.0/9</b>	<b>0.7/1</b>	<b>2.0/3</b>	<b>2.3/4</b>
8:00	30. 8 Simple Rules 7.9/13	15. JAG 10.4/16	73. Just Shoot Me 4.4/7	59. That '70s Show 5.6/9	121. Weakest Link 0.8/1	95. Buffy the Vampire Slayer 2.6/4	
8:30	33. According to Jim 7.6/12		75. In-Laws 4.3/7	65. That '70s Show 5.4/8		111. Girlfriends 1.3/2	99. Smallville 2.3/4
9:00	55. Life w/Bonnie 5.9/9	23. The Guardian 8.9/13	30. Frasier 7.9/12	50. 24 6.4/10	128. Just Cause 0.5/1	109. Abby 1.6/2	
9:30	65. Less Than Perfect 5.4/8		58. Hidden Hills 5.8/9				
10:00	32. NYPD Blue 7.8/13	19. Judging Amy 9.5/16	52. Dateline NBC 6.3/10		117. Diagnosis Murder 0.9/1		
10:30							
				<b>WEDNESDAY</b>			
	<b>8.3/13</b>	<b>7.6/12</b>	<b>10.1/16</b>	<b>5.0/8</b>	<b>0.9/1</b>	<b>2.1/3</b>	<b>2.0/3</b>
8:00	42. My Wife & Kids 6.9/11	25. Star Search* 8.5/13	34. Ed 7.5/12	69. Fox Movie Special—Austin Powers: The Spy Who Shagged Me 5.0/8	117. Candid Camera 0.9/1	97. Enterprise 2.5/4	106. Birds of Prey 1.9/3
8:30	45. George Lopez 6.7/10						
9:00	10. The Bachelorette* 11.2/17	37. 60 Minutes II 7.2/11	21. The West Wing 9.4/14		121. Doc 0.8/1	107. The Twilight Zone 1.8/3	102. Birds of Prey 2.0/3
9:30							
10:00	45. Celebrity Mole Hawaii* 6.7/11	39. 48 Hours Investigates 7.1/12	5. Law & Order 13.2/22		114. Diagnosis Murder 1.0/2		
10:30							
				<b>THURSDAY</b>			
	<b>4.3/7</b>	<b>11.5/18</b>	<b>12.3/19</b>	<b>5.1/8</b>	<b>0.8/1</b>	<b>3.4/5</b>	<b>2.6/4</b>
8:00	79. ABC Thursday Night Movie—Snow Day 3.9/6	27. Star Search* 8.3/13	2. Friends 15.2/24	67. Cops Top 15 Moments of All Time 5.1/8	128. It's a Miracle 0.5/1	85. WWE Smackdown! 3.4/5	102. High School Reunion 2.0/3
8:30			9. Scrubs 11.3/18				
9:00		1. CSI 15.5/24	14. Will & Grace 10.8/16				89. Surreal Life* 3.2/5
9:30			24. Gd Mornng Miami 8.6/13				
10:00	67. Primetime 5.1/8	13. Without a Trace 10.7/18	4. ER 13.7/23		117. Diagnosis Murder 0.9/1		
10:30							
				<b>FRIDAY</b>			
	<b>5.0/9</b>	<b>6.3/11</b>	<b>8.7/15</b>	<b>3.6/6</b>	<b>0.9/2</b>	<b>1.8/3</b>	<b>2.3/4</b>
8:00	59. America's Funniest Home Videos 5.6/10	50. 48 Hours Investigates 6.4/11	29. Mister Sterling* 8.0/14	88. Fastlane 3.3/6	117. Friday Night Flix—Ghost Dog 0.9/2	107. UPN's Movie Friday—Love & Basketball 1.8/3	102. What I Like About 2.0/4
8:30							102. Sabrina/Witch 2.0/3
9:00	83. Whose Line Is It 3.6/6	42. Hack 6.9/12	37. Dateline NBC 7.2/12	79. John Doe 3.9/7			91. Reba 3.1/5
9:30	85. Drew Carey 3.4/6						100. Greetings/Tucson 2.2/4
10:00	54. 20/20 17.2/29	62. Queens Supreme* 5.5/9	12. Law & Order: Special Victims Unit 11.0/19		114. Diagnosis Murder 1.0/2		
10:30							
				<b>SATURDAY</b>			
	<b>3.9/6</b>	<b>8.0/13</b>	<b>6.4/11</b>	<b>13.3/22</b>	<b>0.7/1</b>		
8:00		(nr) AFC Div Playoff 18.1/35	62. Law & Order 5.5/9	71. NFL Playoffs Pre 1.9/3	124. Diagnosis Murder 0.6/1		
8:30		45. AFC Playoff Post 6.7/11					
9:00	79. ABC Saturday Night at the Movies—Enemy of the State 3.9/6	71. Touched by an Angel 4.9/8	49. Law & Order: Criminal Intent 6.5/11	3. NFL Divisional Playoffs—Atlanta Falcons vs. Philadelphia Eagles 14.8/25	121. PAX Saturday Night Movie—MHC: We'll Meet Again 0.8/1		
9:30			39. Law & Order: Special Victims Unit 7.1/12				
10:00		69. The District 5.0/8					
10:30							
				<b>SUNDAY</b>			
	<b>5.2/8</b>	<b>14.3/22</b>	<b>7.8/12</b>	<b>5.0/7</b>	<b>1.2/2</b>		<b>2.7/4</b>
7:00		(nr) AFC Divisional Playoffs 22.1/38	42. Dateline NBC 6.9/11	84. Futurama 3.5/5	124. Dirty Rotten Cheater 0.6/1		101. Surreal Life 2.1/3
7:30				77. King of the Hill 4.1/6			
8:00	72. Wonderful World of Disney—101 Dalmations 4.7/7	7. 60 Minutes 12.1/18	45. American Dreams 6.7/10	39. Simpsons 7.1/10	110. Doc 1.5/2		89. Charmed 3.2/5
8:30				55. King of the Hill 5.9/9			
9:00			15. Law & Order: Criminal Intent 10.4/15	62. Malcolm/Middle 5.5/8	111. Sue Thomas, F.B. Eye 1.3/2		93. High School Reunion 2.7/4
9:30	59. Alias 5.6/8	17. 28th Annual People's Choice Awards 10.0/16		79. Andy Richter 3.9/6			
10:00			36. Boomtown 7.3/12		113. Just Cause 1.2/2		
10:30	55. The Practice 5.9/10						
<b>Averages</b>							
<b>Week</b>	<b>5.5/9</b>	<b>9.9/16</b>	<b>8.4/13</b>	<b>7.0/11</b>	<b>0.9/1</b>	<b>2.4/4</b>	<b>2.6/4</b>
<b>S-T-D</b>	<b>6.5/11</b>	<b>8.3/14</b>	<b>7.8/13</b>	<b>5.7/9</b>	<b>0.9/1</b>	<b>2.4/4</b>	<b>2.7/4</b>

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



## MARKET | New Orleans | FOCUS

RTNDF Releases  
Bioterror Guide

BY JOHN EGGERTON

It's a book almost everyone hopes will never be needed, but, with the financial help of the Carnegie Corp., the Radio and Television News Directors Foundation has created "A Journalist's Guide to Covering Bioterrorism."

RTNDF, which provides training and support to electronic journalists, says such a guide is needed in part for reporters who may be "struggling during a rapidly unfolding event to present the facts as clearly and objectively as possible" and in part because recent experience suggests they themselves may be

**'Journalists had a need for information on subjects that had not been a major focus.'**

BARBARA COCHRAN, RTNDF

the objects of attack.

The book is not a survival guide for reporters, but an attempt to "increase the quality of their reporting and analysis" by collecting the information they will need to relate to their viewers and listeners in case of such an attack on the U.S. or elsewhere.

The 47-page booklet includes warning signs of an attack, relevant laws and treaties, a glossary, contact list, and details about various weapons including anthrax, smallpox and plague.

The idea for the guide originated in fall 2001, after the Radio-Television News Directors Association was forced to cancel its September convention because of 9/11. The association held a satellite teleconference on bioterrorism, concluding that "journalists had a need for information on subjects that had not been a major focus up to that point," says RTNDF President Barbara Cochran. ■

## AT A GLANCE

## The Market

DMA rank	42
Population	1,776,000
TV homes	659,000
Income per capita	\$15,347
TV revenue rank	46
TV revenue	\$99,000,000

## Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WWL-TV	4	CBS Belo
2	WDSU(TV)	6	NBC Hearst-Argyle
3	WVUE(TV)	8	Fox Emmis
4	WGNO(TV)	28	ABC Tribune
5	WNOL-TV	38	WB Tribune
6	WUPL(TV)	54	UPN Viacom
7	WPXL(TV)	49	Pax Flinn

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

## Cable/DBS

Cable subscribers (HH)	520,610
Cable penetration	79%
ADS subscribers (HH)**	65,900
ADS penetration	10%
DBS carriage of local TV?	Yes

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

## What's No. 1

Syndicated Show	RATING/SHARE***
Wheel of Fortune (WWL-TV)	16/24
Network Show	
CSI (WWL-TV)	20/28
Evening Newscast	
WWL-TV	18/28
Late Newscast	
WWL-TV	17/25

\*\*\*November 2002, total households

SOURCES: Nielsen Media Research, BIA Research

## The Big Easy's New Energy

NATPE attendees will no doubt attest that New Orleans—with its nearby coastline, casinos, hotels, restaurants, world-renown music and festivals, and a sense of mystery and romance that has fueled literature and film alike—is clearly one of the nation's great destinations.

Romance and mystery apply to Big Easy's TV market as well: Both the city's outgoing mayor and an outgoing city councilman are married to local TV anchors (the new mayor is a former cable TV executive).

Mystery? For some reason, the DMA's revenue peaked in the mid 1990s. It topped \$111 million in 1996, according to BIA Financial, and was down to \$94.3 million in 2001, a moderate 10% drop from 2000—the peak year for most stations and markets. "We tend to be on a different cycle from the rest of the country," says Jimmie Phillips, general manager of Belo-owned market-dominant WWL-TV.

"We had heavy political this year, and we'll have heavy political revenue next year," says Joe Cook, general manager of Emmis's WVUE(TV).

Being one of the nation's first developed TV markets, New Orleans has ranked as high as the top 10. It sits now at No. 42 and, in revenue, ranks a few spots below, at 46. Nonetheless, there are some big players in the local TV game: Viacom, Tribune, Hearst-Argyle, Belo, and Emmis among them.

The tourism- and convention-based economy has suffered from recent economic downturns and from the fallout of 9/11, and local civic organizations are trying to attract new industry, particularly biotechnology.

"So many positive things are happening. We've got a new mayor, new sports team [the former Charlotte Hornets] and a new energy in the city. We bounced back from 9/11 quicker than many tourism-economy towns did," says Phillips.

Automotive, health care and financials are the top advertisers, local executives say. The Gulf Coast, riverboat and other local casinos spend some money but aren't among the top advertisers.—Dan Trigoboff



## WHAT THEY DIG

**42%** of New Orleans residents ate at Wendy's in the last month, compared with 28% nationwide. What, not Emeril's?

**43%** own a videogame system, 12% more than the national average.

**31%** consider themselves avid NFL fans, vs. 23% nationwide.

SOURCE: Scarborough Research

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PYRAMID

3.9

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rating!

#1

In the  
time  
period!

+86%

Over  
year  
ago!

Source: NSI, WRAP Overnights, (1/6/03-1/10/03), 10-10:30A tp, year ago = Jan '02

www.sonypicturestelevision.com



## TV BUYER



Though ratings are down in the key demos, *The West Wing* is set to receive a big license-fee increase.

## How High Is Too High?

Ad buyers are wary of a pricey *West Wing* renewal

BY STEVE MCCLELLAN

**T**he broadcast networks have a harder time generating big hits these days and ad-agency execs say that's a problem. That's because the networks feel desperately that they have to hang on to the hits they do have and are therefore willing to pay almost anything for them.

Of course, the networks pass that increase in cost to advertisers.

They hope it doesn't happen, but some media buyers even wonder whether the networks are headed for a pricing model like syndication's, in which a handful of shows rake in 75%-80% of the available ad dollars and the majority of shows, with barely sellable demographics, fight over what's left.

On the network side, the latest show set to get a hefty license-fee increase is *The West Wing*. Although it is less must-see than it was last season, at least in terms of the number of target viewers showing up each week, NBC and Warner Bros. last week were nearing a renewal pact for the critically acclaimed show.

Sources say the new license fee will be between \$6 million and \$7 million per episode, five times what the network has paid for the first four years of the program.

Word of the pending *West Wing* deal follows NBC's recent renewal of *Friends*

for about \$10 million per episode, which is the costliest entertainment show on broadcast-network TV.

NBC gets only some of that back. The money, at least in theory, keeps NBC's entire Thursday lineup stronger at a time when CBS has made serious inroads.

According to Monitor-Plus, Nielsen Media Research's ad-tracking service, the cost of a 30-second unit in *Friends*

this season, and *West Wing*'s are down double digits.

Of course, ABC and CBS have shelled out big bucks to renew huge hits on their networks too, such as *Everybody Loves Raymond* on CBS and *The Practice* and *NYPD Blue* at ABC. And advertisers are paying the freight. *Raymond*, for example, fetches \$343,000 per 30-second unit, according to Monitor-Plus, up an estimated 15% over last year.

Andy Donchin, director of national broadcast for Carat, says escalating license fees are a "troubling trend because the only way they can make it up is through advertising."

But the increased cost of spots is just part of the problem, he says. Another way networks can—and do—make up the difference is by increasing the commercial load, adding to an already cluttered environment. Perhaps the biggest worry, though, is that the best network shows ultimately become unaffordable.

That would be a shame, Donchin says, because Carat and its clients believe in the power of broadcast-network TV to move product off the shelves.

Indeed, lots of advertisers believe that and put tremendous pressure on their ad agencies to get their ads into the cream of the networks' crop of shows. Jon Mandel, chief negotiating officer for Media.com, told a group of media investors recently that "I'll get yelled at if I overpay for *Friends*. But I'll get fired if I don't get [certain advertisers] into *Friends*."

And therein lies the Catch-22, says Donchin. Mandel is not the only media buyer with that problem. "He's absolutely right," says Donchin, suggesting he has been in the same situation.

Tom Decabia, executive vice president,



### Big Hits Attract Big Ad Bucks

PROGRAM	EXPENDITURE
ER	\$271,339,812
THE WEST WING	\$216,379,547
◀ CSI: CRIME SCENE INVESTIGATION	\$195,368,797
FRIENDS	\$193,745,219
EVERYBODY LOVES RAYMOND	\$137,914,297
FRASIER	\$100,947,047

SOURCE: Nielsen Media Research Monitor-Plus (Jan.-Nov. 2002)

averaged \$466,000 last October. That was up an estimated 30% from the previous year, buyers say.

The price for a 30-second spot in *West Wing* now averages \$293,000. That's up 10%, or roughly \$30,000, from the 2001-02 season. "The question is, how much do they think they can jack up the rates next season to cover the higher license fees?" asks one worried media buyer.

Meanwhile, *Friends*' ratings are down slightly in the key adult demographics

PHD, can relate as well. "I understand what Jon is saying. We all have that." But there has to be some rationality in the relationship with the client, he adds, "and both agency and client have to be able to sit down and decide at what point the cost is too much and find something else."

Buyers shouldn't look to NBC Entertainment President Jeff Zucker for much sympathy, or any near-term rate cuts. "I think network television is more valuable

*Continued on page 53*

## EBB & FLOW

### Happy New Year, Says RAB's Fries

In the past 60 days, radio advertising has been moving "out of a downturn into recovery and towards stability," according to Gary Fries, president/CEO, Radio Advertising Bureau. "Pacing in 2003 sees January numbers up 11%, February up 14% and March up 10%."

Katz Media Group CEO Stu Olds feels it: "Radio is off to a great start in 2003, up in seven of

January's Radio Ad Sales

**+11%**

its top 10 categories." In particular, January '03 increases in automotive are "huge," up 85% over 2002. Likewise, retail is up 40%, and entertainment is up 28%.

"Getting off to such a good start early on," says Olds, "means a greater demand on inventory, which drives prices up."

Three categories are trending down: consumer products, telecom and travel.

The increases go against very soft numbers felt in early 2002. In the first quarter last year, says Olds, national spot growth was a mere 0.01%. It wasn't until the third and fourth quarter, with increases of 16% and 25%, respectively, that radio spot began to revive.

Indeed, says Horizon Executive Vice President, Broadcast, Aaron Cohen, "the recently completed [network] radio upfront was only somewhat more substantial than 2002." He sees an "OK year" ahead, "not a great year."

But "network radio is a very small piece of the pie," counters RAB's Fries.

Meanwhile, Reyn Leutz, senior partner at MindShare, confirms that the media-buying group will withhold the \$60 million it spends annually on network radio from syndicators that do not place at least some of their programming into RADAR (Radio All Dimension Audience Research)'s measurement by end of the year.

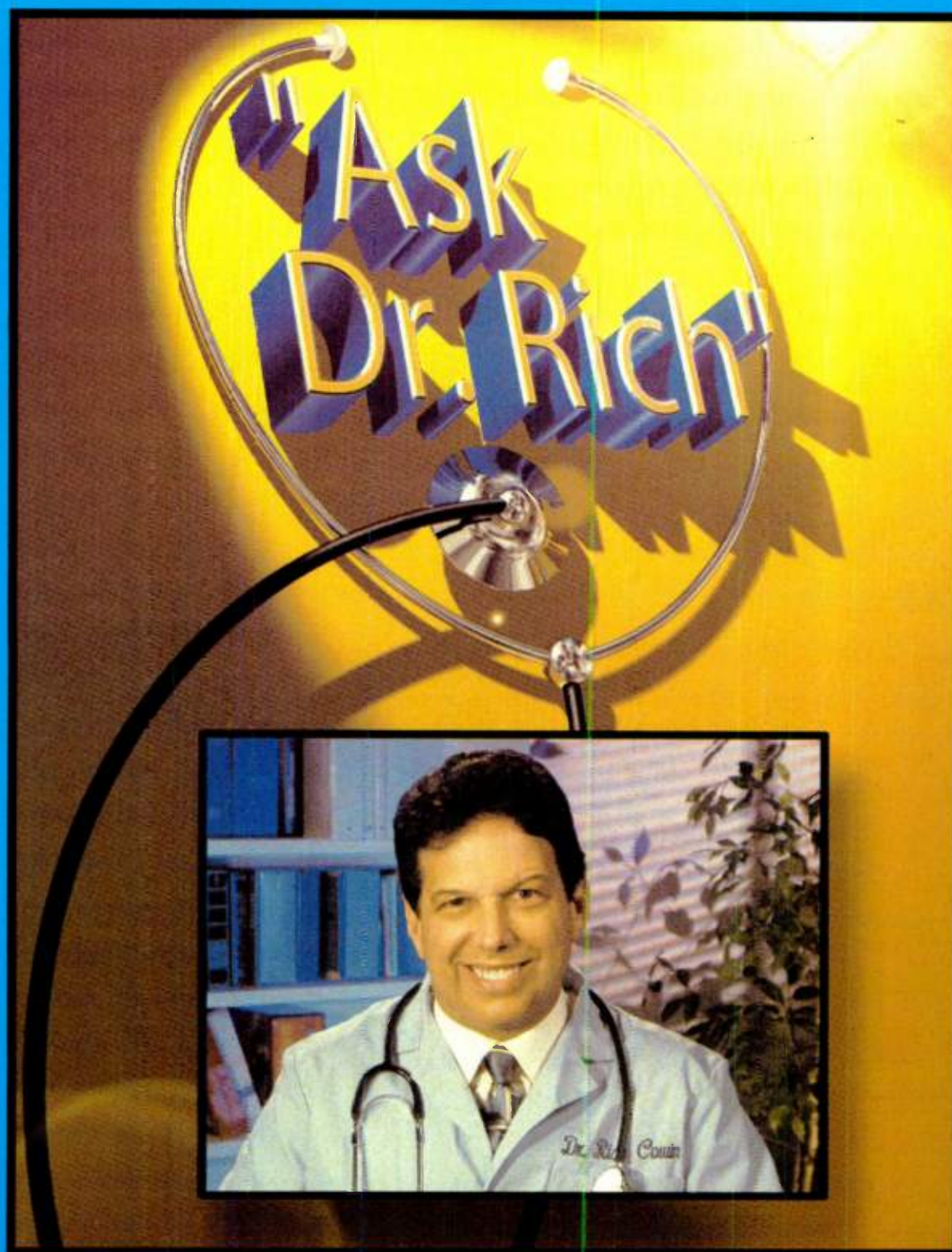
—Jean Bergantini Grillo

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# 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



## HOT SPOTS

**Tribune To Sell DIC's Barter Advertising**

Program distributor **TRIBUNE ENTERTAINMENT** has signed a deal with kid's-programming producer and syndicator **DIC ENTERTAINMENT** to sell the barter ad time in DIC shows slated to air starting in the fall. Tribune will also handle back-room operational services, including contract administration and research services. Tribune sells ad time for several third-party distributors, including the **HEARST ENTERTAINMENT** library, **UNIVERSAL WORLDWIDE TELEVISION**, **OCTOBER MOON**, **TEL-CO PRODUCTIONS** and **FREMANTLEMEDIA NORTH AMERICA**.

**Online Drug Wars**

**NBC** has taken to the Internet to market its new mid-season series **Kingpin**, about the trials and tribulations of a family that heads a Mexican drug cartel and dubbed NBC's answer to **HBO's The Sopranos**. At the Web site IFilm.com., viewers can get an eight-minute sneak peek at the series, set to debut on NBC Sunday, Feb. 2. **IFILM CORP.** provides online advertising and marketing services to the movie industry and, with **Kingpin**, is branching out to TV as well. "**Kingpin** in one of the most daring and cutting-edge dramas to air on broadcast television, and we want to take advantage of new and different marketing opportunities in order to get the widest possible tune-in for the series," said **JOHN MILLER** and **VINCE MANZE**, co-presidents, **THE NBC AGENCY**.

**Account Action**

**AVENTIS PHARMACEUTICALS** has awarded its \$100 million account for its diabetes drug Lantus to **HAVAS'S EURO RSCG**. Last month, Aventis trimmed the finalists to Euro RSCG, **HEALTHY GREY** (unit of Grey Global) and **WPP GROUP'S Y&R ADVERTISING**. Each agency competed in conjunction with sister shops handling media buying.

The \$50 million-plus **ELECTROLUX** global account appears headed to **INTERPUBLIC'S LOWE & PARTNERS WORLDWIDE** following an account review that began last fall. The Swedish home-appliance maker had narrowed the list to three, including incumbent **GREY** and **WPP**.

Edison, N.J.-based **VONAGE DIGITALVOICE**, a growing provider of phone service over broadband, will launch its first direct-response TV advertising campaign beginning Jan. 27. The campaign is being handled by Encino, Calif.-based **INTER/MEDIA ADVERTISING**, which beat out **R.J. PALMER**, **A. EICOFF**, **HORIZON MEDIA** and **NEXGEN MEDIA** for the business. Under the campaign, 30- and 60-spots will air on network TV, national cable, syndicated programming and local stations.

**SCRIPPS NETWORKS' HGTV** has given its \$10 million-plus account to **DONER** of Southfield, Mich. Doner won out over **MARC USA**, Chicago, and **FITZGERALD & CO.**, Atlanta. Doner replaces **LEWIS COMMUNICATIONS**, Birmingham, Ala.

**Movers and Shakers**

**BILL SIMON** at **KORN/FERRY INTERNATIONAL**, the Los Angeles-based head hunter, said last week that its search for a successor to **CABLETELEVISION ADVERTISING BUREAU** chief **JOE OSTROW** could take another "six to eight weeks." The process was interrupted by the holidays, but résumés are being reviewed, and interviews have been conducted with a number of prospects, said Simon, managing director of Korn/Ferry's global media and entertainment practice.

**Sold Out**

Last year's five "gold sponsors" have renewed for the seventh annual Winter X Games on **ESPN**, **ESPN 2** and **ABC: MOUNTAIN DEW**, **TACO BELL**, **RIGHT GUARD XTREME SPORT**, **JEEP** and **MOTOROLA**. Several associate sponsors are also on board: **LEVI'S**, **VERIZON WIRELESS**, **TWENTIETH CENTURY FOX** and **LORILLARD TOBACCO's** Youth Smoking Prevention Program.

**On Broadway**

**OMNICOM GROUP** has acquired **SERINO COYNE**, an ad agency that specializes in ad campaigns for Broadway shows. Coyne currently handles such Broadway hits as **Mamma Mia** and **The Lion King**.

## Hikes Test Advertiser Tolerance

Continued from page 50

than ever in this current environment with 200 channels," he says.

Sure, ratings have declined, he acknowledges, "but, in a world cluttered with many channels with minuscule ratings, the importance of network television has only gone up." The more channels there are, the more a hit stands out.

Zucker, thought by some to be the heir apparent to 59-year-old NBC Chairman Bob Wright's spot, gets some criticism for the network's inability to generate hits. Zucker might disagree. He categorizes **Friends** and **ER** as "mega-hits, which come along once in a decade." And the network continues to search for them.

But, he says, second-year shows like **Crossing Jordan**, **Ed** and **Scrubs** are solid successes, if not hits on the order of **Friends**.

Zucker won't say much on **West Wing** because, as of press time, there was no deal. "But we would-

n't be making any of these deals, **Friends** included, if they didn't make economic sense to us."

Going forward, he says, his goal is to ensure that NBC's schedule continues to be well stocked with upscale, sophisticated comedies and dramas, with a dash of **Fear Factor** or **Meet the Folks** for spice and variety. That's why NBC got out of big-league-sports coverage: to invest in expensive but profitable entertainment fare.

As long as Mandel and others have clients who say, "Get me in **Friends** or else," count on both rising program and advertising costs. But Decabia warns that every advertiser has a tolerance for rate hikes up to a certain threshold.

The threshold is different for each advertiser. You never see Procter & Gamble in **Friends** or any super-high-priced shows, and it hasn't hurt the package-goods giant's marketing strategy, Decabia says. "But, if the costs keep escalating like this, every client will have to address it soon or later." ■

**'Both agency and client have to decide at what point the cost is too much and find something else.'**

**TOM DECABIA,**  
PHD

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# BUSINESS

## Jets Loss Stings WABC-TV

Station could have sold local Super Bowl spots at big premium

BY STEVE MCCLELLAN

It was a sad day in New York on Jan. 12 when the hometown Jets lost to the Oakland Raiders in the NFL playoffs. And nobody was sadder than the sales folks at WABC-TV. Market sources say the station probably could have charged \$100,000 more for each local spot had the Jets gotten to the Super Bowl, which airs on ABC on Jan. 26. Local stations get roughly 15 spots to sell in the game.

On the other coast, of course, the sales gang at co-owned KGO-TV San Francisco, was giddy with delight at the thumping the Raiders gave the Jets (30-10). If the Raiders go the Super Bowl, KGO-TV will be on the receiving end of that premium.

But don't feel too bad for WABC-TV or the ABC group. They're doing just fine with the Super Bowl.

Indeed, sources say the New York station will have close to a \$10 million day on Jan. 26, while the group will generate somewhere between \$50 million and \$60 million.

Even without the home team in the game, big-market affiliates and owned-and-operated stations get a huge premium from advertisers—as much as 500% over a regular-season football game, according to sources familiar with the rates.

"The premium is astronomical," says the general manager at one station. "The rating is going to be at least double the typical game, but the premium is maybe 500%. It's a nice thing to have."

And ads within the game have taken on a unique aura in recent years, executives say. "It's become such a showcase for advertisers," said one ad buyer. "I mean, viewers actually look forward to seeing some of the new spots that are hyped up beforehand in the press. So some advertisers just decide they've got to be there and don't care what the price is."

Most of the advertisers that buy the network time also buy up the local time, such as Anheuser-Busch, AT&T Wireless, the auto companies, credit cards and movie studios, among others.

Not all TV markets get the big premium for the game that stations in the top 10 or 20 markets do, says Pete Stassi, senior vice president, local broadcast director at PHD, a division of BBDO. "We've even had stations willing to package whatever it took to sell it. I can only talk for our agency, but it doesn't look like it's jumping off the page too quickly."

Stassi's shop bought early at rates that had little if any premium attached. "If you bought it early in a market that's not a contender, like a Syracuse or a Rochester rather than a Boston or New York," he explains, "you could get some pretty good rates." ■



### Sampling of Ad Players in the Big Game

ADVERTISER	AGENCY
Anheuser-Busch	Busch Media
General Motors	GM MediaWorks
AT&T Wireless	Media Edge
Pepsi	OMD
Universal	OMD
20th Century Fox	MindShare
Disney	Starcom
Warner Bros.	Grey Advertising
Sony Electronics	McCann Erickson
Via	OMD

SOURCE: ABC



## CHANGING HANDS

### TVs

**KWBP Salem, Ore., and KPLR St. Louis**

**PRICE:** \$275 million

**BUYER:** Tribune Broadcasting Co. (Dennis FitzSimons, president); No. 5 station group owns 23 other stations, none in this market

**SELLER:** ACME Television LLC (Jamie Kellner, chairman/CEO)

**FACILITIES:** KWBP-TV: Ch. 32, 5,000 kW, ant. 1,785 ft.; KPLR-TV: Ch. 11, 316 kW, ant. 1,070 ft.

**AFFILIATION:** KWBP-TV: The WB; KPLR-TV: The WB

### 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  
**BROKER:** Wood & Co. Inc., The

Ted Hepburn Co. and Peter Handy of Star Media Group Inc.

**WRLD-FM Valley (Columbus), WRCQ(AM) and WCBQ-FM Columbus, and WKN-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.; WRCQ(AM): 1420 kHz, 5 kW; WCBQ-FM: 107.3 MHz, 100 kW, ant. 1,011 ft.; WKN-FM: 99.3 MHz, 50 kW, ant. 492 ft.

**FORMAT:** WRLD-FM: Oldies; WRCQ(AM): News/Talk/Sports; WCBQ-FM: AC; WKN-FM: Country

**KUMU(AM), KUMU-FM and KANA-FM Honolulu**

**PRICE:** \$5.2 million

**BUYER:** Bullie Broadcasting Corp. (Gary W. Dodd, president/treasurer); owns three other stations, none in this market

**SELLER:** Maverick Media (Gary Rozynek, president/COO)

**FACILITIES:** KUMU(AM): 1500 kHz, 10 kW; KUMU-FM: 94.7

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MHz, 100 kW, ant. 79 ft.; KAHA-FM: 105.9 MHz, 92 kW, ant. 1,965 ft.

**FORMAT:** KUMU(AM): Soft AC; KUMU-FM: Lite Rock; KAHA-FM: Classic Rock

**WSOS-FM St. Augustine and WKLN(AM) St. Augustine Beach (Jacksonville), Fla.**

**PRICE:** \$4 million

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

**SELLER:** Westshore Broadcasting Inc. (Ronald Roseman, president)

**FACILITIES:** WSOS-FM: 94.1 MHz, 19 kW, ant. 377 ft.;

WKLN(AM): 1170 kHz, 830 W day

**FORMAT:** WSOS-FM: Bright AC; WKLN(AM): Bright AC

**BROKER:** Eddie Esserman of Media Services Group

#### FMs

**KLYY-FM Arcadia (Los Angeles) and KSYY-FM Fallbrook (San Diego) and KVYY-FM Ventura (Oxnard-Ventura), Calif.**

**PRICE:** \$137 million

**BUYER:** Entravision Communications Co. LLC (Walter Ulloa, chairman/CEO); No. 19 group owns 54 other stations, including KSSC-FM, KSSD-FM and KSSE-FM Los Angeles.

**SELLER:** Big City Radio (Charles Fernandez, president/CEO)

**FACILITIES:** KLYY-FM: 107.1 MHz, 6 kW, ant. -43 ft.; KSYY-FM: 107.1 MHz, 3 kW, ant. 299 ft.; KVYY-FM: 107.1 MHz, 370 W, ant. 1,296 ft.

**FORMAT:** KLYY-FM: Spanish AC; KSYY-FM: Spanish AC; KVYY-FM: Spanish AC

**WWYY-FM Belvidere (Allentown-Bethlehem), WWZY-FM Long Branch (Monmouth-Ocean), N.J.; WYNY-FM Briarcliff Manor (Westchester), WWXY-FM Hampton Bays (Nassau-Suffolk), N.Y.**

**PRICE:** \$43 million

**BUYER:** Nassau Broadcasting Partners LP (Louis Mercatanti Jr., president/chairman); owns nine other stations, including WEEX(AM) and WODE-FM Allentown-Bethlehem.

**SELLER:** Big City Radio (Charles Fernandez, president/CEO)

**FACILITIES:** WWYY-FM: 107.1 MHz, 1 kW, ant. 719 ft.; WWZY-FM: 107.1 MHz, 630 W, ant. 541 ft.; WYNY-FM: 107.1 MHz, 2 kW, ant. 591 ft.; WWXY-FM: 107.1 MHz, 6 kW, ant. 279 ft.

**FORMAT:** WWYY-FM: Spanish AC; WWZY-FM: Spanish AC; WYNY-FM: Spanish AC; WWXY-FM: Spanish AC

**BROKER:** Glenn Serafin, Serafin Brothers Inc., and Mark W. Jorgenson, Jorgenson Broadcast Brokerage

**KMXN-FM Garden Grove (Los Angeles), Calif.**

**PRICE:** \$35 million

**BUYER:** Liberman Broadcasting Inc. (Lenard Liberman, executive vice president); owns 14 other stations, including KHJ(AM), KVN(AM), KBUA-FM, KBUE-FM and KWIZ-FM

Los Angeles.

**SELLER:** Astor Broadcast Group (N. Arthur Astor, president)

**FACILITIES:** 94.3 MHz, 3 kW, ant. 246 ft.

**FORMAT:** Mix AC

**BROKER:** Kalil & Co. Inc.

**WXXY-FM Highland Park (Chicago)**

**PRICE:** \$32.88 million

**BUYER:** Superior Broadcasting (Chris Devine, president); no other broadcast interests

**SELLER:** Big City Radio (Charles Fernandez, president/CEO)

**FACILITIES:** 103.1 MHz, 6 kW, ant. 328 ft.

**FORMAT:** Spanish

**COMMENT:** Superior Broadcasting will hold license until Hispanic Broadcasting's merger with Univision closes. Until then, HBC will LMA the station back from Superior Broadcasting.

**INFORMATION PROVIDED BY:** BIA Financial Networks' Media Access Pro, Chantilly, Va., [www.bia.com](http://www.bia.com)

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## WASHINGTON

## Critics Are Out for (No) Blood on TV

Powell is noncommittal on restricting on-screen violence

BY BILL MCCONNELL

Critics of TV violence are urging FCC Chairman Michael Powell to restrict on-screen mayhem just as the agency does with sexually explicit programming, but the top industry regulator last week was skeptical that the FCC has the authority to move on its own.

"There may be room for more-effective indecency enforcement," Powell said. "But it's more complicated than just transforming the definition of indecency in a manner we would see fit."

Powell's comments came after Sen. Sam Brownback (R-Kan.) and FCC Commissioner Michael Copps urged the agency to make reduction of television violence a priority and cited what they say is a growing body of scientific evidence indicating a link between TV violence and violent behavior among children.

"As medical studies mount showing a correlation between viewing violence and violent behavior, which is stronger than that of tobacco smoke and lung cancer, it is clear we must do something about the amount of indecency that plagues our airwaves," Brownback said during a Jan. 14 Senate Commerce Committee hearing. He has promised to tackle the issue as chairman of the panel's Science Technology and Space Subcommittee.

Although he wants the FCC to step up the fight against sexually oriented programming, too, Brownback said restraining violence is more urgent because evidence of harm from violent programming is more voluminous.

Powell waited a day to react, but the agency's two Democrats endorsed the Republican's concerns during the hearing. "I don't think we are doing an adequate job," Copps told the Senate panel. He first called on the FCC to include violent programming in its restrictions in November.

In his first public statement on the subject, new Commissioner Jonathan Adelstein called on the agency to "uphold the law" and better promote V-Chip channel-blocking technology. "It's particularly profound for me to recognize that problem. ... We have some of the best programming on television these days, and some of the worst."

During an FCC meeting the next day, Powell said adding violent programming into indecency oversight won't be easy because a long history of legislation and court decisions has created specific guidelines of what constitutes objectionable programming. "The definition [of indecency] is not the commission's definition," he said. "The Supreme Court has insisted the definition is a matter of constitutional law. ... Indecency is care-



Jonathan Adelstein urged the FCC to promote V-Chip technology.

PHOTOGRAPHY: MORRIS SEMIATIN

fully crafted by First Amendment jurisprudence."

Copps disagreed, suggesting that the indecency definition didn't have such a "clear history" and is open to revision.

The Supreme Court in 1973 ruled that "obscene" speech is not protected by the First Amendment and cannot be broadcast at any time. Less objectionable "indecent" fare may be aired during times when children are not likely to be in the audience, currently defined as 10 p.m.-6 a.m.

To be obscene, material must meet three criteria:

- An average person would find the material appeals to base or "prurient" interests as viewed under contemporary community standards.
- It depicts or describes in a patently offensive way, sexual conduct

specifically defined by law.

- It lacks serious literary, artistic, political or scientific value.

The FCC has defined broadcast indecency as language or material that, in context, depicts or describes, in terms patently offensive, sexual or excretory organs or activities. The Supreme Court in 1978 upheld the FCC authority to bar indecent programming when children are likely to be watching. In 1992, Congress enacted a "safe harbor" permitting indecent programming between 10 p.m. and 6 a.m. The law was upheld in 1995.

Last week, Sen. Fritz Hollings (D-S.C.) introduced a bill that would ban violent programming during hours children are likely to be watching, unless coded with ratings that trigger the V-Chip channel-blocking technology. ■

**'It is clear we must do something about the amount of indecency that plagues our airwaves.'**

**SAM BROWNBACK,**  
Senator (R-Kan.)



## CAPITAL WATCH

## EEO OK, Must-Carry a Must

The NAB said last week it was not going to challenge the FCC's new EEO rules in court. The NAB board, meeting in La Quinta, Calif., said it will urge and help its members to comply with the rules, which are aimed at boosting employment of minorities in the industry. It also said it would work with the FCC on the "special compliance problems of small-market broadcasters."

The TV board reaffirmed its position on digital must-carry, which calls for cable operators to carry all free services that stations broadcast over their digital TV channels ("All bits must flow," in an NAB phrase). However, NAB President Fritts said he and individual NAB members will continue to meet with their counterparts in the cable industry in an effort to reach a private must-carry settlement as suggested by FCC Chairman Michael Powell.

Broadcasters and cable operators had their first meeting in New York City on Dec. 12. Fritts said he will contact National Cable & Telecommunications Association President Robert Sachs to set up a second meeting in the next month or so.

The NCTA, cable's principal lobby, argues that it should not have to carry any part of the DTV signal until broadcasters turn off their analog channels. By law, cable operators must carry the analog signals of any local broadcaster who asks.

## Schieffer Saluted

Bob Schieffer has been named the 2003 recipient of the Radio-Television News Directors Association's Paul White award. The CBS *Face the Nation* anchor and moderator, and a recent inductee into BROADCASTING & CABLE's Hall of Fame, will be honored at a dinner April 7 at the combined RTNDA/NAB convention. "Bob Schieffer has illuminated the most important stories of our time with fairness, insight and a touch of humor," said RTNDA President Barbara Cochran in announcing the selection. Schieffer has covered Washington for more than 30 years, including the four principal beats: White House, State Department, Congress and Pentagon. He has been CBS's chief Washington correspondent since 1982. The award, named after CBS's first news director, honors a "lifetime contribution to electronic journalism." "I am surprised, stunned, humbled and honored," said Schieffer.

## Dingell Taps Rothschild

Gregg Rothschild, telcom aide to Sen. John Kerry (D-Mass.), is moving to the other side of Capitol Hill to become chief telecommunications and media adviser to Rep. John Dingell (D-Mich.), the Energy and Commerce Committee's top Democrat. Rothschild replaces Andrew Levin, who was named Clear Channel's Washington lobbyist in November. Rothschild begins his new job Jan. 21.

## Frist Picks Starz VP

Paul Jacobson, VP of corporate communications for Starz Encore Group, Denver, has been named deputy communications director for Senate Majority Leader Bill Frist (R-Tenn.). Jacobson joined Starz in 1998 from Denver-based Ascent Entertainment Group, but he is a veteran D.C. communications type. Before his move out to the mountains, Jacobson was deputy press secretary to another Republican Majority Leader, Bob Dole, and press secretary to Sen. Warren Rudman (R-N.H.). Starz Encore's Marc McCarthy will be interim head of corporate communications until a replacement is found, although McCarthy is a likely candidate for the full-time post as well.

CANDIDATE LIEBERMAN  
SLAMS MEDIA

Sen. Joseph Lieberman, former VP candidate and frequent media scold, took the occasion of his declaration as 2004 Democratic presidential candidate to target the media again. Speaking at Stanford University, he renewed his attack on sex and violence in the media. "As a father ... I have taken on the entertainment industry for peddling violence and sex to our children," he said. "I've spoken up for parents who feel they're in competition with the popular culture to raise their children and give them the right values."





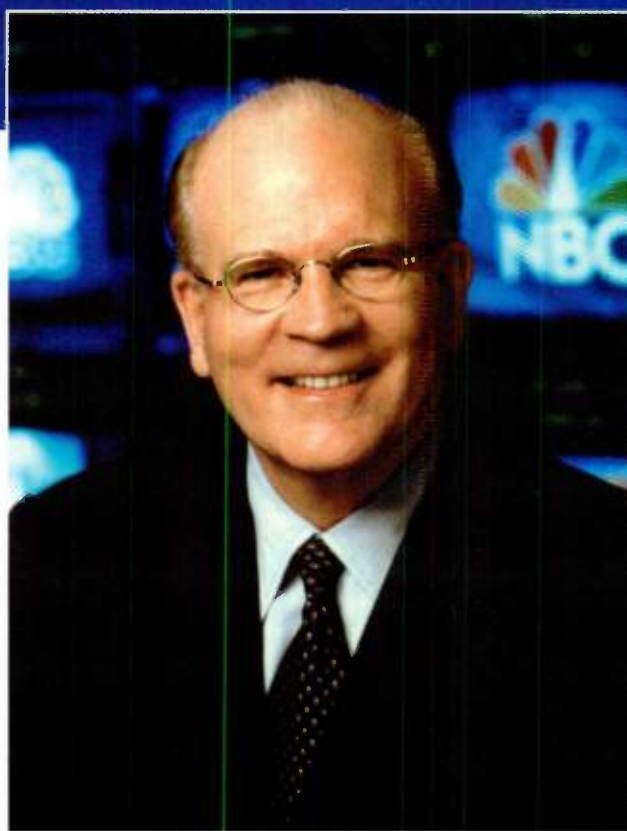
# BROADCASTERS' FOUNDATION 2003 GOLDEN MIKE RECIPIENT

NBC Chairman and GE Vice Chairman Bob Wright has been selected by the Board of Directors of the Broadcasters' Foundation as the 2003 recipient of the broadcast industry's top honor, the Golden Mike Award. Bestowed annually by the Broadcasters' Foundation for more than a quarter century, the Golden Mike honors individuals who have made and continue to make outstanding contributions to radio and television.

Mr. Wright will receive this prestigious award at the Broadcasters' Foundation annual black-tie gala on February 24, 2003 at New York's Plaza Hotel. (For additional information about the dinner contact Gordon Hastings at the Broadcasters' Foundation at 203-862-8577).

In recognition of this industry honor, *Broadcasting & Cable* will publish a special salute to Bob Wright acknowledging his many contributions to the broadcast and cable television industry.

Plan now to send a congratulatory message of your own to recognize Mr. Wright for his many accomplishments.



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## TECHNOLOGY

## ABC Sports Turns to an Old Friend

Familiar HD truck from years past is back for Super Bowl coverage

By Ken Kerschbaumer

There will no doubt be at least one Super Bowl commercial that will look to exploit the sentimentality attached to watching a reunion: a young boy with a lost puppy, a soldier returning home, and almost surely a man reunited with a bear. That last one is a gimme.

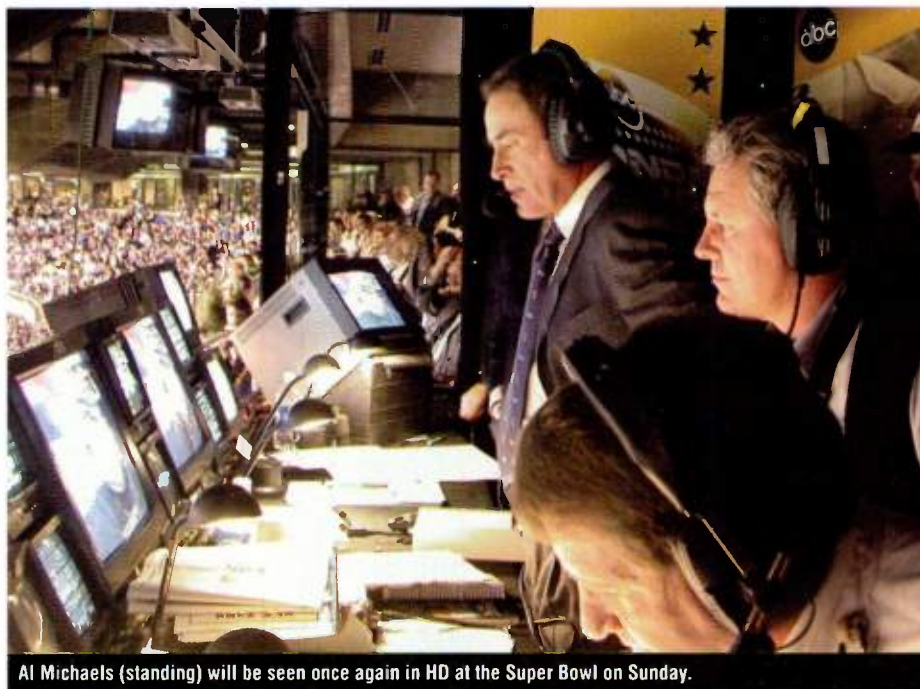
For all the on-air reunions, there will also be one off-air reunion at this year's game: the return of the 720p production truck that ABC Sports used for its HDTV coverage of the 1999 *Monday Night Football* season and the 2000 Super Bowl. It won't drive any viewers to tears, but it will make HDTV viewers happy.

The truck itself has had a story similar to a puppy in a pound. Built by Panasonic for use by ABC, the truck was sold to Allbritton, then found itself in the hands of Clear Channel, and finally landed at Janus Jensen Productions in Seattle. And now it's being reunited with its first important user.

The big change in the truck, says ABC President of Operations and Engineering Preston Davis, will be the use of Ikegami 720p cameras; the original truck, owned by Panasonic, had, not surprisingly, Panasonic cameras. But the same production switcher, videotape replay sources, dual-channel Chyron Duet CG and a still store will be in place.

The current trend in producing HD events has been to share the camera feeds with the SD and HD production vehicles. ABC instead will do two separate and distinct productions. The HD production will have seven HD cameras: five studio and two handheld.

"Logistically, it's harder because you need to find seven additional camera po-



Al Michaels (standing) will be seen once again in HD at the Super Bowl on Sunday.

sitions in addition to all the camera positions for the SD production," says Davis. There will also be a camera away from the site to get a beauty shot of the stadium.

It may be harder to deal with the logistics of camera placement, but the separate production makes things easier. "As you start to share the outputs of the analog camera and the analog truck and the HD cameras and HD truck, the logistics of who is controlling what camera when becomes very difficult," says Davis. "Separate productions will give us complete freedom to really take advantage of 16:9 for the HDTV viewers without having to worry about compromising the analog viewers."

When ABC Sports stepped away from HD NFL games after the 2000 Super Bowl, it disappointed those who had HD sets, but it was the right move at the time, just as returning is the right move now. With HD sets available for as little as \$1,200 and potential HD viewership well over a million, the mix is finally getting attractive.

For all of ABC's HD programming, 720p is the format of choice. Davis says the network's goal is to be native progressive scan. "We aren't necessarily hung up on 720p, but we want to be native progressive scan from the camera straight through the video chain."

For all the talk of 720p vs. 1080i, there is one unifying factor: 5.1-channel audio. Davis considers the expanded audio almost 80% of the experience. Super Bowl Sunday will provide such experience because the HD telecast will feature 5.1 audio.

With the Super Bowl in HD and next season's *MNF* set for HD telecasts, it would appear that HD telecasts of all future NFL games on ABC would be a given. But Davis says that isn't the case. The reason is yet another chicken-and-egg quandary: A production-vehicle manufacturer can't afford to make an HD truck unless it can find commitments for it every week, and broadcasters can't commit to HD broadcasts every week unless they can find trucks to be committed to the commitment. ■

Cutting

Edge

## Fujinon's New Reality

Manhattan-based film- and video-production company Beyond Our Reality has bought two Fujinon HA22x7.8 HD ENG lenses and an HA13x4.5 HD super-wide-angle lens; it already has an HA22x7.8 in-house. The lenses were recently used on commercials for McDonald's and Volkswagen, according to producer and Facilities Manager Ken Waddell, who says HD provides high-production value without the cost and hassle of 35mm film.

## HDNet Comes to Charter

Satellite HDTV service HDNet is becoming a part of the cable landscape. Charter Communications has agreed to carry the service and its affiliated HDNet Movies services in Texas and California. The first two markets will be University Park/Highland Park, Texas, and Glendale/Burbank, Calif. The channels will be part of Charter's HD service available for a monthly charge on top of digital service. Launch date is to be determined.

## Liman Taps Sony IMX

Liman Video in New York City has purchased a number of pieces of Sony IMX gear, and it's scheduled to be used in shooting the Learning Channel's new show *Crime Scene*. The gear includes four Sony IMX MSW900 NTSC camcorders, two MSW900P PAL camcorders and five MSWM2000 VTRs.

## DIGITAL TICKER



## Newest Digital Stations

STATION	MARKET
WTXX-DT	Waterbury, CT (WB)
KTMD-DT	Galveston, TX (Tel)
WCOV-DT	Montgomery, (Fox)
WMCF-DT	Montgomery, AL (TBN)
KUSA-DT	Denver, CO (NBC)
KFOX-DT	EL Paso, TX (Fox)
WNUV-DT	Baltimore, MD (WB)
WCLJ-DT	Bloomington, IN (TBN)
KFSM-DT	Fort Smith, AR (CBS)
KUAS-DT	Tucson, AZ (PBS)
Station that was live and now is not:	
WSEC-DT	Jacksonville, IL (PBS)

SOURCE: Decisionmark

## Real Tests Multiformat Rights Manager

By Ken Kerschbaumer

RealNetworks is beta-testing a digital-rights-management system based on the company's new Helix platform. The hook the system offers is that it breaks the DRM trend of being able to protect content produced

only in one format.

"This is going to be the first major DRM for the MPEG-4 crowd," says Dan Sheeran, RealNetworks vice president, media systems.

Besides RealNetworks' formats, the system can handle MP-3, MPEG-4, H.263 and AAC, among others. According to Sheeran, the Helix

DRM spec will be made available to manufacturers so that they can design players capable of playing and protecting the content.

According to Sheeran, "Until now, CE manufacturers didn't have a way to add security and participate in the world of digitally delivered content from music or

movie services."

Those services, such as PressPlay or MusicNet, are restricted to the PC environment because of DRM issues. Sheeran says the Helix system will help consumers take content to other devices.

Pricing, which is handled as a license charge for Helix servers, varies from free to "a couple hundred grand," depending on the level of support. ■





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New Harris products are designed to enable stations to run an increasing number of facilities with fewer engineers.

## Harris Targets Station Control

BY KEN KERSCHBAUMER

**H**arris will head to NAB in April with a number of new products the company hopes will help broadcasters control their ever growing number of facilities staffed by an ever smaller number of engineers.

"One of the key things is there are fewer engineering technologists available who understand this technology," says Hal Wilson, vice president, studio products and systems.

That makes broadcasters' top challenge keeping pace with how equipment is operating. If there is a problem, the staff needs to know what is wrong and whether the problem will have an immediate impact on on-air operations or if there is a time cushion for solving it. To answer that challenge, Harris is introducing Recon, a system that lets an engineering staff not only know the status of equipment but also differentiate alarms so that they can tell how quickly the engineering problem will become an on-air problem.

An important aspect of the system, says Jay Adrick, vice president, strategic business development, is its ability to read the scheduling system. That allows it to know when equipment will be involved in the on-air chain or can be taken out of the chain. "It dynamically changes with the schedule."

A new networking product is NetVX, a one-box system the company says provides functionality that currently requires up to 14 separate components. More important, it allows transport of video, audio and data over ATM and IP networks simultaneously. And it can bridge different network types.

"If a station uses an ATM backbone from a centralcast location and then an IP backbone from the station to the transmitter site," Adrick explains, "this will translate the ATM network protocol into IP."

The system has two sizes: a five-rack system that can hold up to 15 cards and a one-rack unit that can hold up to three.

"The 15-card unit might be used at a centralcasting location with multiple encoders or transport-stream interfaces," Adrick points out,

"while the five-card unit would be used at the station, which would only need a single decoder and the other cards."

That need for improved monitoring extends outside of the station to the transmitter. One new product in that area is eCDI, which allows for the networking and monitoring of transmitters via SNMP and TC/IP.

"The era of dialing up a transmitter and checking its parameters by phone is a thing of the past," says Dale Mowry, vice president, transmission systems. "It's not only time-consuming and expensive but also cumbersome."

The one-rack-unit system, he says, provides monitoring that isn't point-to-point. The result is that engineers can tie into the system in a number of ways (provided they have security clearance). A computer with a Web browser can do the job as can a Web-enabled cellular phone or even a Web-enabled PDA.

Because it is Web-based, the system has new monitoring features that go beyond those that could be checked by phone. A constellation diagram to check demodulation is available, as is the ability to check signal-to-noise ratio on a number of sites and compliance with the FCC mask. The system can also monitor more than one transmitter, an important feature as centralized operations and duopolies grow in popularity.

"An engineering staff that has several stations can contact and monitor the different sites on an automated basis," adds Mowry. "They can check every transmitter every hour for up to 15 different parameters."

The system will be available for DTV transmitters first, with a demonstration at NAB featuring the Harris Sigma transmitter.

In other transmitter news, Harris customers can now expect the Apex exciter to be standard in all transmitters, with the exception of the company's low-power, minimum-feature units. Among the strengths of the Apex exciter, Mowry says, are its electronic platform with a VGA display and the ability to get back up and running within seven seconds of any failure. It also has linear adaptive correction for signal-to-noise and distance as well as nonlinear adaptive correction for power. ■

## Sinclair Uses WAN To Share Content

News Central taps Telestream to aid sharing among stations, hub

BY KEN KERSCHBAUMER

**I**n today's business environment, the mantra is simple: Get the most out of what you already have. That is just what the Sinclair Broadcast Group is doing with Telestream's technology and Sinclair's wide-area network (WAN) that connects its stations.

Telestream's FlipFactory, ClipMail and TrafficManager products will be used by Sinclair's News Central facility and the stations to allow for non-real-time

done?," says Parks. "So we upgraded a lot of our circuits, and the improved cost of bandwidth helped [keep costs down]."

The content at the Hunt Valley facility is stored on an Avid Unity system at DV25 resolution. At the station end, a mix of equipment is used to store the content from the Hunt Valley facility: Some stations have Leitch servers, some have Pinnacle servers, and others have tape machines. The advantage of the FlipFactory system is that it automatically translates the content into the format that matches that on the receive end.

"We don't have to go out and replace servers," says Parks, "and those who don't have servers can play it back out of ClipMail and record it to tape."

The first step using the system requires setting up a "factory," or folder, for each station using TrafficManager. When content is placed in that folder, it is flipped to the correct format for that station. The ClipMail system is used like a video-e-mail system to send the content. It is transmitted at 8 MB/s, and Parks says transmission time is typically three times real time, depending on traffic.

The system is currently being used for weather, news content and station promos. Previously, promos were sent out via Airborne, and some will still be sent via Airborne, according to Parks. But the Telestream system can easily get telestream done faster and cheaper.

"We pay for our WAN 24 hours a day so, if we send promos out overnight using this system, it's no big deal," says Parks. "We own the pipeline. If we don't use it, shame on us."

Parks envisions stations' potentially using the system to work more closely together and improve on-air news product. For example, a station on the East Coast could call up a far-flung station where news is happening and request the station to send out a crew and get a couple minutes of footage.

"There are no downsides," says Parks. "Technology is a tool box. If you have a nail, you use a hammer. It's all about picking the right tool for the right job in the right time frame. This is pretty exciting for us." ■

## Focus

### MIGRATION TO DIGITAL



Non-real-time news content and promos will be handled by Telestream products.

news content and promos to be shared along the company's WAN in a way that Sean Fanning and Napster could only dream of. And the potential applications outweigh the current ones.

"We've only begun to use it, and, as we expand our implementation, I'm sure the stations will think of new ways to use it," says Del Parks, Sinclair vice president of engineering and operations.

Parks has spent more than three years researching how Sinclair would send content between its News Central hub facility and the stations. FlipFactory was the choice because it maximizes use of the WAN and also doesn't require replacement of existing equipment.

"For me, the question was how can I leverage our terrestrial links and still get the job





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## PEOPLE

## THE FIFTH ESTATER

## Capus Thrives on TV News' Trial by Fire

From local to network, he likes the edge to live television

It's funny how things work out sometimes. *NBC Nightly News* Executive Producer Steve Capus had been on the job a very short time in the summer of 2001. And, all summer long, it seemed an endless struggle to come up with a meaningful story to lead the broadcast each night. Let's face it, shark attacks have limited appeal, even on the two coasts.

It was the summer of Gary Condit and Chandra Levi, a second-rate Washington sex scandal certainly by comparison with that of the previous administration. It was the summer that lead anchor Tom Brokaw took 10 weeks off to ponder his future. Then came 9/11. The slow news cycle ended. For a solid week, Capus lived at the NBC News studios in New York, producing nonstop news coverage of the tragedy and its aftermath.

One week after the disaster and the first night he had been home since it occurred, another transforming event took place: Capus's wife, former *Today* show producer Sofia Faskianos, gave birth to their second child, Xan.

So much for a good night's sleep. But the blessed event was just the life-affirming shot in the arm that anyone could have used at that point, let alone someone as close to the tragedy as Capus was. "It was the best thing that could have happened from a purely selfish standpoint to have that little piece of love come into our lives at that time," he says.

Capus's first six months on the job were capped off by the anthrax attack that hit NBC News studios in October 2001, just about a month after the World Trade Center attack.

Indeed, his first half-year on the job was a trial by fire if there ever was one.

But that's how much of Capus's fast-track career in TV news has gone.

He cut his teeth in TV news in the Philadelphia market in the 1980s, first at WCAU(TV) as a freelance writer and then at KYW-TV (then the NBC affiliate), where he went from writer to executive producer of the station's key newscasts in five years.

Trial by fire is just how Capus describes working at KYW-TV. "There, you were viewed as valuable if you figured out how to do your job without a lot of resources." But he thrived in the environment. "I've always loved live television. There's an edge to it where you're constantly making quick decisions and, hopefully, making the right calls."

By 1992, he was ready for a change; the grind of local news has that effect on a lot of people. He landed a senior-producer spot at *Nightside*, the overnight newscast produced out of Charlotte, N.C., where NBC News Channel is based.

The job had its good points and bad, says Capus. "You're holding down the network airwaves and protecting it from a special-event point of view." He recalls initiating the network's coverage of the FBI siege of a religious sect in Waco, Texas (which ended badly as you might recall).

But the downside of *Nightside* was this: "It's 3 a.m., and you're sitting in Charlotte desperate for a Krispy Kreme doughnut to stay awake." A breaking story would help, but often there were none. And forget about normal sleep patterns.

In 1994, a producer job at *News at Sunrise* opened in New York, and Capus got it. Shortly after that, Jeff Zucker, then the executive producer of *Today*, asked him to join the show as a supervising producer.

In 1996, Capus was enlisted to help launch MSNBC, the cable news channel. A year later, he began producing the channel's signature prime time newscast with anchor Brian Williams. That gig lasted until May 2001, when he was tapped for the *Nightly News* job.

Capus first met Williams in Philadelphia, where they both worked at KYW. Some-

thing else the pair has in common: They're both nuts about NASCAR racing. In some ways, it's like live TV: Quick decisions and right calls are a must.—*Steve McClellan*

## Steve Capus

Executive producer,  
*NBC Nightly News With Tom Brokaw*



B. Oct. 4, 1963, Bryn Mawr, Pa.

## EDUCATION

B.A., journalism, Temple University, 1986

## EMPLOYMENT

Freelance writer, WCAU-TV Philadelphia, 1986; writer, producer, executive producer, news, KYW-TV Philadelphia, 1986-92; supervising producer, *NBC Nightside*, 1992-94; producer, *NBC News at Sunrise*, 1994-95; supervising producer, *Today*, 1995-96; senior producer, daytime, MSNBC, 1996-97; executive producer, *The News With Brian Williams on MSNBC*, 1997-2001; current position since May 2001

## PERSONAL

M. Sophia Faskianos, Dec. 28, 1996; children: Max (3), Xan (16 mos.)



## FATES &amp; FORTUNES

## Broadcast TV

**PAT MULLEN**, president, television, Tribune Co., Chicago, named president, broadcasting group.

**ANGELA MANCAYO-YERA**, local sales manager, WNJU(TV) New York, joins WXTV(TV) and WFUT-TV New York, in the same capacity.

## Cable TV

**BRUCE D. ABBOTT**, director, business operations, Chesapeake Bay group cable system, Maryland, Comcast Cable, named VP/GM.

**JAMES MAIELLA JR.**, communications consultant, Cablevision Systems Corp., Bethpage, N.Y., appointed VP, communications, New York area.

## Programming

**RICHARD BATTISTA**, executive VP, Fox Television, Los Angeles, named executive VP, Fox Networks Group.

At Turner Broadcasting Sales, Atlanta: **LINDA YACCARINO**, senior VP/general sales manager, TBS Superstation, named, GM, TBS and TNT; **KEITH BOWEN**, senior VP/general sales manager, TNT, named senior VP, national, TBS and TNT sales;

**TRISH FROHMAN**, senior VP, Turner Sports Sales, adds all sports sales and Turner relationships with sports programming partners; **CHRIS EAMES**, senior VP, sports sales, promoted to senior VP, sales, marketing and promotion.

**ERICA CONATY**, director, marketing and communications, Bravo Networks, New York, promoted to VP, marketing.

At Hallmark Channel, Los Angeles: **ELIZABETH MISSAN YOST**, director, development, appointed head, original programming and development; **MARCEY MASCOTTE**, assistant manager, programming, promoted to manager, original programming.

## Journalism

**PAUL STEINHAUSER**, interim executive producer, *Inside Politics With Judy Woodruff*, CNN, Washington, named executive producer.

**DIANA OLICK**, reporter, CBS News, Washington, named Washington correspondent, CNBC.

**SAM SHANE**, anchor, KCPQ(TV) Seattle, joins MSNBC, Secaucus, N.J., as anchor/correspondent.

## Radio

**STEVE JONES**, VP, programming and operations, ABCnews.com, New York, named VP/GM, radio, ABC News, New York.

**AMIR FORESTER**, director, public relations, Premiere Radio Networks, Los Angeles, promoted to VP.



**RICHARD BATTISTA**  
Fox Networks Group



**STEVE JONES**  
ABC News Radio

## Advertising/Marketing/PR

**ERIC HANSEN**, owner/managing director, Reach Consulting Group, Washington, joins Henninger Media Services, Arlington, Va., as COO.

**BRANDON LOWITZ**, director, new business development, Blue Elephant, New York, joins Margeotes Fertitta + Partners, New York, in the same capacity.

**DAVE GREGORY**, regional sales manager, AT&T Media Services, Seattle, promoted to general sales manager.

## Association/Law Firms

At the Cable & Telecommunications Association for Marketing, Washington: **GREGG GRAFF**, senior VP, operations, Insight Communications, **DIANE SCHNEIDERJOHN**, senior VP, marketing and programming, Charter Communications, and **GEMMA TONER**, senior VP, high-speed data products, Cablevision Systems Corp., were all elected members of CTAM's board of directors for 2003.

## Correction

**WILLIAM J. TYNAN**, who died on Dec. 16, retired in 1983 as president of Metromedia Television Sales in New York.

## WHAT'S YOUR FATE?


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



# M O N E Y

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## FACETIME



From left to right: Hollywood Charities CEO **MICHAEL SPELLMAN**, President of the Television Academy **BRYCE ZYBEL**, Showtime Chairman **MATT BLANK** and President of Big Ticket Television **LARRY LYTTLE** were all in attendance at The Caucus for Television Producers, Writers & Directors Awards ceremonies at the Beverly Hills Hotel. Lyttle received special recognition when he was presented with the Diversity Award.

The annual awards ceremony, now in its 20th year, is held to honor a producer, writer, director or executive for distinctive contributions to the television industry.

## Showtime Hands Out Dru Award

Showtime Networks honored **GINA GODFREY** (second from left), senior point-of-sale manager for the central region, with the net's Dru Strange Award last month. The award, named after a Showtime employee who died in car accident while on business in 1980, is given to a sales employee who has been exemplary in "all facets of his or her business life."

Joining Godfrey (l-to-r) are fellow nominees **DANIELLE JANICKI**, Mid-Atlantic region; **CANDICE NELSON**, Direct to Home; **JOHN STILLSON**, Southeast region; **DEB TURCOTTE**, Northeast region; and **ERIN ZIEMER**, Western region.



**LEEZA GIBBONS** (l) and **MINDY HERMAN**, president and CEO of E! Networks were at the Critics Tour last week to pitch E!'s odd new reality series, *The Michael Essany Show*.

Set for a March debut, the series focuses on a Valparaiso University student and his ups and downs running a local cable show in Indiana. It's being produced in association with Leeza Gibbons Enterprises.

## Celebrating Signals

From left to right: **FRED REYNOLDS**, president of the Viacom Television Stations Group; **MARK DAMISCH**, mayor of Northbrook, Ill.; **JOE AHERN**, president and GM of WBBM-TV Chicago; and **DENNIS SWANSON**, executive VP and COO of the Viacom Television Stations Group, celebrated the completion of WBBM-TV's new antenna, which sits atop the John Hancock Building. The antenna, stretching 142 feet higher than the one it replaced, will greatly improve the CBS station's signal.



CMT's **GRAND OLE OPRY LIVE** hit a high note during this month's commemoration of the 50th anniversary of country singer Hank Williams's death: **HANK WILLIAMS JR.** (l) joined his son Hank Williams III on stage for the very first time.

After performing, Williams fielded questions about his father and his music from CMT Senior VP and GM **BRIAN PHILLIPS** and *Opry* host **KATE COOK**.

## WIFV Talks Docs

Television and film executives turned out for the Women in Film & Video of Washington, D.C., seminar "Documentaries: Breaking In, Crossing Over, Moving Up" at Washington's Howard University. The seminar was designed to bring documentary producers and programming execs together for a discussion on issues facing the industry.

Participating in the day's events (l-r): **GRACE GUGGENHEIM**, VP, programming/executive producer, Guggenheim Productions; **ALYCE MYATT**, VP, programming, PBS; **DEBORAH REDMOND**, WIFV-DC president; **ABBY GREENSFELDER**, VP, programming and development, Discovery Channel; and **JENNIFER LAWSON**, co-executive producer, Africa, WNET(TV) New York and National Geographic Television.



## DATE BOOK

### This Week

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.

### January 2003

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.

Jan. 31

#### New York Festival

2002 International TV & Cinema Advertising Awards and AME International Awards. Marriott Marquis, New York. Contact: 212-643-4800.

### February 2003

Feb. 2-4

#### Women in Cable & Telecommunications

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

Feb. 4-5

#### Arizona Cable Telecommunications Association

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

Feb. 6-7

#### National Association of Broadcasters

Radio Group Executive Fly-In. Washington. Contact: 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.

Feb. 7-11

#### National Religious Broadcasters

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

Feb. 10-12

#### CableLabs

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





**Feb. 11**  
**Cabletelevision Advertising Bureau**  
Cable Advertising Conference. Marriott Marquis, New York, 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. 19-20**  
**West Virginia Broadcasters Association**  
Annual Winter Meeting. Marriott Hotel, Charleston, W. Va. Contact: Michele C. Crist, 304-744-2143..

**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 Irwin, 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 2003**  
**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, 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.

## MAJOR MEETINGS

**Jan. 20-23**  
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**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 7-9**  
**Radio-Television News Directors Association**  
RTNA@NAB—International Conference and Exhibition. Las Vegas Hilton, Las Vegas. Contact: Rick Osmani, 800-80-RTNDA.

**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.

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### Production Careers

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KVUE TV in Austin, Texas has an immediate opening for an experienced creative services producer/editor with AVID or Quantel Editbox experience. Must be a team player with a proven track record producing quality promotion and commercial spots, taking projects from concept to completion. The ideal candidate will have the ability to meet with our clients and determine client needs, assist photographer on location shoots, and edit spots or direct the edit process. Will also work on promotion projects as assigned. Strong Photography skills a plus. EOE Send tape and resume to: KVUE-TV, Human Resources, 3201 Steck Ave, Austin, TX 78757

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### Management Careers

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General Mgr for Los Angeles TV station. Min 5 years experience as GM. Required knowledge of available programming. Knowledge of national and local advertisers. Please send e-mail resume to Marilyn Murray at [mmurray@kdoctv.net](mailto:mmurray@kdoctv.net) or fax to 949-221-9150. No phone calls please.

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### Director Careers

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### News Careers

#### NEWS DIRECTOR

WSMV-TV (NBC) in Nashville, TN is looking for a dynamic individual to lead the best news department in Nashville. Individual must have a passion for winning. Individual will manage the daily planning and presentation of all newscasts on WSMV. Candidate must demonstrate great qualities of leadership and motivation. Candidate will possess excellent written and verbal skills, management skills and hiring skills. Five years experience in News Management required. College degree in Journalism or Communications required. Meredith Corporation and WSMV are Equal Opportunity Employers. Please send tape and resume to: WSMV-TV, Attn: Personnel Administrator, 5700 Knob Road, Nashville, TN 37209.

#### BROADCAST TRAFFIC ASSISTANT

WISH is seeking a detail-oriented person to assist the WISH-TV traffic department. Candidate needs strong computer skills with knowledge of Microsoft windows. Knowledge of daily broadcast traffic operations such as pre-logs and scheduling would be a plus. Bilingual an asset. No phone calls or emails please. Send resume to: Yvette Hamler, Director of Management Information Systems, WISH-TV, P.O. Box 7088, Indianapolis, IN 46207. [EOE, M/F].

#### CONSUMER REPORTER

KTRK-TV the ABC O&O in Houston, TX is searching for a Consumer Reporter to join its Eyewitness News Team. The ideal candidate must have at least 3-5 years of experience specializing in solving viewer consumer problems. This is NOT a position seeking an Undercover-Style Investigative Reporter. Candidates should also excel in live reporting conditions. It is not uncommon for franchise reporters to be used in spot news situations. Bilingual a plus. Interested applicants should send non-returnable tapes, a resume, references, and cover letter to: Dave Strickland, News Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No telephone calls please. Equal Opportunity Employer M/F/V/D

#### NEWS PRODUCER

The successful candidate will be a self-starter with the ability to create fast-paced, balanced newscasts under pressure. Must be a quick study, and willing to work various shifts including weekends. Send resume and recent non-returnable show tape (no calls/faxes) to Camille Edwards, Assistant News Director, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131 EOE

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**Regional Director, Sales (NY, DC)**

Achieve assigned sales revenue goals by selling/renewing Encoda products/services while building and maintaining positive relationships with clients/prospects. Manages assigned accounts. Must apply strong product knowledge, consultative approach, and ability to demonstrate solutions at high level to the client/prospect. Requires Bachelor's degree in business/sales/marketing, minimum five years sales experience, demonstrated ability to create proposals, and conduct high-level technical sales presentations.

**Media Service Manager (LA, NY, DC)**

MSM positions are involved in all aspects of ordering/delivering of software/services. Field position managing existing accounts at station level. Position will work proactively to prevent/resolve problems, propose product enhancements, and monitor client satisfaction. Will participate in sales/marketing efforts by partnering with internal staff, and delivering technical software presentations to existing/prospective clients. Position requires excellent follow-through skills, courteous/professional approach, and technical competency. All positions involve travel. Email resume for above three opportunities to [hrinfo@encodasystems.com](mailto:hrinfo@encodasystems.com). EOE

## ZEE TV USA

An Indian Language Cable TV Company seeks to fill the following positions in Cheyenne, WY: Operations Manager, Int'l Programming Manager, Asst. Marketing Manager, Market Analyst, Transmitter Operator. Multiple Openings - Respond by resume to HR, ZEE TV USA, 1615 W. Abram, #200C, Arlington, TX 76013.

## ALLIED FIELDS

## Media Services Careers

ASSOCIATE DIRECTOR,  
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Yale University is seeking an energetic individual to assist the Director in managing and administering AV related resources to provide classroom and special event AV support, video production and photographic services. Qualifications: Bachelor's degree in related field and six years professional experience related to audio-visual classroom support or television production in a university or college environment. At least two years management experience. Well-developed problem resolution, supervisory, interpersonal communication, collaboration and organizational skills. Demonstrated personnel management, project management and administrative ability. Excellent oral and written communication skills. Ability to lead and work in diverse teams. For more information about this position and employment at Yale, visit [www.yale.edu/ms/associate\\_director.html](http://www.yale.edu/ms/associate_director.html) on our website. Please note source code EABCM 8186. Yale University is an Affirmative Action, Equal Opportunity Employer.

## CABLE

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# Walton Ready To Take Reigns at CNN

Continued from page 1

plan, were like front men for a rock band, Walton, most recently president and COO for domestic networks, would have been their manager, checking the box office receipts.

"I understand ratings, I understand advertising, I understand journalism," Walton said last week, one day after being anointed the new chief. "CNN means something to people and we have to deliver on that brand."

Walton has a journalism background—mostly in sports—but is highly regarded for his business acumen. The exiting Isaacson, a print vet who was a managing editor of *Time* magazine and high-ranking Time Inc. executive, will depart CNN in May to head The Aspen Institute, a think tank that one news executive called the place journalists go to retire. The change may be a welcome one after 18 frenzied months watching cable's first news channel fall behind upstart Fox News.

In picking his successor to run CNN's dizzying array of domestic and international outlets, Turner Broadcasting Chairman Jamie Kellner opted for an insider.

After being smacked with word of Isaacson's departure, insiders and veterans say Walton's appointment has had a calming effect. "The last thing they wanted to do was bring someone in from the outside," said one. "If an organization could have a breakdown, that would have caused it."

## ACHES AND PAINS

Walton is the first CNN lifer to reach the top rung, having started with the network as a video producer.

Now, all of Isaacson's headaches—the brutal ratings war with Fox, managing finicky talent, prepping for a war in Iraq—are Walton's pains now.

Walton had never been clearly identified as the heir apparent at CNN. Surely, he'd been part of the inner circle and rising in recent years, particularly since the AOL Time Warner merger. But outwardly, Isaacson leaned on other CNN execs, like Executive Editor Sid Bedingfield, President of CNN International Eason Jordan and Teya Ryan, executive vice president for CNN/U.S.

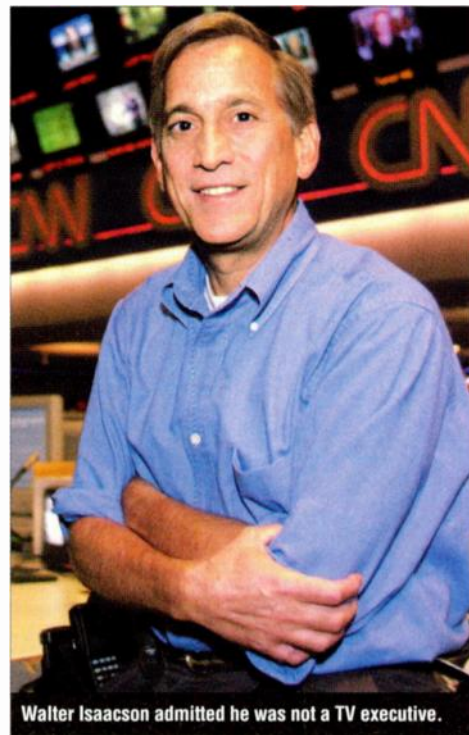
Walton is more of a behind-the-scenes player. He has strong backing from Kellner, himself an entertainment veteran and a news neophyte still learning to navigate the business.

That support is something new for CNN, which has ousted numerous senior execs in the last decade. CNN was battered with hun-

dreds of layoffs in the wake of the AOL Time Warner merger, and the network's mating dance with ABC News has staffers jittery again.

But Kellner's selection did raise some eyebrows. His first CNN chief Isaacson was a seasoned journalist, but a television novice. But Walton has a résumé that is chock full of television, but he's best known as a "sports guy," said one former news exec.

Walton once headed CNN's failed sports network CNN/SI, and won an Emmy for his coverage of the 1996 Olympic Park bombing



Walter Isaacson admitted he was not a TV executive.

in Atlanta. But he hasn't covered wars or been on the campaign trail—and that has been CNN's bread and butter.

But supporters—and there are many—say that's a narrow view. "Many great journalists start on the sports side," said Reese Schonfeld, a CNN founder and former president. "Jim understands what news on cable is."

And a big part of that means waging war with the feisty, top-rated Fox News Channel. Isaacson's strategy of recruiting broadcast veterans like Connie Chung and Paula Zahn to anchor shows housed in flashy new studios and replacing rolling newscasts with what he called appointment television met with mixed success. CNN's ratings have increased, but Fox News' lead keeps growing.

"Fox has helped us by challenging us to do better," Isaacson reflected last week, calling CNN a "real reported network."

Don't expect too much change at CNN under Walton's guidance.

"If it were just about ratings, maybe we'd have different programming on the air," he said. "The ratings would shoot up, but that would devalue the brand."

Walton said he will move forward with plans to add more live weekend shows on CNN, as well as more programming and new anchors to CNN Headline News.

The consistency he promises is what many at the news network are craving.

## STAYING IN ATLANTA

Walton's promotion also may finally stem concerns that CNN's power base was shifting from Atlanta, where the bulk of its 4,000 employees are based, to New York, home to its star anchors Chung, Zahn and Aaron Brown. Isaacson commuted, grudgingly some said, between Atlanta and his family in the New York City suburbs. Walton, who lives in Atlanta with his wife and two sons, said, "Atlanta remains the center. There is so much more to CNN than CNN/U.S."

But Walton defers to his boss Kellner, on the subject of partnering with ABC News. Kellner said last week that discussions had been shelved for six weeks while the company analyzes the merger prospects.

Walton preaches the same journalistic ethics that Isaacson did, throwing out phrases like "good journalism" and "accurate and fair reporting" to describe CNN in his battle with Fox News, with the suggestion that Fox has none of that. His years at CNN may have him better suited for the battle than Isaacson. At times since his July 2001 arrival, Isaacson was said to have been restless, and last week, Isaacson himself admitted that he was not a "natural born TV executive."

"I loved the journalism of CNN, but it took me a while to get into the TV-management part," he said.

The Aspen Institute, he said, offered him opportunities to write and be active in public policy. But if the position hadn't come along, Isaacson contended, "I would be perfectly happy chugging away [at CNN]."

As for Walton, one of his first moves as chief actually embraces his sports roots. He's having foosball tables installed around the CNN Center in Atlanta to help staffers cope with stress. ■

# Don't Expect New Chairman To Change All at AOL TW

Continued from page 6

Online, the Time Inc. magazines and Time Warner Cable.

Parson's mission will start with fixing America Online. Even with the decline of the online unit's advertising revenues (which had been inflated by—at best—misstatement and exaggeration), AOL generated a fat \$1 billion in free cash flow last year, according to Morgan Stanley media analyst Richard Bilotti.

But advertising revenues may fall by some counts to as little as \$400 million next year (from more than \$1 billion), and the subscriber base and accompanying revenues have stalled.

The better news is that Parsons' other mission is to keep on track the Time Warner media businesses. Excepting Warner Music, those properties have generally weathered the recession fairly well, without the kind of disasters seen by media peers like Vivendi and Disney. (And just a day after the board announced Parsons' new title, NBC said it had agreed to a new two-year deal to renew *The West Wing* for \$6 million to \$7 million per episode. That's a nice way to spend your first day on top.)

Parsons' other major task will be finally ending the difficult Time Warner Entertainment venture, which Levin designed in 1993 and struggled to extricate himself from a year later. TWE put 26% of AOL Time Warner's prize assets—Warner Bros. studio, Time Warner Cable and Home Box Office—in someone else's hands. That limited AOL's ability to tap the cash flow from those assets.

That's where the Time Warner Cable IPO comes in. Comcast inherited its TWE interest when it bought AT&T Broadband last year. (AT&T got it when it bought MediaOne Group, which had been spun off from one of TWE's three original investors, US West.) Comcast likes cable systems, so it will relinquish its interest in HBO and Warner Brothers for a larger, liquid stake in a publicly-traded Time Warner Cable.

AOL executives have said that deal is expected to come to the market sometime in the second quarter, a tough moment given the battering that cable stocks have taken in the past year. It also raises the question: If Comcast and AOL are willing to sell stock in the systems when values are so low, how confident are they in the financial prospects of other cable systems? ■

# Powell Takes His Lumps From Senate Panel

Continued from page 5

ownership across different media.

After several lawmakers persisted in criticizing the FCC's media-ownership review, Powell noted that the radio consolidation wave was launched not by the commission but by Congress when it lifted the cap on national radio ownership as part of the 1996 Telecommunications Act.

Since that time, the country's largest group, Clear Channel, has

grown from roughly 40 stations to more than 1,200 and many of those markets are dominated by one or two owners.

He also pointed out that his broad review of nearly all media-ownership limits was ordered when judges found the FCC hadn't fulfilled its obligation to justify the restrictions every two years.

"If I didn't care about media ownership I'd do nothing be-

cause the court will vacate everything," the FCC doesn't justify, Powell said.

In radio, it seems some belt tightening is all but certain. Powell pledged to tighten loopholes in radio market measurement that allow companies to own more stations than normally would be permitted. "That problem we've teed up to address," he said.

Ostensibly, radio ownership rules allow the control of eight

stations in the largest markets and fewer in smaller ones. But measurement loopholes allow some owners to control eight stations in very small markets such as Yankton, S.D.

Powell noted that his staff has ordered seven radio mergers, each likely to result in heavy concentration of local ad revenues, to undergo public interest hearings. Six of those mergers are Clear Channel purchases. ■



# IBS Lands Cox Deal

Continued from page 1

expects to build on that in the year ahead, according to CEO Tolman Geffs. The privately held IBS, though, won't give out the figure.

## CONVERGENCE PACKAGES

Geffs attributes the company's success to acceptance by local advertisers of convergence packages that include TV spots coupled with a presence on the Internet during dayparts when their TV spots aren't running.

"Those packages are increasingly running, accepted and sought after by local advertisers," says Geffs. "It makes sense as a TV buyer to have an online component to reach the same audience during the day when the viewer doesn't have access to a TV."

When stations sign on with IBS, the company sends out a team of four to help set up the operations

**"We think of IBS as the 'TV at Work' company because our prime time is usually noon or 3 p.m. So we've moved most of our resources ... to serve the TV-at-work audience."**

REID JOHNSON, IBS

and train the editorial and sales teams at the stations. Some stations also bring in IBS employees to handle some of the editorial and sales functions.

At Cox, Geffs says, station editorial staffs will handle decisions on editorial content, ensuring that it is closely aligned with the on-air news product. But, at some station Web sites, IBS provides some of the news content and has more editorial control. Regardless of who controls what in sales and editorial, the cost is spread over multiple stations, offering economies of scale.

The key advantage, however, is that IBS, not the broadcaster, is responsible for the Web site.

IBS's major rival WorldNow has a client list that includes groups LIN, Meredith, Young and Raycom. According to WorldNow President Mark Zagorski, the top 25 station groups are pretty much split between IBS and WorldNow.

He says the unsigned groups usually have newspaper ownership and are committed to using newspaper product for TV Web sites, like Belo or Tribune.

Like IBS, WorldNow is reporting success among its clients with convergence packages. Liberty, with 15 stations, now drives

5% of its local sales via convergence packages, and the split within those packages is 50/50 among the on-air and online components. In addition, about 70% of the deals represent new TV business.

"We have 35 technologists, and all they do is come up with new developments for the broadcasters," says Zagorski, adding, "It's not the station's job to be involved in the technology space."

WorldNow has shifted its business model from revenue-sharing to one based on licensing its platform and/or acting as a sales consultant. In 2001 and 2002, Zagorski says, those stations with which it had a sales relationship (about a third of its customers) did \$32 million in revenue. That number isn't directly comparable with IBS figures because IBS shares its revenue with its customers.

"We're now able to offer our sales consultancy to stations that aren't on our technology platform," says Zagorski. Revenue from the consultancy is expected to be 15%-20% of WorldNow's total this year and to grow exponentially in the future.

For all the new content and new marketing opportunities, the simplest value proposition for all the sites is that the Internet gives advertisers a way to reach nighttime viewers during the day. Viewers' accessing local sites during the day has resulted in huge traffic, but none of it is reported because Nielsen isn't allowed to set up measurement meters in their workplaces. Geffs says Nielsen Internet measurements are 30%-40% lower than IBS's internal traffic measurements.

## 'TV AT WORK'

"We think of IBS as the 'TV at Work' company because our prime time is usually noon or 3 p.m.," says IBS President Reid Johnson. "So we've moved most of our resources into a position to serve the TV-at-work audience."

The use of the Internet at work coupled with broadband has created a shift in the market, and Zagorski says that, for the first time on a national basis, CPMs are creeping up as advertisers start tapping into rich media and other offerings like pop-under ads.

And such ads may be where the future lies. Johnson sees traditional advertising like banners always having a place, but the Web, he notes, is an interactive and visual medium, and ads with motion, animation, video and interactivity will be the major revenue source. ■

# Petry, Katz Rate Syndie

Continued from page 10

tions of the new crop of syndication shows to station clients several weeks ago via satellite. Petry Media issued a print presentation to clients last week.

Technically, *Wayne Brady* is headed into its second season, but Katz considers it "new" because Buena Vista Television rolled it out slowly this season; next season, it gets full national distribution.

Katz cites other new talk shows that probably deserve a look, including *Living It Up! With Ali & Jack, Fergie, Sharon Osbourne, Ellen DeGeneres* and *Ask Rita*.

Petry praises *Ellen*, with a caveat: "Does Ellen have baggage in Middle America that will cause daytime audiences to reject her?" (In other words, "Yep, she's still a lesbian.")

As for *Living It Up!*, Petry says the big issue there is whether the dual-host format will work in the talk setting. Some have tried in syndication, but only *Regis and Kelly* has succeeded; Katz recommends stations not schedule *Living It Up!* against the Reeg.

Petry says *Fergie's* Sarah Ferguson will have to prove she can cut it as a talk-show host. Doing Weight Watcher's commercials just isn't in the

same league (although she did have brief stint as a talk host in the UK).

Petry says that *Sharon Osbourne* will go after *Ricki Lake's* women 18-34 demo and notes, "*Ricki Lake* has lost a lot of ground with this audience."

Both reps conclude Sony Pictures Television's new magazine hybrid *eBay TV* is a risky proposition. Katz calls it "innovative" but withholds a recommendation citing "so many unanswered questions," including the launch group, which will have a "profound impact on the potential focus and direction of the finalized series."

Petry says the format is untested and the home shopping element could prove "cumbersome," although a potential new revenue stream "may prove tempting to some stations."

Among the off-network sitcoms debuting next fall, Katz likes *King of Queens* best. (*Malcolm in the Middle* gets the nod for 2004). Petry doesn't endorse one over others but does explore the issue of double runs. Results vary, but, in many cases, Petry says, "go for it. Two really can be better than one." ■

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## EDITORIALS

BROADCASTING &amp; CABLE COMMITTED TO THE FIRST AMENDMENT

## A Case of Indecent Overexposure

The media-ownership debate, a new face on the FCC and the lure of the campaign trail have conspired to create renewed, and troubling, interest in content regulation of the media. Well, there is one more factor: the media's willingness to wallow to make a buck. But then again, our slops may be another's sirloin.

Last week, Democrat Jonathan Adelstein joined Michael Copps in calling for greater indecency vigilance on the part of the FCC, preaching to a choir of Commerce Committee legislators. Adelstein, the newest commissioner, sounded as though he was preparing to assume Susan Ness's mantle as the V-Chip commissioner (bad choice). Michael Copps, for his part, had already decried such "indecent" programming as the *Victoria's Secret Fashion Show*. Last week, he looked to tie the "rising tide of indecency" to media consolidation. Even more troubling, Republican Kevin Martin appeared to second the complaint.

But last week's principal theme appeared to be violence, with indecency critics pushing to extend the definition and Joe Lieberman, back on the campaign trail, taking his all-too-familiar swings at the media. He has been at it so long he has had to change the preamble of his tirades from "as a parent" to "as a grandparent." Ernest Hollings, who wants to channel violent programming as the FCC channels indecency, took yet another swing at adding violence to the definition of indecency.

The problem with all these efforts is not that there isn't some real swill on the air. Frankly, we have often thought that, if given our choice of material to circumscribe, violence makes far more sense than sex. But, of course, we do have

our choice of material to avoid. We set our own indecency standards every day with our remote controls. As readers of this page are well aware, we don't believe the government should be censoring the media.

Neither the FCC nor the Congress can be trusted to decide what we see and hear and when. We need no more evidence of this than the FCC's decision to treat innuendo as indecent or its failure to distinguish between patently offensive material and socially relevant poetry in the Sarah Jones case. The perceived harm to children occasionally stumbling on to what people really look like, do and say is far outweighed by the injury done to the First Amendment by government content regulation undertaken in their name.

## Tech-ing the Initiative

Broadcasters have taken a big step toward controlling their own destiny. The NAB has committed \$6 million over three years to get a broadcast lab up and humming (contingent on consumer-electronics types' stepping up to the plate as well). There is plenty of credit to go around for the decision, but MSTV's Gary Chapman and David Donovan and NAB's Eddie Fritts deserve places at the front of the line. When the lab opens, job one will be to work the kinks out of DTV reception, but the opening will have a broader significance: Broadcasters will be telling the world that the medium is here to stay, that they will maintain their direct over-the-air connection to the public and that those wireless-phone folks had best look elsewhere for their next hunk of spectrum.



## TWO CENTS

"Car chases are kind of an illustration or icon. That's a simple thing to get higher ratings. That's the quick fix, that's the free heroin."

CNN's new President **JIM WALTON** to *The Boston Globe's* Mark Jurkowitz, responding to reports that he once lobbied to have car chases banned from the net.

"Why, why, why? With all that talent and all those brains and great correspondents and solid anchors and worldwide distribution and viewer loyalty and rich history and more money than a small European principality. ... Why? Why can't CNN get its act together?"

**VERNE GAY**, New York's *Newsday*. Gay goes on to list three ways the network can improve.

"Isaacson went searching for star attitude and came up with ... Connie Chung. Connie is a lovely woman, but she has no business discussing the Middle East, Ariel Sharon's latest scandal or North Korea policy. Isaacson must have known that, since Chung's principal mission most nights is interviewing relatives of missing wives and children and keeping track of Gary Condit."

**BRIAN LAMBERT**, St. Paul/Minneapolis' *Pioneer Press*, on how former CNN Chairman Walter Isaacson failed to dethrone attitude-driven Fox News Channel.

"The entire evening became about bleeping. It was as if they were trying to become more like the MTV awards. But it's one thing if this kind of stuff is on MTV at 10 at night. It's quite another if it's on ABC at 8 o'clock. I don't know what Dick Clark was thinking."

*Everybody Loves Raymond* star **PATRICIA HEATON** to Cleveland's *The Plain Dealer* on why she walked out of the American Music Awards before presenting her segment. Heaton's brother Michael is a reporter for the paper, and her father, James, was a columnist there.

"The cable TV industry has become a monstrous, unregulated bloodsucker. Consumers are being sapped of their money and all residue of good will."

**MONICA COLLINS**, the *Boston Herald*.

"Simply put, *Queens Supreme* is a mess, an overwrought, dull and downright silly show that squanders too much notable talent."

**ETHAN ALTER**, *Media Life*.

"*The Surreal Life* is more a series of riveting fender-benders. ... The first thing you'll learn is that there's always a pecking order, even in the bottom of the barrel. In fact, the delusional hubris on display by these Life Forms is mesmerizing."

**VINAY MENON**, the *Toronto Star*.



## AIRTIME

GUEST COMMENTARY

## About 8-VSB: Sinclair Told You So

When Sinclair discovered that 8-VSB was not working for reception using simple antennas in 1998, we were vilified by the entire industry—including Andy Setos, Fox Group president of engineering, and Fox Broadcasting—for trying to delay the HDTV rollout. In fact, Gary Shapiro of the Consumer Electronics Association as recently as last month continued to claim that there is not and never was any problem with 8-VSB and then went on to blame me and Sinclair for single-handedly delaying DTV.

Now I read that, four years after Sinclair's revelations, Setos and Fox publicly admit that there is a problem that is serious enough and that the problem needs to be addressed ("Fox Cooks Up Fix for DTV," B&C, Jan. 6, page 8). In fact, it was revealed that Fox was worried that its new "discovery" needed to be made available to all set manufacturers to avoid having sets in the market that would not work.

At this very late date, Fox is quoted as saying that now, finally, because of its work, 8-VSB is validated and there is no need to shift to another transmission standard. To paraphrase Mr. Shakespeare, "methinks he protests too much."

The Bard notwithstanding, I believe that it is premature to make such a sweeping statement. We have all heard it before. Nxtwave and Motorola made the same claims three years ago. (What ever did happen to the "miracle chip"?)

We at Sinclair learned very early that the field environment



**The NAB, ATSC, MSTV and Fox are finally focused on finding a solution for indoor reception using simple antennas.**

**NAT OSTROFF**, Vice President, New Technology, Sinclair Broadcast Group

is much more complex than any lab simulation. The Fox and Philips efforts, while noteworthy and a welcome contribution to the database, are nothing more than a data-gathering activity and an algorithm-tweaking exercise to optimize a laboratory computer simulation of a receiver to make it work for known multipath distortions using a space diversity antenna system.

It is important to note that the actual article in the IEEE Transactions concludes that 8-VSB can generally be received indoors if a space diversity antenna is used. Without using such an antenna system, indoor reception of the 8-VSB signal remains problematic even with algorithm-tweaking.

The Fox "solution" is not a simple antenna reception solution. It requires multiple antennas and a receiver calculation capability equivalent to a small supercomputer of a few years ago. How will this become a ubiquitous solution in the marketplace? How will it be implemented for VHF even if it does prove itself in actual field tests? How much of the public will want to deal the much larger size of VHF antennas? Not easily answered questions.

Now that the NAB, ATSC, MSTV and Fox are finally focused on finding a solution for indoor reception using simple antennas—a Sinclair mantra for four years—is it not high time to recognize our continuing contribution and give a little credit to Sinclair for having the courage to illuminate this problem so long ago?





**HARRY A. JESSELL**  
EDITOR IN CHIEF



## Voices and Choices

The sweet sounds of heated, contentious and robust debate

It was invigorating to stand amid the myriad competing voices in last week's media-ownership hearing/not hearing in New York. It felt a lot like democracy.

I had the honor of moderating the daylong forum at the Columbia University Law School. (For the most part, that honor amounted to trying to work a stopwatch and getting the 22 speakers to stop after five minutes by flashing some index cards. No easy task, especially with regard to the three Viacom executives who spoke.)

But I learned a bit about what's at stake in the FCC's current review of the remaining station-ownership rules. So did, I presume, the four FCC commissioners—Powell, Martin, Copps and Adelstein—who tag-teamed the five panels of media executives, union reps, musicians in search of airplay, Hollywood types and others.

I also felt the passion of some of the opposition to dereg, something you don't get from reading comments on the FCC Web site. In an editorial a few weeks back, this newspaper derided the idea of field hearings, observing that folk wisdom was overrated and hearings will produce little everybody doesn't already know. I'll stick with that. But, if the FCC commissioners want to know how people *feel* about consolidation, they had better get out there. In fact, they are doing so, although not to the extent that dereg opponent Copps would like. In February, there will be another informal hearing at the University of Southern California and a formal FCC hearing in Richmond, Va.

As I said, the Viacom executives—Marty Franks, David Poltrack and Dennis Swanson—were a bit long-winded, but I had to forgive them. The panels were not balanced, but that was understood by all going in. The event was organized by the anti-dereg forces that don't get the kind of access to government officials that the likes of Viacom take for granted. It was really their day in court. (Midway through the proceedings, one of the organizers complained I was being too pro media in some of my questioning. Touchy. Touchy. Believe me, I was playing it down the middle. It was I who kept mentioning Rich Billotti's finding that 85% of prime time was controlled by five companies [see chart].)

Truth is, however, I am not neutral in this debate. I am going to need (and I would hope the FCC would need) some concrete evidence that the extraordinary amount of media consolidation that has occurred over

communications attorney to work the FCC.

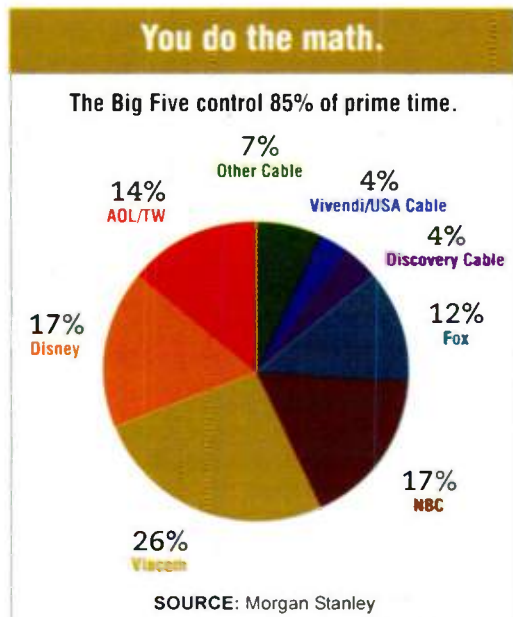
Mandel tried to make it an FCC issue by arguing that the broadcast networks' exclusion of truly independent producers had turned prime time into "a bland landscape." But Jon, do you really want the FCC to regulate prime time based on how "bland" the five commissioners think it is?

One legitimate gripe, often heard, is that the major TV outlets will not cover this issue. That really is a problem. According to organizers, the hearing was Web-cast and broadcast by Pacifica's WBAI(FM) New York. And one of the anti-dereg firebrands said Bill Moyers had a camera there for his public-affairs show on PBS. None of that is going to the masses, I'm afraid.

When I asked Viacom's Dennis Swanson where his crew was, he said TV was conflicted, that it had a difficult time covering a story with itself in the middle.

Some truth there, but it also sounded like a cop-out. Hey, Don Hewitt, here's a chance to tweak your bosses as they try to push you out the door.

Westchester radio broadcaster Bill O'Shaughnessy was sharply critical. "Independent voices are being re-



the past 20 years has significantly diminished the good old marketplace of ideas. I heard no such evidence at the hearing. Most of what I heard were more numbers showing that the industry was more consolidated (granted) and that the big media were

**Most of what I heard were more numbers showing that the industry was more consolidated (granted) and that the big media were exploiting smaller companies and program producers (if so, it's a job for the Justice Department).**

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For instance, TV time buyer Jon Mandel complained that the big media companies were using their clout to boost ad prices and that the Big Four networks had cut independent producers out of prime time. Also calling for some relief from the heavy hand of the Big Four were actor Richard Masur and producer Tom Fontana. Again, what they need is a good antitrust attorney to work Justice, not a commu-

placed by the cookie-cutter cacophony of the same-old, same-old music and often accompanied by vulgar, outrageous and tasteless stunts."

But O'Shaughnessy made no call for government regulation. Indeed, he finished up by quoting former New York Sen. Jacob Javits: "You either believe in the genius of the free enterprise system or you do not." ■

Jessell may be reached at  
[hjessell@reedbusiness.com](mailto:hjessell@reedbusiness.com)

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Broadcasting & Cable (ISSN 1068-6827) (USPS 0066-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined, by Reed Business Information, a division of Reed Elsevier Inc., 360 Park Avenue South, New York, NY 10010-1710. Broadcasting & Cable © 2003 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02158-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster: please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$179, Canada \$239 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues, except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157 or call 1-800-554-5729. Outside the U.S. call 1-818-487-4552. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Broadcasting & Cable was founded in 1931 as Broadcasting: The News Magazine of the Fifth Estate. It was named Broadcasting & Cable in 1993. Broadcasting & Cable is a registered trademark of Reed Publishing (Nederland) B.V., used under license.



# Phil's Phenomenal Success Is No Accident

Continued from page 1

tion group. Some of the increases, though, are the result of bidding wars in some markets, driving the price of the show up.

Bidding wars? That demonstrates the magnitude of *Dr. Phil's* accomplishment. It premiered Sept. 16 to the biggest ratings of any new syndicated show since *The Oprah Winfrey Show* debuted in 1986, when daytime television was a much different, much less competitive business. And it is syndication's first break-out hit since Warner Bros.' *Rosie O'Donnell Show* in 1996.

*Dr. Phil* averages around a 4.5 in the national Nielsen ratings and hit a 5 in November sweeps. Many of this year's new syndicated shows are averaging between a 1 and 2 in the national ratings. Some of them are being renewed, but, says Joel Berman, chairman of Paramount Worldwide Television Distribution, "no one wants ones and twos. ... The success of *Dr. Phil* has been important for everyone in the business because it makes everyone believe again."

King World also reaps revenue from 3.5 minutes of ad time in every episode. Through October, a 30-second spot in the show was going for about \$47,000, up from the \$20,000 a spot King World asked for at the upfronts in May, according to Nielsen. Multiplied over the entire year, that brings in another \$86 million, with ad rates only going up.

## UPGRADED

The show's popularity has brought it upgrades to 5 and 7 p.m. time periods in several markets, even bumping local news in some. Upgrades are part of the reward King World expects when a show gets the ratings *Dr. Phil* does, and stations are offering King World goodies so they won't lose the show to other stations in the market.

Success like this didn't happen by accident.

The path to launching *Dr. Phil* started when Dr. Phil McGraw prepared Oprah Winfrey for her trial in a lawsuit brought by the cattle industry in response to comments made on her show about mad-cow disease. That Winfrey and McGraw hit it off is well-known, and the relationship brought McGraw a regular Tuesday engagement on Winfrey's show. Although not an instant hit—viewers initially found him too mean—he soon became the show's highest-rated segment: *Oprah* drew 24% higher ratings on Tuesdays than on other days.

"I don't think there's any doubt that he was being groomed and cultivated. You couldn't ask for a

better workshop than what Dr. Phil was afforded," says John Nogaowski, president of Paramount Domestic Television. "He had four years to really hone his skills, and then we had a year and nine months to develop the show, to get to know him, to get a staff in place and to start doing test shows. So the question for us really was how big could we make him before he went on the air."

## PARAMOUNT STEPS IN

While it surprised no one that McGraw was going to become the star of his own talk show, the unknown was who was going to produce the show. King World has distributed *Oprah* since it began in 1986. But after taking a close look, Winfrey's production company, Harpo Productions, decided it didn't have the resources to produce both shows.

"While we briefly considered producing this new show ourselves," says Harpo Productions President Tim Bennett, "we decided we needed to partner with a company that shared our attention to detail and our values."

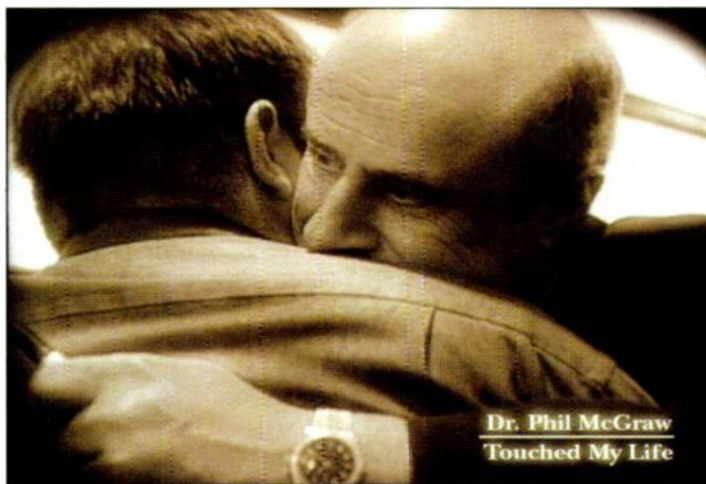
That opened an opportunity for Paramount. In May 2001, during an executive-development retreat, a Paramount regional sales manager reminded everyone that McGraw planned to do his own talk show. Terry Wood, Paramount's executive vice president of programming and syndication, had formerly been a producer at Harpo. After a brief discussion, she stepped outside and called Bennett as he was returning from a trip to Las Vegas. Just a few days later, the Paramount executive team was meeting with Bennett and other Harpo executives in New York.

"We wouldn't accept the idea that Oprah was going to do this on her own," Wood says. "We wanted to be part of it, and we became very aggressive in trying to get the meeting to let us convince them."

Once in the door, Paramount worked hard to prove to McGraw and Harpo that it was the studio for them. Greg Meidel, who had just started as Paramount president of programming, and Wood spent a few intense days reading all of McGraw's books and watching all of his *Oprah* appearances.

Says Meidel, "This is not a talk show. This is a show that is going to change your life and make you a better person, and that's the way we approached it."

That's speaking Dr. Phil's language. The 6-foot-4 Texan believes that the reason to have a daily, syndicated television show is to reach as many people as possible with information and a



Dr. Phil McGraw  
Touched My Life

message they truly need and wouldn't otherwise get.

After *Oprah*, "I think the impact on me was that I began to appreciate the power of the television platform," McGraw recalls. "I got first-hand experience that you can really influence the way people think, feel, live and behave through the television medium, and that was intriguing to me. I thought it was my highest and best use, and I think that's the platform's highest and best use."

Once the decision was made to work with Paramount, the whole team—McGraw, Harpo, Paramount and King World—was off and running.

Launching the show required a massive marketing and promo-

tion campaign, orchestrated by Paramount's Mike Mischler. John Wentworth headed the publicity, which was more a matter of picking and choosing media outlets than trying to blanket a country that already was blanketed with Dr. Phil. Roger King managed the sales to TV stations, which were wildly successful, clearing the show on top stations in premiere time periods for two years. And all the while, Paramount was working closely with McGraw to build a set, hire a top-notch staff, choose topics, create a huge team of researchers and produce many test shows so that, come Sept. 16, the program would run like a finely tuned machine.

The Paramount team was

thrilled with the outcome. "The show we delivered on Sept. 16 was as good as the show we delivered on the last day of November sweeps," Meidel says, and the ratings back him, with *Dr. Phil* hitting a sky-high 5 in November.

To the casual viewer, *Dr. Phil* seems a simple concept: Meet people, get brief summation of problem, assess problem, give opinion. Some mental-health professionals balked at the concept when the show premiered, calling it no substitute for real therapy. In truth, the process is a complicated one that starts weeks before a guest comes on the air and doesn't end when the guest departs.

The show has four or five teams of researchers coming up with topics and guests and thoroughly investigating both the subject—obsession-compulsive disorder, for example—and the guest. Researchers compile extensive case histories on each guest, which are delivered to McGraw in 100-page binders that he pores through before bringing a guest on the show. After the guests leave, the staff follow up on their progress and also help them find local counseling and other types of resources.

## HIGH-LEVEL SUPPORT

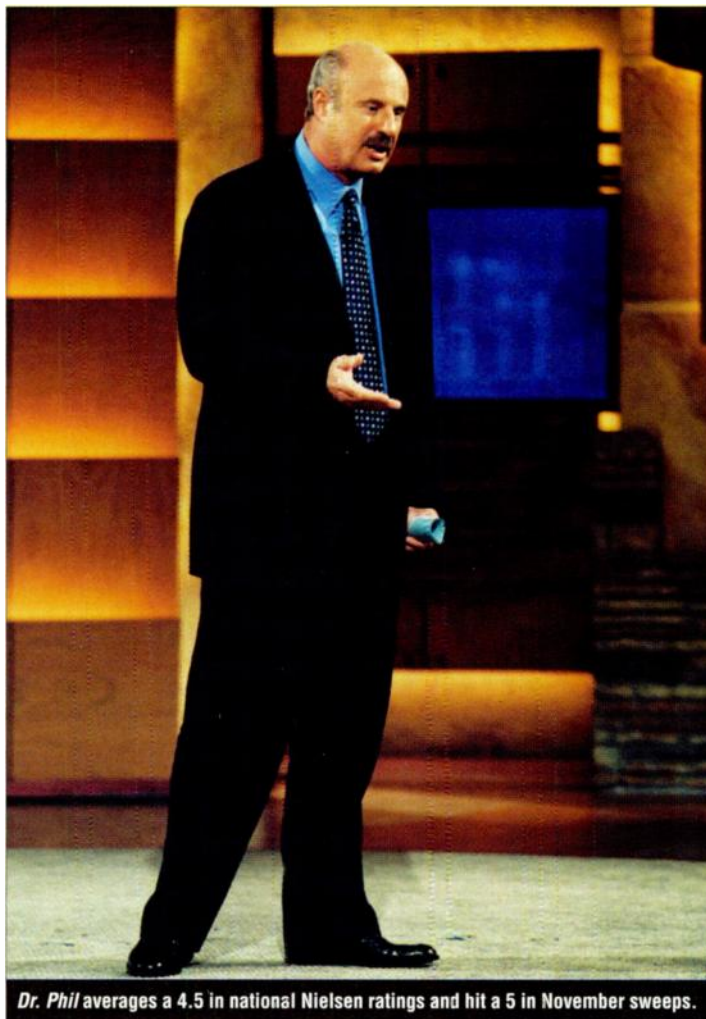
"We're not doing therapy here, and we don't think we're doing eight-minute cures," McGraw says. "The real work begins after they leave the show."

Although every Paramount executive is quick to give credit for the show's success to McGraw himself, he knows that he's only as good as his support, and he has a lot of it at high levels. King World CEO Roger King spent "hours" with him, McGraw says, to learn what he was about before personally going out to stations and making sales pitches.

"I was so impressed with Roger King," McGraw says. "He did his homework with me so he could look his people in the eye and say this guy's for real, his commitment's for real, and you want this to be part of your programming."

Says King, "Launching a television show is a very dangerous, very precarious business. You work hard for months and months and months, and it fails. The same thing goes for working really hard on a hit. It's very exhilarating when you hit one over the fence."

Maybe the one downside of success for McGraw is the routine mocking he now faces from David Letterman. But McGraw takes it in his long stride: "It's good-natured," he says, adding, in true TV-sales fashion, "Now if only he would give the show's channel and time." ■



Dr. Phil averages a 4.5 in national Nielsen ratings and hit a 5 in November sweeps.



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