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BROADCASTING & CABLE

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February 24, 2003

A 'FRACTURED' FCC

Et Tu, Kevin?

BY BILL MCCONNELL

Kevin Martin's coup in the FCC's controversial telephone-deregulation proceeding last week was a startling defeat for Chairman Michael

Although sources close to Martin say he will still push to eliminate prohibitions on crossownership of broadcast stations and newspapers in the same market and to lift the 35% cap on one company's TV-household reach, others take nothing for granted.

"Anyone who isn't nervous is crazy," said one network lobbyist.

As a Bush-appointed Republican, Martin is expected to go along with fellow Republicans Powell and Kathleen Abernathy in most instances. Together, they constitute a majority at the five-commissioner agency.

But Martin broke up Powell's bid to eliminate rules that force telephone companies to lease voice lines to competitors by joining with the Democratic minority of



Republican Martin sided with Copps and Adelstein (top) rather than Abernathy and Powell (bottom).

PHOTOS: MORRIS SEMIATIN

Powell (see story, page 2). And it suggests that Powell may have trouble delivering on other parts of his deregulatory agenda, including relaxation of the media-ownership rules this spring.

Continued on page 58

QUICK TURNER-ROUND

Pushed out just 18 months ago, TBS vet Phil Kent returns as top boss

BY ALLISON ROMANO

After being passed over for the top CNN job at Turner Broadcasting System Inc. in the summer of 2001, Phil Kent gave notice, packed his bags and traveled the world, spending time on four continents: Europe, Australia, Asia and Africa.

But even he could not have predicted that his journey would end in Atlanta with an even better job at TBS than the one he had coveted.

Last week, the purveyor of some of cable's most-watched networks and one of AOL Time Warner's most profitable divisions announced that Jamie Kellner is stepping down as chairman and CEO and that Kent will be the successor.

The move marks not only the end of Kent's professional round-trip but also the partial restoration of the old guard at Turner. After AOL and Turner parent Time Warner merged in 2000, the new management led by Steve Case, Jerry Levin and Bob Pittman placed Kellner in charge of Turner and bounced Terry

From News to Cartoons

Kent will oversee some of cable's most popular, successful brands



| MAJOR U.S. PROGRAMMING ASSETS | HOMES SERVED |
|-------------------------------|--------------|
| TBS Superstation | 88M |
| TNT | 86M |
| CNN | 86M |
| Headline News | 84M |
| Cartoon Network | 83M |
| Turner Classic Movies | 64M |
| CNN2 | 25M |
| Boomerang | 8.5M |
| Turner South | 6.5M |

OTHER KEY ASSETS

| | |
|-------------------|------------------|
| Turner Sports | Phillips Arena |
| Atlanta Braves | Turner Field |
| Atlanta Hawks | CNN en Espanol |
| Atlanta Thrashers | CNN Airport Net. |
| TBS International | CNN.com |

SOURCE: Nielsen Media Research, BROADCASTING & CABLE research

McGuirk and his team of Turner veterans.

Last month, Jim Walton, a 22-year CNN hand, was named to replace Walter Isaacson as head of CNN after Isaacson accepted the top job at the Aspen Institute. Levin and Kellner had selected Isaacson, a Time magazine editor and writer, over Kent

in 2001, prompting Kent's professional sabbatical. (Case, Levin and Pittman have left or are leaving the company.)

"This the final break with everything that was supposed to be the new wave," said a former Turner Broadcasting executive.

Kellner's exit is no surprise. He

Continued on page 58

MADISON AVE.



AD REVENUE

\$22M

In its first year in syndication, *Will & Grace* cleans up
TV BUYER, PAGE 22

NEWSPAPER

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#BC7537812# JAN04 REG 103



PHOTO: VINCENT RICARDEL

SNTA 2003

Talkin' Syndie

As the Syndicated Network Television Association confab debuts in New York, five top syndication sales chiefs make the case for their business and predict a strong upfront—whether it comes sooner or later **Q&A, PAGE 25**

Bells Get New Lease on Lines

Regional phone companies won't have to provide high-speed access to competing ISPs

By Bill McConnell

FCC Republicans last week united to deregulate telephone-delivered high-speed Internet services, even as they generated headlines in a bitter dispute over competition rules for traditional local voice services.

Over dissents by the two Democrat members, the three GOP commissioners eliminated current rules requiring regional Bell companies such as Verizon, BellSouth and SBC Communications to lease new high-speed digital subscriber lines (DSL) at wholesale rates to competing Internet carriers.

The new rules make only existing lines, primarily old copper wires, subject to the unbundling requirement. New fiber lines and copper/fiber hybrids will be exempt from the rules. Leases or so-called unbundling agreements currently in place, however, will not be disrupted by the changes.

Relying on old copper wires, phone companies have deployed DSL service to roughly 60% of the American population. Further deployment is expected to come about through laying of fiber connections.

DSL competitors complain that the Bells will get a stranglehold on telephone-delivered Internet service if competitors aren't guaranteed ac-

cess to residential subscribers at regulated prices.

Although the decision does not impact cable services directly, it likely foreshadows cable broadband decisions that the FCC is expected to issue in the next few months. The FCC is completing a review of temporary cable-Internet rules, and last week's ruling indicates that cable-modem services will not face telephone-style unbundling rules either. A tentative 2001 ruling has shielded cable from open-access rules so far, but consumer advocates and independent ISPs have lobbied to impose mandates similar to telephone rules.

Reluctant to celebrate prematurely, a circumspect National Cable & Telecommunications Association praised the voice-services portion of the decision as "generally favorable" because cable firms that offer local telephone competition can ask state regulators to order unbundling of Bell companies' local voice infrastructure. The NCTA refused to predict how the ruling will impact cable-modem service.

FCC Chairman Michael Powell called last week's ruling a "momentous step" that will "stimulate and promote deployment of next-generation infrastructure."

The Bell companies have complained that DSL-unbundling rules dissuaded them from constructing broadband infrastructure because competitors could capitalize on the in-

vestment without any cost. MSOs said the same thing to deflect calls for open-access requirements.

"The FCC's broadband decision shows the commission understands the need for a national policy that preserves the economic rationale for companies' making big investments in technology," said SBC President William Daley. However, he was extremely critical of the accompanying FCC decision to allow individual states to decide which elements of traditional voice service should be unbundled.

The broadband portion also was endorsed by a coalition of Silicon Valley companies and consumer-electronics manufacturers that will supply software and devices for broadband services. "This step represents a major triumph for the consumers of this country, who stand to benefit from high-quality, widespread and affordable broadband services," declared the High Tech Broadband Coalition.

Democrat Commissioner Michael Copps, however, called DSL deregulation the first battle in "the headlong rush to deregulate broadband." Further decisions, he predicted, could leave broadband delivery dominated by cable operators and the RBOCs.

That's also the perspective of Jeffrey Chester, executive director of the Center for Digital Democracy. "Today's decision is a setback for the Internet's future," he said. "Michael Powell is helping undermine the open architecture of the new online medium."

Regardless of whether the FCC chose the correct policy, Legg Mason analyst Blair Levin questioned whether deregulation of DSL access will stimulate deployment, given the high cost of fiber buildouts. "The real issue is whether the potential revenue justifies the investment," he said. "I don't think anything has changed." ■



The decision foreshadows cable broadband decisions the FCC is expected to issue in the next few months.

BREAKING...

Advanced Loses Bid for DBS Turf

WASHINGTON—The FCC Friday dismissed Advanced Communications' year-old petition to reopen its spectrum-allocation case. The commission ruled that new evidence submitted by Advanced "is nothing more than another attempt to reargue issues presented in numerous prior court proceedings." The evidence—affidavits signed by former Commissioners James Quello and Andrew Barrett—contends that "at least one" of three commissioners who voted to strip DBS spectrum from Advanced in 1995 admitted to voting for reclamation simply to generate federal revenue from a subsequent auction. That motivation, Advanced said, makes the decision illegal. Both Quello and Barrett voted against reclaiming Advanced's spectrum, now held by EchoStar.

CBS Gets Another Brother

HOLLYWOOD—CBS has given the green light to a fourth edition of *Big Brother*. The show is expected



Julie Chen will remain host of *Big Brother*.

to air this summer, but CBS has yet to set a premiere date. The show is from Endemol USA and Shapiro/Grodner Productions, with Arnold Shapiro and Allison Grodner executive producers and show runners. *The Early Show's* Julie Chen will return as host.

Lounge Pickup for ABC

HOLLYWOOD—ABC has picked up another comedy pilot, this one starring Dan Finnerty as an average guy who becomes the star performer in his family's lounge. Bruce Helford and Deborah Oppenheimer (*The Drew Carey Show*, *George Lopez*), will executive-produce. Executive producer Bruce Rasmussen (*Drew Carey, Roseanne*) wrote the pilot with Matt Ember. McG, of *Fastlane* and theatrical *Charlie's Angels*, also is executive producer. The show is from Warner Bros. Television, Mohawk Productions and Wonderland Productions.

BROADCASTING & CABLE

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NBC Challenges AFTRA Petition

Union seeks to represent staffers at Telemundo WSNS(TV)

BY DAN TRIGOBOFF

The conflict over representation of eight on-air staffers at NBC's Telemundo station WSNS(TV) Chicago has moved to the National Labor Relations Board, which this week will be asked to consider exactly where those Telemundo employees work and for which company.

Responding to a petition filed with NLRB by the American Federation of Television and Radio Artists, which seeks to represent WSNS on-air staffers, NBC objected to AFTRA's listing the address of the employer's establishment as that of WMAQ-TV, NBC's Chicago O&O.

NBC says that General Electric, not NBC, is actually the owner of the station and, therefore, the employer of the eight WSNS employees AFTRA seeks to represent. NBC has frequently referred to its purchase of Telemundo since late 2001—unofficially, the network says. GE is the owner, NBC the operator, and the network is insisting that the petition be accurate and the law followed to the letter.

But the dispute over the address more likely foreshadows the central conflict here: whether WSNS AFTRA representation would be part of a joint unit with WMAQ-TV's or the two stations' staffs will be dealt with separately.

In its arguments, AFTRA highlights the similar job functions among employees at the two NBC-owned—make that GE-

Listen up NBC!
Turn off the inequality!

LATINO and NOT EQUAL

AFTRA flier blasts what the union sees as a two-tier approach to NBC and Telemundo employees.

owned, NBC-operated—stations. But NBC highlights the differences, noting that the stations are separate, even competitive entities with separate audiences, programming and revenue streams.

As NBC notes, the WSNS employees do not work at the WMAQ-TV facility. But AFTRA notes—and NBC does not dispute—that “NBC is currently in the process of merging the news operations of WMAQ and WSNS into a single combined facility.” Nonetheless, NBC asserts that the petition, as filed, is inaccurate.

AFTRA has tried to pressure NBC into recognizing AFTRA as the bargaining unit for WSNS, based on a petition signed by all the WSNS employees. The union has also held an election in which the WSNS staffers again chose AFTRA.

The union enlisted the support of local community and religious leaders, the

Congressional Hispanic Caucus and Chicago's City Council. Union supporters suggested that NBC was attempting what would amount to a two-tiered system of compensation, the lower tier going to Spanish-speaking employees. NBC has vehemently denied any such decisions based on language or ethnicity; the differences, the network said, are based on revenue at the Spanish-language station.

Despite the pressure, NBC held fast, insisting on an NLRB-supervised election, and, earlier this month, AFTRA finally asked for one. The union now says that, as it predicted, NBC is doing everything it can to stall or block an election.

“NBC can schedule an election, or they can fight it on legal grounds,” said AFTRA attorney Lyle Rowen. “By challenging it, NBC will get a substantial delay.” NBC denies that charge, too. ■

Video Captures Club Horror

BY DAN TRIGOBOFF

A WPRI-TV Providence, R.I., cameraman assigned to cover a story on nightclub safety last Thursday ended up shooting eerie video of Rhode Island's most devastating fire ever, in a nightclub partly owned by a station colleague.

By Friday afternoon, the death toll had hit 86, with more than 150 injured in a fire that authorities say began with a pyrotechnic display by rock band Great White.

The club, called The Station, has been owned by television reporter Jeff Derderian and his brother Michael since March 2000. Jeff Derderian, who had returned to Providence from WHDH-TV Boston this month, was in the club during the performance and the fire. Police told local media the owners likely face safety-violation charges.

Among the missing Friday were one of the band members and radio personali-

ty “The Doctor,” from Clear Channel's WHJY(FM) Providence, who was emceeding the event, station sources said.

WPRI-TV photographer Brian Butler, who shot dramatic footage from inside the nightclub, described his experience Friday morning in an interview with his station that was circulated to hundreds more by CNN NewSource. “As soon as the pyrotechnics stopped, the flames had started on the egg-crate [foam] backing behind the stage, and it just went up the ceiling, and people stood and watched it.”

Butler was at the club because WPRI-TV, owned by IJN Broadcasting, was planning a story on night-club safety. Just four days earlier in Chicago, 21 people were killed and more than 50 injured in a stampede that started when a security guard used pepper spray to break up a fight.

Butler suggested that some fans didn't know that the pyrotechnics had gone awry. “Some people were already trying to leave, and others were just sitting there going, ‘Yeah, that's great!’ I remember that



statement because I was like ‘This is not great. This is time to leave.’”

In an interview on CBS's *Early Show*, Butler said the mass exodus started out in a fairly calm manner but then panic set in. He described a bottleneck at one of the exit doors and said several people, himself included, “popped out” from the human pressure. Many of the dead, in fact, were found near the exits, according to reports.

Separately, CNN accused NBC of lifting its feed on the fire without permission. NBC acknowledged using a few seconds of the CNN feed but said it was done as a “fair use” under copyright doctrine. The footage was that from WPRI-TV, a CBS and CNN Newsource affiliate. ■

WEEK OF FEB. 14-20

B&C INDICES

| THE B&C 10 | | | |
|---------------------|---------|-------|-------|
| | WEEK | YTD | |
| | 4.4% | -9.5% | |
| BROADCAST TV GROUPS | | | |
| | WEEK | YTD | |
| | 1.7% | -2.3% | |
| CABLE TV MSO'S | | | |
| | WEEK | YTD | |
| | 3.6% | -0.5% | |
| RADIO | | | |
| | WEEK | YTD | |
| | 2.9% | -6.6% | |
| | CLOSE | WEEK | YTD |
| Dow Jones | 7914.96 | 2.1% | -5.1% |
| Nasdaq | 1331.23 | 4.2% | -0.3% |

The B&C 10

| | CLOSE | WEEK | YTD |
|-----------------|---------|------|--------|
| AOL Time Warner | \$10.56 | 4.0% | -19.4% |
| Clear Channel | \$36.18 | 3.3% | -3.0% |
| Comcast Corp. | \$24.96 | 4.7% | 10.5% |
| Cox Comm. | \$27.30 | 1.8% | -3.9% |
| Disney | \$16.85 | 4.5% | 3.3% |
| EchoStar | \$26.42 | 7.8% | 18.7% |
| Fox Ent. | \$27.91 | 8.2% | 7.6% |
| Hearst-Argyle | \$20.93 | 0.3% | -13.2% |
| Tribune | \$45.45 | 1.2% | 0.0% |
| Viacom | \$37.81 | 4.6% | -14.6% |

GOOD WEEK

| | | | |
|--------------|---------|-------|-------|
| XM Satellite | \$4.61 | 26.3% | 71.4% |
| Gemstar | \$3.13 | 11.8% | -3.7% |
| Young Bcstg. | \$13.15 | 11.4% | -0.2% |
| Cumulus | \$14.22 | 11.1% | -4.1% |
| Seachange | \$7.88 | 10.8% | 28.1% |

BAD WEEK

| | | | |
|-----------------|---------|-------|--------|
| Sinclair Bcstg. | \$9.50 | -6.4% | -18.3% |
| Saga Comm. | \$16.35 | -3.5% | -13.9% |
| Playboy Ent. | \$8.51 | -3.3% | -7.0% |
| Beasley Bcstg. | \$10.68 | -2.7% | -10.6% |
| Cox Radio | \$20.49 | -2.2% | 10.2% |

POSITIVE PRESS

26%

XM Satellite Radio has seemed to investors less like successful satellite-TV provider EchoStar and more like satellite telephone flameout Teledesic. But financial weekly *Barron's* gave the company its first positive notes in a long time and sent the company's shares zooming up 26% last week.

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

FAST TRACK

Not Indecent

The FCC's Enforcement Bureau last week rescinded a \$7,000 fine levied on **KBOO-FM** Portland, Ore., for airing the **SARAH JONES** rap song "Your Revolution."

The bureau concluded in May 2001 that the song was indecent and assessed the fine. The station and Jones appealed, arguing that the song, in context, was not actionably indecent. The singer had also challenged the decision. The song contains sexually explicit passages that condemn prevalent attitudes about sexual liberty as little more than a license for male sexual conquest. It aired during a program examining sociopolitical attitudes.

The bureau said last week that, although the song indisputably described sexual activity and had thus "warranted scrutiny," it also concluded that it was wrong to find the song indecent because "the sexual descriptions in the song are not sufficiently graphic to warrant sanction." It also said that the fact that Jones performs the song at high school assemblies was a mitigating factor. KBOO-FM Station

Manager **DENNISE KOWALCZYK** said she is "thrilled with the decision."



Chance Encounter

On assignment in Kuwait, CBS's Dan Rather (l, above) last week was reunited with the kid who tried to steal his car from a Fort Worth parking lot a dozen years ago. The commander of a U.S. helicopter squad heard of now-27-year-old gunner Tamarch Thompson's run-in with Rather and brought the two together. At the time of the car incident, Rather refused to press charges and instead lectured Thompson about "choosing another path."

last week was ordered out of Iraq following the U.S.'s expulsion of a New York-based **IRAQI NEWS AGENCY** reporter. Initially, all four members of the team around Palkot were told to leave, but the government has since allowed three technicians to remain. Fox will continue to appeal to the Iraqi government. ...

Talk-show host **DR. PHIL MCGRAW**'s live appearance on CBS's **Late Show With David Letterman** brought the show its best ratings since Sept. 17, 2001, its return following the Sept. 11 tragedy. (Letterman has regularly been mocking McGraw's overheated rhetoric.) *The Late Show* scored a 6.3 rating/15 share in the 55 Nielsen metered markets, beating *The Tonight Show With Jay Leno* for the first time since Feb. 21, 2000, when Letterman returned to the air after undergoing heart surgery.

Clarification

In the Feb. 17 Syndication Watch, *Maury* was inadvertently omitted from the list of top five talk shows in adults 18-34. It ranked first.

Jay Schneider, senior vice president, Production, Operations and Engineering Services, at Discovery Communications, who appears in this week's NAB Sellers Guide on page 40, left the company late last week. His replacement is Marcos Obadia, senior vice president, Discovery Production Group.

News From Everywhere

TNT captured top marks in last week's cable ratings battle, edging out **USA NETWORK**. For the week of Feb. 10-16, TNT notched an average 2.2 prime time rating with 2.6 million viewers. USA followed with a 2.1 rating in prime and 2.6 million viewers. USA happily went to the dogs, getting a leg up from its Westminster Kennel Club dog show coverage. On Feb. 11, the show posted a 4.2 rating, after turning in a 3.2 rating a day earlier. ...

UPN has officially picked up a sitcom executive-produced by **BETSY BORN**s and movie-star couple **WILL SMITH** and **JADA PINKETT-SMITH**. Slated for next fall, the show is inspired by the Smiths' life together, in which they are raising their own kids and his child from a former marriage, with a lot of help from his ex-wife. ...

ABC is picking up two comedy pilots with celebrities attached. One stars former Playmate **JENNY MCCARTHY**; the other is executive-produced by **Home Improvement** star **TIM ALLEN**. In the former project, from **TOUCHSTONE TELEVISION**, McCarthy plays an heiress who loses all her money. The latter, *These Guys*, is about four men facing marriage, parenthood, dating and divorce. It's produced by **CARSEY-WERNER-MANDABACH**. ...

FOX NEWS correspondent **GREG PALKOT**

They're Reporting In for War

Arnett, Kaplan find new news roles as Iraqi war looms

BY DAN TRIGOBOFF

With the likelihood of another war in the Persian Gulf looming, two well-known warhorses have returned to familiar posts. ABC News last week brought back former news executive Rick Kaplan—who left the network in 1997—to run its control room in a three-month deal in anticipation of war.

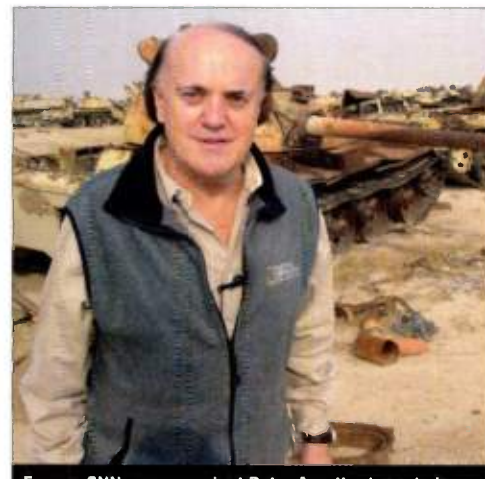
And famed former CNN war correspondent Peter Arnett, best-known as the American journalist in Baghdad during the first Gulf War, was back in Iraq last week with reports slated to run on MSNBC, via Sunday-night series *National Geographic Explorer*.

National Geographic last week said it has signed Arnett to an exclusive agreement naming him correspondent for the award-winning series.

Announcing Kaplan's hiring, ABC News President David Westin said in an e-mail that Kaplan has "proved his ability at producing and overseeing live television news coverage. He's eager to get back in the game, and he can add his skill and experience to our exceptional team." Kaplan will report to Westin.

Kaplan's hiring comes only a week after Paul Friedman, ABC's managing editor for news coverage, resigned from the network, although he remains with ABC as a part-time consultant. The network was caught short-handed and unprepared for the space shuttle Columbia tragedy on a Saturday morning earlier this month.

Kaplan, who had taught at Harvard and lectured at numerous universities, left ABC to head CNN for four years.



Former CNN correspondent Peter Arnett returns to Iraq.

Both Kaplan and Arnett were distinguished journalists who left CNN scarred by the enormous controversy of the infamous Operation Tailwind report and the network's subsequent disavowal of it in 1998.

Kaplan said he wanted to return to the news business and contacted Westin. He had no particular job in mind but was afraid that, the longer he remained outside the business, the more difficult getting back in would be.

He said he and Westin have not talked about anything beyond the current 90-day deal.

Arnett has returned to Baghdad numerous times for CNN and now for National Geographic. And if the Iraqi government lets him stay, he'll be there for the duration of any conflict and possibly beyond, reporting on the effects of war and filing for MSNBC. ■

Pauley: Early Retirement

BY DAN TRIGOBOFF

It was, in part, a baby boomer's wanderlust, Jane Pauley said, that caused her to announce her departure last week from the network where she has spent more than a quarter-century.

"No amount of explaining would be sufficient for some, but, for others of my generation, my decision to move on needs little explanation," said Pauley, who has been with NBC since 1975. Pauley said in a statement last week that she will leave in June. "I follow the lead of many women and men who have left established careers to follow a dream, find more meaning, or just more freedom. I have felt the urge to try new things. I look at this as the beginning of an exciting new phase of my life."

NBC News President and former *Dateline* executive producer Neal Shapiro said he tried to talk her out of leaving, and remains "hopeful we can find ways in which she can continue to contribute to NBC News."

NBC says Pauley was the first woman to

co-anchor a weeknight network newscast. She has won dozens of awards, including the Radio-Television News Directors Association's Paul White Award for lifetime contribution to electronic journalism, the Radio and Television News Directors Foundation's Leonard Zeidenberg First Amendment Award, and the National Press Foundation's Sol Taishoff award for excellence in broadcast journalism.

Pauley has rarely caused controversy, on or off camera. But, when she left the *Today* show in 1989, viewers seemingly rejected her replacement Deborah Norville, and there was the suggestion that higher-ups were behind the move. Pauley went on to host *Dateline*.

Lee Giles, Pauley's first news director out of college and a 40-year veteran of WISH-TV Indianapolis, said, "I admire Jane's strength of character and her courage. As she says, it's a gamble to walk away from a sure thing and a lot of money, but I'm sure she has something productive in mind. I think Jane still has a wonderful career ahead of her."

He added, "Anytime Jane wants to come back to WISH-TV, we would welcome her." ■



Jane Pauley has been with NBC for 27 years.



George Will

Toni Morrison

Shelby Foote

David McCullough

Robert Caro

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JAWS

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UNIVERSAL THE WHOLE WORLD

MEET JOE BLACK

REGULATION

This Ar-Dog Will Surely Hunt

After months bickering with IT and tech types over ways to stop illegal Internet distribution of digital programming content, Hollywood and broadcasters are hoping a similar problem can be handled more cooperatively. To stop viewers from circumventing copy protections by reconverting digital content to analog and back to digital, the various industries have formed the Analog Reconversion Discussion Group.

One negotiating success already: Tired of snickers generated by calls to "plug the analog hole," the group decided "reconversion" is a better term. Dubbed "Ar-dog," a reference to its acronym, the group is modeled on the Broadcast Protection Discussion Group that agreed to disagree over the broadcast flag copy-protection scheme.—*B.M.*

BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

PROMOTION

eyeballs Beat Suspense

Buena Vista TV had its first million-dollar winner on the syndicated *Who Wants to Be a Millionaire* last week. Not surprisingly, the show—taped weeks ago—was scheduled for the February sweeps. But how to get people to watch without killing the suspense? Answer: Kill some of the suspense and hope to drive sampling. Promos touted a winner, but stopped short of saying who and when.



BVT publicity people went further, however, sending a tape of the show to TV writers, but only embargoing it until the Monday before the Tuesday, Feb. 18, episode. Buena Vista didn't mind if some of those Tuesday columns revealed the millionaire winner that night; several did.

Sal Sardo, executive VP of marketing for Buena Vista TV, suggested that strategy won't be repeated for future winners. "Part of the magic is that you could have a winner any day on any given show."—*J.E.*

MARKETING

March Money Madness

CBS will announce this week a handful of sponsors investing (combined) hundreds of millions in multi-year marketing programs tied to the net's National Collegiate Athletic Associ-



ation franchise. This is the first year in a new \$6 billion NCAA deal that extends to 2013, in which CBS, for the first time, is selling both ad time and corporate sponsorships. Coke will be a "Corporate Champion," sponsoring CBS's NCAA package for 11 years. Additional marketing partners include Kraft and Monster.com. The men's basketball tournament, which begins March 20, is the crown jewel. Sources say CBS has sold 90% of available inventory at high single-digit to low double-digit percentage increases over last year. The total ad take from the tournament is expected to be \$400 million. The above sponsors and GM are among the tourney's big media spenders.—*S.M.*



NETWORK NEWS

Dessert Storm

They say an army travels on its stomach. Well, a journalistic army apparently does too. According to our scouts, ABC's Washington news bureau ordered up a whopping 459 boxes of Girl Scout cookies during the recent annual drive, with *Nightline* taking the lion's share at 146 boxes. *World News Tonight* came in second with 121 boxes, followed by a 'miscellaneous' category (desk assistants, security guards, couriers) with 93 boxes; *This Week with George Stephanopoulos*, 78; and *20/20* and *Primetime Live*, 21.

Another 15 boxes were donated to a "send them off to our sailors [in the Gulf]" category, plus there were some impulse buyers, pushing the total closer to 500. The most popular cookie: Thin Mints at 143 boxes.—*J.E.*

CABLE

Adelphia Boosts Bar Bill

Los Angeles bars and restaurants with Adelphia cable service are facing stiff rate hikes for sports nets, which "have mandated that Adelphia adhere to their standard commercial rates," the MSO told commercial customers. That rate is much higher than the residential rate Adelphia had been charging. The MSO will now offer the sports nets on an a la carte basis.

Beginning next month, bars will pay \$24.95 each for ESPN and ESPN2 and another \$12.95 each for ESPN News and ESPN Classic. Fox Sports World will run \$38.95 per month, Fox Sports Net regional service will cost \$69.95. That's on top of \$39.78 for basic. "Larger bars and restaurants can absorb the costs," said one cable industry executive, "the little guys can't pass the costs on."—*A.R.*

IT Coalition Fires at Broadcast Flag

BY BILL MCCONNELL

Software and computer companies last week reiterated their demand that the FCC reject TV copy-protection rules backed by Hollywood and broadcasters.

"Proponents of the broadcast flag have not provided sufficient evidence that it is needed now and that its implementation would justify the direct and indirect costs to consumers of such a mandate," the IT Coalition said in reply comments filed last week.

The coalition comprises the Business Software Alliance and Computer Systems

Policy Project. If the FCC decides that a content-protection solution should be mandated, the IT Coalition urges one "created and supported by all affected industries."

The IT group claims that the flag regime wouldn't guarantee the well-established fair-use right to unfettered home recording and is a solution in search of a problem. A more pressing concern is closing the "analog hole," which allows viewers to make an analog copy of digital content and reconvert it to digital to mass-produce illegal DVDs.

Even proponents of the flag concede that the analog reversion is a serious

worry that remains unaddressed. The flag "alone doesn't really ring any bells because there are so many work-arounds," Fox engineering chief Andy Setos said.

Jim Burger, the IT group's Washington attorney, pointed to experiments described to the FCC by MIT graduate student Raffi Krikorian, who made several attempts at transmitting large video files between high-powered personal computers. "No matter how 'fat' the upstream or downstream pipe," Krikorian wrote, "transferring the sheer number of bits that comprise a single television show that was broadcast over the air ... is impossible."

Flag supporters countered in a filing

sponsored by the NAB, MPAA and others that high-value content such as sports and new movies over time will "migrate away" from free over-the-air broadcasting if programming is easy to copy and transmit over the Internet or other forms of file-sharing.

The broadcast flag, endorsed by the cable industry, is aimed at limiting unauthorized distribution of content, would be embedded in spectrum accompanying video programming and would tell digital recording and storage devices how many times, if any, a user may copy a program for use outside personal video equipment. The FCC has proposed to require that broadcast receivers and video storage devices be equipped to recognize and follow flag instructions. ■

Blizzard Heats Up Weather Channel

Widespread storm challenges station and MSO engineering crews

BY KEN KERSCHBAUMER

Last week's big blizzard burying Washington, Philadelphia, New York, Boston and points in between generated strong ratings for The Weather Channel, but 1999's Hurricane Floyd still holds the mark for the network's all-time highest ratings. And the 1996 blizzard still holds the snow-related ratings crown.

"The anticipation of the storm starts the ratings, and, by the time, the storm hits its peak, the ratings begin going down," said Terry Connelly, senior vice president of programming and production for The Weather Channel, explaining the typical way the channel charts its own Nielsen temperature.

The ratings peaked on Sunday, Feb 16, with the network pulling in a 1.0 from 5 to 10 a.m. For the entire day, the network tripled its total-day household-rating average with a 0.9 (tying it with Fox News Channel and besting CNN, MSNBC and Headline News). On Monday, the strong viewership numbers continued, with a 0.6 rating.



'It's more an adrenaline rush than excitement. It's really, man your battle stations, all hands on deck.'

TERRY CONNELLY, The Weather Channel

Market-to-market, the network did even better in total-day Nielsens, with viewers in Washington (3.0), Philadelphia (2.3), New York (1.7) and Baltimore (1.5) all tuning in heavily on Sunday. On Monday, those numbers all fell by, uh, varying degrees.

"It's more an adrenaline rush than excitement," said Connelly of the reaction at The Weather Channel to a big storm. "It's really, man your battle stations, all hands on deck."

Unlike networks that simply need to be on top of the storm, Connelly pointed out, The Weather Channel has to be ahead of it.

"Everything we do on-air is where the storm is going," he said. "Any weather bunny could tell you what it's doing during the storm."

But, for all its forecasting prowess, sometimes the storm can outfox the network. The network planned to deploy a



reporter from its Atlanta base to New York and Washington, but airports in the New York area were shut down before meteorologist Jim Cantore could get there. That put the onus on meteorologist Mike Seidel and cameraman Mike Rembert, who were in Washington, to chase the storm to New York. It also required the station to tap WCBS-TV New York meteorologist Janine D'Adamo for on-air duty on Sunday night.

Seidel and Rembert had a memorable journey to New York, driving in the blizzard to the Baltimore-Washington Amtrak stop north of the nation's capital for a long-delayed train trip to New York.

Finally arriving in New York, they raced to the live truck located on Columbus Circle and made the 10 a.m. report. Over



the next two days, Seidel filed reports for The Weather Channel, as well as for CBS, ABC and NPR.

"We're about the real meteorology, science, context and frame of reference," said Connelly. "That's why so many of the traditional networks will call us for perspective and don't consider us competitive. They know our brand is the science brand."

Nationwide, the storm did more than just challenge on-air personalities and meteorologists. It also played havoc with station engineering crews. WHCP(TV) Portsmouth, Ohio, for example, was knocked off the air when power was lost to its transmission facility. The station found itself scrambling for more than a day in an attempt to restore power.

Surprisingly, cable MSOs on the hard-hit East Coast had few problems with downed lines. They did report some minor outages. ■

STATION BREAK

BY DAN TRIGOBOFF

WTVT Wins Appeal

TAMPA, FLA.—Florida's District Court of Appeal has thrown out a 2000 \$425,000 jury award to a former WTVT(TV) Tampa reporter who said the Fox-owned station tried to distort her investigative report. Jane Akre and husband and then-partner Steve Wilson claimed that the station fired them after they refused to allow their investigative piece on cattle hormone BGH to be distorted under pressure from drug manufacturer Monsanto. The award was for Akre; the jury did not issue a judgment for Wilson.

The appeals court said Akre failed to state a claim under federal whistleblower protections. The court found that what the FCC has referred to as its "news-distortion" policy—opposing the intentional falsification of news—has not been published or put into a necessary law, rule or regulation.

The station said it was completely vindicated by the trial court's reversal, which Akre called a legal technicality.

Ice Topples Tower

CHARLESTON-HUNTINGTON, W.VA.—Ice storms last week felled the tower at WVAH-TV. "We were blessed that no one was injured" said News Director Terry Cole, adding that station engineers had been onsite only minutes before. The 1,500-foot structure was the tallest in the state, he said.

Cole said huge chunks of ice—"football size"—could be seen around the tower's wreckage. The Fox affiliate, with the help of Charter Cable, managed to restore service to cable viewers through fiber-optic and microwave links, and Cole said the station owner Sinclair "will do everything we can" to restore full service as soon as possible. It expects to have a temporary tower operating within two weeks.

Heir Today, Gone Tomorrow

CHICAGO—WMAQ-TV anchor Mark Suppelsa—considered a station star and possible heir apparent to lead anchor Warner Saunders—ended his relationship with his employer of 10 years, following unsuccessful negotiations for a new contract. His last broadcast was last Friday. The station wished Suppelsa well.

Agent Todd Musburger said Suppelsa's talent and the shortage of seasoned male anchors gives his client several options. Suppelsa will likely announce his next move this week. Speculation includes jobs inside and outside the Chicago market. NBC retains rights of first refusal.

Noncompetes Survive in Maryland

BALTIMORE—Maryland legislators have rejected a bill, backed by the American Federation of Radio and Television Artists, that would have outlawed non-compete clauses for television and radio contracts in the state. A bill proposing the law was voted down in the state Senate Finance Committee. AFTRA is expected to lobby for the proposal again next year.

The controversial clauses—sometimes mandating as long as a year between jobs—have been opposed by on-air talent as restricting their ability to change jobs within a market, sometimes even if the person has been fired. But management favors the clauses to protect their investments in promoting on-air talent and cite freedom of contract. AFTRA has had greater success in other states, including Massachusetts, Illinois, Maine and the District of Columbia.

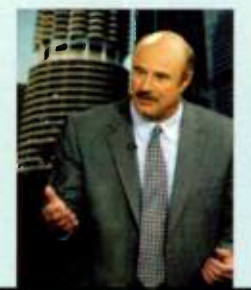
WCCO Launches Newscast

MINNEAPOLIS—WCCO-TV has begun a weekend morning newscast. The hour program airs Saturday at 8-9 a.m., sandwiched between CBS News' *Saturday Early Show* and the two-hour Nickelodeon kids block. The station is looking for a permanent anchor, but John Reger will anchor in the meantime. Brian Gotter will be the show's permanent meteorologist.

A Worthy Tribute

LOS ANGELES—KCAL-TV plans to celebrate the 42nd birthday of former Los Angeles Lakers great, No. 42 James Worthy, by distributing 19,000 fans with Worthy's face on them to fans at the Staples Center this Thursday night. Said KCAL-TV sports anchor Alan Massengale, "It was every opponent's nightmare to have James Worthy in your face, so it's only fitting that every Lakers fan will have James in their face when the [Detroit] Pistons come to town."

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



Dr.'s Visit

Syndication's newest superstar, Dr. Phil McGraw (above), visited WMAQ-TV Chicago for a "town meeting" on families, co-hosted by station anchor Allison Rosati. WMAQ-TV carries the first-year talker.



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PRIMETIME HIGHLIGHTS
ALL TIMES EASTERN

DAY 1

9:00PM Rocky
11:00PM Raging Bull
1:15AM Champion

DAY 2

8:00PM Grease
10:00PM Dead Poets Society
12:30AM The Corn is Green

DAY 3

8:00PM The Music Man
11:00PM The Glenn Miller Story
1:00AM Blues in the Night

DAY 4

8:00PM Chitty Chitty Bang Bang
10:30PM The Great Race
1:30AM Grand Prix

DAY 5

8:00PM North by Northwest
10:30PM West Side Story
1:30AM Northwest Passage

DAY 6

8:00PM The Bells of St. Mary's
10:30PM Lilies of the Field
12:30AM Boys' Town

DAY 7

8:00PM Sergeant York
10:30PM Top Gun
12:30AM Good Morning, Vietnam

DAY 8

8:00PM The Story of G.I. Joe
10:00PM Battleground
12:00AM They Were Expendable

DAY 9

8:00PM The Best Years of Our Lives
11:00PM Three Comrades
1:00AM Mourning Becomes Electra

DAY 10

8:00PM Bonnie and Clyde
10:00PM In Cold Blood
12:30AM Gambit

DAY 11

8:00PM Witness for the Prosecution
10:00PM 12 Angry Men
11:45PM Reversal of Fortune

DAY 12

8:00PM Birdman of Alcatraz
10:30PM White Heat
12:30AM The Big House

DAY 13

8:00PM The Great Escape
11:00PM The Defiant Ones
1:00AM I Am a Fugitive from a Chain Gang

DAY 14

8:00PM South Pacific
11:00PM Hawaii
2:30AM The Blue Lagoon

DAY 15

8:00PM She Wore a Yellow Ribbon
10:00PM Red River
12:30AM The Pink Panther

Watch Rocky (1976), Grease (1978), A Night to Remember (1958), Dead Poets Society (1983), The Corn is Green (1945), The Music Man (1962), Chitty Chitty Bang Bang (1968), The Glenn Miller Story (1954), The Best Years of Our Lives (1946), Witness for the Prosecution (1957), Birdman of Alcatraz (1962), The Great Escape (1963), I Am a Fugitive from a Chain Gang (1953), The Defiant Ones (1958), The Blue Lagoon (1980), She Wore a Yellow Ribbon (1961), In Cold Blood (1959), Three Comrades (1963), Mourning Becomes Electra (1961), Bonnie and Clyde (1969), Gambit (1967), The Glenn Miller Story (1954), The Best Years of Our Lives (1946), Witness for the Prosecution (1957), Birdman of Alcatraz (1962), The Great Escape (1963), I Am a Fugitive from a Chain Gang (1953), The Defiant Ones (1958), The Blue Lagoon (1980), She Wore a Yellow Ribbon (1961), In Cold Blood (1959), Three Comrades (1963), Mourning Becomes Electra (1961), Bonnie and Clyde (1969), Gambit (1967).



ORSON WELLES

DAY 16

8:00PM Guys and Dolls
11:00PM Rain Man
1:30AM The Color of Money

DAY 17

8:00PM In the Heat of the Night
10:00PM Some Like it Hot
12:15AM Blazing Saddles

DAY 18

8:00PM Coal Miner's Daughter
10:30PM The Buddy Holly Story
12:30AM The Barefoot Contessa

DAY 19

8:00PM Dave
10:00PM Hondo
11:30PM Harvey
1:30AM Ed Wood

DAY 20

8:00PM An American in Paris
10:00PM Shall We Dance?
12:00AM The Band Wagon

DAY 21

8:00PM Rebecca
10:30PM Gigi
12:30AM Lili

DAY 22

8:00PM Moonstruck
10:00PM It Happened One Night
12:00AM That Touch of Mink

DAY 23

8:00PM Casablanca
10:00PM The Way We Were
12:00AM The Heiress

The 75th Academy Awards[®] on ABC

DAY 24

8:00PM Sleepless in Seattle
10:00PM When Harry Met Sally...
12:00AM Pillow Talk

DAY 25

8:00PM The Philadelphia Story
10:00PM Father of the Bride ('50)
12:00AM Fiddler on the Roof

DAY 26

8:00PM Little Women ('49)
10:15PM Kramer vs. Kramer
12:00AM Stella Dallas

DAY 27

8:00PM Spellbound
10:00PM As Good as It Gets
12:30AM Ordinary People

DAY 28

8:00PM Marty
10:00PM Since You Went Away
1:00AM Citizen: Kane

DAY 29

8:00PM The Lion in Winter
10:30PM The Last Emperor
1:30AM Anne of the Thousand Days

DAY 30

8:00PM Terms of Endearment
10:15PM Philadelphia
12:30AM The Pride of the Yankees

DAY 31

8:00PM Here Comes Mr. Jordan
10:00PM Beetlejuice
12:00AM The Bishop's Wife

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What Will Fox's Sweeps Win Really Mean?

Even though loaded with reality stunts, the ratings period will still help its stations set rates

BY PAIGE ALBINIAK

Fox's impending sweeps win in adults 18-49 will get a lot of publicity, but its impact will be on the rates Fox affiliates charge more than on what the Fox network can.

"If you are No. 1 or 2 in the market, you will be better off selling your advertising in the future," says John Tupper, chairman of Fox's affiliate board. "And although reality shows are not repeated, they do tend to come back, which allows advertisers and stations to predict what they are going to do."

Local stations use the four sweeps periods a year to determine their ad rates, but not the way they once did. For stations in Nielsen's 55 metered markets, ratings are more science than art, checked by meter and delivered practically by the minute. Those markets still use diaries during sweeps, which are used in the final rate books that come out later, but the meters do a good job of predicting the final results as early as the next morning.

ALL ABOUT STUNTS

For the 156 television markets that do not have meters, sweeps are important because their ratings are measured only by diary.

Strangely, though, the February sweeps have been all about reality stunts, most of which can't be duplicated, which would seem to make those fat ratings pointless from a selling standpoint.

Even so, although advertisers are unlikely to pay the exact same prices for ads in time slots that saw huge ratings during sweeps, such as *Joe Millionaire's* finale last Monday night (see page 14), media buyers use those ratings to pre-



Ratings for Fox's *American Idol's* have been higher than predicted, which mean that stations probably charged less for advertising than they should have.

dict what could happen with Fox's next reality show, *Married by America*. And stations use the ratings to sell advertising for the time slot, not for the particular show.

Stations also can use *Joe Millionaire's* ratings to predict how a future rendition of the show would do, and Fox executives are planning one. In the case of

American Idol, ratings have been higher than predicted, meaning that stations probably charged less for advertising than they should have.

Because a rising tide lifts all ships, *Joe Millionaire* and *American Idol* are giving a boost to the rest of Fox's schedule, particularly Tuesday's 24. Last Tuesday, benefiting from *Idol's* lead-in, 24 did its

highest numbers ever, hitting a 6.6 rating/16 share in adults 18-49 and bringing 13.6 million viewers to the network. Fox also is performing well on Sunday nights, with *The Simpsons* leading Fox to victories in the 18-49 demo on that night throughout sweeps.

LEAD-IN PAYOFFS

Having popular programming means that a network can promote its schedule to a broader audience, which helps bring more viewers to regularly scheduled scripted shows. Shows have bigger lead-ins, which means more viewers flowing through to other shows. For local stations, those lead-ins particularly pay off for local newscasts.

"It's always better to have a 40 share leading into your 10 p.m. newscast, which most of the Fox stations have," says Bill Carroll, vice president, programming, Katz Television Group.

Finally, being able to brag about winning sweeps is sweet icing on a rich cake. "The article in *The New York Times* doesn't talk about the ratings performance in Des Moines. It talks about the No. 1 network for the week," Carroll points out. "That's where the competition is. It's ultimately not about bragging rights for the February sweeps but for the full season."

The challenge for Fox, once it has officially won this sweeps, is what happens next. "Now I look to see if Fox can keep their audience," says Sam Armando, media director, television research, Starcom Worldwide. "I look to audiences in 2003 and 2004."

WB PLAYS WITH THE BIG BOYS

Fox isn't the only network with a good story to tell this sweeps. The WB has shown growth across its demographics, including a 24% increase in viewers compared with last year at this time, a 26% increase in persons 12-34, a 35% increase in adults 18-34 and a 25% increase in adults 18-49. Through three weeks of February sweeps, The WB is pacing with CBS in adults 18-34, trailing the much bigger network by only 0.2 ratings point and two share points.

CBS appears to have locked up the race in viewers, 13.14 million vs. NBC's 12.5 million. Fox is just behind NBC, with 12.32 million.

ABC has pulled out to a clear third place in adults 18-49, beating CBS 4.1/11 to 3.8/10, but CBS made up ground with the premiere of *Survivor: The Amazon* on Thursday, Feb. 13.

UPN continues to struggle with low numbers but saw a bit of sunlight last week when Wednesday night's *The Twilight Zone* turned in its biggest audience since October, with 3.3 million viewers and a 1.5/3 in adults 18-49. The episode featured two scenes originally penned by Rod Serling. ■

TV's Reality Habit Won't Go Away With the February Sweeps

February sweeps is coming to an end this Wednesday. Reality programming isn't.

ABC has plenty of prime time reality next month. *The Family* is tentatively premiering on Tuesday, March 4 at 10 p.m. ET, bumping *NYPD Blue* for the night, although it's unlikely to stay there through its whole nine-episode run. *I'm a Celebrity...Get Me Out of Here!*

programming has its two-hour finale on Wednesday, March 5 at 9 p.m. *All-American Girl*, a girl-oriented talent show, premieres on Wednesday, March 12, also at 9 p.m., and then settles into its regular time slot on Wednesdays at 10 p.m. for 11 more episodes.

And to herald the third edition of *The Bachelor*, a pre-series special will air on Wednesday, March 19 at 9 p.m., with the series premiere on March 26 at 9 p.m.

American Idol continues on Fox. It will have a one-hour special on Wednesday, March 5, when the top 10 are revealed. Two two-hour specials

are coming Tuesday, March 11 and Tuesday, March 18, both at 8-10 p.m., in which the top 10 and top nine, respectively, compete live.

Fox also will premiere *Married by America* on Monday, March 3 in a two-hour special from 8 to 10 p.m. That show will air again on Wednesday, March 5 at 9 p.m., preempting *The Bernie Mac Show* and *Cedric the Entertainer Presents*. *Married* will then settle into its regular time period on Mondays at 9 p.m., starting March 10.

On NBC, game show *Let's Make a Deal*, hosted by *Access Hollywood's* Billy Bush, premieres Tuesday, March 4 at 8 p.m. and runs for five episodes in that time slot. NBC has postponed the premiere of summer reality hit *Dog Eat Dog*.

Meet My Folks comes back for two special 90-minute episodes on March 3 and 10 from 9:30 p.m. to 11 p.m., preceded by two special 90-minute episodes of *Fear Factor*.

CBS will stay with regularly scheduled reality shows *Star Search* and *Survivor* in March. —P.A.

Sweeps to Date

Figures for the period
Jan. 30.-Feb. 19

| NETWORK | 18-49 | VIEWERS |
|---------|--------|---------|
| ABC | 4.1/11 | 10.85M |
| CBS | 3.8/10 | 13.14M |
| FOX | 5.8/15 | 12.32M |
| NBC | 4.9/13 | 12.50M |
| WB | 2.0/5 | 4.56M |
| UPN | 1.5/4 | 3.54M |

SOURCE: Nielsen Media Research

Cure for Cartoon Network? More Cartoons!

By Allison Romano

With its ratings sagging, Cartoon Network is drafting Daffy Duck and a batch of teen superheroes to help save the day. And, the network announced last week, it is readying three animated series for this year as it steps up original-series development to lure more viewers.

Like the fickle teens that view MTV, kids and tweens crave fresh programming. The channel needs to give it to them, said Cartoon Executive Vice President and General Manager Jim Samples.

Cartoon's ratings fell 13% in the fourth quarter last year and were off 6% for all of 2002. It still routinely ranks among cable's five-best networks in prime, but the numbers are no longer as robust.

Chief rivals Nickelodeon and Disney Channel, meanwhile, are still stepping on the gas. Nick's ratings are up double digits in recent months, fueled by a stable of hits like *SpongeBob SquarePants* and *Fairly Odd Parents*. Disney is earning strong numbers for shows like *Lizzie McGuire* and recently ventured out with live-action sitcom *That's So Raven*.

To correct its slide and fuel development, Cartoon is leaning on in-house production lab, Cartoon Network Studios, and corporate cousin Warner Bros. Animation. Two of the new series for this year—*Duck Dodgers*, in which Daffy and friends play futuristic characters, and *Teen Titans*, a batch of teen superheroes guarding a West Coast city—come from Warner Bros.

Third new series *Low Brow*—which borrows from Japanese and American animation styles and is about a giant robot and the people out to control it—comes from Cartoon Network Studios.

Off-net acquisitions like Fox's *Futurama* and *Family Guy*, Samples added, have helped to

broaden Cartoon's offerings.

Cartoon has had success with its late-night block "Adult Swim," aimed at 18- to 34-year-olds. That success prompted the network to expand the three-hour block last month to five nights a week.

The network will have four

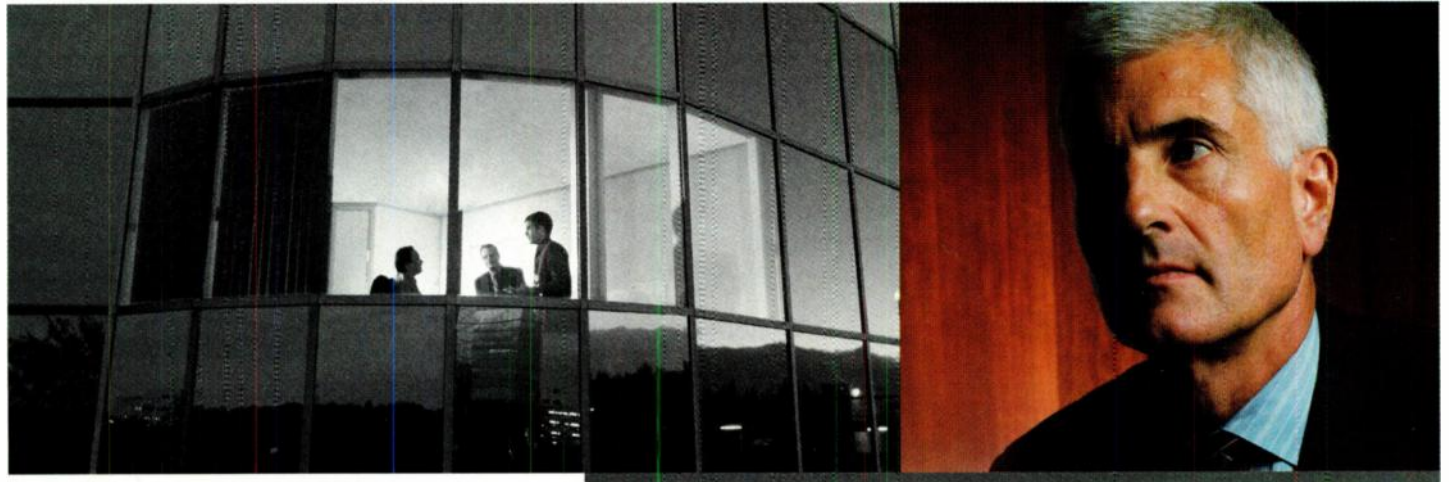
times as many new shows this year and, come 2004 and 2005, even more, said Turner Entertainment President Brad Siegel. "We just need a lot more at-bats." That also means more new episodes of existing shows.

Cartoon has done well repur-

posing some shows from Kids' WB, like *Yu-Gi-Oh!* and *Pokémon*. Despite last week's news that The WB is moving out from the Turner Broadcasting Systems unit of AOL Time Warner and back under Warner Bros., company executives have said coop-

eration on repurposing and promotions will continue, perhaps even increase.

"We have plans for the next few years," Samples said. For example: After *Teen Titans* premieres on Cartoon, it will replay on Kids' WB. ■



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| <p>B645LRY BROADCAST GROUP</p> <p>\$100 Million</p> <p>Senior Secured Credit Facility Underwritten Institutional Tranche Add-on</p> <p>Sole Arranger & Bookrunner September 2002</p> | <p>Network Communications, Inc. A Gallarus Media Holdings Company</p> <p>\$90 Million</p> <p>Senior Secured Credit Facility</p> <p>Co-Lead Arranger & Syndication Agent June 2002</p> | <p>WILKS BROADCASTING, LLC.</p> <p>\$80 Million</p> <p>Senior Secured Credit Facility</p> <p>Syndication Agent March 2002</p> | <p>Millennium Radio Group, LLC.</p> <p>FOREVER RECREATION</p> <p>\$110 Million</p> <p>Senior Secured Credit Facility</p> <p>Documentation Agent February 2002</p> <p>\$20 Million</p> <p>Senior Secured Credit Facility</p> <p>Sole Agent January 2002</p> |



Cartoon Network will head into the future with *Duck Dodgers*.

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PROGRAMMING

Is Kimmel Worth Staying Up For?

No threat to Dave or Jay yet, but ABC's new late-night host attracts a younger demo

BY PAIGE ALBINIAK

Considering that not all that many people stay up to watch late-night television, networks go to awfully great lengths to secure late-night talent. Take Jimmy Kimmel.

After failing to lure David Letterman away from CBS last March (and looking messy doing it), ABC went searching anew for a late-night talk-show host who could replace Bill Maher and *Politically In-*

are airing a show live on the East Coast from their own set in Hollywood each night at 9:05 p.m. PT. ABC is hoping to grab younger demographics, particularly men 18-34. Late-night television generally attracts males, but Jay Leno and David Letterman are each in their 50s, while Kimmel is just 35 and likely to have a built-in audience coming with him from Comedy Central.

In the two weeks that the show has been on the air, *Jimmy Kimmel Live* is doing as well in adults 18-34 and men 18-34 as *Politically In-*

adults 18-34, *Kimmel* has averaged a 0.8 rating/4 share to *Kilborn's* 0.6/4; in adults 18-49, *Kimmel* is averaging a 0.9/5 to *Kilborn's* 0.7/5.

Although the network wants the show to work among younger demos, "we don't try to pander to an audience, and we don't try to make things work based on who we think is watching," says Kellison.

Although audiences for late-night TV are relatively small, profits are large, analysts say.

"Both ends of the day are potential profit centers, mornings and late-night," says Bill Carroll, vice president of programming, Katz Television Group, "because the expense of doing shows there are relatively low while the potential revenues, even with moderate success, are pretty high."

According to published reports, *The Tonight Show* gets about \$60,000 per 30-second spot, while Letterman's *Late Show* gets about \$45,000. Both are enormously profitable: Analysts estimate that Letterman's show alone generates an estimated \$80 million in profit for CBS each year, including earnings from CBS's owned-and-operated stations. That's after paying Letterman his \$31.5 million annual salary and \$90 million in license fees. *The Tonight Show* clears some \$200 million per year, more than \$100 million in profit for NBC, reports say.

It's too early to tell how well *Kimmel* will do financially for ABC, but it always makes sense for a network to hold on to a time slot rather than cede it to local affiliates. That way, the network keeps collecting most of the hour's advertising revenue. That's why CBS keeps up the fight in the morning, even though, between NBC's *The Today Show* and ABC's *Good Morning America*, there's not much audience left for CBS. Right now, ABC clears *Kimmel* in 95% of the nation, but only 70% take it live. That means it's playing very late elsewhere, further diminishing its ratings.

Another advantage to having a late-night show, says Tom DeCabilia, executive vice president of Advanswers, is that viewers often get up in the morning and turn the TV back on the same channel. That would help ABC's *Good Morning America*, he explains. ■

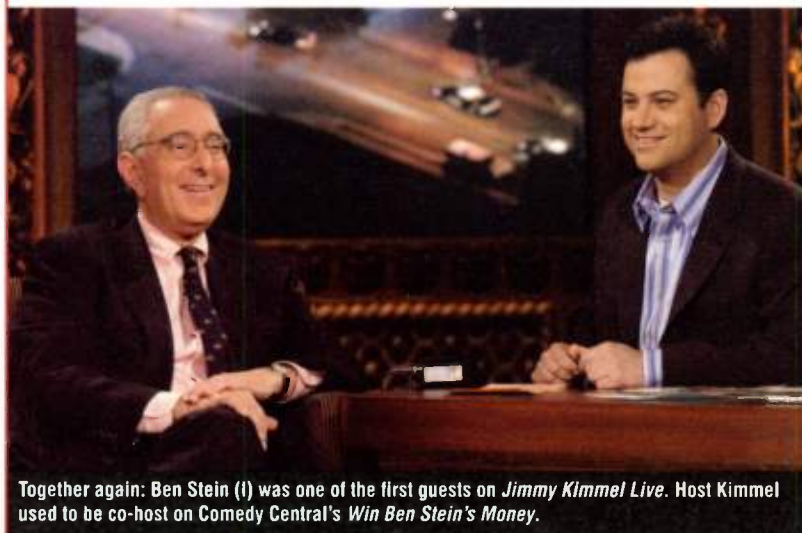
In two weeks on the air, *Jimmy Kimmel Live* is doing as well in adults 18-34 and men 18-34 as *Politically Incorrect* did at the same time last year.

rect did at the same time last year, although fewer people are watching: An average of 2.8 million tuned into *Politically Incorrect* vs. 1.9 million into *Kimmel*. *Kimmel* may not be making any inroads into Leno's and Letterman's established audiences, but ABC says it is happy with the show's performance so far. The network also likes to point out that the second half-hour of *Kimmel*, starting at 12:35 a.m. ET, is beating the first half-hour of CBS's *The Late Late Show With Craig Kilborn*: In

correct. Maher, whose relationship with ABC was withering anyway, raised the ire of ABC, some affiliates and many Americans when, days after the 9/11 attacks, he said that, compared with American air strikes "from 2,000 miles away," the al Qaeda terrorists were "not cowardly" because they died, too, when the jetliners hit the World Trade Center and the Pentagon.

During a golf game, ABC Entertainment Chairman Lloyd Braun asked Michael Davies, executive producer of *Who Wants To Be A Millionaire*, to suggest whom ABC might get to host a late-night talk show. Davies, who had been involved with trying to bring a pilot of *The Man Show* to ABC, said, "We have to get Jimmy Kimmel," then a star of Comedy Central's *The Man Show*.

Today, Kimmel and co-creator and executive producer Daniel Kellison



Together again: Ben Stein (l) was one of the first guests on *Jimmy Kimmel Live*. Host Kimmel used to be co-host on Comedy Central's *Win Ben Stein's Money*.



The *Joe Millionaire* finale pulled in Fox's highest-ever ratings for an entertainment program in both adults 18-49 and viewers.

He's 'Joe 40 Million'

BY PAIGE ALBINIAK

Dueling Michael Jacksons were no match for Fox's *Joe Millionaire* last Monday: 40 million viewers tuned in to watch poor construction worker Evan Marriott reveal that he isn't really wealthy and see whether the woman he picked would stick with him.

The show was Fox's highest-rated entertainment program in both adults 18-49 and viewers, according to Nielsen's final national ratings, since the network launched in 1987.

In the hour-long finale at 9 p.m. ET, Marriott selected substitute high school teacher Zora Andrich to be his potential bride. In true reality-TV style, Marriott and Andrich didn't just win each other; they also took home \$1 million for the two of them to split, a "surprise" gift.

The finale of *Joe Millionaire* scored a 20.4 rating/40 share in adults 18-49, a 22.0/48 in adults 18-34 and a 21.8/29 in households. In its strongest demographic, women 18-34, the show hit an astonishing 24.8/50. Only three Super Bowls and the seventh game of the 2001 World Series have drawn more people to the Fox network. The show also was the highest-rated entertainment program on any network since *Survivor 2* premiered on CBS after the Super Bowl on Jan. 28, 2001.

Compared with entertainment programs that don't have a Super Bowl lead-in to boost their numbers, *Joe Millionaire* was the highest-rated show on any network since the finale of the first *Survivor* on Aug. 23, 2000. *Joe Millionaire* also had the largest number of viewers since last year's Academy Awards aired on ABC on March 24.

Comparatively, ratings were unimpressive over on ABC and NBC, both of which aired specials on Michael Jackson. NBC offered a two-hour *Dateline*, but ABC swept in at the last moment to repeat its earlier *Primetime Thursday* special on the King of Pop.

NBC's *Dateline* scored a 4.8/9 in adults 18-49 against *Joe Millionaire*, and ABC's repeat grabbed a 3.4/7 in the demo. At 10 p.m. ET, once *Joe Millionaire* was over, the ratings for both two-hour Jackson shows went up, with ABC averaging a 3.6/8 in the demographic and NBC a 7.7/18. ■

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COUNTERPOINT

GUEST COMMENTARY BY STEPHEN J. CANNELL



EDITOR'S NOTE: On Jan. 20, in his bi-monthly column, *BROADCASTING & CABLE* Editor in Chief Harry Jessell argued that, despite consolidation of ownership and other rule changes, there's no evidence that Big Media has affected the diversity of what television offers viewers. In the following, noted television producer Stephen J. Cannell, who produced such hits as *The Rockford Files*, *The A-Team* and *Baretta* among many others, disagrees, forcibly, and says fin-syn rule changes that allow the networks (rather than outside studios) to own all the programming they air inevitably leads to blandness.

It is obvious from reading the column by Harry Jessell ("Voices and Choices," Jan. 20, 2003) that he has never had the experience of trying to guide a new television program over the deadly shoals and sharp rocks of network development. He sees the upcoming hearings to review the remaining station-ownership rules as a matter for the Justice Department, not the FCC, stating that he will need to see some "concrete evidence that the extraordinary amount of media consolidation over the years has significantly diminished the good old marketplace of ideas."

I will try to enlighten him.

To begin with, I created or co-created over 40 prime time network shows from 1973 to 1999. In 1981, I formed the Cannell Studios, a solely owned, stand-alone company with no studio or financial partnerships.

The Cannell Studios became the third-largest supplier of television programming in Hollywood, until I was forced to sell because of the FCC's repeal of the Financial Interest and Syndication rules.

I am not here to quibble over the loss of my life's dream. The FCC com-

How Networks Can (and Do) Stifle Producers

missioners told me that I had nothing to fear from the repeal of these rules. But it soon became clear that it was impossible to sell programs to my competitors.

Mr. Jessell sees no evidence of blandness of content caused by consolidation. I beg to differ.

In 1976, while under contract to Universal Studios, I wrote a pilot for ABC called *The Rockford Files*. The script was about a detective who was the ultimate pragmatist. When threatened by heavies, he would simply quit. He also insisted on being paid, often arguing about his fee with prospective clients. I thought all of this made the character very fresh and funny. ABC, on the other hand, hated the script, refusing to let us photograph it with these elements in place. Since Universal, not ABC, owned the screenplay, we held our ground and walked away. We eventually added Jim Garner and set it up at NBC, where it went on to become a huge, creative and Nielsen hit, named the best detective show in television history by *TV Guide* in 2001.

If this had happened today, I would have most likely been working for ABC or a Disney production arm. Once the disagreement over content occurred, I would have been replaced, and another writer working under network supervision would



Networks wanted to change *The Commish*, but, because it was independently owned, Cannell's original vision was preserved.

several times mentioning Jack Scalia (a fine actor but, in our opinion, all wrong for the part).

I brought a succession of character actors in to read for CBS. The list

that we not do the project. They agreed.

The Cannell Studios, not CBS Productions, owned the script. One year later, Steve Kronish and I were able to set up *The Commish* at ABC with Michael Chiklis attached to star. The series was programmed and became the time-period winner, surviving on ABC for five seasons. Had the current rules been in effect, I would have been working for CBS from the start. They would have cast whomever they wanted, and Steve's and my content vision would have been ignored.

If all this reads like ancient history, let's fast-forward. My final example is not a show from the Cannell Studios, but *The Sopranos*, created by David Chase. This project was originally written for Fox. When they "didn't get it," it was unsuccessfully shopped at all the other networks.

In view of my previous stories, you can imagine why that show never found its way onto the air. The reasons all of the networks gave not to do it are all too familiar to those of us who create content for network television. "Does Tony Soprano really have to be a middle-age, overweight, Italian on Prozac? Can't he be younger and better-looking? Has anybody got Jack Scalia's phone number?" Since Brillstein-Grey owned David Chase's script, it was able to move *The Sopranos* to HBO, where it went on to redefine the face of television.

The aforementioned shows all managed to survive network meddling and demands because the underlying rights were owned by other entities. How many fresh, innovative ideas have been destroyed by these now unregulated, vertically integrated monoliths? My guess is plenty. But take heart, America. We can at least sit back and enjoy all this new, low-cost, network-spawned reality television.

Not a content issue? Get serious, Mr. Jessell. ■

How many fresh, innovative ideas have been destroyed by these now unregulated, vertically integrated monoliths? My guess is plenty.

have turned my screenplay into dust.

Another example: In 1990, Steve Kronish and I created a pilot idea, using as the template a personal friend of ours who was the commissioner of police in Rye, N.Y. Our friend was a short, round, Italian bundle of energy with a pixie smile and a totally unique way of doing police work. We sold the idea to CBS and wrote a screenplay called *The Commish*. CBS loved the script and ordered the pilot, "subject to casting." It soon became clear that they did not want a short, round, middle-age character actor in the title role. They wanted a handsome Italian,

ranged from Academy Award winner Ned Beatty to a brilliant newcomer named Michael Chiklis. We missed the pilot season and were still arguing well into the following year. Steve and I were determined to preserve our vision. Finally, I suggested to CBS

WHAT'S YOUR BEEF?

From time to time, *BROADCASTING & CABLE* runs commentaries from industry leaders whose point of view may be different from ours, or maybe even from everybody else's. (On the editorial page, *Airtime* also allows readers to submit opinion pieces.) You can submit *Airtime* or *Counterpoint* pieces easiest by e-mailing us at hjessell@reedbusiness.com. Include your daytime phone number and non-returnable high-resolution head shot. Or you may send hardcopy to *Counterpoint/Airtime*, c/o Harry A. Jessell, *BROADCASTING & CABLE*, 360 Park Avenue South, New York, NY 10128.

SYNDICATION WATCH

RATINGS | Feb. 3-9

Nielsen Media Research

| daytime talk |

Top 25 Shows

| RANK/PROGRAM | Households | |
|-----------------------------------|------------|-----|
| | AA | GAA |
| 1 Wheel of Fortune | 10.3 | NA |
| 2 Jeopardy | 8.0 | NA |
| 3 Friends | 7.8 | 9.2 |
| 4 Seinfeld | 7.5 | 8.9 |
| 5 Entertainment Tonight | 6.9 | 7.0 |
| 6 Everybody Loves Raymond | 6.7 | 7.7 |
| 7 Seinfeld (wknd) | 6.5 | 7.8 |
| 8 Oprah Winfrey Show | 5.9 | 6.0 |
| 9 Wheel of Fortune (wknd) | 5.7 | NA |
| 10 Judge Judy | 5.6 | 8.3 |
| 11 Dr. Phil | 5.4 | 5.5 |
| 12 Will & Grace | 4.4 | 4.9 |
| 13 That '70s Show | 4.1 | 5.1 |
| 14 Entertainment Tonight (wknd) | 4.1 | 4.1 |
| 15 Live With Regis and Kelly | 3.9 | NA |
| 16 Inside Edition | 3.8 | 3.8 |
| 17 Judge Joe Brown | 3.6 | 4.7 |
| 17 King of the Hill | 3.6 | 4.1 |
| 17 Friends (wknd) | 3.6 | 3.7 |
| 20 Who Wants to Be a Millionaire | 3.5 | NA |
| 21 Home Improvement | 3.4 | 4.3 |
| 21 Maury | 3.4 | 3.7 |
| 23 Divorce Court | 3.2 | 4.4 |
| 24 Everybody Loves Raymond (wknd) | 3.0 | NA |
| 24 Hollywood Squares | 3.0 | NA |
| 24 Extra | 3.0 | 3.1 |

Top Magazine Shows

| RANK/PROGRAM | Households | |
|--------------------------------|------------|-----|
| | AA | GAA |
| 1 Entertainment Tonight | 6.9 | 7.0 |
| 2 Entertainment Tonight (wknd) | 4.1 | 4.1 |
| 3 Inside Edition | 3.8 | 3.8 |
| 4 Extra | 3.0 | 3.1 |
| 5 Access Hollywood | 2.9 | 3.0 |

According to Nielsen Media Research Syndication Service Ranking Report Feb. 3-9, 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

Let It Snow! Let It Snow!

BY PAIGE ALBINIAK

The blizzard that shut down the East Coast was a boon for syndicators. With most people in major markets like New York, Washington, Boston and Philadelphia stuck at home under a blanket of snow, viewing levels of daytime syndicated talk shows skyrocketed.

Of the 14 syndie talkers, only King World's *Martha Stewart* lost ground. The home-and-garden show was flat in ratings and down one share point to a 2.1 rating/6 share in Nielsen's weighted metered markets. The other 13 were up at least 20% for the day, and four were up 50% or more. BROADCASTING & CABLE looked at ratings for daytime talk shows airing between 9 a.m. and 5 p.m. in Nielsen's 55 metered markets on Monday, Feb. 17 and compared that day's ratings with each show's average metered-market performance in January in the same daypart.

Getting the biggest bump was the show that probably needs it least. King World's *The Oprah Winfrey Show* jumped 58% over its January metered-market average to a 9.3/18. On WABC-TV New York at 4 p.m., the show soared 150% to an 11.0/17.

Universal's *Maury* jumped 52% to a 4.1/9, leaping 181% to a 7.6/13 on WB affiliate WPIX-TV New York at 10 a.m. The station also got good ratings out of Universal's *The Jerry Springer Show* at 11 a.m., its 6.7/11 up 103%.

Another Universal show, *Crossing Over With John Edward*, saw a nice increase to a 1.7/4, 55% over its average January performance.

Shows that air on NBC and CBS affiliates in daytime didn't see ratings boosts as large because they were preempted in many major markets by wall-to-wall news coverage of the storm. Although the preemptions didn't count against the shows, they weren't helped as much as such shows as *Jerry Springer* and *Maury*, which air on many Fox, UPN and WB stations. *Oprah's* group deal with the ABC owned-and-operated stations helped its strong performance, because the ABC stations stayed with their regular daytime fare.

Even though *Dr. Phil* airs on many NBC and CBS stations, the show still saw a 41% one-day bump, scoring a 7.2/15 over its January average of 5.1/13. And *The John Walsh Show*, on NBC O&Os, increased 23% to a 2.6/6. ■



Universal's *Maury* saw a 52% jump in ratings on the day of the East Coast blizzard.

Syndie

Insider

Syndie Sweeps Report

Syndication is faring well in February sweeps, with weekly newsmagazines leading the way for the week ended Feb. 9. *Entertainment Tonight* improved for the fifth time in the past six weeks, gaining 10% to a 6.9 rating—a new season high. *ET* is up 8% year-to-year. *Inside Edition* climbed 3% to a new season high of 3.8 and up 15% over last year. *Extra* was third, up 7% to 3.0 and matching its season high. The show also was up 3% from last year. *Access Hollywood* remained No. 4, up 7% to a 2.9 and unchanged from last year.

Among weekly hours, *ET Weekend* was tops for the 60th time in the past 61 weeks, gaining 14% to a 4.1 and up 8% over last year. *Mutant X* and *Andromeda* tied for second place at 2.6, with each show gaining 24%. That marked a new season high for *Andromeda*, down 10% from last year. *Mutant X* was up 13% year-to-year. *Stargate SG-1* was up 19% to a 2.5 but down 22% from last year. Double-digit gainers among the top rookie weeklies included *Adventure Inc.*, up 15% to a new high of 2.3. *She Spies* was up 17% to a 2.1, and rookie half-hour *The Chris Matthews Show* rose 47% to a new record high of 2.2.

Hey! Wanna Run NATPE?

All TV executives looking to head the National Association of Television Program Executives must get their application in by March 7, 2003. Lew Klein, chairman of the association's search committee said last week interested individuals should send their information to lewklein@mindspring.com. The committee will review applications beginning March 8, followed by personal interviews, with a goal of presenting a final candidate to NATPE's board of directors by the association's spring meeting on April 23 in Los Angeles. NATPE President Bruce Johansen announced in January that he will step down after a transition.

Twentieth Eyes *Classmates TV*

Twentieth Television is developing a new dating/relationship show tentatively titled *Classmates TV* based on the Web site Classmates.com, sources confirmed. The show would reunite high school classmates, send them on blind dates and see what happens. The show would likely roll out as a test this summer and go wider if it's successful.

MONUMENTAL GROWTH IN DC!

+111% Rtg

1.9/6

1.6/5

0.9/4

HOUSEHOLD

DEBUT MAY '02 NOV '02 JAN '03

+300% Rtg

1.2/11

0.6/5

0.3/3

W18-49

DEBUT MAY '02 NOV '02 JAN '03

GOOD DAY LIVE

20th TELEVISION

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Source: NSI, SNAP 3, May '02, Nov '02, Jan '03 sweeps, Jan '03 vs. May '02 % Ratings Growth, H1 and W18-49 Rtg/Shr

NIelsen | Feb. 10-16 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Feb. 10-16

Total Households (in millions)

| PROGRAM | DATE | NET | HH |
|-------------------------------|------|------|-----|
| 1. WWE 10 p | 2/10 | TNN | 3.7 |
| 2. WKC Deg Show | 2/11 | USA | 3.6 |
| 3. Spongebob Sq 9:30 a | 2/16 | NICK | 3.3 |
| 4. Spongebob Sq 9 a | 2/16 | NICK | 3.2 |
| 5. Spongebob Sq 4:30 p | 2/15 | NICK | 3.1 |
| 5. Spongebob Sq 9:30 a | 2/15 | NICK | 3.1 |
| 7. Spongebob Sq 9 a | 2/15 | NICK | 3.0 |
| 7. WWE 8 p | 2/10 | TNN | 3.0 |
| 7. Fairly Odd Parents | 2/16 | NICK | 3.0 |
| 10. Spongebob Sq 5 p | 2/15 | NICK | 2.9 |

Adults 18-49

| PROGRAM | DATE | NET | HH |
|-------------------------------|------|-----|-----|
| 1. WWE 10 p | 2/10 | TNN | 3.4 |
| 2. The Osbournes | 2/11 | MTV | 3.3 |
| 3. Real World XN | 2/11 | MTV | 2.7 |
| 4. WWE 8 p | 2/10 | TNN | 2.6 |
| 5. Trading Spaces 8 p | 2/15 | TLC | 2.5 |
| 6. Human Beings | 2/15 | TLC | 2.1 |
| 6. Mv: Gone in 60 Secs | 2/14 | TNT | 2.1 |
| 6. The Shield | 2/11 | FX | 2.1 |
| 9. Mv: Gone in 60 Secs | 2/15 | TNT | 2.0 |
| 9. WKC Deg Show | 2/11 | USA | 2.0 |

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Feb. 10-16

Total households (in millions)

| | WEEK | STD |
|---------------|------|-----|
| 1. CBS | 9.5 | 9.0 |
| 2. NBC | 8.6 | 8.4 |
| 3. FOX | 7.4 | 6.3 |
| 4. ABC | 6.7 | 7.2 |
| 5. WB | 3.0 | 2.9 |
| 6. UPN | 2.4 | 2.5 |
| 7. PAX | 0.9 | 0.9 |

Adults 18-49 (in millions)

| | WEEK | STD |
|---------------|------|-----|
| 1. FOX | 7.2 | 5.2 |
| 2. NBC | 6.2 | 5.9 |
| 3. CBS | 5.2 | 5.1 |
| 4. ABC | 4.7 | 5.3 |
| 5. WB | 2.5 | 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. CSI | CBS | 17.8 |
| 2. Joe Millionaire | CBS | 15.2 |
| 3. ER | NBC | 14.7 |
| 4. Friends 8 p | NBC | 14.4 |
| 5. Survivor: Amazon | CBS | 14.2 |
| 6. Friends 8:30 p | NBC | 13.2 |
| 6. Law & Order | FOX | 13.2 |
| 8. WII & Grace | NBC | 12.9 |
| 9. CSI: Miami | FOX | 12.2 |
| 9. American Idol Tues | FOX | 12.2 |

Adults 18-49 (in millions)

| | WEEK | STD |
|------------------------------------|------|------|
| 1. Joe Millionaire | FOX | 16.6 |
| 2. CSI | CBS | 13.7 |
| 3. Simpsons 8:30 p | FOX | 13.3 |
| 4. ER | NBC | 13.0 |
| 5. Simpsons 8 p | FOX | 12.7 |
| 6. Married w/Childr Reunion | FOX | 12.6 |
| 7. American Idol Tues | FOX | 12.5 |
| 8. Friends 8 p | NBC | 12.3 |
| 9. WII & Grace | NBC | 12.0 |
| 10. Survivor: Amazon | CBS | 11.7 |

SOURCE: Nielsen Media Research

| | abc | CBS | NBC | FOX | PAX | UPN | WB |
|------------------|--|---|---|--|--|---|---------------------------------------|
| Week 21 | 4.6/7 | 10.1/15 | 8.2/12 | 10.3/15 | 0.6/1 | 2.5/4 | 4.7/7 |
| MONDAY | | | | | | | |
| 8:00 | 83. Veritas: The Quest 4.6/7 | 27. King of Queens 8.7/13 | 18. Fear Factor 10.0/15 | 53. Boston Public 6.5/10 | 131. Dirty Rotten Cheater 0.5/1 | 102. The Parkers 2.3/4 | 63. 7th Heaven 5.8/9 |
| 9:30 | | 25. Yes, Dear 8.9/13 | | | | 100. One on One 2.5/4 | |
| 9:00 | 72. The Practice 5.3/8 | 11. Ev Lvs Raymond 11.3/16 | 35. Third Watch 7.5/11 | 2. Joe Millionaire 14.2/20 | 131. Sue Thomas, F.B. Eye 0.5/1 | 98. Girlfriends 2.8/4 | 87. Everwood 3.7/5 |
| 9:30 | | 25. Still Standing 8.9/13 | | | | 100. Half & Half 2.5/4 | |
| 10:00 | 84. Miracles 4.2/7 | 9. CSI: Miami 11.5/18 | 42. Crossing Jordan 7.2/11 | | 123. Diagnosis Murder 0.8/1 | | |
| 10:30 | | | | | | | |
| TUESDAY | | | | | | | |
| | 6.3/10 | 9.2/14 | 6.5/10 | 9.4/14 | 0.6/1 | 2.0/3 | 3.8/6 |
| 8:00 | 46. 8 Simple Rules 7.0/11 | 23. JAG 9.1/14 | 48. Most Outrageous Game Show Moments 6.8/10 | 10. American Idol 11.4/17 | 131. Weakest Link 0.5/1 | 99. Buffy the Vampire Slayer 2.6/4 | 90. Gilmore Girls 3.4/5 |
| 8:30 | 57. According/Jim 6.1/9 | | | | | | |
| 9:00 | 78. Life With Bonnie 4.9/7 | 28. The Guardian 8.5/13 | 29. Frasier 8.4/12 | 38. 24 7.4/11 | 131. Just Cause 0.5/1 | 114. Abby 1.3/2 | 84. Smallville 4.2/6 |
| 9:30 | 74. Less Than Perfect 5.2/8 | | 61. A.U.S.A. 5.9/9 | | | 114. Girlfriends 1.3/2 | |
| 10:00 | 38. NYPD Blue 7.4/12 | 18. Judging Amy 10.0/16 | 67. Kingspin 5.6/9 | | 123. Diagnosis Murder 0.8/1 | | |
| 10:30 | | | | | | | |
| WEDNESDAY | | | | | | | |
| | 8.7/14 | 7.2/11 | 9.3/14 | 7.6/12 | 0.8/1 | 2.2/3 | 2.6/4 |
| 8:00 | 30. My Wife & Kids 8.2/13 | 34. The Price Is Right 7.6/12 | 53. Ed 6.5/10 | 40. That '70s Show 7.3/12 | 123. Candid Camera 0.8/1 | 94. Enterprise 2.9/5 | 94. Dawson's Creek 2.9/4 |
| 8:30 | 42. George Lopez 7.2/11 | | | 14. American Idol 10.8/16 | | | |
| 9:00 | 12. The Bachelorette: Men Tell All 11.1/17 | 42. 60 Minutes II 7.6/11 | 24. The West Wing 9.0/13 | 55. Bernie Mac 6.4/10 | 121. Doc 0.9/1 | 112. The Twilight Zone 1.5/2 | 102. Angel 2.3/3 |
| 9:30 | | | | 70. Cedric/Entertainer 5.5/8 | | | |
| 10:00 | 40. Celebrity Mole Hawaii 7.3/12 | 48. 48 Hours Investigates 6.8/11 | 7. Law & Order 12.3/20 | | 123. Diagnosis Murder 0.8/1 | | |
| 10:30 | | | | | | | |
| THURSDAY | | | | | | | |
| | 5.6/9 | 15.0/23 | 13.0/20 | 2.9/4 | 1.0/2 | 3.2/5 | 1.3/2 |
| 8:00 | 77. Countdown to Hellness 5.0/8 | 5. Survivor: Amazon* 13.3/20 | 4. Friends 13.5/21 | 88. Joe Millionaire 3.6/6 | 129. It's a Miracle 0.7/1 | 93. WWE Smackdown! 3.2/5 | 118. High School Reunion 1.1/2 |
| 8:30 | | | 6. Friends 12.4/19 | | | | 114. Surreal Life 1.3/2 |
| 9:00 | 52. Are You Hot? 6.6/10 | | 8. WII & Grace 12.1/18 | 105. Pulse 2.1/3 | 118. Diagnosis Murder 1.1/2 | | 110. Jamie Kennedy 1.7/3 |
| 9:30 | | | | | | | |
| 10:00 | 72. Primetime 5.3/8 | 1. CSI 16.7/25 | 3. ER 13.8/21 | | | | |
| 10:30 | | | | | | | |
| FRIDAY | | | | | | | |
| | 6.5/12 | 5.1/9 | 7.1/13 | 3.1/6 | 0.9/2 | 1.4/2 | 2.2/4 |
| 8:00 | 51. America's Funniest Home Videos 6.7/12 | 78. Stars First Time on ET 4.9/9 | 89. TV's Most Memorable Weddings 4.5/8 | 94. Fastlane 2.9/5 | 121. Friday Night Fix—Paradise Virus 0.9/2 | 113. UPN's Movie Friday—On Deadly Ground 1.4/2 | 107. What I Like About 2.0/4 |
| 8:30 | | | | | | | 108. Sabrina/Witch 1.9/3 |
| 9:00 | 59. America's Funniest Home Videos 6.0/10 | 63. Hack 5.8/10 | 46. Dateline NBC 7.0/12 | 91. John Doe 3.3/6 | | | 94. Rena 2.9/5 |
| 9:30 | | | | | | | 105. Greetings/Tucson 2.1/4 |
| 10:00 | 48. 20/20 6.8/12 | 80. Without a Trace 4.7/8 | 20. Law & Order: Special Victims Unit 9.7/17 | | 123. Diagnosis Murder 0.8/2 | | |
| 10:30 | | | | | | | |
| SATURDAY | | | | | | | |
| | 4.0/7 | 6.3/11 | 5.9/10 | 5.0/9 | 0.5/1 | | |
| 8:00 | 89. C Brown Valentine 3.5/6 | 66. Touched by an Angel 5.7/10 | 61. Law & Order 5.9/10 | 81. Cops 4.6/8 | 130. Diagnosis Murder 0.6/1 | | |
| 8:30 | | | | 74. Cops 5.2/9 | | | |
| 9:00 | 86. ABC Saturday Night at the Movies—Netting Winn 4.1/7 | 42. The District 7.2/12 | 67. Law & Order: Criminal Intent 5.6/10 | 76. AMW: America Fights Back 5.1/9 | 121. PAX Saturday Night Movie—Teen Wolf 0.4/1 | | |
| 9:30 | | 59. The Agency 6.0/11 | 56. Law & Order: Special Victims Unit 6.2/11 | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| SUNDAY | | | | | | | |
| | 7.5/11 | 9.2/14 | 6.7/10 | 9.2/14 | 1.2/2 | | 2.4/4 |
| 7:00 | | 15. 60 Minutes 10.7/17 | 67. Most Outrageous Game Show Moments 2 5.6/9 | 71. King of the Hill 5.4/9 | 123. Candid Camera 0.8/1 | | 109. Gilmore Girls 1.8/3 |
| 7:30 | | | | 31. The Simpsons 7.9/12 | | | |
| 8:00 | 35. Wonderful World of Disney—The Music Man 7.5/11 | 33. Becker 7.7/11 | 63. American Dreams 5.8/9 | 15. The Simpsons 10.7/16 | 111. Doc 1.6/2 | | 91. Charmed 3.3/5 |
| 8:30 | | 32. Ev Lvs Raymond 7.8/11 | | 12. The Simpsons 11.1/16 | | | |
| 9:00 | | | 21. Law & Order: Criminal Intent 9.2/14 | 17. Married With Children Reunion 10.1/15 | 114. Sue Thomas, F.B. Eye 1.3/2 | | 104. High School Reunion 2.2/3 |
| 9:30 | | 21. CBS Sunday Night Movie—Open House 9.2/14 | | | | | |
| 10:00 | 35. Dragnet 7.5/12 | | 57. Kingspin 6.1/10 | | 120. Just Cause 1.0/2 | | |
| 10:30 | | | | | | | |
| Averages | | | | | | | |
| Week | 6.2/10 | 8.9/14 | 8.0/13 | 7.0/11 | 0.8/1 | 2.3/4 | 2.8/4 |
| S-T-D | 6.7/11 | 8.4/14 | 7.8/13 | 5.9/10 | 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

MARKET | Fort Smith | FOCUS

KMOX Broadcaster Killed; Spouse Held

Popular figure mourned by many in Missouri

BY DAN TRIGOBOFF

Both houses of the Missouri legislature in the state capitol of Jefferson City offered a moment of silence last Wednesday in honor of St. Louis broadcaster Nan Wyatt, shot to death in her home the night before. Thomas J. Erbland Jr., 43, Wyatt's husband, has confessed to shooting his wife, police said.

"The legislators knew her; they'd worked with her," said KMOX(AM) News Director John Butler, who had worked with Wyatt since 1996 and was stunned by her death.

'Nan lived and breathed national, state and local politics. The mood here is horrible.'

JOHN BUTLER, KMOX(AM) St. Louis

"Nan lived and breathed national, state and local politics. The mood here," he said of his newsroom and his station over the sudden loss, "is horrible."

In a statement, KMOX General Manager Tom Landmeyer said, "KMOX and St. Louis lost a great broadcaster and dear friend."

Wyatt was a popular figure in St. Louis, hosting KMOX's morning-drive *Total Information AM* since the mid 1990s. She'd been a fixture in the city since the early '90s, except for a brief stint at WBBM(AM) Chicago.

Police told reporters last week they believed Wyatt's 7-year old son was in the home when his mother was shot. The father—from whom Wyatt was seeking a divorce, sources said—later took the boy to the home of a relative before surrendering to authorities, police said. ■

AT A GLANCE

The Market

| | |
|-------------------|--------------|
| DMA rank | 108 |
| Population | 643,000 |
| TV homes | 255,000 |
| Income per capita | \$15,367 |
| TV revenue rank | 113 |
| TV revenue | \$29,100,000 |

Commercial TV Stations

| RANK* | CH. | AFFIL. | OWNER |
|-------|------------------|--------|-------------------|
| 1 | KFSM-TV | 5 | CBS NY Times |
| 2 | KHBS(TV)/KHOG-TV | 40/29 | ABC Hearst-Argyle |
| 3 | KPOM-TV/KFAA(TV) | 24/51 | NBC Griffin |
| 4 | KPBI-CA | 46 | Fox Equity |
| 5 | KFDF-CA | 10 | UPN Equity |

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

Cable/DBS

| | |
|---------------------------|---------|
| Cable subscribers (HH) | 170,850 |
| Cable penetration | 67% |
| ADS subscribers (HH)** | 63,750 |
| ADS penetration | 25% |
| 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*** |
|--------------------------------|-----------------|
| Everybody Loves Raymond (KHBS) | 10/18 |
| Network Show | |
| CSI (KFSM-TV) | 20/32 |
| Evening Newscast | |
| KFSM-TV | 14/28 |
| Late Newscast | |
| KFSM-TV | 12/26 |
| KHBS-TV | 12/26 |

***November 2002, total households

SOURCES: Nielsen Media Research, BIA Research

Overall, Years of Growth

Van Comer, general manager of New York Times-owned KFSM-TV, can recall when the northwest part of the Fort Smith, Ark., market was better known for its apple orchards than as the headquarters of business powerhouses like Tyson Foods, JB Hunt trucking and especially Wal-Mart.

But, when Griffin's KPOM(TV) reintroduced its local news in August 2000 after eight years off the air, it specifically targeted the upscale northwest region of the DMA. As a result, says General Manager David Needham, it has been more competitive with both Hearst-Argyle's ABC affiliate KHBS-TV and overall market leader KFSM-TV.

The Fort-Smith-Fayetteville-Springdale-Rogers DMA has its two principal segments falling on either side of the Boston Mountains range: on one side, the fast-growing, largely white-collar Northwest Arkansas; on the other, the more blue-collar Fort Smith.

Growth, overall, has defined the market, with a solid growth rate around 2%. Barely in the top 120 a couple of years back, it jumped several places to DMA No. 107, though it dropped a slot this year.

Satellite stations are needed to cover the geography, and the network affiliates offer different ads for the different parts of the DMA, adding inventory in the somewhat underperforming market.

Equity Broadcasting's KPBI-CA provides Fox programming; its KFDF-CA, UPN programming. The company's staff provides sales and marketing for local WB 100-plus cable station KWFT. Equity's KWBS-TV, licensed to the Springfield, Mo., DMA, serves Paxson programming to the Arkansas market through a satellite uplink and low-power transmitter in Fort Smith.

Wal-Mart, naturally, is the dominant retailer, although Target, Lowe's and Home Depot are growing as a presence and as advertisers in the market. In addition to retail, advertising is led by automotive, telecommunications, financial and furniture.—Dan Trigoboff



WHAT THEY DO

\$692M was spent in the counties around Fort Smith on automobiles in 2001, \$218 million in restaurants and bars, and \$118 million on furniture.

7,174 crimes per 100,000 people were reported in those three counties, compared with the national average of 4,124.

30% of workers in the area are classified as management or professional.

SOURCE: BROADCASTING & CABLE research

LOUISVILLE DISCOVERS PYRAMID!

PYRAMID Delivers the Time Period's BEST February Rating in 3 Years on WAVE at 4:00pm!



PYRAMID

4.5 Household rating!
+13% vs. year ago!
+36% Over premiere!

Source: NSI, WRAP Overnights, M-F, (2/3/03-2/7/03), year ago tp=Feb '02 Sweep, premiere=(9/16/02-9/20/02)

www.sonypicturestelevision.com

THE STRENGTH

>>EX-TREME DATING



>>TEXAS JUSTICE



>>DHARMA & GREG

>>THE HUGHLEYS

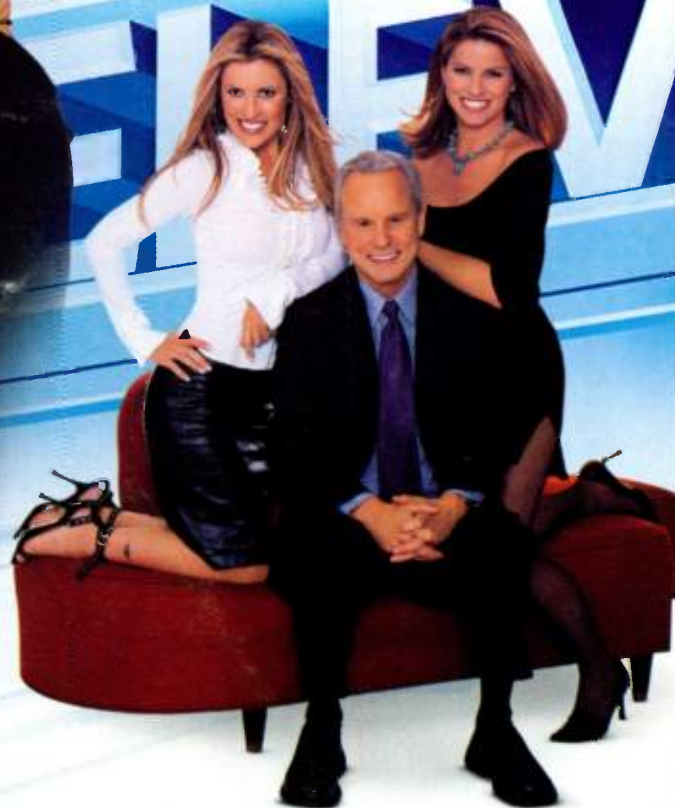


>>DIVORCE COURT



>>COPS

>>THE PRACTICE



>>GOOD DAY LIVE

H TO SUCCEED

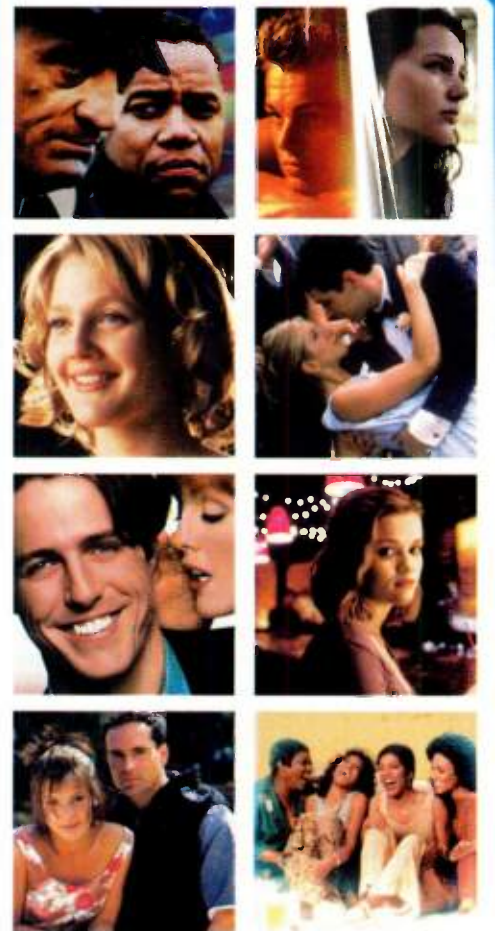
>>BUFFY THE VAMPIRE SLAYER



>>THE X-FILES



>>FOX FEATURES



>>KING OF THE HILL

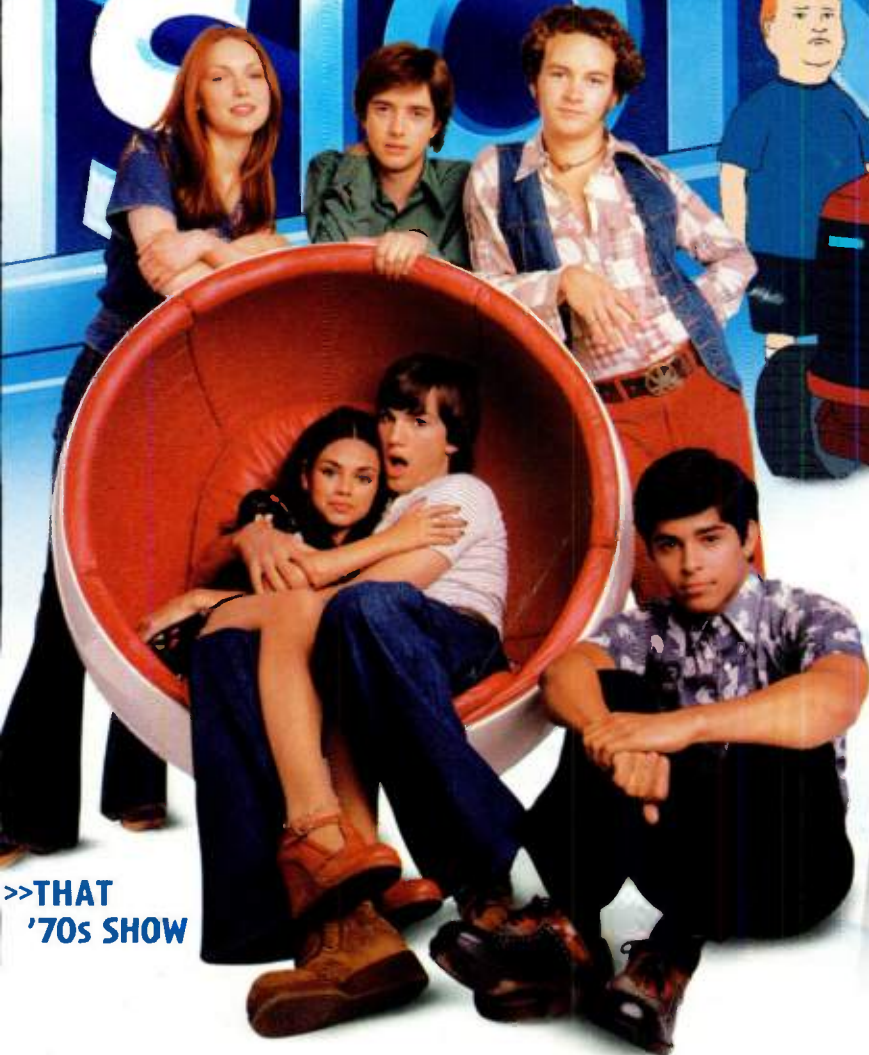


MIKE JUDGE

>>ANGEL



>>THAT '70s SHOW



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TV BUYER

Syndie Rookies Pull in Big Ad Revenues

Dr. Phil, *Will & Grace* hit syndication ground running

BY STEVE MCCLELLAN

Will & Grace, a staple of NBC's Thursday-night lineup and one of the big new off-network sitcoms to debut in syndication this season, hit the barter-revenue jackpot in the fourth quarter of 2002. Boosted by double runs and 90 seconds of national ad time per episode, the sitcom was the biggest ad-revenue generator of all the new shows launched in syndication last fall, with some \$21.6 million in ad revenue, according to estimates provided by Nielsen Media Research's Monitor-Plus ad-tracking service.

Dr. Phil, the big new ratings hit of the season, took top revenue-generating honors among new shows in the first-run category. According to King World, which distributes the show to stations and sells the national barter time, *Dr. Phil* pulled in about \$15 million in national barter revenue for the fourth quarter, or about \$35,000 per 30-second spot.

The Monitor-Plus estimate for the Paramount-produced *Dr. Phil* was actually a little higher, at about \$20 million (and some sources think the number for *Will & Grace* may be high, too). But a Nielsen spokeswoman stressed that the ad-tracking service's estimates are just that—estimates—and shouldn't be taken as hard and fast tallies. But, as the SNTA conference gets ready to debut in New York this week, the figures give a good idea of what advertisers are paying for syndie's cream of the crop.

The Monitor-Plus estimates are based on cost-per-rating-point estimates provided to it by SQAD, the ad/marketing research firm, which gets its information from advertising-agency sources. Monitor-Plus then combines those agency-supplied cost-per-point estimates with its own program ratings to come up with the ad-expenditure estimates.

Those rates should be higher for *Dr. Phil* next season. Sources note that the show came into the season with great expectations but no track record. "Advertisers got more than their money's worth this season," observed one media sales executive. "Next season, no advertiser will be surprised to pay more for *Phil*."

Indeed, there are some who believe that *Dr. Phil*'s rates next year may be more in the range of the rates received by *The Oprah Winfrey Show*, the perennial top-rated talk show in syndication.

King World confirmed that *Oprah* did about \$35 million in ad business in the fourth quarter with an average spot price of about \$75,000. But in the key sales demo, women 25-54, *Dr. Phil* came within 20% of the share that *Oprah* had in the demo (24 vs. 20) for the November sweeps. And in household share, the two shows tied at about a 20.

For the sweeps, *Oprah* averaged a 6.0/15 household rating/5 share, while *Dr. Phil* averaged a 5.0/15. Among women 25-54, *Oprah* averaged a 4.7/24 and *Dr. Phil* a 3.4/20, according to a Katz Television analysis of the Nielsen numbers for Novem-



Will & Grace was the biggest ad-revenue generator among new shows in syndication.



Top 10 Syndie Shows

By ad spending in fourth quarter 2002

| PROGRAM | DISTRIBUTOR | \$ MILLION |
|--------------------------------|--------------|------------|
| Friends | Warner Bros. | \$70 |
| Seinfeld | Sony | \$38 |
| The Oprah Winfrey Show | King World | \$35 |
| Entertainment Tonight | Paramount | \$25 |
| Everybody Loves Raymond | King World | \$22 |
| Will & Grace | Warner Bros. | \$22 |
| Extra | Warner Bros. | \$21 |
| Wheel of Fortune | King World | \$20 |
| Jeopardy | King World | \$20 |
| Dr. Phil | King World | \$15 |

SOURCE: Nielsen Monitor-Plus, King World, industry sources

ber. *Dr. Phil* boosted its time-period rating by almost 80% in the female demo and by about 72% for households.

The ratings for *Will & Grace* were not as robust. The Katz rundown showed the series averaged a 2.5 household rating (down 11% in its time periods vs. a year ago) and a 5 share with a 2/7 among women 25-54, which was flat in rating but up about 9% in share.

"It's not a surprise at all that *Dr. Phil* had the highest ad revenue of any new first-run show," said Bill Carroll, vice

Continued on page 24

EBB & FLOW

Radio on Pace With Projections

The top five radio markets are essentially sold for the first quarter, according to Michele Skettino, VP, marketing communications, Interep. "We see double-digit gains in both February and March over '02." Katz Radio President Mark Gray notes that national spot in general "continues to be strong"—especially in automotive, with Volkswagen and Dodge boosting their budgets

1Q Spot Sales
+19%

over 2002 spending.

According to data provided to BROADCASTING & CABLE, total sales in all categories of radio spot for the first quarter are up 19%: Retail is up 32%, consumer products 13%, telecom/utility 5%, automotive 58% and entertainment up 29% (including large buys from both broadcast and cable entities). Electronics and fast foods also were strong gainers.

Travel and beverages are down 17.0% and 67%, respectively, but, says Gray, "these are very small categories highly affected by even small shifts."

Katz Media CEO Stu Olds says momentum, which gained over the past five quarters and is still growing, makes recent projections in the 6%-8% range "very achievable" for radio revenue in 2003.

The debate over radio ratings continues, however. MediaPost reports that Arbitron saw its fall survey-response rate drop another 4.4%, to 34.4%—the worst ever for a fall book. The drop is across all markets, with larger markets and those with large ethnic populations showing the biggest declines.

But Olds defends the ratings service. "Arbitron historically has produced a very reliable set of data for radio. I'm confident they will quickly and professionally address any issues that confront measurement."

—Jean Bergantini Grillo

NEXT WEEK:

Networks

Make a new plan Stan!

New For Fall '03



The West Wing



The Sharon Osbourne Show



The Ellen DeGeneres Show

Off-Network Programming



Friends



Will & Grace



The Drew Carey Show



ER

First-Run Programming



Celebrity Justice



Extra



Change Of Heart



Access Hollywood



The People's Court



Judge Mathis



Street Smarts



The Caroline Rhea Show



eliminate



| ratings |

NBC, Nielsen Sign \$400M Pact

BY STEVE MCCLELLAN

If there was any doubt that Nielsen Media Research would continue to be the standard-bearer for TV-audience measurement, NBC dispelled it last week by signing a seven-year deal for research and ratings services for all its outlets. That's a deal worth \$400 million.

That far surpasses the only other all-inclusive cross-platform deal between Nielsen and a major media conglomerate: a seven-year, \$150 million agreement with Time Warner in 1998.

Aside from price, the deal is precedent-setting in another way, according to Alan Wurtzel, NBC president of research and media development. Nielsen has agreed for the first time to financial penalties if certain characteristics of the national sample—such as cooperation rates and percentage of the household base actually providing usable data—fall below agreed-to levels for certain periods.

"It's becoming more and more difficult to accurately measure media," said Wurtzel, "and it really is a matter of making sure the sample is basically in range" and accurately reflects the TV viewing universe.

The arrangement would appear to be a template for the way Nielsen and big media will do business in the future. Both Viacom and Disney have had discussions about similar arrangements, although neither is said to be close to a deal yet.

The NBC deal covers the main broadcast network, the company's 14 owned and operated stations, Bravo, CNBC, MSNBC, Telemundo and 13 Telemundo TV stations.

NBC's agreement endorses Nielsen's plan to start rolling digital active/passive meters starting in 2004 and also supports its decision to double the size of its national ratings-household sample to 10,000.

And, although details still have to be worked out, the agreement also signals NBC's acknowledgement that local people meters is the technology of choice for TV stations, at least in the near term. Last week, however, Wurtzel, stressed that he believes in the long-term potential of the portable people meter, a technology being jointly explored by Nielsen and Arbitron.



'It's becoming more and more difficult to accurately measure media.'

ALAN WURTZEL,
NBC

"From our point of view," said Wurtzel, "we wanted stability and some assurances about the quality of the measurement, and we also wanted to ensure the ability to forecast what the costs would be going forward."

Nielsen Media Research President Susan Whiting called the deal a "landmark agreement" that "reflects our commitment to deliver the highest-quality [ratings] and that we have invested in the right technology, the right methodology, the right partnerships" going forward.

Wurtzel concurred: "I think it was a win-win for both of us."

Expanding the national sample is fulfilling the request of clients who believe that, as audiences become more fragmented with additional viewing outlets, the sample has to get bigger to maintain accuracy. How long it takes to expand the sample to 10,000 "somewhat depends on the support from other clients" in ongoing discussions, said Whiting. "NBC has signaled their support, and we've got more work to do with other clients, but we can start the process as soon as this year." ■

Syndie Rookies Pull in Big Ad Revenues

Continued from page 22

president of programming for Katz Media Group, the New York-based rep firm. "The expectations were high, and the ratings were so positive that any ad time that wasn't booked prior to the show's premiere probably sold out pretty quickly after advertisers got a look at the ratings."

Meanwhile, the Monitor-Plus estimates showed that *Friends* collected the most national barter time in the fourth quarter, with an estimated \$71 million. That includes its multiple runs on broadcast stations as well as on TBS Superstation.

Even so, some media executives said the number sounded high. No comment from Warner Bros. at deadline on how close (or not) the ad tracker's estimates are for its shows, in-

cluding *Friends*, *Will & Grace* and others. Still, it appears that *Friends* was the top seller. *Seinfeld* was second; media sources put its fourth-quarter tally at \$38 million. *Oprah* was the third-biggest draw for ad dollars at \$35 million, while *Everybody Loves Raymond*, also sold by King World, was fourth with roughly \$22 million (125,000 per 30).

'Any ad time that wasn't booked prior to [Dr. Phil's] premiere probably sold out quickly after advertisers got a look at the ratings.'

BILL CARROLL,
Katz Media Group

In November, *Raymond* and *Friends* tied for first in household rating and share at 4.5/8 while *Friends* performed slightly better among women 25-54, with a 3.9/11 vs. a 3.6/10. On average, though, *Raymond* boosted the household rating in its time period by 10% and the rating for the female demo by 9%. For *Friends*, the ratings in both categories were down single digits. ■

HOT SPOTS

Campaigns

CAMPBELL SOUP this summer will back younger-skewing soups with a \$50 million-plus multipronged campaign, themed "Mm Mm! Good! To Go!" Soup at Hand, its microwaveable, single-serving line, will expand its soup offerings, and Chunky and Select brands will add smaller, portable versions that are also microwaveable. **OMNICOM GROUP'S BBDO WORLDWIDE**, New York, has the Soup at Hand and Select brands; **WPP GROUP'S Y&R ADVERTISING**, also New York, handles the Chunky and overall "Good! To Go" campaign.

CISCO SYSTEMS broke a new broadcast campaign during 24 on **FOX** last week. The effort marks the tech firm's return to advertising after a three-year absence. Themed "This is the power of the network. Now," the campaign is budgeted at \$150 million-plus. **WPP GROUP'S OGLIVY & MATHER WORLDWIDE**, Los Angeles, is the agency.

BANK OF AMERICA began running a new broadcast and cable network campaign, its theme "Higher Standards" replacing "Embracing Ingenuity." Overall campaign budget is estimated at \$100 million. **INTERPUBLIC GROUP OF COS.' BOZELL**—about to join other veteran ad-agency names in the dustbin of history—handled the creative. Bank of America recently chose **IPG'S DEUTSCH** replace Bozell on creative.

L'OREAL USA's Drakkar Noir men's cologne has broken its first TV campaign in almost a decade, featuring auto racer **DALE EARNHARDT JR.** Inspired by L'Oreal's print ad last year, the spot debuted via **PUBLICIS**, appropriately enough, on the **SPEED CHANNEL**. The marketer plans "four to six flights" for this year. Besides the ongoing print campaign, L'Oreal said, department stores will support the campaign with local/regional TV buys. In addition, L'Oreal said, Earnhardt will do public appearances with a show car at various retailers in 25 key markets this year.

Accounts

NIKON has named **INTERPUBLIC GROUP OF COS.' MCCANN-ERICKSON WORLDWIDE**, New York, to handle its estimated \$17 million-plus account. The camera marketer, whose review went from six agencies to three in mid January, had also mulled **INTERPUBLIC'S BOZELL** and **HAVAS'S ARNOLD WORLDWIDE** as finalists. The previous agency, **PUBLICIS'S FALLON WORLDWIDE**, Minneapolis, was dropped last fall.

WYETH has assigned its FluMist account to **PUBLICIS GROUPE'S SAATCHI & SAATCHI**, New York. The flu vaccine is expected to get \$40 million in ad support. The drug marketer reportedly also considered two **INTERPUBLIC GROUP OF COS.** agencies as finalists.

CAB Shortens CEO Search List

GERRY BYRNE may be a frontrunner on the **CABLETELEVISION ADVERTISING BUREAU'S** CEO search for a successor to **JOE OSTROW**, who steps down in about five weeks. **BILL SIMON**, managing director of global media and entertainment practice at **KORN/FERRY INTERNATIONAL**, Los Angeles, would not confirm names but said that he has narrowed the prospects "down to a shorter list of a few candidates." The new CAB CEO could be named in early March, he indicated. Asked about speculation on Byrne, he said, "There is no finalist, no choice at the moment."

Byrne left *Variety*—like **BROADCASTING & CABLE**, published by Reed Business Information—as publisher in 2000 to become CEO at Stagebill Media, later acquired by Playbill. He previously was startup publisher at Crain Communications' *Electronic Media* and *Crain's New York Business* and earlier international sales director at *Crain's Advertising Age*.

Animé Addition at WB

KIDS' WB is adding **SHOPRO ENTERTAINMENT'S** animé hit *Megaman: NT Warrior*, to its Saturday-morning lineup this summer. "In line with our year-round launch strategy, *Megaman: NT Warrior* will make a great addition to our top-rated schedule," said **JOHN HARDMAN**, SVP of Kids' WB. *Megaman: NT Warrior*, which is a working title, is based on a popular comic-book series and is set in the future during a cyber-revolution. ShoPro also brought the once wildly popular *Pokémon* to Kids' WB.

Warner Taps Cartoon Net Toy Licensee

WARNER BROS. CONSUMER PRODUCTS & EQUITY MARKETING INC. announced that **EQUITY MARKETING INC.**, as the master toy licensee for **CARTOON NETWORK'S** *Powerpuff Girls* and *Samurai Jack*, would unveil new spinoff toys at last week's American International Toy Fair in New York. Besides that multiyear deal, Equity Marketing also is master toy licensee for Cartoon's *Scooby-Doo* property.

The top salespeople believe the new confab will help them grab a bigger piece of the ad pie

How will you know if SNTA is a success?

BOB CESA: I will say that we already are very successful because the number of attendees [from the advertiser and agency side] for the event right now is higher than at any NATPE. More than double.

MARC HIRSCH: And some of the early feedback we're getting is that we have succeeded in making the event very easy for these agencies to send the junior buyers and planners and research people that we are targeting.

MICHAEL TEICHER: This has an opportunity to be enormously successful because it has an exclusive focus—the sales part of syndication. So all stake holders—agencies, clients, and sellers—stand to benefit by it.

ELIZABETH HERBST: And we've also tried to make it serviceable for the client. All they had to do is say they wanted to come, and the rest is taken care of for them. It's sort of a full-service event, if you will. Some of the agencies that took a rather blasé point of view, have now all of a sudden woken up and want their people to be there.

How much actual business might get done at this show?

CLARK MOREHOUSE: When was the last time anybody wrote business at NATPE? If somebody wanted to buy something from any one of us while they were there, they wouldn't be turned away. But the real success is predicated on turnout, how we move people around and some of the logistical issues. But as far as writing business, I don't think that any of us have a high level of expectation that we'll do that.

HIRSCH: There's no business written at the CBS upfront presentation. And that's in May. There isn't going to be any business written at this event in February.

HERBST: It's an informational forum.

So you're simply laying the groundwork for later business.

CESA: Yeah, they will have a chance at one point to just concentrate on the syndication business and see all the options that they have available. And that's what the plan is: to inform them. And then also, obviously, to follow up with other meetings as questions arise out of the presentations.

MOREHOUSE: Now the scatter market is pretty hot for the second quarter, so you never know who might feel the necessity to put some money down.

So, when do you expect the syndication market to break this year?

HIRSCH: For a number of years, syndication was pretty much writing business before the network [upfront] presentations in May—in fact, as early as early April for daytime. In the last two years, that's kind of been reversed, and the networks have gone first, syndication second and cable last. There's no way of knowing, because we're not in charge of that. If the buyers



Looking forward to this week's SNTA conference in New York (l-r): Clark Morehouse, Tribune; Bob Cesa, Twentieth Television; Elizabeth Herbst, Universal; Marc Hirsch, Paramount; and Michael Teicher, Warner Bros. Domestic TV Distribution.

PHOTOGRAPHY: VINCENT RICARDEL

Syndication Tells Its Story

Major program syndicators think they have not been getting their fair share of national advertising dollars—and they aim to do something about it. That something is the first annual conference of the Syndicated Network Television Association. During the two-day event this week in New York, the majors (all except Sony Pictures Television) will showcase their programming for advertisers and their creative agencies and media planners and buyers. The goal: shift ad dollars from the broadcast and cable networks into syndication winners like *The Oprah Winfrey Show*, *Dr. Phil*, *Judge Judy*, *Jeopardy*, *Seinfeld* and *Friends*.

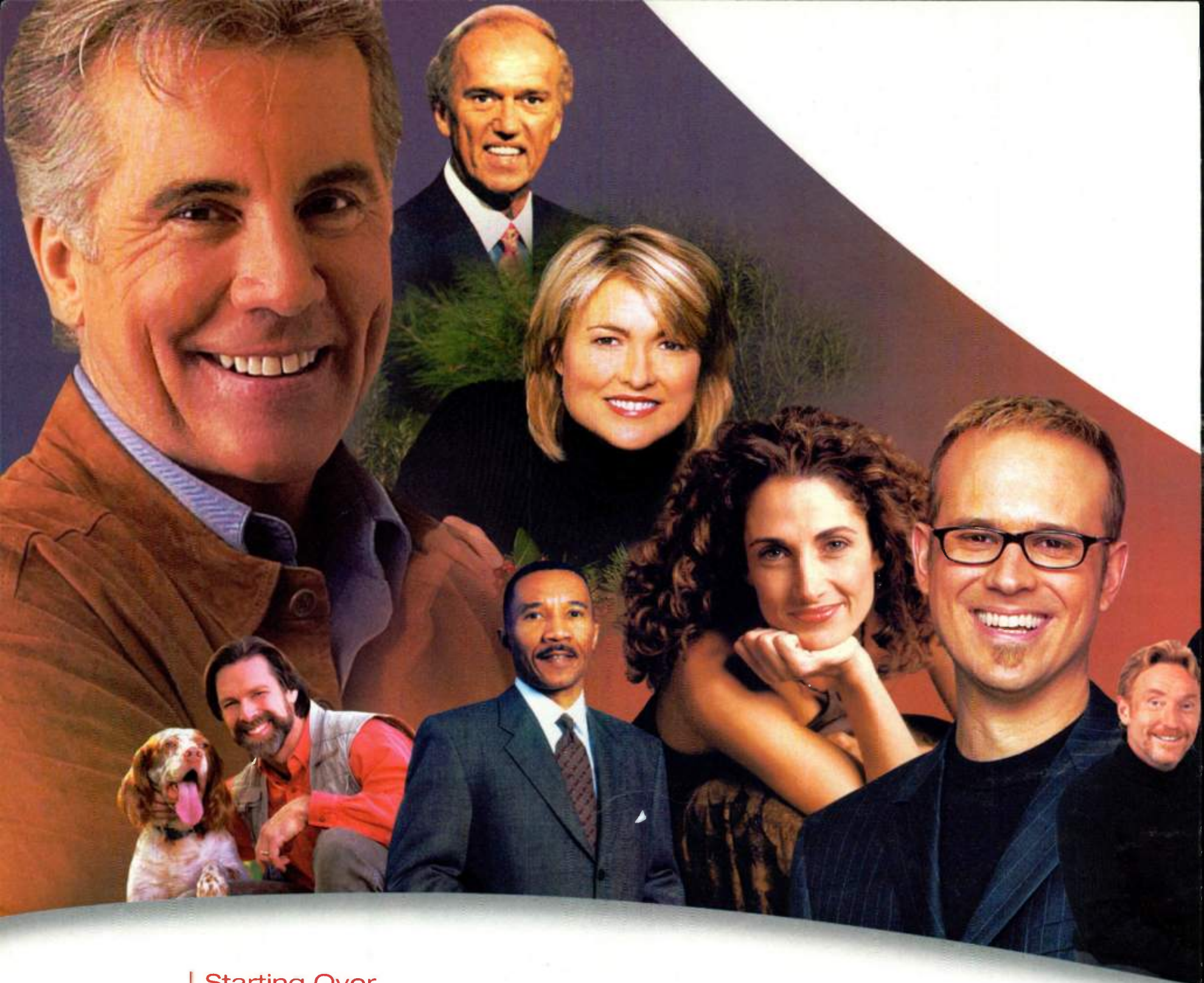
On the eve of SNTA 2003, BROADCASTING & CABLE Deputy Editor Steve McClellan sat down with

the top sales executives of five of SNTA's member companies and discussed the conference and the state of their business. The consensus:

Things are looking up—way up—for 2003-04.

The five players: Bob Cesa, executive vice president, advertising sales and cable programming sales, Twentieth Television; Elizabeth Herbst, executive vice president, advertiser sales, Universal Domestic Television; Marc Hirsch, president, Paramount Advertiser Services, and chairman of SNTA; Clark Morehouse, senior vice president, advertiser sales, Tribune Entertainment Co.; and Michael Teicher, executive vice president, media sales, Warner Bros. Domestic TV Distribution.





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decide that they want to purchase syndication first, all of us, I'm sure, will be ready to sell. If they decide to do the networks first, then we'll go late May, early June, which is what happened last year.

Do you care what the order is?

CESA: Personally, I'd like to go first. If the networks are extremely aggressive [in pricing], then [advertisers will] come to us first because we do have limited inventory. Unlike cable, which has a vast amount of inventory, we have very little inventory. And if you want to buy our shows that are highly rated and well distributed, you have to move sooner rather than later, especially if you think the market's going to be very strong.

And for programs that, God forbid, have lost rating points over the year and have declined, maybe low single-digit. But we are in a business where there's going to be great demand on a large number of the programs. I think, in general terms, the syndication business will be very healthy and very strong.

Anybody else?

HERBST: Ditto.

HIRSCH: There are some people who were very surprised at the strength of the marketplace last year, especially for the networks that were in good shape, CBS and NBC. If you look at this past year, second-quarter scatter is a lot stronger than it was a year ago. We had a terrific upfront last year as opposed to an extremely poor

ing its breath on exactly what happens in Iraq. That's the big wild card, a big variable that clearly none of us can control.

You apparently feel that syndication hasn't been getting its fair share of the advertising take. Why do you think that is?

MOREHOUSE: Our industry was undersold, certainly at the planner level, for many years. And I think good times sort of mask a deficiency in a grassroots approach to selling our industry. When we hit the skids in 2001, we rededicated ourselves to selling ourselves at every level. I don't think we ever called on research people. We all have staffs that call very deeply into a buying unit. And we know the media directors, and we know the

budgets. That's at the client level, and it's also at the planner level. A whole generation of planners grew up in the agencies without having been informed or educated about the merits of syndication. So today, all of us are very heavily focused on planners.

HIRSCH: And that's one of the great things about this event in New York. I've gone to NATPE the last 20 years except for this year. And, in 20 years, I'm not sure I ever saw a research person or a planner. All of a sudden, this year, as we look over the invitation list and look over titles of people, we have as many planners and researchers as we do people from the buying end of the business. So, for the first time as an industry, we're putting on an event that's not just reaching

obviously, the choices have broadened. And they have more sales people on the street, so we needed to get refocused.

And why do you think planners and researcher ought to shift money into syndication?

CESA: I've been reading recently where the client and the agencies are spending huge amounts of money trying to determine exactly what their brands are and the consumers that purchase their brands. If the target audience that we deliver matches their brand's target audience, there's no guesswork. But, when they buy a network package of prime time, they have to be concerned about the kinds of programs they're going to be running in as the year goes on.

PHOTOGRAPHY: VINCENT RICARDEL



'If you want to buy our shows that are highly rated and well distributed, you have to move sooner rather than later.'

BOB CESA, Twentieth Television

Okay. Let's go around the table. Forecasts: syndication upfront 2003. What's your prediction?

MOREHOUSE: I think it will be strong. I don't know about timing. A couple of people tell me in Chicago, people on our side of the equation, that they thought it would go early, and that would be fine. There's already in the trade press lots of speculation about conversations going on between advertisers and networks, much of which is being denied. But there's a drum beat right now that I think is very real. It will be a strong upfront.

Single-digit strong or double-digit strong?

MOREHOUSE: For some programs, double-digit strong; for other programs, single-digit strong.

one the year before. We've had a very strong scatter market, which is continuing— if anything, increasing—in intensity in second quarter. I'd be shocked to find out that we don't have an upfront that is at least as strong if not stronger than last year. I don't know why it would be different.

CESA: Syndication is one of the best areas in which to spend your money, and a lot of people realize that. They're going to be back, and we're going to have a tremendous upfront. That's my opinion.

MOREHOUSE: Second-quarter cancellations are probably at record lows across the board in our industry, and there are signs that the health in the media economy will continue to outpace the health of the general economy. But I think the whole industry as well as the whole world is hold-

people that actually execute. But the decisions sometimes are made at different levels, and we weren't really getting to that.

HIRSCH: For years, we kind of took for granted that people knew who we were and what we were doing, and more and more we heard from the heads of the buying agencies, the Jon Mandels, the John Muszynskis, the Marc Goldsteins. They would say, "Look, you really need to start talking to the planners more. More and more, they're beginning to take control of some of the dollars." And so we are really focusing on the planners and the clients and the research people who probably know our story least.

TEICHER: Everybody is going back to the basics of media sales. And that is, go call on the people who have the most influence on the

the people who know who we are but also reaching the people that we've never been able to see before on a mass basis.

HERBST: Presenting the umbrella of syndication as a medium is one of the strategies that we've all gotten behind. And to show the full strength of the medium as opposed to just trying to focus on that individual program has been an important initiative, which will come together in this event.

Do you think syndication became complacent over the years?

CESA: I don't know if I was so complacent, but I will tell you this: We went from four broadcast networks to six. And basic cable grew. Now there's arguably 20 to 25 basic-cable networks with close to 80-plus million households. So,

Many shows are canceled, and other shows are brought in, and reality programs come and go.

HIRSCH: There have been a lot of role reversals. We've gotten the off-network sitcoms and the dramas. More and more of our programs are scripted programs. And more and more of what the networks are selling is reality. Reality may be fine to reach a younger audience, but not every advertiser views what's going on the networks right now as content-appropriate.

TEICHER: Another benefit that syndication offers is that these programs are on five days a week, 52 weeks a year. It doesn't take a genius to do the math to see how hard or how difficult it is to purchase a 30-second unit on a broadcast network show—and everything else that you have to



buy along with it. That's not to say that we don't package things, too. But, if your target audience is to buy *Friends* or to buy *Frasier*, advertisers know we air it five days a week, 52 weeks a year, and there's ample opportunity to get in. In prime time, you get limited opportunities to do that. So that's an advantage we need to exploit a little bit further.

HERBST: And you also have in the first-run shows between 190 and 195 original episodes that are going on every year. So, when you look at the broadcast networks, you have to ask how many of those episodes are actually original. *Wheel of Fortune*, *Dr. Phil*, *Maurry*, *Blind Date*. Three-quarters of their episodes are original.

HIRSCH: There are also a lot of people, honestly, that buy cable

part has really created challenges. And I would speak for my company where we've failed in three shots to really get traction. It's been a very frustrating day-part, very frustrating.

HERBST: I would say that daytime is a daypart in which syndication has had a fair amount of success.

MOREHOUSE: Historically, yes.

HIRSCH: A lot of success.

HERBST: Fifty-seven percent of the available broadcast GRPs are in syndicated programs. Some of the most compelling new shows in daytime have come from syndication. And there's been continued growth. Certainly, Universal has a lot of daytime, but so do my competitors. And I think it's been an area that the advertisers have embraced.

CESA: Look, the networks are

to, the reality is that any clients who aren't even considering daytime syndication have automatically boxed themselves in a position where they are choosing from a smaller pool of opportunities, and the law of supply and demand is governed by options. So opening up your pool to different programs, most of which are in syndication, provides new opportunities for advertisers. But the other point I like to make is that, obviously, the success of *Dr. Phil* has really brought back the heyday of what daytime could be.

With all of this reality programming succeeding on the networks, how is that going to affect syndication three or four years down the road in terms of the availability of the great

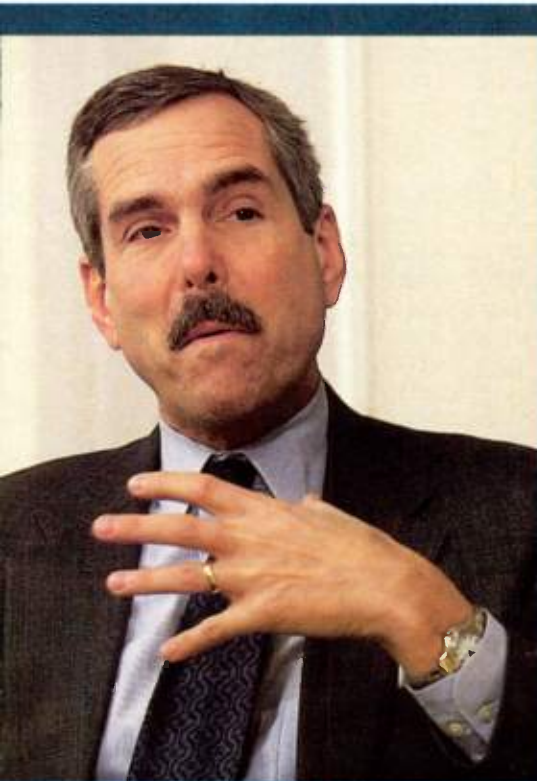
more than disingenuous right now. So it makes us more legitimate, if you want to use that word, than ever before with what we put on, because advertisers have come to accept the fact that reality is real.

MOREHOUSE: Read the *New York Times* today. There was a big article about reality television, quoting some of our biggest customers, and how clients who always thought of themselves as unwilling to go into that type of program now are embracing it. I don't know about *Are You Hot*. I watched a little bit of that last night. I'm thinking that they finally hit the bottom.

CESA: Two things will happen. One, the scripted shows that last on the networks will be stronger. They'll be better, and they'll be

less so. It's not so much categories that are avoiding us. It's individual advertisers that haven't yet gotten the message that this is a really good smart place for their money.

TEICHER: The dichotomy within categories is fascinating. It really is. Because it does run the gamut, whether it's auto, retail, specialty retail. We can all identify clients who are overwhelmingly huge supporters of syndication. Yet, within the same category, there are companies with similar target audiences that don't support it. And those categories do range from auto to retail. There are some categories that are new, that are emerging, that are growing for us, such as the wireless category. The entertainment industry has generally



'But there's a drum beat right now that I think is very real. It will be a strong upfront.'

CLARK MOREHOUSE, Tribune Entertainment Co.



because the cable pricing is so cheap. The unit cost is so low because the rating is almost nonexistent. I look at lists. Clearly, there are people who are buying cable and not buying us. I think there are a lot of people buying cable that couldn't afford to buy a single unit in *Entertainment Tonight*. It would be a year's budget for them. But they can go ahead and buy hundreds of cable units because almost nobody is watching and they can afford a national medium through buying extremely low-rated cable.

One point that a prominent syndication president makes is that cable has made fairly significant inroads in daytime. And he flat out admits that cable seems to have a more upscale, richer, younger audience.

MOREHOUSE: Daytime as a day-

down in daytime, about 13% over the last four years. That is directly attributed to more options for the viewer. Cable is a little more upscale because the people that buy cable obviously have a little more income. And they have made some inroads and will continue to, because the more options you give the viewer the better. But the numbers are minuscule on cable, and our numbers are huge in daytime. Look at the success of shows like *Dr. Phil* recently. We rolled out *Texas Justice*, we did a 3.6 rating last year, and we just started it last year.

HERBST: *Maurry*'s had growth the last five years across all key demographics for in daytime.

TEICHER: Daytime actually represents enormous upside, particularly in two areas. One, if we do our job well, as [Herbst] alluded

off-network product?

HIRSCH: There's a positive and a negative. Clearly, if the networks put on fewer sitcoms, then you have fewer to choose from and in theory fewer to succeed. But, by squeezing the pool, you probably tend to make each of the sitcoms on the network more likely to succeed and, therefore, come into syndication. I think there's a benefit to all of this, which is that, for years, one of the knocks on syndication was that we do reality programming. Well, as advertisers see their choices in scripted programs becoming fewer and fewer on the network and more and more of them begin to embrace it, it creates a much more positive feeling for what we are and who we've been. The conversations about "I don't buy reality" are

the kinds of shows that will probably have great success in syndication going forward. But, if the supply of those tends to diminish somewhat, we will fill the gaps with first-run shows.

Who have the really big supporters of the medium been, and who are the ones that haven't been there that you're really targeting?

HIRSCH: I can't think of a large packaged-good or drug company who's not supportive of syndication. The people who have, for lack of a better word, lagged behind are those in industries that traditionally didn't find a lot to purchase. We all do credit-card-company business, but I think we'd all like to see more of that. There are some automotive people that have been very supportive of syndication; others,

been pretty good in our world, particularly in the off-net sitcoms, and programs like that. It is a matter of going client by client. But I would say syndication is probably underrepresented by most autos. We still have work to do there.

HIRSCH: In some cases, it's really just a change of habit as much as anything. We find that there are a lot of advertisers who may not do an upfront with us that are buying us very heavily in scatter. And I think it's just a matter of changing that habit. As we continue to take on new advertisers in this very vibrant scatter market, I think we will find that a lot of those people next year are going to add syndication to their upfront network and cable buys. I'd be shocked to find out that they don't. ■

WASHINGTON

PBS Fights for its Future

Facing the budget ax, noncoms arm for battle

BY BILL MCCONNELL

Public broadcasters are gearing up for their most important lobbying year in at least a decade. Challenged by President Bush's determination to reduce the deficit and pay for a possible war by cutting domestic spending programs from the 2004 budget, public broadcasters face the disruption of longtime spending plans and resistance to new proposals.

The fight is further complicated because many Republicans harbor barely concealed hostility toward public broadcasting for what they consider a pronounced liberal, even Democratic bias.

"Public broadcasters this year face the broadest and most complex policy agenda we've ever faced," says John Lawson, president of Association for Public Television Stations (APTS).

Priorities for stations include:

- Defending the appropriations process that secures federal funding two years in advance.
- Preserving Commerce Department funding for digital conversion.
- Securing new funds from Education and Agriculture Departments for distance learning and rural digital conversion.
- Influencing possible legislation reauthorizing the Corporation for Public Broadcasting.

The reauthorization fight likely will include an examination of perceived commercialization of

public broadcasting brought on by noncommercial stations' fundraising demands.

The lobbying campaign begins in earnest next week, when roughly 2,000 station managers and directors from hundreds of public TV stations arrive in Washington to make their case. Also, a newly hired lobbying firm will soon make a pitch for millions in federal higher-education funds that would help digital stations provide distance learning, workforce training and other new services.

Heading the agenda will be preservation of a budget-authorization process that secures public stations' funding two years in advance.

Although the advance funding isn't unique to public stations, Lawson insists that it is uniquely important to public broadcasters. Advance funding is viewed as one way to insulate stations from political attacks and preserve programming independence.

President Bush has called for eliminating most advance federal funds as a way to gain more flexibility over the entire budget. But Lawson says the process should be preserved to ensure that stations' editorial independence isn't compromised by threatened budget cuts.

Lawson says the second priority will be defending the Commerce Department's DTV-conversion funding.

All public TV stations are required to offer a digital signal beginning May 1. "Just as our stations are in a final push to meet a federal mandate," he complains, "the government wants to withhold the matching funds needed to help us comply." ■

'Just as our stations are in a final push to meet a federal mandate, the government wants to withhold matching funds needed to help us comply.'

JOHN LAWSON,
Association for Public
Television Stations



CAPITAL WATCH

Snow Blows Ownership Forum

A media-ownership forum scheduled for Feb. 18 at the University of Southern California was postponed after snowed-in FCC commissioners could neither travel to Los Angeles to attend nor get to their Washington offices for a teleconference. No new date has yet been scheduled.

The FCC is currently split over whether to further relax media-ownership rules or leave them alone. The embattled commission also is fighting over further deregulation of telephone companies' broadband services, with Chairman Michael Powell and Commissioner Kathleen Abernathy wanting more deregulation and Commissioners Jonathan Adelstein, Kevin Martin and Michael Copps pushing for different approaches. The FCC planned an open meeting to vote on broadband deregulation Feb. 20, making it unlikely that the USC forum will be rescheduled until March.

Survey Shows Radio Variety

A new Arbitron survey appears to provide ammunition for those pushing for further media consolidation. Almost eight in 10 listeners (79%) said there is at least as much programming variety today as five years ago. "Radio listeners are very pleased with the programming choices available to them," said Arbitron in announcing the results. More than a third of respondents said they have more choice today.

"Contrary to the concern that some observers have expressed, more variety in programming—not less—is available to radio listeners following the consolidation that has taken place in the radio industry in recent years," said Arbitron Radio Senior VP/GM Scott Musgrave. The study is drawn from a random telephone survey of 2,005 fall 2002 diary keepers ages 12-plus. The full study, which was funded in-house, will be released later this month.

CTPAA PICKS KEYNOTERS



The Cable Television Public Affairs Association has lined up the keynote speakers for its annual conference in Washington March 30-April 2. Heading the list are Jim Robbins, president and CEO of Cox Communications, and Robert Sachs (above), president and CEO of the National Cable & Telecommunications Association. President's Awards will go to Court TV's Henry Schleiff and Insight Communications' Michael Willner.

Stop, Drop and Tape Up

The Ad Council and the Department of Homeland Security unveiled a PSA campaign last week designed to help everyone prepare for potential terrorist attacks. The campaign, which includes TV, radio, print, outdoor and Internet components, was created by the Virginia-based Martin Agency. Both NAB and NCTA are donating satellite feeds to distribute the PSAs, and Homeland Security Secretary Tom Ridge is planning to preach the preparedness gospel to state broadcast associations at the NAB's State Leadership Conference in Washington this week.

Minding the Kids TV

FCC Commissioner Kathleen Abernathy and longtime children's-TV advocate Rep. Ed Markey (D-Mass.) head the list of participants in a discussion on the effectiveness of the V-chip and ratings system in helping parents monitor their children's media consumption. Markey was a leading force in the adoption of both. The panel discussion, scheduled for Feb. 28 at the National Press Club in Washington, is sponsored by the Annenberg Public Policy Center.

Publishers Praise Oprah

The Association of American Publishers will salute Oprah Winfrey for her "unique contribution to American literary life" during its annual meeting in Washington Feb. 26. Her Oprah's Book Club, which she phased out last year, became a "must-reading" list.



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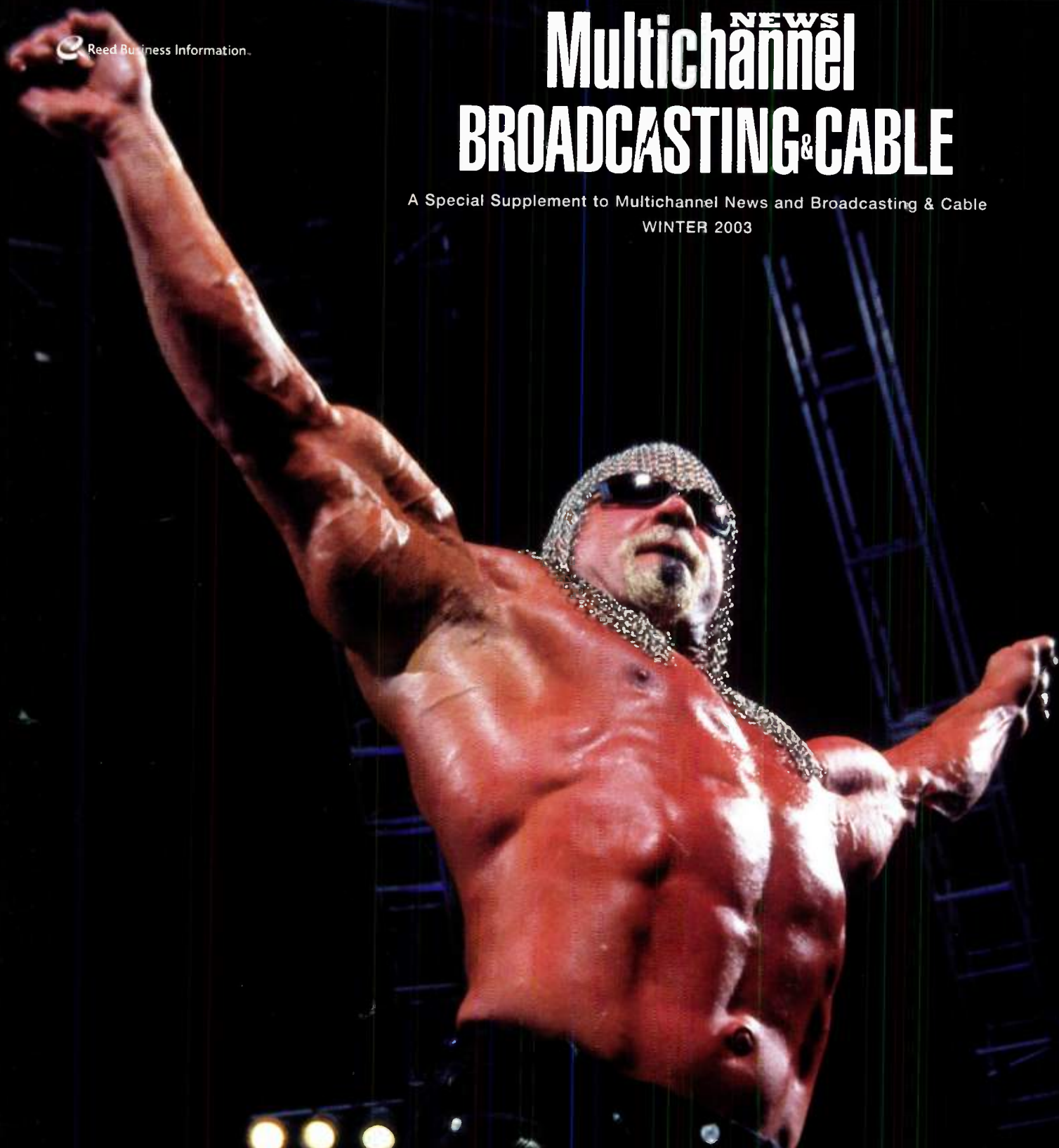
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RAW 10th  Anniversary


Inside the evolution

**RAW HELPED TURN PRO
WRESTLING INTO A PHENOMENON
THAT WWE HAS BEGUN TO EXPORT
AROUND THE WORLD**

By KATHY HALEY

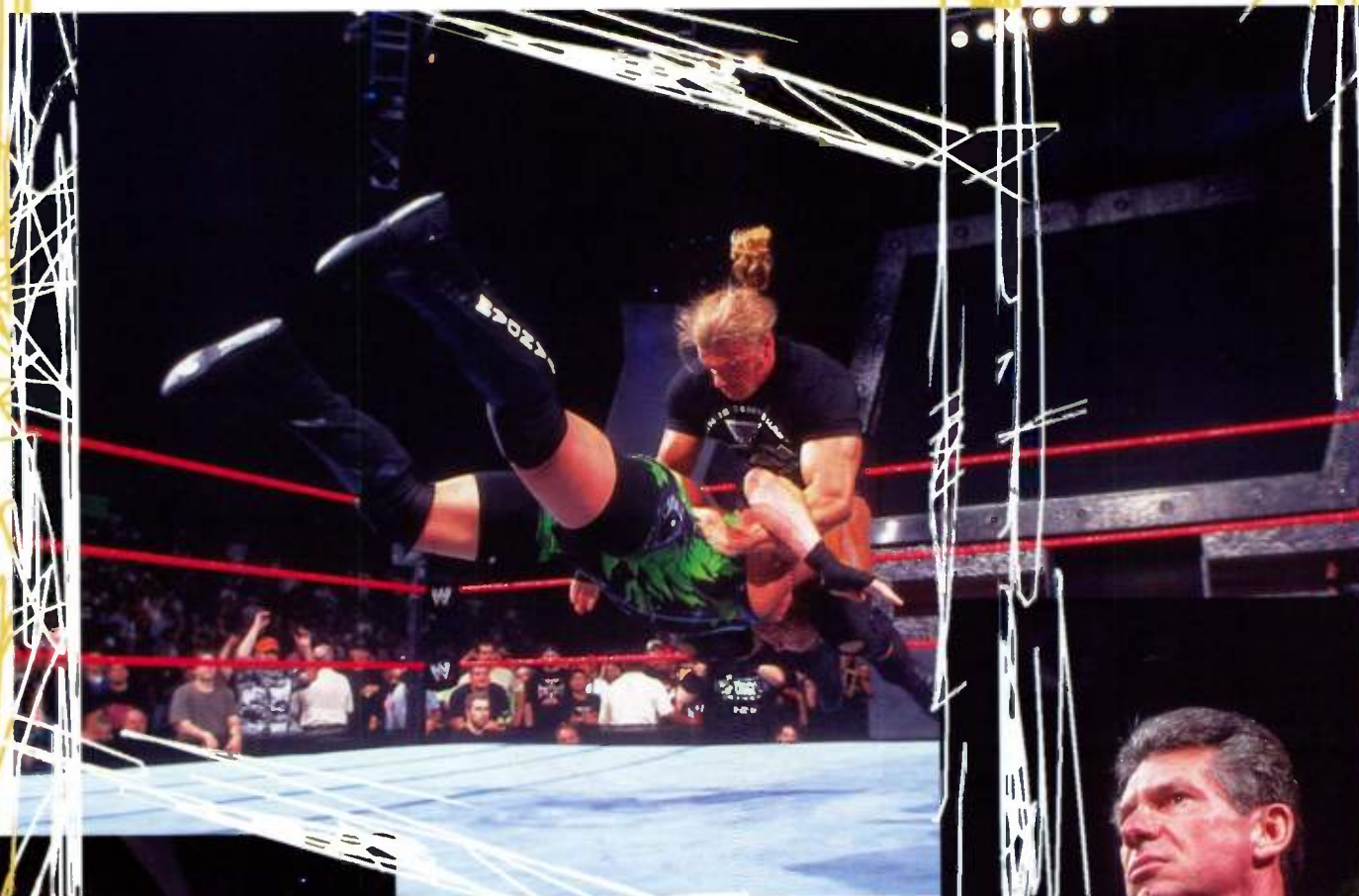
It is 4 p.m. on Monday, Jan. 13. The arena at Connecticut's Mohegan Sun Resort and Casino has been transformed into the set of *Raw*, World Wrestling Entertainment's flagship show, which will broadcast live starting at 9 p.m. Some of the world's most famous pro wrestlers sit casually in the stands talking while in the ring, female champ Victoria and three other well-known "divas" practice the tag team match that will open the show.

Backstage is a beehive: production assistants and other staff members labor in offices bearing neatly printed temporary

labels: trainer, massage, men's dressing room, props, seamstress. In one labeled "Vince's Office" writers huddle over story lines, which they will continue to fine tune even as the broadcast begins. At the moment, their problem is dire: the climax of tonight's show, a bench-press competition between world heavyweight champion Triple H and his strutting, bellicose challenger, Scott Steiner, is falling apart, all because of some unacceptable props.

RAW 10th  Anniversary

Reigning world heavyweight champ Triple H shows fellow *Raw* star Rob Van Dam who's boss (top) while on *SmackDown*, Hollywood Hulk Hogan gets a surprise from Brock Lesner. WWE chairman Vince McMahon (right) makes regular appearances as himself on both shows.



The offending items, large plastic weights, look convincing to the untrained eye, but to anyone who has spent time in a gym—and many WWE staff members obviously have—they are clearly fakes. Triple H and Steiner, both of whom look as if they could lift 400 pounds without missing a breath, could do the scene with real weights but it will be just as convincing, and far more theatrical, if they can ham it up with a mix of real and plastic ones.

WWE has been promoting the face-off between its top heavyweight stars all week. To scrap the segment now could seriously disappoint the fans, nearly 5000 of whom will soon begin to fill the stands just yards away.

No one panics. On a live, two-hour

broadcast that airs close to 52 weeks a year with no repeats, situations like this happen all the time. The writers have already dispatched runners to two different locations to search for replacement props, but rush hour may foil those efforts. Knowing this, the writers hunker down with their star wrestlers and try to come up with an alternative for their main event, now just six hours away.

In the increasingly packaged, repurposed world of primetime TV, *Raw* is an anomaly. A live entertainment broadcast that doubles as a traveling road show, *Raw* packs an arena in a different city each week with anywhere from 5,000 to 15,000 fans, depending on the venue.

At the same time, it racks up one of the largest weekly audiences tuned in to

cable, averaging a 3.5 Nielsen rating so far this season in cable households.

Telecast on Mondays at 9 p.m., *Raw* is also the centerpiece of a remarkable programming empire that includes nine hours of weekly primetime programming. These include *SmackDown*, another two-hour wrestling extravaganza that packs its own set of arenas each week and ranks as UPN's most popular program; and *Tough Enough*, a reality show that follows young wrestlers trying to break into the WWE. It was cable's highest rated show on the evening of its season finale in January on MTV.

Together, WWE's eight weekly programs, which also include a third ring-action show, three highlights shows and a magazine, generate 24 million viewer impressions per week—all while promoting monthly pay per view events that last year, generated in excess of 7.1 million buys.

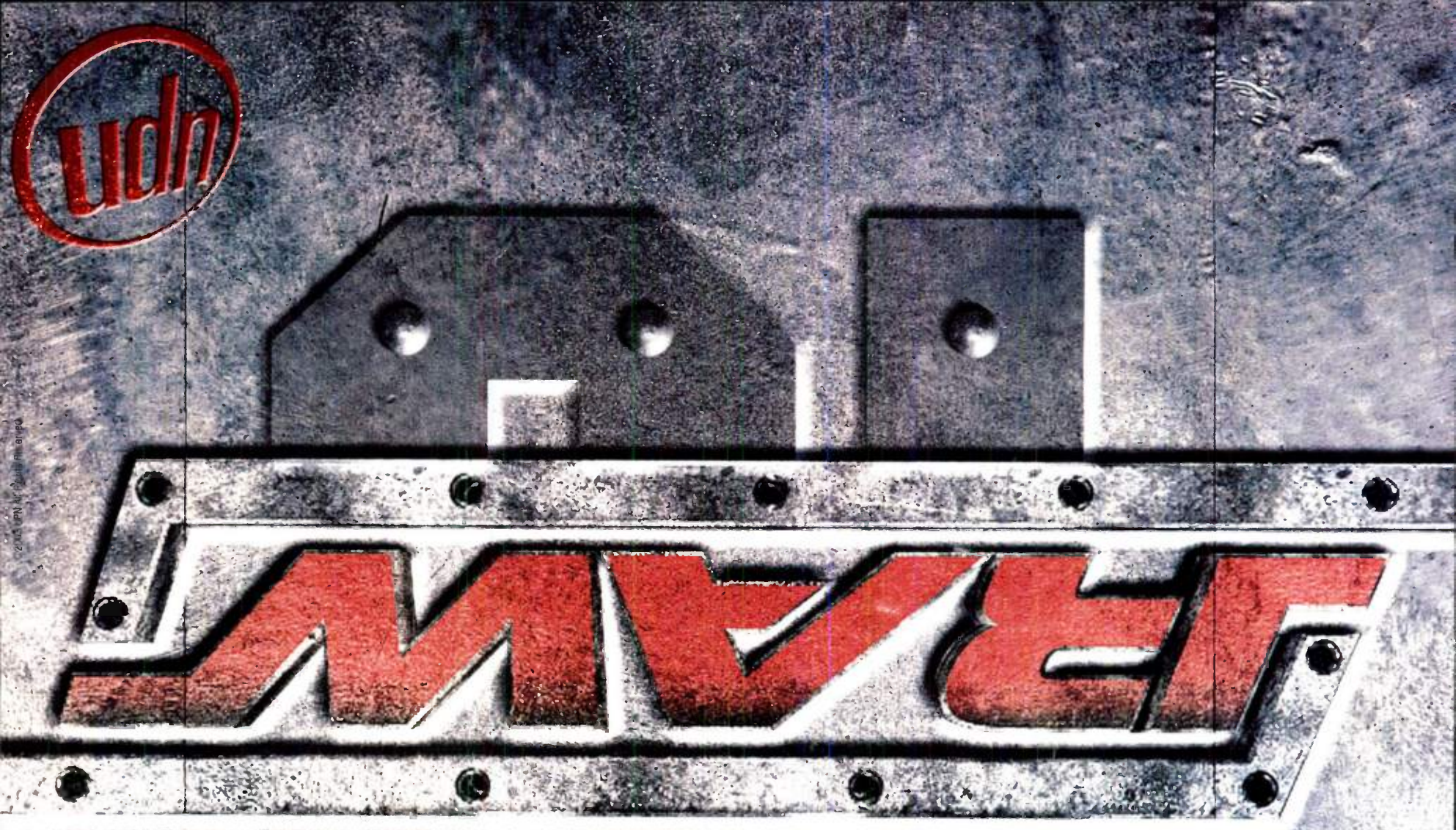
At the center of this programming machine is Vince McMahon, an individu-

al instantly recognizable to millions of wrestling fans around the world. A tall, salt-and-pepper haired man with a lively face and a physique that belies his own time spent around barbells, McMahon founded what is now WWE nearly 20 years ago. In the process, he revolutionized professional wrestling, dragging it out of its splintered, side-show-like past and turning it into a national phenomenon.

Today, WWE's interests go well beyond TV. A pair of monthly magazines reaches a combined circulation of 7.5 million readers a year; a web site attracts 7.3 million unique visitors each month; merchandise ranging from hats and tee shirts to DVDs, music CDs and video games generate tens of millions in annual revenue; and *The World*, a restaurant/entertainment center, is putting down roots on Times Square in New York.

In April, WWE expects to announce

See page 9



**GOING FROM TUBES TO TRANSISTORS
WE BAW ON YOUR
TOTH ANNIVERSARY**



SPITTING

**RAW SERVES AS
THE LYNCH PIN FOR AN
EXTRAORDINARY TWO-DAY
PRODUCTION MARATHON**

SWEARING



LIVE

RAW 10th Anniversary



Chris Jericho stymies Rob Van Dam (above) while Scott Steiner mows down a rival. Stephanie McMahon, who heads WWE's creative effort, also plays a role on *SmackDown*.



Ten seconds to show time. The arena at Mohegan Sun, an Indian casino nestled in the rolling hills of rural Connecticut, is filled nearly to capacity with screaming fans. Hundreds wave homemade signs bearing slogans like "Y2J" for cocky contender Chris Jericho or "RVD," a reference to Rob Van Dam, who mixes martial arts moves in with more traditional wrestling maneuvers.

"Ten...nine...eight..." The audience counts down the seconds as *Raw's* flashy, subversive opening graphics play on a huge, trapezoid shaped screen—the Titantron—that hangs suspended over a wide, glittering runway. As the show begins, the crowd roars and jumps to its feet as an orgy of strobe lights and pyrotechnics explode.

Hundreds of yards away, in a state-of-the-art production truck parked in the arena's underground lot, Kevin Dunn, WWE's veteran executive producer, has many things on his mind. In addition to producing a live two-hour telecast, juggling wrestling action with backstage segments taped earlier in the day and satellite feeds from remote locations, he must also produce a live arena show, keeping fans entertained with a seamless flow of action that doesn't stop during commercial breaks.

It is a task he couldn't do without the guys in the Gorilla Room. Named for legendary wrestler Gorilla Monsoon, the Gorilla Room is a small, 20 x 20 foot room, painted completely black on the inside, and located at the left side of the top of the runway, out of sight of the fans.

It serves as both launch pad for performers and director's chair. Inside, under signs that read: "No Spitting/No Swearing/Live TV Show" sit four or

five men wearing headsets, and staring intently into TV monitors.

It is their job to keep *Raw's* ring action on pace so that Dunn can move smoothly from one segment to the next. They do this by whispering directions about what's supposed to happen next to the referee in the ring, who wears an ear piece and can signal the wrestlers if they need to extend or shorten their match or otherwise change their performance.

It is only in the past year that WWE has begun allowing reporters to watch its producers at work behind the scenes. For decades, pro wrestlers labored behind a veil of secrecy, designed to keep up the uncertainty over whether their contests were real. Until 10 years ago, even the TV crew was kept largely at arms length, allowed to produce but not to interfere with what went on in the ring.

"TV people were the red-headed step-children," recalls Dunn, who took over WWE's top producing slot after

his father retired decades ago. Today, many fans persist in their belief that wrestling's outcomes aren't pre-set, but much has changed in the way WWE produces the arena-plus-TV extravaganzas that have made it famous.

At the center of the change is *Raw*, a two-hour live extravaganza that serves as the lynch pin of a two-day marathon of activity that each week results not only in six hours of arena entertainment, but an equal amount of TV programming.

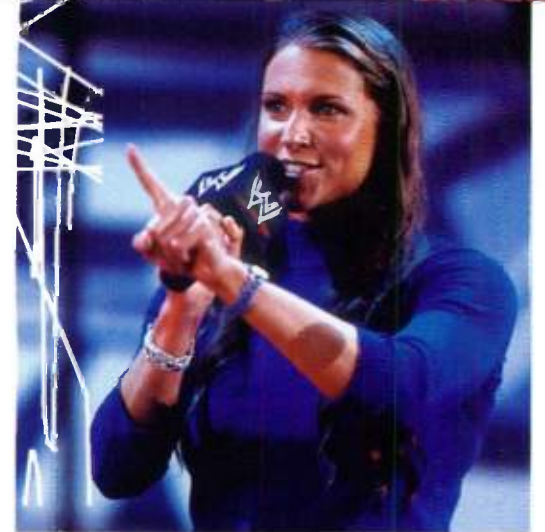
The marathon begins each week on Monday's wee hours, when the first few of 14 trucks and buses arrive at the arena where *Raw* is to take place. By noon, the set, including the ring, runway and Titantron, have been set up and talent and other crew have arrived. Wrestlers spend the afternoon and early evening taping backstage segments that heighten the drama leading up to their matches. They also work out final details with writers and their "agents,"

veteran wrestlers who help choreograph matches.

As *Raw* begins, Dunn swings into action, issuing directions, cueing music and signaling agents in the Gorilla Room when it's time for a wrestler to go on. Agents also cue Dunn, alerting him to upcoming moves so he can catch them from the right angle on camera.

In the Gorilla Room, space is at a premium as pairs or tag teams of wrestlers, their muscles bulging under colorful spandex, wait quietly for their cue to go on. Each WWE Superstar has his or her own theme music, which, in the case of big stars, triggers an instant reaction from the crowd as the wrestler struts down the runway to the ring.

The crowd plays a critically important role in any WWE production. In addition to cheering the babyfaces (wrestling terminology for good guys) and booing the heels (bad guys), the audience sends constant signals to WWE's





SmackDown's Rey Mysterio executes a flying drop kick

writing and production team about what they like and don't like.

"It's like a having a focus group four nights a week," explains Stephanie McMahon, daughter of WWE founder Vince McMahon and the head of the company's creative writing team. "We find out immediately what they like and don't like and we change the story lines to adapt."

Also reacting constantly are the wrestlers, who play off the crowd as they toss each other around the ring. "The number-one reason we do live TV every week is so we can listen to the crowd," Dunn says. "After you do this as long as we have, you can feel it down to the hair."

Finally, the moment has arrived for the evening's main event. Scott Steiner, a massively-built man given to wearing dark, wraparound sun glasses and a chain mail head piece, blusters his way into the ring, conveniently heightening the TV audience's suspense as the show breaks for commercials.

There's just one problem. In their haste to rework Steiner's scene to compensate for a mishap with some props, writers have forgotten to plan something for the heavyweight star to do during the three-minute break. It is a rare misstep in the tightly planned and timed process that unfolds each week on *Raw's* set. Dunn and the guys in Gorilla must react in a split second or embarrass their star, and WWE, in front of 5,000 people.

They can't bring out Steiner's arch nemesis, the tall, imposing heavyweight champ Triple H, until the commercial break has ended.

"What's Steiner going to do for the next three minutes. just stand there?" whispers Vince McMahon, who has spent most of the show where he always does: in Gorilla with a headset on. When no one answers immediately, McMahon suggests that Coach, a character on the show, go out and in-

terview Steiner "about his collegiate career." Steiner, whose character looks as if his college days couldn't have happened anyplace other than perhaps behind bars, ad-libs, bellowing his answers and challenging Triple H to meet

him in the ring.

When the break ends and the champ finally makes his entrance, he and Steiner move quickly to give the fans a taste of what they've been wanting for weeks: a two-minute scuffle, complete with a thundering fall as they land together on the mat. For the fans, it is the perfect prelude to an upcoming pay per view event that just might bring a resolution to the boiling rivalry.

As the show ends, the guys in Gorilla breathe a sigh of relief, although the work is far from over. Tomorrow, they'll plunge into another 16-hour day producing *SmackDown* and its sister show, *Velocity*.

Yet Dunn and the others are ener-

gized. After 18 months of downward trending ratings for *Raw*, things appear to be turning around. In recent weeks, numbers have edged up to close to a 4, from the 3.5 the show has averaged during the first few months of the TV season. It is a good sign, and the ratings are only the beginning.

The crew has also begun to sense a shift in the audience. "There's more of a buzz in the air," Dunn says, noting that even *Raw's* youngest star, Batista, has begun to trigger a crowd reaction as soon as his entrance is announced. "When we hear things like that, we know something's up," Dunn says.

As the crowds grow hotter, so does the talent, from wrestlers and agents to writers and everyone else, Dunn says.

"When the crowd is sitting on their behinds and not reacting, we feel like crap," Dunn says, "but when they're up and enthusiastic, it's terrific.

"When there's a hot crowd, I'm ready to go to work tomorrow."

From Carney to Primetime

Professional wrestling originated in the U.S. at the turn of the 20th century, when carnival strong men would take on challengers from their audiences. When the carney men fought each other, they'd fix the outcome in advance to avoid serious injury. This, according to author Shaun Assael, gave rise to "kayfabe" an industry code of silence that kept most fans believing the matches represented genuine competition.

By 1948, wrestling had grown into a nationwide industry, dominated by regional promoters who kept an iron grip on their territories and avoided competing with one another. Their matches, held in local arenas, offered a perfect, inexpensive programming source for the budding TV industry. Between 1948 and 1955, all three networks carried wrestling off and on, with the Dumont Network giving it the most consistent coverage, according to Assael. Local stations, in need of cheap programming to fill up the many hours left open by their networks, covered local matches live.

Over time, wrestling faded from national TV, but local stations continued to carry shows, most of them syndicated regionally by promoters.

All this changed in 1983 when Vince McMahon, whose father and grandfather had been well-known wrestling promoters, scraped together enough debt financing to buy his dad's company. McMahon, who had been working in the industry for 13 years, believed the cartel of promoters, with their aversion to competition, was holding the industry back.

"I felt that this form of entertainment deserved a great deal of credibility in terms of what these performers do," he says. "There was no national vehicle to do that, just all these little regional vehicles."

McMahon invaded other promoters' territories, raiding their talent and selling his syndicated shows on their turf. Ratings for his shows soared and in 1984, McMahon began editing some of his syndicated matches into a primetime show for USA Network. A series of late night specials for NBC raised pro wrestling's profile further, as did *Wrestlemania*, an annual extravaganza that broke records in both closed circuit TV and pay per view.



Hulk Hogan mixed it up with Andre the Giant

By then, Hollywood Hulk Hogan had helped turn what was then the World Wrestling Federation (the name changed last year after a copyright dispute with the century-old World Wildfire Fund) into a national phenomenon.

In 1993, when USA was ready for something bigger, McMahon came up with *Raw*, a live telecast designed to recreate the unvarnished, unedited feel of an up-close match. It was an instant hit.

Today, WWE is the only major company providing professional wrestling entertainment on a large scale in the U.S. McMahon has aggressive expansion plans, but hasn't let go of a goal he has had from the beginning.

"There's a desire and thirst for this form of entertainment," he says. "It's as Americana as apple pie and it's important that we honor my dad and grandfather and all of the performers that preceded them, even prior to TV. "It's important that we keep this going as a viable form of entertainment."

RAW 10th Anniversary



Continued from page 4

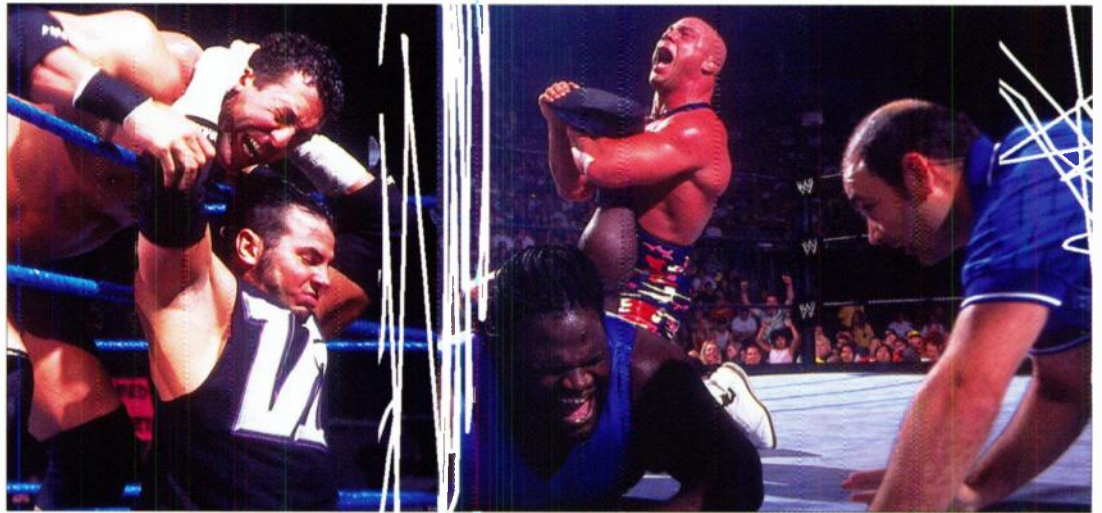
fiscal 2003 revenues of between \$385 million and \$390 million, and between \$42.5 million and \$44.5 million in earnings before interest, taxes and amortization.

McMahon and his wife, Linda, who serves as CEO, have been moving aggressively to mine new areas of growth, particularly overseas. Although syndicated versions of its programming air in 130 countries, WWE has only recently begun to stage live events outside the U.S. Last year, it staged four international tours and this year, it plans to double that number to eight.

A new feature film division, headed by former Warner Bros. producer Joel Simon, looks to partner with studios in developing action films and is also developing movies for direct-to-home video and pay per view. In addition, WWE is developing an action adventure series for UPN and an animated series, targeted to boys 11 and up. As the year-old *SmackDown* brand develops, the company hopes to develop a separate line of PPV events.

Driving the expansion is the same formula that has helped make WWE the dominant force in pro wrestling in the U.S., says Linda McMahon. "We

SmackDown bad boy Matt Hardy gets ready to send an opponent flying out of the ring (near right), while Kurt Angle, an Olympic medalist, inflicts some pain



are a global brand with grass roots appeal," she maintains. "We come to your city. You can touch us, watch us, get autographs and have our talent talk to your schools about career development and personal achievement.

"We're transferring that same ability outside the U.S.," McMahon continues. "If we do our job right, it continues to grow and creates repeat business."

The McMahons have taken a few hits during the past 18 months over slip-

ping ratings for *Raw* and corresponding downturns in PPV buys, revenue and EBITDA. Industry observers blame the situation on the cyclical nature of wrestling, which tends to peak in popularity with the rise of mega-stars like Hulk Hogan and Stone Cold Steve Austin.

At the moment, the McMahons are between mega-stars but, as many TV executives point out, theirs is a downturn that would be easy to bear. "You

have to amass a pretty broad audience to capture a rating as big as the ones they do on cable," points out MTV Networks chairman Tom Freston.

"For ten years, they've been in the top 10 cable shows of the week virtually every week," Freston continues, "and this isn't some NFL game featuring highly promoted franchise sports teams. This is invented stuff, and it strikes a great chord.

"It's a fantastic success."

HERE'S TO RAW FOR MANY MAW.

CONGRATULATIONS

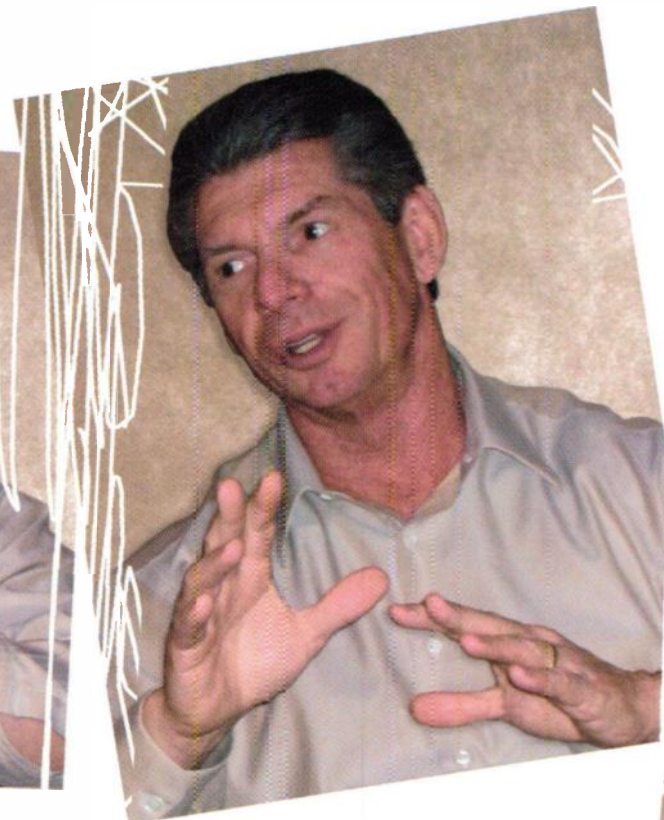
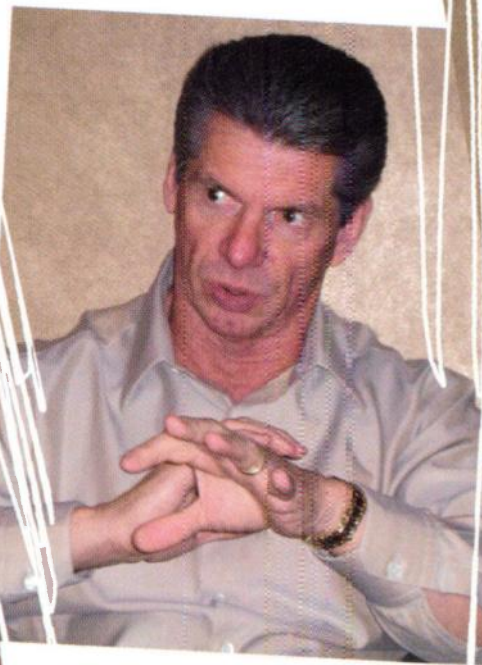
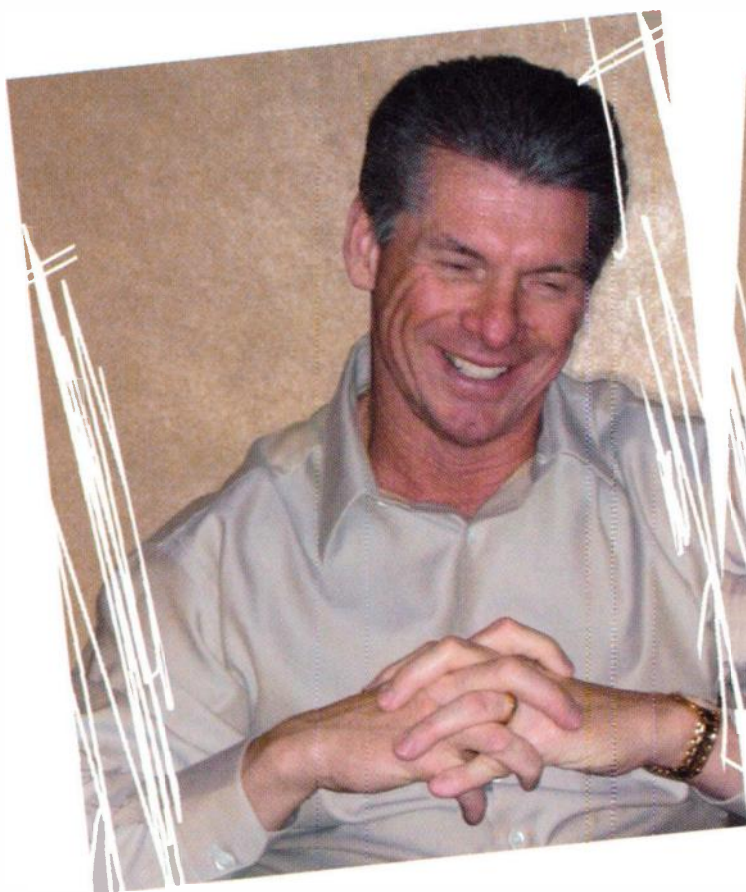
TO THE WWE FAMILY

YOU GUYS ARE THE BEST.

LAURA A. BREVETTI, ESQ. & STAFF

MARTY BERGMAN

RAW 10th Anniversary



Midnight. The audience has gone home, but key members of *Raw's* production crew—writers, agents and a wrestler or two—are gathered in a windowless room, conducting a post-mortem on the just finished show.

At the front of the room, sitting at a table, is World Wrestling Entertainment founder and chairman Vince McMahon. He's leading the meeting, but he isn't doing most of the talking. Instead, he's listening, asking his creative crew how they think each segment of *Raw* went.

His approach paints a striking contrast to that of the imperious "Mr. McMahon," the character he portrays on his shows. While the character shows up only occasionally and often barks orders at his employees, the real McMahon may have forged his success by being accessible.

"I like being a little bit vulnerable," he says. "It's tough in business to remain that way. You get scarred over time, but if you become too dogmatic, you miss the sensitivities. You miss people wanting to speak up."

Vulnerable is probably the last word many in the world of pro wrestling would apply to McMahon, who over 20 years has eliminated virtually all of his competition, including Ted Turner, whose World Championship Wrestling shut its doors last year.

All this isn't to say that McMahon is a softy. An exceedingly demanding promoter and producer, he works long days and a lot of them, and expects his employees to work hard at keeping up.

He plays a big role in creating WWE's product, deciding the broad outlines of stories that unfold on *Raw* and *SmackDown* and helping to produce nearly every show that goes on the air. "I can count on one hand how many days of TV he's missed in my 20 years here," recounts Kevin Dunn, WWE executive producer. "He is the hardest working man I've ever encountered in my 40 years on the planet."

A typical week for McMahon includes leading the 48-hour marathon that results in the production of *Raw*, *SmackDown*, *Sunday Night Heat* and *Velocity*, the company's four shows that focus primarily on live or live-to-tape ring action. He meets Wednesday and Thursday with the shows' writing teams and usually participates in a Saturday morning writers' conference call.

McMahon's ubiquity on the set has a predictable impact on his staff. "It's hard not to be excited about the production when the head guy himself is right there," says Basil DeVito, WWE's

marketing chief. It's also hard to act like a prima donna. They may be there, but it's hard to find the fragile personalities and overblown egos typically found on a TV set when back stage at WWE, even though half the people there seem to top six feet tall and weigh more than 250 pounds.

To his talent—and he considers writers, agents and producers talent along with performers—McMahon may be a hard driver but he is also fair. "He doesn't ask anyone to do something that he's not willing to do," says veteran wrestler Shawn Michaels. "He's been in the ring. Anything that I've ever done that has any amount of risk, he's offered to do first."

Even more complimentary are people who have done business with McMahon. NBC Sports chairman Dick Ebersol, who as an independent pro-

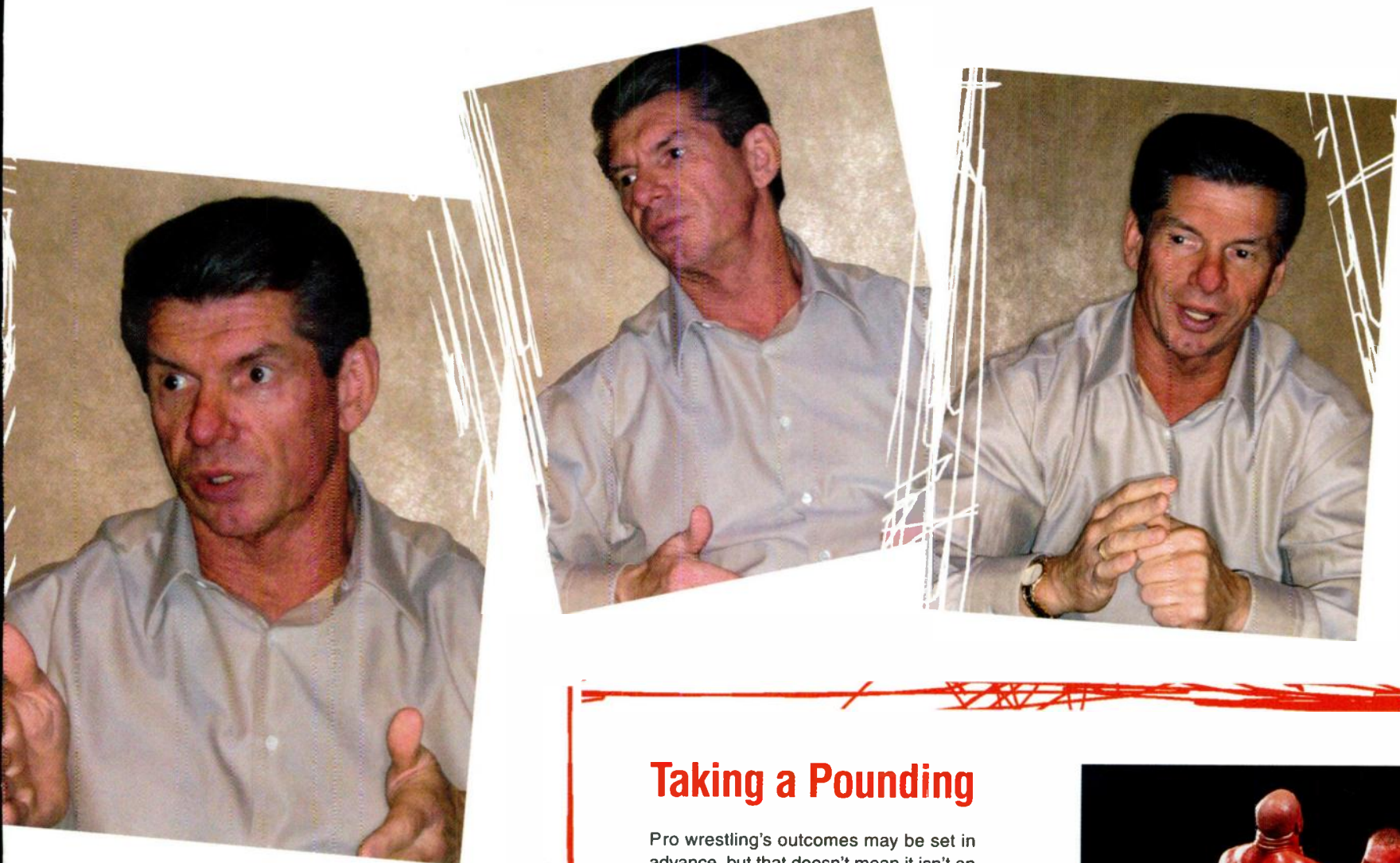
ducer partnered with McMahon to create the *Saturday Night Main Event* series of specials and later precipitated the NBC/WWE partnership that created the XFL football league, is among those who have been comfortable moving forward on a deal with McMahon after nothing more than a handshake. Several months into the *Saturday Night Main Event* partnership, Ebersol recalls, he got an unexpected check from McMahon. "I called to find out what it was for and he said it was my share of the revenue we'd earned from selling hats associated with the show," he says. "I had just negotiated for the TV rights, but their sense of it was that if you are a partner, you are a partner."

If there's one thing McMahon lacks, longtime industry observers say, it's competition, the kind that would spark the real-life rivalries and talent raids that

Aiming Higher

VINCE MCMAHON BUILT THE WORLD'S LARGEST SPORTS ENTERTAINMENT COMPANY, AND STILL, HE ISN'T SATISFIED

RAW 10th Anniversary



fans seem to enjoy every bit as much as the contests played out on screen.

McMahon's answer is to create competition within WWE. Last April, he began developing the *SmackDown* brand, which has its own wrestlers, writers and story lines, with the idea that it could compete with *Raw*. So far, the two have been functioning as two parts of a whole, with one promoting the other and both contributing stars to WWE's monthly pay per view events.

Even that may end this Spring, however, as McMahon seeks to further separate the two shows. This could even mean separate production crews, if WWE can figure out a cost effective way to accomplish this, and separate PPV events. "Vince believes in good old fashioned competition," Dunn says. "That's coming sooner for us than later, possibly as early as April."

Taking a Pounding

Pro wrestling's outcomes may be set in advance, but that doesn't mean it isn't an increasingly athletic form of entertainment.

"There's no question it's more athletic than it used to be," says Stu Saks, publisher of *Pro Wrestling Illustrated* and several other fan magazines. "In 1979 and the early 80s, an exciting move was a flying drop kick," Saks says. "Now wrestlers take to the air. They're tremendous athletes. Their matches may be pre-determined and choreographed, but they are taking a pounding."

The dives off of turnbuckles, fights at the top of ladders and falls through tables have also increased the injury list, a constant challenge for the WWE as it tries to showcase top stars and nurture new ones.

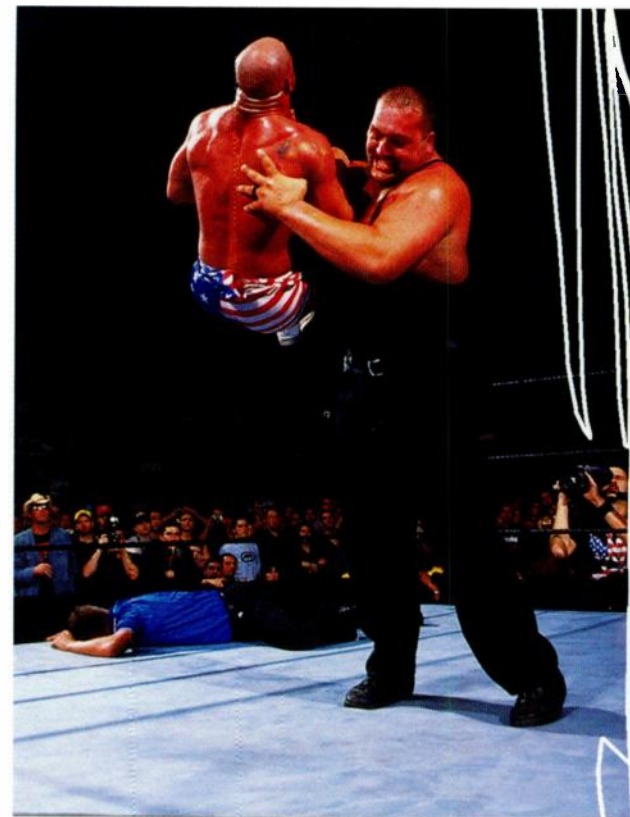
"Generally speaking, wrestlers today are in better overall condition than at any time in the past," says Dave Meltzer, publisher of the *Wrestling Observer* newsletter. "They don't get tired as quick and they're not overweight the way they were in the past, but they are getting hurt more."

To hold down on the neck, back, shoulder and knee injuries that can sideline stars, WWE has toned down some of the more extreme antics, which reached their peak a couple of years ago.

Although today's acrobatic moves require a much higher level of training than wrestlers had decades ago, experienced performers rarely rehearse their matches. They plan them out in detail, but save the physical stuff for the ring, where it will be most spontaneous.

In fact, wrestlers have historically avoided rehearsing, says Shawn Michaels, who has performed at WWE for 16 years. "That was part of what made you good at what you did," he explains. "You could go out there and perform really well and make it look practiced without any practice, and that displayed your ability."

Why would anyone take the punishment pro wrestling dishes out night after night? "The audience," replies WWE founder and chairman Vince McMahon. "The look on their faces is the biggest thrill you get."



The Big Show makes light of his competition



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The AJ-SDX900 graphics processor can handle both 480i/60 and 480p/24 applications.

Panasonic Gets Graphic

Firewire finds its way into products slated for NAB

BY KEN KERSCHBAUMER

Panasonic has been known for offering products in a number of different product areas in the U.S. market, but one that has escaped its attention has been graphics. This year, that changes. NAB attendees can expect to see a graphics processor make its U.S. debut.

Stuart English, Panasonic Broadcast & Television Systems vice president, marketing, says the AV-CGP500 began with a joint development of virtual-set technology with NHK two years ago. "It made an astonishingly good virtual set at the time, with all the processing done in hardware instead of on an SGI platform."

The product will be able to render 1080i and 480 graphics. Future versions

will be 720p/60- and 1080/24p-capable. The system can be used for virtual-studio applications, but English thinks the HD graphics application will find the most interest from broadcasters.

"This is a third-generation system that fits in a 2RU box," he says. "It isn't a big computer that needs special treatment so it will be attractive for truck applications."

VizRT's graphic application currently sits on top of the platform, but any OpenGL PC applications can be used. The unit's 40,000-polygon/field and 533M-pixels/second fill rate, along with 1-GB texture memory, will no doubt help expand those applications. Defocus image generation, bump mapping, and other 3-D effects are also available along with a built-in chroma keyer. At NAB, the processor will be demonstrated at both VizRT's booth (in a virtual-studio application) and the Pana-

sonic booth (in a sports application).

Panasonic's NAB booth will also be ablaze with products featuring Firewire connections, which give users connectivity with greater bandwidth and make it easier to transfer content without any quality loss to computer-based nonlinear editing systems.

The efforts are a result of addressing a user base whose jobs are increasingly IT- and IP-centric. "Many users are much more comfortable with computer-based systems," English says.

One new product that should see plenty of interest is the AJ-DE10, a Firewire-equipped, ruggedized laptop-computer-based news editing system.

"It's a NewsByte application running on our Tough-Book laptop series, which we sell a lot of into the Army, Navy and those who need rugged performance in the field," says English. It will also have options for an external jog pad and audio-fader modules that can be connected via USB interface. Pricing is to be determined.

Other Firewire developments include a new AJ-YAD955G interface board that brings Firewire to DVCPRO50 VTRs, eliminating the need for a PCI capture card to be installed in nonlinear editing systems. List price on the card is \$1,500. The new AJ-SD755 DVCPRO VTR (\$12,000) will also have Firewire capabilities as will the AG-DV2500 DV Proline VTR (\$1,995).

In other VTR news, Panasonic will introduce the AJ-HD1700 studio VTR, which gives users more than two hours of DVCPRO HD recording on a single XL-size DVCPRO HD cassette. The 4RU VTR also has eight 16-bit, 48-kHz PCM audio chan-

nels for 5.1 surround sound plus a stereo mix or multi-language programming. The deck will be available in July priced at \$65,000.

A new camcorder will also be on display. The AJ-SDX900 can handle 480i/60 applications as well as 480p/24 demands, switching between 4:2:2 sampled DVCPRO50 and 4:1:1 DVCPRO recording.

"We think it's the logical choice for the production community using Betacam SP and maybe even Digital Betacam," says English. "They're sort of stuck when making a new camera purchase in that they need to decide to move down to 4:1:1 processing DVCAM or up to a higher quality. This gives them an intermediate system."

The camcorder will be available in May for less than \$30,000.

A new line of LCD monitors to be exhibited at NAB attempts to meet the demands of truck manufacturers that need to build HD-capable trucks but are looking for ways to minimize the weight of related HDTV monitoring equipment.

English says that, until now, LCD technology hasn't been up to scratch, with poor motion rendition, colorimetry and viewing angles hurting its popularity.

"One by one, those issues were addressed, and now LCD has close to CRT performance," he says. "The challenge now is pricing."

The BT-LH900 is an 8.4-inch LCD monitor weighing 5.5 pounds. HD-capable, it has a native resolution of 1024x768 and is priced at \$6,000. It also features built in waveform monitoring and film-to-video gamma matrix conversion. ■

NAB preview

NBC Flies Away With DSNG

BY KEN KERSCHBAUMER

NBBC is deploying digital satellite newsgathering (DSNG) flyaway systems in the Middle East that combine voice, video and data communications in one unit, an industry first, according to the manufacturers involved with the project.

The system is the brainchild of NBC but the result of work by Tandberg, Vocality and Raytheon Co. It couples Tandberg's E570 DSNG encoder with Vocality's V100 multiplexer and Raytheon's MVSAT system with a 1.2-meter antenna.

Raytheon Commercial Manager Ray Marshall sees three advantages to the system: the quality of the video delivered vs. the bandwidth required; the capability for worldwide access, provided there is Ku-band satellite coverage; and the integration of two-way voice and data alongside the video.

The product will also have a

chance to be used by other networks. The name of the system is still to be determined, but it's expected to be on exhibit at the NAB show in April.

Tandberg's baseline 2RU encoder is used, providing the necessary module slots to permit voice and data applications to be integrated into the system. The Vocality multiplexer is currently in a 1RU configuration tied to the encoder, but,

according to Tandberg Director of Marketing Lisa Hobbs, it will be integrated into the encoder by NAB. "The final implementation," she says, "will be a 2RU SNG encoder with voice and data capability built in."

Lowering transmission rates is always a concern, and NBC addressed that with a software option to the Vocality system that allows it to transmit at 1.5 to 2 Mb/s. That rate, Hobbs explains, offers good-quality video with low thimble rates, which means that transmissions won't have to take a huge chunk of satellite space. ■

Focus

STATION OPERATIONS



Tandberg's E570 DSNG encoder plays a key role in its new flyaway system.

DIGITAL TICKER



Newest Digital Stations

| | |
|---------|--------------------------|
| WFYI-DT | Indianapolis, IN (PBS) |
| KWBU-DT | Waco, TX (PBS) |
| KAUZ-DT | Wichita Falls, TX (CBS) |
| WBUY-DT | Holly Springs, MS (TBN) |
| KPLC-DT | Lake Charles, LA (NBC) |
| WPGD-DT | Hendersonville, TN (TBN) |
| KAIT-DT | Jonesboro, AR (ABC) |
| WLOX-DT | Biloxi, MS (ABC) |
| KCWC-DT | Lander, WY (PBS) |
| KREZ-DT | Durango, CO (CBS) |
| KTVN-DT | Reno, NV (CBS) |

SOURCE: Decisionmark

SPECIAL REPORT

NAB SELLERS GUIDE



Bigger, Better, Digital

Networks head to NAB with ambitious plans

When the National Association of Broadcasters opens its doors on the morning of April 7, attendees who have spent the past few years shuttling between the Las Vegas Convention Center and the Sands Convention Center will be pleased to see that the days of catching the convention shuttle are over.

That's the good news. The bad news is that attendees will still need to bring more than one pair of comfortable shoes for covering the additional 920,000 square feet in the convention center's South Hall.

This week, on the following pages, we lay out the plans that both broadcast and cable networks will carry to Las Vegas next month, and it looks to be a busy NAB for both attendee and exhibitor. Converting to new digital facilities seems to be more than a trend and could signal the bounce the technology manufacturers have been waiting for. The conversion to digital has occurred primarily in the transmission area, with the rest of station or network operations waiting for the right time to meet the right price. According to interests that the networks are talking about, that time may be now.

HDTV also finds itself high on the shopping list of the networks, particularly the cable nets. For manufacturers of HD-related gear, that increased interest is welcome news. To date, many of the efforts in HD production gear have appeared to be more an exercise in technical achievement than a bona fide business opportunity.

Next up on March 10: the station groups.

From A to D at NAB

The net is converting from analog to digital

BY GLEN DICKSON

ABC is in the midst of a gradual conversion of its primary program distribution from analog to digital satellite.

"The first step is to get the [three] network control rooms configured for digital delivery, and we're doing that this year," says Preston Davis, president, ABC Broadcast Operations & Engineering. So, at NAB, ABC will be evaluating digital switchers, MPEG encoding and decoding devices, automated satellite monitoring and control systems, and "virtual-monitor walls" that use flat-panel displays or projection systems instead of CRT monitors.

ABC hopes to specify a standardized integrated receiver/decoder for affiliates. The current schedule is to begin converting stations in early 2004 and complete it by early 2005.

With more than 300 hours in first-run prime time HDTV programming, ABC isn't looking to buy much 720p gear. It is looking for a dedicated HDTV slow-motion system; at last month's Su-



Shopping List:

- Digital switchers
- MPEG encoders/decoders
- Optical archiving technology
- Virtual-monitor displays
- Satellite receiver/decoders
- HDTV slow-motion system
- COFDM microwave gear

might be a giant step in that direction.¹¹

Program playout still relies heavily on Betacam tape, although ABC does use Profile video servers for short-form content, commercials and sports clips.



Preston Davis

President, Broadcast Operations & Engineering

'I've been holding out for an optically based archiving solution. Sony's ... optical-disk camcorder might be a giant step in that direction.'



per Bowl, it relied on the variable-frame-rate capability of its progressive cameras. It will also look at refinements in HDTV production gear: cameras and lenses, clip servers, and graphics.

On the newsroom front, ABC decided to go with Avid for nonlinear editing. Davis continues to evaluate asset management and archiving technology but has not yet found an affordable and practical solution.

"I've been holding out for a number of years for an optically based archiving solution," he says. "Sony's announcement of an optical-disk camcorder

Davis isn't in a hurry to convert to servers for long-form-program origination. "The scale is affordable, but you still need to load content into the server," he says. "Digitizing takes time, and, unless it's content you're going to repeat with some frequency, it doesn't make sense to load it into a server."

Davis is interested in COFDM-based microwave gear for newsgathering and sports production. "I'll be looking at developments in COFDM microwave and flexible ways to have mobile cameras that can maintain a solid signal when you move around a stadium." ■



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New Facility Is Served

Development of Operations Center is ongoing

By GLEN DICKSON

With CBS and UPN operations now integrated, both originate using the same satellite platform, according to Bob Ross, vice president, East Coast Operations, CBS.

"Last year, we acquired all the necessary hardware to originate the UPN network, and we've been doing that for six months," he explains. "It's an MPEG-2 feed, identical to the CBS stations but on a different transponder."

CBS has also rolled out newer satellite receivers to affiliates that support full Dolby 5.1-channel audio. Its first Dolby 5.1 broadcast was slated to be the Grammy Awards last night.

Although the satellite projects are complete, the development of a new server-based Broadcast Operations Center (BOC) in New York is an ongoing process. CBS uses "bits and pieces" of servers to handle commercial insertion, but the bulk of the network's programming comes off 13-year old cart machines running D2 tape.

"Ultimately, we need to get off our aging cart machines, and we've been working with software vendors and hardware suppliers for servers," says Ross. "We're going to have a team looking at master-control switchers."



Shopping List:

- ✓ Automation software
- ✓ Master-control switchers
- ✓ Video servers
- ✓ HDTV slow-motion devices
- ✓ HDTV nonlinear editors
- ✓ HDTV graphics

Ross's team is helping CBS News "finish up that assessment," with a vendor decision possible by NAB. Software—in this case, asset-management software—is again crucial.

"We've spent well over a year working with vendors on how to control material through the production flow," says Ross. "The shows are pretty different. You've got your 'get-on-air-now' special-events people, and then you have *60 Minutes*, which might spend



Bob Ross

Vice President, East Coast Operations

'Ultimately, we need to get off our aging cart machines. We've been working with software vendors and hardware suppliers for servers.'



CBS is evaluating automation-software vendors. "The most important thing is the software, and the next thing is the master-control switcher," he says. "The last thing is the servers themselves. They're almost like a commodity these days, and several manufacturers should be able to build what we need."

Other areas of interest for the BOC include monitor-wall technology and HDTV and standard-definition production switchers.

CBS News wants to convert from tape to servers for both archiving and daily production. CBS currently uses Betacam SX for both acquisition and editing; moving editing to nonlinear servers will put the network in a position to archive on disk.

months on one story. So their needs are quite different. At NAB, we'll be looking over any hardware changes that might affect the hard-news center project."

CBS is well along the HDTV curve, with prime time scripted dramas, soap *The Young & the Restless*, and college football in 1080i HDTV. Ross's team is looking for a new slow-motion system for HDTV sports; for the three NFL playoff contests it produced in HDTV last season, CBS relied on an interim slo-mo approach from an undisclosed European manufacturer.

Ross will also look for improvements in HDTV nonlinear editing. "With standard-definition, you can do a lot of rendering in real time, but, with HD, you have to do most of the complicated moves in offline mode." ■

Shopping Spree for NYC

Facility in AOL TW Center is being outfitted

By KAREN ANDERSON PRIKIOS

With a broadcast and production facility under construction at AOL Time Warner Center in Manhattan, CNN has an extensive shopping list that includes the latest in digital equipment for media management, playback, field acquisition and editing.

According to Gordon Castle, senior vice president, strategic digital systems for CNN, the interior fit-out will occur over the next few months, with equipment purchases in the summer. Installation is slated to begin in the fall; the network, to move in in mid 2004.

"It's nice to have the opportunity to plan it from the beginning," Castle says. "Being in the middle of a digital transition is like changing a tire when the car is still moving."

And Castle knows this first-hand. For the past few years, he has been at the epicenter of the digital transition at CNN's Atlanta facility. The biggest challenge has been to make new systems, all from various manufacturers, communicate with each other and interface seamlessly with legacy systems.

In that vein, he hopes to see increased acceptance of the new Media Exchange Format. Developed by the



Shopping List:

- ✓ Graphics equipment
- ✓ Optical-disk-based cameras
- ✓ Asset management
- ✓ Gear for NYC facility

"This has been our goal for a few years," Castle says. "Last year, we made our decision about Pinnacle editing based upon their commitment to support long-GOP MPEG editing."

CNN is also making the transition to digital-file-based production in the field and will investigate optical-disk-based production technology like that from Sony. Optical disk provides increased bandwidth and the storage capacity and data rates to supply high-quality video. Castle expects to see commitments by major manufactur-



Gordon Castle

SVP, Strategic Digital Systems

'Being in the middle of a digital transition is like changing a tire when the car is still moving.'



Pro-MPEG Forum, MXF addresses interoperability concerns by allowing the seamless exchange of program material between file servers and digital archives.

Based on an agreement signed at NAB last year, CNN has made a major investment in Pinnacle Vortex news-production and -editing systems to help phase out tape-based operations in Atlanta. More than 100 Vortex news system client workstations will help journalists and editors browse and edit video on their desktops and will work directly with digital-content-management and archive systems.

CNN will continue to investigate products that make use of the Long Group of Pictures (long-GOP) MPEG format.

ers, including Sony, Panasonic, Thomson and Hitachi.

CNN also continues to take a hard look at graphics creation and playback.

"We're hoping to find a system that will get graphics to air more quickly with more animations and visualization whether mapping or 3-D animation," Castle says. He will be looking for new releases from all of the major vendors, such as Chyron and Pinnacle, as well as some newer players vendors like VizRT.

Continuing a major push in content management and manipulation of content over multiple platforms, CNN will be looking for developments in media-asset-management systems, which have seen a lot of consolidation over the past few years. ■

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Starting From Scratch

New digital facility means new demands

BY KAREN ANDERSON PRIKIOS

NAB comes just as Discovery is in the throes of a major construction project to convert an old department store into a state-of-the-art, all-digital production facility with over 50,000 square feet of floor space.

The new building will be fitted with an all-digital SDI infrastructure capable of handling both high-definition and standard-definition production with two HD-capable quality-control suites and two HD nonlinear edit and graphics suites.

At the heart of the new operation will be a Thomson Trinitix routing switcher that will support the new systems as well as some legacy analog equipment.

Although much of the equipment for the new Silver Springs, Md., facility has been ordered, the network will be investigating new ways to help streamline operations across its ever-growing international empire.

"For Discovery, NAB is more about solutions than equipment," says Jay Schneider, senior vice president, production, operations and engineering services. "Our theme is enterprise-based solutions, and we're focused this year on on-air automation systems and post-production and on-air con-

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Shopping List:

- ✓ Master-control switchers
- ✓ On-air effects
- ✓ Automation systems
- ✓ Content storage
- ✓ Video servers
- ✓ Audio-server systems
- ✓ Closed-captioning systems

audio server-system is also on the list, for handling transmission of international network programming.

The network also will be investigating new ways to streamline the closed-captioning process. "Ideally," Schneider says, "what we would like to do is find a solution that would enable us to eliminate the step of encoding captioning data to tape and instead play back the captioning data



Jay Schneider

SVP, Production, Operations & Engineering Services

'Our theme is enterprise-based solutions, and we're focused on on-air automation systems and post-production and on-air content storage.'



tent storage systems."

In Las Vegas in April, Schneider and his team plan to look at the offerings of all major providers—among them Omnibus, Sundance and Florical—that have the ability to interface with Discovery's legacy traffic systems.

"There was a time that you needed to start from scratch," Schneider says, "but companies tend to make large investments in their infrastructures and are not likely to swap out their entire infrastructures when they change or upgrade their automation systems."

Looking to maximize the efficiency of its burgeoning operations, the network also will be looking for video servers that will permit it to reduce time-to-air for content and eliminate steps for content playback. An on-air

synchronous with the playback of the program as controlled by the automation system."

On the production side, Schneider will be looking at shared storage that will work with the network's suite of Avid standard-definition and high-definition nonlinear editing systems.

Transmission will also get a once-over at the show, with uplink equipment including antennas and uplink-control systems.

"There has been so much consolidation in that area, which is both a challenge and an opportunity," says Schneider. "It has reduced amount of choice, but it also is an opportunity for some of the smaller companies to meet the more specialized needs of the production community." ■

Everything Is in Play

HDTV, equipment for new digital facility top list

BY GLEN DICKSON

For ESPN, NAB will be even bigger than usual. The cable sports giant usually travels to the show with "a specific niche focus of what we need to maintain," says Chuck Pagano, senior vice president of technology, engineering and operations. This year, though, the network's engineering team has a much broader mission: identifying relevant technology for a new 120,000-square-foot digital facility it will be building through 2005.

ESPN will also be monitoring advances in HDTV production technology, since it is launching HDTV in March and plans to produce more than 100 events in 720p in the format this year. Although ESPN will upconvert regular NTSC programming to fill out the rest of its HDTV broadcast day, its HDTV offering will dramatically increase in second quarter 2004, when *Sportscenter* is slated to go hi-def.

"This year, we're going strong as we have two large projects," says Pagano. "So our shopping cart has gotten a lot more generalized. It's a significant facility we're building, and our needs span all facets of broadcast equipment."

With the NAB show floor so large,

ESPN

Shopping List:

- ✓ Video servers
- ✓ HDTV production gear
- ✓ Newsroom computer systems
- ✓ Nonlinear editors
- ✓ HDTV graphics
- ✓ Upconverters/downconverters
- ✓ Video-monitoring tools

venting television here."

Pagano's goal is to replace ESPN's current tape-based "sneakernet" with high-speed networking. An "ingest theater" will record incoming content on MPEG-2 video servers; once contents is in the MPEG-compressed domain, ESPN will be "distribution-agnostic" in handling its media, whether it is distributing its feed to cable systems or repurposing con-



Chuck Pagano

SVP, Technology, Engineering & Operations

'We'll be changing the culture, the workflow, the thought processes and the expectation profile. We're reinventing television here.'



Pagano says, "it's hard to assimilate everything you see." That's why he values building relationships with manufacturers to get a "pretty good vision" of what's in the technology pipeline.

The technical innovation of ESPN's new facility will extend beyond HDTV. Indeed, ESPN's plan to create a nonlinear, server-based facility to facilitate creative collaboration and quick repurposing of content represents a significant shift in the network's approach to technology.

"The people aspects here are really important," says Pagano. "It may be an overused term, but we really are making a paradigm shift here. We'll be changing the culture, the workflow, the thought processes and the expectation profile. We're rein-

tent for the Web. Although ESPN is currently considering a base video-distribution format of 50 Mb/s I-frame-only MPEG-2 for the new plant, new compression technology may let ESPN go lower than that.

ESPN will also be evaluating newsroom computer systems and nonlinear editors, central to the collaborative production environment planned.

Pagano is interested in digital video tools that can help track the reams of video that ESPN deals with daily. He is looking for software that could process incoming material by performing pattern recognition, such as recognizing a score change, and automatically generate metadata that could later speed production of a highlight package. ■

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Listening Up at NAB

Audio requirements top Fox's shopping list

BY GLEN DICKSON

Fox's all-digital plant in Los Angeles is less than six years old, so the network has no major need to upgrade its broadcast infrastructure. Nonetheless, it will send 15 members of its engineering team to NAB, primarily for the "face-to-face meetings" with vendors that it considers important, says Richard Friedel, executive vice president and general manager of Fox Digital, the network's operation and engineering arm.

"There is no substitute for going there, getting people on floor, meeting guys, touching the boxes, and talking first-hand with engineers and designers," says Friedel, who admits that the sheer size of NAB keeps him to a fairly regimented schedule. Even so, Fox makes sure the several members of its technology team "don't have a fixed agenda, so they have time to stumble on the little guys."

Fox's priority is converting its program distribution to support "surround sound," or Dolby 5.1-channel digital audio, which requires new Dolby E processing, switching and monitoring gear at affiliates. Fox's goal is to offer Dolby audio for all of its NASCAR coverage, and the network experimented with



Shopping List:

- ✓ Dolby E gear
- ✓ Audio consoles
- ✓ Graphics
- ✓ Desktop review/approval systems
- ✓ Automation software

Though using servers for program and commercial playout and digital data tape for archiving, the network isn't in the market for asset-management software to track all that nonlinear content. It did undertake a large project to evaluate asset-management software two years ago but decided to wait for better economic conditions before making the investment.

In the interim, 30 of the 40 vendors that Fox considered have folded or merged with other players, says



Richard Friedel

Executive Vice President & General Manager

'There is no substitute for going there, getting people on floor, meeting guys, touching the boxes, and talking first-hand with engineers and designers.'



Dolby 5.1 during coverage of last week's qualifying for Daytona. This past weekend's Daytona 500 was scheduled to be the network's first official Dolby 5.1 broadcast, and Fox hopes to begin offering Dolby in prime time this spring.

"We're crawling on that, not running," says Friedel, explaining that, after working out some technical bugs, the next big step is for affiliates to install the Dolby E gear necessary to support it. So far, roughly a dozen affiliates have made the move, ranging from top-10 markets to smaller markets like Fort Myers, Fla.

Fox isn't doing much buying on the DTV front. The network currently offers 60%-70% of its schedule in widescreen 480p, including NASCAR and its top NFL games.

Friedel. "People are enamored with the idea, and it's a compelling idea, to know where everything is at any moment. But, when you recognize the actual cost, it's very difficult to get a good ROI on a large-scale project."

One area that Fox is looking to upgrade is master-control automation software. "NAB is a great place to research it, as all the vendors are there, and you can look at and touch it all. They all work technically, so what you're really looking for are features."

On the post-production front, Fox is looking for new audio consoles and graphics systems. Another hot item is a desktop review and approval system that would allow an editor to create content and e-mail it to colleagues for approval instead of making a tape. ■

On the Hunt for Trends

Shopping takes a back seat to browsing

BY GLEN DICKSON

HBO is already well into its technology-purchasing cycle for 2003, says Bob Zitter, senior vice president, technical operations, so NAB '03 will be more of a trend-spotting mission than a shopping trip.

"We're already doing much of the analysis and assessment, and even some decision-making," says Zitter. "The people we're sending to NAB are a cross-section of engineering, operations and production people. They're there to gather information for future trends."

HBO has already embarked on a three-year project to shift its network origination facility from videotape to servers. While HBO already uses servers to store and play out its interstitials (IDs, promos) and international networks, its primary program origination is still handled by robotic cart machines loaded with Digital Betacam tape.

"We have 28 feeds of HBO and Cinemax, with product carried at different times on various feeds," he says. "So what we need is very different than one network that is originating one feed. We want a server for archiving and a network of airplay servers that are all tied together; we designed it



Shopping List:

- ✓ Video servers
- ✓ Automation and monitoring software
- ✓ Archiving technology
- ✓ 24p mastering gear

not for us," he says. "It's expensive to do when you're tying together all of your content. What we've been doing is going after the low-hanging fruit. For example, our IT people have taken our still photo library and converted that into an electronic asset management system, which is basically an information system that tells you what you've got. But to do more than that, we still have not seen the justification for our kind of business."

HBO also won't be spending on pro-



Bob Zitter

SVP, Technical Operations

'We want a server for archiving and a network of airplay servers that are all tied together.'



that way for the interstitials."

As HBO migrates from tape to disk, advances in automation software and monitoring alarm systems, what Zitter calls "the glue that ties these systems together," are a big focus. Archiving is another important consideration.

"I don't know whether that will be videotape or data tape," says Zitter. "We're probably never going to touch the tape again once it's ingested into the hard-drive archive system. But we're going to want to keep a physical asset in case we have to rebuild things."

Zitter isn't sure HBO needs the pricey asset-management software that is often touted as essential in the nonlinear world.

"The justification for it is not yet there across an enterprise, at least

duction gear in the near term. Although the HBO network shows 70% of its full-day schedule in 1080i HDTV and Cinemax is slated to go hi-def later this year, HBO has no near-term plans to produce in-house shows in HDTV. One HDTV technology that does interest Zitter is the 24p mastering format, which would allow HBO to easily reproduce original content in different formats.

"It's equivalent to film, and you can create PAL or NTSC from it. As original programming becomes more important to us, we have to start looking at things we need to do in addition to network distribution, whether it's DVD or foreign distribution. On the production side, we're starting to look at things the way a studio would." ■



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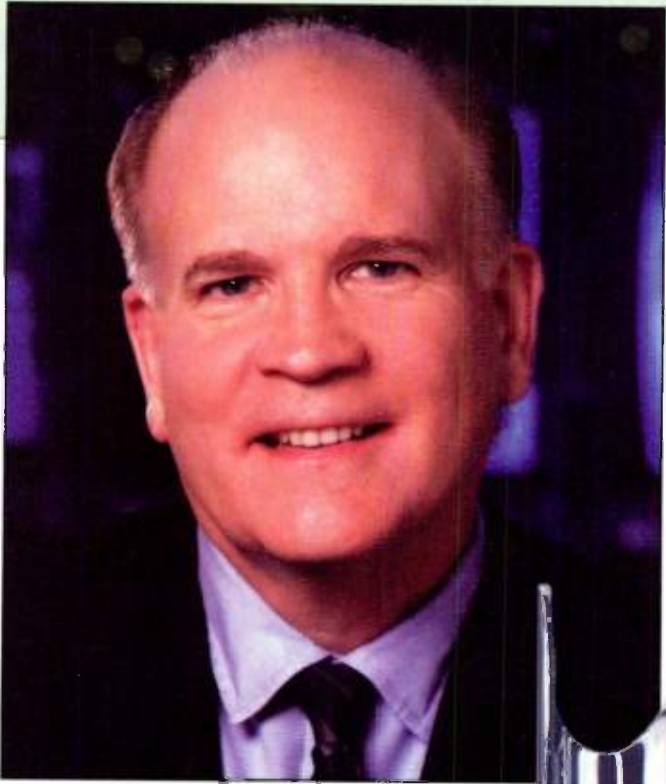
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Bob Wright In the Spotlight

NBC's chairman and CEO will receive industry's Golden Mike Award

Captains of the broadcasting industry,

and a number of its stars, will gather at New York's Plaza hotel on Monday, Feb. 24, to honor NBC chairman Bob Wright. The recipient of this year's Golden Mike Award, Wright will occupy the limelight during a ceremony featuring appearances by several of NBC's most well known faces—*Nightly News* anchor Tom Brokaw, *Late Night* host Conan O'Brien and *Meet the Press* anchor Tim Russert.

Presented annually by the Broadcasters' Foundation, the Golden Mike recognizes individuals who, over the course of their careers, have made extraordinary contributions to the radio or TV industry and to their communities at large. It is not just an achievement award, according to Gordon Hastings, the foundation's president.

"This isn't an Oscar or an Emmy. You can't get this by making a lot of money or writing a hit TV series," Hastings says. "We look for people who have been willing to use their success in the industry to reach out and help fulfill the needs of other communities."

Wright, whose 16-year tenure at NBC makes him one of the longest-running network chiefs in the industry's history, is known for his work with several charities, including the Make a Wish Foundation (see story, page 2A).

Among those toasting Wright's life and career during the Golden Mike ceremony will be his family, Russert and Lilly Tartikoff, a leading cancer research fund raiser and widow of one-time NBC Entertainment president Brandon Tartikoff.

Brokaw will be the evening's master of ceremonies, while O'Brien will make a special appearance.

Previous winners of the Golden Mike have included Cathy Hughes, founder and chairman of Radio One, Lowry Mays, chairman and CEO of



The Golden Mike recognizes extraordinary contributions to broadcasting and the larger community

Clear Channel Worldwide and John Conomikes, former president and CEO of Hearst-Argyle Television.

Presented annually, the Golden Mike Award serves as centerpiece of a fundraising effort for the Broadcasters' Foundation, a group that provides anonymous assistance to broadcasters in acute

need due to illness, advanced age or some other misfortune. The group uses as its slogan a statement by Teddy Roosevelt: "Every person owes a part of his time and money to the business or industry in which he is engaged. No person has the moral right to withhold his support from an organization that is striving to improve conditions within its sphere."

woman who worked in radio until illness confined her to a wheelchair.

These are two of the people who, but for the assistance they get from the Broadcasters' Foundation, would be living in conditions close to poverty.

The foundation, which provides financial help quietly and without fanfare, tries to fill in the gaps for members of the industry who, through no fault of their own, have fallen on hard times.

This may seem an odd mission in a business in which stars make seven-figure salaries and executives are among the best paid in the world. And that, says foundation president Gordon Hastings, is part of the problem. The big pay checks obscure the fact that broadcasting, like every other industry, has a vast rank and file that earn very ordinary incomes.

"More than 85 percent of the people who work in radio and TV take home less than \$55,000 a year," Hastings says. "These are the people who make our industry go...the people who operate the cameras, work in the office and keep the transmitter working."

The problem is that when a serious problem

Giving Back

The Broadcasters' Foundation offers assistance to colleagues who have fallen on hard times

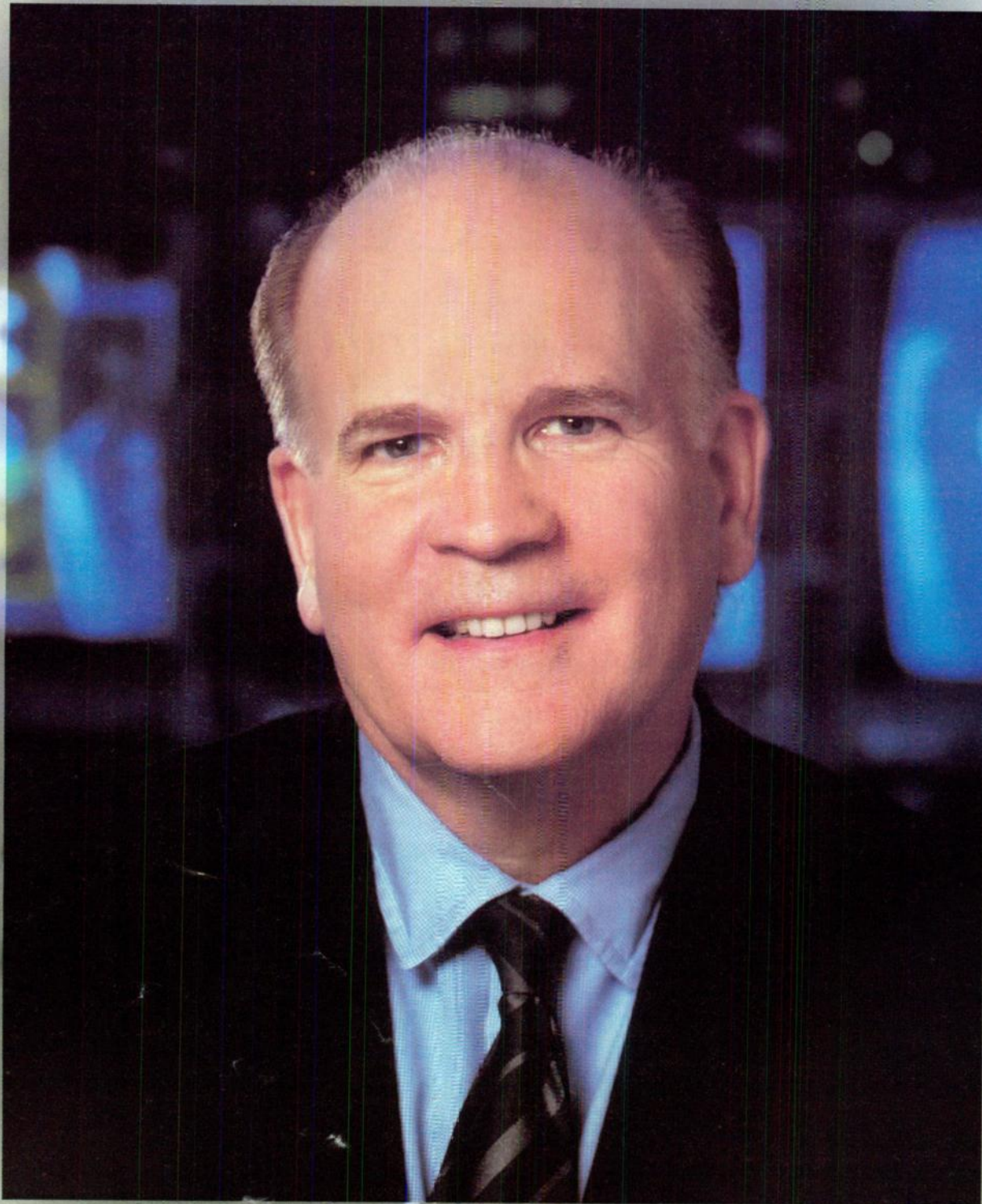
There's the former radio and TV announcer who, because of severe kidney disease, had both legs amputated and, unable to work, is raising a teenage daughter alone. Or the single 39-year-old



Gordon Hastings, president, Broadcasters' Foundation

THE WRIGHT STUFF.

With thanks and congratulations
to Bob Wright on the
2003 Golden Mike Award
from your entire NBC family.





Inside Edition host Deborah Norville (top) and Ed McLaughlin, chairman, Broadcasters' Foundation

occurs—a major injury, a death in the family, a serious medical problem—people don't always have the resources to cover the extraordinary expenses that can occur. Here is where the foundation can help, providing emergency assistance or, if the situation is dire, long-term grants to colleagues and former colleagues in need.

Currently, the Broadcasters' Foundation is assisting 27 people on a continuing basis and renders emergency assistance from time to time to many others. Its leaders would like to be able to help more. "We don't have enough funding to help all the people we would like to," says foundation chairman Ed McLaughlin, who for years was president of ABC Radio Networks.

Membership in the foundation costs \$100 per individual per year. People and companies can also make donations to the organization's endowment fund, all of which goes directly to assisting people in need.

For *Inside Edition* host Deborah Norville, the decision to join the Broadcasters' Foundation took "about 10 seconds," she says. Norville, who serves on the foundation's board of directors, has taken on the task of trying to get more on-air people involved. "I was surprised when I looked at our list of contributors and saw how few on-air people have participated," she says. "If everyone whose face you see on the air gave \$100, we'd be able to help a great many more people."

For both Norville and McLaughlin, the reason to join is simple. Most broadcast executives and on-air talent have "done extremely well" financially, McLaughlin says, "and I'd like to see them give back to those who haven't done as well."

Norville quotes children's advocate Marion Wright Edelman in offering another reason to join the foundation's work: "Service is the rent we pay for living," Edelman said, and Norville adds: "If you work as a broadcaster, you live pretty well. This is a nice way to pay your rent."

Wright For the 21st Century

The longest running contemporary network chief has diversified NBC while keeping its prized top spot in the ratings

BY KIRSTEN BECK

Surprise, disbelief and apprehension spread quickly through NBC, when General Electric announced in 1986 that Bob Wright, then president of GE Capital, would become the broadcasting company's new president.

Not only were they losing Grant Tinker, the beloved network chairman and programmer who had led NBC from the cellar to number one in the ratings during his tenure. They were getting in his

place a quintessential GE man who had recently run GE's housewares and audio divisions (quickly dubbed toasters and stereos by dispirited NBCers).

Wright's only TV experience had come as president of Atlanta-based Cox Cable Communications, a stint that, in the minds of network big wigs, didn't count. In the mid-Eighties, most high-ranking network executives looked down on cable, as one wag put it, as "television with training wheels."

Not a promising start.

"It was difficult at first," admits Tom Brokaw, anchor of NBC's *Nightly News*. "There was a steep learning curve for both NBC and Bob Wright."

Seventeen years later, Wright ranks as one of the longest running network chiefs in broadcast

television history. Revenue has doubled under his watch, from \$3.1 billion to more than \$7 billion, while operating profits have moved up nearly every year, except during the early 1990s.

To the delight of affiliates, all of this growth took place while NBC held

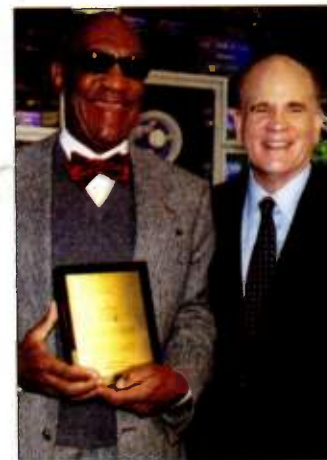
first place in the ratings nearly every year.

Even more important, however, has been Wright's ability to lead NBC into other media to assure a variety of revenue streams. Under his direction, the company has added cable channels and interactive ventures, and invested in two additional broadcast networks, most recently Telemundo.

When he arrived at NBC, Wright and his boss,



Celebrating with Wright after he accepted the Ad Council's 2002 Public Service Award were NBC News' Brian Williams and veteran newsman Walter Cronkite (top). Wright helped induct Bill Cosby into the NBC Walk of Fame last year (right) and *The Bone Marrow Foundation* presented Wright with its inaugural Brandon Tartikoff Award in 2002. On hand to celebrate (L to R) were CNBC's Sue Herera, Suzanne Wright, Lilly Tartikoff (Brandon's widow) and CNBC's Maria Bartiromo.



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2003 GOLDEN MIKE AWARD



In 2001, NBC Nightly News anchor Tom Brokaw presented Wright with the National Mentoring Partnership's Excellence in Mentoring Award for Corporate Leadership, on behalf of NBC and General Electric (top). In the early days of Late Night with Conan O'Brien, Wright stepped out with the show's host, Conan O'Brien (right).



On the set of the Tonight Show, Wright and his daughter Maggie got some laughs from Jerry Seinfeld and Jay Leno



pulling the plug. "I've found that waiting doesn't make it any better," he observes.

But who is this long-running network head? He has been described by Dick Ebersol, chairman of NBC Sports, as the "poster child for contained ego."

Tom Shales, TV critic and columnist for the *Washington Post*, pronounced him a man "with no charisma."

A long-time Wright observer puts it this way: he doesn't threaten the occasionally mercurial egos

of show biz executives and talent, because "he lets them take up the oxygen in the room."

Wright bursts into laughter on hearing this and then explains: "I'm fortunate; I've been successful for a long time at all kinds of things. I never felt the necessity to demonstrate that I am a successful person every time I open my mouth."

Furthermore, he says, he's used to being around successful and powerful people. "I'm not ill at ease. I don't feel like I have to act or pretend; I'm a good listener."

Others use less colorful language, calling him self-effacing, quiet and affable. Generally, they say, he's a man who's very comfortable inside his own skin.

Frank Bennack, a long time business associate, calls Wright "a humble a man who doesn't want to push up his own profile." Bennack, who served for 23 years as chairman of The Hearst Corp., has known and worked with Wright since his days at Cox Cable. During that time, their companies have done business together, both invested in cable, and Hearst Argyle is also the third largest NBC affiliate group.

From an affiliates point of view, NBC has had a remarkably successful run. "I admire the job he has done for his company," Bennack says, pointing to Wright's expansion of the NBC platform into cable news channels other areas.

Bennack and Wright have also served together on the board of the Museum of Television and Radio, which Bennack chairs. As a board member, Wright has repeatedly extended himself and offered extra effort for the museum, Bennack says.

Wright and his wife, Suzanne, manage to do an impressive amount of philanthropic work. He tends to push most of the credit for this to her, but others say it is truly a joint activity that both Wrights seem to relish.

Each has made a number of major personal commitments to various organizations, and Wright doesn't hesitate to call on NBC's considerable resources from time to time to pitch in. For the Make a Wish Foundation, which helps children with life threatening illnesses fulfill lifetime wishes, the Wrights have organized countless special days, trips and experiences that fulfilled and exceeded many of the children's wishes.

For a 12-year-old boy who wanted to grow up to be a weatherman and dreamed of meeting Al Roker, NBC's ubiquitous forecaster, Wright and his staff arranged for a visit to the *Today* show. The boy was welcomed by the entire cast, including Roker, who showed him how to give his own weather forecast.

A similar creative use of NBC talent helped create a top-notch documentary video, introduced by Katie Couric, about the activities of the Damon Runyon Cancer Research Foundation. Foundation leaders maintain they could never have created such a professional film without the help of NBC.

Continued on page 10 A

PAST GOLDEN MIKE RECIPIENTS

Cathy Hughes, Alfred Liggins and Radio One (2002)

Lowry Mays, The Mays Family And Clear Channel Communications (2001)

Edward O. Fritts and The National Association of Broadcasters (2000)

John Conomikes and Hearst-Argyle Television (1999)

Ralph Guild and Interep (1998)

Hubbard Broadcasting and the Hubbard Family (1997)

Norman Knight and the Knight Quality Stations of New England (1996)

The Tribune Broadcasting Co. (1995)

Capitol Broadcasting, Raleigh, N.C. (1994)

Fisher Broadcasting, Seattle, Wash. (1993)

WGY Radio and General Electric Broadcasting Albany, N.Y. (1992)

WOAI-Radio, San Antonio, Tex. (1991)

U.S. Armed Forces Radio, Defense Secretary Richard Cheney (1990)

Congratulations to Bob Wright!



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A Lingering Idea

Since the mid 1990s, the Broadcasters' Foundation has grown considerably, but leaders want more

The Broadcasters' Foundation got its start in 1942, when H.V. Kaltenborn, a pioneering radio newscaster, wanted a professional organization for people like himself. "He wanted to recognize people that were broadcasting the news, and to separate them from the many entertainers who had come to radio by way of vaudeville," explains Gordon Hastings, the foundation's president.

Kaltenborn founded the 20-Plus Club, a group for broadcasters who'd been on the air two decades or more. The group, which also included directors, producers and other professionals, met primarily for socializing and networking.

By the 1950s, some of its ranks were getting on in years, and when members heard that a colleague had fallen seriously ill or suffered some other misfortune, they put together some money to help their former colleague. "They passed the hat," Hastings says.

In 1958, the group changed its name to The Broadcast Pioneers. It continued to function primarily as a club, but also kept up its habit of helping broadcasters who had fallen on hard times.

Although the Pioneers persisted into the 1990s,

Phil Lombardo, president of Citadel Communications, is expected to become chair of the Broadcasters' Foundation in June

its ranks had dwindled. "Most of the original pioneers were gone," Hastings says.

That's when then-chairman and veteran broadcaster Ward Qual convinced Hastings, who had been president of Katz Broadcasting, to come in and try to revitalize the group.

Hastings reorganized the board, recruiting former ABC Radio Networks chief Ed McLaughlin, a legendary fundraiser, to serve as chairman. McLaughlin seized immediately on the Pioneers' long-time habit of helping colleagues in need, convincing board members to make that the group's primary reason for existence.

The Pioneers became the Broadcasters' Foundation and to make sure funding for its cause

would be adequate, McLaughlin led the board to create an endowment fund. He also put his money where he mouth was, offering to match any contributions of up to \$50,000 to the fund with a contribution from his own charitable foundation.

Just a few years later, the endowment totals \$1 million, an amount foundation leaders want to double over the next 18 months.

The group raises funds by soliciting donations to its endowment, 100 percent of which must be spent on helping broadcasters in need. It generates additional funding and covers its small operating costs through the annual Golden Mike Award dinner and a pair of golf tournaments.

After serving as chairman since the mid 1990s, McLaughlin will step down in June. Phil Lombardo, president of Citadel Communications and the group's vice chairman, is expected to be elected to take the top spot.

Membership in the Broadcasters' Foundation has doubled over the past five years, but leaders hope to expand their ranks even further. "Our

members are our eyes and ears," Hastings says. "Most of the people we help we found out about through word of mouth. It's important that we know about individuals and cases that may need our assistance, and members can do a lot in this area. "We don't want to let people fall through the net because they are being overlooked."



The Broadcasters' Foundation Board of Directors

Edward F. McLaughlin
Chairman, Broadcasters' Foundation

Gordon H. Hastings
President, CEO
Broadcasters' Foundation

Philip J. Lombardo
Vice Chairman
Broadcasters' Foundation
President
Citadel Communications

David Abramson
President, Philly
Productions Inc.

Arthur M. Angstreich
Vice President, Cablevision
Systems Inc.

Martin F. Beck
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Philip R. Beuth
Capital Cities/ABC, ret.

Arthur W. Carlson
Director, Broadcast
Pioneers Educational
Fund Inc.

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Congratulations, Bob!



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Continued from page 4A

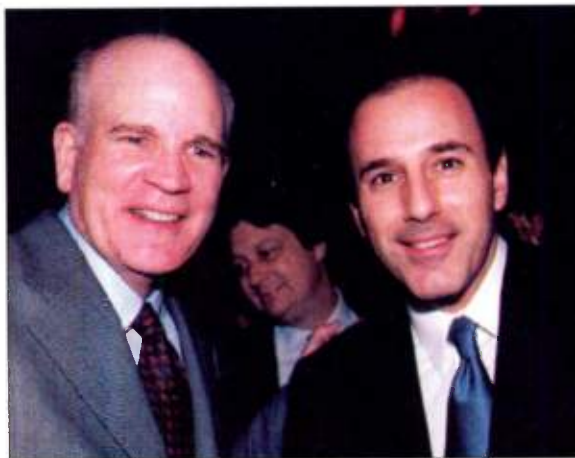
Wright grew up on Long Island, attending Chaminade, a well-respected Catholic boy's high school that also numbers IBM's rejuvenator, Lou Gerstner, and actor Brian Dennehey among its graduates during Wright's time there. He learned to love the water—"salt water," he says, and to this day, he still seeks the ocean when he has time to relax. The Wrights' home in Connecticut overlooks Long Island Sound and the family vacations on Nantucket Island and in Florida.

If he can't be close to the water, he wants to be outdoors. An avid tennis player at one time, he also coached his son's little league baseball team. These days, Wright says he's more likely to be found on a golf course than a tennis court.

He has resigned twice from GE, the last time to run Cox Cable, but each time GE has lured him back. People who know him well observe that he loves his job, and, says Tom Brokaw, "he takes great pride in what we accomplish."

When asked what he most wants to achieve, Wright first says he wants to make all of NBC's program services successful.

Then he turns to the future of broadcasting. "It



Bob Wright with Today show anchor Matt Lauer at an NBC party in 2002.

is a uniquely American form of communication," he says, "one that works extremely well." But Wright fears it faces a tough future, because "as an industry we are not that well organized and we have a tremendous amount of competition—from cable, satellite and other delivery forms." Wright admits that these challenges sometimes worry him.

"I do everything that I can to encourage other owners and operators, legislators and regulators to make sure that we don't do anything to destroy this business," he says. In fact, Wright has become a well-known figure on Capitol Hill in pursuit of these goals.

"I would like to think that I've contributed as much as I can to assure that broadcasting can successfully co-exist in a world of cable and satellite services," he concludes.

Bob Wright is a serious kind of a guy. But he used to kid Bill Cosby, thanking the comedian for keeping him employed each year that *The Cosby Show* was renewed.

Cosby is equally humorous in summing up his friend's success at the helm of NBC. "It's not easy wearing that hat," he says, jokingly. "He has to keep people who should have been fired a long time ago and still maintain that number one rating and the same beautiful wife.

"I have a feeling that when Bob retires from this job," Cosby continues, still in a devilish frame of mind, "he will be a man who cannot be trusted."

Fortunately, Wright has no plans to retire any time soon.

A distinguished leader, an inspirational human being...

Congratulations **BOB WRIGHT**

BROADCASTING & CABLE

PEOPLE

THE FIFTH ESTATER

He Asks Technology To Work in Better Ways

Neugeboren launched seven news channels in 10 years

Over the past decade, Harlan Neugeboren has headed up design and creation of seven 24-hour news channels, with another slated for launch in San Antonio this spring. A job that keeps him on the road for upwards of 40 weeks a year would seem a grind to most, but, like many involved in TV technical operations, he finds that the engineering makes the grind bearable.

Time Warner Cable's launch of local 24-hour news networks began with NY1 News in 1992, Neugeboren's first TWC endeavor. At that time, the network changed the face of news operations by embracing Panasonic's DVCPRO format and sending journalists into the field as one-person crews, responsible for camera setup and audio as well as reporting.

Neugeboren heads into every launch with new ideas and new technology, something that has made him the equivalent of a Dickens novel in his relationships with equipment suppliers. It can be the best of times and the worst of times: He pushes the products to operate in better and new ways while pushing manufacturers to live up to his standards.

"We became a station group overnight, and we have plans to hit 10 stations," he says. "How do we take advantage of what we learned in building them to make them more efficient?"

That attitude could best sum up his career. Each successive job has been a result of what he learned on the previous one. Even in high school, one could see the birth of his attitude that is best exemplified by the mantra, "Make it happen."

Working in his high school's audio/video department, Neugeboren found himself

facing off with the drama teacher who had a friend who had designed a sound system. The teacher, of course, was endorsing the friend's system. Neugeboren felt differently.

"I got the school council to buy a different sound system," he says.

It was while taking part in New York City's

Executive High School Internship Program that Neugeboren's career took root.

The program gave him a chance to take off from school and gain professional experience working at Marvin Sugarman Productions. At the age of 16, he traveled the country, driving a 32-foot motorhome full of "all the gear and toys you could imagine."

Knowing that communications was his destiny, he applied for early acceptance at the Newhouse School at Syracuse University, never even having seen the school (or the snow that can make Syracuse winters so memorable).

After graduation, he worked briefly for ESPN ("They said you're going to make a great television producer, but, because you don't know anything about sports, we don't want you here") and then worked as a production manager for CCR Video for three years.

His career bounces eventually took him to NY1 News in 1992, an opportunity to be entrepreneurial with the financial backing of Time Warner.

"There were very few rules," he says of the early days. "There was a head count they wanted to stick to and an operating budget to try and hit, but, otherwise, it was do what you want."

Having never built a facility from the ground up, Neugeboren says, he was a little nervous, but the practical knowledge he had acquired in so many different aspects of production made him comfortable.

He quickly learned that building a facility is about building relationships with manufacturers. But it's also about throwing aside the workflow rules—or at least

being able to adjust them. And that becomes an issue in dealing with the staffs at the news channels.

"The challenge is to teach them how to think out of the box," he says. "And now it's a little tougher because there is a little more pressure on revenue."—Ken Kerschbaumer

Harlan Neugeboren

Vice President, engineering & technology, Time Warner Cable



B. May 27, 1960, Jackson Heights, N.Y.

EDUCATION

BS, Syracuse University, 1982

EMPLOYMENT

Production manager, CCR Video, 1982-84; production manager, National College Television, 1984-89; director of operations, WHAI-TV New York, 1989-92; director of operations and engineering, NY1 News, 1992-96; director of engineering & technology, Time Warner Cable, 1996-2002; current position since 2002

PERSONAL

M. Alice Pasternack, Nov. 8, 1987; child: Ross (9)



FATES & FORTUNES

Broadcast TV

At Tribune Broadcasting, Chicago: **JOHN VITANOVEC**, VP/GM, WGN-TV Chicago, promoted to regional VP, Tribune Television; Thomas D. Leach, VP/CFO, expands his duties to include news and broadcast operations.

KAY CLENDENING, production manager, KCEN-TV Temple, Texas, is retiring after 41 years with the station.

Cable TV

LEE A. CLAYTON, managing director/executive VP, United Pan-Europe Communications, Amsterdam, The Netherlands, joins Charter Communications, St. Louis, as senior VP, operations, Midwest division.

At Clear Channel Advantage, New York: **SAM SOTIRIOU**, executive VP, worldwide media research director, Lowe Lintas & Partners, New York, joins as VP/research director; **JULIE DEMAIO**, brand media manager, Media-Com, New York, joins as VP/media director; **MEGHAN DONALDSON**, regional account and communications director, Grey Worldwide, Asia Pacific, Hong Kong, joins as associate VP, marketing solutions; **LEWIS SHERR**, senior VP/GM, Youthstream Networks, events and media divisions, New York, joins as regional VP; **ERIC FISCHER**, VP, advertising sales, ABC Family and Kids Advertising Sales, Los Angeles, joins as regional VP, Los Angeles.

Programming

KRISTIN PATRICK PETERSEN, VP, brand exposure and global licensing, for Revlon, Los Angeles, has joined Universal Pictures, Los Angeles, as senior VP, national promotions.

TOM HALLEEN, senior VP, programming and development, ABC Family, Los Angeles, joins AMC, Jericho, N.Y., as VP, programming and scheduling.

MIMI JAMES, VP, talent and creative development, VH1, New York, promoted to senior VP.

At Style Network, New York: **STEPHEN H. SCHWARTZ**, executive producer, TLC, New York, joins as senior VP, programming; **HEATHER MORAN**, director, programming, TLC, New York, joins as VP, programming.

REY DEL VALLE, CFO, Sopresa TV, New York, named VP, finance, ABC Family Channel, Los Angeles.

MATTHEW FRANKEL, director, media relations, Rainbow Media Holdings, New York, named VP, communications, The Independent Film Channel, New York.

ED WILSON, president, NBC Enterprises, Los Angeles, appointed to the board of directors for Premier Retail Networks, San Francisco.



JOHN VITANOVEC
Tribune Broadcasting



TOM HALLEEN
AMC

LAWRENCE WEINER, senior creative producer, on-air promotions, for Fox Broadcasting, Los Angeles, joins Pax TV, West Palm Beach, Fla., as VP, creative services.

At Game Show Network, Santa Monica, Calif.: **SHANNON PETERSON**, freelance consultant, joins as publicity manager; **NIKKI LICHTERMAN**, account manager, Pryor & Associates, Los Angeles, joins as publicist; **AMANDA DUGAN**, media relations/event coordinator, Classified Cosmetics, Malibu, Calif., joins as office manager/assistant to Cindy Ronzoni, VP, publicity and corporate communications.

At TechTV: **KEVIN MCFEELEY**, corporate video product manager, RCN, Princeton, N.J., joins as senior regional manager, New York; **STEPHEN TIBSHRANY**, technical operator, CNN Sports Illustrated and CNN International, Atlanta, joins as regional manager, Atlanta.

At Starz Encore: **NANCY SILVERSTONE**, executive director, program acquisitions, Englewood, Colo., promoted to VP; **ANDREW NIGOLIAN**, head, Adelpia Communications account, Philadelphia, promoted to division VP, Comcast Corp. account.

At Fox News, New York: **ERIN KELLY**, local sales representative, WNYW(TV) New York and **ASHLEY MARABLE**, senior VP, global advertising sales, National Geographic International, New York, join as account executives.

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|---|------------|---------------|---------------|
| NAB Sellers Guide Major Station Groups | March 10 | Wed. 2/26 | Mon. 3/3 |
| Road to NAB 1: Newsroom Operations | March 17 | Wed. 3/5 | Mon. 3/10 |
| Road to NAB 2: Station Operations, • Interactive Pavilion NAB Supplement BONUS DISTRIBUTION: GREAT LAKES CABLE EXPO, Indianapolis AHHH CONFERENCE, Dallas | March 24 | Wed. 3/12 | Mon. 3/17 |
| Road to NAB 3: IT Infrastructure | March 31 | Mon. 3/21 | Tue. 3/25 |
| NAB Convention Issue • Top 25 Television Groups • RTNDA News Directors Survey BONUS DISTRIBUTION AT NAB 2003, Las Vegas RTNDA, Las Vegas CTAMDIGITAL CONFERENCE, New Orleans | April 7 | Fri. 3/28 | Tue. 4/1 |
| NAB Midweek Issue • Digital Facilities • B&C Technology Leadership Awards BONUS DISTRIBUTION/IN ROOM AT NAB 2003 | April 9 | Fri. 3/28 | Wed.. 4/2 |
| NAB Wrap Up Issue BONUS DISTRIBUTION AT TVB CONFERENCE | April 14 | Wed. 4/2 | Mon. 4/7 |

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TELEVISION

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Dominant NBC affiliate WIS-TV, the Columbia SC market's news ratings leader is seeking a General Sales Manager. Successful candidates will have a documented track record of effective sales department leadership. Inventory management and pricing strategy along with spreadsheet analysis skills are vital. Managing the station's local, national, and internet sales activities through direction of other managers, salespeople, and personal involvement with customers is expected. Working effectively with the station's outside sales trainer and internet partner is also expected. We need an innovator of marketing programs that inspire account execs. and get results for our advertisers. You must be able to budget sensibly and forecast accurately. At your disposal will be account management and contact management software plus a brand new state-of-the-art traffic system in the second quarter. College degree required. Liberty Corp. is a revenue driven company that offers a comprehensive benefit package. Send resume and letter of introduction to Mel Stebbins, Senior VP and General Manager, WIS-TV, PO Box 367, Columbia, SC 29202. No phone calls please. EOE. An employment application and Applicant Profile may be downloaded from the WIS web site and mailed with resume (<http://www.wistv.com>). All employment practices of WIS Television shall be based on merit, qualifications and competence. Personnel decisions and actions shall not be influenced by an applicant's or employee's race, age, sex, religion, color, national origin/ancestry or disability.

REGIONAL SALES MANAGER

Do you know the TV master control automation and news system space? Do you have a track record of sales success? Are your contacts in the industry second to none? Are you looking for a new challenge? A major player in the broadcast technology business is looking for the right sales people. Interested? Send a confidential resume and cover letter with your salary requirements to: Yuki Atsumi, Box# BC224 at yatsumi@reedbusiness.com (subject line MUST read Box# BC224).

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WTVD, the ABC owned station in Raleigh/Durham, seeks a Local Sales Manager. 5+ years of broadcast sales a must and management experience preferred. Must be highly motivated and must have a strong level of initiative and passion for the industry. Please send resume to: Chris Nesbitt, General Sales Manager, WTVD, 411 Liberty Street, Durham, NC 27701. EOE.

Sales Careers

GENERAL SALES MANAGER

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Greenville, SC - 34th market**

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WCTV6 CBS, Tallahassee, FL is seeking a General Sales Manager that will also serve as Local Sales Manager. Only highly motivated persons with track record of outstanding leadership need apply. Prior management experience a plus. Person must: *Demonstrate strong organizational skills. *Demonstrate expertise in planning, budgeting/forecasting, establishing revenue goals and implementing strategies and tactics to achieve them. *Be proficient in inventory management and pricing. *Be a proactive participant in the selling effort through team building, leadership, recruitment and street-level training. *Possess high level verbal and written communication skills. *Create new revenue initiatives, both traditional and non-traditional. *Have superior knowledge of national business. *Have thorough operating knowledge of programming, Nielsen, TVScan, Encoda/Columbine, MS Office, Media Center, Marshall Marketing and/or other traffic or market research products. College degree required. Clear driving record required. Subject to pre-hire and random drug screening. Outstanding opportunity with the market's dominant station. Resumes to NW, WCTV6, P.O. Box 3048, Tallahassee, FL 32312. An Equal Opportunity Employer.

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News Careers

MORNING NEWS REPORTER

Cover a broad range of stories for ABC7 morning newscasts; generate enterprise stories, cover daily breaking news. Must be a strong live reporter who works well under deadline pressure. Creative writing and storytelling skills required. Must have 5-years reporting experience in medium/major market television news operation. Knowledge of the San Francisco Bay Area a plus. Four-year college degree preferred. Please send TAPE and RESUME to: KGO-TV / ABC 7, 900 Front Street, San Francisco, CA 94111, Attn: Human Resources Department, NO PHONE CALLS ACCEPTED EOE

REPORTER

WYFF-TV, a Hearst-Argyle NBC affiliate, is searching for a reporter, a digger and storyteller with exceptional writing, reporting and live skills. College degree and two years of experience required. Tape/Resume to Andy Still, News Director, 505 Rutherford Street, Greenville, SC, 29609. EOE

PHOTOJOURNALIST

Do you have a passion for great pictures and sound? Do you relish an atmosphere where your ideas count? If so, there is a rare opportunity to join our team. At least one year of experience in commercial television required. Resume/tape to John Hendon, Assistant Chief Photojournalist, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE

ANCHOR

WFMJ-TV has an immediate opening for a morning newscast anchor. Serious candidates will have previous reporting and anchoring experience. This is a top-rated morning newscast and the position requires strong on air and leadership skills. We are looking for someone who can do hard news and still have fun. Send tape, resume and references to, Mona Alexander, News Director, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503, EOE. No phone calls.

CO-ANCHOR

WBRE-TV, the NBC affiliate serving Northeastern and Central Pennsylvania, is looking for a co-anchor for our main evening newscasts. Requirements include: 3-5 years anchoring experience, extensive live field anchoring or reporting experience, strong writing skills and being community minded. Send VHS tape, resume and cover letter to: Al Zobel, News Director, WBRE-TV, 62 S Franklin Street, Wilkes-Barre, PA 18701 EOE

REPORTER WANTED

We're looking for a dedicated journalist to join the talented reporting staff at WVUE-TV, FOX 8. Candidates must be aggressive with a positive attitude and a talent for storytelling. Two years experience and college degree required. No phone calls. Send resume and non-returnable tape to Fox 8, 1025 South Jefferson Davis Pkwy., New Orleans, LA 70125 Attention HR Dept. EOE

News Careers

CORPORATE TRAFFIC DIRECTOR

Emmis Communications (NASDAQ: EMMIS) is a diversified media corporation with award-winning radio broadcasting, television broadcasting and magazine publishing operations in markets across the country. As well-known for its creative culture as for its operations, Emmis employs people who are aggressive, knowledgeable and deeply committed to the communities in which we operate. Because employees are the key to our success, Emmis offers strong benefits and incentives, including health, vision, dental and life insurance, profit sharing, discount stock purchase plans and a 401(k) contribution plan. For more information about Emmis and the markets in which we operate, see our website at www.emmis.com Emmis Communication is currently seeking a CORPORATE TRAFFIC DIRECTOR for its TV and Radio Divisions. JOB DESCRIPTION: *Provide support for all stations (15 TV & 21 Radio) related to traffic operations and will include extensive travel *Act as system administrator and liaison between software vendors, corporate and stations *Maintain Emmis Traffic Standards and system common files - (advertiser and agency) *Coordinate conversion processes and software upgrades *Test and prepare documentation on all new system interfaces and system upgrades (TV Scan, Ad Connections, PC Reporting, Grip It) *Develop a training program for all station traffic personnel *Work with divisions and executive teams on development of monthly system reports *Provide first line of defense for station traffic issues *Testing BMS upgrades in Emmis environment *Assisting IT Help Desk on traffic and billing calls *Conducting periodic station training *Working with IT team on interfaces *Overseeing all traffic operational issues. JOB REQUIREMENTS: Successful candidate must have at least 5 years experience in traffic management, a working knowledge of Encoda/BMS product, strong organizational and leadership skills. Familiarity with accounting procedures a plus. TO APPLY: Please apply online by going to www.emmis.com

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TELEVISION

News Careers

GENERAL MANAGER

Media General Broadcast Group - WIAT-TV, a CBS affiliate serving the Birmingham, AL market, is seeking a dynamic and progressive individual to lead the station into the digital age. The qualified candidate will have substantial station management experience and a proven track record, which demonstrates research-based strategic thinking, a proactive style and an aggressive bottom-line delivery. Send resume to Media General Broadcast Group, Human Resources Department, 111 N 4th Street, Richmond, VA 23219; Fax (804) 775-4603 or email to hr@mgbg.com. Pre-employment drug screen. EOE: F/M/D/V

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Large group owner is looking for a Director of Marketing in a fast-growing top 40 market with strong competitors to develop and coordinate all station advertising and promotion for news, programming and special projects. Must have a minimum of 3 years' experience in management and TV promotion.

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Production Careers

AVID EDITOR

Ft. Lauderdale, Florida - Salary DOE. Sports production company needs Avid Editor with 3+ years experience editing fast paced video, music and graphics. Submit resume and salary requirements to: Yuki Atsumi, Box# BC224B at yatsumi@reedbusiness.com (subject line MUST read Box# BC224B).

Finance Careers

CONTROLLER

Banks Broadcasting, Inc. Immediate opening for Controller. Resp. for supervising, training & coordinating the activities of the Business Mgrs in Boise, ID and Wichita, KS. Resp. for monthly financials, forecasting, annual budget prep and capital projections. Need exp in A/R, A/P, Payroll and HR. Reports to CEO. Must possess excellent communication, management and computer skills - especially Excel. Min 3-5 years of financial mgmt exp. 2-4 years of supervisory. 4-year degree in Accounting or Finance req and broadcast exp preferred. Salary neg. Please mail, email or fax resume to: Lyle Banks, President, Banks Broadcasting, Inc., 1124 Merrill Street, Winnetka, IL 60093; 847-446-9997-FAX; Banklch@msn.com; No Phone Calls Please. Banks Broadcasting is an EOE. Employment discrimination because of race, color, national origin, or sex is prohibited by the FCC and other Federal, State and Local agencies.

Technical Careers

DIRECTOR OF ENGINEERING

ABC7, the number one station in Los Angeles, is seeking a Director of Engineering. Candidate will have in-depth knowledge of digital video and audio technology as well as a complete understanding of broadcast & microwave RF technology. Requires experience in TV broadcast engineering management, including studio and transmitter facility maintenance; capital project planning and implementation; production and on-air operations; scheduling of technical personnel; preparation of operating budgets; knowledge of all building systems and compliance with all government and industry regulations and standards. Degree in a technically-related field or equivalent experience preferred. Send your resume to: ABC7, Los Angeles, Attn: HR, Dept. DOE/BC, 500 Circle Seven Drive, Glendale, CA 91201. Equal Opportunity Employer.

Promotion Careers

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We're building the best creative team in Chicago, and we invite you to join us. You'll work on everything from daily topicals to image campaigns. We offer a state-of-the-art post-production facility, and a fun, creative working environment. In exchange for your talent and 1-3 years experience, we provide a generous compensation package, and the opportunity to learn and grow with the Viacom Stations Group. EOE. Submit your resume and VHS demo tape to: Rick Swanson, VP Marketing and Creative Services, CBS2 Chicago, 630 North McClurg Court, Chicago, IL 60611-4495. Application deadline: March 7

CABLE

Technical Careers

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ISSUE DATE: Mar. 10, 2003

SPACE CLOSE: Feb. 28, 2003

MATERIALS CLOSE: Mar. 4, 2003

News Technology:

Most local news operations continue to provide an important revenue stream, along with valuable and distinct content. The tools of the TV news trade are constantly evolving. This focus will look at the latest trends and how news operations are improving their on-air look with behind-the-scenes tools.

ISSUE DATE: Mar. 17, 2003

SPACE CLOSE: Mar. 7, 2003

MATERIALS CLOSE: Mar. 11, 2003



EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

Nets Could Use a Reality Check

Now, we don't want to get off on a rant here, but (with apologies to Dennis Miller) the Neverland miniature railroad train wreck that is Michael Jackson's world at present and the how-low-can-you-stoop sweeps limbo produced some of the cheesiest TV in many a green moon.

Whether it was an endless loop of a digital facelift for the Gloved One, has-beens armed with laser pointers sitting in judgment of wannabes or various voyeuristic exercises in pseudo-romance, the sum total was "reality" only in the minds of programmers hooked on the heroin of unscripted programming. It was Fox that once pledged to kick that habit in favor of a return to first-run dramas and comedies, but it has proved too lucrative and too popular a habit for any of the broadcast networks to break. They have even begun blowing out their schedules to air repeats of the reality shows that did well the first time.

We're not knocking all reality here. But, in its extremes, both oversaturation at the expense of other programming and excessive voyeurism, it makes you want to take a shower afterwards. Yes, people will watch it, as they will watch a train wreck, but that is not an argument for staging train wrecks to get attention.

We remember when *Dateline* was a top-notch investigative magazine, the crash-test fiasco notwithstanding, and perhaps it will be again. But it's two-hour trip on the Jackson bandwagon last week was far from its finest hour. A guy who used to work with Jackson's plastic surgeon competes for credibility with a *National Enquirer* writer. Need we say more? Yes, in fact, but only to point out that *Dateline* is not our target so

much as our vehicle for the message that the "T" in TV is in greater danger of standing for "tawdry" with the addition of each new voyeuristic variation on the reality theme. It would be sad indeed if the newsmagazines were co-opted regularly for heavy lifting on the "reality" front, although some would argue that has already happened.

We predict that the next reality offering will be a group of network programmers standing on the street corner and dropping their standards entirely.

Rebel With a Cause

Looks like we need to bone up on where sort-of-Republican FCC Commissioner Kevin Martin stands on a bunch of issues. Given his ability and willingness to form a coalition with the Democrats on the panel to thwart the Republican chairman, as he did last week on the phone-competition proceeding, he suddenly becomes a potential deal breaker for the chairman. Last week's "palace coup," as an irate Billy Tauzin labeled it, could be an aberration. People close to him swear he remains committed to the deregulatory regime of lifting the 35% ownership cap and allowing newspaper/broadcast crossownership. But given some of the concerns Martin has expressed about media ownership and its effects on programming, concerns that he shares with the Democratic minority, the Martin-Copps-Adelstein triumvirate could prove more than just an ad hoc regime.



AIRTIME

GUEST COMMENTARY

How Promos Monetize Viewers

Succeeding in television is now an extreme sport. In the future, it might be even more challenging. It used to be that "value-added" meant more stuff for the sponsors to get on the buy. In the future, the term will need to mean a more lucrative buy from the advertiser.

In the 1990s, the marketing mantra was branding. That's still the Holy Grail of television positioning today, in our era of clutter and viewer fragmentation. Our industry embraced the importance of branding during the past decade. On that scale, I have to give the television industry an A for achievement.

But now the bar has been raised. Managers are being challenged by the demand for greater ratings and demos, as well as by an environment with less promotional inventory, smaller budgets and, in most cases, reduced staffs. Talk about reality TV.

So what's the mission in this decade? In a mature industry that's slicing the available-audience pie pretty thin, the new mantra has to be "monetize your viewers": Make your promotion department your new profit center. The successful leaders of this decade will be those who can monetize viewers, or produce real, new revenue from their ratings above and beyond the time buy.

Simply "selling spots" isn't enough to meet the profit expectations of the corporate parents we all serve. Television is now just about everywhere—in taxicabs and new Chevy 4x4s, on Palm Pilots and even video-screen cell phones. To keep viewers' attention on programs and their advertising, programmers are going to have to learn to seamlessly weave advertising and promotion through their programs and services.



The successful leaders of this decade will be those who can produce real, new revenue from their ratings above and beyond the time buy.

JIM CHABIN, CEO,
PROMAX/BDA

sion at the PROMAX/BDA conference in Los Angeles in early June.)

"Monetizing viewers" is the model for success this decade and can be creative, lucrative and fun. Doing it well can turn passive viewers into active consumers and will ensure your job prosperity for at least 10 years. That's a combination of factors we can all use for a change.

Sports (think the Cadillac parked on the field during the Super Bowl on ABC) and reality TV (the Diet Coke cups on *American Idol*) deserve credit for being the development labs for these new moneymaking opportunities. With each generation of shows and promos, our industry's marketers are getting better and better at matching co-branded messages. And it works. Our research confirms that, even though this is an era when people increasingly tune out commercials, viewers remember product placement and ties with sponsors.

Let's take it a step further and get into the change I'm really talking about. New shows like *Live From Tomorrow* on The WB will break even more ground, weaving Pepsi and other revenue-generators into the show itself, without any commercials at all.

In Asia, cable channels like Discovery and MTV are brilliantly integrating sponsor messages into a new generation of network promos/ads. In effect, the promo and image spots for the networks themselves carry a seamless branding message for advertisers, which results in sold promo time that generates premium revenues in addition to the ad-sales buy. (This new generation of promos will be the subject of a key ses-



OPEN MIKE

Be There

Editor: I liked P.J. Bednarski's column on Aaron Brown ["The Error of Aaron," Feb. 10, p. 35]. There is an axiom in broadcasting: "Be There." You can't do anything without the microphone and (in his case) camera. I can't tell you how many extra hours I spent in my office as GM just making myself available for an employee, advertiser, news emergency, etc.

In fact, the Iran hostage crisis was a classic. We had a new newsman following up on the rumor that diplomats were taken hostage in the U.S. Embassy in Iran. He called the embassy, and, because he could speak French, they talked to him. For the next 24 hours, he and [radio station] WHIO were the conduit for the State Department and the world.

Be There. Yes, we were.

RON KEMPPF

*Kempff Communications Co., Tampa, Fla.
(Kempff is the former general manager of WHIO(AM)-FM, Dayton, Ohio)*

Brown Has Wrong Stuff

P. J. Bednarski's [Feb. 10] column this week in *B&C* deeply disturbs me. "The Error of Aaron" about Aaron Brown's comments and disinterest in the Columbia disaster shows me he doesn't have the right stuff.

Even non-working newsmen are glued to their sets in a news event. I was glued to Brian Williams, Buzz Aldrin, etc., to get a greater understanding of what befell these American heroes, as were millions of Americans.

The fact that Brown didn't know about the tragedy until three hours after the event itself shows how out of touch he is with news. I don't know of any newsperson who doesn't turn on the set to 24-hour news in the morning in case something happened overnight.

Even this non-working journalist in Palm Springs canceled her golf game that day. His behavior does not fit the title of lead anchor. This should show CNN he is not fit to sit in that chair.

KATHLEEN SULLIVAN

Palm Springs, Calif.

(Sullivan was the one of the first anchors hired by the then-new CNN in 1980)

No to IDs

It all started in the early '80s, with the station logos [in the lower right-hand corner of the screen]. At first, they were only displayed, and intruded upon and irritated people, for the first and last 15 seconds of the show. Then [networks] became even more emboldened and never took them off for the whole movie or program.

And now premium stations like Showtime splash their logo on top of the movies I pay for. They destroy the whole atmosphere of the movie and ruin the whole movie experience.

It has gone way out of control. Stop having little parades going on the bottom of our screens.

MICHAEL O'ROURKE

Mesa, Ariz.

WE LIKE LETTERS

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



P.J. BEDNARSKI
EDITOR

Please Don't Think

It's best not to analyze reality TV

Are you hot? I know I am not, and I would not be a very likely nominee for the new, fine ABC reality show that asks that question. What's more, having seen it, I am apparently a little rusty about what being hot looks like.

I only bring it up because, in a thoughtful essay in a recent *Newsweek*, Anna Quindlen theorized that reality shows are so popular now because they keep our minds off the real reality, which is being blown to smithereens while clutching a role of duct tape, or going to war in Iraq, whichever comes first.

I'm a sucker for that kind of sociological musing, and it just might be true. But I have a feeling we watch reality shows for the ugly reason you might suspect: Most of them have an undercurrent of hostility. Are you hot? Well, it's nice if you are, but, in the first episode of this program, we were presented with several faces and bodies that clearly suggested that a few contestants wandered into the wrong line. The real fun of *Are You Hot?* is berating *Who Is Not*. The real fun of *Survivor* is rooting for disaster for one of the players. *Joe Millionaire* was based on the premise that it wouldn't be hard to find a group of great-looking women who would be revealed to be gold diggers: pretty on the outside, dangerous on the inside. *I'm a Celebrity...Get Me Out of Here*, new on ABC, is no big hit because it dares to tell the joke from the beginning. The "contestants" aren't celebrities at all, so it would seem to me; viewers are virtually urged to ignore them all.

Of course, I'm over-thinking it. What else is there to do during these shows, pay attention? If I am not trying to understand why I'm watching, I am thinking this: "What reality scheme could I think of that is even more salacious than the show I'm watching?" It's not as easy as you'd think, by the way.

Reality shows, however, have all the addicting elements of soap opera—hidden motives, nasty conspiracies, well-disguised lies—that bring viewers back night by night. And, because the contestants are "real people," the tabloid press has lots of fun with them, and they are more or less defenseless when their real lives are

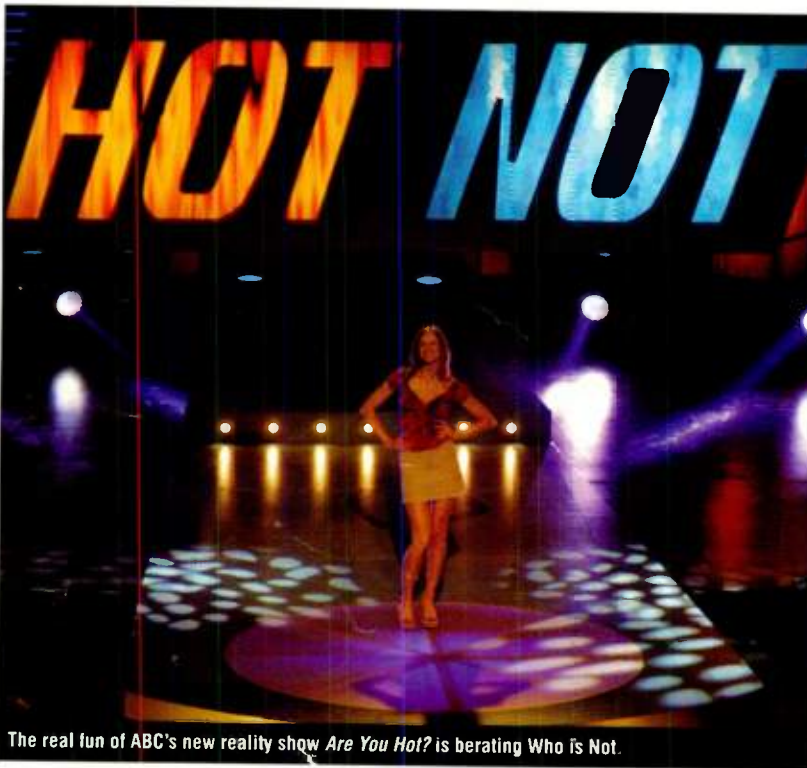
generally pounded into burger meat. People do the damndest things: Who'd have thought *Joe Millionaire* would be courting a woman who made bondage movies—in which she was fully clothed!

But I really don't care anymore, even for the vicious-amusement value. We now can be our own carnival

so), but the conversation made me realize that, in a relatively short time, reality has gone from benign (*Survivor*) to malicious. (ABC will soon begin airing *The Family*, in which an extended family will battle each other for prizes and lots of money.)

An alternative theory to Quindlen's is that journalists need to figure out

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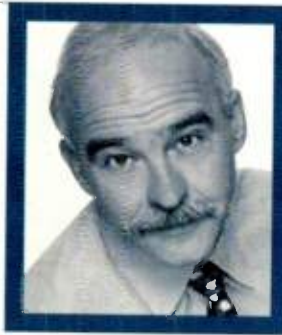
act if we choose to be, and many do. And, eventually, you're a nobody again, too. Reality shows, they say, don't repeat well, so the average humiliated contestant can at least pray for the day his or her notoriety is gone. But no doubt there will "Best of" shows and reunion shows, and, if cable can have an entire Game Show Network, an all-reality channel is, unfortunately, probably already in the planning stages somewhere at Fox.

After a previous column berating reality shows, I got a call from an agent who helps get a lot of these babies on the air. In fact, he worked on some "good" ones (and I told him

deep reasons that they are attracted to goofy things. The average American doesn't have to do anything but watch. I keep hearing that reality shows thrive on the buzz they create around the water cooler, but I have never heard anyone discuss reality shows around a water cooler or elsewhere when the tone of voice wasn't derisive and just a little bit defensive.

That gives me some hope, and you too, readers: I'll try hard not to mention the subject again. ■

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Kent Succeeds Kellner at TBS

Continued from page 1

was unhappy (and some believe out of place) in Atlanta. Now he will return to Los Angeles and continue to oversee The WB, the successful broadcast network he has guided since its launch in 1995. He'll stay there at least until his contract expires next year.

Although a surprise, AOL Time Warner's decision to bring Kent home also seems a logical choice to those inside and outside the company.

SHORT LEARNING CURVE

"Phil brings what few people can: He has run a lot of different parts of this company," said Turner Entertainment President Brad Siegel, who will report to Kent. "There would be a big learning curve for someone who had never worked at Turner to come in and get it. Phil hits the ground running."

It makes sense, agrees Merrill Lynch analyst Jessica Reif Cohen, "given his background and familiarity with the Turner networks, as well as the support of Ted Turner."

Although stepping down as vice chairman of AOL Time Warner, Turner is a major shareholder and continues to carry weight inside the company, especially with regard to TBS, which he founded and once controlled.

"[Kent] has relationships across our company and the industry that will make him very successful leading Turner companies," says Jeff Bewkes, chairman of AOL Time Warner Entertainment and Networks, to whom Kent will report.

As television executives go, Kent is a different breed than Kellner. He is regarded as a consummate manager, a master of strategy and operations with a keen understanding of the creative side. Kellner is a Hollywood insider, a programming whiz who started up Fox and The WB.

NEW YORK TO ATLANTA

A native of New York's suburban Westchester County, Kent is a protégé of Dan Burke, former head of Capital Cities/ABC, who helped Kent land his first TV job as a sales associate for Blair Television. After a stint as a station rep and then in Blair's fledgling syndication unit, Kent joined Creative Artists Agency as a packaging agent. "He is well-balanced on the creative and business sides," said Lee Gabler, an old friend and now head of television for CAA. "He could have stayed here as long as he wanted."

It was Scott Sassa, then head of Turner Broadcasting and now

special consultant to NBC, who lured Kent to Atlanta in 1993 to head Turner's small division for home video, licensing and merchandising, and book publishing. After Turner merged with Time Warner in 1995, Kent was dispatched to London to run Turner's international operations. In 2000, he was recruited to return stateside and run the business side of CNN. "CNN was not broken," he recalls, "but the costs were spiraling too high, and revenue growth was starting to flatten."

In part, that meant shaving about 400 staffers, or 10% of CNN's workforce. Kent says he and his lieutenants labored to spare as many staffers as possible, reassigning many inside CNN and Turner.

SNUBBED FOR TOP SPOT

When then-CNN Chairman Tom Johnson stepped down in summer 2001, Kent wanted to run CNN. He thought he was ready. But the powers-that-be did not. "I didn't feel the chairman/CEO position needed to be filled. All CNN needed was a president," he recalls. (Kent says CNN will not get another chairman; as president, Walton will run the operation.)

Prior to his departure, Kent played a part in some of the much discussed changes to

CNN, sprucing up packaging and bringing in stars like Aaron Brown and Paula Zahn. The ballyhooed Headline News overhaul and CNN's \$15 million streetside Manhattan studio also sprouted in those days.

The 48-year-old Kent said he was considering an offer from another media company (he declines to say which one) when Bewkes came calling a few weeks ago.

Back in Atlanta now, where he always has kept a home, he is getting reacquainted with Turner and was present at network meetings last week.

He is hesitant to predict changes he may make, contending that everything is too new. He has kept up with the news business ("CNN looks terrific. [The] prime time schedule is a great success.") The entertainment channels, particularly TNT and TBS Superstation, though, have been far from his mind.

Kent isn't setting up shop in Ted Turner's old, rambling office and, contrary to some reports, doesn't have plans to turn it into a shrine to Turner.

He does, however, want to preserve Ted Turner's real legacy. "I want people to feel there is a sense of mission, like they are part of something larger than just a business." ■



Kent worked at Blair and CAA before Turner.



Kent says CNN's prime time is strong but Connie Chung's show has been a weak spot.

GOP Commissioner Is FCC's Swing Vote

Continued from page 1

Michael Copps and Jonathan Adelstein.

"This decision had a very bizarre coalition. Clearly, this is a fractured FCC," said Precursor Group's Scott Cleland, a former FCC official.

Martin is paying a political price. Deregulatory-minded Billy Tauzin (R-La.) said regulatory reform has been "stabbed in the back." Tauzin, the House Energy and Commerce Committee chairman, called Martin a "renegade Republican" and the "soulmate" and "ideological brother" of previous Democratic

chairmen Reed Hundt and William Kennard. Coming from a leading Republican, those aren't compliments.

Antagonism between Powell and

Martin has been an open secret in Washington for months but did not boil over until last week's vote at the commission's regular February meeting. There, Powell attacked the ruling he believes is doomed in the courts—with a stream of derisive characterizations, including "molten morass of regulatory activity," "Picassoesque," and "trivial misuse" of state rights.

In Powell's view, Martin's coup raises the prospect of the one outcome Powell most wants to avoid: federal judges' dismissal of rules enacted under his watch.

Rep. Fred Upton (R-Mich.), who chairs the Telecommunications Subcommittee, said, "The wrangling behind Powell's back was inexcusable. This is a serious matter with American jobs and technology advancement hanging in the balance."

Sen. Sam Brownback (R-Kan.), who chairs Senate Commerce's Science, Technology and Space Subcommittee, suggested that Martin's confirmation was a mistake. "In future considerations of FCC nominees, I will examine carefully their interpretations of current telecommunications law."

Even a Democratic senator who supported the outcome of Martin's revolt fretted that a split FCC will lead to turmoil in the telecommunications industry. "I fear that the commission today has missed an important opportunity to speak with one voice and to provide greater certainty," said Ernest Hollings (D-S.C.), ranking member of the Senate Commerce Committee.

Ever since being sworn in in July

2001, Martin has been a thorn in Powell's side on several important votes: notably, dissent or criticism of decisions requiring nearly all TV sets to have digital tuners by 2007, rejecting EchoStar's two-dish requirement for local TV channels and creating a spectrum task force. None of those complaints threatened a Powell victory, however. (Indeed, Martin sided with other Republicans in eliminating rules requiring telcos to lease facilities to broadband competitors.)

With the Democrats desperate to blunt as much as possible the larger GOP deregulatory agenda, they will be more than willing to deal with Martin on other issues if he is willing.

He has already sent encouraging signals of support for Copps's campaign for more family-oriented programming. As a possible quid pro quo for his support, Martin may insist on backing that would allow him, rather than Powell, to shape such key issues as cable must-carry rules for local digital channels or the network/affiliate relationship.

Martin, according to several Washington sources, has thwarted Powell's effort to dismiss affiliates' petition accusing the big networks' of violating FCC rules governing their relations and has called for the commission to review tentative rules on carriage of broadcasters' electronic program guides and multicast digital channels.

Not since the tenure of Republican Chairman Al Sikes in the early '90s has an FCC chairman faced a persistent threat of being outvoted. He lost two key votes, both media issues, and the potential of additional defeats weakened his negotiating position on other issues. In 1991, he lost a bid to eliminate fin-syn rules. The next year, his bid to block Infinity Broadcasting's purchase of three New York radio stations because of jock shock Howard Stern went down in a 4-1 vote.


Many of Sikes's problems stemmed from his antagonistic relationship with fellow Republican Sherrie Marshall, who had lost a bid for the chairman's seat. Like Powell last week, Sikes also faced legal deadlines that forced him to bring issues to a vote despite not having the votes for his position. In most cases, chairmen have the option of postponing an issue indefinitely if their position won't win. ■

'Clearly, this is a fractured FCC.'

SCOTT CLELAND,
The Precursor
Group

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