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February 3, 2003

MEDIA CONSOLIDATION



PHOTO: MORRIS SEMIATIN

Clear Channel's Lowry Mays told the Senate panel that his 1,200-plus radio-station group operates "as an aggregation of small businesses."

Pols See Clear Case of Control

BY BILL MCCONNELL

Anger over big radio isn't likely to derail media deregulation, judging by comments of key Senators last week, but that is cold comfort to the pioneer of the big-band theory of ownership.

Reacting to growing criticism of radio giant Clear Channel in particular and media consolidation in general, several lawmakers at a Senate Commerce Committee hearing on radio owner-

ship last week suggested that the problem might not be in the size of radio but rather the concentration of control of airplay, concert promotion and ticket sales.

That put the target squarely on Clear Channel, which is not only the nation's biggest station owner but its largest concert promoter.

Sen. Kay Bailey Hutchison (R-Texas) suggested Congress investigate allegations of pay-for-play, which requires music labels to compensate stations

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AOL TW: Bad to Worse

Huge loss is only one of the media giant's mounting problems

BY JOHN M. HIGGINS

Posting the biggest single loss in U.S. corporate history—nearly \$100 billion—should be bad enough news for AOL Time Warner. But, looking into the company's future, it's clear that plenty of dark days lay ahead.

AOL Time Warner's acknowledgment of further decay of its operations was accompanied by new disclosures of unexpected problems. The company doesn't expect to generate any growth in cash flow this year, far worse than the already modest forecasts on Wall Street. The company's fast-growing cable systems are unexpectedly faltering, partly because results were artificially inflated by launch fees from cable networks. The crunch hits just as AOL Time Warner is preparing to take the cable unit public. What little subscriber

The Big Drag

It's not just AOL that is sucking wind; other divisions are leading to a no-growth 2003

DIVISION	SALES	CASH FLOW
Online	3.0%	-21.7%
Networks	5.6%	3.3%
Publishing	4.0%	6.9%
Music	1.1%	2.9%
Studio	3.8%	1.4%
Cable	6.5%	5.8%
TOTAL	4.2%	0.0%

SOURCE: Sanford Bernstein & Co.'s Tom Wolzien

growth America Online was generating in the U.S. has disappeared, the Internet service is seeing its first decline in customers, and the unit's already plunging cash flow should drop another 15%-25%. In early December—just three weeks before the end of the quarter—AOL executives told investors they ex-

pected to ad subs for the period.

Ted Turner's abrupt resignation as vice chairman is one more straw, not so much of a material loss but yet another sign of disarray. AOL executives used to brag how the media giant was a "large-cap growth company." Now, newly christened—and newly chastened—Chairman and CEO Richard Parsons is talking about 2003 as "a reset year for our company in terms of growth."

Investors slammed the company, slicing its stock price 20% to \$11.50 by midday Friday. The reaction was similar to the fallout from December's "AOL Day," an investor meeting during which Parsons unveiled an underwhelming turnaround plan for the online unit.

Analysts said they can't find much good news in the company. "It has a management team in place. It's going to take the

Continued on page 38

MADISON AVE.



FANTASTIC

88.6M

Watched the Super Bowl, but ABC couldn't persuade many to sample its Monday-night shows **TV BUYER: PAGE 22**

NON-PROFITS: Who Makes What

The big Washington lobbyists still draw the fattest salaries in the world of media-related trade associations, but BROADCASTING & CABLE's check of the latest tax filings of 119 such groups finds many other chief executives with hefty paychecks. SEE PAGE 16 FOR A COMPLETE LISTING.

Top 10 Earners

Annual salaries of chief executives of TV and radio trade groups

	EXECUTIVE	ASSOCIATION	SALARY
1	Jack Valenti	MPAA	\$1,150,000
2	Robert Sachs	NCTA	\$1,081,048
3	Eddie Fritts	NAB	\$839,992
4	Bruce Johansen	NATPE	\$540,000
5	Char Beales	CTAM	\$493,014
6	Chuck Hewitt*	SBCA	\$484,046
7	Dick Green	CableLabs	\$467,258
8	Chris Rohrs	TVB	\$450,000
9	Joe Ostrow	CAB	\$420,000
10	Gary Fries	RAB	\$379,000



Million \$\$\$ Man

*Hewitt left SBCA in 2001, was replaced by Andrew Wright.

NEWSPAPER

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4Q Earnings Season Might Look Bright

But that's only because it's compared with 2001 — and 9/11

By JOHN M. HIGGINS

Earnings season is getting into full swing, and the message for media companies will be simple: "easy comps." Except for cable operators, media companies reporting results for the fourth quarter of 2002 will have easy comparisons with the same period of 2001, the three months immediately after 9/11. Those attacks, of course, hammered TV stations and networks as advertisers panicked and canceled ad plans.

But it has been clear for months that the TV ad market has sharply rebounded, so most segments of the TV business should post strong results as numbers come in. And, of course, 2002 was an election year, so political advertising gave TV stations a big bump.

Case in point: Look at Tribune Co., which posted last week. Revenues at the company's TV group during the fourth quarter seemingly soared 22% above sales during the same period in 2001.

But that means the company simply recovered the ground it lost in 2001. TV ad sales in the 2002 quarter totaled \$339.5 million, much better than 2001's \$278.8 million. But look back two years to 2000, when Trib's TV stations generated \$332.3 million. So 2002 was just 2% more than two years ago. Not much to brag about.

Same with earnings. Trib TV's fourth-quarter operating cash flow zoomed 44% over 2001. But it was still 1% short of 2000's cash flow.

Suntrust Robinson Humphrey analyst Jon Jacoby expects Belo's station group to post a 22% gain in revenues and a 46% gain in operating

cash flow. Hearst-Argyle's sales should rise 17% while cash flow should jump 33%. LIN Television should post similar gains.

For the most part, though, what investors and other media execu-

tives will be focusing on in round after round of earnings releases and conference calls is a better picture of the clouds looming over some major media players.

With Ted Turner and Steve Case out at AOL Time Warner, the next dramatic question becomes: Will Mel Karmazin's future at Viacom be resolved by the time of the company's earnings release on Feb. 12?

Or try these: Will Liberty trigger the breakup of its partnership in QVC with Comcast? And does Liberty want to buy out Comcast or sell its 43% interest?

"I don't see a lot of surprises," said Goldman Sachs media analyst Richard Greenfield. "Certain issues are going to be more important than the specific results."

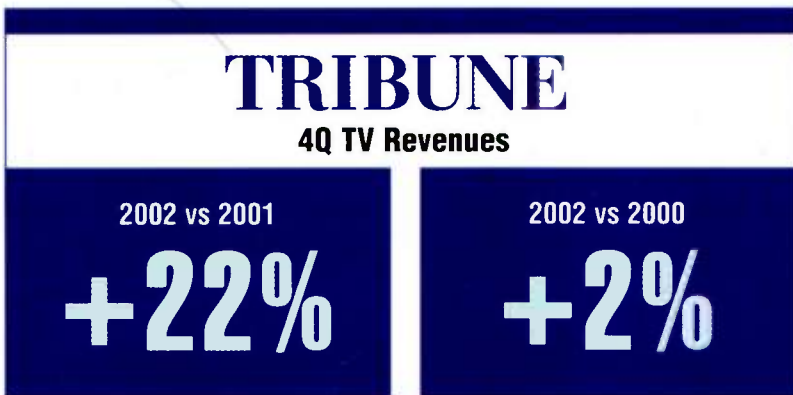
Of course, if the Bush administration decides to invade Iraq, advertisers and investors are likely to be in such a panic that the best—or the

worst—financial news is unlikely to matter. Tribune Co. CEO Dennis Fitz-Simons contends that TV stations could find short-term benefits if the big networks go to full-time war cov-

erage and reduce or eliminate commercials. "This could actually turn out to be a positive for the spot business as advertisers need to get their messages out. They might come to individual markets as the network marketplace tightens up for some period of time through lack of inventory availability as the networks go wall-to-wall."

The big exception will be cable. Some cable operators shocked long-time investors by losing subscribers during the first three quarters of 2002. The fourth quarter is traditionally their strongest for basic growth. Further declines will not be received well.

Investors are particularly interested in signs of what Comcast is accomplishing in turning around the newly acquired AT&T Broadband properties and whether Cablevision has resolved some of its operating problems. ■



SOURCE: Company report

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BREAKING...

Defense Sets 'Embedding' Numbers

The Defense Department's plan to take reporters along with military in the event of an attack on Iraq advanced last week, as the Pentagon began informing Washington media bureau chiefs on their embedding opportunities. Sources say ABC, CBS, NBC, Fox and CNN are expected to receive an equal number, eight to 10 each—an opportunity being a two-person crew. The bureau chiefs from the Big Four have been asked to coordinate the embedding process, including whether affiliates will be going along. A few large station groups with Washington presence, including Belo and Tribune, will be assigned slots apart from the networks. Some affiliates have already been embedded as military units from their areas relocate, but those embeds will end prior to any action, the Pentagon said.

Dolgin Hits the Showers

LOS ANGELES—Tracy Dolgin is exiting as president of Fox Sports Net, the national cable programmer and regional nets that are a partnership between Fox Sports and Rainbow Media. Fox Sports Networks President Bob Thompson, who oversees Fox's wholly owned international and domestic sports channels, will add Fox Sports Net to his charge. Dolgin passed up a new contract and says he will pursue entrepreneurial opportunities in media, possibly in extreme sports.

Tax-Credit Bill Revived

WASHINGTON—Senate Commerce Committee Chairman John McCain (R-Ariz.) last week reintroduced legislation allowing media companies to defer capital gains when they sell stations to minorities, women and small businesses. He said his bill would help remedy concerns about consolidation and the diminishing diversity of media voices. The bill was praised by the broadcast and cable industries, as well as by FCC Chairman Michael Powell.

NBA All-Stars in HD

ATLANTA—Turner Broadcasting and the NBA will offer *NBA All-Star Saturday Night* Feb. 8 and *All-Star Game* Feb. 9 on TNT in high definition—Turner's first HD telecasts. The feed will be distributed to operators through InDemand at no additional charge in exchange for a promo spot. DirecTV and EchoStar will also offer the HD telecasts.

BROADCASTING & CABLE

February 3, 2003

Volume 133 | Number 5

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Networks Get Ready for War

A six-week Gulf skirmish could cost each news operation \$40 million or more

BY DAN TRIGOBOFF

Network executives closely watched two televised speeches last week: one by chief UN weapons inspector Hans Blix, the other by President George W. Bush. These men have their differences, to be sure, but both speak as if war is more an inevitability than a possibility, even as the starting date appears to be moving back.

TV networks and Associated Press have committed millions of dollars and hundreds of people toward coverage of a likely second war in the Persian Gulf and will undoubtedly spend millions more. Knowledgeable sources estimate that a four- to six-week campaign could easily cost tens of millions, possibly more than \$30 million to \$40 million per network.

Network executives say their infrastructures are in place in and around the Gulf region and are likely to expand when a conflict begins. That includes the "embedding" of U.S. journalists for travel with combat forces.

Some gear is being sent out from the States, but "nobody has enough equipment to cover a war like this, set up in five or six different countries," says NBC News Executive Director David Verdi. Equipment has also been purchased or leased out of Europe, with added costs coming from work-space rentals and local translation, security and other aid. In addition to some pooling, networks are expected to share some equipment in less competitive areas of the conflict. "We are a business where people are always looking for ways to explore efficiencies," noted John Stack, Fox's vice president of newsgathering.

The networks' major anchors have already reported from the region. Some networks say that they've already set up 40 to 50 people or, as in the case of CNN, more than 100 (including several there for the Israeli elections) in the Middle East and Gulf regions. "The number is fluid," says Stack. Fox and other networks have staffers stationed in Baghdad, Iraq; Amman, Jordan; Qatar; and Kuwait City, Kuwait, as well as at established bureaus in Israel. The networks say they'll be rotating reporters during a conflict based on fatigue as well as visa expiration.

Fox currently has correspondents Steve Harrigan, Greg Palkot, Mike Tobin, Steve Centanni and Adam Housley reporting from the region. ABC's coverage will be handled by Dan Harris and Bob Woodruff among others. CBS will have Mark Phillips, Byron Pitts, John Roberts, Elizabeth Palmer and Lara Logan in place. NBC's Ron Allen and David Bloom are currently in the Gulf region.

Some of CNN's best-known journalists have been banned from Baghdad, including Wolf Blitzer and Christiane Amanpour and Baghdad bureau chief



Jane Arraf. The network still has correspondents Nic Robertson, Bill Hemmer and Martin Savidge in the region.

Network executives aren't just talking platitudes when they say they worry about their human capital. They remember the Afghan war and the murder of journalists, especially *Wall Street Journal* reporter Daniel Pearl. "The memories are fresh," notes CBS News Senior Vice President Marcy McGinnis. "These were not the normal risks foreign correspondents take. They weren't caught in the crossfire. They were killed for no reason."

Virtually all the hundreds of reporters have been through some form of training, either from private contractors like AKE Ltd. or Centaurian or the Pentagon's own war-survival courses. The various courses have covered nuclear and biological weapons, first aid for accidents, mines, gunshots, artillery, and dealing with hostile civilians or soldiers.

Even "the most cynical, hard-nosed

war correspondents," says McGinnis, "told us that the training was the best thing we've ever done for them."

This war could be more dangerous than past conflicts, some news executives believe. Wars without traditional "front-lines" have proved dangerous for journalists who roam without the military.

"We're concerned about whether Saddam will use chemical and biological weapons, worried about whether reporters will be used as human shields, worried about the lawlessness that could follow the outbreak of war, and worried about friendly fire, as well as hostile fire," says Verdi. "I tell our cameramen that a camera on a shoulder can easily look like a shoulder-held rocket launcher."

Yet, despite the risks, ABC's Director of Foreign News Coverage Chuck Lustig says, "it's been interesting to see how many volunteers we've had to cover this war. Journalists know it's going to be a big story, maybe a once-in-a-lifetime for many." ■

'Talking Head' Will Beam From Iraq

One technological tool that will play an important role in war coverage is the 7E Communications Talking Head videophone—coupled with an Inmarsat satellite telephone.

The Talking Head system allows transmission of video at up to 64 kb/s, although the typical application by broadcasters uses two phones to double the data rate to 128kb/s.

The system, which runs on batteries and weighs only 10 kg, came to prominence during the war in Afghanistan in 2001. CNN, Fox News Channel, ABC and the BBC used it.

"We decided right from the beginning that

we weren't going to try to produce a universal product or one that looked to military use," says Peter Bearbow, president of London-based 7E Communications. "It's aimed at the journalist."

Improvements to the system since 2001 include improving performance in more-extreme temperatures and doubling the length of time it can run off an MP1 battery. Bearbow says the next-generation technology is coming in March, when some military experts believe any possible war might begin. If so, it may literally be battle tested. —Ken Kerschbaumer

WEEK OF JAN. 24-30

B&C INDICES

THE B&C 10



BROADCAST TV GROUPS



CABLE TV MSO'S



RADIO



	CLOSE	WEEK	YTD
Dow Jones	7945.13	-5.1%	-4.8%
Nasdaq	1322.10	-4.8%	-1.0%

The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$12.00	-17.1%	-8.4%
Clear Channel	\$38.50	-7.4%	3.2%
Comcast Corp.	\$25.18	-1.9%	11.5%
Cox Comm.	\$28.30	-7.2%	-0.4%
Disney	\$16.35	-7.5%	0.2%
EchoStar	\$25.20	2.9%	13.2%
Fox Ent.	\$27.41	-4.7%	5.7%
Hearst-Argyle	\$23.95	-2.2%	-0.7%
Tribune	\$48.50	-0.1%	6.7%
Viacom	\$37.78	-4.4%	-14.6%

GOOD WEEK

EchoStar	\$25.20	2.9%	13.2%
McGraw-Hill	\$58.43	2.6%	-3.3%
Publicis	\$20.48	1.6%	-2.3%
New York Times	\$47.65	1.6%	4.2%
Washington Post	\$720.25	1.4%	-2.4%

BAD WEEK

AOL Time Warner	\$12.00	-17.1%	-8.4%
Charter	\$1.08	-13.6%	-8.5%
Gemstar	\$3.04	-13.1%	-6.5%
Spanish Bcstng.	\$7.35	-12.3%	2.1%
Interpublic	\$12.12	-11.0%	13.9%

VIACOM DROP

\$1.2B

That's how much the value of Sumner Redstone's Viacom stock has fallen due to friction between him and Viacom President Mel Karmazin (investors love Mel, Redstone doesn't). Tensions over Karmazin's negotiations to remain at the company have knocked 15% or so out of Viacom's share price.

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 guarantee 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.

FAST TRACK

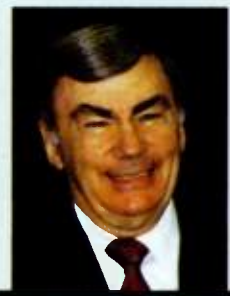
Falco Upped at NBC

In the wake of NBC President **ANDY LACK**'s departure last month, network TV President **RANDY FALCO** has picked up some of Lack's duties, including overseeing ad and distribution sales for NBC's cable networks. Falco's new title is group president of NBC Television Network. He now oversees the ad sales and distribution side of all of NBC's program platforms. A major challenge going forward, he says, is to make sure NBC retains access to the consumer marketplace in the face of continuing (and largely unregulated) consolidation of the cable-TV industry.

Who's on First?

FOX NEWS CHANNEL crowed that it outdistanced **CNN**'s coverage of the president's State of the Union speech last week by 2.3 million viewers. Fox News registered 5.9 million viewers and a 4.6 rating, compared with 3.6 million and a 2.8 rating for CNN. **MSNBC** trailed with 960,000 viewers and a 1.0 rating.

But, as broadcast networks like to point out, even the least of them drew a far bigger audience than cable news combined. Altogether, **NBC** scored a 10.2 rating/15 share, with 16.4 million viewers, **ABC** had an 8.7/13, with 13.5 million viewers, **CBS** had a 7.6/11 with 11.8 million viewers and **FOX BROADCASTING** had a 5.5/8 with 9.5 million viewers. We report. You decide.



Donaldson to MSNBC?

MSNBC is courting ABC News vet Sam Donaldson for an evening newscast, sources say. Though still under contract to ABC News, he has the green-light to shop himself.

Watch Out For...

The 55th Annual Emmy Awards will air on **FOX** on Sept. 21, at 8 p.m. ET. The networks negotiated a \$52 million round-robin contract with ATAS, under which the Emmy show will rotate among the Big Four over the next eight years. ... **MTV** is partnering with pro basketball great **MAGIC JOHNSON** for *Who's Got Game*, in which 12 "street" basketball players compete for \$100,000 and a hometown court bearing their name. ...

COMEDY CENTRAL is ordering a 21-week run of late-night series *Tough Crowd*, with **COLIN QUINN**, and will show it Monday through Thursday beginning March 10 at 11:30 p.m. ET, following *THE DAILY SHOW*. ... **ABC FAMILY** is adding *Dance Fever* to its reality lineup. The Disney net has ordered 13 episodes of the show, inspired by **MERV GRIFFIN**'s 1979 TV show and likely to air in June. ...

Former *Talk* magazine Editor-in-Chief **TINA BROWN** is joining **CNBC** to host a series of hour quarterly specials, dubbed *Topic A With Tina Brown*, debuting March 20 at 9 p.m. ET. ... **LIFETIME** has ordered pilot *Screwball Homicide*, an hour-long dramedy from **SONY PICTURES TELEVISION** and **GREENBLATT JANOLLARI**. ... **WE: WOMEN'S ENTERTAINMENT** ordered 13 episodes of *Mix It Up*, a redecorating show whose co-executive producer is *Friends* star **COURTNEY COX**. It'll debut this summer.

People Meeter

As expected, **BARBARA BLOOM** was named **CBS**'s senior VP of daytime and children's programming. She will oversee daytime dramas, game show *The Price Is Right* and the Saturday-morning lineup, **NICK ON CBS**. Bloom comes to CBS from **ABC ENTERTAINMENT**. She replaces **LUCY JOHNSON**. ...

NATIONAL GEOGRAPHIC TELEVISION & FILM tapped ex top **KIDS WB!** executive **DONNA FRIEDMAN MEIER** to help ramp up its children's-TV operations. She joins Nat Geo TV in Los Angeles in the newly created post of president of kids programming and production. **JOHN HARDMAN** steps up to senior vice president of the Kids' WB!, replacing her there.

Fisher Sells Georgia Stations

FISHER COMMUNICATIONS has reached an agreement in principle to sell **WFXG-TV** Augusta and **WXTX-TV** Columbus, both Georgia, to **SOUTHEASTERN MEDIA HOLDINGS** for \$40 million in cash, subject to FCC approval. **KALIL & CO.** was the broker. Fisher, which will still own 10 TV and 28 radio stations, will use the proceeds to pay down debt.

Correction

WMTW-TV Portland, Me. (1/13, p.43), is owned by WMTW Broadcast Group LLC.

Disney Seeks Long-Term Pacts With Operators

Iger wants footing to expand cable networks

BY STEVE MCCLELLAN

Walt Disney Co. is talking to the major cable operators about long-term and wide-ranging agreements that would provide the operators with price protection for Disney program services but also give Disney the opportunity to roll out new services, such as high-definition TV, broadband and a Spanish-language sports net.

The talks were confirmed by Disney President Robert Iger last week during a call with Wall Street analysts to discuss the company's fiscal first-quarter earnings (ended Dec. 31, 2002), when the media networks posted a 9% revenue increase to more than \$3.2 billion.

He said the talks could include even renegotiating license fees that are already in place.

In the same call, Disney Chairman Michael Eisner said it was all but certain that the National Football League will extend its current TV-rights agreements for another three years and on the same basic terms (albeit at a slightly higher cost) that apply under the existing contracts. Those pacts have been in effect for five seasons.

Said Iger, "We have engaged in what I would call preliminary but interesting and productive dialogue with some of the large cable operators about our long-term relationship not just for ESPN but for all of our services including retransmission consent."

He stressed that the talks are preliminary. Operators have long complained that Disney charges unreasonably high rates for ESPN because the company knows subscribers would be irate if operators pulled the plug on it.

Last week, though, Iger insisted that operators "know the value of ESPN. ESPN delivers more local advertising to cable operators than any other service, and we believe we are delivering great value that more than justifies our rate structure." But, he went on, "we also have other interests as a company, like rolling out new services and strengthening our other existing program services. Therefore, the dialogue, which is addressing some near-term issues from a rate standpoint, we believe ultimately is going to bear fruit for both sides."

Meanwhile, it looks as if the National Football League will let rest—at least for three more years—ideas it has floated recently to boost TV ratings to its games. The league suggested adding regional Sunday- and Monday-night games and shifting key late-season match-ups from the weekend packages (held by CBS and Fox) to Monday nights (held by ABC).



Disney maintains that ESPN delivers value for the fees charged MSOs.

The league has another week or two to decide whether it will extend the current TV-rights packages with the networks for three years or opt out and negotiate new packages for next season and beyond. According to Eisner, though, the league intends to extend the current deals.

Eisner said he and Iger talked with league officials at the Super Bowl (telecast by ABC) last month. "Anecdotally, we got the impression that they were simply going to let the last three years of the contract happen." There will be a cost increase with the extension, he said, describing it as a "very small percentage increase to the existing contract."

For now, then, it looks as if the league is content to take \$2.1 billion-plus in annual fees from the rights holders for three more years and worry about new terms in the next go-round.

"It's possible that, after that, there'd be discussions and other opportunities and different ways to go," said Eisner, "but our anticipation is, we will get a letter saying the next three years will continue as per the original contract."

NFL spokesman Dan Masonson responded that the league has not made a decision on extending the current deals and

has until Feb. 15 to decide.

As for Disney earnings numbers, broadcasting revenue (ABC and owned stations) was up 7% in fiscal first quarter (calendar fourth quarter) to almost \$1.6 billion, while operating income totaled \$38 million, a \$60 million swing compared with the same period a year ago, when the segment recorded a \$78 million loss as ABC swooned.

The company's cable networks posted a 9% revenue gain to almost \$1.7 billion, with a 41% drop in profit to \$187 million. Broadcast profits were helped by better ratings and ad sales at ABC, while sports-rights payments hampered cable's profit picture, Disney executives said. ■



'The dialogue, addressing some near-term issues from a rate standpoint, we believe ultimately is going to bear fruit for both sides.'

ROBERT IGER,
Walt Disney Co.

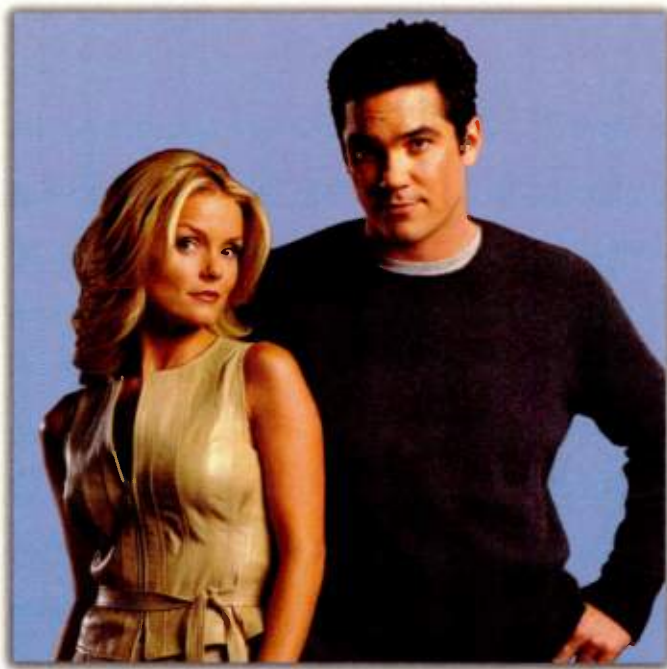
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SONY PICTURES TELEVISION
PRESENTS

POWERFUL
PROGRAMMING
FOR FALL
2003

JUDGE HATCHETT RICKI LAKE EBAY TV RIPLEY'S BELIEVE IT OR NOT! PYRAMID THE KING OF QUEENS JUDGE HATCHETT RICKI LAKE EB

SONY PICTURES TELEVISION PRESENTS POWERFUL PROGRAM

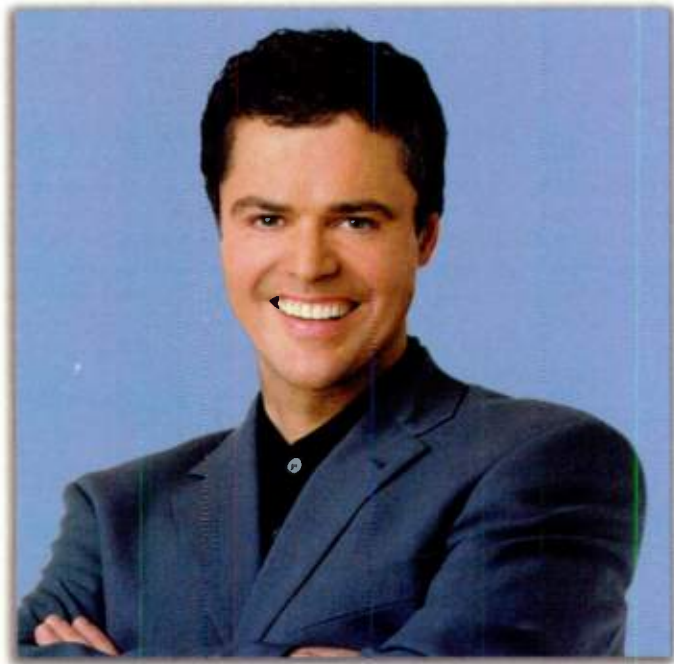


RIPLEY'S
Believe It or Not!

75%
SOLD

PYRAMID THE KING OF QUEENS JUDGE HATCHETT RICKI LAKE EBAY TV RIPLEY'S BELIEVE IT OR NOT! PYRAMID THE KING OF QUEENS

COMING FOR FALL 2003



PYRAMID

78%
SOLD
SEASON 2

RICKI LAKE EBAY TV RIPLEY'S BELIEVE IT OR NOT! PYRAMID THE KING OF QUEENS JUDGE HATCHETT RICKI LAKE EBAY TV RIPLEY'S



SONY
PICTURES
TELEVISION

BAY TV RIPLEY'S BELIEVE IT OR NOT! PYRAMID THE KING OF QUEENS JUDGE HATCHETT RICKI LAKE EBAY TV RIPLEY'S BELIEVE IT OR NOT!

SONY PICTURES TELEVISION PRESENTS
POWERFUL PROGRAM



WALKER
TEXAS RANGER

75%
SOLD

E KING OF QUEENS JUDGE HATCHETT RICKI LAKE EBAY TV RIPLEY'S BELIEVE IT OR NOT! PYRAMID THE KING OF QUEENS JUDGE HATCHETT

COMING FOR FALL 2003



The
King of
QUEENS

85%
SOLD



SONY PICTURES TELEVISION PRESENTS
POWERFUL PROGRAM



**JUDGE
HATCHETT**

92%
SOLD
SEASON 4

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COMING FOR FALL 2003



**Ricki
Lake**

91%
SOLD
SEASON 11

RICKI LAKE EBAY TV RIPLEY'S BELIEVE IT OR NOT! PYRAMID THE KING OF QUEENS JUDGE HATCHETT RICKI LAKE EBAY TV RIPLEY'S



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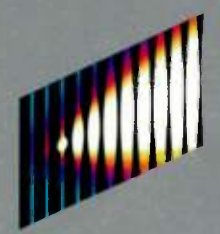
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ASSOCIATIONS

Getting Out The Count

The six former partners in Voter News Service (ABC, CBS, NBC, Fox, CNN and the Associated Press) have a new game plan for counting the vote and projecting winners for the 2004 elections. Sources say an agreement is in the hands of lawyers and, barring any problems, should be finalized shortly.

Under the new agreement, AP would provide the count. It has been doing one for years, both for its customers and more recently as a backup to VNS, which was shuttered last month after failing in two straight elections. A separate and independent entity operated by veteran researchers/pollsters Warren Mitofsky and Joseph Lenski would do exit polling. Mitofsky and Lenski provided such a service for CNN for the 2002 elections as a backup for VNS. It worked, and now they will provide an expanded service that all the major news organizations would subscribe to.—S.M.

IN THE LOOP

CABLE

And the Loser Is...

One thought inevitably occurs while surfing through the scores of channels on cable: Who's watching all this stuff? The answer, in many cases, is "practically nobody." Here are the 20 lowest-rated prime time programs on basic cable out of the 9,700 measured by Nielsen Media for the week ended Jan. 26, excluding networks with fewer than 30 million subs:

PROGRAM	NETWORK	DAY	TIME	VIEWERS
Reptile Wild	Nat Geo	Thu	10:30 p.m.	10K
Reptile Wild	Nat Geo	Sun	10 p.m.	11K
Legends of Motorsport	Speed	Thu	8 p.m.	12K
NG Presents	Nat Geo	Sun	8 p.m.	14K
Formula 3000	Speed	Sat	9 p.m.	16K
Winter Sportszone	Outdoor Life	Thu	10 p.m.	17K
Kudlow & Cramer	CNBC	Sun	9 p.m.	19K
Rascal Flatts: Sunset Strip	CMT	Mon	9 p.m.	20K
Amazing Baby Videos	Discovery Health	Mon	8 p.m.	21K
Champions Forever	Speed	Sun	8 p.m.	21K
Reptile Wild	Nat Geo	Sun	10:30 p.m.	21K
Berman & Berman	Discovery Health	Tue	10 p.m.	26K
Killer Instinct	Outdoor Life	Tue	8 p.m.	27K
Global Extremes	Outdoor Life	Sun	10 p.m.	28K
NG Extreme Planet	Nat Geo	Sat	10 p.m.	28K
No Boundaries	Outdoor Life	Thu	9 p.m.	30K
Japanese Touring Cars	Speed	Mon	10 p.m.	30K
NG Today	Nat Geo	Thu	10 p.m.	31K
Japanese Touring Cars	Speed	Mon	9:30 p.m.	32K
CNN Headline News	HLN	Sun	9:30 p.m.	34K



NATPE 2004 Anyone?

NATPE 2003 just struck its tent, but already syndicators need to start thinking about their plans for next year. By next month, they need to have made reservations at the Venetian Hotel and Sands Convention Center complex in Las Vegas. Sony Pictures Television President



Steve Mosko and NBC Enterprises President Ed Wilson have already said they plan to take space on the exhibit floor. Mosko says he won't be taking part in SNTA's syndication advertising "upfront" next month, although Sony will host a rival party at its Manhattan headquarters.

Twentieth Television President Bob Cook says the suites in New Orleans were so successful he isn't sure he wants to return to the floor. "We had such a great experience in the suites. Everybody was on time, and everybody showed up. It was like real adult business. When you are on the floor, it really gets frenetic. The booth gets jammed, it's hard to find people, and appointments get missed. But," he added, "on the floor, you do more hand-shaking, and there's better energy."—P.A.

MERGERS

Univision's Entangling Alliances

Entravision appears willing to sell radio stations to ease the way for government approval of Univision's \$3 billion acquisition of Hispanic Broadcasting.

Why would Entravision help Univision buy one of its Spanish-radio rivals? Because Entravision's TV business is more important. Sources say the Justice Department is balking at the merger because of Univision's 30% stake in Entravision, which competes with Hispanic in 11 radio markets. Justice is worried that the dual ties would be anticompetitive. To keep investments intact, Univision must persuade Entravision to sell radio stations in some of the markets.—B.M.

NEWS

CNN Pep Talker

Now that CNN's line of succession is set, new chief Jim Walton is trying to rally the troops. He is said to have convened a series of town hall meetings with staffers in Atlanta, New York and Washington, fielding questions about the future of CNN and admitting that he doesn't have all the answers. One of the answers he didn't have was a response to the question of why Connie Chung's show still gets the plum 8 p.m. ET spot. Still, insiders say the arrival of Walton is improving morale, a boost it could use as Fox News Channel continues its ratings assault on CNN.—A.R.



Graden's Old/New Strategy for VH1

BY ALLISON ROMANO

Perhaps a mix of old and new—say, 1980s retrospectives bumping into 21st century hip-hop—will be the right formula to revive VH1. The Viacom-owned music channel, victim of stagnant ratings for the past two years, is striking out with a fresh batch of originals that taps into past manias and present trends, hoping to reverse its own course.

Brian Graden, Entertainment president for VH1 and MTV, describes the new slate as a mix of "pop culture and post-TV land

culture of the last 20 years." Translated, that's anything from *Hip-Hop Babylon*, tracing the roots of hip-hop music, to a special on *Top 100 Pop Culture Idols*. Other new programs include *Destination Diva*, a reality show searching for the next young songstress, and *25 Greatest Fads*, from fashion to flash-in-the-pan products.

Fixating on pop culture didn't exactly jump-start sister MTV Networks channel TNN. But VH1 clearly needs some kind of injection. Its franchise workhorse *Behind the Music* has lost its luster, and the music net has leaning on theatrical movies to fill some prime time slots.

One new series is inspired by VH1's history. *Behind the Movies*, an offspring of *Behind the Music*, is set for a February debut. Graden usually dislikes spinoffs, ("a lot of things are overplayed"), but *Movies*, he says, should work because "it has a natural fit to the brand."

Under Graden and new General Manager Christina Norman, an MTV Networks marketing veteran, a revival is under way. VH1's ratings have pepped up recently. The network averaged a 0.5 in prime time for January, up from a 0.3 in January 2002.

Media buyer Tom DeCabia, executive vice president of PHD, says, "They are

moving ahead. Hopefully, they will gain some steady viewers."

Unlike sister net MTV, which cycles in new series all the time, VH1's upcoming schedule heavily favors specials.

Graden says specials let VH1 keep up with changing viewer interests. "VH1 should act like a pop-culture magazine, like *US Weekly* or *People*. Whenever we put on quasi-current specials, they do disproportionately well."

As for movies, Graden says they will continue for now, adding, "We really hope the movies we traffic in are about music or have pop-culture resonance." ■

STATION BREAK

BY DAN TRIGOBOFF

KHON-TV Loses Lawsuit

HONOLULU—KHON-TV violated the rights of reporter Mary Zanakis when it reassigned her following a maternity leave and later fired her, a federal jury found last week.

Zanakis was awarded \$87,000 in actual damages under the Family and Medical Leave Act. The judge in the case will decide whether she should be reinstated or is entitled to damages, which Zanakis has estimated at \$770,000.

Kate Healey, a spokeswoman for station owner Emmis, said, "We're shocked at the decision. We believe we provided substantial evidence to the jury—including many credible witnesses—while the plaintiff provided none. We are seriously evaluating our appeal options."

The defense did put former colleagues of Zanakis on the stand during the high-profile two-week trial. Among them was popular local anchor Joe Moore, who told the jury that Zanakis's work suffered following the maternity leave. The station argued that decisions regarding Zanakis were based on budget cuts and on what it felt was a drop in the quality of her work.

Zanakis's attorney, and former husband, Thomas Pico said he countered such testimony "with video showing she was doing a good job" and added, "I don't see any basis for appeal." No offers to settle the case without further court proceedings had been made last week, he said.

Apology Accepted

SOUTH BEND, IND.—The TV reporter who says she was shoved by the chairman of the Notre Dame University board that owns her station decided against filing charges.

Bonnie Druker had filed a police report stating that she and WSBT-TV reporter Jennifer Kuk had been shoved by Father Timothy Scully, who got angry about their parking illegally outside a mass for a Notre Dame student who has been missing for weeks (B&C, 1/27, p.13). Scully also told Druker that he was her boss, she says—a reminder she felt she did not need.

Druker says Scully's in-person apology was sincere and was a determining factor in deciding against pursuing charges, civilly or criminally. Her station, she said, was supportive and did not pressure her to drop the investigation. Although the incident upset her, she says, she had no interest in suing for financial gain and plans to continue at the station. Any damage to Scully's career, she said—he was considered a candidate for top university spots, according to local media—"was done by Father Scully, not by me."

Tribune Says Sí

NEW YORK—Tribune's WPIX-TV's *WB11 News at Ten*, will begin a simultaneous Spanish translation on the Second Audio Program (SAP) Feb. 3. The station says it is the first for a New York English-language news program and "is prompted by the rapid growth in the Hispanic population in the New York area." WPIX Vice President and General Manager Betty Ellen Berlamino called the move "good community service and good business." She noted that hers will be the only prime time newscast in the New York area available in Spanish. Marketers will have the option of submitting a Spanish translation of their commercials, the station said. Pontiac will be the initial sponsor for the translation, which will be done by Caption Colorado.

Storm Watch

BOSTON—WCVB-TV plans to commemorate the 25th anniversary of the "Blizzard of '78" with a prime time special Friday, Feb. 7, hosted by meteorologists Dick Albert and Harvey Leonard. *The Blizzard of '78: Storm of a Century* will include archival footage and personal remembrances.

More Storm Watch

CHICAGO—WGN-TV plans to debut what it calls "the Midwest's most comprehensive [weather] center" in the spring. The center will feature upgraded technology and graphics and will be headed by the station's weather anchor, Tom Skilling.

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



Tribune's News VP

Veteran Washington journalist and Tribune's TV bureau chief there, Cissy Baker, was named vice president of Tribune's news operation last week. Baker says she'll continue to oversee the bureau as well, although she'll likely delegate some duties. Tribune also promoted Rick Felty, who has been director of creative services, to vice president.



Cable systems in 64 of the 80 markets where the Super Bowl was broadcast in HD did not carry the HD feed.

NAB: HD Cable Not So Super

Industries keep sniping; Powell tells 'em to grow up

BY KEN KERSCHBAUMER

For the second time this year, the National Association of Broadcasters lashed out at the cable industry for not carrying HDTV programming from local broadcasters. Cable lashed back, and the hopes for a reasoned rapprochement dimmed.

Less than a day after the Super Bowl, the NAB issued a release saying that cable systems in 64 of the 80 markets where ABC stations broadcast the big game in HDTV did not offer the HD broadcast to their customers. Cable shot back that a bunch of other ABC stations weren't offering any HDTV at all and that broadcasters' "free spectrum" was lying fallow.

FCC Chairman Michael Powell, who has pushed the two industries to work out their differences, said he wasn't surprised by the escalating war of words but he wasn't happy either, suggesting that the two sides were acting like children. "I've never been surprised by the degree to which any one of the constituencies will seize on any incident as proof positive of their personal and parochial positions," he told reporters last week. "The only way this is going to work is for everybody to stay in the playpen and work together."

NAB President Eddie Fritts said in the association's statement. "It's disappointing that cable-TV operators are continuing to block viewer access to digital and HDTV programming delivered by local broadcasters. One would think that cable operators would want to provide their customers with access to broadcast HDTV programming like the Super Bowl."

NCTA Chairman Michael Willner, vice chairman and CEO of Insight Communications, says the NAB's comments do nothing but drive a wedge in any fruitful discussions that might occur between the two organizations. "I don't know where the NAB is coming from at a time when government regulators and legislators are looking to in-

dustries to solve these problems. And I don't understand what they accomplish by taking a cheap shot at every opportunity."

The first NAB attack came last month in response to an NCTA release crowing that one-third of TV households can receive HDTV programming via cable. NAB responded with a release of its own, referring to local carriage as a "paltry commitment" that systems won't provide and saying that most HD programming on cable is from cable nets like HBO or Discovery.

Cable argues that one reason for that "paltry commitment" is that some stations are asking for payment for carriage of the HD signal. Cable operators aren't paying, and the stations aren't being carried.

"The issue of money has not been resolved in many of those markets, and FCC Chairman Michael Powell is looking for a transitional plan that will not add costs to consumers," says Willner. "Broadcasters have the free use of publicly owned airwaves to deliver their signals free of charge to consumers. And why they think the economic model should be different for cable customers is something I never understood in the analog world, and I don't understand it in the digital world."

NAB spokesman Dennis Wharton counters that broadcasters should get paid because operators are charging subscribers for the HD tier, including free, over-the-air content. "It seems to me like the pot calling the kettle black. The better question is, why is cable charging consumers a fee for broadcast programming that is free?"

Willner says the charges are related to HD are for the HD set-top box, something that saves consumers hundreds of dollars in costs associated with DTV tuners. They are not charged for the content.

Wharton says there is no political agenda to the releases. If there isn't a political agenda, Willner asks, why pick a fight?

"It's important that the trade industries understand that these industries should be talking to each other and finding solutions," Willner says. "It's better than looking to Washington to find solutions for us." ■

'The only way this is going to work is for everybody to stay in the playpen and work together.'

MICHAEL POWELL,
FCC chairman



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Valenti, Sachs Top Association Pay Scales

Tax returns tell who makes what at media lobbies, trade and advocacy groups

BY DAVID HATCH

Motion Picture Association of America President Jack Valenti and National Cable & Telecommunications Association President Robert Sachs are the top breadwinners among 119 non-profit, tax-exempt media lobbies, professional societies, advocacy groups and networks surveyed by BROADCASTING & CABLE.

Valenti leads the pack with annual compensation of \$1,150,000 in 2000, followed closely by Sachs, at \$1,081,048 for the year ended Jan. 31, 2001.

B&C gathered the figures from the organizations' Form 990 tax returns, which are filed

annually with the IRS and are open to public inspection. The figures reflect the most recent filings available, mostly for fiscal years ending in 2000 or 2001.

"Obviously, Valenti is getting that money because the major studios think he's doing God's work," says Charles Lewis, executive director of the watchdog Center for Public Integrity. "He's always been among the highest-paid industry-association executives."

Nine other trade-group executives draw salaries between \$400,000 and \$1 million.

Eddie Fritts, still going strong at the head of the National Association of Broadcasters, had the third-highest salary, at \$839,992, also for the year ended March 31, 2001.

Fritts may have a complaint. Although his

salary is less than those of Valenti and Sachs, his organization reports far more annual revenue (\$61.6 million) than Valenti's MPAA (\$45.5 million) or Sachs' NCTA (\$35.6 million) does.

B&C's review turned up this surprise: The Radio Advertising Bureau hasn't filed completed tax records for three years 1999-2001.

"We did not realize there was this problem with completing the forms," Executive Vice President Van Allen said upon being informed of the situation. He blamed outside firms that prepare RAB's tax documents and said his group "is now working with the IRS to get caught up."

In the list below, where the salary shows a zero, the top executive was a voluntary position. ■



JACK VALENTI
MPAA
\$1,150,000 (2000)



EDDIE FRITTS
NAB
\$839,992 (2001)



ROBERT SACHS
NCTA
\$1,081,048 (2001)



DAVID HONIG
Minority Media
\$140,000 (2001)



ANDREW SCHWARTZMAN
Media Access Project
\$113,900 (2001)



DAVID DONOVAN
MSTV
\$300,000 (2002)

An Inside Look at the Non-Profits

National Organizations

ASSOCIATION	YEAR ENDED	REVENUE	TOP EXECUTIVE	SALARY
Academy of Television Arts and Sciences	12/31/00	\$12,242,530	James Chabin, pres. ¹	\$265,000
Advanced Television Systems Committee	12/31/00	1,576,819	Mark Richer, pres.	257,499
Alliance for Better Campaigns	6/30/01	307,058	Paul Taylor, pres.	45,764
Alliance for Community Media	12/31/01	660,731	Bunnie Riedel, exec. dir.	68,344
American Women in Radio and Television	12/31/00	423,357	Jacci Duncan, exec. dir. ²	243,171
Assn. for Maximum Service Television	6/30/02	2,557,708	David Donovan, pres.	300,000
Assn. of Local Television Stations ³	12/31/01	525,264	James B. Hedlund, pres.	327,500
Assn. of Public Television Stations	6/30/01	3,976,335	David Brugger, pres. ⁴	100,779
Broadcasters' Foundation	12/31/01	1,069,075	Gordon H. Hastings, pres.	160,000
Cable and Telecom. Assn. For Marketing	12/31/01	6,298,586	Char A. Beales, pres.	493,014
Cable in the Classroom	12/31/00	2,901,204	Margaret S. Hookey, mng. dir. ⁵	361,845
Cable TV Laboratories	12/31/01	35,997,963	Richard Green, pres.	467,258
Cable TV Public Affairs Association	12/31/01	768,013	Steven Jones, exec. dir.	98,121
Cabletelevision Advertising Bureau	12/31/01	6,096,920	Joe Ostrow, pres. ¹⁴	420,000
Center for Media Education	12/31/01	700,581	Kathryn Montgomery, pres.	84,375
Consumer Electronics Association	12/31/01	42,301,078	Gary Shapiro, pres.	425,000
Consumer Federation of America	2/31/00	811,255	Stephen Brobeck, exec. dir.	86,250
Consumers Union	5/31/01	161,354,741	Rhoda Karpatkin, pres. ⁶	423,731
Corporation for Public Broadcasting	9/30/01	382,694,174	Robert Coonrod, pres.	159,212
C-SPAN	3/31/01	45,212,677	Brian Lamb, chmn.	199,879
Federal Communications Bar Association	6/30/01	912,925	Stanley Zenor, exec. dir.	101,839
Hollywood Radio and TV Society	6/30/01	600,152	Gene Herd, exec. dir.	74,124
Media Access Project	12/31/01	526,239	Andrew J. Schwartzman, pres.	113,900
Media Institute	12/31/01	858,409	Patrick D. Maines, pres. & trustee	170,000
Media Rating Council	12/31/01	658,085	George Ivie, exec. dir.	250,000
Minority Media & Telecom. Council	12/31/01	352,563	David E. Honig, exec. dir.	140,000
Motion Picture Association of America	12/31/00	45,507,965	Jack Valenti, pres.	1,150,000
NABET	6/30/01	NA ¹⁶	John S. Clark, pres.	121,022
Nat'l Assn. of TV Programming Executives	3/31/01	11,074,894	Bruce Johansen, pres. ⁸	540,000
Nat'l. Academy of TV Arts and Sciences	8/31/01	6,261,557	John Cannon, pres. ⁷	223,204
Nat'l. Assn. of Minorities in Cable	6/30/01	311,028	Patricia Andrews-Keenan, pres. ¹³	0
National Association of Broadcasters	3/31/01	61,635,513	Edward Fritts, pres.	839,992
National Cable & Telecom. Association	1/31/01	35,588,733	Robert Sachs, pres.	1,081,048
National Cable TV Center & Museum	12/31/01	8,318,539	Jim O'Brien, pres.	190,000
National Council for Families & TV	12/31/00	45,006	Tricia McLeod Robin, pres.	60,000
National Public Radio	9/30/01	107,540,653	Kevin Klose, pres.	297,249
National Religious Broadcasters	9/30/01	3,057,805	E. Brandt Gustavson, pres. ⁹	83,159
Parents TV Council	12/31/01	6,715,601	L. Brent Bozell, pres.	77,000
Promax International/BPME	12/31/00	7,858,485	Glynn Brailsford, pres. ¹⁰	338,120
Public Broadcasting Service	6/30/01	536,515,742	Pat Mitchell, pres.	393,125
Radio Advertising Bureau	12/31/98	7,687,755	Gary Fries, pres.	379,000
Radio-Television News Directors Ass'n	12/31/01	1,591,367	Barbara Cochran, pres.	222,127
Satellite Bcsting & Communications	12/31/01	5,039,388	Chuck Hewitt, pres. ¹¹	484,046
Society of Broadcast Engineers	12/31/01	555,328	John L. Poray, dir.	67,322
Society of Cable Telecom. Engineers	12/31/01	8,235,197	John Clark, pres.	364,606
Syndicated Network Television Assn.	12/31/01	179,489	Allison Bodenmann, pres. ¹²	221,250
Television Bureau of Advertising	12/31/00	5,520,766	Christopher Rohrs, pres.	450,000
Women in Cable and Telecom.	12/31/00	743,874	Pamela Williams, exec. dir. ¹⁵	54,600

State Broadcast Associations

ASSOCIATION	YEAR ENDED	REVENUE	TOP EXECUTIVE	SALARY
Alabama	12/31/01	530,046	Jerdan Bullard, exec. dir.	92,000
Alaska	12/31/01	212,494	Darlene Simono, exec. dir.	41,910
Arizona	12/31/01	317,297	Art Brooks, pres.	93,481
Arkansas	12/31/00	403,000	Patricia Willcox, exec. dir. ¹⁷	61,909
California	12/31/01	2,284,818	Stan Statham, pres.	211,696
Connecticut	12/31/01	203,425	Paul K. Taff, pres. ¹⁸	55,000
Colorado	6/30/01	251,824	Marilyn Hogan, pres.	62,777
Florida	6/30/01	1,853,995	C. Patrick Roberts, pres.	350,483
Indiana	12/31/01	492,425	Linda Compton, exec. dir.	0
Iowa	6/30/01	277,463	Sue Toma, exec. dir.	52,248
Kansas	12/31/00	342,286	Harriet J. Lange, exec. dir.	88,907
Kentucky	11/30/01	353,648	Gary White, pres.	68,099
Louisiana	12/31/01	521,810	Louise Lowman Munson, exec. dir.	76,490
Maine	6/30/01	228,501	Suzanne Goucher, pres.	61,160
Md., D.C., Del.	9/30/01	414,700	Chip Weinman, pres.	69,225
Massachusetts	12/31/01	478,491	B. Allan Sprague, pres.	0
Minnesota	12/31/01	687,486	James Du Bois, pres.	75,476
Missouri	12/31/01	554,458	Donald J. Hicks, pres.	90,630
Montana	12/31/01	302,963	Greg MacDonald, exec. dir.	36,000
Nevada	12/31/01	495,374	Bob Fisher, exec. dir.	104,704
New Hampshire	12/31/01	417,147	B. Allan Sprague, pres.	0
New Jersey	12/31/01	889,566	Philip Roberts, exec. dir.	88,647
New Mexico	12/31/00	369,223	Paula Maes, exec. dir.	41,000
New York	12/31/01	1,343,705	Joseph A. Reilly, pres.	228,553
North Carolina	12/31/01	472,138	Tom Allen, pres. ¹⁹	750
Northern California	12/31/01	605,630	Thomas Martz, exec. dir.	0
North Dakota	12/31/00	142,452	Beth Helfrich, exec. dir.	22,440
Oklahoma	12/31/00	364,942	Carl Smith, pres.	78,694
Oregon	12/31/01	292,371	William Johnstone, pres.	81,000
Pennsylvania	12/31/01	1,137,003	Richard Wyckoff, pres.	120,622
South Carolina	12/31/01	401,695	Sunny Jewell, exec. dir. ²⁰	56,518
South Dakota	12/31/01	143,652	Steve Willard, exec. dir.	0
Texas	12/31/01	1,642,608	Ann Arnold, exec. dir.	180,320
Utah	12/31/00	158,435	Dale Zabriskie, pres.	0
Vermont	6/30/01	250,447	Alan Noyes, exec. dir.	5,500
Virginia	6/30/01	482,786	Peter Easter, exec. dir. ²¹	226,290

Washington	12/31/01	257,349	Mark Allen, pres.	89,000
Wisconsin	12/31/01	559,477	John M. Laabs, pres.	103,771
West Virginia	12/31/01	408,522	Michele Crist, exec. dir.	63,024

State Cable Associations

ASSOCIATION	YEAR ENDED	REVENUE	TOP EXECUTIVE	SALARY
Arizona	12/31/01	265,963	Susan Bitter Smith, exec. dir.	95,416
Arkansas	12/31/00	167,494	Greg Yielding, pres.	67,953
Washington	12/31/00	202,140	Ronald N. Main, exec. dir.	49,372
Md., D.C., Del.	12/31/01	1,356,212	Wayne O'Dell, pres.	178,922
California	6/30/01	11,802,122	Spencer Kaitz, pres.	373,356
Illinois	12/31/01	1,371,863	Joan Etten, exec. dir.	120,192
Colorado	12/31/01	190,420	Patrick Boyle, exec. dir.	0
Florida	12/31/00	3,825,878	Steven E. Wilkerson, pres.	250,000
Georgia	5/31/01	638,034	Nancy Horne, pres.	0
Idaho	12/31/01	122,325	Ronald L. Williams, exec. dir.	66,000
Indiana	12/31/01	477,307	Dorothy Hancock, exec. dir. ²²	98,628
Iowa	12/31/01	165,019	Thomas P. Graves, exec. dir.	109,931
Kansas	12/31/01	96,807	Tom Krewson, pres. ²³	0
Louisiana	12/31/01	387,001	Cheryl P. McCormick, exec. dir.	125,700
Michigan	12/31/01	1,129,299	Colleen McNamara, exec. dir.	110,250
Mid-America	12/31/01	275,797	Charlotte McClure, chmn.	0
Minnesota	12/31/00	448,702	Michael C. Martin, exec. dir.	98,200
Mississippi	12/31/01	349,450	LeeAnn Hayes, exec. dir.	62,884
Missouri	12/31/01	194,255	Greg Harrison, exec. dir.	0
Nevada	12/31/01	177,803	Bob Gastonguay, exec. dir.	48,125
New England	12/31/00	2,105,325	Paul R. Cianelli, pres.	260,304
New Jersey	12/31/00	1,247,056	William J. Kettleon, chmn.	0
Ohio	12/31/00	1,497,564	Ed Kozelek, exec. dir.	103,100
Oklahoma	12/31/01	120,912	Dave Bialis, chmn.	0
Oregon	12/31/00	293,949	Mike Dewey, exec. dir.	0
Pennsylvania	12/31/01	45,185	Daniel R. Tunnel, exec. dir.	0
South Carolina	12/31/01	420,285	Nancy N. Horne, exec. dir.	0
Tennessee	12/31/01	508,795	Stacey B. Briggs, exec. dir.	75,600
Texas	12/31/00	1,587,291	W.D. Arnold, pres. ²⁴	175,736
Wyoming	8/31/01	57,035	H.L. Jensen, exec. dir.	24,900
Virginia	6/30/01	1,000,747	Kathryn Falk, pres. ²⁵	126,150
Wisconsin	10/31/01	554,322	Thomas Hanson, exec. dir.	67,870

Compiled by David Hatch



CHRIS ROHRS
TVB
\$450,000 (2000)



PAT MITCHELL
PBS
\$393,125 (2001)



BARBARA COCHRAN
RTNDA
\$222,127 (2001)



BRUCE JOHANSEN
NATPE
\$540,000 (2001)



GARY SHAPIRO
CEA
\$425,000 (2001)



CHAR BEALES
CTAM
\$493,014 (2001)

Footnotes

- Todd Leavitt has succeeded Chabin as president.
- Maria Brennan is now executive director.
- Association folded in early 2002.
- John Lawson has succeeded Brugger as president.
- Peggy O'Brien has succeeded Hookey as executive director.
- James Guest has succeeded Karpatkin as president.
- Peter Price was named president after Cannon died.
- Johansen plans to step down. No replacement named.
- Dr. Frank Wright is current president and COO.
- Jim Chabin is now the top executive.
- Andrew Wright has succeeded Hewitt as president.
- Gene DeWitt has succeeded Bodenmann as president.
- Kathy Johnson is now top officer and is a paid employee.
- Ostrow has announced he is stepping down. No replacement named.
- Benita Fitzgerald Mosley is now executive director.
- No revenue reported for NABET. Revenue for Communications Workers of America, which includes NABET, was \$144.8 million.
- Jim McCall is now executive director.
- Michael Rice is now president.
- Rick Jackson is now president.
- Shani White is now president.
- Compensation is for Easter Associates, a management company headed by Easter.
- Brad Tracy is now executive director.
- Gary Shorman is now president.
- Amada Batson is now president.
- Richard Schollmann is now president.



Catholic Academy for Communication Arts Professionals

(Previously known as UNDA-USA)
announces

The 2003 Gabriel Awards Call for Entries

Honoring radio and television stories and programs that enrich their audiences through a values-centered vision of humanity.

Program Categories: Entertainment and Arts • Short Features • Children's Programming • Religious • News and Informational • News Story • Community Awareness and PSAs • Station of the Year Awards • Personal Achievement Award • Programming in Spanish

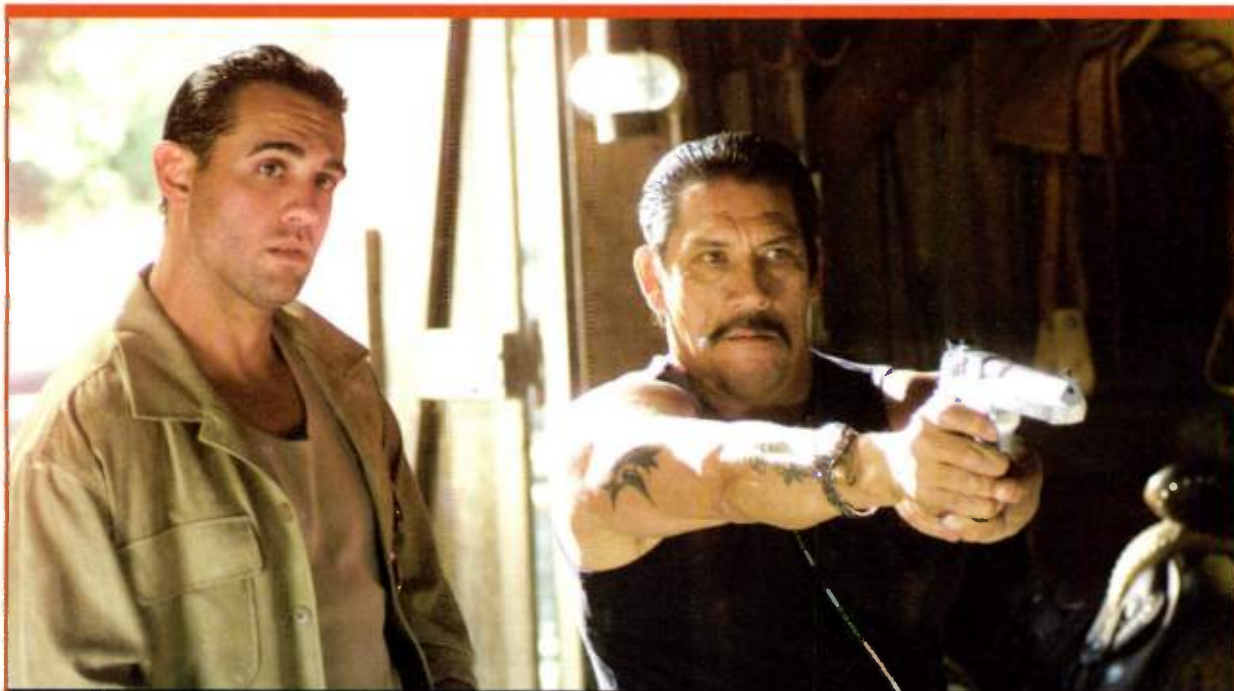
Markets: National Release, 1-25 and 26

Deadline: April 14, 2003

2003 Gabriel Awards for Film information available at 937-229-2303.

For entry information and application for broadcast programs call 937-229-2303 or access www.CatholicAcademy.org.
Catholic Academy for Communication Arts Professionals
901 Irving Avenue, Dayton, Ohio 45409-2316

PROGRAMMING



NBC is pinning a bit of reputation on druglord drama *Kingpin*, which is something of a departure for most network television.

Can *Friends* Beat a Month of Reality?

Fox is a contender as the season heads into February sweeps

BY PAIGE ALBINIAK

What a difference reality makes. Going into February sweeps, Fox has a shot at beating NBC in adults 18-49, after finishing the November sweeps a distant fourth. Fox's *Joe Millionaire* and *American Idol* are serving up 22 and 30 shares, respectively, in the key demographic, and Fox suddenly has become a strong contender.

Still, Fox doesn't have the one powerful weapon that NBC has: *Friends*. And analysts say the 8 p.m.-comedy-that-could is the reason NBC will take sweeps again.

"If you took *Friends* off that schedule, NBC would be looking a lot weaker," says Stacey Lynn Koerner, senior vice president, director of broadcast research, at Initiative Media. "NBC just happens to be lucky that its best property happens to be a comedy and a scripted series."

BOOSTING ITS BEST

NBC Entertainment President Jeff Zucker apparently agrees, which is why the show will be back on the air next year with a price tag of \$10 million an episode.

To even further boost *Friends*' ratings, NBC, as it did last season during a sweeps period, started the February sweeps (on Jan. 30) with a "super-sized," 40-minute show.

The sitcom will host several guest stars during the month, including Dermot Mulroney, Jon Lovitz, Jeff Goldblum and Paul Rudd. *Will & Grace*, for its part, is getting Madonna, Demi Moore and Minnie Driver.

But it's not just *Friends* that's getting pumped up. NBC also will air 40-minute episodes of *Scrubs* and *Will & Grace*, pushing weaker *Good Morning, Miami* off the schedule altogether.

The premiere of NBC's druglord drama *Kingpin* could drive ratings for the network, says Roy Rothstein, vice president, director, national broadcast, research, Zenith Media. The network is pinning hopes and a bit of its reputation on the drama, which is a thematic departure from most of network TV. NBC will show episodes for the first three weeks of February on Sundays and Tuesdays at 10 p.m. ET.

ABC is hoping reality will make the same difference for it that it has for Fox. The Disney-owned network plans to air reali- *Continued on page 35*



B-level celebrities touted *I'm a Celebrity... Get Me Out of Here!* during last month's Television Critics Tour in Los Angeles.



When Don Hewitt (l) moves on next year, Jeff Fager will take over as executive producer of *60 Minutes*.

For *60 Minutes*' Hewitt, The Clock Stops in 2004

BY STEVE MCCLELLAN

At 80, Don Hewitt says he still has all the vim and vitality he needs to run *60 Minutes* on a weekly basis. But two years from now? "Who knows?" said Hewitt, who created the landmark show and has been its sole executive producer for its entire 35-year run. "I'd like to believe I'd be up for doing it, but there's no guarantee of that."

Now that's a moot point.

Hewitt and CBS last week came to terms on a new 10-year deal that will see him segue into a new role—executive producer of CBS News—in June 2004, when *60 Minutes II* executive producer Jeff Fager, will take over.

"I sort of got my masters in broadcast journalism from him," Fager said of Hewitt.

Replacing him will be a daunting task: "Someone once said you don't want to be the one that replaces the legend," Fager said, "but the guy that replaces the guy that replaced the legend. A lot of people are lining up right now."

For years, Hewitt said he would "die at my desk" at the production offices of *60 Minutes*. Meanwhile, there were whispers that CBS, concerned by the program's very old demographics, wanted to replace him. As the reports circulated, Hewitt hinted on CNN's *Larry King Live* that, if CBS didn't want him, he might join another network.

Last week's agreement put an end to the sparring while giving Hewitt a new challenge (one he says he was "born" for). "I'm going to be the resident pain in the ass," he quipped. He'll not only advise Fager but weigh in on every other CBS News program.

"There is no way to overstate what Don Hewitt has meant to CBS," said Leslie Moonves, president and CEO of CBS.

Hewitt joined CBS News in 1948. He produced 1960's John Kennedy-Richard Nixon debates, a television first, and was executive producer of the *CBS Evening News With Walter Cronkite*. He estimates that, since debuting in 1968, *60 Minutes* has generated \$2 billion in profit for CBS.

Fager, just a pup at 48, was a producer at *60 Minutes* for six years before joining the *Evening News With Dan Rather* as senior broadcast producer in 1994. Named executive producer of the *Evening News* in 1996, he left to develop and launch *60 Minutes II* in 1999. ■

SYNDICATION WATCH

RATINGS | Jan. 13-19

Nielsen Media Research

| talk strip |

Ask Rita Gets a Jump Start

BY PAIGE ALBINIAK

At the request of the four ABC owned-and-operated stations that bought *Ask Rita*, Litton Syndications launched the strip last week to give them a program to eventually lead out of ABC's news late-night network talk show, *Jimmy Kimmel Live*.

On *Ask Rita*, comic Rita Rudner and a panel of celebrities take questions and answer with glib one-liners as well as giving some real advice. So far, Litton has taped 28 shows that included Rudner and guest panelists Steve Martin, Dennis Miller, Howie Mandel, Heidi Fleiss, Teri Garr and Emily Proctor.

"With four witty stars competing for one-liners, it's a fun, fast show," says David Morgan, president and CEO of Litton, based in Sullivan's Island, S.C.

Litton launched *Ask Rita* on Jan. 27, much earlier than planned, because the stations wanted the show to be ready to follow *Kimmel* when he pre-

miered after the Super Bowl. In those four markets—New York, Chicago, Houston and Raleigh, N.C.—the show airs after Warner Bros. Domestic Television's *The Caroline Rhea Show*, which isn't expected to be renewed for next fall. Litton and the stations are hoping they can then move *Ask Rita* up to 1 a.m. in those markets, immediately following *Kimmel*.

Though willing to cut similar deals with ABC stations in other markets, Litton has been pleased to receive some daytime slots as well. The syndicator left the NATPE gathering last month with clearances on independent WGTW-TV Philadelphia at 5:30 p.m., NBC affiliate WTMJ-TV Milwaukee at 2 p.m., NBC affiliate KNAZ-TV Phoenix at 4 p.m. and The WB 100+ stations at 12:30 p.m. Litton also has cleared the show on LIN-owned WNAC-TV Providence, R.I., and WCIX(TV) Hartford, Conn.

Litton is close to signing a deal to air the show in daytime, late night or both in Los Angeles, Morgan said. Litton expects the show to be cleared in 70%-80% of the country by April and to begin receiving a national Nielsen rating.

Ask Rita does especially well in Las Vegas, where the comic has her own theater at hotel/casino New York, New York and does standup most nights there.

At 10 a.m. on NBC affiliate KVBC(TV) Las Vegas, which has already been airing the show, *Ask Rita* did a 5.1 rating/15 share leading out of the *Today* show on Monday, Jan. 27, and averaged a 4.6/13 for the hour. ■



Four ABC stations sought an early launch for Litton's *Ask Rita*.

Top 25 Shows

Households

RANK/PROGRAM	AA	GAA
1 Wheel of Fortune	9.8	NA
2 Seinfeld	7.8	9.4
2 Friends	7.8	9.2
4 Jeopardy	7.5	NA
5 Everybody Loves Raymond	6.6	7.5
6 Seinfeld (wknd)	6.5	8.1
7 Entertainment Tonight	5.9	5.9
8 Wheel of Fortune (wknd)	5.8	NA
9 Judge Judy	5.7	8.6
9 Oprah Winfrey Show	5.7	5.7
11 Dr. Phil	4.8	4.8
12 Entertainment Tonight (wknd)	4.7	4.8
13 Will & Grace	4.5	5.1
14 That '70s Show	4.0	5.0
15 Live With Regis and Kelly	3.8	NA
16 Judge Joe Brown	3.7	5.0
16 Home Improvement	3.7	4.8
16 Inside Edition	3.7	3.7
19 King of the Hill	3.6	4.1
20 Maury	3.5	3.8
21 Friends (wknd)	3.4	3.4
22 Everybody Loves Raymond (wknd)	3.3	NA
22 Who Wants to Be a Millionaire	3.3	NA
24 Frasier	3.2	3.4
25 Divorce Court	3.1	4.2

Top Off-Net Sitcoms

Households

RANK/PROGRAM	AA	GAA
1 Seinfeld	7.8	9.4
1 Friends	7.8	9.2
3 Everybody Loves Raymond	6.8	7.5
4 Seinfeld (wknd)	6.5	8.1
5 Will & Grace	4.5	5.1

According to Nielsen Media Research Syndication Service Ranking Report Jan. 13-19, 2003

AA = Average Audience Rating

GAA = Gross Aggregate Average

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

NA = not available

Syndie

Insider

Seinfeld's Staying Power

Sony's *Seinfeld* is about nothing. In syndication, though, that's something. The show may have been flat for the week ended Jan. 19, with a 7.8 national Nielsen rating, but, for the fifth time in six weeks, it was also syndication's top off-net comedy, pushing out Warner Bros.' *Friends*. *Seinfeld* has been getting more double runs this year, which partially accounts for the uptick.

In the rest of access, most of the heavyweight shows stayed in a fairly narrow range. Paramount's *Entertainment Tonight* was the top magazine for the 340th straight week, up 2% to a 5. And King World's *Wheel of Fortune* continues to be the top game show (and syndicated show overall), down a bit (1%) to a 9.8. King World's *Jeopardy* is the No. 2 game show, with a 7.5.

Hackner to Universal Development Post

Lisa Hackner joined Universal Domestic Television as executive vice president of development. She was previously vice president of development at Telepictures Productions, Warner Bros.' unscripted production arm.

At Telepictures, Hackner developed *Elimidate*, *Change of Heart*, *Judge Mathis*, *Street Smarts* and The WB's *High School Reunion*.

Hackner has appointed Sheila Rosenbaum vice president of development. Rosenbaum was at Buena Vista Productions, where she developed *The Wayne Brady Show*. She also was a producer on *Elimidate* and was a producer on *The Jerry Springer Show* from 1993 to '98.

Signature Films Adding Autograph

Santa Barbara, Calif.-based Signature Films is launching *Autograph*, a weekly half-hour show featuring in-depth interviews with celebrities, for broadcast and cable. *Autograph* will be distributed by Los Angeles-based o2c. The show will be hosted by the Russian-born Agata, who became well-known in Europe before coming to the U.S.

DeGeneres Gets a Web Site

With Warner Bros. Domestic Television Distribution preparing to launch Ellen DeGeneres's talk show this fall, Warner Bros.-owned production company Telepictures Productions already has launched a Web site for the comic. The site, www.ellendegeneres.com, is hosting a contest, giving away tickets to see a DeGeneres concert in New York May 1 or 2.

It's Heating-Up In Phoenix!

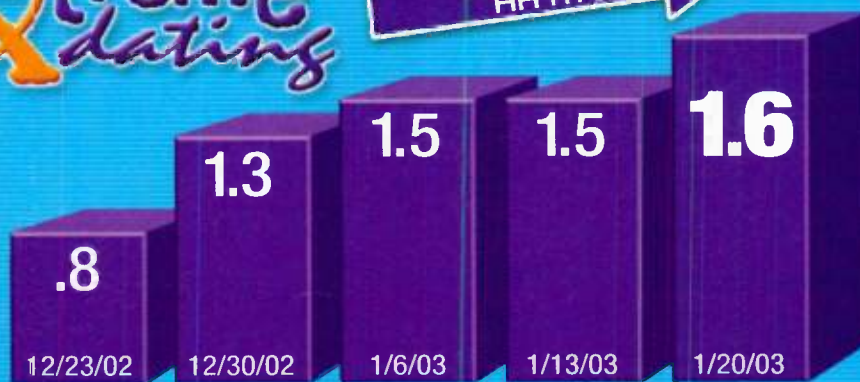


Host
Jillian Barberie

KUTP/U
11:30 pm
Available
June '03

EX-treme
dating

+100%
HH RTG



- Five Weeks Of Ex-treme Growth
- Outdelivers 5th Wheel Lead-In



Source: NSI WRAP Overnights, WFO 12/23/02-1/20/03, HH RTG

NIELSEN | Jan. 20-26 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Jan 20 26

Total Households (in millions)

PROGRAM	DATE	NET	HH
1. Trading Spaces 9 pm	1/25	TLC	3.5
2. WWE 10 pm	1/20	TNN	3.3
3. WWE 9 pm	1/20	TNN	3.2
4. Fairly Odd Parents	1/26	NICK	3.2
5. Fairly Odd Parents	1/25	NICK	3.2
6. Spongebob Squares	1/25	NICK	3.2
7. Spongebob Squares	1/26	NICK	3.1
8. Trading Spaces 8 pm	1/25	TLC	2.9
9. Spongebob Squares	1/20	NICK	2.9
10. Spongebob Squares	1/26	NICK	2.8

Adults 18-49

PROGRAM	DATE	NET	HH
1. Trading Spaces 9 pm	1/25	TLC	3.6
2. Trading Spaces 8 pm	1/25	TLC	2.9
3. The Osbournes	1/21	MTV	2.8
4. WWE 10 pm	1/20	TNN	2.7
5. Real World XH	1/21	MTV	2.6
6. WWE 9 pm	1/20	TNN	2.5
7. The Shield	1/21	FX	2.5
8. While You Were Out	1/25	TLC	2.3
9. Chapel's Show	1/22	COM	2.1
10. Mv: Father of/Bride	1/26	TBS	2.0

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Jan 20 26

Total households (in millions)

	WEEK	STD
1. ABC	12.5	7.2
2. CBS	7.7	9.0
3. FOX	7.6	6.2
4. NBC	7.1	8.3
5. WB	2.7	2.9
6. UPN	2.3	2.5
7. PAX	0.9	0.9

Adults, 18-49 (in millions)

	WEEK	STD
1. ABC	11.8	5.3
2. FOX	7.2	4.9
3. NBC	5.2	5.9
4. CBS	3.9	5.1
5. WB	2.3	2.4
6. UPN	1.9	2.1
7. PAX	0.3	0.4

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	STD
1. Super Bowl XXXVII	ABC	43.4
2. Super Bowl Post Gun*	ABC	35.4
3. Super Bowl Post Game	ABC	25.0
4. CSI	CBS	16.2
5. American Idol Tues	FOX	15.3
6. American Idol Wed	FOX	14.8
7. American Idol Soacial	FOX	14.0
8. Joe Millionaire	FOX	12.3
9. Law & Order	NBC	11.8
10. Law & Order: SVU	NBC	11.8
10. Friends	NBC	11.7

Adults, 18-49 (in millions)

	WEEK	STD
1. Super Bowl XXXVII	ABC	46.7
2. Super Bowl Post Gun*	ABC	39.9
3. Super Bowl Post Game	ABC	27.0
4. American Idol Tues	FOX	15.9
5. American Idol Wed	FOX	15.2
6. American Idol Soacial	FOX	14.5
7. Joe Millionaire	FOX	12.8
8. CSI	CBS	10.9
9. Friends	NBC	10.2
10. Scrubs	NBC	9.1

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

	abc	CBS	NBC	FOX	PAX	UPN	WB
Week 18	5.4/8	9.5/14	7.9/12	9.0/13	0.9/1	2.4/4	4.4/6
MONDAY							
8:00		18. King of Queens 9.4/14	21. Fear Factor 8.8/13	42. Boston Public 6.5/10	126. Dirty Rotten Cheater 0.6/1	91. The Parkers 2.5/4	66. 7th Heaven 4.7/7
8:30		18. Yes, Dear 9.4/14				90. One on One 2.7/4	
9:00	53. ABC Monday Night Movie—The Rock 5.4/8	12. Ev Lvs Raymnd 10.5/15	38. Fear Factor 6.8/10	8. Joe Millionaire 11.5/17	117. Sue Thomas, F.B. Eye 0.9/1	96. Girlfriends 2.3/3	74. Everwood 4.0/6
9:30		30. Still Standing 7.9/11				101. Half & Half 2.1/3	
10:00		14. CSI: Miami 9.8/16	28. Meet My Folks 8.0/13		109. Diagnosis Murder 1.2/2		
10:30							
TUESDAY							
	6.1/9	9.1/14	5.5/8	14.0/21	0.6/1	1.6/2	3.6/5
8:00	31. 8 Simple Rules 7.2/11	16. JAG 9.5/14	70. In Style: Celebrity Weddings 4.4/7	5. American Idol 14.3/21	130. Weakest Link 0.4/1	96. Buffy the Vampire Slayer 2.3/3	81. Gilmore Girls 3.4/5
8:30	41. According to Jim 6.6/10		58. Frasier 5.1/7			121. Abby Cadabby 0.8/1	75. Smallville 3.9/6
9:00	54. Less Than Perfect 5.3/8	25. The Guardian 8.4/12	67. Hidden Hills 4.6/7	7. American Idol 13.1/19	128. Just Cause 0.5/1	113. Girlfriends 1.0/1	
9:30							
10:00	50. NYPD Blue 5.5/9	16. Judging Amy 9.5/15	32. Meet My Folks 7.1/12		113. Diagnosis Murder 1.0/2		
10:30							
WEDNESDAY							
	7.5/12	6.2/10	8.1/12	12.1/18	0.9/1	1.4/2	2.4/4
8:00	37. My Wife & Kids 6.9/11	25. Star Search 8.4/13	38. Ed 6.8/10	35. That '70s Show 7.0/11	117. Candid Camera 0.9/1	103. Enterprise 1.8/3	91. Dawson's Creek 2.5/4
8:30							
9:00	24. The Bachelorette 8.5/13	47. 60 Minutes II 5.7/8	44. The West Wing 6.3/9	6. American Idol 13.8/20	124. Doc 0.7/1	111. The Twilight Zone 1.1/2	96. Angel 2.3/3
9:30							
10:00	43. Celebrity Mole Hawaii 6.4/10	67. Presidio Med 4.6/7	9. Law & Order 11.1/18		111. Diagnosis Murder 1.1/2		
10:30							
THURSDAY							
	6.5/10	11.7/18	8.6/13	4.2/6	1.1/2	3.5/5	1.8/3
8:00	47. 8 Simple Rules 5.1/8	18. Star Search 9.4/14	10. Friends 11.0/17	64. Joe Millionaire 4.8/7	117. It's a Miracle 0.9/1	80. WWE Smackdown! 3.5/5	107. High School Reunion 1.6/2
8:30	49. According to Jim 5.6/8		15. Scrubs 9.7/14				95. Surreal Life 2.4/4
9:00	54. My Wife and Kids 5.3/8	4. CSI 15.2/23	23. Will & Grace 8.7/13	78. Man vs. Beast 3.6/5	109. Diagnosis Murder 1.2/2		104. Jamie Kennedy 1.7/3
9:30	64. George Lopez 4.8/7		28. Ed Mornng Miami 8.0/12				
10:00	21. Primetime 8.8/14	13. Without a Trace 10.4/17	32. ER 7.1/12				
10:30							
FRIDAY							
	5.5/9	5.0/9	8.8/15	3.3/6	1.0/2	1.7/3	2.4/4
8:00	35. America's Funniest Home Videos 7.0/12	60. Presidio Med 5.0/8	32. Mister Sterling 7.1/12	81. Fastlane 3.4/6	117. Friday Night Fix—Lightning Fire From the Sky 0.9/2	104. UPN's Movie Friday—Ace Ventura: When Nature Calls 1.7/3	102. What I Like About You 1.9/3
8:30							100. Sabrina/Witch 2.2/4
9:00	76. Whose Line Is It 3.8/6	46. Hack 6.0/10	27. Dateline NBC 8.2/14	86. John Doe 3.2/5			87. Reba 3.1/5
9:30	89. Drew Carey 2.9/5						96. Greetings/Tucson 2.3/4
10:00	45. 20/20 6.1/11	73. Queens Supreme 4.1/7	10. Law & Order: Special Victims Unit 11.0/19		113. Diagnosis Murder 1.0/2		
10:30							
SATURDAY							
	3.5/6	5.7/10	5.0/9	5.2/9	0.6/1		
8:00	87. Am Fun Home Vid 3.1/6	60. Touched by an Angel 5.0/9	58. Law & Order 5.1/9	72. Cops 4.2/8	128. Diagnosis Murder 0.5/1		
8:30				54. Cops 5.3/9			
9:00	78. ABC Saturday Night at the Movies—Mission Impossible 3.6/6	40. The District 6.7/11	63. Law & Order: Special Victims Unit 4.9/8	50. AMW: America Fights Back 5.5/9	124. PAX Saturday Night Movie—Tornado Warning 0.7/1		
9:30							
10:00		54. The Agency 5.3/9	60. Meet My Folks 5.0/9				
10:30							
SUNDAY							
	38.3/58	4.2/6	3.5/5	3.7/5	0.7/1		1.3/2
7:00		70. Four Super Women 4.4/7	91. Fear Factor 2.5/4		130. Dirty Rotten Cheater 0.4/1		121. High School Reunion 0.8/1
7:30							
8:00	1. Super Bowl XXXVII—Tampa Bay Buccaneers vs. Oakland Raiders 40.7/61	85. Becker 3.3/5	91. SNL Su Bowl Half 2.5/4	77. Fox Movie Special—Independence Day 3.7/5	113. Doc 1.0/1		108. High School Reunion 1.3/2
8:30		81. King of Queens 3.4/5			121. Sue Thomas, F.B. Eye 0.8/1		104. High School Reunion 1.7/2
9:00			81. Dateline NBC 3.4/5				
9:30		67. CBS Sunday Night Movie—The Deep End of the Ocean 4.6/7	50. Law & Order: Criminal Intent 5.5/9		126. Just Cause 0.6/1		
10:00							
10:30	3. Sup Bowl Post 23.4/38						
Averages							
Week	11.7/18	7.2/11	6.6/10	7.1/11	0.8/1	2.1/3	2.5/4
S-T-D	6.7/11	8.4/14	7.8/13	5.8/9	0.9/1	2.4/4	2.7/4

Tan tint indicates winner of time slot

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 | Albany | FOCUS



Dan Frenzel was a big man in a small market.

Big Tribute in Tiniest DMA

BY DAN TRIGOFF

The death of the top TV executive and best-known sportscaster in the nation's smallest market was mourned last week before an overflow crowd at a local church.

Since 1964, "Dapper Dan" Frenzel was a local TV and radio icon and eventually ran KXGN-TV Glendive, Mont. the only television station in the No. 210 market, officially the nation's smallest.

Friends and colleagues remembered him as a great broadcaster who understood localism and never said no to a local charity. Frenzel died Jan. 25 at 57 from a heart condition, weakened from years of battling cancer.

"It's hard to say goodbye," said Paul Sturlaugson, a 21-year veteran at the station, who will replace Frenzel as general manager. "He meant a lot to a lot of folks, to this community. He was a brilliant play-by-play guy who was never critical yet never showed a bias toward the home team. And he did just about everything here at one time or another."

Jon Arneson, KBLG-AM Billings, Mont., program director, who replaced Frenzel in local sports a decade ago, recalled what he had learned from Frenzel about local broadcasting: "We always want to be like the big-market sportscasters, but, in a small town, that player is somebody's brother, somebody's son. And they're usually just high school kids." ■

AT A GLANCE

The Market

DMA rank	148
Population	408,000
TV homes	149,000
Income per capita	\$12,119
TV revenue rank	159
TV revenue	\$14.3 million (2002)

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WALB-TV	10	NBC Liberty
2	WFNL(TV)	31	Fox Waitt
3	WVAG(TV)	44	UPN Hutchens

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

Cable/DBS

Cable subscribers (HH)	10132
Cable penetration	68%
ADS subscribers (HH)**	29,800
ADS penetration	20%
DBS carriage of local TV?	No

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

What's No. 1

Syndicated Show	RATING/SHARE***
Inside Edition WALB-TV	15/26
Network Show	
ER WALB-TV	18/34
Evening Newscast	
WALB-TV	28/52
Late Newscast	
WALB-TV	17/51

***November 2002, total households

SOURCES: Nielsen Media Research, BIA Research

Small Market, Long Reach

WALB-TV Albany, Ga.'s popularity literally exceeds the bounds of its small DMA. It's the most-watched station in 44 of the surrounding counties, but only 17 of those counties are in the Albany DMA. More than half the overall viewing is assigned to the Columbus or Macon, Ga., or Tallahassee, Fla. markets.

But that doesn't stop WALB-TV General Manager Jim Wilcox from selling advertising to local businesses in those counties or telling national advertisers "that, if they buy us, they can hit four different markets."

It doesn't hurt that WALB-TV, one of the nation's and the NBC network's highest-rated stations, is the only VHF station in a three-commercial-station market without over-the-air ABC or CBS rivals and has a nearly 30-year head start on its two rivals. It also has a news department that's several times the size of its nearest competitor.

That competitor is WFXL(TV), whose General Manager Bill Parks notes that, while his ratings and revenue may pale in comparison with the market leader, the station is doing quite well. Well enough, in fact, to have gone from a sale price of just over \$2 million in 1987 to more than \$15 million in 1999. And, says Parks, Waitt Broadcasting has been very happy with this No. 2 in the market. "We've proven that this market is large enough for two good television stations." The Fox affiliate does a half-hour of news daily, an hour earlier than WALB-TV's late news, with a news staff of seven. It moves into a new facility this week.

The market's third commercial station, WVAG(TV) Valdosta, Ga., offers the UPN network.

Although the market has a low per capita income, it has a low cost of living, local executives say. "We haven't been real big in high-technology industry," notes Parks, "but we haven't had the layoffs either. And while growth in Albany's been flat, there's been good growth in some surrounding areas."—Dan Trigoboff



WHAT THEY DO

#1 When the world sneezes, Albany prospers. The Procter & Gamble plant in Albany is the largest tissue manufacturer in the world.

\$175M is how much Albany Tomorrow, a public/private partnership, is spending on developing the city's riverfront.

22K residents were displaced and 6,500 buildings damaged in 1994 when the Flint River rose 44.3 feet, causing the worst flooding in the city's history.

SOURCE: Albany Chamber of Commerce

BIRMINGHAM DISCOVERS PYRAMID!

PYRAMID delivers its **BEST** weekly performance to date on WIAT at 4:00pm!



PYRAMID

4.0 Household rating!
+54% over year ago programming!
+82% vs premiere week!

Source: NSI, WRAP Overnights, 1/20/03 - 1/24/03, year ago = Jan '02, premiere wk = 9/16/02 - 9/20/02

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TV BUYER



Game Is Good for ABC, Advertisers

But could the Super Bowl have been used smarter for program promotion?

BY STEVE MCCLELLAN

All things considered, say media executives, both ABC and its ad clients got good results from the Super Bowl, a one-sided affair that managed to hold its audience anyway, probably because the winning Tampa Bay Buccaneers were underdogs going in. But some executives questioned how well ABC used the big game as a promotion platform for the rest of its schedule.

Alias turned in record ratings in the post-game slot, but some wondered why the network didn't use the time period to expose a promising new prospect, like *Dragnet*. And ABC's new Monday prime time lineup premiered with fourth-place ratings across most of the key categories one night after the game, during which it received some of the network's heaviest promotion time.

"They have to be disappointed with the Monday ratings," says a research executive at a competing network, who had predicted that the lineup would do 2 rating points better than it did.

But ABC Entertainment Executive Vice President Jeff Bader says the network was happy with the performance of two of the shows, *Veritas: The Quest* and *Miracles*, which performed pretty much as the network expected they would—and far better than ABC has performed in those time periods all season.

The Practice was a disappointment, Bader acknowledged. "We wanted it to do better, but, with *Joe Millionaire*, it's just a very hard time period on a very hard night for us. Once *Monday Night Football* comes off, we've had problems getting anything established there for

years." But, he says, the fact that *Veritas* drew an 18-49 audience 65% larger than the time-period average and that *Miracles* drew the biggest audience to its time period in almost a year are both "great signs. We'll know more in a few weeks."

ABC's airing of the 37th Super Bowl was the second-most-watched game ever, according to Nielsen Media Research. A little more than 137.6 million viewers tuned in to see at least some of the action; average audience throughout

New York-based ad buyer Zenith Media, believes advertisers had to be pleased with the ratings. "You can't get more bang for the buck than with the Super Bowl."

But he and others questioned ABC's program-promotion strategy. During the game, the most heavily hyped shows were *Alias*, which got the post-Super Bowl spot; new late-night entry *Jimmy Kimmel Live*; *Dragnet*; and the new Monday-night lineup.

Alias got its best numbers ever, includ-

Most Memorable Super Bowl Ads '03



RANK	BRAND	STORYLINE
1	Pepsi Twist	Ozzy and the Osmonds (pictured above)
2	FedEx	Castaway spoof
3	Vina	Twins Tiki and Ronde Barber at flower shop
4	Hanes	Tagless T-shirt w/ Jackie Chan and Michael Jordan
5	Sierra Mist	Baboons in zoo
6	H&R Block	Willie Nelson
7	Sierra Mist	Fire hydrant, hot day on street
8	Cadillac	Man in 1950s subway
9	Bud Light	Man hides dog on head
10	Bud Light	Man with third arm at dinner

SOURCE: Intermedia Advertising Group recall survey Jan. 26-27

the four-hour event was 88.6 million. Only the 1996 contest between the Pittsburgh Steelers and Dallas Cowboys had a bigger total audience (138.5 million). The household rating was a 40.7 rating/61 share, up 1% from both of the previous two Super Bowls, which averaged a 40.4/61 each.

"Any time you do a 40-rating or better for Super Bowl, that's a great number," said one executive at a competing network. "You really can't ask for better than that. I can't wait till it's our turn again."

Roy Rothstein, senior vice president of

ing more than double its usual 18-49 audience. But Rothstein wonders why ABC didn't put *Dragnet* on after the game. It's one of the network's hottest new prospects and could have used the exposure, he said. Instead, the *Dragnet* debut was scheduled for last night, a full week after all its Super Bowl hype and up against the debut of NBC's *Kingpin*, one of the most anticipated new shows of the midseason and tagged by the press as NBC's answer to *The Sopranos*.

Bader responded: "The ratings for *Alias*

Continued on page 24

EBB & FLOW

Cable Still Going Strong

The spot and network cable buying markets remain extremely strong heading into the second quarter.

Andrew Ward, EVP/director of sales, National Cable Communications (NCC), reports January cable spot sales up 32% over 2002. "We're very bullish. Our expectation is to sell 18% more than last year, when we billed over \$500 million."

Jan. Spot at NCC

+18%

NCC's recent move to become the sole rep for national spot cable buys in the New York market (providing one-stop shopping for cable ad buyers) is receiving "very positive" agency reaction, says Ward. So is its e-business upgrade that offers avails and proposals online. Ward says early agency adapters to NCC e-business software include LCI, Initiative, Carat and MediaVest.

"Network cable is very solid with single-digit pluses," notes Joe Ostrow, president/CEO, Cabletelevision Advertising Bureau. "Scatter has been especially strong because it was a bigger percentage of agency budgets this year. Most who waited are paying a premium."

Tom Wolzien, senior media analyst for Sanford Bernstein, concurs.

"Anything you want is pretty sold out. That's what I'm being told, but I don't know if it's true." He wonders whether broad-based cable nets are selling out as well as the niches.


"Yes," says Jeff Lucas, president of Universal Television Networks, who notes that USA is 95% sold out of upcoming series *Nashville Star*, debuting March 8. "We've already sold 18 out of the 20 units per show," he says, "with General Motors buying four units per show and McDonald's three."—Jean Bergantini Grillo

NEXT WEEK:

TV Spot

M O N E Y

T H E A N N U A L
C O N F E R E N C E
L O S A N G E L E S
J U N E 4 - 6 , 2 0 0 3

P R O M A X 

Right now our industry has one focus:

Generating money. Creating money. Saving money.

At PROMAX&BDA 2003, we'll help you *deliver* the money.
The newest promo techniques for your ratings growth.
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TNT Has a Hot January

Scheduling stunt pushes *Monte Walsh* to top of ratings

BY ALLISON ROMANO

TNT found itself in an unfamiliar perch in January: atop the monthly cable Nielsen ratings, a spot that these days seems almost always to belong to Lifetime or maybe ESPN.

In January, TNT registered an average 2.0 rating and 2.4 million viewers in prime time, according to Nielsen Media Research data from ABC Cable Networks and Turner Broadcasting. It was TNT's first ratings win since May 2001.

Meanwhile, Lifetime was demoted to the second spot with a 1.8 rating and 2 million viewers, off about 20% from January 2002, which ranked as Lifetime's best ratings month in its history.

Fat ratings for original Western movie *Monte Walsh* helped lift TNT's marks. Turner gambled by airing *Monte Walsh* three straight nights in prime time, a strategy it has used successfully with theatrical movies like *The Mummy*. It proved a hit, grabbing a 5.7 rating at the Jan. 17 premiere, followed by a 4.0 rating for the Jan. 18 play and a 2.7 on Jan. 19.

Also contributing to TNT's win, said Turner research chief Jack Wakshlag, were *Law & Order* and *Charmed* reruns and National Basketball Association games. The NBA, he added, should grow: "We don't even have the great matchups until after the All Star Game [Feb 9]."

Lifetime lost out to ESPN in November and December, but January was the first time in months that Lifetime has been bested by another entertainment channel. Lifetime's head of research Tim Brooks says broadcast reality

shows and strong cable offerings on TNT last month siphoned off some of Lifetime's viewers.

"Networks are all getting smart. January is a great time to launch shows," Brooks said, pointing to Fox's reality hits *Joe Millionaire* and *American Idol* in particular.

Rounding out the top five were Nickelodeon in third place, collecting a 1.7 rating and 2.1 million viewers; TBS Superstation, with a 1.6 and 2 million viewers; and USA Network, with a 1.5 and 1.9 million viewers.



TNT aired *Monte Walsh* three straight nights in prime time to high ratings.

Among cable nets making the biggest gains over last year were FX, up 25% to a 1.0, and Court TV, which was also up 25% to 1.0. Fox News Channel upped its ratings 15% to a 1.2.

On the other end, Discovery slipped 23% to a 1.0 rating, and ABC Family was off 22% with a 0.7 January average. USA Network's ratings dipped 17%, and ESPN, without its powerful *Sunday Night Football* games, collected a 1.1 rating, down from a 1.3 average in the year-ago month. ■

Ozzy, FedEx Rank High in Bowl Ad Recall

Continued from page 22

are not what they should be given the quality of the show." It ought to be performing several rating points higher than it is, he said. But, to get there, it needs exposure, which is what the post-Super Bowl slot gave it. "The key is how many people stick," he said.

As for *Kimmel*, Bader said the network is thrilled with its start. Last Tuesday, the show was first or second in 25 of the Nielsen metered markets, up from 15 first- or second-place finishes the previous night. "This is an amazing start."

Part of the beauty of the Super Bowl—certainly for commercial broadcasters—is that the ads are anticipated by some viewers almost as much as the game. And in a world of increasing commercial clutter, that can't be said about many programs.

Love him or hate him, Super Bowl fans didn't forget Ozzy Osbourne's turn in a Pepsi Twist commercial in which he dreams that his kids become Donny & Marie Osmond.

According to a survey by the Intermedia Advertising Group, the Pepsi Twist spot had the best "brand recall" of any commercial during the game. The survey measures TV viewers who can recall within 24 hours the brand of the ads they've been exposed to. The top-rated Ozzy ad had a recall index of 177, meaning that it was 77% more effective than the average Super Bowl ad.



A Federal Express ad that spoofed *Castaway*, the Tom Hanks movie of a few years back, was ranked second-best in terms of recall, according to the IAG survey. Rounding out the top five were ads for Visa, Hanes and Sierra Mist.

But don't confuse recall with likeability. A separate IAG list ranking viewers' favorite ads puts the Visa ad at No. 15: Viewers got the message, they just didn't like it as much. Same was true for the Hanes ad, which was ranked fourth for recall but 19th on the likeability scale. ■

HOT SPOTS

Accounts

VERIZON COMMUNICATIONS is consolidating its account at **MCGARRY BOWEN**, the New York-based agency formed last fall. McGarry Bowen, which won Verizon's corporate and image account last October, will take on product advertising as well, business that has until now been at **INTERPUBLIC GROUP OF COS.' LOWE & PARTNERS**, also New York.

Lowe won the Verizon business in spring 2001; that year, Verizon spent \$170 million in measured media, according to **CMR** estimates. Interpublic's **DRAFTWORLDWIDE** continues to handle Verizon's direct marketing and **PUBLICIS GROUPE'S ZENITH MEDIA** continues to handle media duties.

Pharmaceutical giant **PFIZER** has shifted its Lubriderm skin-care account to **OMNICOM GROUP'S BBDO WORLDWIDE** from its longtime agency, **WPP GROUP'S J. WALTER THOMPSON**. The Lubriderm account is estimated at more than \$15 million.

Sponsors

TV LAND has lined up at least five sponsors for its newly announced **TV Land Awards: A Celebration of Classic TV**. The ceremonies will be taped March 2 and will air as a two-hour special at 9 p.m. ET on Sunday, March 9, when it'll also be simulcast on **VIACOM**-owned sister network **NICK AT NITE**. **GENERAL MOTORS'** Chevy Trucks will be the presenting sponsor; other advertisers will include **REVLON**, **ORBITZ**, **MCDONALD'S** and **WALGREENS**.

JOHN RITTER, who starred on ABC's **Three's Company** and now stars on ABC's **8 Simple Rules** sitcom, hosts the event.

Your Ad Tax Dollars at Work

The **AMERICAN ADVERTISING FEDERATION** is giving members a heads-up about a potential problem in the Michigan legislature. The **MICHIGAN EDUCATION ASSOCIATION** has asked the legislature and Democratic Gov. **JENNIFER GRANHOLM** for an ad tax to help pay for educational programs. So far, the effort has met with little enthusiasm, AAF reported, and AAF VP of State Affairs **CLARK RECTOR** advised members "not to begin a high-profile letter-writing or lobbying campaign."

He did suggest that anyone who already has a relationship with a Michigan lawmaker might want to make a call to "explain the harm that a tax on advertising can do."

Campaigns

AUDI OF AMERICA, a unit of **VOLKSWAGEN OF AMERICA**, has just begun a cable-network and spot buy for its A4 model. The campaign, running on **BRAVO**, **CNN**, **CNBC**, **ESPN**, **FOX NEWS CHANNEL** and other cable nets, is by **HAVAS'S MCKINNEY & SILVER**, Raleigh, N.C. Total ad budget, also including print and Internet, is estimated at \$8 million.

DR. PEPPER is planning a spring youth-oriented ad campaign linked to **20TH CENTURY FOX'S X-Men 2** movie, slated for an early-May theatrical premiere. TV and other media will support a \$100,000 tie-in instant-win contest; there also will be commemorative Dr Pepper cans featuring X2 characters. **WPP GROUP'S Y&R ADVERTISING**, New York, is the agency.

ALTRIA GROUP, the new corporate name for **PHILIP MORRIS COS.**, will be promoted in a network TV campaign scheduled to break this week. The commercials are expected to be similar to print ads that include such copy as "What is Altria?" and explain that the company owns **KRAFT FOODS** and **PHILIP MORRIS USA** (the latter, cigarette operation will continue to use the Philip Morris name).

Previous image campaigns have shown its employees helping flood victims and the like. **LEO BURNETT CO.**, Chicago, is the agency.

PIZZA HUT has started a broadcast-network campaign for its Stuffed Crust Gold Pizza. The humorous spots, one of which broke on Super Bowl Sunday, were created by **OMNICOM GROUP'S BBDO WORLDWIDE**, New York.

Research

In its latest top 10 of new TV commercials, for the two weeks ended Jan. 19, **INTERMEDIA ADVERTISING GROUP** reported that consumers found **HERSHEY'S** and **SNICKERS** the most-liked spots.

Commercials for **CHIPS AHOY** Warm 'n Chewy cookies, **COCA-COLA's** new "real" spot with **COURTNEY COX** and **DAVID ARQUETTE**, and **DIET DR PEPPER's** "Medieval Knievel" rounded out the likeability top five, IAG said.

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

WASHINGTON

FCC Tees Up Digital-TV Standards

Seeks comment on new simulcasting requirements

BY BILL MCCONNELL

When then-FCC Commissioner Reed Hundt agreed to relax rules requiring digital TV stations to duplicate their analog programs, his aim was to encourage multicasting and other innovative programming. Six years later, a new FCC lineup is questioning whether he went far enough.

Last week, the FCC said it might ease digital simulcasting requirements that currently require TV stations to duplicate analog programming. The agency is asking for public in-

der stations' ability to capitalize on the multiple-transmission capabilities created when stations choose not to broadcast in full high-definition, Hundt limited the simulcast requirement to one primary channel and let stations air whatever they wanted on the others.

Simulcasting was made part of the DTV plan because policymakers feared that viewers would never be weaned off their old analog channels if they couldn't get their favorite shows in digital. Networks backed the mandate as a way of ensuring that they would continue as dominant programming suppliers. TV stations, represented by the NAB, complained that "rigid rules" would prevent broadcasters from offering whatever programming would most effectively draw viewers.

That dispute seems quaint now after the networks turned out to be the almost exclusive supplier of high-definition programming and few stations have figured out how to fill the several channels that would be freed up when they don't air HD-TV.

Under an NAB plan suggested in December, simulcasting requirements would be triggered by DTV-set penetration rather than calendar deadlines. "Broadcasters' obligations should be tied to viewers' ability to watch," said NAB regulatory attorney Jack Goodman. But the FCC doesn't appear ready to place broadcasters' obligations in the hands of so-far sluggish consumers.

Revision of the simulcasting requirement is being considered as part of the FCC's latest review of the DTV transition, issued last week. The FCC also is asking for a new round of comment to supplement earlier input on digital broad-

casters' public-interest obligations, which the agency said it would delineate "promptly" following years of inaction.

Also under consideration are changes to DTV coverage-area requirements, including whether to adopt an

intermediate coverage-area mandate for expanding signals beyond community of license and eliminating interference protection in uncovered areas when stations don't reach their maximum allotted coverage area or replicate their analog coverage area. (Big Four affiliates in top-100 markets would lose protection July 1, 2005; all others, July 1, 2006.)

Democratic Commissioners Michael Copps and Jonathan Adelstein were heartened to see DTV public-interest obligations teed-up again.

Late last year, Copps called on the FCC to revive the rulemaking. "These outstanding DTV public-interest proceedings are many times more important than digital tuners and set-top boxes." ■

Digital Transitions

DTV rules currently under FCC review

- Analog simulcasting quota
- Interference protections for unserved coverage areas
- Assistance to noncommercial stations
- DTV labeling
- Feasibility of multiple transmission sites
- V-chip requirements
- Program-guide codes

put on whether the current mandate will stifle innovative digital programming.

The phased-in requirement kicks in April 1, when TV stations must dedicate 50% of their primary digital signal to duplication of the analog channel. The simulcast quota increases to 75% in April 2004 and 100% in April 2005.

Under the FCC's new plan, stations would be permitted to air whatever digital programming they want but would face higher quotas for the amount of digital programming aired. Currently most stations—those outside top-30 markets or not affiliated with Big

Four networks—must air DTV 50% of the time the station airs in analog beginning April 1. The quota would be increased to 75% in April 2004 and 100% in April 2005.

Broadcasters like the idea of more-flexible simulcasting rules, although they have floated a different proposal. In fact, the National Association of Broadcasters has been fighting to soften simulcasting rules since they were first imposed in 1992. Back then, the government didn't envision broadcasters' being able to offer multiple channel streams and mandated DTV simulcast rules that would have allowed stations to do little more than offer a prettier version of their single analog channel.

Recognizing that the original rule would hin-

Under consideration are changes to DTV coverage-area requirements.



CAPITAL WATCH

Broadcasters Don't Want To Share

The FCC should not allow unlicensed or other new services to use broadcast spectrum until the DTV transition is complete, NAB and MSTV say.

Commenting on an FCC spectrum-policy report that raised the idea, the groups maintained that adding secondary services now would "delay or derail the transition." Secondly, they said, no new services should be added until the FCC improves interference protections. The FCC today relies too much on "inaccurate" predictive interference models rather than actual measured interference, the groups said.

Arguing against receiver standards was the Consumer Electronics Association, which called the idea "a solution looking for a problem" and one that would slow innovation.

Cable-Ownership Review Nears

FCC members will soon review recommendations from the Mass Media Bureau on revising cable-ownership limits, agency Chairman Michael Powell told reporters last week.

Powell would not say what changes are urged, nor would he predict when the commissioners would vote. However, sources following the proceeding stood by earlier reports that the bureau would suggest lifting the cap on one company's share of multichannel subscribership to as much as 45% from the current 30%.

The new limits, sources said, would vary between 30% and 45%, depending on a company's ownership of cable-programming networks. Companies with large programming stakes would face more-restrictive limits than those with little involvement in the network side of the business.

Bankruptcy Law 1, FCC 0

The FCC may not revoke a spectrum holders' licenses solely for failure to pay debts to the government, the Supreme Court has ruled.

The decision sets the stage for resolving a seven-year dispute between the FCC and NextWave Telecom. In 1996, NextWave had the winning, \$4.7 billion bid for wireless licenses in dozens of the country's largest markets but declared bankruptcy after paying the government just \$500 million. In a bid to resell the licenses, the FCC re-auctioned them in 2001 for \$16 billion to Verizon and other major telecoms, but a lower court ruling invalidated the sale. Although the specifics of the NextWave case limit the ruling's applicability, it puts to rest the FCC's assertion that the interests of regulators can trump bankruptcy law.

DeWine, Kohl Urge Dereg Restraint

Leaders of the Senate Antitrust Subcommittee on Tuesday, Jan. 28, urged FCC Chairman Michael Powell not to take media-ownership deregulation too far. The FCC is currently reviewing its rules.

"Throughout our tenures ... we have expressed concern with the possible impact of media consolidation on how Americans receive their news, information and entertainment," wrote Sens. Mike DeWine (R-Ohio) and Herb Kohl (D-Wis.) in a letter to Powell. The senators are, respectively, the subcommittee's chairman and ranking Democrat. The lawmakers urged Chairman Powell to weigh potential economic efficiencies against the loss of differing views on news and public affairs.

NCTA TO L.A.: LAY OFF ACCESS RULES



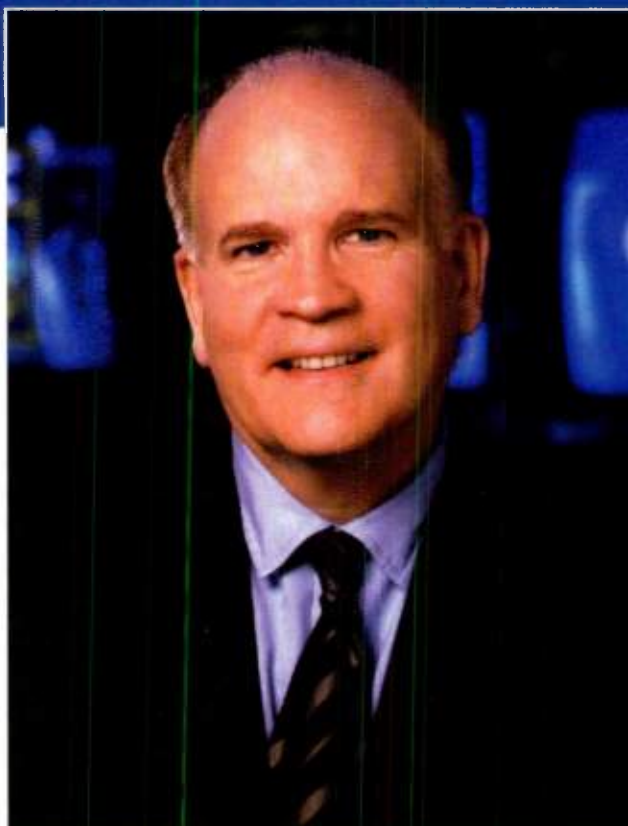
Los Angeles does not have the right to impose program-access requirements on Comcast, the National Cable & Telecommunications Association told Mayor James Hahn last week. Comcast wants the city to transfer to it the cable license of AT&T Broadband, which Comcast bought last year.

City Attorney Rockard Delgadillo said the city has the right to impose such conditions. NCTA disagrees, saying the determination of program-access requirements is strictly in the hands of the federal government, with the FCC as monitor, wrote Dan Brenner (above), senior VP of legal affairs for NCTA.



BROADCASTERS' FOUNDATION 2003

GOLDEN MIKE RECIPIENT



BOB WRIGHT

NBC Chairman and GE Vice Chairman

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.

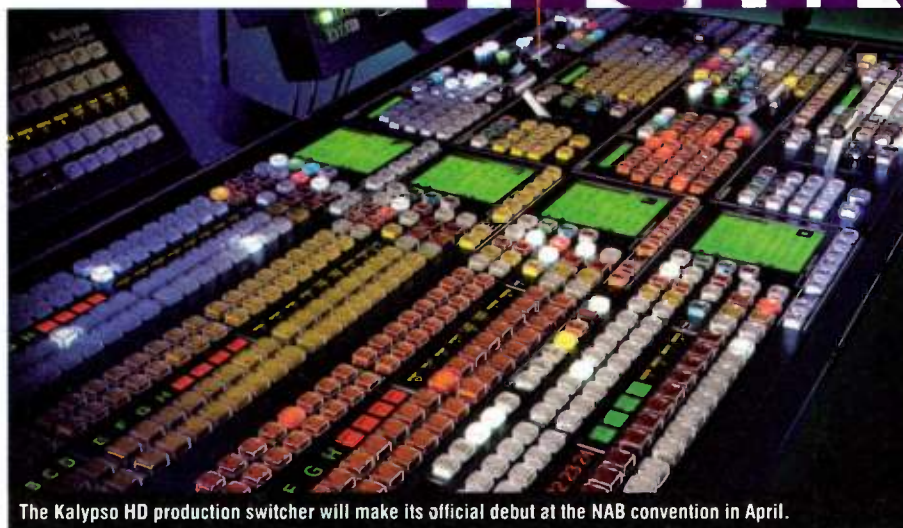
SPECIAL SALUTE ISSUE: Issue Date: Feb. 24 • Space Close: Feb. 10 • Material Due: Feb. 14

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TECHNOLOGY



The Kalypso HD production switcher will make its official debut at the NAB convention in April.

Greener Grass Valley

Thomson cameras now carry the Grass Valley brand

By KEN KERSCHBAUMER

Three words show just how far Thomson and Grass Valley have come in their merger: Grass Valley cameras. The Grass Valley brand was introduced last September, but it's the decision to market former Thomson cameras under the Grass Valley name that best demonstrates the compa-

ny's commitment to not only retaining the Grass Valley name but giving it a larger role.

"I was extremely surprised [at the decision to brand the cameras with the Grass Valley name], and I think it's the right decision," says Tim Thorsteinson, vice president, products, Thomson Broadcast & Media Solutions. "The brand equity in broadcast is Grass Valley, a name that has represented innovation and R&D, something that I think will expand to the other brands."

Among the first of the camera offerings are enhancements to Grass Valley HD cameras. A viewfinder crawler now assists focusing by slowing down when it sees proper edging of a subject, and a viewfinder zoom adjusts the viewfinder, not the lens. There is also a new low-cost 5-inch viewfinder for the HDTV camera systems.

Also new is a bi-directional wireless transmission system. According to Jeff Rosica, Grass Valley vice president of strategic marketing & technology, the system uses a DVB-T COFDM transmission system that has a more gentle rolloff than MPEG-based systems. In open-field situations, the camera can transmit up to 150 meters, and antennas can pass the signal from one to the next for longer-range demands.

Also debuting at NAB will be offerings in the company's more traditional lines: production switchers, modular products and routing switchers. The much anticipated Kalypso 15RU HD production switcher offers two mixers in each mix effect and is available in two-, three- or four-mix-effect systems. It also has a six-channel internal DVE and 90 inputs and 48 outputs.

The Kalypso switcher and the Kayak 1 ME switcher (B&C, 1/27, p. 6) are examples of Thomson's new strategy of expanding its product lines both up and down market.

Thorsteinson says the company will also be getting into new businesses. "Grass Val-

ley once had a strong video-transmission business, moving video over networks, things like that," he says, noting one area of possible expansion.

Operationally, the company is moving toward a vertical business structure, which, Thorsteinson says, will remove the burden of separate infrastructure costs for the individual businesses and open up spending on research and development. "The big difficulty is, it's an interdependent model," he explains.

"So it requires a lot of trust and familiarity and flexibility because there's a lot of spillover and gray areas."

The two areas in the company's product line that benefit most from the previous work done by Thomson and Grass Valley Group are routing switchers and production switchers. New in the routing area is the Apex digital audio router, a 256x256 router in a frame that is 11RU tall and 11 inches deep. It can also scale up to 1280x1280 in five 11RU units, with the units networked.

The router also can handle both synchronous and asynchronous signals on the same TDM (time-division multiplexing) stream. If there is a problem with the synchronous stream, it will immediately be switched to asynchronous mode. Other features include redundant Matrix TDM cards and front, hot-swappable components. A fully configured 256x256 system starts at \$145,000. ■

CNN Heats Up With Pathfire

By KEN KERSCHBAUMER

CNN Newsroom last week began affiliate testing of the new Pathfire system that will eventually eliminate the need for scheduled feeds, giving the news service more-timely delivery of content.

The Pathfire system transmits IP-packetized video via satellite to video servers at the affiliate stations. The video is then stored on the server as separate files, with two files sent for each story: an MPEG-2 version for on-air use (it can be transferred to tape or to another server) and an MPEG-1 version that also includes video, text and other metadata.

"So far, the system is operating very efficiently," says CNN Technology Development Manager Sardy Bernard of the test, which involves about 90% of CNN Newsroom's 680 affiliates. "With this system, we'll be able to get content to our affiliates as soon as we get it."

Pathfire designed a new version of its Digital Media Gateway for CNN Newsroom. Called Digital Media Gateway Gold, it features several client-side improvements, including a lighter version that is easier to use and more efficient on older machines.

"There were also improvements in the transport mechanism to ensure that sta-

tions get the video in the quickest time possible," adds Bernard.

The concept of the digital newsroom is still relegated primarily to stations in the top 50 markets. But this system will change that because many CNN Newsroom affiliates are in markets smaller than the top 50.

"Stations that aren't familiar with the digital newsroom will now have a system that lets them browse low-resolution video," Bernard explains. "The great thing about the system is that our affiliates get the gear and then work it into their system as they see fit."

All of the content that CNN Newsroom would normally send out on the scheduled feeds is being sent out in the test, according to CNN Newsroom Executive Vice President Jack Underwood. The biggest technical problem has been reminding station personnel how to operate the system.

Underwood adds that the decision to use the system was not driven by the possibility of signing on 300 or 400 more stations. Instead, the goal was to improve content delivery.

CNN Newsroom has 11 encode workstations, where employees ingest news and sports content for distribution. The content is then sent via satellite to the stations. "The content resides on their server," notes Bernard, "and they can view it and use it anytime."

Stations will have a week's worth of content available to pull up and use. They will also be able to archive some of the content beyond a week and also request CNN Newsroom to place older material back on the system if the need arises. ■

Focus

NEWS OPERATIONS



CNN Newsroom has 11 ingest stations to prepare content for delivery to affiliates.

DIGITAL TICKER



Newest Digital Stations

WKOI-DT	Richmond, IN (TBN)
WLXI-DT	Greensboro, NC (TBN)
WDKY-DT	Danville, KY (FOX)
WDTN-DT	Dayton, OH (ABC)
WCIU-DT	Chicago (Ind)
WIFR-DT	Rockford, IL (CBS)
KFXA-DT	Cedar Rapids, IA (FOX)
KGAN-DT	Cedar Rapids, IA (CBS)
KCRG-DT	Cedar Rapids, IA (ABC)
KWQC-DT	Davenport, IA (NBC)
KABY-DT	Aberdeen, SD (ABC)
KPRY-DT	Pierre, SD (ABC)
KFRE-DT	Sanger, CA (WB)
KHSD-DT	Lead, SD (ABC)
KDUH-DT	Scottsbluff, NE (ABC)
KJCT-DT	Grand Junction, CO (ABC)
KCDT-DT	Spokane, WA (PBS)
WSEC-DT	Jacksonville, IL (PBS)

SOURCE: Decisionmark

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PEOPLE

THE FIFTH ESTATER

Holloway Rides Out Cable-Industry Changes

After 20 years, it's no longer a 'good-old-boy business'

Doug Holloway has been leading USA Network's distribution for two decades. That's unusual longevity for an executive in today's consolidated media world. In that time, USA's ownership has changed hands, and the network gained sister channels.

He started his career elsewhere in the cable industry. Toiling in affiliate sales for CBS Cable, he covered 25 cable systems and traveled the country for weeks at a time. His favorite stops were cities and regions he had never visited before, particularly in the Pacific Northwest. When that venture shut down in 1981, he moved to *TV Cable Week*, an early listing service for cable operators.

At the urging of USA Network founder Kay Koplovitz, he joined USA in 1983 and took charge of national accounts.

Koplovitz—who is credited with nurturing numerous cable executives—fostered his career at USA, Holloway says: "I was given assignments and exposure to help development as an executive." By '88, he was heading USA's affiliate-sales operations.

As he set out building USA, he recalls, "cable was moving from the good-old-boy business to a more sophisticated business."

While cable operators have consolidated their operations, the programming offerings have burgeoned, and both situations have had dramatic implications for Holloway's end of the business. "Today, you have a lot of competition for distribution because of the sheer volume of channels." The stakes are much higher than they were: "You don't have a lot of room for error. You have to get every deal."

Of course, his USA Network and Sci Fi Channels are nearly fully distributed, but Holloway is always stumping. He's currently seeking carriage deals for digital nets Trio and News World International (NWI).

Holloway has spent years cultivating relationships with MSOs. He signed his first distribution

deal more than 20 years ago on the floor of the Western Cable Show, an agreement with Guam Cable to carry CBS Cable. Now he barter with the likes of Comcast and DirecTV for access to millions of homes.

Whatever the size of the deal, he says, the sales pitch stays very much the same: It's about delivering value. "The cable operator is in the business of selling programming. To the extent that networks deliver that, then they are happy."

Original programming always makes his pitch easier. In the 1990s, original shows *La Femme Nikita* and *Silk Stalkings* put USA in demand. When originals languished, so did its ratings. Today, *Monk* and *The Dead Zone* have reinvigorated USA, and miniseries like ratings smash *Taken* and upcoming *Children of Dune* are fueling Sci Fi.

Sci Fi Channel might have programming cachet now, but Holloway remembers trying to get the network off the ground in the early '90s. It was his first channel launch, and ESPN2, TV Land and History Channel were also getting started. "There was a big rush to secure distribution."

Plus, he adds, "everyone had a different idea of what Sci Fi should be." In 10 years, Sci Fi has grown to nearly 80 million homes.

Holloway is navigating a similar channel rush as digital networks angle for carriage. His diginets are slowly building: Trio is in about 17 million homes, NWI about 16 million.

He's also in familiar territory as speculation swirls that USA Network and its Universal Television Group cousin could be up for sale. Holloway has survived multiple USA owners, which included media giants Time Inc., Paramount, and Universal and media mogul Barry Diller.

If Universal Entertainment changes hands again, Holloway will rely on his survival skills of 20 years: "Try to do the best job I can. Try not to be a victim of internal politics. Try to stay out of harm's way."—*Allison Romano*

Doug Holloway

President, distribution and affiliate relations, Universal Television



B. July 3, 1954, Pittsburgh

EDUCATION

BS, Mass communications, Emerson College, 1976; MBA, Columbia University, 1978

EMPLOYMENT

Assistant product manager, General Foods, 1978-79; strategic planning analyst, CBS Television Network, 1979-80; regional affiliate sales representative, CBS Cable, 1980-82; national accounts manager, Time Warner *TV Cable Week*, 1982-83; director of national accounts, 1983-85, VP of national accounts, 1985-88, VP of affiliate relations, 1988-89, SVP of affiliate relations, 1989-93; EVP of affiliate relations, 1993-98, all USA Network; current position since 1998

PERSONAL

M. L. Susan Branche, June 16, 1990; children: Douglas (7), Marcus (5)



FATES & FORTUNES

Broadcast TV

RICK FELTY, director, creative services, Tribune Broadcasting, Chicago, named, VP.

STAN CRUMLEY, president/GM, WSAV-TV Savannah, Ga., named VP/GM. WHNS(TV) Asheville, N.C.

STEVE POITRAS, director, marketing, KTVU-TV San Francisco, joins KPIX-TV and KBHK-TV San Francisco in the same capacity.

VICKI WHITE, national sales manager, KMTV(TV) Omaha, Neb., promoted to director, sales.

BRENDAN KELLY, sales director, PAX, New York, promoted to sales manager, WPXN-TV New York.

JOHN OVERMYER, account executive, Petry Television, Philadelphia, named national sales manager, KOLD-TV Tucson, Ariz.

STEVE BIEBEL, national sales manager, WISN-TV Milwaukee, named local sales manager.

At WBZL(TV) Miami: **PAUL WASSERMAN**, senior account executive, WBFS-TV Miami, joins as account executive; **DONNA HARRINGTON**, regional account executive, South Florida Cable Advertising, joins as account executive.

Cable

GEORGE RENTZ, director, operations, national division, Time Warner Cable, Denver, named VP, customer care.

Programming

MILES MCNAMEE, VP, affiliate marketing, Starz Encore Group, Englewood, Colo., promoted to senior VP.

DEBORAH MARCUS, executive director, broadcast publicity, CBS, New York, promoted to VP.

ERIC KESSLER, executive VP, marketing, HBO, New York, promoted to VP, sales and marketing.

At Hallmark Channel: **STEPHANIE AARONSON**, director, corporate communications and program publicity, Lifetime Television, New York, joins as director, corporate communications, New York; **AMBER WILLIAMS**, communications and publicity coordinator, promoted to manager, network program publicity.

At Independent Film Channel Television, New York: **ALLISON BURKE**, manager, original programming, promoted to director; **ELEKTRA GRAY**, manager, consumer public relations, promoted to director.

DEIRDRE M. O'GRADY, VP, pricing, sales planning and traffic, Court TV, New York, joins The Weather Channel Media Solutions, New York, as VP, pricing and operations.

GISELA BARGUS, senior account manager, international licensing, The Jim Henson Co., New York, joins



VICKI WHITE
KMTV(TV) Omaha, Neb.



GEORGIA FRANKLIN
MTV International



ROBIN JONES
Radio Disney



ANDREA MERGENTIME
PROMAX/BDA

Sesame Workshop, New York, as international licensing manager, Asia and Australia.

At Game Show Network, Santa Monica, Calif.: **JOEL CHIOLDI**, director, marketing and promotions, promoted to executive director; **KELLY BERNSTEIN**, manager, marketing and promotions, promoted to senior manager.

PETER WEIL, VP, content, Discovery UK, London, named, senior



OBITUARIES

VP/GM, Animal Planet International, London.

At MTV International: **GEORGIA FRANKLIN**, head, public affairs, London, promoted to VP; **CALEB WEINSTEIN**, director, business and strategy development, New York, promoted to VP.

At Sony Pictures Television International: **ASTRID BETTLES**, sales director, Yahoo Argentina, joins as regional director, Buenos Aires, Argentina; **MAIKA BERNARD**, COO, Argos Communications, Mexico City, joins as head, production, Mexico City; **HELIOS ALVARZ FILHO**, sales director, 20th Century Fox, Brazil, joins as director, sales, Brazil, Argentina and Chile.

ALLAN NAVARRETE, regional director, affiliate sales and relations, Discovery Networks Latin America/Iberia, Miami, promoted to executive director.

STAN JUSTICE, VP, western division manager, Paramount Pictures, Los Angeles, named VP, sales, Western region, Litton Syndications, Los Angeles.

KERRY NOVICK, director, international TV, Asia and the Americas, Sesame Workshop, New York, joins CABLEready, Stamford, Conn., as VP, international sales.

At Comcast SportsNet Mid-Atlantic: **JENNIFER BOWDEN**, sales manager, Washington, promoted to general sales manager; **JOHN KAULIUS**, sales manager, Baltimore, promoted to general sales manager.

At New England Sports Network, Boston: **MICHAEL O'GRADY**, national sales manager, The Boston Interconnect, Boston, joins in the same capacity; **LISA SHOEMAKER**, account executive, Interep Radio, Boston, joins as local account executive.

Radio

At Radio Disney: **RUTH JOSEHANS**, senior director, Burbank, Calif., promoted VP, ad sales; **SARAH STONE**, senior director, marketing, Burbank, Calif., promoted to VP, marketing;

ROBIN JONES, senior director, operations, Dallas, promoted VP, programming.

MATT ROSS, CEO, Turning-Point Inc., New York, named VP, sales and marketing, Emmis Communications' New York cluster.

WANDA BAGBY, regional manager, Cellcom, De Pere, Wis., appointed station manager, KMCD(AM) and KLIK-FM, Fairfield, Iowa.

KRISTINA TRUMPER-PRESERN, account executive, Katz Radio, Chicago, named senior account executive.

Journalism

At WBAL-TV Baltimore: **BEVERLY EPSTEIN**, assignment manager, WTTG(TV) Washington, joins as managing editor; **MICHAEL ALLEN**, head, night desk, WRC-TV Washington, joins as director, news operations.

At WCBS-TV New York: **LISA DANIELS**, anchor, WGGB-TV Springfield, Mass., joins as general assignment reporter; **MARLIE HALL**, reporter/anchor, News 12 The Bronx, New York, joins as general assignment reporter; **CHRISTINE SLOAN**, general assignment reporter, WCAU(TV) Philadelphia, joins as New Jersey bureau chief.

BIANCA SOLORZANO, weekend anchor/reporter, KCRA-TV Sacramento, Calif., joins MSNBC, Secaucus, N.J. as anchor/correspondent.

GLORIA BORGER, contributing editor, *U.S. News & World Report*, Washington, named co-anchor, *Capital Report*, CNBC, Washington.

BOB BARR, former congressman (R-Ga.), joins CNN, Washington, as contributor.

CHRIS MCWATT, host, *Home Matters*, Discovery Channel, Los Angeles, named co-anchor, WGCL-TV Atlanta.

TRAM MAI, weekend anchor, WSYX(TV) Columbus, Ohio, joins KPNX(TV) Phoenix, in the same capacity.

KEISHA GRANT, reporter, WSYX(TV) Columbus, Ohio, joins

AL RUSH, former chairman of MCA Television Group, died of lung cancer on Jan. 14. He was 76.

Rush started at MCA in 1956, serving as VP, MCA Artists Ltd. After leaving the company in 1968 to work for NBC—where he was executive VP in charge of talent and program negotiations—and CMA Talent Agency, Rush returned to MCA in 1978 as president of MCA TV Enterprises.

He served as chairman of MCA Television Group from 1986 to 1991.

RENATO MATTEO PACHETTI, chairman emeritus of the International Academy of Television Arts and Sciences (IATAS), died Jan. 19 at Lenox Hill Hospital in New York. He was 77.

Born in in Tuscany, Italy, Panchetti permanently moved to the U.S. in 1970 when he was named president and chairman of RAI Corp., the American

subsidiary of Italy's public broadcasting system. He held that post until 1993.

He was named chairman of IATAS—an affiliate of the National Academy of Television Arts and Sciences—from 1977 to 1993.

Pachetti was also a past chairman of the Foreign Press Association of the United States, the organization responsible for the Golden Globes awards.

JOYCE DORTCH, CBS Entertainment Communications veteran, died Jan. 13 at Cedars-Sinai Medical Center in Los Angeles while undergoing treatment for cancer. She was 56.

Dortch, who spent her entire career at CBS, began there in 1968 as a senior clerk in what was then called Press Information. In 1972, she was promoted to executive secretary and during the last 15 years was a senior administrative assistant.

WVIT(TV) Hartford, Conn., in the same capacity.

GREG MOCKER, reporter, KOB-TV Albuquerque, joins KPHO-TV Phoenix, in the same capacity.

LUANNE SORRELL, reporter, KEYC-TV Mankato, Minn., joins KLAS-TV Las Vegas in the same capacity.

NATASHA BROWN, reporter, WPXI-TV Pittsburgh, joins KYW-TV Philadelphia in the same capacity.

ANGELA CHEE, reporter, KCBS-TV Los Angeles, promoted to morning weekday anchor/fill-in anchor.

KEVIN COARI, anchor/reporter, KIVI(TV) Boise, Idaho, joins KPTV(TV) Portland, Ore., as reporter.

LORRAINE BLANCO, anchor/reporter, WHBF-TV Moline, Ill., joins KVVU-TV Las Vegas, as reporter.

Advertising/Marketing/PR

At Arbitron, New York: **CAROL HANLEY**, VP, sales, advertiser and agency services, promoted to senior VP; **BILL MCDONALD**, director, statistical consulting, Dun and Bradstreet, Short Hills, N.J., appointed VP/chief statistical officer.

NEIL VISERTO, VP, broadcast and

marketing, Washington Redskins, joins Adlink, Los Angeles, as VP, Adlink Sports.

ROD MURRAY, director, research and marketing, Young Broadcasting, New York, joins Eagle Television Sales, New York, as VP/director, marketing and research.

Technology

KASHIF HAQ, independent consultant, Sterling, Va., named VP, broadband data services, Advance/ Newhouse Communications, Syracuse, N.Y.

GEORGE HILLIER, executive sales director, OpenTV, Naperville, Ill., named, vice president of sales, Ucentric Systems, Maynard, Mass.

SUZANNE MOSER, VP, human resources, Mediance Research, Laurel, Md., joins Henninger Media Services, Arlington, Va., in the same capacity.

At ICTV, Los Gatos, Calif.: **STEVE BUCHOLZ**, director, national accounts, Worldgate Communications, Philadelphia, joins as VP, sales; **MIKE KROPF**, VP, Aerocast, San Diego, joins as VP, sales; **PETER SCHULTZ**, senior business development manager, Liberate Technologies, San Carlos,

Calif., joins as director, solutions marketing.

COREY WALKER, VP/GM, engineering, AM Broadband Services, Englewood, Colo., named director, MapVantage GIS operations, Broadband Services, Highlands Ranch, Colo.

JESSE W. GREAR, major account manager, East, Qwest Digital Media, Augusta, Ga., joins Video Communications, Springfield, Mass., as general sales manager.

Internet

JAY FRESHWATER, account manager, weather.com, Atlanta, promoted to sales director, direct marketing.

Associations/Law Firms

ANDREA MERGENTIME, founder, Michal Riss Meccanica, New York, named senior VP, marketing and client relations, PROMAX/BDA, New York.

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Alabama's ABC 33/40 has an immediate opening for a Local Sales Manager. The successful candidate will oversee local sales staff and departmental function; hiring, training, and evaluations. Must possess strong negotiating skills and creativity in revenue generating strategies. Submit revenue budgets for Local Sales and maintain monthly and quarterly pacing. To apply send cover letter and resume to: Jean Ziegert, Director of Human Resources, Alabama's ABC 33/40, P.O. Box 360039, Birmingham, AL 35236 or fax to 205-982-3928. E-mail text only to jeanz@abc3340.com No phone calls please. EOE

News Careers

NEWS DIRECTOR

We're looking for a leader to take charge of the news department of a major network affiliated station in a top 80 northeast market. Applicant should have at least 3 years experience in news management. Station is well equipped including a new dual-thread SNG/DSNG satellite truck. Send resumes to: K. Knox, Job #03-03, WHEC-TV, 191 East Avenue, Rochester, NY 14604. No phone calls please. WHEC-TV is an Equal Opportunity Employer.

TRAFFIC

Are you ready for management? East coast television station is looking for an assistant traffic manager. Three to five years traffic experience required, and working knowledge of VCI's traffic system. Send resume to: Yuki Atsumi, Box # BC203, 360 Park Avenue South, 14th Floor, New York, NY 10010 or email to yatsumi@reedbusiness.com (subject line MUST read Box # BC203).

News Careers

NEWS BUSINESS MANAGER

WABC Eyewitness News is looking for a financial professional. Responsibilities include supervising payroll, accounts payable, accounting and budgeting for Eyewitness News. We are looking for someone with a college degree, a financial background, and with great analytical and interpersonal skills. Must be a self-starter and have the ability to work in a pressure-packed environment. Please send your resume to Richard Graham, Director of Finance, WABC-TV, 7 Lincoln Square, New York, NY 10023. No calls, please. We are an equal opportunity employer.

NEWS DIRECTOR

Television station in Las Vegas is currently receiving applications for News Director. Applicant must be bilingual in Spanish & English, have minimum three years in Newsroom experience, broadcast degree or equivalent, excellent written and verbal communications skills. Candidate will work with budget management and plan use of resources. Work in various key positions in the newsroom when needed. Other duties as assigned by management. Submit application, resume and non-returnable tape to KINC TV 15, Human resources department. (702)434-0015; (702)434-0527 Fax; 500 Pilot Road Suite D, Las Vegas NV 89119. KINC TV 15 is an EOE and encourages women and minorities to apply.

PHOTOJOURNALIST:

WTVD-TV, the ABC owned station in Raleigh-Durham North Carolina has an immediate opening for a photojournalist. At ABC 11, we are working every day to redefine Eyewitness News for the future. The ideal candidate is a creative storyteller who combines great pictures with natural sound and lighting to tell compelling stories about real people. Three years experience is required. Experience operating an ENG live truck is preferred. Send non-returnable tapes and resumes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, NC 27701. No phone calls please. EOE.

NEWSROOM ADMINISTRATIVE ASSISTANT

Now Hiring! WIIH-TV, Univision For Indiana, the State's first Spanish-Speaking Network Television Station, is currently accepting applications for a Newsroom Administrative Assistant. Applicant must have outstanding language skills in both Spanish and English, and work well with people. Strong computer and writing skills a must. Ability to handle deadlines and multi-task assignments in an efficient, professional manner. Work schedules will require some flexibility. If you're ready to hit the ground running with an exciting, first-of-its kind operation, rush your resume with references to: Marco Dominguez, Managing Editor, WIIH-TV-17, 1950 North Meridian Street, Indianapolis, IN 46202. No phone calls please. EOE M/F

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I.T. MANAGER

WHAS-TV a subsidiary of Belo Inc. and Louisville's ABC affiliate is recruiting for an IT Manager to administer all I/T related technical support in a demanding, News centric environment. This position is responsible for managing the installation and maintenance of desktop and network related hardware/software and peripherals. Provide 24-hour on-call support as necessary. Manage LAN/WAN, newsroom, traffic, and telecommunication systems and equipment. The ideal candidate must have an Associate Degree in I.T. or related field and 5 years experience managing I/T support as well as a minimum of two years TV operations experience. Must be Microsoft/Novel certified and able to effectively manage multiple tasks while accurately tracking project budgets. We offer a great working environment and a strong benefit package. To apply forward cover letter and resume (include salary requirements) to: Terrence Spence, 520 W. Chestnut Street, Louisville, KY 40202 or Tspence@WHAS-TV.com EOE

TELEVISION

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Media Careers

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For NBC, CBS: Scripted Shows, Bit of Reality

Continued from page 18
ty series *I'm a Celebrity...Get Me Out of Here!* for 15 consecutive nights during February sweeps. If the show hits, it will be huge coup for ABC. If it doesn't, it could be a huge disaster.

TAKING A RISK

"I think it's a very risky situation," says Rothstein. "While ABC has been very lucky with their reality series, like *The Bachelor* and *Celebrity Mole*, I don't think viewers are going to commit every single night to a series like that for two weeks during the sweeps. The sweeps is very competitive, and there will be a lot of counterprogramming."

Koerner points out, "It's a strategy that has worked for them before with *Who Wants To Be a Millionaire*. It makes one show a major event. But, if the show is not compelling, if the cast is not interesting, if for all those creative

and their ad rates up, although advertisers can be nervous about reality.

If a reality show is a known hit, like CBS's *Survivor*, advertisers are happy to get in front of the strong 18-49 audience that show attracts. If the show is an unknown,

though, advertisers are more wary.

"With a scripted show, you know what you are getting. With a reality show, you never know," Rothstein says. "It's that uncertainty that leads to a question mark. The last thing you want is for your advertiser to get letters

or calls asking how could they be in that show."

Analysts also would like to see Fox and ABC use reality to develop strong scripted shows because, without reality, neither network has a very full plate of programming.

"Viewers get tired of being inundated by reality," Rothstein says. "I hope Fox has some series to put on Mondays at 9 p.m. [*Joe Millionaire's* time slot]. It would be a shame to waste a time period that is now pumped up for young viewers." ■



Friends started February sweeps with a "super-sized," 40-minute show.

reasons, it's not what it's cracked up to be, then that could be bad."

On the other hand, ABC doesn't have much to lose. It surprised even itself with its second-place performance in November in adults 18-49, but, with Fox in such a strong position going into February, ABC is looking at a close third at best.

STEADY SUCCESS

"They are just trying to get ahead of CBS," Rothstein says.

But CBS has a few tricks up its sleeve. Big events include the 45th Annual Grammy Awards on Sunday, Feb. 23; the premiere of *My Big Fat Greek Life* on Monday, Feb. 24; commitment-phobic Robert's proposal to girlfriend Amy on *Everybody Loves Raymond* on Monday, Feb. 3; and the premiere of *Survivor: The Amazon*, followed by a 90-minute episode of *CSI: Crime Scene Investigation* on Thursday, Feb. 13.

The key to NBC's and CBS's steady success, analysts say, is their solid schedules of scripted programming with just a bit of reality thrown in. Still, reality is keeping ABC and Fox in the game

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EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

On the Broad Shoulders of Giants

It was hard, make that impossible, not to see a changing of the guard last week in the news that Ted Turner would be exiting AOL Time Warner and Don Hewitt will be stepping down from *60 Minutes*.

The change is not immediate. Turner will resign as vice chairman of AOL Time Warner at its board meeting in May, and could remain on the board, and Hewitt won't be giving up the reins until next year.

Not that Turner has been much of a player since the merger, but he was still suited up and in the dugout and ready to go if the manager had ever called. Crude, difficult, loud and brilliant, not necessarily in that order, Turner has made for good copy and even better television for the good part of four decades. He has been a true pioneer, which means he took risks to stake out new territory. He also cussed and bullied, shot up the town on Saturday night, and had a way with the dance-hall gals. Through it all, with sweat, luck and chutzpah, he helped build an industry by being audaciously right at almost all the right times.

Last week, Turner said enough, although, if his name on an anti-war ad was any indication, he will make that voice heard for the causes he believes in, including, as the largest shareholder at AOL Time Warner, greater stock value.

Hewitt's grudging departure (we would expect no less) from atop the show he built will remove one of the last links to the glory days of CBS News, to Murrow's boys, who took on McCarthy and won, who pioneered the modern newscast, presidential election coverage, ground-breaking documentaries and, of course, the TV newsmagazine. With more than

30 years on that ever ticking watch, *60 Minutes* is the single most popular TV series in history. It was, and is, intelligent, tough journalism that became the model and touchstone for the raft of imitators that followed. Its continuing popularity shines as a ray of hope in today's too often bleed-for-me, crud-eating, ratings-pimping TV world.

We will miss both of them.

Long Live the Kane

The FCC says it is ready to define what broadcasters' public-interest requirements will be for digital television. It has always been difficult to balance the medium's regulated status and the need to keep the nation's principal news and entertainment organ as free as possible from government intimidation, influence and control. But here's one thing the new rules shouldn't be: a wish list of mandates and prohibitions from various regulators, legislators and public-interest groups. That is not because many of us wouldn't like to see broadcasters doing more of one kind of programming and less of another; it's because the mechanism for determining that balance of programming should be the free interplay of viewer and medium, not the dictate of government. The public's best interest is served by an electronic medium as free as the press, and that means free to be exploitive as well as exceptional. Or, as Michael Powell put it last week in another context: "I understand anxiety about Citizen Kane, but don't replace him with King George."



AIRTIME

GUEST COMMENTARY

You Have To Trust in the Market

I've worked both sides of the street on the consolidation issue. Those opposed to this development that has swept over our profession include liberals, the guilds representing screenwriters and actors, and consumer groups. Also, my friend Andy Schwartzman of the Media Access Project, who with his relentless brilliance and dynamism has caused so much agita in the well-fed guts of today's media moguls.

All these important groups are expecting the FCC to allow even more consolidation.

As the commission weighs all the pleadings cascading into its deliberative process on the issue, it might be useful to consider just what a radio station is. I think it can resemble more than a jukebox. I believe a station achieves its highest calling when it resembles a platform, a forum, a soapbox, a podium, for the expression of many different viewpoints.

Every station has the potential to be more than merely a conduit for the delivery of information and hype about products, many of which we don't need and some can ill afford. If we do it right, a local radio station can, as former New York Gov. Mario Cuomo says, make a community "stronger, better, even sweeter" than it is.

There is no question that locally owned and locally operated radio stations are fast disappearing. No matter how much NAB spends on surveys designed to celebrate "diversity" on the airwaves, local, regional and community stations are succumbing to the siren song of the big group operators. Independent voices are be-



Every [radio] station has the potential to be more than merely a conduit for information and hype about products.

WILLIAM O'SHAUGHNESSY,
President,
WVOX(AM)/WRTN
(FM) New
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properties off to independent entrepreneurs who will steer them back to the service of their communities. In any event, we don't need the FCC to clean up our mess.



OPEN MIKE

Tweaking EEO

Editor: I read with interest Bill McConnell's article "Broadcasters Split on EEO Rules" (1/27, p.19).

As the president of Filcro Media Staffing, a broadcasting executive-search firm, I find quite a few holes in the new regulations and wish to bring a few points to everyone's attention from our perspective.

The posting of all jobs: When a strategic or key management change is proposed, competitively, it is quite often not to the hiring company's advantage to publicize their efforts.

Why should Fox be made aware of a strategic business plan being implemented at Viacom by way of hiring a new EVP? It would seem to me that mandatory announcements in any form pertaining to strategic hiring are to the detriment of everyone in the industry, big or small!

Public firing: If an executive is not performing appropriately, it is quite often the practice to identify a replacement prior to letting the executive go. This "confidentiality" afforded the non-performing executive and the company could be eliminated, causing firms and executives to endure unwarranted public exposure to what is a very private and at times humiliating experience.

EEO: The spirit of EEO and the FCC's accomplishments are admirable. Our industry is better today because of it. I do, however, believe that the present regulations need adjustment to deal with the realities of the media industry in the 21st century.

TONY FILSON, president
Filcro Media Staffing, New York

Stop HDTV

Please stop, or help stop, the forcing of widescreen HDTV format down our throats!

I did not buy a 50-inch television to have 35% of the screen sit blank.

I do have digital cable. The picture is great. It is as good as watching a DVD.

I for one do not need any higher resolution. I don't have a problem with digital, it is the widescreen HDTV format that I think is big mistake. People are being forced to watch the widescreen format even though they don't have a high-definition set.

Why are the commercials being shown this way? It is clear many of them were not shot this way as heads are routinely cut off. If I were a company purchasing advertising time, I would not want the widescreen format as the commercials are too small on standard-size sets.

I have more than one television in my home. I will eventually be looking for cheap digital converters that expand the picture. I do not intend to buy new expensive widescreen TVs that show less total picture area for a given set size.

This is all about powerful Hollywood lobbyists and big companies that stand to make billions on a forced conversion and not what is good for the public. I hope you will help stop it.

G. ED PIERS
Houston, Texas

WE LIKE LETTERS

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



HARRY A. JESSELL
EDITOR IN CHIEF



The Whys of War

TV is shirking its job by not investigating the motives for attacking Iraq

Television is mobilizing for war. Already, the Big Five TV news organizations have deployed correspondents and the heavy artillery of electronic newsgathering and distribution at the various staging areas surrounding Iraq (see Dan Trigoboff's story on page 3).

I commend ABC, CBS, NBC, Fox and CNN for the effort. It involves tens of millions of dollars and considerable risk, particularly for the men and women who will be accompanying (the 21st century term is *embedded with*) the combat troops.

If the war comes, TV viewers back home will have some idea of what it is like and what is going on. And the TV cameras will bear witness to the heroism and sacrifice, discourage the atrocities, and expose the stupidity that attends wars, particularly those that go on too long.

But it's not where TV should be spending its energy and millions right now. Right now, the story isn't war but whether to go to war. A majority of Americans, if the polls are correct, have been persuaded by President Bush's straightforward earnestness. Still, a substantial minority either opposes war or harbors serious doubts. The debate rages: Go. No go.

What the American public needs from TV now is skepticism and the commitment to look behind the assertions coming out of the White House, the State Department and the Pentagon. Is this, as Bush would contend, merely a war to safeguard Americans, to prevent another 9/11? Or are there other motives, other pressures to take out Saddam and assert American influence in the region. There is a backstory that only journalists can tell.

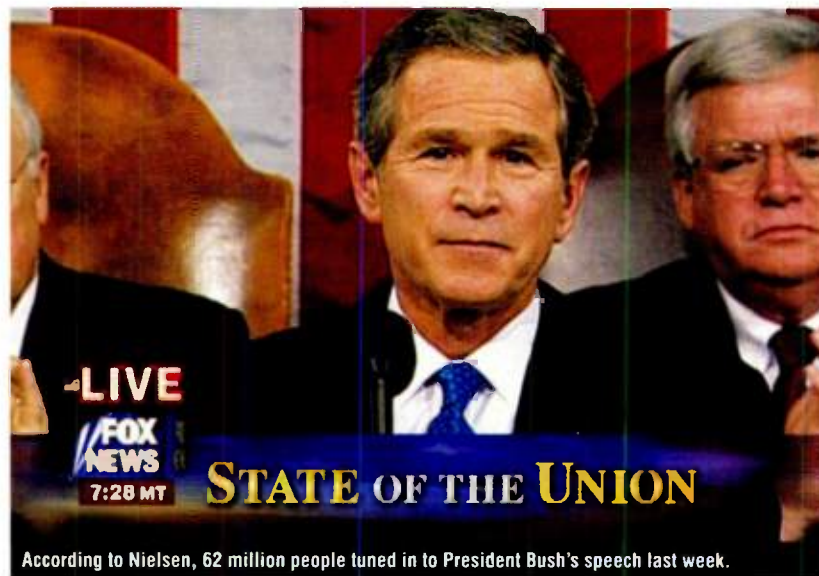
In his State of the Union message, President Bush explained why the U.S. must overthrow Saddam, even if it has to go it alone. In so doing, he made a number of statements that bear hard scrutiny by the news media. It's not unpatriotic to challenge Bush claims. It's what newsmen are supposed to do.

C-SPAN last summer carried an interview with former *Washington Post* Executive Editor Ben Bradlee. Asked to define journalism, Bradlee said it is the seeking of a complex and hidden—sometimes deliberately hidden—truth. In other words, real journalism is in-

vestigative journalism. It's tough, requiring lots of reporter-hours, lots of shoe leather and lots of management support (that is, money).

A call for war demands investigative journalism. Unfortunately, it has never been TV's forte, although the networks

body is interested, you say; bad for ratings. I don't think so. According to Nielsen, 62 million people tuned in to the State of the Union speech (it was carried by eight networks). Undoubtedly, some were more interested in prescription-drug benefits for seniors



According to Nielsen, 62 million people tuned in to President Bush's speech last week.

like to pretend it is. Last week, I watched Lesley Stahl preside over *48 Hours Investigates*, a promising name for a news program. But the "investigation" involved gathering together four forensics experts and asking them whether a man may have been unfairly convicted of murder (Oh yes, they nodded.) The bulk of the program was

TV tends to leave the serious reporting about war and peace to the big newspapers.

a review of the case and trial.

Like *48 Hours*, other TV news-magazines have turned into the electronic equivalent of the pulp crime magazines or synergistic cross-promotions for others. They retell murder stories, using more techniques of drama than of journalism. Even *60 Minutes* doesn't so much investigate as it does make TV shows out of somebody else's investigation for newspapers, magazines or books.

Why have the broadcast networks allocated so little prime time for even addressing the rumors of war? No-

or tax relief, but everybody wanted to know why the president seemed determined to take the country into war in a distant land.

TV could at least try to answer that question. But the medium tends to leave the serious reporting about war and peace to the big newspapers, *The New York Times* and *The Washington Post*. TV is content to report what the administration says, provide some snap political analysis and then turn over the microphones to the politicians, pundits and experts—as long as their views aren't too radical. Fair and balanced, as Fox likes to say. Maybe, but you end up with plenty of noise, little light.

If the war comes, count on TV to do a great job getting the pictures and interviews from the front. After all, breaking news—whether a fire, a riot or a war—is what TV with its unblinking eye does best. It will answer who, what, when, where and how. In the meantime, though, it is missing the much bigger story: Why. ■

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Slowdown at the Cable Unit Was a Surprise

Continued from page 1

management team time to do what it needs to do," said Sanford C. Bernstein & Co. media analyst Tom Wolzien. "It sounds like the arms inspectors."

The most startling news was the slowdown at the cable unit. Time Warner Cable executives have prided themselves on generating steady, above-average cash-flow growth, in the 12%-14% range. Parsons warned that 2003 growth could fall below 10%, traditionally an important threshold in the minds of investors.

The issue is how Time Warner Cable has been artificially inflating its results with launch fees from cable networks. Even though the \$2 to \$7-per-sub fees are funneled through as local ad spots on the systems, most operators credit them against programming expenses, spreading the deductions over the five- to 10-year life of the contract.

Time Warner Cable, however, books the fees immediately as current advertising revenue, as if the spots had been sold to a local car dealer.

That has been artificially inflating its re-

ported ad sales by \$130 million for a year, something the company had disclosed. The surprise is that the fees are plunging abruptly, although the company won't specify how much they'll fall.

In a company with \$42 billion in sales and \$8 billion in cash flow, that's barely a ripple. But it's just the latest surprise from a company that has been full of them, including an accounting scandal over similar kinds of payments to the online division. That has drawn an inquiry by both the Securities and Exchange Commission and criminal investigators at the Department of Justice.

"We knew about the fees," said Merrill Lynch media analyst Jessica Reif-Cohen. "We didn't know how much it was going to fall off."

The news comes as AOL Time Warner is preparing to take the cable unit public as part of the unwinding of its Time Warner Entertainment venture with Comcast. The company has been expected to try to raise \$4 billion by selling stock to the public, using some of the cash to pay Comcast \$2 billion for its interest in TWE's en-

tertainment units, HBO and Warner Bros.

Participants in AOL Time Warner's earnings conference call, however, noted that Parsons remarked that the IPO pro-

ceeds might cover "all or a portion" of the obligation to Comcast. A company spokesman said Parsons' comment was merely boilerplate. ■



Dick Parsons calls 2003 "a reset year."

Ted Just Wanted To Be Wwood

If only they had asked him to be chairman. That's the assessment of friends and associates of Ted Turner, who declared that he will leave his post as vice chairman of AOL Time Warner in May, at the same time disgraced Chairman Steve Case exits.

Turner explained only that he wants to pursue his extensive philanthropic ventures. Of course, it's not like the vice chairman job entailed a lot of heavy lifting. It was largely titular, with no operating responsibilities. A little spot carved out for him after AOL's takeover of Time Warner two years ago.

But it gave him a voice in the company that owned Turner Broadcasting System, the cable network giant he founded and sold to Time Warner in 1996. He publicly campaigned—even whined—to keep the job when it looked like now-former CEO Jerry Levin was planning to cut him loose a year

ago. It was Levin's replacement, Richard Parsons (now AOL Time Warner chairman and CEO), who sought to keep him on.

Other media executives say that, as the company's board was pondering how to deal with the chairman's post in the days after Case's Jan. 12 announcement that he wasn't offered the post, even if it were a powerless, non-executive slot. "If someone had asked him, he would have turned it down and would be happy that he was recognized," said one investment banker who knows Turner.

"Ted's just generally angry," said one media executive. "He's lost a lot of money because he's stayed in the stock."

Turner remains AOL's single largest individual shareholder, but it's not clear whether he wants to stay on the company's board. —J.M.H.

Clear Channel on Hot Seat

Continued from page 1

for airing their artists. "Should we be looking at the issue of payola separately from ownership?"

Clear Channel Chairman Lowry Mays, who testified at the hearing, denied that his company accepted payola or refused airplay to artists not under contract to its concert-promotion arm (although he admitted accepting pay from promoters who demand nothing in return).

In fact, he insisted that Clear Channel's 1,200-plus station group operates more like single stations than a media conglomerate. "We see ourselves as an aggregation of a number of small businesses throughout this country, serving local communities and playing what audiences want to hear."

Artists, public advocates, rival owners and even other media conglomerates nervous about the attention Clear Channel's muscle flexing has brought to deregulation, complain of a litany of perceived abuses by the company.

Clear Channel has been blamed for everything from the rise in concert-ticket prices to the homogenizing of radio formats. The company also is alleged to have parlayed its position as the No. 1 radio owner and top concert promoter to discriminate against unaffiliated musicians.

While investigation of specific abuses could put Clear Channel on the defensive, such a move would be less likely to obstruct the FCC's broad review of all media-ownership rules.

LESS OF A BURDEN

Senate Commerce Committee Chairman John McCain (R-Ariz.) suggested that he still desires less burdensome rules. "I continue to believe anachronistic government regulations that don't reflect today's multimedia marketplace should be thoroughly reviewed by the FCC, repealed and modified where appropriate."

That sentiment was echoed by fellow Republicans Conrad Burns of Montana and John Ensign of Nevada.

Panel Democrats Ernest Hollings (N.C.), Byron Dorgan (N.D.) and Ron Wyden (Ore.) have protested deregulation and criticized the FCC's review but have little power to stop changes they don't like. The only specific calls to action came from lawmakers who aren't members of the committee but were asked to testify, Sen. Russ Feingold (D-Kan.) and Rep. Howard Berman (D-Calif.).

Feingold has introduced legislation that would ban pay-for-play and revoke licenses if stations with concert affiliates

discriminate against artists. Berman complained that Justice has repeatedly ignored his calls to investigate Clear Channel and wants more pressure put on anti-trust regulators.

A terse and testy McCain led off the hearing with a staccato burst of questions for Mays: Does Clear Channel have plans to obtain more radio stations? Should the government limit the number of stations one company can own? Have stations been instructed not to air artists who don't use Clear Channel's concert-promotion business or who don't play at Clear Channel concert venues? Do employees sign affidavits stating they won't accept cash for airplay? Do Clear Channel stations replace local DJs with "voice-tracked" imports from other markets? Are competing radio stations permitted to advertise on Clear Channel's 770,000 billboards?

Mays denied any wrongdoing and said the company forbids payola. He insisted that Clear Channel doesn't discriminate against any artists and said rival stations are "good customers" for his billboard business.

Despite Mays' protestations, anecdotes of unfair play by Clear Channel were offered by critics asked to testify. Former Syracuse

station owner Robert Short said he sold WRDS(FM) after Clear Channel launched a competing urban-formatted station. Clear Channel forced him out of the market, he told lawmakers, by packaging ad buys with its six other stations and essentially allowing advertisers to get free ad time on his rival. Despite excel-

concert while she was wrapping up an album. Consequently, her single was ignored by Clear Channel stations, he said.

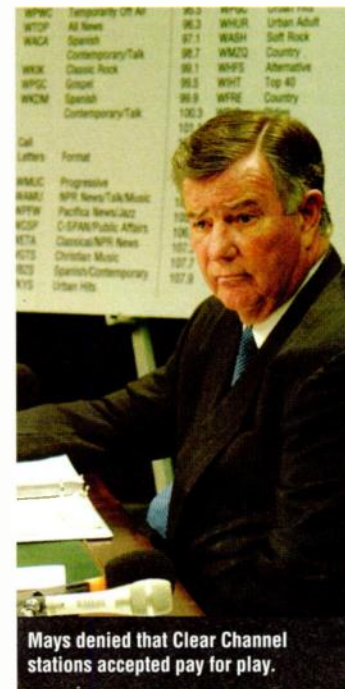
Mays countered that Henley's tale was "absolutely false."

MCCAIN ENTERTAINED

Later in the hearing, McCain tweaked Democrats Hollings and Berman for suggesting that Clear Channel's alleged abuses of market power should be investigated by Justice's antitrust division. "I'm entertained" by the suggestion, he said. "I hope that same approach will be used for other matters that concern members of the committee." Hollings and some other Democrats oppose a largely Republican effort to eliminate the FCC's authority to enforce ownership limits and put it instead under Justice.

Questioning NAB chief Eddie Fritts, McCain asked whether the association was hypocritical in supporting removal of national radio-ownership limits while fighting to retain the 35% cap on a company's TV-household reach.

Fritts' reply: "They are clearly two different mediums." In radio, consolidation has strengthened stations' finances and increased narrow formats, such as Hispanic stations, up 80% since the national cap was eliminated, he said. In television, networks have much more power to withhold programming and would have too much say over local broadcasters. ■



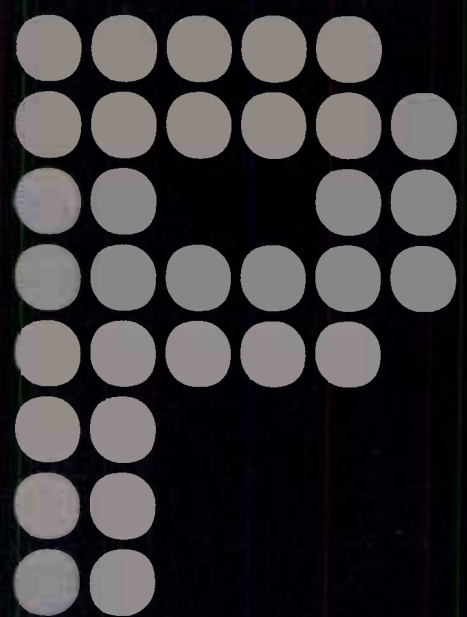
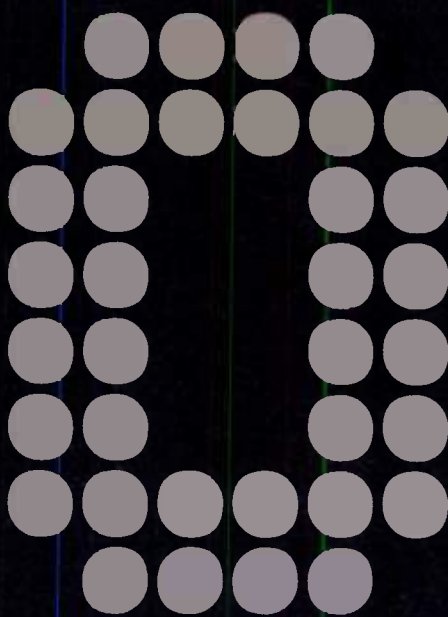
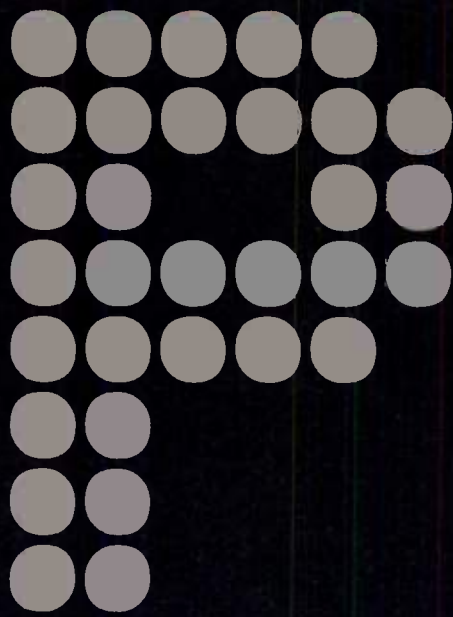
Mays denied that Clear Channel stations accepted pay for play.

lent ratings, Short says he was unable remain profitable.

Rocker Don Henley said one of his manager's clients was unable to grant Clear Channel's request to participate in a promotional

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