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A Real Battle

Reality shows are wild cards

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NBC

Omni-Olympics

Plans 800 hours on five channels

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Anchor who didn't come home

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February 10, 2003



Cross-platform marketing of new Saturn Ion targets 18- to 34-year-olds.

Saturn's Big Viacom Tie-In

BY STEVE MCCLELLAN

It is going to be hard for young adults to escape Saturn's new Ion compact sedan. The General Motors division has cut a multimillion-dollar cross-platform marketing deal to spread the word about the low-priced car on Viacom's broadcast and cable networks, Westwood One radio networks and Infinity radio stations.

Like the car, the spots target 18- to 34-year-olds.

Saturn and Viacom wouldn't say how much the cross-platform deal is worth. According to Nielsen Media Research's Monitor-Plus ad tracking service, Saturn spent about \$110 million on network TV, \$27 million on cable and \$48 million on national spot in the period January-November 2002.

The deal revolves around *Survivor* tie-ins. Fans who vis-

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SONY PUSHES TAPELESS ENG

New disk-based camcorder promises faster field editing, transfers to studio, say early users

BY KEN KERSCHBAUMER

Sony is rolling out an optical-disk-based camcorder that may signal a new era in electronic newsgathering, according to TV news executives who have handled prototypes.

"This will do amazing things to transform how we think of field production," says Gordon Castle, CNN senior vice president, strategic digital systems. "People talk about

transitions like film to videotape, but that was a format change that was still linear media to linear media. This is linear media to nonlinear media, and that's a pretty fundamental change."

The camcorder makes its debut this week at a New York press conference along with other new products that Sony will be exhibiting at the NAB convention in April. Sony declined to comment on the technology or its marketing plans prior to the press conference.

News organizations like CNN have been interested in optical-disk-based recording for a number of years, envisioning the ability to quickly download content recorded on the disk into a nonlinear editing system. Transfer speeds for tape-based formats have maxed out at four times real time. That leaves it up to other formats—most notably, optical disk-based recording or hard-disk recording—to improve those transfer speeds. The disadvantage of hard-disk

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Fox Caught in the Act

Fox News Channel got nabbed raiding the CNN video cookie jar on Feb. 1, when networks scrambled to cover the Columbia Space Shuttle tragedy. Fox didn't have WFAA-TV Dallas's dramatic footage of the shuttle breaking up, but CNN did, so apparently Fox lifted it from its competitor. When CNN realized that it was being pilfered, it deliberately cut to anchor Miles O'Brien, and, for a few seconds, Fox viewers saw O'Brien and CNN's logo on Fox's air (above). Fox called a request for an explanation "a waste of time."

SHUTTLE DISASTER COVERAGE

ABC: We Blew It

BY DAN TRIGOBOFF

While some networks created, borrowed and even stole from other news organizations to get an edge on reporting the Columbia shuttle tragedy, ABC affiliates complained that their network fed them only cartoons.

"When I flipped around the channels, every other network had the story," said a news director for an ABC affiliate who was at home when the story broke. "I called the station and asked, 'Why haven't you taken ABC News?' They told me ABC hadn't sent anything" except cartoons. Among them was

Teamo Supremo, which, the news director noted sarcastically, "ABC was not."

Another irate ABC affiliate news director fumed, "I've changed my mind about the CNN merger. ABC needs to get this deal with CNN done to see how to run a 24/7 newsroom."

The network that won a duPont, a Peabody and an Emmy for its spot coverage of 9/11 was caught unprepared for the Saturday-morning disaster and admitted as much last Thursday in a teleconference with unhappy affiliate news directors.

Already disadvantaged as the only major cable or broadcast news operation without a

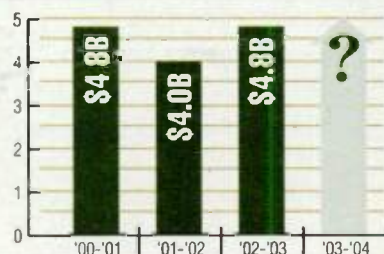
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NEWSPAPER

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#BC7537812# JAN04 REG 103



MADISON AVE.



CABLE GOING UP?

For the 2002-03 season, pricing for cable's upfront was flat, although cable networks wrote more volume. All that did was get them back to the 2000-01 level (see chart left). Meanwhile, broadcasters raised prices 11%. For 2003, cable networks vow to ratchet up their CPMs **TV BUYER PAGE 16**

Fox, NBC in Tight Sweeps Battle

BY PAIGE ALBINIAK

NBC is scrambling to keep up as Fox's reality juggernauts threaten to sweep the February sweeps. At the end of the first week, Fox was narrowly ahead in adults 18-49, with a 5.2 rating/13 share to NBC's 5.1/13. Fox is dominant in adults 18-34, with a 5.5/16. Fox's closest competitor in the demographic is NBC with a 4.3/13.

Spreading the wealth a little bit, CBS and NBC were tied in households at 8.5/13, while NBC led CBS in viewers by about 60,000.

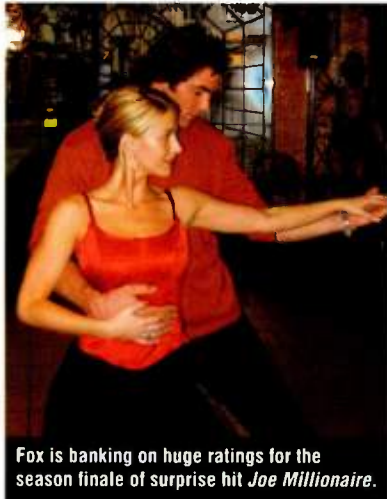
Last year at this time, NBC was getting ready to air the Olympics, and Fox was coming off the Super Bowl. This year, with the playing field more even, NBC faces the possibility of losing its first February sweeps in three years, its first out of the past 11 sweeps.

Curiously, although both NBC and Fox are paddling furiously to take the 18-49 demo, neither wants to be pre-declared the victor, and so each is working hard to underplay its position. NBC executives were conceding the 18-49 victory to Fox as early as the day after sweeps began, while Fox was telling reporters that it expects *American Idol*'s ratings to settle down until the show gets to the final ten performers.

To try to blunt Fox's sudden strength, NBC is moving around several of its programs. It's also bringing out its own reality big-guns to attract some 18-49 viewers to NBC at night. On Feb. 25, NBC will premiere a new version of summer reality hit *Dog Eat Dog* at 8 p.m., bumping underperforming comedies *Just Shoot Me* and *The In-Laws*.

Although NBC says the launch had

already been scheduled, any 18-49 jump on Tuesdays from 8 to 9 p.m. ET will be good news as Fox's *American Idol* gathers steam. In *Dog Eat Dog*, six contestants compete in contests of brain and brawn and with either split \$25,000 amongst five of them or see one contestant keep it all. Last summer, new episodes of



Fox is banking on huge ratings for the season finale of surprise hit *Joe Millionaire*.

Dog Eat Dog were the third-highest-rated of all shows in adults 18-49, behind only *American Idol* and the *American Idol* results show.

NBC will premiere *Dog Eat Dog* at 10 p.m. ET on Monday, Feb. 23, behind a two-hour edition of *Fear Factor*. From NBC's perspective, with any luck, *Fear Factor* will help soften the blow of CBS's premiere of *My Big Fat Greek Life* at 9:30 p.m. on that night, right after *Everybody Loves Raymond*.

NBC will further try to shore up its weak Tuesday time periods by airing *Outrageous Game Show Moments* on Feb. 11 and Feb. 18, both against *American Idol*.

In other areas, NBC last Thursday pulled both its 8:30 p.m. ET sitcom *Scrubs* and 9:30 p.m. sitcom *Good Morning, Miami*, replacing them with repeats of two of NBC's strongest 18-49 performers, category-topper *Friends* and *Will & Grace*, in an effort to retain greater numbers.

On Feb. 6, without CBS's *Survivor* to steal 8:30 p.m. viewers, NBC had a good shot at scoring sky-high numbers in that slot. NBC will need them, though, because *Joe Millionaire* and *American Idol* give Fox 2½ hours of extremely strong 18-49 programming on the schedule. (*Survivor: The Amazon*, the sixth iteration of the series, starts on Thursday.)

Fox's scripted shows are getting a boost from the strong performance of its two reality shows. Thriller *24* did its second-best numbers ever last week, hitting a 6.3/15 in adults 18-49. *Fastlane*, moved to Fridays at 9 p.m. ET, also has gotten a ratings jolt, ticking up to a 3.2/10 in 18-49 on Friday, Jan. 31, 23% over its average.

Fox's ace in the hole this sweeps is likely to be the two-hour finale of *Joe Millionaire* next Monday from 8 to 10 p.m. ET. With the show averaging a 10.2/23 so far, the finale promises to score huge numbers.

Although Fox has been clear from the beginning that it doesn't think it can repeat *Joe Millionaire*, it has come up with ways to stretch out the ratings hit. With an interview with the parents of *Joe Millionaire* star Evan Marriott, Fox's reborn newsmagazine *The Pulse* scored well on Thursday, Jan. 31. And on Monday, Feb. 24 at 9 p.m. ET, Fox will air *Joe Millionaire: The Aftermath*, looking at how Marriott's life has changed since the show. That time slot should be a real ratings battle.

Continued on page 38

BREAKING...

Gemstar Slapped With \$5.6M Fine

WASHINGTON—Gemstar will pay a record \$5.6 million fine for working too closely with TV Guide International before completing its takeover of the company three years ago. The fine is the largest ever collected for “gun-jumping” in a merger. The DoJ said Gemstar and TV Guide fixed prices, divvied up interactive-TV customers and violated waiting periods. Gemstar bought TV Guide largely to combine their electronic cable program guides. Gemstar faces a separate SEC investigation of its accounting practices.

8 Stations Get DTV Reprieve

WASHINGTON—Eight network O&Os and affiliates plagued by zoning and technical problems were given another six-month extension to launch DTV service. The FCC extended KMGH-TV, KCNC-TV and KUSA-TV, all Denver. Also extended: WBBM-TV Chicago; WVIT(TV) New Britain, Conn.; WTIC-TV Hartford, Conn.; and WFSB-TV and WTVJ(TV) Miami. All were originally due to be DTVed by November 1999.

Cleaned-Up *Sex and the City* Offered?

LOS ANGELES—HBO wasn't commenting on published reports that it is shopping a cleaned-up version of *Sex and the City* for broadcast networks and syndication after it ends its sixth season this year.

E! Returning Anna

LOS ANGELES—Anna Nicole Smith gets a second season on E! Entertainment Television, starting with a live episode March 2.

CBS News Vet LeSueur Dead

WASHINGTON—Larry LeSueur, 93, one of the famous “Morrow Boys” European news correspondents for CBS during World War II, died Feb. 5. He had suffered from Parkinson's disease.

Wells Re-Ups With Warner Bros.

LOS ANGELES—John Wells Productions, producer of TV shows *The West Wing*, *ER* and *Third Watch*, has extended his production/development deal with Warner Bros. Television through June 2007. The deal is worth \$70 million, according to reports.

BROADCASTING & CABLE

February 10, 2003

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Copps Seeks Witness Protection

Arranging more ownership hearings, he wants to promise some media executives anonymity

By Bill McConnell

The turf war over media deregulation last week brought to mind images of nervous broadcasters and others speaking from behind screens or with voice-distorting devices. Maybe the government will have to create a witness-protection program for repentant big-media execs. The picture seems ridiculous, but FCC Commissioner Michael Copps wasn't fooling around when he announced plans to allow anonymous testimony by media professionals who criticize industry consolidation. "I hear privately that speaking out on this issue would cost many people their careers," he said last week. "We need to find a way for them to be heard without fear of retribution."

Although it likely won't extend to hoods and voice synthesizers, the promise of anonymity could boost the input into the proceedings, including at two new hearings Copps has arranged.

To allay witnesses' fears and to gain more evidence for tempering the FCC's media-deregulation proceeding, Copps said he and other commissioners are considering an anonymous-testimony procedure for producers, writers, musicians, actors and broadcasters afraid that they will be a living example of the old saw "You'll never work in this town again, kid."

A Copps aide said the FCC has procedures for receiving anonymous evidence that they want to adapt to public hearings.

There are anecdotes about media professionals' fear, albeit few solid enough to stand up in court. Responding to Copps's suggestion, Newspaper Guild President Linda Foley complained of an "unofficial gag order" on media coverage of consolidation by the news arms of big media companies.

When rock musician Don Henley told members of the Senate Commerce Committee about a fellow musician denied airplay on Clear Channel radio stations for declining requests for a promotional concert, he would describe her only as a client of his manager.

Media-company officials say fears of retaliation are a paranoid reaction to power they don't have.

"Artists wield monopoly power of their own," said Lowry Mays, chairman of Clear Channel Communications, the country's largest radio group and concert promoter before a Senate committee two weeks ago. "They won't think twice" about signing with competing concert promoters.

If Copps's call for anonymous testimony seems a bit hysterical, he was not the only player reacting anxiously to the debate.

When he announced that two more "official" ownership hearings will be held

in March—in Seattle and Durham, N.C.—a testy Powell quickly forced him to issue a new press release clarifying that the only official FCC imprimatur was from Copps. Powell also dismissed Copps's new hearings as "a 19th century whistle-stop tour."

In another sign of policy-makers' anxiety last week, House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) demanded in a letter to Powell that the "late-spring" timetable for completing the ownership review be honored. He appeared displeased by some public suggestions that the review could last until fall, but several sources speculated that Powell asked for the letter to counter Copps's charge that the review is moving too fast.

While public servants were raising a ruckus, lobbyists were busy laying out their arguments for or against deregulation. Although the various parties aren't officially jettisoning calls to eliminate or retain rules in their entirety, an examination of the final round of comments submitted last week



'I hear privately that speaking out on this issue would cost many people their careers.'

MICHAEL COPPS,
FCC

reveals that many are full of ideas for revisions rather than insisting on absolutist positions (see box).

The networks did aggressively attack independent producers' and writers' efforts to resurrect the financial-interest and syndication (fin-syn) rules limiting network-owned shows in prime time.

"Don't bring back the hoary old ... rules," said attorney Richard Wiley, whose clients include CBS.

A creative-community coalition is calling on the FCC to limit networks' share of in-house shows to 75%, blaming consolidation for and the demise of original fin-syn 10 years ago for a lack of opportunities for independent TV creators.

In comments last week, the networks said the creative coalition exaggerates networks' in-house prime time programming and "bears no relationship to reality." With shows produced by one network studio and carried by another, news and sports, and programs co-

produced with independent studios excluded, network share drops to 35% from the coalition estimate of 76%.

The coalition calls that creative book-keeping but adds the real danger is the trend toward network dominance. ■

Some Proposals on Media Ownership

There is a wide range of opinions on how the FCC should change the rules

NAB: Allow TV duopolies in smaller markets by permitting stations with a 10 share or greater to pair with ones below a 10 share. Permit triopolies in big markets among bottom-rated and financially struggling stations. Count cable and satellite TV toward audience share. Retain 35% cap on household reach.

LIN TV/RAYCOM: Allow TV duopolies anywhere so long as all stations in a market don't end up with one owner.

BELO: Eliminate the "voice test" that requires at least eight separately owned stations after TV duopoly but retain prohibitions on pairings among top-four-rated stations in a market

PAXSON: Immediately raise TV-reach cap from 35% to 50%, then increase by 2.5% every two years. Eliminate duopoly restrictions (NAB 10/10 plan [see above] is an "acceptable" transition). Replace voice test for local radio/TV combos with ad-revenue test similar to radio "flagging" policy. Retain UHF discount.

SINCLAIR: Abolish local ownership limits.

BROADCAST NETWORKS: Eliminate all ownership rules and replace with technology-neutral "safety net" that measures diversity across all "modern media," including currently uncounted Internet, weekly newspa-

pers and regional magazines.

NETWORK AFFILIATED STATIONS ALLIANCE: Retain 35% household-reach cap, ban common ownership among ABC, CBS, NBC and Fox.

COALITION FOR PROGRAM DIVERSITY: Writers, directors and actors want broadcast networks' share of self-produced shows capped at 75%.

CLEAR CHANNEL: Maintain current radio-market measurements. If not, grandfather combos threatened by tighter rules.

CONNECTICUT ATTORNEY GENERAL: Retain multiple- and cross-ownership limits, or states will take a more active role in blocking mergers.

MINORITY MEDIA TELECOMMUNICATIONS COUNCIL: Phase in ownership-limit increases. Break up TV duopolies; replace with jointly operated stations with separate news operations. Create merger "diversity index" based on antitrust measures. Consider "diversity credits" that companies could trade to boost diversity measures.

MAP, CONSUMER GROUPS: Eliminate 50% discount for UHF stations in ownership tallies. Retain all other rules.

NEWSPAPER ASSOCIATION OF AMERICA: Eliminate restrictions on local newspaper/broadcast crossownership.

WEEK OF JAN. 30-FEB. 6

B&C INDICES

THE B&C 10



BROADCAST TV GROUPS



CABLE TV MSO'S



RADIO



	CLOSE	WEEK	YTD
Dow Jones	7929.30	-0.2%	-4.9%
Nasdaq	1301.73	-1.5%	-2.5%

The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$10.84	-9.7%	-17.3%
Clear Channel	\$37.70	-2.1%	1.1%
Comcast Corp.	\$25.38	0.8%	12.3%
Cox Comm.	\$27.96	-1.2%	-1.5%
Disney	\$17.00	4.0%	4.2%
EchoStar	\$25.34	0.6%	13.8%
Fox Ent.	\$27.00	-1.5%	4.1%
Hearst-Argyle	\$24.83	3.7%	3.0%
Tribune	\$46.66	-3.8%	2.6%
Viacom	\$37.50	-0.7%	-15.3%

GOOD WEEK

Emmis	\$22.70	9.0%	9.0%
USA Interactive	\$23.21	6.3%	1.5%
Scientific-Atlanta	\$12.02	5.4%	1.3%
Disney	\$17.00	4.0%	4.2%
Hearst-Argyle	\$24.83	3.7%	3.0%

BAD WEEK

AOL Time Warner	\$10.84	-9.7%	-17.3%
Charter	\$0.98	-9.3%	-16.9%
Interpublic	\$11.07	-8.7%	-21.4%
Mediacom	\$7.85	-7.0%	-10.9%
Hispanic Bcstg.	\$20.30	-5.8%	-1.2%

AOL TW WOES

-27%

AOL Time Warner continues to suffer from its warning that cash flow is going flat and growth at its cable unit is slowing. Suddenly, Wall Streeters are questioning whether the company can pull off the planned \$4 billion IPO of its Time Warner Cable unit.

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

REGULATION

Vigorous Viacom

Viacom officials are energetically polishing their corporate image during the debate over ownership dereg. Alone among the broadcast nets, Viacom has agreed to participate in the first two informal hearings on the FCC's revision of ownership limits. Dennis Swanson, head of Viacom's TV station group, appeared at the Jan. 16 forum at Columbia University, as did WCBS-FM New York's Dan Ingram, CBS research guru David Poltrack, and CBS TV EVP Marty Franks. CBS network President Leslie Moonves and KCBS-TV/KCAL(TV) Los Angeles News Director Nancy Bauer-Gonzales are slated to appear at USC's Feb. 18 seminar.

The country's fourth-largest media group, Viacom often gets lumped in with radio behemoth Clear Channel as twin juggernauts endangering media diversity. Rankled Viacom execs counter that their radio holdings are one-quarter Clear Channel's and that Viacom's Infinity stations don't deny airplay to artists who shun events for Viacom's MTV and VH1. Washington sources also say the company has actively disavowed discrimination ascribed to Clear Channel, such as denying play to artists who don't sign with Clear Channel's SFX concert business. —B.M.



NATPE

Bonnot for President?

Madelyn Bonnot, formerly a VP at Emmis TV, has added her name to the list of TV execs angling to be the next president of the National Association of Television Programming Executives. Bonnot, onetime member of the NATPE board of governors, was also on the Fox board of governors and is a past president of American Women in Radio and Television.

Bonnot was VP of operations at Emmis and VP and GM of Fox's WVUE-TV New Orleans, a city that has played host to many a NATPE convention. —P.A.

BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

CABLE

Some People Saw the Book, Too

Leo Hindery's writing hand got sore at the signing party for his new book, *The Biggest Game of All*, last Wednesday but not as sore as the necks of media execs straining for a look at ex-AOL Time Warner CEO Jerry Levin's new significant other. As the gossip columns have reported, Levin (right) is divorcing his wife of 32 years after meeting Laurie Perlman in Los Angeles. But few in New York have met her. Loop can report that Perlman is a 49-year-old psychologist and quite charming. Levin, as players at New York's Four Seasons restaurant noted, looks great: tanned, thinner and much more mellow—very much an L.A. guy, although we always thought of him as a Brentwood guy. Levin says he loves living in Marina del Rey, Calif. "We're one block from the beach. Very relaxing." Also coming out for YES Network CEO Hindery and his co-author, ex-*Wall Street Journal* reporter Leslie Cauley, were *Forbes'* Steve Forbes, Bresnan Broadband's Bill Bresnan and *Journal* editor Paul Steiger. —J.M.H.



PBS

Mug, Not a Plug

Having agreed to accept 30-second spots (OK, underwriter credits, see page 20), is PBS ready to catch the product-placement wave (think *American Idol*). "Absolutely not," said a PBS spokeswoman.

The question arose because, on Charlie Rose's PBS show last week, he could be seen drinking out of what looked to one viewer like a



Coke can. Since Coke is an underwriter of the show, it prompted the question of whether that was some kind of product placement.

A show staffer says no. It was actually a mug, with the logos of both Coke and the show on it, several of which were generously supplied by Coke. Rose is said to have given instructions that the mug, from which he usually drinks coffee, should always have the Coke logo positioned away from the camera. If the logo was showing on camera, a source said, it was a mistake. —J.E.

REGULATION

Undercovered Investigation

Newspaper Guild President Linda Foley said in December that "big media" had been purposely undercovering the FCC's ownership review. The guild is one of several unions pushing for greater input on the FCC's planned revision of the rules and for more coverage by news departments of the media conglomerates that will be affected. So how are they doing now? "I give them a D," said Foley last week. That's up from an F at least. With the recent addition of numerous new hearings, "they're being forced to cover it a little more," she said, noting that most of the coverage is by industry press (like this magazine). "But they are certainly not covering it as they should." —J.E.

Ford Joins Parade Out of Discovery

By Allison Romano

Another top lieutenant of Discovery Networks' old guard is calling it quits. This time, it's 13-year veteran John Ford, who stepped down last Thursday as president of new media.

Ford was in the position for less than a year. Prior to that, he was Discovery's chief programmer as president of the U.S. content group. He moved over to new media when Billy Campbell arrived last spring as the new president of Discovery Networks U.S.

As new-media chief, Ford presided over the launch of Discovery's high-definition service, Discovery HD Theater. "There is no problem with what I'm doing that is causing me to go," he said. "I've done five different jobs in 13 years, and there is a time to move on."

After former Discovery President Johnathan Rodgers exited last March, some industry executives had expected Ford to get his spot. Instead, it went to Campbell, a former CBS executive.

Over the years, Ford also helmed TLC and Discovery Health. Relaunching TLC remains one of his finest memories. "We

were in 15 million homes, and the programming vault was empty," he recalled. "Eventually, TLC went from being an unknown to one of the top brands."

Ford says he has no concrete plans but would like a job that combines creative and business elements. Discovery plans to fill the new-media position in the coming weeks.

Discovery has lost a string of other executives over the past two years: TLC GM Jana Bennett; husband-and-wife team Michael Quattrone, head of the Discovery Channel, and Kathy Quattrone, general manager of Discovery Health; and

Charley Humbar, head of digital networks.

So far, on Campbell's watch, the Discovery Networks show mixed results. TLC boasts one of cable's hottest shows in *Trading Spaces*, which helped push TLC's prime time rating up 11% to a 1.0 rating last year. Several new lifestyle shows, including a remake of cheeky BBC hit *What Not To Wear*, join the schedule soon.

But flagship Discovery Channel is not holding up as well, with ratings off 17% in 2002. Campbell is still looking for a signature series for Discovery. *Monster Garage*, a boy-oriented vehicle-makeover show, has performed reasonably well, but its ratings shrivel in comparison with *Trading Spaces* or even *Spaces'* TLC companion *While You Were Out*. ■



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CARTOON NETWORK

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World Radio History

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- Among Adults 25-54!
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Seinfeld

Source: NSS, Galaxy Explorer, (1/20/03 - 1/26/03), AA/GAA Rtg.
#1 off-net: HH (tie), #1 synd prog: A25-54 (tie), excludes umbrella progs.

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World Radio History



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FAST TRACK

MADD Mad About Alcohol Ads

MOTHERS AGAINST DRUNK DRIVING (MADD) says public-service announcements warning against underage drinking and drunk driving are no match for the volume of alcoholic-beverage ads on TV. It cited a study from the Center on Alcohol Marketing and Youth that concluded that people under the age of 21 were 60 times more likely to see a TV alcohol ad than a PSA. MADD has called on Congress to make the prevention of underage drinking a "priority," and the **AD COUNCIL** has pressed Congress to fund a nationwide campaign.

What's on TV?

LIFETIME's latest drama pilot is *1-800-Missing*, a drama about a female FBI agent and her young, psychic sidekick. A new series should join Lifetime's schedule this summer. ... **COLLEGE SPORTS TELEVISION NETWORK** has secured another \$25 million in funding as it gears up for a Feb. 23 "soft" launch. CSTV's latest round of financing comes from an investor group that includes athletes **KEVIN GARNETT**, **TIKI BARBER**, **ANTONIO MCDYESS**, **BRIAN URLACHER** and **MICHAEL JOHNSON**. The official launch date is April 7. ...

Among several changes to **THE WB**'s schedule, **CARSEY-WERNER-MAND-ABACH**'s sitcom *Grounded for Life* will come to the network (from **FOX**, which canceled it) on Fridays at 9:30 p.m. after a double run at 8:30 p.m. and 9:30 p.m. on Friday, Feb. 28. To create space for the show, The WB is moving *Sabrina the Teenage Witch* to Thursday at 8 p.m.

People Meeter

LOUIS BOCCARDI, president of the **ASSOCIATED PRESS** for the past 18 years, will retire in "late summer or early fall" after 36 years with the company. No word yet on who will replace him, but Boccardi, who will be 66 when he leaves, has been a staunch advocate of press freedom and was the most vocal critic of Congress's decision to grill the net-



Hard-Luck Story

CNN founder Ted Turner, appearing on CBS's *60 Minutes II*, says he couldn't afford to buy back CNN if he wanted to because, he says, he lost \$7 billion to \$8 billion in AOL Time Warner's steep stock slide. The company's outgoing vice chairman also said he opposes combining CNN with ABC News. "The potential pitfalls and opportunities for disagreements exceed whatever benefits could be gained," he told Mike Wallace.

work presidents in Washington on their coverage of the 2000 election. During his tenure, he oversaw the creation of **AP TELEVISION NEWS**. Boccardi joined the AP in 1967 as executive assistant to the general news editor. He was named president in 1985. ...

Laurie Younger has been promoted to president of **BUENA VISTA WORLD-WIDE TELEVISION**. She will be in charge of domestic and international distribution of Disney content, including films, TV series, made-for-TV movies, miniseries, TV animation and direct-to-home videos. **BUENA VISTA PRODUCTIONS**, which develops first-run syndicated programming, also reports to Younger. She has been executive VP of television distribution at ABC since 2000 and senior VP and CFO of ABC since 1998.

And Now, the Sports

ABC alum **MICHAEL J. FOX** is back working with the network on a comedy pilot. **DISNEY-OWNED TOUCHSTONE TELEVISION** will produce the show, tentatively titled *Hench at Home*, in association with **DREAMWORKS TELEVISION** and **LOTTERY HILL PRODUCTIONS**. The sitcom will follow the life of a professional hockey player after he retires and settles down with his wife and three kids. Fox, **MITCH HURWITZ** and **DANELLE BLACK** will executive-produce. ...

In its Feb. 2 debut on **NBC** Sunday afternoon, **ARENA FOOTBALL** was neck-and-neck with **ABC** coverage of the **NATIONAL HOCKEY LEAGUE**'s All-Star Game. Both events averaged a 5 household share, while the All-Star Game came out one-tenth of a rating point ahead, with a 2.3 vs. a 2.2 for football. That's based on Nielsen's 55 local metered markets. **CBS**'s golf coverage beat them both, averaging a 3.2 rating/6 share.

Correction

On page 17 of the Feb. 3 issue, **BROADCASTING & CABLE** inadvertently ran a photo of PBS President Pat Mitchell in the place of Char Beales, president of the Cable and Television Association for Marketing.

Cable Takes to High-Definition



Comcast SportsNet will offer Philadelphia Flyers' and Washington Capitals' games in high-definition.

BY ALLISON ROMANO AND
KEN KERSCHBAUMER

High-definition programming is moving into a higher gear on cable. Showtime and sports nets Comcast SportsNet and NBA TV are among programmers unveiling new plans for high-def telecasts last week.

Showtime is adding six original series—including *Queer as Folk* and new shows *Earthlings* and *Dead Like Me*—and several original movies in high-def. It will also carry the Feb. 22 Mike Tyson-Clifford Etienne boxing match in HD. Showtime introduced its first HD-produced programming last year.

The growing number of high-def offerings is a bit like color television replacing black-and-white TV, says Comcast SportsNet President and CEO Jack Williams. "There was a time when just a few shows were in color and you didn't think about it. There will be a day when everything is in high definition."

Comcast SportsNet HD tips off Feb. 15 when the NHL's Philadelphia Flyers host the Carolina Hurricanes. The HD version of the

network for the regional sports net—which covers Philadelphia, Baltimore and Washington, D.C.—has been in the works for about a year and was originally slated for a late-January debut. Comcast SportsNet decided to delay the launch a few weeks to test its operation, Williams said.

More than 200 games will be produced in HD this year. The first Washington, D.C., and Baltimore-area games will be on Feb. 17.

To produce its high-def telecasts, Comcast SportsNet has added a new 53-foot-long Sony HD mobile production facility. The truck will shuttle up and down I-95 between Philadelphia, Baltimore and Washington. With more than 200 games to be produced in HD this year, the coverage will comprise Philadelphia Flyers, 76ers (NBA), and Phillies (MLB), Washington Capitals (NHL) and Wizards (NBA), and Baltimore Orioles (MLB) games in the Baltimore and Washington markets. Postseason games will also be covered.

The Comcast truck was constructed at Sony's Systems Integration Center in San Jose, Calif., and contains Sony high-definition cameras and production equipment. It will be tested in Washington before heading to Philadelphia for the Flyers game.

Another sports network, the NBA's digital NBA TV channel, is also readying its first HD telecast. NBA TV plans to offer several (it can't say how many just yet) NBA games in HD this season. The first will be a Feb. 16 contest between the New York Knicks and Los Angeles Lakers. EchoStar and DirecTV currently carry the NBA TV channel.

Also last week, cable pay-per-view and VOD service InDemand said it will begin offering high-definition movies in April. InDemand has negotiated HD rights with three movie distributors, HBO Enterprises, New Line Cinema and DreamWorks. Its first high-def presentation will be box-office darling *My Big Fat Greek Wedding*.

And Charter Communications last week signed on to carry Mark Cuban's high-definition channels, HDNet and HDNet Movies. The services will be available on Charter's Dallas-Fort Worth and Glendale/Burbank, Calif., systems. ■

Gannett's TV Unit Boasts Big Gains

BY JOHN M. HIGGINS

With an extra boost from political advertising, Gannett's television division posted strong financial gains during the fourth quarter of 2002. But the unit did not make up all the ground lost to the recession and to 2001's post-9/11 ad crunch.

For the three months ended December, sales at Gannett's TV stations jumped 27% to \$228.8 million, while cash flow zoomed 41% to \$128.7 million.

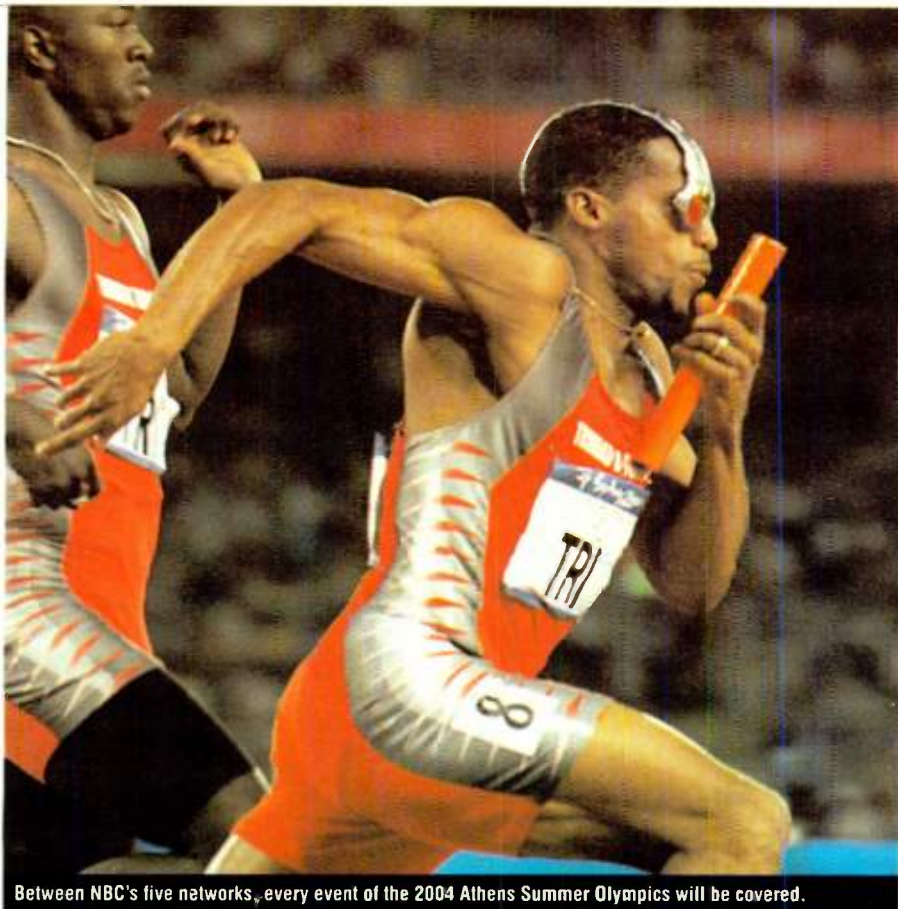
But that's because Gannett and other broadcasters face easy comps. The fourth quarter of 2001 was horrible, as advertisers fled after the terrorist attacks. Also, Gannett stations enjoyed \$50 million worth of spending from local and state political can-

didates during the quarter.

Gannett doesn't look as good in comparison with its performance in 2000. For 2002, Gannett's TV sales were actually down 2% from \$233.2 million generated in 2000. And cash flow was down 2.5% from \$131.8 million.

The comparisons for the first quarter of 2003 won't be as easy. Last year, Gannett's NBC affiliates benefited from the strong ratings of the Winter Olympics, adding \$20 million to \$25 million to sales totals.

But CEO Doug McCorkindale said that March ad paces (which are notoriously volatile) are showing particularly promising percentage gains. "January is up in the high single digits, February is down in the midteens against the Winter Olympic comparisons from last year, and March is up in the high teens at this point." ■



Between NBC's five networks, every event of the 2004 Athens Summer Olympics will be covered.

NBC Keeps Olympics All in the Family

Will air over 800 hours on five owned nets

By STEVE MCCLELLAN

You'll need a lot of stamina to watch all of NBC's planned coverage of the 2004 Summer Olympics in Athens. Being bilingual wouldn't hurt either.

NBC said last week it will present a record 806.5 hours of coverage of the Athens Games over the five networks it owns: NBC, MSNBC, CNBC, Bravo and Telemundo.

The gang of five will enable NBC to have unprecedented around-the-clock coverage of the Games. That is, at some point during the day, one of the five networks will be airing the Games.

For the first time, every summer Olympic sport will be covered.

The Telemundo coverage is another first for the Olympics: It will be the first time that a non-English-language network provides exclusive coverage of some part of the Games in the U.S.

The Spanish-language network and Bravo, NBC's two recent acquisitions, are carrying the Olympics for the first time. NBC stressed that non-owned affiliates of those networks would not face additional fees to carry the Games.

CNBC and MSNBC affiliates previously have negotiated deals whereby they pay extra for the Olympics feeds. Those agree-

ments run through the 2008 Games, the last under NBC's current rights deal with the International Olympics Committee.

The 806.5 total hours of coverage from Athens nearly doubles the 441.5 total hours of coverage from Sydney in 2000 and more than quadruples the 171.5 broadcast hours from Atlanta in 1996.

"We are committed to showcasing the athletes of the U.S. and the world in a way that has never been seen before," said Dick Ebersol, chairman of NBC Sports and Olympics. "We will deliver the Olympics to the widest possible audience and give American TV viewers an unprecedented array of choices."

'We will deliver the Olympics to the widest possible audience and give American TV viewers an unprecedented array of choices.'

DICK EBERSOL, NBC

The new wrinkle in NBC-TV's presentation compared with that of recent Games will be live action from 12:30 p.m. to 4 p.m. ET, which roughly equates to Athens prime time. The broadcast network (with 225.5 hours of the total) will also air a taped package

of events from 8 p.m. to midnight, with additional coverage from 12:35 a.m. to 2 a.m., and then replay the prime time package from 2 a.m. to 5 a.m.

MSNBC will air coverage from 2 a.m. to 4 p.m., while CNBC will air the games from 5 p.m. to 8 p.m.

Bravo, with 188 hours, will cover events from 9 a.m. to noon and 4 p.m. to 8 p.m. before repeating MSNBC's coverage from midnight to 6 a.m. Telemundo will carry 134 hours from 1 to 8 p.m. ■

STATION BREAK

BY DAN TRIGOBOFF

Gaming Ad Draws Scrutiny

CLARKSBURG, W.VA.—A "euphemistic" ad running on WVFX(TV) for a local gaming establishment has raised the issue of whether the state has a double standard on gambling ads.

While the state's race tracks can advertise their slot machines, even showing the machines in their ads, bars that offer video lottery machines cannot advertise them. But Blazzin 7's Casino and Lounge has been advertising "West Virginia games" and a "video room."

That ad has been referred to the West Virginia Lottery Commission, which could fine the station if it finds that the law has been broken. The station said last week that it had not been told the ad is outside the law, and the ad continues to run.

David Barnette, counsel to the West Virginia Broadcasters Association, said the use of euphemistic code words is a way around an inconsistency that should be addressed by the legislature. "We want to make sure all legal products can be advertised," he said.

News With Attitude

BALTIMORE—A new half-hour newscast following the 10 p.m. hour on Sinclair Broadcast Group's hometown station WBFF(TV) might fairly be said to combine Fox News attitude with CNN Headline News pace.

The newscast competes with three others at 11 p.m. and is, according to veteran anchor Morris Jones, in part a beta test for a newscast that might follow existing prime time Sinclair newscasts in its many markets. As with Sinclair's News Central, stations will be expected to plug in local stories in quick, digested form, according to a "wheel" that determines the time for local and national stories. The national news will be supplied by CNN Newsource. *The Baltimore Sun* described early programs as "vertebrae-jolting" and "news at the speed of light."

But Jones objects to the newscast's characterization as "populist" or "conservative," characterizing Sinclair boss David Smith's approach as balanced and not driven by traditional media's story parameters. "We want to give stories a treatment that allows the viewer to decide," Jones said, further echoing the similarly characterized Fox News Network.

A year ago, Sinclair was getting a reputation for axing newscasts. But the company has built a state-of-the-art facility in Hunt Valley, Md., and launched its centralcast at a previously newsless Flint, Mich., station last year. Although the company says it will ultimately add journalism jobs, some staffers fear that their local news will be replaced by a centralcast likely to diminish the local presence. In March, News Central is expected to launch at Sinclair stations in Oklahoma City; Raleigh, N.C.; and Rochester, N.Y.—stations that are already doing newscasts.

Allbritton Taps Lord

WASHINGTON—Bill Lord, former news director at KIRO-TV Seattle and KNBC-TV Los Angeles, last week became vice president for news at Allbritton's Washington operations. Lord will oversee news at both WJLA-TV and Newschannel 8, which recently merged newsrooms in Roslyn, Va. Rival WRC-TV is led by Bob Long, whom Lord once hired in Los Angeles and recommended for Long's current position.

Lord replaces Steve Hammel, who left to become station manager at Meredith's KPHO-TV Phoenix. Although the WJLA newscast is well-regarded—it received the Project for Excellence in Journalism's only A grade for the DMA in 2001—it trails WRC-TV and WUSA in the ratings.

Jaco Homecoming

St. Louis—Former CNN correspondent and St. Louis radio personality Charles Jaco is returning to both radio and television in St. Louis. He will join Fox-owned KTVI(TV) as a reporter and KFTK-FM as host of a morning show. Jaco last worked in St. Louis at KMOX(AM). He won't be starting until later this month because of a noncompete clause in his KMOX deal.

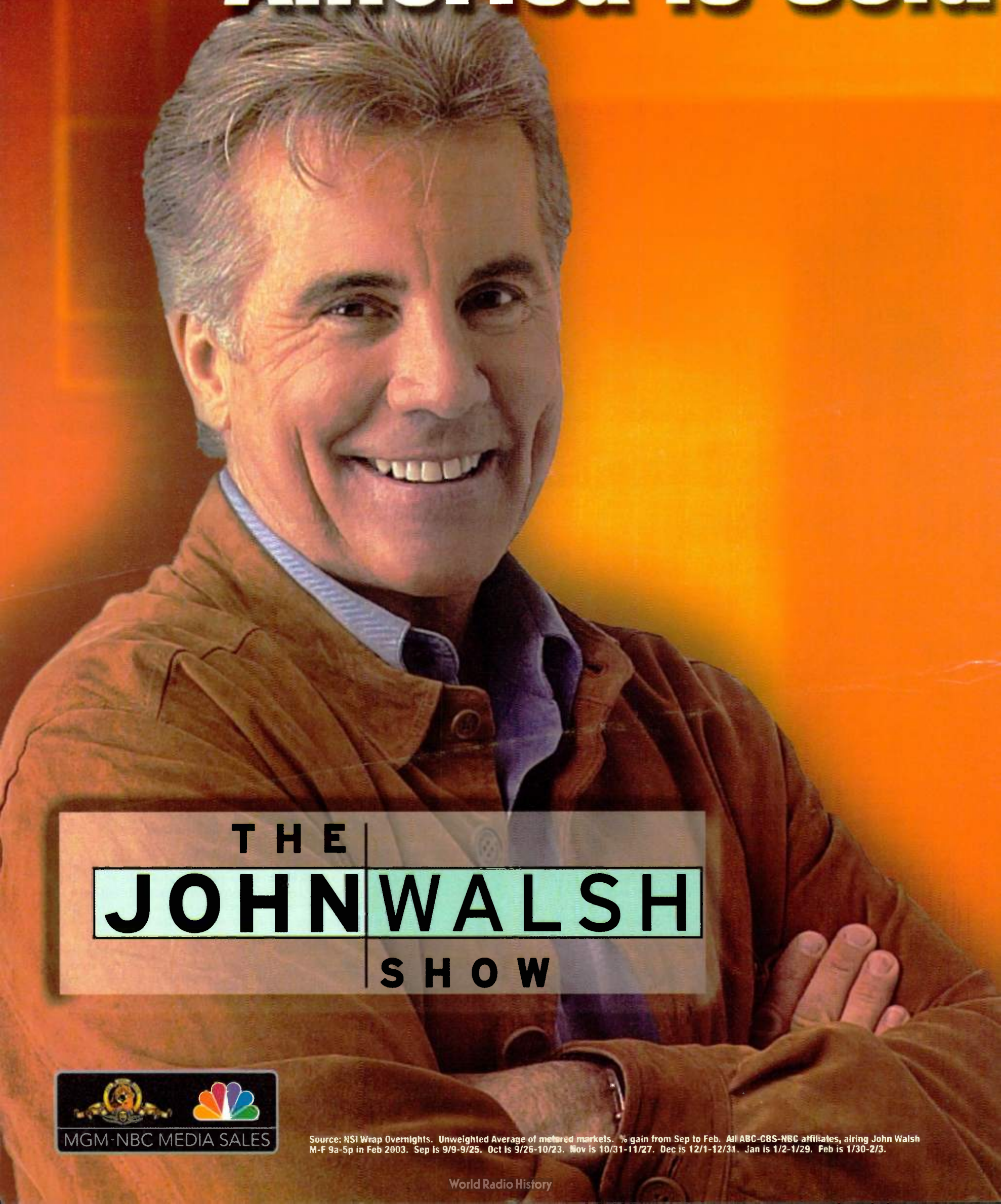
All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail dtrigoboff@reedbusiness.com or fax (413) 254-4133



The Mideast Beat

WFOR-TV Miami reporter Mike Kirsch is making his third trip to the Middle East since 9/11 and will be filing reports from Kuwait. "We plan on his being there for several months," says News Director Shannon High, adding that the experienced correspondent for the CBS-owned station could be "embedded" with troops in the event of a war in Iraq.

America is Sold



THE
JOHN WALSH
SHOW

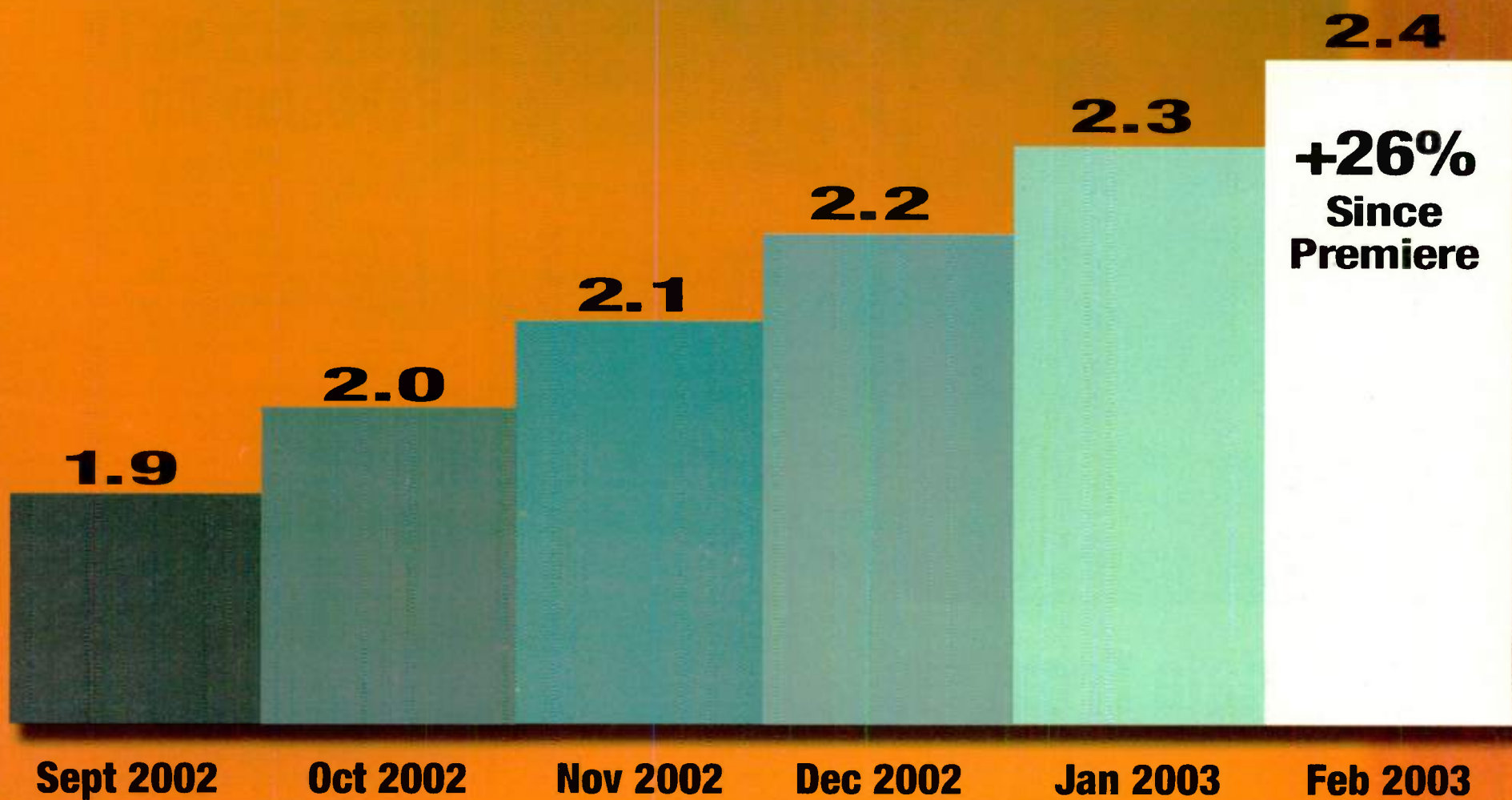


Source: NSI Wrap Overnights. Unweighted Average of metered markets. % gain from Sep to Feb. All ABC-CBS-NBC affiliates, airing John Walsh M-F 9a-5p in Feb 2003. Sep is 9/9-9/25. Oct is 9/26-10/23. Nov is 10/31-11/27. Dec is 12/1-12/31. Jan is 1/2-1/29. Feb is 1/30-2/3.

on John Walsh

6 MONTHS OF CONSECUTIVE GROWTH!

Average HH Ratings



RENEWED IN 70% OF THE U.S. FOR FALL 2003

Includes stations from the following groups:

NBC O&O's
Hearst-Argyle Television
Gannett Broadcasting
Post-Newsweek Stations
Belo Corporation
Landmark Communications
Sinclair Broadcast Group

LIN Television
Diversified Communications
Emmis Communications
Cordillera Communications
Gray Communications
Media General Broadcast Group
Clear Channel Television

 **NBC ENTERPRISES**
DOMESTIC SYNDICATION

johnwalsh.tv

PROGRAMMING



Fox is planning a summer debut for *Keen Eddie* (pictured) and other scripted shows.

Nets Deviate From the Fall-Launch Standard

With increased competition, rules get tossed

BY PAIGE ALBINIAK

Gone are the days when TV viewers eagerly await fall and the new shows it brings. These days, new shows can pop up at any time.

As the television landscape has become increasingly competitive, with strong original programming from cable and reality sweeping every network's schedule, networks are launching new shows whenever they think those programs will do well. That means the end of the summer rerun season.

"There are no rules anymore," said Mitch Metcalf, executive vice president of scheduling for NBC. "The business is changing so fast that we can't just rewrite the rule book, we have to throw it out. There's a new situation every day, and we have to be incredibly versatile."

Summer has become the season to launch reality series. NBC plans to launch an eye-popping nine reality shows this summer, keeping 60% of its summer schedule original. CBS will launch dating show *Cupid*, and ABC has several potential reality



CBS has slated *My Big Fat Greek Life* for a late-February premiere.

shows, including Mike Fleiss's *The Will*. The WB will air surfing show *North Shore* as well as commercial-free variety show *Live From Tomorrow*. UPN also is considering launching a show, although it hasn't decided whether the show will be scripted or unscripted.

But networks plan to use the summer to launch scripted shows as well. Fox will premiere several of its scripted shows early, to try to erase the disadvantage it faces each fall with Major League Baseball playoffs and the World Series.

Fox has seen success launching reality shows in the off-season. *American Idol* was a summer hit, and *Joe Millionaire* and the second season of *American Idol* have turned around its schedule. The network hopes the big ratings will boost its regular scripted shows, and it has seen that happen with *24* on Tuesday, *Bernie Mac* on Wednesday and *Fastlane* on Friday.

JANUARY STRATEGY

"I think we are wisely using *Joe Millionaire* and *American Idol* to position some of our scripted shows," said Fox Executive Vice President of Strategic Program Planning Preston Beckman. "That was the key part of our January strategy. We wanted to learn the positive and negative lessons about how to use this unscripted phenomenon."

Fox also hopes the better ratings will bring viewers to the shows set to debut next month: *Oliver Beene* on Sunday, March 9; *Wanda at Large* on Wednesday, March 26, and *The Pitts* on Sunday, March 30. And starting March 10, reality series *Married by America* will join the network's Monday-night lineup, taking the time slot now occupied by *Joe Millionaire*.

Fox has drama *Keen Eddie* and several other scripted shows for summer launches. The other broadcast networks are considering summer launches for dramas and comedies as well.

"The way people are viewing television has evolved over the past five years," said Rusty Mintz, senior vice president of program scheduling at The WB. "I think HBO really taught us all a lesson."

HBO has taken advantage of downtime at the broadcast networks to launch hits *The Sopranos*, *Six Feet Under* and *Sex and the City*, all of which bowed either in the summer or in midwinter. *Six Feet Under* will start its third season March 2.

But launches can come any time a network thinks they will work. This January saw a slew of reality shows introduced—all to high ratings. NBC is trying a six-episode run of crime drama *Kingpin* during February sweeps. And CBS will premiere *My Big Fat Greek Life* in late February. If it does anywhere near as well as the movie, the show will be a big hit.

Launches during sweeps go against conventional wisdom, said network executives, but certain programs warrant it. In the case of *Kingpin*,

Continued on page 36

More Sex on TV, But Safer, Too

BY PAIGE ALBINIAK

The friends of *Friends* and the denizens of *Dawson's Creek* may be doing it more than ever, but television is doing a significantly better job of emphasizing that the sex be safe, according to a Henry J. Kaiser Family Foundation study released last week in Los Angeles.

While two-thirds of TV shows include some sexual content, about the same as two years ago, the number of those shows that mention safe sex has risen to 26%, from 14% four years ago, according to the study, which has been conducted every two years since 1998.

"It's encouraging to see this trend toward greater attention to safer-sex issues on TV," says Kaiser Vice President Vicky Rideout, who oversaw the study. "This generation is immersed in the media, so, when Hollywood makes safer sex sexier—whether it's abstinence or protection—that's all to the good."

While two-thirds of TV shows include some sexual content, the number mentioning safe sex has increased to 26%.

Said a CBS spokesman, "It's certainly nice that they recognize the progress, because it's a responsibility we take seriously." CBS is part of Viacom, which runs safe-sex public-service announcements on its air. No other broadcast network chose to comment.

Sex by teenagers and young adults has significantly decreased. The 1999-2000 study found that 9% of sex occurred between teenagers, but last year's revealed that only 3% of instances involved teens. Depictions of young adults having sex dropped to 14%, from 23%.

The study found that 61% of sex on TV was between established couples last year, vs. 50% in 1999-2000. And sex between those who have just met dropped to 7% in 2000-01, from 16%. In such scenes, alcohol was involved only 11% of the time, drugs only 1%.

Still, one in seven programs, or 14%, show or imply sex, up from 10% two years ago and 7% in the 1997-98 study. One-third of shows include "sexual behaviors," and two-thirds talk about sex. Four years ago, a little more than half of all shows included sexual content.

In compiling the study, the foundation looked at one week of programming from 7 a.m. to 11 p.m. on nine broadcast and cable channels—ABC, CBS, Fox, NBC, PBS, Lifetime, TNT, USA and HBO—and on WB affiliate KTLA(TV) Los Angeles. Programming judged as sexual was any activity or dialogue with sexual intent. ■

SYNDICATION WATCH

RATINGS | Jan. 20-26

Nielsen Media Research

Top 25 Shows

Adults 18-49

RANK/PROGRAM	AA	GAA
1 Friends	5.8	6.9
2 Seinfeld	5.6	6.5
3 Everybody Loves Raymond	4.4	4.9
4 Seinfeld (wknd)	3.5	4.2
5 Will & Grace	3.4	3.5
6 That '70s Show	3.2	3.8
7 Wheel of Fortune	3.0	NA
8 Entertainment Tonight	2.9	2.9
9 King of the Hill	2.5	2.8
9 Oprah Winfrey Show	2.5	2.5
11 Judge Judy	2.4	3.5
11 Friends (wknd)	2.4	2.5
13 Jeopardy	2.3	NA
13 Home Improvement	2.3	2.9
15 Dharma & Greg	2.1	2.3
15 Entertainment Tonight (wknd)	2.1	2.1
17 Dr. Phil	2.0	2.0
18 Frasier	1.9	2.0
19 Everybody Loves Raymond (wknd)	1.8	NA
19 Maury	1.8	2.0
19 Drew Carey	1.8	1.8
22 The Practice	1.7	1.8
22 The X-Files	1.7	1.8
22 Access Hollywood	1.7	1.7
25 Jerry Springer	1.6	1.7
25 Stargate SG-1	1.6	1.7
25 Buffy the Vampire Slayer	1.6	1.7
25 Inside Edition	1.6	1.6

Top Court Shows

Adults 18-49

RANK/PROGRAM	AA	GAA
1 Judge Judy	2.4	3.5
2 Judge Joe Brown	1.5	2.0
2 Divorce Court	1.5	2.0
4 Texas Justice	1.1	1.5
5 People's Court	1.0	1.0

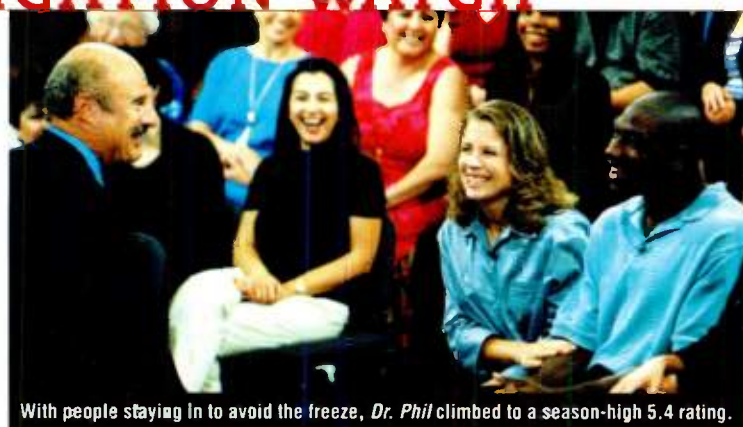
According to Nielsen Media Research Syndication Service Ranking Report Jan. 20-26, 2003

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



With people staying in to avoid the freeze, Dr. Phil climbed to a season-high 5.4 rating.

Cold Weather, Hot Ratings

BY PAIGE ALBINIAK

Cold weather helped syndicators for the week ended Jan. 26, as people stayed indoors to avoid the freeze that hit the eastern half of the U.S., and stayed at home to keep warm on Martin Luther King Day. As a result, TV usage levels and ratings shot up.

Several shows started the February sweeps with season highs, including King World's *Dr. Phil* at a 5.4 rating, only two-tenths of a Nielsen ratings point less than the syndicator's top talker, *Oprah*, which at a 5.6 declined 2% week-to-week. *Dr. Phil* also started last week out with a bang, scoring a 5.9 rating/15 share in the metered markets for its Monday, Feb. 3, show.

Dr. Phil wasn't the only new show to hit season highs, with NBC Enterprises' *John Walsh* up 7% week-to-week to a 1.6, Warner Bros.' *Caroline Rhea* up 22% to a 1.1, and Twentieth's brand-new entry, *Good Day Live*, up 25% to a 1.0. All were bests for each show.

Among the new game shows, Buena Vista's *Who Wants To Be a Millionaire* was up 9% to a sea-

son high of 3.6, while Sony's *Pyramid* was up 5% to a 2.1. The cold weather brought good news to the veteran game shows as well, with King World's *Wheel of Fortune* up 4% to a whopping 10.2 and its *Jeopardy* up 7% to an 8.0.

Among the rookie reality strips, Warner Bros.' *Celebrity Justice* moved up 8% to a 1.4, while Paramount's *Life Moments*, which was recently downgraded on several NBC owned-and-operated stations, decreased to a 0.7 rating.

Paramount's *Entertainment Tonight* jumped 8% to match its season high of 6.4. King World's *Inside Edition* was down 3% to a 3.6, while NBC's *Access Hollywood* jumped 14% to a season-high 3.2, with shows on the Goklen Globe Awards, the Sundance Film Festival, and pre-Super Bowl activities. Warner Bros.' *Extra* was up 7% to match its season-high 3.0.

Finally, several off-net sitcoms all hit or matched their season highs. Sony's *Seinfeld* was up 1% and tied Warner Bros.' *Friends*, which was up 4%, with each logging a 7.9. King World's *Everybody Loves Raymond* was up 6% to a season high 7.0. ■

Syndie

Insider

Jenny Jones Days Are Numbered

Warner Bros.' talker *Jenny Jones* is unlikely to return for its 13th season next year, sources confirm. Members of the show's Chicago-based staff were told last week that they should look for other jobs. Warner Bros. would not confirm that the show would not be back, although analysts say that, once the Tribune station group cleared Sharon Osbourne's new talk show (also from Warner Bros.) for next fall, *Jenny Jones's* fate was sealed. Although the show was once a ratings powerhouse, it has dwindled in recent years, averaging a 1.5 in the national Nielsen ratings this year.

Paramount Promotes Research Chief

Mike Mellon has been promoted to executive vice president of research for Paramount Worldwide Television Distribution, according to Paramount Domestic Television President John Nogawski, to whom Mellon reports.

Mellon is responsible for the research needs of Paramount Domestic Television, Paramount International Television and Paramount Television Production, which includes Paramount Network Television, Viacom Productions and Big Ticket Television. He has been at Paramount for 12 years. Prior to joining the studio, he was vice president of media strategy for Buena Vista Television from 1989 to '92 and vice president of research for Disney Television from 1985 to '89.

Maury Shows Growth

Universal's *Maury* continues to grow, logging 10% growth season-to-date over last year and becoming the only talk show to show double-digit growth this year. The show hit a 3.4 national Nielsen rating in the week ended Jan. 26. Right before NATPE, Universal President Steve Rosenberg said the show, which has been on the air since 1991, will be back for two more years.

Thumbs Up for Hot Ticket?

Although Paramount's movie-review weekly, *Hot Ticket*, was flat last week at a 1.7, the weekly program hosted by Leonard Maltin pulled ahead of Buena Vista's long-running *Ebert and Roeper*, which was down 32% to a 1.5. Many weekly shows saw ratings drop in the week ended Jan. 26 when they had to compete with the Super Bowl's pregame coverage and the game itself in western markets.

MOVIN' UP IN MISSOURI!

% HH Rtg Growth
Jan '03 vs Nov '02

+37%

4.1/12

+46%

3.8/10

3.0/10

3.3/10

3.5/9

2.6/8

KANSAS CITY
WDAF/F 1 PMST. LOUIS
KTVI/F 12 NOON

NOV '02

DEC '02

JAN '03

NOV '02

DEC '02

JAN '03

GOOD
DAY
LIVE20th
TELEVISION

Source: NSI, WRAP Overnights, sweeps as dated, Jan '03 vs. Nov '02 sweeps % HH Rtg Growth, HH Rtg/Shr

NIelsen | Jan. 27-Feb. 2 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Jan 27-Feb 2

Total Households (in millions)

PROGRAM	DATE	NET	HH
1. <i>Mv: The Patriot</i>	2/2	TBS	4.1
2. <i>State of the Union</i>	1/28	FOXN	3.8
3. <i>St/Union Analysis*</i>	1/28	FOXN	3.7
4. <i>WWE 10 pm</i>	1/27	TNN	3.6
5. <i>WWE 9 pm</i>	1/27	TNN	3.4
6. <i>Nws: Columbia 11 a</i>	2/1	CNN	3.3
6. <i>Trading Spaces 9 p</i>	2/1	TLC	3.3
8. <i>Nws: Columbia 10 a</i>	2/1	CNN	3.1
8. <i>Spongebob Sqants</i>	2/1	NICK	3.1
8. <i>The Osbournes</i>	1/28	MTV	3.1

Adults 18-49

PROGRAM	DATE	NET	HH
1. <i>Trading Spaces 9 p</i>	2/1	TLC	3.5
2. <i>Osbournes 10:30 p</i>	1/28	MTV	3.4
3. <i>WWE 10 pm</i>	1/27	TNN	3.3
4. <i>Mv: The Patriot</i>	2/2	TBS	3.1
5. <i>WWE 9 pm</i>	1/27	TNN	3.0
6. <i>Real World XII</i>	1/28	MTV	2.8
7. <i>Mv: Happy Gilmore</i>	2/2	USA	2.3
8. <i>The Osbournes 11 p</i>	1/28	MTV	2.1
8. <i>While You Were Out</i>	2/1	TLC	2.1
10. <i>Nws: Columbia 11 a</i>	2/1	CNN	2.0

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

Broadcast Networks

Jan 27 Feb 2

Total households (in millions)

	WEEK	STD
1. NBC	8.7	8.3
2. CBS	8.5	8.9
3. FOX	8.0	6.2
4. ABC	7.0	7.2
5. WB	3.1	2.9
6. UPN	2.1	2.5
7. PAX	0.9	0.9

Adults, 18-49 (in millions)

	WEEK	STD
1. FOX	7.7	5.0
2. NBC	6.1	5.9
3. ABC	4.7	5.3
4. CBS	4.6	5.1
5. WB	2.6	2.4
6. UPN	1.8	2.0
7. PAX	0.4	0.4

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	STD
1. <i>CSI</i>	CBS	17.7
2. <i>Friends</i>	NBC	17.4
3. <i>American Idol Wednesday</i>	FOX	15.3
3. <i>ER</i>	NBC	15.3
5. <i>American Idol Tuesday</i>	FOX	14.6
6. <i>Joe Millionaire</i>	FOX	13.0
7. <i>CSI: Miami</i>	CBS	11.9
8. <i>Scrubs</i>	NBC	11.9
8. <i>Everybody Loves Raymond</i>	CBS	11.8
10. <i>Without a Trace</i>	CBS	11.5

Adults, 18-49 (in millions)

	WEEK	STD
1. <i>American Idol Wednesday</i>	FOX	16.2
2. <i>Friends</i>	NBC	15.6
3. <i>American Idol Tuesday</i>	FOX	14.9
4. <i>Joe Millionaire</i>	FOX	14.2
5. <i>ER</i>	NBC	13.8
6. <i>CSI</i>	CBS	13.0
7. <i>Scrubs</i>	NBC	11.4
8. <i>Will & Grace</i>	NBC	11.0
9. <i>The Simpsons</i>	NBC	8.9
10. <i>The Simpsons 8:30p</i>	NBC	8.8

SOURCE: Nielsen Media Research

	abc	CBS	NBC	FOX	PAX	UPN	WB	
Week 19	6.1/9	9.7/15	8.0/12	8.8/13	0.6/1	2.4/3	4.1/6	
MONDAY								
8:00	51. <i>Veritas: The Quest*</i> 6.3/9	23. <i>King of Queens</i> 8.2/12	22. <i>Fear Factor</i> 8.6/13	66. <i>Bridezillas</i> 5.5/6	128. <i>Dirty Rotten Cheater</i> 0.5/1	93. <i>The Parkers</i> 2.5/4	81. <i>7th Heaven</i> 4.6/7	
8:30		32. <i>Yes, Dear</i> 7.7/11				92. <i>One on One</i> 2.6/4		
9:00		8. <i>Ev Lvs Raymnd</i> 11.1/16	37. <i>Third Watch</i> 7.3/10	6. <i>Joe Millionaire</i> 12.1/17	128. <i>Sue Thomas, F.B. Eye</i> 0.5/1	96. <i>Girlfriends</i> 2.3/3	87. <i>Everwood</i> 3.6/5	
9:30	52. <i>The Practice</i> 6.2/9	19. <i>Still Standing</i> 8.8/13				99. <i>Half & Half</i> 2.1/3		
10:00	61. <i>Miracles*</i> 5.8/9	7. <i>CSI: Miami</i> 11.2/18	28. <i>Crossing Jordan</i> 8.0/13			118. <i>Diagnosis Murder</i> 0.9/1		
10:30								
	6.6/10	7.0/11	6.2/10	12.6/19	0.8/1	1.5/2	4.0/6	
TUESDAY								
8:00	37. <i>8 Simple Rules</i> 7.3/11	23. <i>JAG</i> 8.2/12	61. <i>Dateline NBC</i> 5.8/9	5. <i>American Idol</i> 13.7/20	128. <i>Weakest Link</i> 0.5/1	105. <i>Buffy the Vampire Slayer</i> 1.8/3	88. <i>Gilmore Girls</i> 3.4/5	
8:30	45. <i>According/Jim</i> 6.7/10					113. <i>Abby</i> 1.2/2	81. <i>Smallville</i> 4.6/7	
9:00	State of the Union Address						111. <i>Diagnosis Murder</i> 1.4/2	
9:30						115. <i>One on One</i> 1.1/2		
10:00	31. <i>State/U Analysis</i> 7.8/11	54. <i>State/U Analysis</i> 6.1/9	14. <i>State/U Analysis</i> 9.7/14					
10:30	65. <i>St/Union Analysis</i> 5.6/9	76. <i>St/Union Analysis</i> 4.9/8	55. <i>State/U Analysis</i> 6.0/10					
	8.0/12	7.3/11	6.7/10	12.7/19	1.0/2	1.3/2	2.3/3	
WEDNESDAY								
8:00	40. <i>My Wife & Kids</i> 7.1/11	32. <i>Star Search</i> 7.7/12	69. <i>NBC Movie of the Week—War Stories</i> 5.3/8	30. <i>That '70s Show</i> 7.9/13	118. <i>Candid Camera</i> 0.9/1	108. <i>Enterprise</i> 1.6/3	96. <i>Dawson's Creek</i> 2.3/4	
8:30								
9:00	16. <i>The Bachelorette</i> 9.1/13	50. <i>60 Minutes II</i> 6.5/9		3. <i>American Idol</i> 14.3/21	121. <i>Doc</i> 0.8/1	115. <i>The Twilight Zone</i> 1.1/2	98. <i>Angel</i> 2.2/3	
9:30								
10:00	45. <i>Celebrity Mole Hawaii</i> 6.7/11	35. <i>48 Hours Investigates</i> 7.6/12	15. <i>Law & Order</i> 9.5/15		112. <i>Diagnosis Murder</i> 1.3/2			
10:30								
	5.9/9	12.1/19	13.3/20	5.9/9	0.6/1	3.2/5	2.0/3	
THURSDAY								
8:00	55. <i>ABC Thursday Night Movie—Columbo Likes the Nightlife</i> 6.0/9	18. <i>Star Search</i> 8.9/14	2. <i>Friends</i> 16.3/25	83. <i>Joe Millionaire</i> 4.4/7	128. <i>It's a Miracle</i> 0.5/1	91. <i>WWE Smackdown!</i> 3.2/5	105. <i>Surreal Life</i> 1.8/3	
8:30			8. <i>Scrubs</i> 11.1/17				104. <i>Surreal Life</i> 1.9/3	
9:00		1. <i>CSI</i> 16.6/24	12. <i>Will & Grace</i> 10.5/15	74. <i>Pulse</i> 5.0/7	123. <i>Diagnosis Murder</i> 0.7/1		94. <i>Surreal Life</i> 2.4/4	
9:30							105. <i>Jamie Kennedy</i> 1.8/3	
10:00	66. <i>Primetime</i> 5.5/9	10. <i>Without a Trace</i> 10.8/17	3. <i>ER</i> 14.3/23					
10:30								
	7.4/13	5.3/9	8.1/14	4.1/7	0.8/1	1.5/3	2.3/4	
FRIDAY								
8:00	32. <i>America's Funniest Home Videos</i> 7.7/13	74. <i>Funny Flubs & Screw Ups</i> 5.0/9	43. <i>Mister Sterling</i> 6.8/12	86. <i>Fastlane</i> 3.9/7	123. <i>Friday Night Flix—Book of Days</i> 0.7/1	109. <i>UPN's Movie Friday—The Cell</i> 1.5/3	102. <i>What I Like About U</i> 2.0/3	
8:30							99. <i>Sabrina/Witch</i> 2.1/4	
9:00		55. <i>Hack</i> 6.0/10	43. <i>Dateline NBC</i> 6.8/11	84. <i>John Doe</i> 4.2/7			89. <i>Reba</i> 3.3/6	
9:30							102. <i>Greetings/Tucson</i> 2.0/3	
10:00	42. <i>20/20</i> 6.9/12	76. <i>48 Hours Investigates</i> 4.9/8	11. <i>Law & Order: Special Victims Unit</i> 10.7/19		118. <i>Diagnosis Murder</i> 0.9/1			
10:30								
	4.7/8	5.7/10	5.2/9	5.7/10	0.7/1			
SATURDAY								
8:00	80. <i>ABC Saturday Night at the Movies—What Lies Beneath</i> 4.7/8	78. <i>Touched by an Angel</i> 4.8/8	NBC Shuttle News Special Sustaining	72. <i>Cops</i> 5.1/9	55. <i>Cops</i> 6.0/11	117. <i>Diagnosis Murder</i> 1.0/2		
8:30								
9:00		48. <i>The District</i> 6.6/12	72. <i>Law & Order</i> 5.1/9	61. <i>AMW: America Fights Back</i> 5.8/10	126. <i>PAX Saturday Night Movie—Killer Bees</i> 0.6/1			
9:30								
10:00		61. <i>The Agency</i> 5.8/10	68. <i>Law & Order: Special Victims Unit</i> 5.4/10					
10:30								
	6.9/11	8.3/13	7.7/12	6.5/10	1.0/2		2.6/4	
SUNDAY								
7:00		17. <i>60 Minutes</i> 9.0/15	55. <i>Dateline NBC</i> 6.0/10	85. <i>King of the Hill</i> 4.0/7	121. <i>Candid Camera</i> 0.8/1		99. <i>Gilmore Girls</i> 2.1/3	
7:30				69. <i>King of the Hill</i> 5.3/9				
8:00	60. <i>AFC/NFL Pro Bowl</i> 5.9/11	35. <i>Becker</i> 7.6/12	48. <i>American Dreams</i> 6.6/10	23. <i>The Simpsons</i> 8.2/12	109. <i>Doc</i> 1.5/2		89. <i>Charmed</i> 3.3/5	
8:30		20. <i>Ev Lvs Raymond</i> 8.7/13		28. <i>The Simpsons</i> 8.0/12				
9:00								
9:30	45. <i>Allas</i> 6.7/10	27. <i>CBS Sunday Night Movie—Brush With Fate</i> 8.1/12	13. <i>Law & Order: Criminal Intent</i> 10.0/15	40. <i>Malcolm/Middle</i> 7.1/10	113. <i>Sue Thomas, F.B. Eye</i> 1.2/2		94. <i>High School Reunion</i> 2.4/3	
10:00				52. <i>Malcolm/Middle</i> 6.2/9				
10:30	20. <i>Dragnet*</i> 8.7/14		23. <i>Kingpin</i> 8.2/13		123. <i>Just Cause</i> 0.7/1			
Averages								
Week	6.5/10	8.0/13	8.1/13	7.5/12	0.8/1	2.0/3	2.9/4	
S-T-D	6.7/11	8.4/14	7.8/13	5.8/9	0.9/1	2.3/4	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

Cable Looks for Ace With Awards Shows

BY ALLISON ROMANO

Here's a programming trendlet to note: the awards show. Viacom's MTV Networks can now boast that each of its major channels has its own homegrown award show, or two or three even.

Old hat are *The MTV Video Music Awards* and *The MTV Movie Awards*, which have been around. VH1 folded *The Fashion Awards* and last year added *The Big in 2002 Awards*.

And that's just for starters.

The MTVN awards lineup also includes CMT's second annual *Flameworthy Awards* (Feb. 12); Nickelodeon's *Kids Choice Awards* (April 12); and TNN's first-ever *Video Game Awards* show this fall.

But wait, there's more.

Just last week, MTVN unveiled its latest shows: *MTV's Total Request Live Awards* and *The TV Land Awards*.

The TRL Awards, celebrating the afternoon show's best moments, will air live on Feb. 17. TV Land's awards for TV classics will be handed out March 12 in such categories as "Innovator," which will go to *All in the Family*. The TV Land show was slated for March 9 but moved to avoid going against the *Screen Actors Guild Awards* on TNT.

"After MTV's success, why not extend it to the other networks?" asked Horizon Media's head of research Brad Adgate. He says that, except for the Oscars telecast, ratings for many awards shows on broadcast TV have been declining. Even so, cable can't get enough.

For its part, USA Network now airs the *AFT's Tribute* show. ESPN created its own sports award show *The ESPYs*, and SoapNet will hand out the *Soap Opera Digest Awards* live on April 12. And, at press time, Court TV had announced *The Casey Awards* honoring memorable trial participants and moments, to be telecast during *The Catherine Crier Show* March 21. ■

MARKET | North Platte | FOCUS

AT A GLANCE

The Market

DMA rank	209
Population	39,000
TV homes	16,000
Income per capita	\$16,209
TV revenue rank	208
TV revenue	\$2,700,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	KNOP-TV	2	NBC Greater Nebraska
2	KWNB-TV	6	ABC Pappas
3	KHT-LP	11	Fox Greater Nebraska

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

Cable/DBS

Cable subscribers (HH)	10,880
Cable penetration	68%
ADS subscribers (HH)**	3,200
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***
<i>Friends</i> (KNOP-TV)	17/33
Network Show	
<i>ER</i> (KNOP-TV)	32/47
Evening Newscast	
<i>KNOP-TV</i>	32/62
Late Newscast	
<i>KNOP-TV</i>	30/60

***November 2002, total households

SOURCES: Nielsen Media Research, BIA Research

It's Small, but It's Healthy

The North Platte DMA is one market up from the very smallest in the country and two up in market revenue. How small is the North Platte, Neb., DMA? "The population is so sparse," notes Steve Morris, who runs Pappas Telecasting's KWNB-TV, "there's more cows here than people, by a wide margin."

Although running the market's No. 2 station, Morris himself is seldom in the market. He runs KWNB-TV out of Pappas's KHGI-TV Lincoln-Kearney-Hastings, DMA No. 102, simulcasting ABC programming and local news into the smaller market. "We're focused on the Lincoln market," he says, "but, if there's interesting news, we'll go out there to cover it. It takes us about an hour and a half to get there [with a news crew], but news in North Platte may have statewide interest."

Despite its remote approach, KWNB-TV shows up fairly well in local ratings. But the market's top-rated station, Greater Nebraska TV's KNOP-TV, which also runs Fox affiliate KIIT-LP, draws numbers that would be impressive even for a solo station in a market.

KNOP-TV has been run for decades by the Carlini family, and 78-year-old Ulysses Carlini Sr., trained in speech and communication, continues to coach anchors and reporters while his son Lewys runs the station. Ulysses Carlini Jr. runs Greater Nebraska TV's KHAS-TV in Lincoln-Kearney-Hastings.

The market is rather healthy, with a fairly high per capita income and annual broadcast revenue approaching \$3 million, which slipped a relatively low 7% from 2000 to 2001. The employment base has always been dependent on the large Union Pacific railyard, but Walmart plans a distribution center there and is already advertising for new hires. Retail, agribusiness and automotive are strong advertising sectors.

But, Lewys Carlini points out, KNOP-TV's rates are low enough, at \$100 for a 30-second commercial, for the small specialty stores still going in North Platte's downtown. KNOP-TV has a 10-person news department and provides local programming with coverage of special events.—Dan Trigoboff



WHAT THEY DO

65% of the available labor pool has some college education, and 97% have at least a high school diploma.

41.4% of the labor pool, or almost 4,200 workers, are considered underemployed.

3.3% of the work force is unemployed, far below the national average.

SOURCE: The Development Corp. of North Platte

PITTSBURGH DISCOVERS PYRAMID!

PYRAMID delivers the time period's best performance in 7 years on WPXI at 1:30pm!

PYRAMID™

3.6

Household Rating!

+57%

Over Year Ago Programming!

Source: NSI, WRAP Overnights, M-F, (1/27/03 - 1/31/03), year ago = Jan 02 tp, best Jan Sweep since 1996

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TV BUYER

Cable Wants Bigger Bite of Broadcasting's Pie

Having missed out in '02, the industry plans an aggressive upfront this year

By Allison Romano

Cable networks hate reruns—not necessarily on their schedules but definitely in the annual ritual of the upfront ad market. Network executives are desperate to avoid a repeat of their underwhelming experience a year ago.

Working in cable's favor this year are a surprisingly strong scatter market and a wave of new hits strengthening a wider range of cable channels. Working against it are sharper competition among their brethren and buyers' continued willingness to opt for the greater reach of broadcast networks, despite broadcasters' shrinking share.

"Cable is the real deal. The ratings are high enough now," said Joe Abruzzese, a broadcast defector who left CBS last fall to become president of ad sales for Discovery Networks. "There's no reason why a viewer of *Trading Spaces* isn't as good as a *Law & Order* viewer."

Last spring, having weathered 9/11 and a dismal economy, advertisers were expected to sit back during the upfront market, when advertisers lock in commercial time and networks guarantee buys for the coming season. Instead, advertisers pounced, fearing that an ad-market recovery would drive up scatter prices.

STINGING DISAPPOINTMENT

Broadcast networks commanded sharp price increases, pushing volume up 20% over the 2001-02 season, to \$8.3 billion.

But cable networks missed out. They wrote more volume—\$4.8 billion vs. \$4 billion in the 2001-02 upfront season—but pricing, the cost per thousand viewers (CPM), was flat while broadcasters secured 11% hikes.

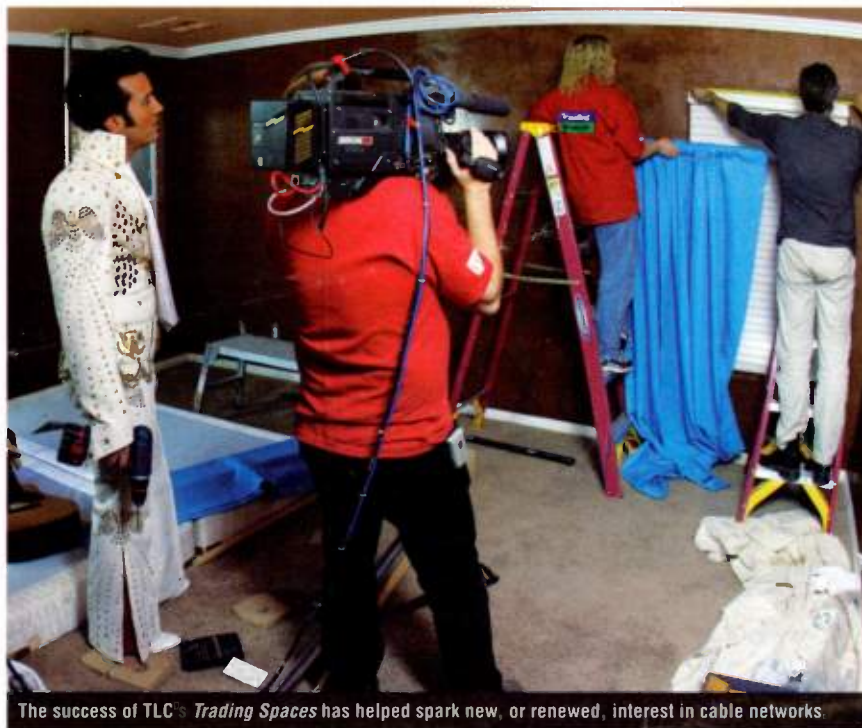
The cable upfront wasn't a total disaster, but it was a stinging disappointment. It saw half the take of the broadcast networks. And cable networks badly lost ground in their battle against the "CPM gap": broadcasters' ability to sell a viewer for double the price that cable networks can.

That riles cable-network executives. "There are quality rating points, quality programming and creative ideas coming out of cable," said Mark Lazarus, president of ad sales for Turner Broadcasting. "We need to prove that to advertisers."

Cable's vast—and constantly growing—supply hurts pricing. Over a year, every new cable network adds thousands and thousands of ad spots to the cable pool (about 17,800 new spots per cable network in prime time, 105,000 for all dayparts). Then the growing ratings on existing cable networks means—paradoxically—that prices for

beverage, wireless and cosmetics." Videogames, entertainment and retail advertisers are also in the mix.

Broadcast networks typically sell 75% of their commercial inventory in the upfront, while cable deals a more conservative 50%, according to Morgan Stanley analyst Richard Bilotti. After last year's upfront, though, broad-



The success of TLC's *Trading Spaces* has helped spark new, or renewed, interest in cable networks

ratings points on broadcast networks are surging, because they're more scarce. And broadcasters' broad reach means they're simply the preferred buy.

Steve Grubbs, CEO of media-buying firm PHD North America, said national TV advertisers still largely have two separate buckets of money: one for broadcast and one for cable. "There's some interchange between cable and broadcast budgets, but not to the degree that cable networks think."

IMPROVING FORTUNES

That battle won't rest this year, but, as the upfront approaches, cable's fortunes should improve. Two key indicators of upfront pricing are working in cable's favor: Cable scatter pricing is up an average 20%-30%, and ad cancellations are low.

"It's a broad-based market," noted Neil Baker, E! senior vice president of ad sales. "Business is coming from all over, from automotive, packaged goods,

casters had very little inventory left for scatter, so dollars flowed more freely to cable.

And, given cable's seemingly endless inventory, "the fact that cable scatter is running 15%-25% above last year's upfront pricing bodes really well," noted Thomas Weisel media analyst Gordon Hodge.

Now, with scatter as a guide, experts project positive gains over the 2002 upfront. More advertisers may move to commit, fearing those scatter increases, but executives are hesitant to make numeric predictions, saying it is too early in the process.

"No one can use fourth-quarter scatter in an upfront negotiation," said Initiative Media Executive Vice President Tim Spengler. "Second-quarter scatter will play more of a role."

Buyers insist there aren't really any must-buys on cable anymore, not even ESPN.

"The more finite the audience and

Continued on page 18

EBB & FLOW

Broadcast Spot Cools Off

Absent 2002's Olympic and political whirlwind, national spot buying has slackened. And comparisons with 2002 will only get worse as the year progresses.

"Spot is certainly not as tight as last year," says Jean Pool, EVP/director of North America operations, Universal McCann. "Automotive is spending an enormous amount, and, last year,

Jan. Auto Sales

-2%

zero-percent financing put dollars into dealer groups' advertising. But we did a billion dollars in spot politically, and even automotive can't replace that."

With Detroit recently announcing a 2% drop in auto sales for January, Pool adds her own concerns: "Watch for an end to zero financing."

"Automotive, telecommunications and Microsoft are pushing a lot of money into the market," says Bonita LeFlore, EVP/director of local broadcast, Zenith Media Services. "But, while the top 10 markets remain extremely tight, things are loosening up a little below that."

Tim McAuliff, CEO/Petry Media Corp. insists that "broadcast spot is doing better than we thought. January, with increases in the low double digits, was extremely good." He notes, however, that February (lacking the Olympics) will be "off" and March only "OK." Michael Spiesman, president, Continental TV Sales/Katz, also sees business as "equal or slightly better than expectations." But other rep execs aren't even that upbeat.

Kathy Crawford, EVP/director of local broadcast, Initiative Media, (Bayer/Coors/Home Depot), citing internal reports, describes only one top-10 market and only three out of the top 20 as "more fluid," suggesting a trend toward "tightening."

—Jean Bergantini Grillo

NEXT WEEK:

Syndication



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We
women's entertainment

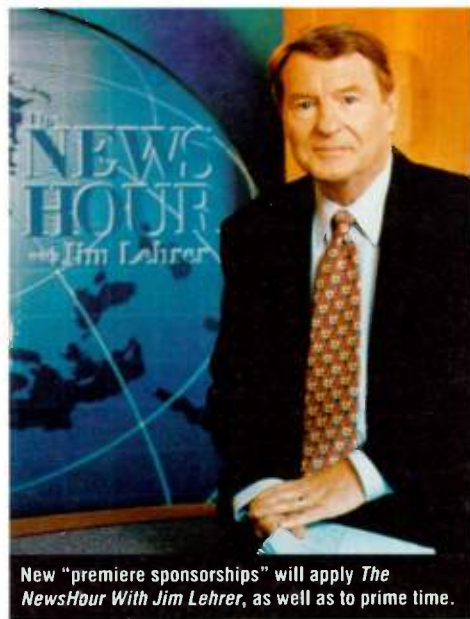
Contact Kim Martin at (516) 803-4311 or visit AMCnetworks.com for local revenue opportunities or to insert locally. | www.we.tv

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World Radio History

PBS Turns 30...Seconds

Expands underwriter credits to boost funding



New "premiere sponsorships" will apply *The NewsHour With Jim Lehrer*, as well as to prime time.

BY JOHN EGGERTON

PBS has a new premium for big spenders. No, it's not a really nice travel mug or a Three Tenors CD. It's a 30-second spot. PBS will now allow 30-second national underwriting credits, up from the previous limit of 15 seconds per credit.

The creation of this new category of premium sponsorships is intended to keep big spenders in the tent—expected to be defined as underwriters that spend \$2.5 million or more—and to get existing underwriters to boost their spending, according to the PBS board, which agreed to the change at a meeting in Williamsburg, Va., the weekend of Feb. 1-2.

The creation of the premiere sponsorships is also intended to generate new money. The board concluded that it needs to "attract corporations that would not have considered

underwriting PBS programs in the absence of 30-second credits."

The change came as no surprise. Public broadcasting has been encouraged to grow its own sources of funding, but that has become increasingly tough in a down ad market. "The proposal was submitted for board consideration," said PBS Vice President, Media Relations, Lea Sloan, "after considerable softening in the sponsorship marketplace, resulting from a weakened national economy and continuing competition for corporate dollars from commercial television."

The new policy essentially extends to national sponsors a practice increasingly common at the station level. Twenty-six non-commercial stations in the top 30 markets already accept 30-second credits.

Technically, the new 30-second spots aren't ads. What's the difference between a 30-second spot and a 30-second underwriting credit? For one thing, said Sloan, they are still not allowed to feature a call to action. "You may see more of that Cadillac on screen, but nobody is going to be asking you to buy it."

According to the new PBS policy, there are a number of other constraints on the new premium spots/credits:

- The 30-second credits, tabbed "premiere sponsorships," apply to prime time and *The NewsHour With Jim Lehrer* but not to PBS Kids programs and the PBS Plus weekend programming service.
- Corporate funders must meet a minimum spending threshold. The board's membership committee has recommended a \$2.5 million threshold, although the final number has yet to be officially set.
- The funding "pod" can't exceed the current one-minute limit, which means a maximum of two premiere credits per show.
- Spots must adhere to current underwriting guidelines: no qualitative statements, comparisons, price information, calls to action or inducements to purchase. ■

Continued from page 16
underserved, the more you look to cable," Grubbs said.

That rationale favored networks like MTV, Comedy Central and E! Entertainment Television in last year's upfront, rewarding them for their hard-to-reach audiences with among the highest CPM increases.

In the past year, shows that collect big ratings, like *Trading Spaces* on TLC or *Taken* on Sci Fi, helped spark new, or renewed, interest in laggard networks.

"Who cared about TLC a year ago? Now that *Trading Spaces* is a hit, they'll be on people's radar screens," said one network executive.

But another cautioned, "*Trading Spaces* is their big gun. If it falls apart, they are in trouble."

Until an original show declines (and sometimes even long after), cable nets will lean on their homegrown hits. In the 2003-04 upfront, Universal Television ad-sales chief Jeff Lucas will pitch advertisers on originals like *Monk* and *The Dead Zone*. "Now

our originals are real," Lucas said. "We're there."

Last year, it was Lucas—not the shows on his USA or Sci Fi Channel—that stirred up-front controversy. Looking to correct abysmally low sellout rates, Lucas, who had joined USA from NBC Sales, slashed CPM rates about 10% to increase sales volume. (Lifetime joined USA in taking a similar CPM discount to boost volume.)

A DIFFERENT STRATEGY

Other cable network execs were irked. Some blamed USA for undercutting their chances to write increases. Cable, on the whole, finished the 2002 upfront with flat CPMs. Turner Broadcasting's TNT and TBS eked out hard-fought low-single-digit increases.

Don't look for USA to deal so quickly this year. Universal Television Chairman Michael Jackson says, "Lucas did a smart move going into the upfront and securing cash volume, but that clearly predated the success of *Dead Zone*, *Monk* and *Taken*." This year, he said, his networks' strategy will be "secured by the success of our original programming." ■

HOT SPOTS

ACCOUNTS

Roughly \$500 million in media accounts changed hands during January—far below the \$2 billion of January 2002, according to **CABLE AUDIT ASSOCIATES' MEDIAANALYSISPLUS**. The changes involved 17 clients, 13 of which had accounts between \$10 million and \$50 million. But account activity was up from December 2002, when eight clients moved \$275 million in business.

CELEBS

SUBARU OF AMERICA INC. has signed cycling champ **LANCE ARMSTRONG** (for a reported \$12 million) to be its long-term ad spokesman. The four-time Tour de France victor will appear in TV commercials via the **TEMERLIN MCCLAIN** agency, Cherry Hill, N.J. Subaru EVP **FRED ADOCK** says the new spots (for Outback and other models) will hit the air in April. Armstrong, he says, is "a perfect fit" with the automaker's new campaign theme line, "Subaru. Driven by What's Inside." Subaru has had a longtime sponsorship role in cycling, including Armstrong's team in the early 1990s.

RESEARCH

JACK MYERS REPORTS' latest Advertising Confidence Index survey of ad executives indicates that the projected gains in various major media for 2003 are the result of a shift in advertisers' funds away from sales promotion and direct mail. That's not the only trend uncovered by *Myers'* survey of the ad community: Traditionally, broadcast networks have worked primarily with media buyers, but, in the coming year, *Myers* said, they will copy cable nets in working more closely with media planners. Indeed, *Myers* added, "it appears that, in 2003, media planners and buyers will be working more closely together than ever before."

CAMPAIGNS

SIRIUS has just begun a broadcast- and cable-network campaign for its satellite radio service, using the theme "It's On." The commercials (the first featuring rapper **DR. OCTAGON**) will run on such nets as **BET**, **ESPN** and **MTV** and on such shows as **CBS's Grammy Awards** Feb. 23. Online and cinema will also be among the media to be used over the next six months or so. **CRISPIN PORTER + BOGUSKY**, Miami, is the agency. Sirius' radio service is available in various models of autos made by **DAIMLERCHRYSLER** and **FORD MOTOR CO.** ...

TACO BELL has just begun a broadcast-network campaign for its Monterey Chicken Quesadilla. Taking off on the joining of the mild Monterey and spicy Pepper Jack cheeses, the marketer is tying in with the **MATCH.COM** online dating service on the "Monterey Match-up" sweepstakes. The two grand prizes: a trip to Monterey, Calif., for one "mild" couple and one "spicy" couple. The campaign, which is scheduled to run through March 12, includes buys on such shows as **ABC's The Bachelorette**, **FOX's Joe Millionaire** and **CBS's CSI: Miami**. **INTERPUBLIC GROUP OF COS.' FOOTE, CONE & BELDING**, San Francisco, is the agency.

Sponsors

USA NETWORK has added **MASTERCARD** as a major sponsor of its live prime time coverage of this week's **WESTMINSTER KENNEL CLUB DOG SHOW**. The Feb. 10-11 event already has **MASTERFOODS USA's** Pedigree dog food and the **PETCO** retail chain as sponsors.

Changing of the Guard

DEBORAH LAKE has been named VP of commercial standards and program compliance at **NBC**, New York. She will continue to report to **ALAN WURTZEL**, president of NBC Research and Media Development. Lake, who has been with NBC since January 1998, replaces **RICK GITTER**, who is retiring after 23 years in NBC's standards department. Lake started as manager of program standards in Burbank.

Discovery-J&J Cross-Platform

JOHNSON & JOHNSON has signed its first cross-platform partnership with **DISCOVERY NETWORKS U.S.** The year-long deal will become effective with its sponsorship of the upcoming Birth Day Live special on **DISCOVERY HEALTH CHANNEL**. J&J's cross-platform buy also encompasses **ANIMAL PLANET**, **DISCOVERY CHANNEL**, **THE SCIENCE CHANNEL** and **TLC**. Brands getting exposure under the agreement include Johnson's Bedtime Bath, Johnson's Baby Shampoo, Motrin, Children's Tylenol Simply Stuff and Simply Cough.

DISCOVERY COMMUNICATIONS, THE LEADING GLOBAL
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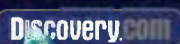
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World Radio History



TechTV's acquisitions include content for a Japanese-animation block, which the network is calling Anime Unleashed.

TechTV Transforms Itself

With failure of dotcom business, net opts for lifestyle niche

BY ALLISON ROMANO

Like many of the dotcoms it once covered, TechTV has been reprogramming to avoid extinction, repositioning itself as a lifestyle niche net with a technology bent. Now anything from computer-animated series to high tech sports gear to, of course, computers and tech-oriented documentaries is TechTV's domain. But the concept may be a tough sell with viewers.

Original documentary series *Wired for Sex* will look at the technology behind sex, pornography and fertility, and *Spy School* aims to investigate the top secrets of espionage. Both are slated for the second quarter. Acquisitions include a Japanese-animation block that it's calling "Anime Unleashed" and futuristic series *Max Headroom*.

It's a more inclusive direction, says COO Joe Gillespie. "The younger you go, technology is a lifestyle, not just about products."

After floundering for two years as a techie-news network, by last spring, TechTV had shed most of its news programming, which had climbed to 12 hours per day at one point. Now, most days have two or three hours.

Gillespie is angling to draw droves of young, upscale male viewers who are early adopters of technology. Those words could seduce many an ad buyer, but some remain skeptical.

"That market is good if they can deliver," said Howard Nass, veteran media buyer and head of HN Media Services. "But their target are the hardest viewers to reach in advertising."

This latest incarnation of TechTV comes three years after Charter Communications Chairman Paul Allen's Vulcan Ventures plunked down \$320 million to buy the former ZDTV from Ziff-Davis. Allen is said to take keen interest in TechTV's programming but doesn't have much programming experience.

'That market is good if they can deliver, but their target are the hardest viewers to reach in advertising.'

HOWARD NASS, HN Media Services

Gillespie has been running TechTV since CEO Larry Wangberg left a year ago. The net has a new programming chief in Greg Brannan, an E! Entertainment Television veteran.

Since 2001, TechTV has slashed its workforce by nearly 200.

TechTV's shift to lifestyle programming comes at a critical stage for the business. "They don't command much in license fees," said one MSO executive, "so they are trying to get more viewers and more advertisers to make it work."

The channel is getting too big to survive off the radar, but its ratings hover around 0.1, which is about as low as you can go. It's piped into 40 million homes, a distribution benchmark for many advertisers. It's in most major markets, divided almost evenly between digital and coveted analog slots.

Problem is, viewers don't know TechTV is there because, says marketing chief Gaynor Strachan Chun, "as an independent, we don't have the ability to cross-promote across sister and cousin networks."

Kris Magel, manager of national broadcast for Optimedia International, wants to see TechTV step up its marketing. "TechTV can be tough to explain [to clients], but, when we do, the clients do buy in."

TechTV is experimenting with partnerships to increase visibility. Its tech correspondent Leo Laporte appears regularly on ABC's quirky overnight *World News Now*. And it may team up on programming with Oxygen, a shirttail cousin since Allen has a stake in the women's net.

Networks of TechTV's size typically spend around \$15 million on programming, TechTV is said to be armed with a bit more.

But, programmers warn, TechTV needs to be very careful in what it puts on the air. "As soon as you see programming that has nothing to do with technology, you'll see problems," cautioned one television executive. ■

Media Giants Restructure Their Cross-Platform Units

BY STEVE MCCLELLAN

Major media groups are rethinking and retooling their integrated-marketing efforts, seeking to make them more efficient. News Corp., NBC and AOL Time Warner have all changed the structure of their integrated-marketing and cross-platform units.

After months of internal pondering, News Corp. One has been split up, with sales reporting to Fox Networks Group CEO Tony Vinciguerra and to Fox Broadcasting President of Sales Jon Nesvig. The News Corp. One marketing segment will report to Anthea Disney, the News Corp. executive in charge of the company's strategic alliances worldwide.

Previously, the combined unit had reported to News Corp. Deputy Chief Operating Officer Lachlan Murdoch.

Out altogether is Kayne Lanahan, the executive who developed and ran the day-to-day operation for five years. She indicated last fall that she was moving on but stayed through the completion of the transition last month.

She said last week she had concluded that it made more sense for the marketing and sales components of News Corp. One to operate separately, especially now that Vinciguerra has responsibility for both cable and broadcast sales. "It's a different marketplace and economy than it was three years ago."

Cross-platform and integrated marketing arrangements match an advertiser with several parts of a media company's components. For example, at

Viacom, which has made several cross-platform deals, an advertiser might launch a campaign on Infinity Broadcasting, CBS broadcast network and MTV cable channel.

At NBC, the network has moved its NBC Connect to the marketing unit within the sales division, under Senior Vice President, Marketing, Ed O'Donnell, with Stu Ballatt running the day-to-day operation. Before, it had reported directly to NBC Sales President Keith Turner.

Jay Linden, who ran NBC Connect, has been named executive vice president, Strategic Alliance Group, and oversees a new initiative

called "At the Client for the Client," which extends across all GE units. The idea is that a lot of GE units support industries that are major advertisers (for example, GE's plastics, lighting and financing divisions all do business with the auto industry).

"We're going to approach clients as GE to see what kind of partnerships we can forge," says Turner. "In effect, it's an extension of NBC Connect."

Sources familiar with the News Corp. restructuring say the review there was prompted by the turmoil at AOL Time Warner, including the perception that some of the integrated deals coming out of that company were "more spin than reality."

"It made everybody in the industry ask what's working and what's not working," says one ad/marketing executive. "Does any of the AOL fallout rub off negatively on us, and just what should this integrated marketing operation naturally morph into?"

At AOL Time Warner, Mike Kelly was named to head the company's Global Marketing Solutions unit six months ago, and Goodman is "quite pleased" by its progress. "Had we had this conversation six months ago, I would have probably asked it to be off the record and told you how miserable it was with that group and all it was doing. It's been quite a nice turnaround."

Viacom Plus has a different integrated-marketing story: It's working well, and the company is talking to Procter & Gamble about extending its cross-platform advertising deal (estimated at \$300 million annually) for a third year. Lisa McCarthy, the unit's executive vice president, notes confidently, "It's very much part of the fabric of Viacom." ■



All Fox Networks sales report to Vinciguerra.

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WASHINGTON

FCC Could Close Radio Loophole

Broadcasters fight to keep current market measures

BY BILL MCCONNELL

The radio industry is lobbying hard to head off what appears to be an FCC move to reduce the number of stations that one company can own in some local markets, particularly small towns.

FCC Chairman Michael Powell has told lawmakers that the extent of radio mergers is "disturbing" and he has "teed up" proposals to address longstanding anomalies in the way markets are measured.

Lawyers for the National Association of Broadcasters, Clear Channel and Entercom have held several meetings with FCC officials urging them to keep things as they are. The possible revisions would be included in the FCC's broad review of media-ownership rules due in late spring.

Broadcasters are worried because the FCC appears willing to make permanent an interim

ownership by establishing a sliding scale that permits one company to own up to eight stations in the largest markets. The FCC isn't planning to change that scale, which also allows seven stations in 30-to 44-station markets, six in 15-to 29-station markets and five in markets with 14 or fewer. For almost three years, the agency has been trying to figure how, or whether, to remove inconsistencies between the way it measures the number of stations in a market and the way it decides how many stations one company owns in it.

During their tenures, former Commissioners Susan Ness and Gloria Tristani repeatedly complained that "regulatory sleight of hand" allowed stations to own more stations in a market than Congress intended. For instance, in 11-station Pine Bluff, Ark., the FCC ignored one of the three stations Seark Radio controlled when it sought to buy three more in 1999.

The two commissioners persuaded then-Chairman William Kennard to examine whether the measurement policy should be changed and to defer rulings on acquisitions that mirror the "Pine Bluff anomaly."

In a briefing with reporters three weeks ago, Powell said the measurement practice in place since 1992 did not pose a dilemma until Congress lifted local-ownership caps in '96.

The Pine Bluff anomaly arises because the FCC measures the number of stations in a market by including every station with *any degree* of signal overlap with those in the principal community, even those that may overlap only one other outlet. But to decide how many stations one company owns, only stations with signal contours touching *all* the other signals in the market are counted. As a consequence, critics say, a market is often considered larger than it really is and one company's stable of outlets considered less, and companies can circumvent limits for that market.

In the past two years, the FCC has withheld rulings on two such deals: Clear Channel's purchase of an AM/FM combo in Port Jervis, N.Y., and James River Cos.' buy of a Pierre, S.D., construction permit. Last year, the commission did approve sportscasting legend Curt Gowdy's sale of KDGy(FM) Laramie, Wyo., to Clear Channel after ruling that stations in nearby Cheyenne didn't count toward the company's Laramie total.

There are other anomalies. A 50-KW signal from KXMR(AM) Bismarck covers so much of North Dakota that distant communities like Minot are considered to be in the same market, allowing one company to own potentially all stations in that town. The dilemma has stalled Clear Channel's purchase of KXMR until the FCC measurement problem is fixed.

Although fighting any change, broadcasters have suggested, as a fallback, that the signal contours of powerful out-of-town stations could be ignored when measurements are made. ■

Feds Hold the Reins

A history of radio combos

- 1938** FCC bans ownership of two AMs in a market.
- 1953** Bans local FM combinations.
- 1964** Bans combos when station signals overlap
- 1970** Forbids AM/FM combos
- 1971** Reinstates AM/FM pairs
- 1992** Allows same-service combos: two AMs/two FMs in markets with 15+ stations if share doesn't exceed 25%. In smaller markets, three-station combos permitted, but all cannot be same-service.
- 1996** Congress lifts local limits again based on sliding scale. Markets with 45+ stations permit 8 to one owner if no more than 4 same-service. In markets with 14 or fewer stations, 5-outlet combos permitted but no more than half of market total. National ownership limits removed.
- 1998** To slow consolidation, FCC "flags" radio mergers giving one owner 50% of Arbitron-market revenue or two 70%.

SOURCE: FCC

solution that effectively reduces the number of stations one company may own in a market. What's more, Democratic Commissioners Michael Copps and Jonathan Adelstein are said to be pushing an even tougher solution that would replace current measurement techniques with tighter Arbitron market definitions.

Broadcasters argue that both solutions would create anomalies of their own. Any switch, they say, would thwart Congress, which intended to increase the amount of local ownership when it lifted ownership caps in 1996. Arbitron won't work, they say, because many markets are too small to be measured by the ratings company.

In 1996, Congress raised limits on local radio



CAPITAL WATCH

Analog TV Fees Proposed

The White House again wants to levy a spectrum fee on broadcasters. This time, the Bush administration is calling on TV stations to pay an "annual lease" totaling \$500 million and beginning in 2007.

The fee would apply only to analog spectrum users and is being proposed to "encourage" television broadcasters to vacate analog spectrum after 2006 "as required by law," according to the White House 2004 budget plan. Stations would be exempt from the fee after converting to digital and returning analog spectrum.

Spectrum fees are almost always included in White House budgets and have always been defeated. Still, the White House is pushing the idea again under pressure to make TV spectrum available for wireless and other services.

Responding to the proposed fee, NAB President Eddie Fritts said, "Congress has wisely rejected spectrum taxes on broadcasters for the past several years because lawmakers recognize the timetable for the transition to digital television will be determined by consumer acceptance and not by arbitrary government dictates."

OWNERSHIP-REWRITE DEADLINE CHALLENGED



Like Julius Caesar, FCC Chairman Michael Powell may have to create a new calendar. That's what some say he will need to meet his late-spring deadline for revising ownership rules. Media Access Project President Andrew Schwartzman (above) predicts the rewrite will last through summer, if not through fall. Two weeks ago, Powell put the deadline at "very late spring," prompting one Washington source to respond: "Very, very, very late spring." Powell media aide Susan Eid stuck with late spring and threatened to "kill myself" if the review drags on.

GAO Wants End to Turf Tussle

Congress should establish an independent commission to determine whether reform is needed for spectrum management now done by the FCC and the National Telecommunications and Information Administration, the General Accounting Office said last week.

GAO, the investigative and auditing arm of Congress, recommended legislative action because neither the FCC nor NTIA "specifically agreed" to an independent commission after being notified of the GAO proposal. The two did agree last Friday to cooperate when making spectrum-use policies and to meet at least biannually for joint planning sessions. If the GAO report is any gauge, however, that may not be enough.

GAO said disagreements over how and whether to increase market-based methods of doling out spectrum, such as auctions, have stalled reform.

Budget Cuts Noncom DTV Dough

The Bush administration's new budget, which must be approved by Congress, eliminates Commerce Department grants that have helped public stations construct their digital facilities. The budget suggests that, instead, \$100 million of the Corporation for Public Broadcasting's already enacted 2004 funding be designated for digital

buildouts. A number of groups representing public broadcasters said that enacting the president's budget would "seriously compromise" public stations' ability to deliver programming and other current services.

Clear Channel Wins One

Spanish Broadcasting's antitrust suit against Clear Channel has been dismissed by a federal district judge in Miami. Spanish had alleged that Clear Channel interfered with its public offering in 1999 and with some sales relationships and also scuttled negotiations that could have led to a merger between it and Hispanic Broadcasting. Officials for Spanish said they will appeal and believe that their claims will be reinstated. Clear Channel Chairman Lowry Mays said the decision shows that his company has "risen above the chatter and proven that we are a good company, with ethics, integrity and sound business practices."

BUSINESS

Bresnan's Back in the Cable Biz

BY JOHN M. HIGGINS

Almost two years after trying to get a firm deal, cable veteran Bill Bresnan finally landed an agreement to buy a chunk of rural-state cable systems that had been part of AT&T Broadband—and at a lower price than expected.

Bresnan Broadband crafted a new deal in which Comcast—which bought AT&T Broadband in December—stays on as a partner. It calls for Comcast to get about \$575 million: \$525 million in cash plus about a third of Bresnan Broadband's equity, which UBS Warburg analyst Aryeh Bourkoff says is worth about \$150 million. Bresnan will get small-town systems serving 317,000 subscribers in Colorado, Wyoming and Montana.

The deal is much different from one Bresnan cut with AT&T a year ago. That was a straight-cash purchase, for \$735 million. He planned to spend another \$300 million to rebuild the neglected properties but couldn't get the deal financed. By keeping Comcast in as a partner, he doesn't have to raise as much money and also gets to buy programming at Comcast's ultra-low rates.

Bourkoff pegs the deal at \$2,100 per subscriber, about 10 times cash flow.

Bresnan—the one-time Tele-Prompter CEO who sold his cable operation, Bresnan Communications, to Charter Communications three years ago—said that upgrading the systems is his first priority.

"Half of the customers are in systems of just 450 MHz or less," Bresnan said. "We're going to rebuild and add two-way."

The company will be based in White Plains, N.Y., and Bresnan said he's building a headquarters staff of only 45 people, mostly in finance and human resources. Some systems will be consolidated, but he isn't planning a dramatic overhaul of system management.

"They've got good people," he said. "In a way, it's amazing, with the lack of capital support, that their spirits are up." ■



CHANGING HANDS

TVs

WXTX-TV Columbus and WFXG-TV Augusta, Ga.

PRICE: \$40 million

BUYER: Southeastern Media Holdings LLC (Thomas B. Hensen, president).

SELLER: Fisher Broadcasting Co. (Benjamin Tucker, president, Broadcast)

FACILITIES: WXTX-TV: Ch.54, 2,820 kW, ant. 1,135 ft.; WFXG-TV: Ch. 54, 2,510 kW, ant. 1,263 ft.

AFFILIATION: WXTX-TV FOX; WGXX-TV: FOX

COMMENT: Fisher Broadcasting's WFXG-TV Augusta and WXTX-TV Columbus to Southeastern Media Holdings for \$40 million.

BROKER: Kalil and Co.

Combos

KCAB(AM) and KCJC-FM Dardanelle, KVOM(AM) and FM Morrilton, KWKK-FM Russellville and KVLDFM Atkins, all Ark.

PRICE: \$6.7 million

BUYER: Max Media Properties (John Trinder, president/COO); owns four other stations, none into this market
SELLER: River Valley Radio Group (Fran Harp, president)

FACILITIES: KCAB(AM): 980 kHz, 5 kW day/32 W night; KCJC-FM: 102.3 MHz, 1 kW, ant. 1,322 ft.; KVOM(AM): 800 kHz, 250 W day/40 W night; KVOM-FM: 101.7 MHz, 6 kW, ant. 226 ft.; KWKK-FM: 100.9 MHz, 6 kW, ant. 328 ft.; KVLDFM: 99.3 MHz, 4 kW, ant. 394 ft.

FORMAT: KCAB(AM): News; KCJC-FM: Country; KVOM(AM): News; KVOM-FM: Country; KWKK-FM: Soft Hits; KVLDFM: Classic Rock
BROKER: Richard A. Foreman, of Richard A. Foreman Associates Inc., and Sunbelt Media

KRBI-AM and FM St. Peter (Mankato-New Ulm-St Peter), Minn.

PRICE: \$3.2 million

BUYER: Three Eagles Communications Inc. (Gary Buchanan, president/COO); owns 37 other stations, including KEEZ-FM Mankato-New Ulm-St Peter
SELLER: Johnson Broadcasting Corp. (Robert

C. Johnson, president)

FACILITIES: KRBI-AM: 1310 kHz, 1 kW day/330 W night; KRBI-FM: 105.5 MHz, 25 kW, ant. 200 ft.

FORMAT: KRBI-AM: Country/Talk; KRBI-FM: Classic Hits

BROKER: Doug Ferber of Star Media Group Inc. and Jerry Johnson of Jim Wychor Communications

WHHK-FM Galva and WGEN(AM) Geneseo (Quad Cities), Ill.

PRICE: \$475,000

BUYER: Miller Communications Inc. (Randal J. Miller, president/GM); owns five other stations, including WKEI(AM) and WJRE-FM Quad Cities

SELLER: Hoscheidt Broadcasting Inc. (John Hoscheidt, president/owner)

FACILITIES: WHHK-FM: 102.5 MHz, 3 kW, ant. 328 ft.; WGEN(AM): 1500 kHz, 250 W

FORMAT: WHHK-FM: AC; WGEN(AM): AC

FMs

KJOY-FM Stockton and KWINFM Lodi (Stockton) and KWNN-FM Turlock (Modesto) and KNVQ-FM South Lake Tahoe (Reno, Nev.), all Calif.

PRICE: \$25.5 million

BUYER: Citadel Communications Corp. (Farid Suleman, CEO); No. 6 group owns 210 other stations, including KESP(AM), KATM-FM, KDJK-FM, KHKK-FM and KHOP-FM Modesto.

SELLER: Silverado Broadcasting Co. (Roy Williams, president)

FACILITIES: KJOY-FM: 99.3 MHz, 4 kW, ant. 322 ft.; KWINFM: 97.7 MHz, 3 kW, ant. 299 ft.; KWNN-FM: 98.3 MHz, 2 kW, ant. 390 ft.; KNVQ-FM: 102.9 MHz, 39 kW, ant. 2,927 ft.

FORMAT: KJOY-FM: AC; KWINFM: CHR; KWNN-FM: CHR; KNVQ-FM: '80s Hits
BROKER: Randolph George, of Sterling Associates

WLEZ-FM Terre Haute, Ind.

PRICE: \$2.09 million

BUYER: Crossroads Investments LLC (Michael A. Petersen, VP); owns four other stations: WBOW(AM), WSDX(AM), WAXI-FM and

WSDM-FM Terre Haute

SELLER: Bomar Broadcasting Corp. (Mike Day, president)

FACILITIES: 102.7 MHz, 28 kW, ant. 659 ft.

FORMAT: Soft AC

WSSY-FM Talladega, Ala.

PRICE: \$1.25 million

BUYER: Great South RFDC LLC (Paul S. Alexander, managing member); no other broadcast interests
SELLER: Williamson Broadcasting Inc. (Douglas A. Williamson, president)

FACILITIES: 97.5 MHz, 2 kW, ant. 574 ft.

FORMAT: Oldies

KFTG-FM Pasadena (Houston-Galveston), Texas

PRICE: \$482,500

BUYER: Aleluya Christian Broadcasting (Roberto Villarreal, president); owns one other station, KBRZ-AM Houston-Galveston

SELLER: Community Radio Inc. (Robert Vaughn, president)

FACILITIES: 88.1 MHz, 440 W, ant. 98 ft.

FORMAT: Gospel

KBZB-FM Pioche, Nev.

PRICE: \$429,000

BUYER: Gla-Mar Broadcasting LLC (Gregory Merrill, managing member); no other broadcast interests
SELLER: Mark C. Nolte

FACILITIES: 98.9 MHz, 100 kW, ant. 1,959

FORMAT: Rock
COMMENT: Gla-Mar will operate station under a TBA.

AMs

WBIX-AM Natick, Mass. (Boston)

PRICE: \$10 million

BUYER: Bradford C. Bleidt; no other broadcast interests
SELLER: Langer Broadcasting Corp. (Alexander Langer, president)

FACILITIES: 1060 kHz, 40 kW day

FORMAT: Business News

WURD(AM) Philadelphia

PRICE: \$4.25 million

BUYER: Levas Communications LLC (Walter P. Lomax, member); no other broadcast interests

SELLER: Mega Communications Inc. (Adam Lindemann,

chairman/ president/CEO)

FACILITIES: 900 kHz, 1 kW day/42 W night

FORMAT: News/Info

WPLC(AM) Silver Spring, Md. (Washington, D.C.)

PRICE: \$1.5 million

BUYER: Metro Radio Inc. (Bruce A. Houston, president); no other broadcast interests

SELLER: Mega Communications Inc. (Adam Lindemann, chairman/president/CEO)

FACILITIES: 1050 kHz, 1 kW day/44 W night

FORMAT: Mexican

KCLE-AM Cleburne (Dallas-Fort Worth), Texas

PRICE: \$1.4 million

BUYER: First Broadcasting Co. LP (Gary M. Lawrence, president/vice chairman); owns five other stations, including KRVA-FM and KRVA-FM Dallas-Fort Worth.
SELLER: M&M Broadcasters Ltd. (Gary L. Moss, president)

FACILITIES: 1140 kHz, 850 W day/710 W night

FORMAT: Country

KPRL-AM Paso Robles (San Luis Obispo), Calif.

PRICE: \$900,000

BUYER: North County Communications LLC (Kevin Will, managing member); no other broadcast interests
SELLER: Dellar Survivor Trust (Douglas M. Daggs, executor)

FACILITIES: 1230 kHz, 1 kW

FORMAT: News/Talk/Sports

KGLW(AM) San Luis Obispo, Calif.

PRICE: \$370,000

BUYER: Mapleton Communications LLC (Michael Menerey, president); owns 23 other stations, including KOTR-FM, KXDZ-FM and KXTZ-FM San Luis Obispo.
SELLER: RocGlo Communications (Gloria L. Rivera, owner)

FACILITIES: 1340 kHz, 790 W

FORMAT: Talk

Clarification

Fox Media was exclusive broker for the seller in the sale of WNKY-TV Bowling Green, Ky. (12/9/02, p. 31).

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

TECHNOLOGY



BBC Technology will be peddling its collaborative-production system in the United States.

Another British Invasion

BBC Technology targets stations in North America

BY KEN KERSCHBAUMER

Get ready for the latest British invasion. BBC Technology is launching an effort to bring its technology across the pond and into stations across North America.

"We feel confident that what we're taking to our customers is a unique, tried-and-tested approach to doing things, enabling our customers to tap into our resources and heritage," says BBC Tech-

nology President Ann Wilson.

The product and service offerings from BBC Technology have been born out of the work done for the BBC's vast programming and production services. An offshoot of more than 80 years of technical development, the 18-month-old company has a much different pedigree from the traditional start-up effort. It's already reporting strong revenues, with 2002 revenues of \$325 million, and also has a \$1 billion contract with its parent company (\$220 million of that \$325 million relates to that deal).

Mitchell Linden, senior vice president, BBC Technology North America, will head the company, which currently has 45 employees and is expected to grow. Its offerings deal with digital-asset management, content flow and editing needs. Over the years, the BBC has undertaken numerous projects across numerous departments, all dealing with those three core issues. Linden says that, with each successive project, BBC Technology realized that there was some commonality in technology deployment.

That led to product development and the eventual spinning off of BBC Technology as a commercial enterprise.

"We realized that, if we started to bring in a common set of APIs and standards and implemented top-end vertical solutions, we could develop massive economies of scale," says Linden. "The infrastructure also becomes much more modular, which allows our customers to be able to quickly swap out technologies as, say, formats change."

The BBC's developments are not hardware products in and of themselves. Instead, the company has developed a middleware layer that improves integration of products from different manufacturers. The three areas currently addressed by the BBC are collaborative production, broadcast news and sports, and broadcast-network control.

The company's three product areas sit on top of an integrated-media platform created by the BBC. Linden says it was the result of looking at available media-asset applications and realizing that many of

them were built for the publishing industry or were not suited to handling time-based projects.

"More important, asset management is not just about data persistence but also integration with a full end-to-end overarching workflow," he says. "That includes automation systems, production and editing systems, archives, storage systems, and transmission."

Wilson says the company is vendor-agnostic, currently working with such companies as Quantel, Sun, and Oracle. But the number of vendors is likely to expand, provided companies provide APIs to BBC Technology ensuring interoperability.

The company's Broadcast Network Control system (BNCS) is an important link in the system. It allows one interface to control numerous devices. For example, it's currently deployed at DirecTV's monitoring and control facility and can control more than 3,000 pieces of equipment.

According to Linden, it addresses a market need between the broadcast and information-technology markets, where devices traditionally have good interoperability within the broadcast or IT segments but bad interoperability between the segments.

"Everyone has developed points of control for their own devices, but no one has been working on a single way to aggregate the functions of the hardware devices to a single touch point," says Linden. "BNCS does that, with thousands of adapters that drive a single point of touch-screen control." ■

Tektronix To Introduce Rasterizer at NAB

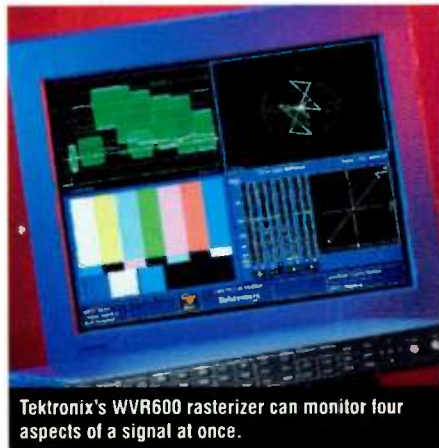
BY KEN KERSCHBAUMER

Tektronix will introduce the WVR600 series of rasterizers at NAB, offering the smaller size that the company says video professionals are requesting in monitoring devices.

A rasterizer is a waveform monitor—except that it doesn't have the monitor part and thus is available in a 1RU size. It is connected via VGA to the user's choice of monitor, and, according to Tom Tucker, Tektronix video marketing manager, Americas region, can accommodate anything from flat-panel monitors to projectors, suiting all applications.

A particularly useful aspect of the system, according to Tucker, is the FlexVu display, which gives the user four quadrants to display different views of an incoming signal and makes it easier for a technician to debug problems. And any of the four quadrants can be displayed at full-screen at the push of a button.

"Users can configure them any way they want," he says.



Tektronix's WVR600 rasterizer can monitor four aspects of a signal at once.

"That's important because someone in broadcast may want to set it up differently than someone in post-production. This makes it more useful and applicable to more needs."

Another feature is three types of gamut monitoring: Diamond, showing how a component signal fits into a legal RGB color space; Split Diamond, used for clearer resolution of Black gamut errors, and Arrowhead, used to show how a component SD signal fits into a legal composite color space.

Also new is audio-monitoring capability for the WFM700 waveform monitor. "We're introducing a plug-in board that upgrades the WFM700 so it can monitor up to eight channels of audio plus HD and SD video in a single box," says Tucker.

Firmware enhancements to the WFM700 add six new capabilities, including status display and alarm. "With the alarm feature, customers can configure the systems the way they want, eliminating the need for an engineer to sit in front of a product and stare at a display all day long."

Pricing for the WFM700 upgrades starts at \$2,995, for the WVR600 at \$5,995. ■

DIGITAL TICKER



Newest Digital Stations

WMOR-DT	Lakeland, FL (Ind)
WIS-DT	Columbia, SC (NBC)
WRAY-DT	Wilson, NC (SAH)
KRCG-DT	Jefferson City, MO (CBS)
KCCO-DT	Alexandria, MN (CBS)
KCCW-DT	Walker, MN (CBS)
KNWS-DT	Katy, TX (Ind)
KLDT-DT	Lake Dallas, TX (Ind)
WLUK-DT	Green Bay, WI (Fox)
KKTU-DT	Cheyenne, WY (NBC)
KTWO-DT	Casper, WY (NBC)
KNAT-DT	Albuquerque, NM (TBN)
KMPH-DT	Visalia, CA (Fox)

SOURCE: Decisionmark

Broadcasting & Cable Magazine and the NAB present...



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- > Wireless Content Management and Delivery
- > Interactive Programming
- > Home Theater
- > Games Technology and much more...

This new pavilion will be located *within* the popular TV/Video/Film South Hall at the upcoming NAB Show in Las Vegas, Apr. 7-10, 2003.

Broadcasting and Cable and Multichannel News will publish a SPECIAL SUPPLEMENT on Interactive Living in the March 31st, Pre-NAB issue of each publication. Reaching over 50,000 industry professionals with bonus distribution at the show, this supplement is certain to encourage people to visit participants in Interactive Living before, after, and during the show estimated to attract 100,000 attendees.

Issue Date: March 31 • Space Close: March 7 • Materials Due: March 13



Plan now to participate and exhibit in the NAB2003 Interactive Living Pavilion. For further information contact Tracy Mulligan, Manager of Sales, 202-429-5336 or email tmulligan@nab.org

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SPECIAL REPORT

TRAFFIC SYSTEMS



EASING TRAFFIC

New systems are being designed for broadcast's next-generation needs

TRAFFIC SYSTEMS TRADITIONALLY HAVE BEEN A RATHER SLOWLY ADVANCING product area. The goal of a traffic system, ensuring that spot sales are properly tracked so that the spots are properly played, is simple in concept but difficult in execution. That difficulty has made the creation traffic systems an area that has seen few major leaps in capabilities.

But that is changing. The advent of DTV and multichannel operations has changed the requirements of traffic systems. And new players in the market, most notably WideOrbit and CAM Systems, are moving the entire market segment ahead by simply changing the competitive landscape.

The following special report takes a look at the biggest players in traffic systems and points out what NAB attendees can expect in the way of new features and products.

A Growing Complexity Drives System Advances

Multichannel operations, DTV challenge suppliers

BY KEN KERSCHBAUMER

With multichannel operations, station-group consolidation and the advent of DTV, broadcasters' demands on traffic systems are expanding exponentially, growing in complexity. And manufacturers are attempting to address new business models that seem to pop up every day.

"The key to purchasing a traffic system today is to make sure it has the channel-capacity flexibility to support a wide range of business models," says Encoda Vice President of Strategy, Tim Patnode. "It has to have the ability to drive a digital platform."

The tricky aspect of traffic-system design is that every group or station tends to use it in a different way. For some groups, the system sits at a central hub; for others, maybe only the database sits at the

hub. Still others may have separate hardware at each station, with only sales information sent to the hub.

There are some trends, though. "Most of them are looking for the ability to centralize either operations or databases," says WideOrbit founder and CEO Eric Mathewson. "But the number-one thing everyone wants is better reporting and a user-friendly interface. They want a typical employee to get to the information easily."

It's that interface where Mathewson believes his company has the biggest advantage: "The corporate office should be able to figure out information without having to pick up the phone. And they should also be able to pull a group report without any problem."

WideOrbit's WO Station 3.0 system can handle up to 99 separate channels, more than enough headroom for even the largest station groups. Sequential servers and an Oracle database are also used; minimum requirements of

the database server: dual Pentium III 1.2-GHz processors with 2-GB RAM storage. A tape backup system to accommodate 10-GB files or data-center backup is also required. Client workstations require a 450-MHz Pentium II processor with Windows 2000, NT or XP Pro operating system.

"Everyone wants to save money," says Mathewson, "and they want technological flexibility to address future needs, so having a multichannel/multistation product that allows for combining of traffic operations is very important."

WideOrbit's new technology finds itself battling Encoda's systems, which have become an almost de facto stan-



'We're working to show integration with sales, programming, automation and operating systems.'

LOWELL PUTNAM, VCI

dard with TV stations, giving that company the luxury of developing product in a maintenance mode rather than an overhaul mode. Companies like WideOrbit and VCI are trying to make inroads.

"[Encoda] systems are still the bread-and-butter for more than 1,000 stations, processing over \$16 billion of advertising revenues annually," says Jay Greenwald, president of Encoda's Media Management Solutions.

ENCODA MAKES MOVES

But Encoda isn't complacent. It plans to announce several major offerings for both large station groups and independent broadcasters. The improvements are intended to allow broadcast organizations to implement large centralized, multichannel enterprise-wide systems and support digital-broadcast capabilities, including signal and bandwidth management.

Such changes are in response to different sales models deployed by sta-

tion groups across the country. "We're finding that a lot of the group consolidations taking place are putting demands on multichannel and HDTV operations," says Patnode. "And that requires substantial architectural changes, creation of very complex sales models and expansion of the number of options provided."

According to Bob Duncan, senior vice president and general manager, global products, the real driver is scalability. A customer like XM Radio, he points out, uses the system for more than 100 channels. Encoda's system has no limit on the number of channels, a capability that results from the system's architecture.

Encoda enhancements will also address management of automated metadata and frame-accurate scheduling, as well as real-time control of on-air events.

VCI's NAB exhibit will be centered on its familiar STARS II+ traffic system, but a number of new features will help STARS shine a little brighter.

"We'll be emphasizing two key directions for VCI: integrating and advanced analysis tools," says President and CEO Lowell Putnam. "We're working to show integration with sales, programming, automation and operating systems."

The STARS system, based on Microsoft's Windows NT operating system and featuring a graphical user interface, allows the user to complete real-time spot placement with the help of relational database technology and support for multistation cluster operations. One recently introduced feature is the Analysis Toolkit, which Putnam says will be expanded even further.

ADVANCED ANALYSIS

"We're introducing an inventory trend tool so clients can better predict when they will be subject to sell out," says Putnam. "That will enable them to control their inventory better."

Response to the toolkit has been very positive, he adds. "Stations see it as something they can use to improve revenues. Obviously, that helps."

One of the reasons for the system's popularity, he explains, is the Base Rate modeling tool, which enables the station to establish key areas of the schedule to monitor and input target numbers (such as average rate or sellout levels). "On demand, the system can collect the actual, real-time state of the inventory and compare this against the targets. It then calculates what

needs to be done to achieve the targets based on the remaining unsold inventory."

VCI will also demonstrate the use of Telestream's FlipFactory system with the STARS system. FlipFactory is used to convert video content and related metadata from one format to another so that it is usable elsewhere in the station.

"A person using the traffic system will be able to view thumbnails of the media and get metadata from the system," says Putnam. The integration of FlipFactory will allow Traffic to ensure that the right spot is going to be played. He says it will be especially useful when more than one spot share the same or similar names or if a single client has more than one spot in the system.

CAM JOINS THE PARTY

The traditional broadcast traffic systems also have a new face joining: CAM Systems. The company has made its mark with traffic systems designed for cable networks and cable operators and is expanding its reach into the broadcast market.

Dubbed TVIA 5.0, its system provides an integrated suite of software products to local stations. It will also handle more than traffic needs. "TVIA deals with everything from programming rights and clearances to scheduling and sales automation," says CAM Systems President Martino Mingione. "It also handles media planning and proposals and traffic and billing."

CAM Systems decided to expand its cable-based systems into the broadcast market, Mingione says, when it realized that the technology could be applied to the market properly. "Because we handle such complex relationships already between network and local cable, we thoroughly understand the concepts as they apply to other media markets. We also understand what changes we need to make to make them applicable to the broadcast market."

It's that ability to deal with what were once disparate operations that Mingione sees as TVIA's value. Stations don't have to deal with multiple vendors and different interfaces or lack of interfaces for the services, he points out.

Even among its competitors, traffic-system manufacturer WideOrbit is billed as the company with the freshest technology. And that acknowledgement gives founder and CEO Eric Mathewson confidence that his company can make headway with station groups looking to



'If a traffic-system supplier is going to build a system designed for the 21st century, they need to realize it's an integral part of the business processes required by stations. There needs to be a solid database behind it.'

MARTINO MINGIONE, CAM Systems

update their traffic systems.

"Good fish never gets better with time, and good technology never gets better with time," he says. "When a broadcaster is making a decision to switch to a new system, they need to decide whether they want to get married to new technologies or marry themselves to technologies born 10 to 20 years ago."

The old-timer in the traffic-system market, Encoda dismisses charges that its technology,

based on older computer technologies, has been usurped by stronger capabilities. "This technology is not legacy green-screen technology by any means," says Duncan.

Newcomer WideOrbit came to fruition in July 1999, but it wasn't until August 2000 that it made most of the decisions on what technology would be used for architecture and software languages. The result: a multi-tiered architecture comprising data-

base servers that contain the data components.

Advances in traffic systems are changing more than just station operations. The advent of electronic invoicing is affecting agencies as well. According to WideOrbit's Mathewson, however, a disagreement over whether electronic data interchange should include the negotiation process or start at the contract process has slowed down the adoption of EDI. ■

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PEOPLE

THE FIFTH ESTATER

Scott Likes Working for Family Businesses

They give the accountant a broad reach into cable ops

The first family David Scott worked for in the cable business was the Horvitzes: Harry, Bill and Leonard Horvitz, who spent 10 years fighting in court until a judge ordered the breakup of their \$800 million cable and newspaper fortune.

Then he went to work for the Rigases, whose patriarch, John, is under indictment for abusing his control of Adelphia Communications.

Now Scott is working for the Roberts clan, running Comcast Corp.'s Midwest division, with a portfolio of cable systems serving 4 million subscribers in Chicago, Detroit, Kansas City, Mo., and St. Paul, Minn. He faces the massive task of reviving systems serving 2.4 million Midwest subscribers that came with Comcast's takeover of the troubled AT&T Broadband, properties that had stopped system upgrades and were focusing on the cable-telephone business while neglecting to attract and keep basic subscribers.

Scott finds a common thread among the three companies, and it has nothing to do with scandal (notably, because there isn't any at Comcast). It's that the financial slots that he started out in at each allowed him broader reach into operations than he would expect at a more "corporate" company. "You get involved in a lot of parts of the business," he says.

Comcast Cable President Steve Burke jokes that the company is investing in the Raellian cult "so we can clone Dave Scott," calling him an "activist" manager.

Despite being a vice president of finance at Adelphia, Scott saw no signs of the family's financial extravagance of later years. When he left in 1992, his anxiety was centered on the company's heavy debt load at a time when federal regulators were poised to roll back cable rates. "They were different people back then," Scott said of the Rigases.

The Horvitzes were far more tense than the other families. After college, Scott got a job as a controller for one of Horvitz Enterprises'

newspapers and quickly moved up to corporate, working directly for Harry on both the papers and the cable systems. That put him in "The Bunker," the family's offices in a concrete building atop a hill in suburban Cleveland. Both Harry and Leonard had offices there (and lived next door to each other) even though they loathed each other.

"You really just tried to put it aside," Scott says. Although he liked publishing, he decided to concentrate on cable because there wasn't much turnover among the old-line newspaper managers. "There weren't a lot of great people in cable at the time. I saw the chance to move ahead quickly."

That was a good instinct. Scott helped lead that court-ordered auction of the Horvitz family businesses, since a judge barred the feuding brothers from participating. In the process, he impressed John Rigas, who wanted him to move to Adelphia. Scott worked on projects for Rigas before edging into son Tim Rigas's finance department. Eventually, he got involved in the operations of some of the smaller systems.

But, with the advent of rate regulation and his wife's tiring of Coudersport, Pa., Scott jumped at a headhunter's call to move to Florida for Comcast.

In 1999, Comcast moved Scott to the Detroit market, which presented big problems, Burke says, primarily because a local telco was overbuilding Comcast in the suburbs and the MSO was about to acquire properties from MediaOne and AT&T Broadband.

Scott faces the same kind of digestion issues now that Comcast has bought the remainder of AT&T Broadband. Local management was not the problem, he says, noting that his senior-management ranks are a blend of

Comcast and former AT&T staffers. "The task is shifting the focus, [emphasizing] that basic-sub losses are really unacceptable. It was a big cultural shift. These guys were all phone, phone, phone."—John M. Higgins

David A. Scott

President, Midwest Division, Comcast Corp.



B, Feb. 17, 1953, Cleveland

EDUCATION

BBA, accounting, Cleveland State University, 1975; CPA, Ohio, 1979

EMPLOYMENT

Asst. controller, *Lake County News Herald*, 1976-77; director, internal audit, 1978-82, corporate controller, 1982-87, Horvitz Enterprises; VP, Adelphia, 1988-92; VP, finance, Southeast Region, Comcast, 1993-96; SVP, South Central Region, 1996-99; SVP, Midwest Region, Comcast, 1999-2000; current position since 2000

PERSONAL

M. Marcia Cronenwett, February 1988; children: Matthew (20), Jennifer (18), Karlie (13), Hannah (11), Jillian (4)



FATES & FORTUNES

Broadcast TV

At LIN Television Corp: **SCOTT BLUMENTHAL**, GM, WISH-TV, Indianapolis, promoted to regional VP; **EDWARD L. MUNSON JR.**, GM, WAVY-TV Norfolk, Va., promoted to regional VP; **JEFF WHITE**, general sales manager, WISH-TV, promoted to station manager; **DAVID ROGERS**, general sales manager, WAVY-TV, promoted to station manager.

KERRY TOLAND, local sales manager, WTTG(TV) and WDCA(TV) Washington, named VP and station manager/general sales manager, WUTB(TV) Baltimore.

ANITA SAENZ-CARVALHO, general sales manager/local sales manager, KORO(TV) Corpus Christi, Texas, promoted to GM, KORO(TV) and KCRP(TV) Corpus Christi.

Cable TV

RICHARD YELEN, chief marketing officer/senior VP, marketing, ACTV, New York, joins Charter Communications, St. Louis, as corporate VP, marketing.

DAVID KLEIN, account executive, KDKA and WNPA, New York, joins AT&T/Comcast, New York, as national sales manager.

At Comcast Cable Communications, Philadelphia: **BONNIE L. CLEAVER**, independent consultant, joins as senior director, new product development; **KELLI WHITFIELD**, national manager, business development, promoted to director, new video product development.

Programming

RÉGIS TURRINI, managing partner, ARJIL & Accociés, Paris, named executive VP, Vivendi Universal, Paris.

At Hallmark Entertainment: **TORQUIL MACNEAL**, VP, international sales, London, U.K., named senior VP, international sales, Sydney, Australia; **JOHN ALEXANDER**, independent consultant, London, joins as VP, international sales.

At Playboy TV Networks, Los Angeles: **DOTTY EWING**, president, The Ewing Group, Pasadena, Calif., appointed senior VP, marketing and promotion; **MARK RUDOLPH**, chairman/CEO, Fly Code, San Francisco, joins as managing director, Playboy Television International and executive VP, Playboy Entertainment Group.

ROMAN RICHEY, senior manager, real estate operations, Cisco Systems, San Jose, Calif., joins Discovery Communications, Bethesda, Md., as VP, administration.

BARRY SCHULMAN, producer, Paxson Communications, West Palm Beach, Fla., named senior VP, Pax TV.

MICHAEL DAGNERY, independent producer, joins MTV Networks Latin America, Miami, as VP, production.



MICHAEL DAGNERY
MTV International



MORRIS JONES
Sinclair Broadcasting



TOM DRENNON
Premiere Radio Networks



OMAR THOMPSON
Premiere Radio Networks

At Starz Encore, Englewood, Colo.: **JEFF EVANS**, director, facilities and administration, promoted to director; **BRETT MAROTTOLI**, manager, program acquisitions, promoted to director, multicultural program acquisitions; **SHAWN REED**, senior manager, production and talent services, promoted to director; **JIM URICK**, manager, program and acquisitions finance, promoted to director, strategic development.



ROB DAUBER, producer, *The Rosie O'Donnell Show*, New York, joins *Living it Up! With Ali and Jack*, New York, as supervising producer.

KARI SAGIN, creator, *Beyond With James Van Praagh*, Los Angeles, named executive producer of *Soap Talk*, SoapNet, Los Angeles.

Journalism

BOB MCCAFFREY, general assignment reporter and fill-in anchor, KSWO-TV Lawton, Okla., joins WSET-TV Lynchburg, Va., as reporter.

COURTNEY ZAVALA, reporter, KSTU(TV) Salt Lake City, joins KPRC-TV Houston, as reporter/fill-in anchor.

BRENDAN KEEFE, reporter, KPRC-TV Houston, joins WCBS-TV New York, as reporter/fill-in anchor.

GULSTAN DART, reporter, WSB-TV Atlanta, joins KIRO-TV Seattle, as anchor/reporter.

ELSA RAMON, 10 p.m. anchor, KSAZ-TV Phoenix, joins KXAS-TV Dallas, as weekday afternoon anchor.

CYNTHIA IZAGUIRRE, morning/noon anchor, KOAT-TV Albuquerque, N.M., named co-anchor, 6 p.m. newscast.

MORRIS JONES, news anchor, WTTG(TV) Washington, named anchor/host for Sinclair Broadcasting's new Hunt Valley Central News Center, Maryland.

BLAKE OLSON, reporter, editor and host, Colorado State football show, KUSA-TV Denver, joins KWGN-TV Denver as sports reporter/anchor.

DOUG PARKER, former station manager, WBNS-TV Columbus, Ohio, is named visiting lecturer in telecommunications, Indiana University.

Radio

At Premiere Radio Networks: **TOM DRENNON**, senior creative director, Los Angeles, promoted to VP/creative director, marketing and advertising; **OMAR THOMPSON**, director, marketing, Dallas, promoted to VP, marketing and advertising.

MICHAEL ALFORD, associate athletic director, corporate sales and marketing, University of Southern California, named sports sales manager, KSPN(AM), Los Angeles.

Advertising/Marketing/PR

DAVID WEISS, a partner in Picture Plant LLC, joins Studio City, Los Angeles, as head of new theatrical division Matinee.

At Magnet Communications, New York: **LOU CASALE**, director, corporate practice, Bragman Nyman Cafarelli, Beverly Hills, Calif., named senior VP/GM, Los Angeles.

RICHARD REDFIELD, creative director, Harley's House, Santa Monica, Calif., named president/executive creative director, Craig Murray Productions/West, Los Angeles.

At Four Square, San Diego: **BETH RENO**, VP, operations, promoted to CFO; **MARK JOHNSON**, senior graphic artist, NTN Communications, Carlsbad, Calif., joins as senior designer.

Technology

At Sportvision Inc., Chicago: **STEVEN ROBERTS** promoted to executive VP, business development; **JEFF JONAS** Ph.D. promoted to senior VP, business development; **STEVE BRIDGES** promoted to general counsel/VP, business development.

At Espial Corp., Ottawa: **MARTIN LEAMY**, president/COO, OpenTV, Mountain View, Calif., joins as CEO; **JAISON DOLVANE**, company co-founder, named president.

LUCAS WILSON, Avid/DS product expert and HD workflow specialist, Avid Technology, Santa Monica, Calif., joins iO Film, North Hollywood, Calif., as director, HD post-production.

WHAT'S YOUR FATE?

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



DATE BOOK

This Week

Feb. 7-11

National Religious Broadcasters

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

Feb. 8

Women in Film and Video Washington, D.C.

7th Annual WIFV Job Fair. Atlantic Video, Washington. Contact: 202-429-WIFV.

Feb. 10-12

CableLabs

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

Feb. 11

Cabletelevision Advertising Bureau

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

Feb. 12

Association of National Advertisers

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

Feb. 12

Cable Television Association of Georgia—South Carolina Cable Television Association

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

Feb. 13

National Association of Minorities in Communications Chicago

Maximizing Multicultural Marketing. Park Hyatt, Chicago:

Contact: Holly Lett, 630-288-1261.

February 2003

Feb. 17-19

Michigan Association of Broadcasters

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

Feb. 19-20

West Virginia Broadcasters Association

Annual Winter Meeting. Marriott Hotel, Charleston, W. Va. Contact: Michele C. Crist, 304-744-2143..

Feb. 19-21

Texas Show 2003

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

Feb. 19-21

Country Radio Seminar 2003

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

Feb. 20-21

Society of Cable Telecommunications Engineers

2003 Chapter Leadership Conference. San Francisco. Contact: 800-542-5040.

Feb. 22-25

National Association of Broadcasters

State Leadership Conference. Washington. Contact: 202-429-5300.

Feb. 24

Broadcasters' Foundation

Golden Mike Award. Plaza Hotel, New York. Contact: 203-862-8577.

Feb. 25

Satellite 2003

Pre-Day: Satellite Finance & New Services Forecast 2003. Washington. Contact: The Carmel Group, 831-643-2222.

Feb. 25-26

Wisconsin Broadcasters Association

D.C. Trip. Contact: Michelle Lukens, 608-225-2600.

MAJOR MEETINGS

Feb. 11

Cabletelevision Advertising Bureau

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

Feb. 25-26

Syndicated Network Television Association

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

April 5-10

National Association of Broadcasters 2003

Las Vegas Hilton, Las Vegas. Contact: Mona Gabbini, 202-775-2521.

April 7-9

Radio-Television News Directors Association

RTNA@NAB—Intl. Conference and Exhibition. Las Vegas Hilton, Las Vegas. Contact: Rick Osmanski, 800-80-RTNDA.

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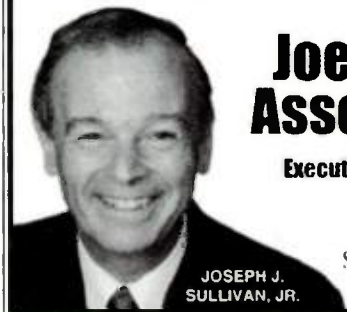
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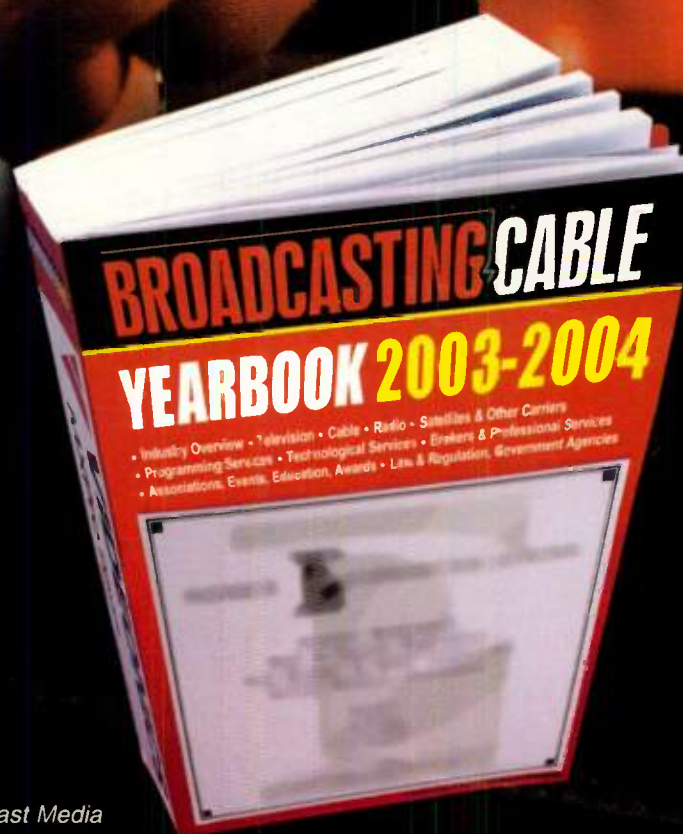


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EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT



OPEN MIKE

Just Another Day at the Office

It's ironic that broadcasters are at their best at times when we wish they hadn't been given the opportunity to show us how good they can be. The Kennedy assassination, the 9/11 attacks, the Challenger explosion and the Feb. 1 Columbia tragedy all required them to change gears in the blink of an eye. Almost to a man and woman (and, no, we're not going to go on and on about Aaron Brown's and ABC's conspicuous absence), network news operations scrambled to get people and pictures in place to try to make sense of what seems a senseless tragedy. While the networks were giving up ad time and scrapping regular programming, anchors gave up vacations, crews scrambled to get in position, and bookers racked up roaming charges to find experts.

It was an impressive operation, but in another sense it was routine. It is what we have come to expect of our media, and they of themselves. It's the essence of an implied covenant between the journalists and the bean counters. Here's the deal: Network news people drop everything, including families and normal lives, when a big news story breaks. They may have to work around the clock or dodge bullets or travel halfway around the globe. For their part, the corporation doesn't hound them about how many vacation days they have left or how many paper clips they are using to hold their scripts together (or ax that summer feature on Cannes as though it were a stand-alone junket rather than the flip side of Bosnia). As the corporate culture has changed, some jour-

nalists have begun to feel that the compact has been weakened, if not breached. Maybe it's the salaries, a lot of them are pretty big, or the esprit de corps, but last week's coverage betrayed none of the cracks in the system. That doesn't mean they're not there.

P.S.: We applaud the decision by the Big Four to blow out regular programming for Secretary of State Colin Powell's presentation to the UN last week.

Where Credit Is Due

John McCain has reintroduced a minority-tax-credit bill that would benefit minority media owners by benefiting non-minority owners as well. By deferring capital-gains taxes on sales to minorities, the bill provides an incentive for media companies to seek out minority buyers. Hardly had the ink dried on the new bill when the NAB, the NCTA and embattled Clear Channel had sent out releases praising the move. Clearly, as with the NAB's decision to support the FCC's latest EEO rules, there is political capital to be made by supporting such efforts, particularly when the name on the bill is Sen. John McCain, chairman of the Commerce Committee. But, frankly, motives are immaterial. It is also the right thing to do, which makes that support welcome whatever the reason. All that lobbying muscle ought to be able to push this bill right on through to the other side.



AIRTIME

GUEST COMMENTARY

Can the FCC Revive the Indies?

Three decades ago, the FCC, in its infinite wisdom, promulgated the Prime Time Access Rule (PTAR) and the Financial Interest and Syndication Rules, popularly known as the fin-syn rules. PTAR barred the networks from programming the half-hour just before prime time, usually 7:30 to 8 p.m. Fin-syn prohibited the network from having financial interest in its prime programming or being involved in the syndication of shows after their network runs. The networks failed to persuade the FCC to rescind these rulings. As a result, the CBS syndication holdings were spun out into Viacom and the ABC assets went to Worldvision.

Was PTAR good for America and its citizens? Probably not. The FCC expected these PTAR time periods to be used for news, informational, and documentary programs. But, instead, America got *The Gong Show*, as well as other mundane but profitable content. Was this content harmful to America? Probably not.

Yet the existence of PTAR and fin-syn did in fact make an enormous difference. It helped fuel enormous growth in broadcasting, cable, satellite and broadband program-delivery systems. And in Hollywood, the industry came alive. Independent production and distribution companies popped up everywhere.

Where are these companies now? With the exception of Carsey-Werner, they're all gone. Under heavy pressure from the networks, the FCC rescinded the fin-syn rules in their entirety in the mid 1990s. The networks could own their own programming, and the door opened for mergers between the big studios and the networks. These vertically integrated companies are now able to control the production, broadcast and subsequent distribution of their content. Their



I would love to hear the FCC's explanation as to how [the repeal of fin-syn] has been in the best interest of the viewers or good for competition and diversity.

NORMAN HOROWITZ, Media consultant

god is the god of self-interest and profitability. I would love to hear the FCC's explanation as to how this has been in the best interest of the viewers or "good for competition and diversity."

There is a renewed industry agitation to eliminate, or at least reduce, the network/studio stranglehold on programming. Is this a noble cause? Absolutely. Does it have any chance of success? Absolutely not. But let's assume that the networks were compelled by the FCC to set aside 25% of their schedule for programming in which they could have no financial or syndication interest. What would happen? Not much. The independent financing sources available while the original fin-syn rules were in effect are gone. The overseas marketplace has changed dramatically, and the U.S. syndication model is not what it used to be.

So what should the FCC do now? Here are some ideas: 1) find a way to increase program diversity; 2) leave cross-ownership rules as they are; 3) once again bar ownership of two TV stations in the same market; 4) don't allow any existing broadcast networks to buy any of the other networks; 5) reduce the cap on national TV-station ownership, don't increase it; 6) remind broadcasters that the airwaves they use do belong to the public.

When the FCC rescinded fin-syn, it did indeed cause Humpty Dumpty to have a great fall, and all the king's horses and all the king's men, can't put Humpty Dumpty back together again. But the FCC should at least try.

Norman Horowitz is a media consultant and former president of Columbia Pictures Television Worldwide Distribution, Polygram Television and MGM/UA Telecommunications, as well as a former CBS/Viacom executive.

How To Fix NATPE

Editor: NATPE's next act ("NATPE Plots Next Act", B&C, 1/27) ought to include reminding itself why trade organizations exist in the first place. I watched NATPE closely for most of its existence, and like many trade associations it did just fine until it lost sight of its purpose.

The function of a trade organization is to help keep its market sector healthy. That means promoting ideas and competition that are often controversial, nurturing the little guys, and reigning in the big guys. But, once a trade organization gets a taste of the big money in trade shows, it begins to delude itself and measure its success in trade show revenue.

To do well in that game you have to play favorites. Trade organization managements delude themselves by accepting the lie about how the trade show will pay for all the things the members really want (without the members having to pony up a fair share of operating costs).

Soon they discover they are not going to get a free ride on the exhibitors' ticket. The exhibitors want amenities, cost control, competitive advantages over weaker exhibitors, control over the agenda (oops, I meant "input"), and eventually they want the organization to focus on only one thing—driving more people to the exhibits. By the time these organizers wake up, they've lost the attention of the members who were the basis of the "value proposition" in the first place.

I always admired and liked Bruce Johansen, but the fact is that "the alliance of media content professionals" was and is a fiction that failed to resonate with anyone. What "alliance"? Which "media"? And it was never, ever about "content." It was, is and always will be about "audience markets": who controlled access to the "asses and eyeballs" and who had the stuff that could attract asses and eyeballs.

Sometimes, trade organizations ought to think about "adapting" to changes in the marketplace by actually, well, by actually adapting. NATPE tried to adapt by inviting owners of lousy "content" to dress up for the ball as cable TV producers, online producers and videogame producers. It was a marriage made in heaven. People who had shows nobody wanted to watch came to talk to people who had no audience to show them to. Like Yogi Berra said, "Nobody goes there anymore; it's too crowded."

If NATPE wants a new plot line, try giving up the trade show and going back to figuring out how local audiences can be aggregated. It may force the organization to go back to being a community of practice for local media executives. But, hey, that wouldn't be such a bad thing.

DAVID HAWTHORNE,
HCL Learning Works, New York
(Hawthorne was editor
of the NATPE Daily
from 1985 to 2000.)

WE LIKE LETTERS

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



P.J. BEDNARSKI
EDITOR

The Error of Aaron

An anchorman is a symbol, and CNN should know it

There's an old sick joke about a man applying for a job at the railroad, who's asked by the boss what he'd do if he saw two trains heading for each other. "I'd throw the switchtrack," he replied. And, the boss said, what if that lever didn't work? The applicant replies, "I'd try to flag them down." And what if that doesn't work, the boss asks. What do you do then?

The applicant responds, "I'd call my aunt. She loves train wrecks."

Aaron Brown, CNN's missing anchorman, and CNN itself seemingly made a bunch of bad decisions on Feb. 1, when Brown was playing in a celebrity golf tournament in Palm Springs while the Columbia Space Shuttle was falling apart. While the broadcast-network anchors all sped to their newsrooms to lead the coverage, Brown seemingly didn't try too hard to get involved at all and even said later that he hadn't heard about the tragedy until 10 a.m. PST, about three hours after it had occurred.

There are a lot of strange bits about this incident, but the one that hardly gets mentioned is this: CNN's space correspondent Miles O'Brien happened to be on duty on that Saturday morning and did a remarkable job, explaining clearly what was known and theorized, and thankfully, doing his job with a minimum of maudlin talk. Brown really wasn't needed.

But that is very different from saying he didn't have to be there. However it has happened, the television tradition is get the top anchorman on the air at a time of national emergencies or tragedies, as if somehow the gravity of the situation will be lost without Dan or Peter or Tom to tell us.

CBS, you'll recall, in 1997 was woefully late getting on the air to report that Princess Diana had been killed in a car crash, apparently because, on a Labor Day weekend, the people running the newsroom couldn't reach the higher-ups who would have put the network on the air with the news sooner. In a lot of ways, that was a bigger gaffe because it involved errors in judgment and a breakdown in communication by so many people. Affiliates and the press crucified the news division, which had no option but to plead guilty to news stupidity.

CNN's mistake was more cosmetic, and beating it up over Brown's absence, on the face of it, doesn't make that much sense. But big news without the big anchorman is like an important front-page story without an unusually big headline. The anchorman is, essentially, a graphic device, a symbol. (Don Hewitt, who was on the track team in high school, supposedly gave anchorman its new meaning

After all, an all-news channel has only one purpose, unlike the broadcast networks. So in theory, any of the anchors at CNN should be able to hold their own, as the day's events unfold. But in reality, there's a star system, and Brown is the star. He provides the tone, the public face of the place. Indeed, one of Brown's attributes, I think (or used to) is that he has a knack for understating the events of the day, the way David Brinkley did in his prime. (By contrast, on Fox, the overheated rhetoric often makes me doubt I'll make it through the day without being felled by a nuclear device, or just some foreigner.)

Day to day, Brown has staying power. But who knew he didn't have getting-there power? Had Brown shown up late but filled with credible tales of being caught out of position, all would have been forgiven. That he was quoted with excuses like he didn't have a proper suit and that the disaster ruined his day on the golf course is so lame you'd have to believe it deflated staffers at CNN, where turmoil has been the rule rather than the exception.

Woody Allen once observed that "70% of success in life is showing up," a quote I rediscovered on a Web site in which a law student attributed much of his success in law school to the plain fact that, though in the back row, he was always at class. I suspect Aaron Brown must have learned that lesson on Feb. 1. But it must be hard for him right now to look straight into the camera without feeling a little bit like a slouch. For an anchorman, that's a really awkward way to come to work. ■

Bednarski may be reached at
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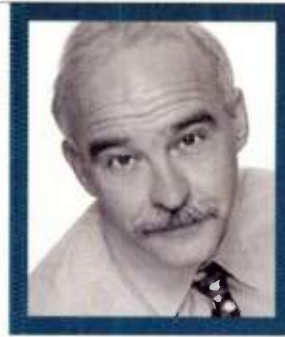


Brown was absent from CNN's coverage of Columbia's tragedy.

Big news without the big anchorman is like an important front-page story without an unusually big headline.

while he was the executive producer of CBS's first nightly newscast. In track, the anchorman is the last and most reliable member of a relay team. He's the go-to guy.)

CNN executives claim they're just fine with the fact that Brown didn't get on the air until Sunday, because, they say, the all-news network was fully covered by O'Brien and the stations affiliated with CNN Newsource, which provided great (and sad) footage of the Columbia crumbling.



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REED BUSINESS INFORMATION

Jim Casella/Chief Executive Officer
Tad Smith/President, Media Division
Dan Hart/Vice President, Finance
Sol Taishoff/Founder and Editor (1904-1982)

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Nielsen Calendar Keeps Fall Premieres Valuable

Continued from page 12
which will run through the heart of February sweeps, NBC thought the show was such high quality it warranted making an event out of the entire run, Metcalf said.
The network decided to run

Kingpin in February, saving up *Boontown* originals. The network is happy with *Kingpin's* ratings so far, and the show is likely to return as a 13-episode series next fall.
In the case of *My Big Fat*

Greek Life, CBS wanted to take advantage of any momentum it might have coming off the Sunday, Feb. 23, Grammy awards, as well as a strong lead-in from a new episode of *Everybody Loves Raymond* on Feb. 24.

"Those are the circumstances that will give us maximum sampling for the show," said Kelly Kahl, executive vice president of program planning and scheduling for CBS. The network also thought it could take advantage

of the extra promotion time that comes with sweeps to boost the launch of *Greek Life*.
Still, the fall launch season isn't going away, especially since the greatest demand for television advertising comes during the fourth quarter, said Katz Television Group Vice President of Programming Bill Carroll.
"That doesn't mean there won't be opportunities to introduce new programming or to rectify changes in competitive situations," he said. "You can't just say

'The way people are viewing television has evolved over the past five years.'

RUSTY MINTZ, The WB

"I'm making plans for the fall and then rest on your laurels. You need to make plans for next week, not next year."
Although networks occasionally launch shows early in the fall—as ABC did this year with "previews" of *8 Simple Rules* and *Life With Bonnie*—that strategy can hurt a network with Nielsen, which sticks to a firm launch calendar and declares the "beginning" of the season. If a network gets big ratings for a show's premiere, but it comes before Nielsen's fall launch date, the network doesn't get any credit for those ratings in season-to-date ratings. Most networks aren't willing to give that up.

ARTIFICIAL DATE
"Nielsen has become the official arbiter of when the broadcast season begins," Mintz said. "But it's such an artificial date. It doesn't serve shows, audiences or advertisers in any way. That's one of the things the industry needs to resolve."

Mintz also pointed out that even though networks are moving toward a year-round launch model, production companies and studios still are working on the old schedule, so it's difficult to have shows ready for a summer launch. Even if some shows are ready, networks face a penalty later when they run out of original episodes earlier than viewers expect.

"Launching a week or two early is usually not a problem, but it can bite you sometime down the road," Kahl said. "It's one of those factors you have to take into account when you want to consider launching a show early." ■

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Local TV Gets the Story

BY DAN TRIGOBOFF

With a backdrop as large as the sky itself and shock waves felt around the world, the story of the shuttle Columbia's destruction was nonetheless as local as a front yard in Dallas or a Louisiana parish.

Local Dallas TV provided historic footage of the shuttle's disintegration. WFAA-TV had assigned cameraman John Pronk to shoot the shuttle's flight over the city. His video would be distributed around the world over CNN's networks within minutes of the realization that the shuttle was lost.

Meteorologists throughout the Southwest had advised viewers that Saturday morning would bring especially favorable viewing conditions, and one of those watching from his front lawn was another WFAA-TV photographer and space enthusiast, Timb Hamilton, shooting with station equipment.

Hamilton may have been the first to realize that what he had witnessed, which to him resembled someone "throwing a handful of sparklers," was a real tragedy. He says he ran into his house to pack a "go-bag" and head to the station for what he knew would be a long work day.

Although the live video had been seen undoubtedly by thousands, it was NASA's subsequent concern over the loss of contact with the shuttle moments later that led stations and networks to report the tragedy.

In Houston, Belo and Time Warner's News 24 cable channel were in the midst of coverage of the shuttle landing, says News Director Jeff Alan, so the drama of the lost communication played out in real time. The phrase "We're going to a contingency" was a tip-off to his staff that there was trouble, he says. "We went non-stop and commercial free for the next 36 hours."

KXAS-TV Fort Worth, Texas, cameraman James Lenamon was also assigned to shoot the shuttle over Dallas, but for later airing. That later airing included the NBC network and hundreds of NBC affiliates, distributed by the network's NewsChannel.

"It did look strange to me," he recalls, "but I hadn't seen a shuttle coming in during the daytime before. I thought it's possible

that that's normal, part of the process of coming into the atmosphere. I wondered about it but told myself, 'Of course it's not breaking up.'"

Lenamon fed the video to the station, and he and reporter Lisa Smith began setting up their next shot, outside an exclusive school in Burleson, when the station told Smith to get back to the station.

Inside the ENG truck, Lenamon says, "I could see my video running on national [NBC]. It was an overwhelming moment, knowing I'd just seen seven people lose their lives. I've filmed other things, scenes that were the result of violence, never the actual event itself." Comforted by Smith, he says, "I broke down and cried for a few minutes." Lenamon and Smith continued on the story and, by that evening, were in a field of shuttle debris in Nacogdoches, Texas.

KLFY-TV Lafayette, La., Chief Meteorologist Rob Perillo routinely sets

up a camera in his yard for shuttle landings. Because the station set up multiple cameras for a University of Louisiana dormitory implosion the same morning, Perillo had to use his personal High 8mm video recorder. But, his News Director Dee Stanley says, Perillo knew instantly what he had seen. "We heard the sonic boom and figured it was the implosion," Stanley remembers. "Then we heard a series of booms that actually were the im-

plosion. And then Rob called me and said we've lost the shuttle."

Perillo took his video to the station quickly—believed to be the only video from Louisiana. Within minutes, that video, too, was out over CNN via fiber uplink, and he was being interviewed as a witness to the tragedy.

Space buffs shooting amateur video have already emerged as an investigatory tool. Independent KTVK(TV) Phoenix was the first to air a video that suggested the shuttle may have been having trouble before reaching Texas, which could be a key part of the investigation. The video was shot by a father and son, who took it to the station, which later gave it to NASA. Aired locally on Monday, it was going across the country via CNN by the next morning. "The video shows a couple of large chunks coming out of the shuttle," says News Director Dennis O'Neill. ■



WFAA-TV Dallas assigned photog John Pronk to shoot Columbia's re-entry. Within minutes, his footage was seen around the world.

ABC Flubs Breaking News

Continued from page 1

Saturday-morning presence, ABC suffered further from the absence of a fiber-optic line connecting it with its Dallas affiliate, WFAA-TV. The fiber line is an expensive proposition, network insiders say, but CNN was able to use its line to take WFAA-TV's historic video of the shuttle breakup long before ABC did. And many ABC affiliates carried CNN, instead of ABC.

APOLOGY ACCEPTED

The network itself organized the teleconference following complaints from affiliates and ABC-owned stations. Westin admitted his own frustration with Saturday's coverage and vowed more funding, better staffing and better training for weekend coverage.

KETV(TV) Omaha, Neb., News Director Rose Ann Shannon, who chairs ABC's affiliate news advisory board, said she came away from the conference encouraged. "I felt ABC acted quickly to address the problems. David Westin called for the meeting, and he did not try to downplay everything. I feel they're making an honest effort to make sure this will not happen again."

Otherwise, CNN and Fox News Channel drew nearly the same-size audience on Feb. 1 for their breaking-news coverage of the Space Shuttle Columbia disaster. In total-day ratings, both registered a 1.6. CNN attracted slightly more viewers, 1.85 million, vs. Fox's 1.76 million. MSNBC recorded a 0.8 rating with 759,000 viewers, according to Nielsen Media Research.

Ratings spiked in the early afternoon. CNN's ratings peaked at a 3.8 from 11 a.m. ET to noon; Fox News logged a 3.5 rating from noon to 1 p.m.

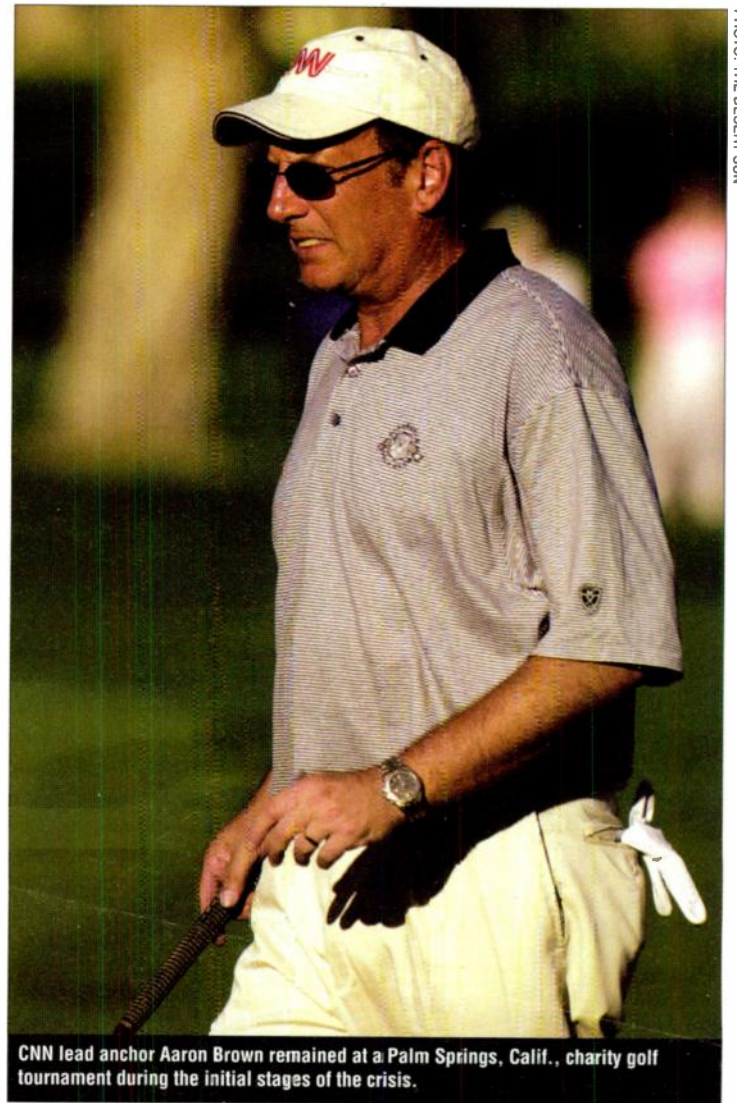
'OH MY GOD!'

Broadcast ratings were harder to come by, because commercials were canceled and Nielsen doesn't report non-sustained programming.

CNN's impressive ratings that day came in part from its quick use of resources that included space-buff anchor Miles O'Brien and the WFAA-TV video.

Because of the Challenger loss in 1986, most networks watch shuttle takeoffs closely—the "hot stand-by" it is called. After Columbia, notes Al Ortiz, CBS's executive producer and director of special events, the network will add staff to landings, too.

But it was MSNBC that was the first of the nets to report problems with the shuttle, and the NBC networks and stations had their own video—albeit not



CNN lead anchor Aaron Brown remained at a Palm Springs, Calif., charity golf tournament during the initial stages of the crisis.

live—from NBC-owned KXAS-TV Dallas. Most of the networks followed MSNBC within seconds or minutes. MSNBC correspondent Jay Barbree routinely stakes out Cape Canaveral during shuttle launches and landings.

CBS correspondent Bill Harwood says he hasn't missed a launch or landing since the 1980s and commented that "there have been other times when communications have dropped out be-

victim of an unfortunate prank call and—despite being insulted by the caller—handled it with relative grace.

And, while CNN insisted its coverage was ably anchored by O'Brien, the revelation that Aaron Brown, frequently identified as the network's lead anchor, remained at a Palm Springs, Calif., charity golf tournament during the initial stages of the crisis, proved embarrassing for the net-

'They told me ABC hadn't sent anything' except cartoons. Among them was Teamo Supremo, which 'ABC was not.'

NEWS DIRECTOR, ABC affiliate

fore—for several minutes—but this one seemed different."

Exchanging e-mail with other space journalists while waiting for word of the landing, Harwood says, a Texas colleague told him that debris had come off the shuttle there. "He wrote OMG!!!!!! [Oh my God] I wrote back. 'Are you serious?' But those of us who know the shuttle knew they were all gone. I called New York and said we've got to get on the air."

Still, the networks had their setbacks. Dan Rather was the

work on a day when CNN was otherwise triumphant.

Brown's explanations only seemed to deepen the embarrassment, particularly when contrasted with NBC front man Tom Brokaw's relatively rapid return from a Caribbean diving vacation to join Big Three peers Dan Rather and Peter Jennings at their respective anchor desks. Shepard Smith, a main Fox anchor with his own weeknight show, spent hours that Saturday anchoring for Fox as well. ■

Survivor Tie-In Is Part of Big Saturn Deal

Continued from page 1

it Saturn dealerships can pick up a DVD with exclusive information about contestants in the latest edition of the show, *Survivor: The Amazon*, which debuts this Thursday on CBS. In the car category, Ion is exclusively featured in the program.

The DVD gives fans a chance in a *Survivor* sweepstakes. At stake: a trip to the finale of *Survivor: The Amazon* or, possibly, a new Ion.

AUTO SHOWCASE

The agreement stems from General Motors' sponsorship of *Survivor*, hugely popular with the 18-34 crowd. GM has been with the show since it debuted three years ago, spending roughly \$12 million in each edition to be the exclusive auto sponsor. It has used the program to showcase different vehicles; last fall, the Chevy Trailblazer was the exclusive sponsor of *Survivor: Thailand*. But the cross-platform deal for Ion involves incremental spending above the sponsorship in *Survivor: Amazon*.

The GM *Survivor* sponsorships have all involved placing cars in the show. Saturn is one of three major sponsors (each spending around \$12 million) of the upcoming installment of *Survivor*. Another is Coors; the other is Coca-Cola, replacing Pepsi.

GM wants a hard push for its brand-new Ion, says Lisa McCarthy, executive vice president, Viacom-Plus, Viacom's cross-platform marketing unit. (See page 20 for changes at some of the other major cross-platform marketing operations.)

McCarthy said the marketing folks at GM knew they wanted



GM has been airing spots for *Survivor: Amazon* and tie-ins on Viacom's MTV, VH1, TNN, CTN, CBS, UPN and radio stations.

Survivor to anchor the launch of Ion, given the show's past successes. But then last fall, she said, executives at GM MediaWorks, the in-house ad marketing unit came to her and said, "Let's blow it out, make it bigger and create an innovative program that generates buzz around the new car."

McCarthy credits the folks at MediaWorks with the idea of the DVD available only from dealerships. "My response was wow! From there, we started brainstorming, some other ideas came up, and here we are."

A lot is riding on the Ion launch, said Jill Lajdziak, vice

president for sales, service and marketing at Saturn, "It's a tremendously important introduction for us. [*Survivor* is] a great platform to engage our audience in different ways."

MTV, VH1 SPECIAL

Even show producer Mark Burnett is getting into the act. With Saturn's sponsorship, he is producing 30-minute special *Survivor: Men vs. Women Rumble in the Jungle*, which will air on MTV and VH1. It's the first time a special about the show has been backed by an exclusive sponsor.

Meanwhile, GM has been building awareness of *Survivor*:

Amazon and the DVD and contest tie-in with a series of 60- and 30-second spots that started airing about two weeks ago on Viacom's cable (MTV, VH1, TNN and CTN) and broadcast (CBS and UPN) networks and the radio stations.

A number of additional ideas and concepts were considered but ended on the cutting-room floor, McCarthy said. "We had a very tight time frame to create and execute the program. We had our first meeting at end of November. I've seen some amazing things accomplished at this company, but this was really a lightning-speed project." ■

Fox and NBC Vie For 18-49 Crown

Continued from page 2

with *Fear Factor* on NBC and *Raymond and Greek Life* on CBS.

CBS and ABC are battling for third. At the end of the first week, ABC was in the lead, 3.7/10 vs. CBS's 3.6/9. ABC is hoping its 15 straight days of *I'm a Celebrity...Get Me Out of Here!* will push its 18-49 numbers past CBS's. The show starts Wednesday, Feb. 19 at 10 p.m. ET, the spot now occupied by *Celebrity Mole Hawaii*, although it moves all over the schedule during its two-week run.

ABC will likely get big 18-49 numbers with the two-hour season finale of *The Bachelorette* on Wednesday, Feb. 19. The net has some other 18-49 possibilities with *Celebrity Mole* finishing up on Wednesday, Feb. 12 at 10 p.m., preceded by one-hour special *The Bachelors Tell All* at 9 p.m. Last Thursday's *20/20* special on Michael Jackson also was expected to be a ratings winner prior to press time on Thursday.

On Thursday, Feb. 13 at 8 p.m. ET, *Are You Hot?* premieres against tough competition in *Survivor* and *Friends*. Still, it's likely to do better than anything ABC has had in that time period so far this year.

Finally, although The WB doesn't play in the 18-49 race, the network is having as good a sweeps as it is a season, particularly on Tuesday. *Smallville* at 9 p.m. ET set a new all-time record for The WB in adults 18-34 with a 5.7/14. It also scored the net's second-highest rating in women 18-34 with a 6.1/15. And even against *American Idol*, a new episode of *Gilmore Girls* gave The WB second place in women 18-34 and 12-34. ■

New Camcorder May Signal ENG Revolution

Continued from page 1

recorders is the high-cost of the hard disk.

The new Sony format is expected to allow users in the field to transmit low-res "proxy" video back to a station at up to 30 times real-time speed, depending on speed of the connection and bit rate of the video. That will give editors at the station a chance to get a jump on rough-cut editing so that, when the disk with the content returns from the field, they can download only the necessary footage.

One limitation of the format is that the download speed of the high-res video maxes out at four times real time, which could be a problem in persuading broadcasters to swap out tape-based systems for disk-based systems.

"I want to pull every tape machine out

of my facility," said one engineering executive familiar with the new product. But, he added, the Sony unit as it stands isn't a compelling buy because the transfer

'Someone in the field can basically feel like they're integrated and sitting in the studio on a fancy server.'

GORDON CASTLE, CNN

speed is still only four times.

Castle counters that those transfer limitations occur only when content is being sent to another video-based system, such as a video server. Because the camcorder is essentially a computer with a lens,

though, it can send content as files.

"If you want to hook it up to an Ethernet line or even to the public Internet and transfer a file, you can do that," he explains. "And it will be sent to the studio in its exact form."

Sony developed tape-based ENG in the early 1970s. Within 10 years, most TV news organizations had abandoned 16mm film for the convenience and speed of tape. Sony has dominated the market over the past 30 years, although Panasonic and others continue to challenge it.

According to TV news engineers, Sony's Blu-ray optical disk is next-generation DVD technology that can hold between 23.3 GB and 27 GB of data on a single-sided, single-layer DVD-size disk.

Current DVD recording technology uses red laser light and can hold about 4.7 GB of data. Blu-ray can hold more information because the tracks are less than half as wide as those on a DVD disc and the pits are smaller, the engineers say.

Specifics on the technology are still closely held, but those who have seen prototypes say it will be able to record in the DV25 format as well as MPEG IMX at 30 Mb/s, 40 Mb/s and 50 Mb/s. Recording capacity varies by bit rate: at DV25, it can hold 90 minutes; at 30 Mb/s, 75 minutes; at 40 Mb/s, 57 minutes; and 50 Mb/s, 45 minutes.

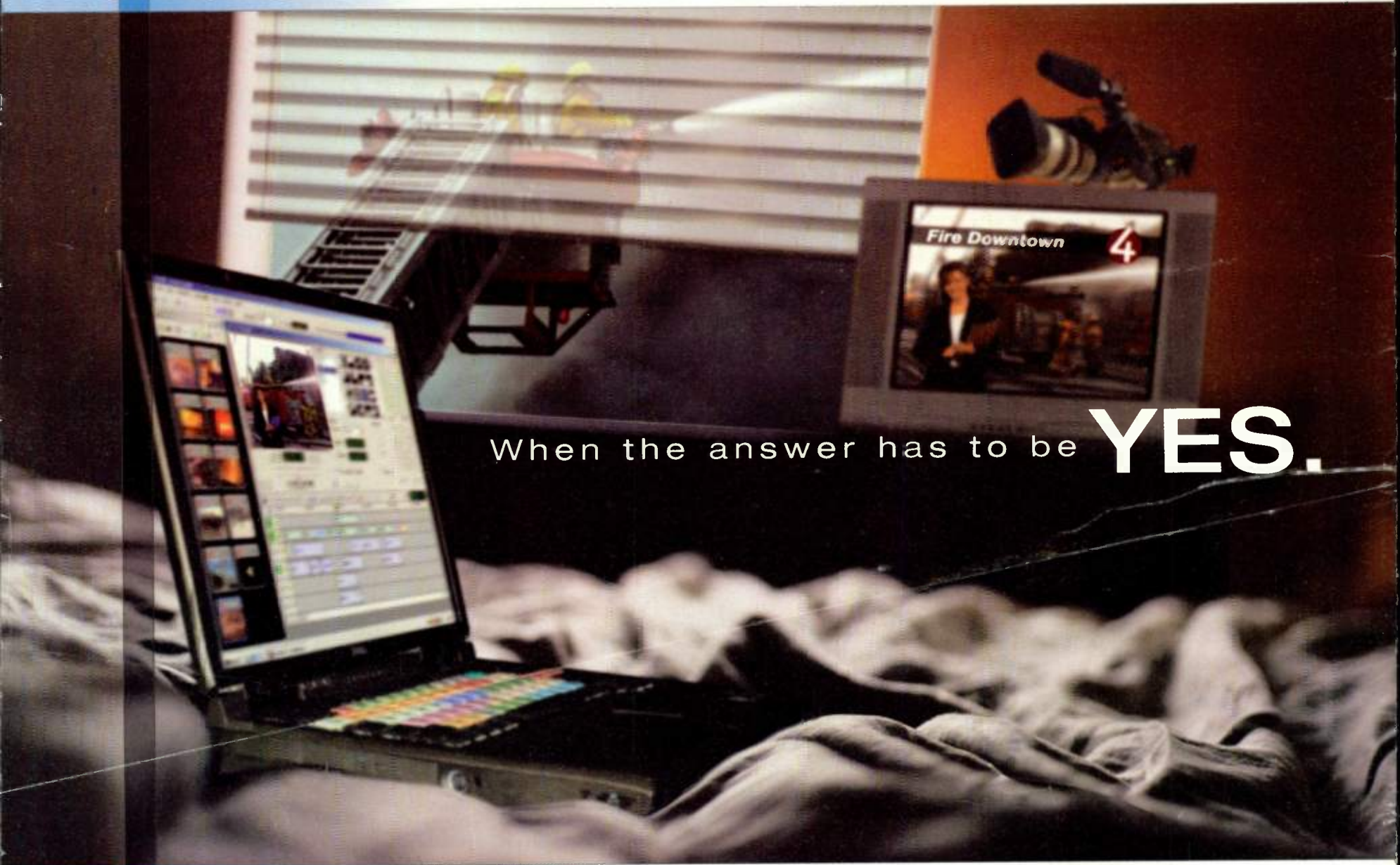
"Someone in the field can basically feel like they're integrated and sitting in the studio on a fancy server," says Castle, "and that's pretty amazing." ■

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Road to NAB 2: Station Operations, • Interactive Pavilion NAB Supplement <small>BONUS DISTRIBUTION: GREAT LAKES CABLE EXPO, Indianapolis AHAA CONFERENCE, Dallas</small>	March 24	Wed. 3/12	Mon. 3/17
Road to NAB 3: IT Infrastructure	March 31	Mon. 3/21	Tue. 3/25
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NAB Midweek Issue • Digital Facilities • B&C Technology Leadership Awards • Young Broadcast Engineer of the Year Award Supplement <small>BONUS DISTRIBUTION/IN ROOM AT NAB 2003</small>	April 9	Fri. 3/28	Wed.. 4/2
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