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Gone, Gently

Remembering Fred Rogers

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CBS's historic HDTV telecast

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Well, Fox Loves Him

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NEWS ANALYSIS

ALL THE RIGHT MOVES

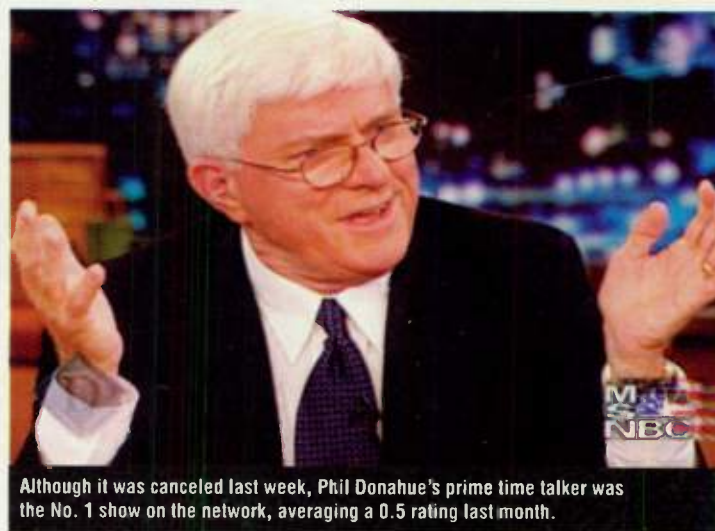
At MSNBC, liberal Donahue is out; Savage, other conservatives are in

BY ALLISON ROMANO

CNN was once nicknamed the Clinton News Network, and Fox News takes heat for leaning towards the Bush administration. Maybe, because MSNBC has been so out of the ratings race and NBC News wants to guard the mother network's reputation, that news net's political leanings have been hard to discern.

Even when MSNBC moved to more talk programming last summer, liberal Phil Donahue seemed carefully counterbalanced by conservatives hosts like Pat Buchanan and Alan Keyes.

That might be changing. Last week, advocacy groups and Donahue himself accused the NBC- and Microsoft-owned channel of adopting a more right-wing point of view, taking cues from



Although it was canceled last week, Phil Donahue's prime time talker was the No. 1 show on the network, averaging a 0.5 rating last month.

Fox. The evidence: MSNBC hired inflammatory radio-talk-show host Michael Savage for a weekly show, unleashing a torrent of criticism by women's and gay activist groups. And then, as had

been rumored for months, Donahue was given the heave-ho.

These were part of a flurry of recent personnel moves at MSNBC. Among other hires are

Continued on page 38



PHOTO: MORRIS SEMIATIN

The FCC at a House oversight hearing last week (l-r): Kevin Martin, Michael Copps, Michael Powell, Kathleen Abernathy and Jonathan Adelstein.

Latest Prime Suspect In FCC Coup: Powell

BY BILL MCCONNELL

Judging by the headlines of the past few weeks, you might believe that the biggest headache afflicting FCC Chairman Michael Powell is fellow commissioner and fellow Republican Kevin Martin. But some in Washington say Powell's biggest problem is—Michael Powell.

Complained one Washington lobbyist: "He can explain

quantum physics but can't count to three." As in the three votes needed to win a majority of the five-member commission.

Observers say Powell's disdain for the politicking and dealmaking necessary to piece together a coalition and his imperious, even overbearing, management style have alienated not only Martin but other commissioners. And they warn that, if Powell can't regroup, he

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MADISON AVE.

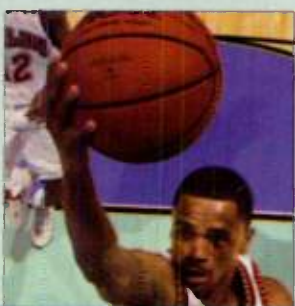


PHOTO: REUTERS/CAA RICH CLARKSON/POOL

MARCH MADNESS

+11%

CBS rates for NCAA tourney up 11% over 2002; net will rake in \$400M **TV BUYER, PAGE 12**

Scoop Goes Up in Flames

BY DAN TRIGOBOFF

What should have been a triumph for competitor WPRI-TV Providence, R.I., says WLNE(TV) Providence News Director Kathy Gazda, "has become Channel 12's worst nightmare."

A reporter and cameraman at the scene of the biggest story to hit the market in memory is typically a journalistic coup, even if the story is a horrific one. If your news team has "the shot"—as those at WFAA-TV and KXAS-TV Dallas did with the space shuttle disaster last month—tremendous attention and praise can



PHOTO: REUTERS / BRIAN SWYDER

WPRI-TV reporter Jeffrey Derderian could face criminal charges.

accrue to your station.

But, although WPRI-TV cameraman Brian Butler's spectacular video of the Providence nightclub

Continued on page 39

SPECIAL REPORT: PAGE 16

TOP 10 TV Buyers and Planners

NEWSPAPER

#BXNPR1 *****3-DIGIT 462
#C75378124 JAN04 REG 100



KPIX-TV Is S.F. Sweeps Victor

First time in 10 years, CBS-owned station has been No. 1 at 11 p.m.

BY DAN TRIGOBOFF

When Bay Area television suffered a different sort of ground-shaking in 2000 with the revelation that powerful KRON-TV would lose its NBC affiliation, local broadcasters predicted that ratings leadership would be changing hands. But, with an established ABC-owned station in the market and a new and rapidly building Olympics-aided NBC O&O at KNTV(TV), no one predicted that ratings-challenged KPIX-TV would win in the important and competitive late-news slot any time soon.

KPIX-TV prevailed in the February sweeps, providing the station with its first late-night-news win in a decade and the first for a CBS O&O top-five-market O&O in memory.

"This market's up for grabs," said General Manager Ron Longinotti, who arrived at the CBS-owned station last summer from Belo's KGW-TV Portland, Ore. "KRON-TV had very clear leadership at 11, and they still put out a very credible product. KNTV has won since the switch, and so has KGO." He credits an improved local product and the promotional platform provided by the network's prime time.

The CBS group had some other February bright spots as well, winning late news at WFOR-TV Miami, WJZ-TV Baltimore and KDKA-TV Pittsburgh.

Viacom station group Executive Vice President Dennis Swanson, plucked from WNBC(TV) New York months ago, has been pushing hard to fix the CBS-owned stations' newscast. The February-sweeps results

might be a sign that he has begun to make a difference. KPIX-TV's Longinotti, though, was in the running for the job before Swanson joined Viacom and, in fact, was interviewed by him on his first day there.

In the country's No. 1 market, it was WNBC's story in the February



Ken Bastida (l) and Dana King anchor KPIX-TV San Francisco's 11 p.m. newscast.

KPIX-TV GM Ron Longinotti credits improved local product and the network's prime time, but the market has been in flux.

sweeps. The station won not only at 11 p.m. but also at 5 p.m. and 5 a.m. ABC group flagship WABC-TV was No. 1 at 6 p.m., 6 a.m. and noon.

In No. 2 DMA Los Angeles, NBC's KNBC(TV) was tops at 11 p.m., typically, although KABC-TV showed significant gains from last year. Fox-owned KTTV(TV)'s *Good Day L.A.* bested network competition for the first time in the 7-9 a.m. slot.

In No. 3 market Chicago, ABC-owned WLS-TV—beaten for the first time in years in late news by NBC's WMAQ-TV last November—regained the top spot for that all-important newscast. In another major market where a popular local product triumphs over often weak leads, it was once again ABC-owned WPVI-TV Philadelphia winning at 11 p.m. over NBC-owned WCAU-TV.

DMA No. 6 Boston provided Nielsen numbers via Local People Meters for the first time in local sweeps, as Hearst-Argyle's WCVB-TV broke ranks with other local stations boycotting Nielsen. It won in all pre-prime dayparts, but Sunbeam's WHDH-TV was first at 11, followed by CBS's WBZ-TV.

NBC-owned KXAS-TV Dallas took the late-news race over Belo's ABC-affiliated flagship and historic market leader WFAA-TV, while WFAA-TV won at 9 a.m., noon, and 5 and 6 p.m.

In DMA No. 8 Washington, NBC's WRC-TV continued its winning ways despite gains in several time slots by Gannett's WUSA(TV).

Give the award for creative, if not shameless, promotion to WXIN(TV) Indianapolis, DMA No. 25, which sent singing telegrams to the offices—at least one, a suburban home office—of local and national media reporters to literally sing of the station's ratings victory in late news.

At a BROADCASTING & CABLE office in the Washington area, an impersonator of Fox's "Shaw the butler" from *Joe Millionaire* and apparent *American Idol* reject "Melodious Jackson" warbled an unrecognizable version of "Like a Virgin" with new lyrics extolling Fox 59. That kind of approach has been known to attract attention. ■

BREAKING...

FCC Hears Richmond Views on Dereg

RICHMOND, VA.—FCC commissioners meeting here to discuss media deregulation with the public were greeted by dozens of activists, many donning blue coats in the guise of mad scientists with cardboard televisions framing their heads. Their message, in general: Big business already has too much control of the media.

That was the word from some of the speakers, too. "I am worried about the concentration of media ownership into fewer and fewer hands," said Danny LeBlanc, president of the Virginia AFL-CIO. Allen Barrett, Richmond NAACP president, said consolidation undermines minority ownership.

"Oligopoly in the Fourth Estate is a real threat to diversity and democratic ideals." Bear Stearns & Co. Analyst Victor Miller countered, noting that broadcasters' operating expenses are under enormous pressure from cable competition. Thomas Herwitz, president of Fox station operations, said Fox's larger size allowed its O&Os to increase local news coverage.

Cable Channel for Chisox, Cubs?

CHICAGO—Officials from Major League Baseball's Chicago White Sox and Cubs would not comment Friday on a report that they are considering forming a Chicago-area regional sports network. The *Chicago Tribune* reported that Tribune Co., which owns the Cubs, and White Sox owner Jerry Reinsdorf might partner with Comcast Corp., the area's major cable operator, to form a new channel. Reinsdorf also owns the Chicago Bulls, which presumably would also participate.

Both the White Sox and Cubs are in multi-year agreements with Fox Sports Net. But both deals contain exit clauses that could be exercised by the end of the year, according to the *Tribune*.

WLS-TV Bumps Burns

CHICAGO—Anchor Diann Burns was pulled off WLS-TV newscasts last week after she and the ABC-owned, top-rated station failed to reach an agreement on further employment. Her contract with the station runs until June. Local speculation is that she could end up on the rebuilding WBBM-TV, where top anchor Linda MacLennan departed last week.

BROADCASTING & CABLE

March 3, 2003

Volume 133 | Number 9

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Buyers Swing at SNTA's First Pitch

Syndicators felt that they got their money's worth

By STEVE MCCLELLAN

By most accounts, the first annual Syndicated Network Television Association conference in New York last week was a big hit with the agency/advertiser community and the syndicators that financed it. Year one attendance totaled more than 700, slightly better than organizers expected.

"First time out, I thought they did an excellent job," said Tom DeCabia, executive vice president, PHD, an Omnicom-owned media buyer. "I thought it was really well done." DeCabia echoed the comments of other buyers when he said that it was easier and more cost-efficient for the ad agencies to send more people to a New York event than to NATPE. "It was a great learning process for our staff," he said.

DeCabia also praised a presentation/party that non-SNTA member Sony Pictures Television had at the Sony Club the evening before the two-day gathering started. Sony presented talent from a number of its shows, including Kevin James (*King of Queens*), David Spade (*Just Shoot Me*), Ricki Lake and Judge Glenda Hatchett, among others.

There were a few complaints about downtime between meetings. But, as one agency executive noted, some 500 separate meetings were scheduled within the two days. "By and large, it went off without a hitch," said one buyer. "When you have all those meetings and you're trying to get everybody in, that's a



L: Marc Hirsch, SNTA and Paramount Advertiser Services, and 20th Television's Jodi Chisarick. Top R.: From left, Chris Callahan, Paramount Advertiser Services; Hadassa Gerber, SNTA; Mike Weiden, The Heritage Networks. Bottom R.: From left, Dick Roberts, Warner Domestic Television Distribution; Gene DeWitt, SNTA; Dick Askin, Tribune Entertainment; Joel Berman, Paramount Advertiser Services.

thankless job. But they made it work."

Gary Carr, director of national broadcast buying, Media First International, also gave a thumbs-up review for SNTA's first conference. "The industry has been out-marketed by cable, but they really stepped up and put a good foot forward. It was basically NATPE except you didn't have to go New Orleans or Las Vegas."

Sellers said they got their money's worth and then some, just by gaining access to hundreds of influential planners and other agency officials that didn't have time in their schedules to go to NATPE in the past.

"It was a home run," said Howard Levy, executive vice president, advertis-

er sales, Buena Vista Television. "It was a great turnout, and it ran smoothly. There were more people from the agencies here than ever showed up at NATPE, even at its biggest."

Bob Cook, president of Twentieth Television Domestic, was "very pleased with it. We had an exceptional turnout." He said he asked just about all the agency people he met if the show was worthwhile and the answer was "pretty much a resounding yes."

He had two suggestions for next year: SNTA could invite out-of-town agencies and also could bring in talent to lend a bit more showbiz flavor to the event. ■

ABC, Fox Make Early Renewals

By PAIGE ALBINIAK

Critically acclaimed action dramas *Alias* on ABC and *24* on Fox have already been assured that they will return next season, ABC and Fox executives said last week.

Fox also has definite plans to air another version of *Joe Millionaire*, Fox Entertainment President Gail Berman said, although the network is keeping quiet on how it plans to keep contestants from knowing they are once again being hoodwinked.

Although Fox is having enormous success with its reality shows, it would like more scripted hits. *American Idol* has driven *24's* ratings up 26% since November, said Fox Television Entertainment Group Chairman Sandy Grushow, and that's a good start.

Fox is premiering three comedies this month: *Oliver Beene* on Sunday, March 9 at 8:30 p.m. ET; *Wanda at Large* Wednesday, March 26 at 9:30 p.m.; and *The Pitts* on Sunday, March 30 at 9:30 p.m. The network is holding back Warren Littlefield-helmed

drama *Keen Eddie*, Berman said, waiting for the "exact right timing." Dramas have generally been hurt by the reality boom.

New reality series *Married by America*, in which viewers decide whether newly met couples should marry, commences with a two-hour premiere on Monday, March 3 at 8 p.m. and an hour on Wednesday, March 5 at 9 p.m. Thereafter, the show will air regularly on Mondays at 9 p.m. Then, Fox will air *Mr. Personality* in the slot, in which one woman gets to know several men without seeing them and has to decide whom she loves based on who he is on the inside.

Besides *Alias*, ABC is renewing nine shows for next year: all the network's Tuesday and Wednesday comedies, including *8 Simple Rules*, *According to Jim*, *Life With Bonnie*, *Less Than Perfect*, *My Wife and Kids* and *George Lopez*. ABC also will air a fourth run of *The Bachelor*, with the third rendition scheduled to premiere this month.

ABC also has picked up another season of old stand-by *America's Funniest Home Videos* and renewed *NYPD Blue* for its eleventh season, starting in October.

The network will launch two comedies in late March and early April. *Regular Joe*



In reality series *Married by America*, viewers decide whether newly met couples should marry.

will debut Friday, March 28 at 9:30 p.m. ET, with repeats of *8 Simple Rules* as a lead-in. *Lost at Home* will launch on Tuesday, April 1 at 9:30 p.m., following double runs of *According to Jim*. *Lost at Home* will get a four-episode tryout, preempting *Less Than Perfect*, which will return on April 29 to complete its season. ■

WEEK OF FEB. 21-27

B&C INDICES

THE B&C 10



BROADCAST TV GROUPS



CABLE TV MSO'S



RADIO



	CLOSE	WEEK	YTD
Dow Jones	7884.99	-0.4%	-5.5%
Nasdaq	1323.96	-0.5%	-0.9%

The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$10.74	1.7%	-18.0%
Clear Channel	\$35.52	-1.8%	-4.7%
Comcast Corp.	\$27.37	9.7%	21.2%
Cox Comm.	\$29.19	6.9%	2.8%
Disney	\$16.50	-2.1%	1.2%
EchoStar	\$26.15	-1.0%	17.5%
Fox Ent.	\$26.38	-5.5%	1.7%
Hearst-Argyle	\$21.20	1.3%	-12.1%
Tribune	\$44.71	-1.6%	-1.6%
Viacom	\$36.86	-2.5%	-16.7%

GOOD WEEK

Mediacom	\$8.11	16.7%	-7.9%
TiVo	\$5.76	14.1%	10.6%
Paxson	\$2.38	10.7%	15.5%
Comcast Corp.	\$27.37	9.7%	21.2%
Gemstar	\$3.40	8.6%	4.6%

BAD WEEK

Vivendi	\$13.48	-12.2%	-16.1%
Sinclair Bcstg.	\$8.49	-10.6%	-27.0%
Spanish Bcstg.	\$6.19	-9.0%	-14.0%
Publicis	\$17.50	-7.9%	-16.5%
Granite	\$1.57	-7.6%	-23.4%

STRONG CABLE

7.9%

The latest earnings week was a good one for cable. Lifted by strong results at Mediacom and Insight Communications and an unexpectedly bullish forecast from Comcast, MSO stocks rose nearly 8%, on average. Mediacom topped the charts, up 17% for the week; Comcast jumped 10%; and Insight climbed 6%.

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

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Source: MRI. Spring 2002.

World Radio History

FAST TRACK

Funny, It's All We Ever Read About

A new survey by **PROJECT FOR EXCELLENCE IN JOURNALISM** and the **PEW RESEARCH CENTER** concludes that nearly three-quarters of Americans have heard nothing about the debate over media ownership. It also suggests, citing media critics, that one reason "is that news organizations have failed to cover the debate, both because it is a technical regulatory agency matter and because there is an inherent conflict of interest for the news media in covering their own industry."

The study is the second from PEJ in only a few weeks that raises questions about changes in media ownership. A study released last month suggested that local newscasts could suffer from further concentration of media ownership.



Sarah the Series Slayer

Sarah Michelle Gellar is driving a stake into *Buffy the Vampire Slayer* after this, its seventh season. The show's future has been shaky all year, but Gellar finally confirmed to creator Joss Whedon that she would not return. "It's hard to believe it's over," Whedon said. "Well, it's hard to think at all, or stand, or form vowel sounds, so maybe it's time to take a break." Both Whedon and UPN are interested in a *Buffy* spin-off, but probably not this fall.

And Now, the News

UNIVISION will reduce its investment stake in fellow Spanish-language broadcaster **ENTRAVISION** in order to win government approval of its \$3 billion acquisition of radio giant **HISPANIC BROADCASTING CORP.** Univision said last week it has reached agreement with the Justice Department to cut its 27% stake in Entravision Communications to 10% over the next six years. Following an FCC ruling on the merger, expected shortly, the companies plan to consummate the meld March 14. ...

OPRAH WINFREY is bringing her once-discontinued Book Club back to her syndicated talk show. This time around, only three to five books will be featured on the show each year. The segment, tentatively titled "Traveling With the Classics," will be shot on location (one associated with the book, such as the author's birthplace or the book's setting). ...

NAB President **EDDIE FRITTS'** speech to the Media Institute had to be canceled last week, due to the death of his father-in-law, **JOHN PIERCE RICHIE**, late Tuesday. Fritts and wife, **MARTHA DALE**, traveled to Tennessee for the funeral. ...

CNBC recruited print veteran **JUDITH H. DOBRZYNSKI** to be managing editor. Most recently, she has been deputy

business editor of *The New York Times* and editor of the paper's Sunday "Money & Business" section, positions she has held since 2000. At CNBC, she will oversee CNBC's *Business Day* news desk and help steer business-news coverage.

News From the Nets

NBC has quietly scrapped its Tuesday-night 8-9 p.m. programming and will replace it with specials from now through most of the May sweeps, sources say. The network started the season with veteran sitcom *Just Shoot Me* and rookie *The In-Laws*, but both have disappeared. Now NBC is also deciding whether new comedy *A.U.S.A.* will remain on the air, after a mediocre ratings performance in its first three outings. One possible replacement: **JULIA LOUIS-DREYFUS'** *Watching Ellie*, which filled in on NBC's schedule last year at about this time. ...

CBS got a huge sampling last Monday night for the first episode of midseason comedy *My Big Fat Greek Life*, which drew 22.7 million viewers and was the most-watched show of the night. CBS said that's the biggest audience for a first episode of a new comedy—on any network—since NBC's *Jesse* in 1998 and on CBS since *Cosby* in 1996. ...

The Grammy Awards hit No. 1 with a bullet on Feb. 23, scoring a 14.7 rating/23 share in households, according to Nielsen Media Research's fast national index. That's a 24% improvement over last year's telecast. The Grammys were up 31% in viewers (24.9 million) from last year, 9% in adults 18-34, 26% in adults 18-49 and 34% in adults 25-54.

Cable Has a Steady Month

Its audience grows despite broadcast's batch of reality events

BY ALLISON ROMANO

For all the buzz about broadcast reality shows in February, cable channels still managed to build viewership. Basic-cable channels tallied a 31.1 total household rating in February, up from a 27.2 rating in February 2002, according to Nielsen Media Research data from Turner Broadcasting.

The seven broadcast networks harvested a 31.8 rating, down from 35.1 a year ago, when, of course, NBC had the Winter Olympics on its air. Still, February was sweeps month, and cable held its own.

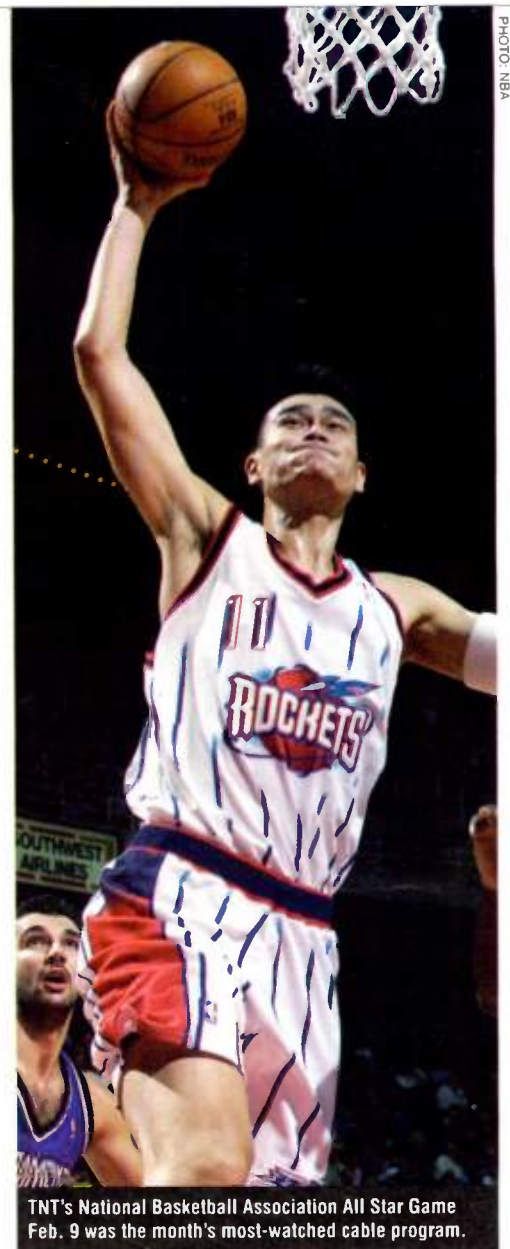
"Cable's strength has not been built on quick fixes and flavors *de jour* like *Joe Millionaire* and *The Bachelorette*," said Lifetime's head of research Tim Brooks. "It's been built on brands and whole networks."

The best example of that in February was TNT. For the second straight month, TNT lead the cable pack with a robust 2.1 average in prime time and 2.5 million viewers, up about 30% from last year.

A potent ratings mix of dramas like *Law & Order*, National Basketball Association games and theatrical movies fueled its success.

Says Turner Broadcasting Chief Research Officer Jack Wakshlag, "Every network needs to find its own way to success. TNT has [done it] by establishing its drama brand." TNT's tagline is "We Know Drama."

Nickelodeon followed in second with a 1.8 average and 2.1 million viewers. Lifetime, occupying an unfamiliar spot, found itself tied for third with the Fox News Channel (see page



TNT's National Basketball Association All Star Game Feb. 9 was the month's most-watched cable program.

a 4.2 rating and 5.3 million viewers, and TLC's *Trading Spaces* continued to grab strong ratings, as did Nick's *SpongeBob SquarePants* and *Fairly Odd Parents*.

Some of cable's much hyped originals, though, looked stagnant or fading in February. Ratings for USA Network's original psychic drama *The Dead Zone*—which faced tough Sunday-night competition from broadcast

Selected Slips

NETWORK	VIEWERS 2+ (000)	% CHG.
ABC Family	717	-29%
Lifetime	1,810	-22%
Discovery	1,040	-18%
Cartoon Net	1,590	-17%
A&E	1,030	-11%



Notable Winners

NETWORK	VIEWERS 2+ (000)	% CHG.
Fox News	1,770	47%
Sci Fi Channel	1,110	41%
ESPN	1,130	48%
History Channel	1,020	28%
HGTV	848	33%

SOURCE: Turner Broadcasting, Nielsen Media Research

20) with a 1.7 prime time average and 1.8 million viewers. Lifetime's marks were off about 20% from last year, and it was Television for Women's second straight month of decline.

Brooks contends that some of Lifetime's female viewers were lured away last month to broadcast's reality shows.

Viewers did flock to some cable programs last month.

TNT's National Basketball Association All Star Game Feb. 9 was the month's most-watched program, posting a blistering 8.2 rating with 10.8 million viewers. USA's *Westminster Kennel Club Dog Show* on Feb. 11 fetched

networks—slipped as low as a 1.9. MTV's *The Osbournes'* ratings have fallen off in households and key demos.

On FX, *The Shield*, which debuted its second season with a 3.6 in January, saw ratings fluctuate between a 2.3 and 2.7 last month. (The show is holding still, nearly matching its season one average.)

Of course, compared with their channel's prime time averages, these shows are over-achievers. Says MTV Network's head of research Betsy Frank, "Against our target audience, there's nothing that rates higher than the *Osbournes*." ■



BIG STARS BOLD IDEAS BLOCKBUSTER PROGRAMMING

USA NETWORK



ADVERTISING

Counting Clutter Gets Expensive

If you're holding your breath for the annual clutter study usually released at the AAAA's Media Conference every year, let it out. When the conference begins in New Orleans this week, you won't be getting a report at all.

The reason: What else, money. Competitive Media Reporting, which compiled the data for the report (sponsored jointly by AAAA and the Association of National Advertisers) wanted triple its usual rate for this year's report. As a result, the two trade groups pulled the plug. But, with programming costs continuing to soar and profit pressures as strong as ever, it doesn't take a big fat report to tell you that clutter (ads and promos primarily) probably isn't going to ease anytime soon.—S.M.

BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

SYNDICATION

Looking for a Job? Tune In Here

Veteran producers Dick Hubert and Alan Perris just bought U.S. format rights to Argentine reality/game-show hit *Human Resources*, on which the winners get a good old basic job. Of course, with U.S. unemployment hovering around 10%, Perris says, "we've got a reality show that might actually do some good." Now all they have to do is sell it.



Next, Perris-Hubert will be shopping the show with syndicators. And they'll probably change one big part of the show: "We're not so sure *Human Resources* is the name we want to go with," Hubert laughs, recognizing that's usually the office in the United States that hands employees their pink slips.—P.J.B.

Perris is a former programming exec at Sony Television, Warner Bros. and the Hallmark Channel; Hubert owns Videoware and is a former producer for ABC News and the old Westinghouse. He saw a story about *Human Resources* on PBS and thought, "Here's a way to take a serious problem and try to make it enjoyable."

In essence, several contestants get a one-day tryout. The employer then whittles them down to two, who compete by answering basic questions about the job itself, and a winner emerges. Whereas, in Argentina, most of the jobs are blue-collar, Hubert and Perris think there are thousands of dotcomers and other white-collar types eager for a job here.

NEWS NETS

B&C's Special Booking Service

As a bit of public service, BROADCASTING & CABLE last week helped put controversial conservative radio host Michael Savage in touch—with one his fiercest detractors.

Savage, who has a long list of anti-gay statements attributed to him, will have a weekly show on MSNBC beginning March 8, and that has gay and women activist groups steaming mad.



Last week, when he spoke to a B&C reporter who ticked off all the nasty things being said about him by representatives of the Gay and Lesbian Alliance Against Defamation (GLAAD), Savage said he has invited GLAAD to be guest on his radio show in the past but "they never come on." He charges GLAAD and the National Organization of Women, which also came out against him, "like to work in the dark, with their McCarthy-like campaigns."

He said, if B&C would act as an intermediary, he'd extend an invitation to GLAAD Executive Director Joan M. Garry.

So we made the call. And this time, GLAAD will take up the offer. The group is working with Savage's staffers to schedule Garry on his show.—A.R.

CABLE

A Spat Over Cable, DBS—And AIDS

You wouldn't think \$25,000 would cause this kind of quandary. AIDS charity Cable Positive has been discussing a grant from the T Howard Foundation, a similar industry nonprofit group that promotes diversity. The problem: Cable Positive is considered a cable-industry group, and the T Howard Foundation was started by the satellite crowd, named af-

ter recently deceased DBS pioneer Taylor Howard, so some of Cable Positive's board members are objecting.

But Cable Positive's fundraiser, President Steve Vilano, is fighting for the money, emphasizing that 90% of its money comes not from the DBS companies but from cable networks carried by the likes of DirecTV. And the foundation is now run

by Curtis Symonds, a former Black Entertainment Television executive who spent years with the cable crowd. With a \$2 million budget to make grants to strapped AIDS victims in the cable industry, "Vilano's not letting \$25,000 slip away without a fight," said one board member. Vilano agreed: "The issue of HIV and AIDS transcends all differences." You'd think.—J.M.H.



Cable Positive is in a swivet over donor.

Comcast Sure on Rebuilding AT&T Ops

BY JOHN M. HIGGINS

Three months into their takeover of AT&T's cable systems, Comcast executives are confident of their ability to get the operations into the shape they want.

The upbeat forecast came as Comcast posted earnings for the fourth quarter and projections for this year.

The \$57.4 billion takeover of AT&T Broadband closed just six weeks before the end of 2002, so Comcast's fourth-quarter report doesn't show much evi-

dence of the Comcast touch on the AT&T systems. But the MSO's executives stressed that their turnaround plan is nothing fancy, focusing more on improving day-to-day operations and less on some promised corporate "synergy."

"We don't think it's acceptable to lose a hundred thousand subscribers a quarter," said Comcast Cable President Steve Burke. "We don't think it's acceptable to leave 15 margin points [of cash flow] on the table." AT&T Broadband's already woeful 25% cash-flow margins fell to 15% for the quarter, although the basic-customer losses dropped to 50,000 subscribers.

Comcast expects subscriber growth to be flat this year—a big improvement over AT&T Broadband's 500,000-subscriber drop in 2002. Salomon Smith Barney media analyst Niraj Gupta had been expecting a 170,000-subscriber loss. Revenues should increase 8%-9%, to \$17.5 billion.

Comcast executives no longer blame high costs of AT&T's cable phone operation as heavily for the unit's financial problems. "The real problem with AT&T Broadband's performance, we believe, has not been the telephone business," Burke said, "but has been a degradation in the profitability and the

growth of the video business."

Also, they say, it won't take as much time—or quite as much money—to complete the rebuild of AT&T Broadband's systems. About 93% should be upgraded to 750 MHz or more by year-end, with the rest finished in 2004.

Moreover, because many contractors are idled by the collapse of the telecom business and cutbacks by other cable operators, Comcast has been able to negotiate deals shaving its capital-spending budget this year. The company had expected to spend up to \$4.5 billion. Now CEO Brian Roberts expects to spend a little over \$4 billion.

"Not only will it be further along, it will cost less to get there," he said. "We are quite confident that we can do this." ■



POWERFUL ORIGINAL MOVIES

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RUDY

STARRING JAMES WOODS
SUNDAY, MARCH 30TH AT 8PM/7C

STATION BREAK

BY DAN TRIGOBOFF

Friction Over News Report Cards

WASHINGTON—Two members of the design team for the Project for Excellence in Journalism's periodic report cards on local broadcast journalism—one of them the project's former deputy director—have resigned after not being notified that five years of data gathered for those report cards would be used in a study on news ownership and group-ownership size.

The PEJ study said that greater concentration of TV stations in the hands of giant companies will likely lower the quality of local news. Large station groups, including network O&Os looking for FCC approval to grow those groups, have questioned the findings.

Project Director Tom Rosenstiel acknowledged that the design-team members should have been notified. They are both veteran broadcast newsmen. Gary Wordlaw is a longtime news director who became a general manager, recently joining the nation's largest station group Viacom to run KSTW(TV) Tacoma, Wash. Carl Gottlieb was deputy director of the Project for Excellence until last summer, when he left to join Sinclair Broadcast Group's News Central as managing editor. Neither could be reached.

MacLennan Leaves WBBM-TV

CHICAGO—Linda MacLennan, a staple at the ever-changing WBBM-TV, left last week after 16 years. She said that the departure was amicable, that new General Manager Joe Ahern was increasing the demands on staff. "New management was brought in six months ago with the awesome challenge of overhauling the station to improve the news ratings," said MacLennan, a mother of three, "and this will require 100% commitment and dedication from everyone ... the commitment is different than was contemplated when I agreed last April to return to anchor the 10:00 p.m. At this point in my career, I have different priorities."



Tale of the Tape

WRC-TV Washington anchor Jim Vance (l) demonstrated last week how local man Curtis Mozie (r), in trying to steer boys away from dangerous behavior, used video to tell the stories of many young men killed in his Shaw neighborhood. Vance, one of the market's most veteran newsmen, has followed Mozie's documentary work, which he calls "Tale of the Tape," for years.

The journalism department faculty will decide this week whether to continue the internships there. (Faculty member Dow C. Smith offers his thoughts on the controversial program on page 40.)

WHAS-TV Aims for All-Week News Crown

LOUISVILLE, Ky.—WHAS-TV plans to expand its local news to Sunday mornings. *Good Morning Kentuckiana* will begin April 20, from 7 to 9 a.m. Vice President and General Manager Robert Klinge called the move "a natural progression for us. We have the most-watched morning news Monday through Saturday right now, and we plan to capture the Sunday-morning news crown by year's end." A three-hour special during the Sunday, Feb. 16 ice storm drew a 12 rating/16 share as measured by Nielsen Media Research. Said News Vice President Scott Diener, "If that isn't a sign we should be there, I don't know what is."

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



AN APPRECIATION



Mr. Rogers' 'Hallowed Ground'

How a friend remembers the late Fred Rogers

BY ARTHUR GREENWALD

My friends at NBC thought I was crazy," Fred Rogers would recall. It was 1953, and just a year out of college, Rogers was already a network floor manager on the fast track. But he'd watched his fill of pratfalls and pie fights. Certain that television could do more, he abandoned the big time for something new: A nonprofit station. Sponsored by the viewers! "Yep, crazy," they agreed.

Rogers headed home to Pittsburgh to help invent public television at WQED(TV). And, in one of the happiest accidents in broadcasting history, when it came time to create a kids show, nobody volunteered—except Fred Rogers and an actress-cum-secretary named Josie Carey.

Children's Corner debuted on April 1, 1954, hosted by Carey, who mostly introduced educational films. The set was a hand-drawn canvas, from behind which Fred Rogers played the organ music or, when the film broke, performed with puppets. As the aging films snapped more often, kids grew to love the puppets' improvised antics. For an hour each weekday, their personalities emerged: imperious King Friday, the irrepressible X the Owl,



Fred Rogers' gentle style masked a steely confidence that enabled him to talk with children about anything.

emerged as the first Presbyterian minister charged not with a congregation but rather with serving families through television.

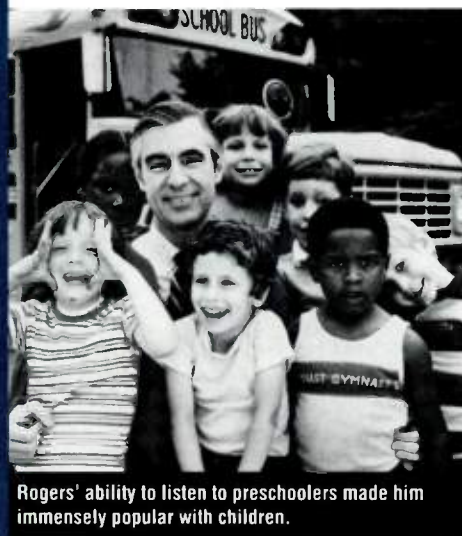
Misterogers debuted in Toronto in 1964 as a 15 minute program for the CBC but returned to WQED in 1968. Developmental insights enhanced every aspect of the show, including the dependable change into sweater and sneakers, a ritual certain to delight preschoolers. Here was the original "reality television" as *Misterogers* (which morphed into *Mr. Rogers' Neighborhood*) showed children the difference between his concrete *Neighborhood* and Make-Believe, playfully shuttling between the two with his familiar Trolley.

Rogers could distill the most complex concepts into words that a preschooler could understand and accept. His famously gentle style, often parodied, was completely genuine but misleading. It masked a steely confidence that enabled him to talk with children about anything: the first day of school, a divorce, even death. So it was hard for his Family Communications colleagues to find the words last week when cancer claimed him, far too soon, at age 74. Somehow they managed, as he had every faith they would.

Those of us who had the privilege of working with Fred Rogers would often catch a glimpse of that faith. When the excesses of our medium drove him to despair, he liked to tell of the many others he'd met in the industry—actors, set designers, writers—who relish each opportunity to enhance the lives of others. He was far too modest to see how he had inspired them.

In recent years, Fred liked to describe the space between television and viewer as "hallowed ground." Once I asked him if he meant that as a producer or a minister. He smiled warmly at the question. "Yes," he said. ■

Greenwald wrote and produced the Let's Talk About It series of books and videotapes, as well as other projects with Fred Rogers. He is an independent producer and consultant in Los Angeles.



Rogers' ability to listen to preschoolers made him immensely popular with children.

and the preschoolers' favorite, Daniel Tiger, who struggled to master a more civilized diet of hamburgers. When WQED invited viewers to visit the station, the turnout jammed traffic for hours.

Most performers would be thrilled by the big numbers alone. But ratings and rewards were distractions to Fred Rogers, who was already more concerned with communicating one on one, fascinated by how the tiniest details of TV could be reflected in children's play. In 1960, he studied child development as part of divinity-school training. The amazing Dr. Margaret McFarland encouraged him to share his music and puppetry directly with children. Fred and his puppets learned how to talk with preschoolers and, more important, how to listen. He



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ORIGINAL SERIES**

USA 
NETWORK

World Radio History

TV BUYER

CBS Scores With NCAA Deal

Two-pronged strategy targets blue-chip advertisers

BY STEVE MCCLELLAN

With a \$6 billion price tag to pay over the next 11 years for a rights package to 22 National Collegiate Athletic Association sports, CBS has embarked on an ambitious program to get blue-chip advertisers to buy into a two-pronged strategy of marketing sponsorships and on-air advertising.

It's not unlike the way NBC is selling the Olympics except that, in the case of the NCAA-CBS deal, it's the first time that a broadcaster has held both the marketing and media rights to a major event.

After a year of pursuing deals, the network has closed a handful of deals with big advertisers—notably, Cingular Wireless, General Motors, Kraft and Monster.com—that have committed to multi-year marketing and ad buys valued in the hundreds of millions of dollars. That's above and beyond the \$500 million, 11-year agreement that Coca-Cola Co. signed a few months back.

Under its agreement with the NCAA, CBS can negotiate up to 20 corporate-sponsorship deals annually. With five done so far, the network still has lots of leeway, and others are in the works.

There are two levels of marketing sponsor: "Corporate Champion," like Coke, GM and Cingular, and "Corporate Partner," which involves a smaller but still substantial (\$7 million-plus) commitment.

And, while the marketing sponsorships are exclusive, only one of the on-air-advertiser categories is. That belongs to GM, which stepped up with a preemptive offer to acquire the exclusive domestic auto category back in 1991. There are imported autos in the tournament, including Mercedes. Other big advertisers include Microsoft, Intel, Anheuser-Busch, Miller and UPS.

The tourney is sold in packages, and buyers report that the minimum amount to guarantee time in the Final Four contests is between \$3.5 million and \$4 million. It'll cost \$6 million-plus in total expenditures to get a spot in the big game.

Ad sales for the NCAA men's basketball tournament, the crown jewel among the NCAA's TV properties, is more than 90% sold at rates said to be 10%-11% above last year's March Madness pace. Total ad dollars will reach \$400 million vs. \$355 million a year ago.

The pace of sales has also been much brisker this year. At this time a year ago, the network was only about 65%-70% sold. But Tom Decabia, executive vice president, PHD, notes that the entire TV-advertising market is better now than it was a year ago. "All segments are benefiting, including sports," he says. "There's a trickle down-effect."



PHOTO: REUTERS/NCAA RICH CLARKSON/POOL

The men's basketball tournament is the jewel among the NCAA's TV properties.

Decabia calls the tournament "the premier sports event in March: If you're a sports advertiser, you have to have it."

CBS officials say it's too early to tell whether the NCAA package will achieve profitability in year one. But it should be close, with \$400 million in ad sales and another \$100 million (so far) in marketing fees pledged by the corporate sponsors. This year's tournament starts March 20.

CBS's NCAA rights fee averages \$545 million a year, a little more than double what it had been paying under the previous contract. With the men's basketball tourney pulling in \$400 million in ad time, CBS expects to generate the rest of the rights fee with the marketing sponsorships and ad sales for several other televised NCAA events, including women's gymnastics and men's and women's track and field.

CBS is even talking to ESPN, which holds a smaller NCAA TV-rights-only package for such as events as the World Series of College Baseball. CBS hopes to broker deals through which corporate sponsors would advertise on ESPN. The Eye net would get a fee but, as important, would get added protection for the sponsors from ambush marketers.

Chris Simko, senior vice president sports sales and marketing, at CBS won't confirm the numbers. But he notes that there are some costs associated with the marketing deals, "so it's not as simple as adding column A [ad sales] with column B [corporate marketing spending] to get to column C [profit/loss]."

And CBS officials note that \$545 million is the average annual rights fee paid to the NCAA under the new deal but not necessarily the exact fee paid each year. "There are lots of moving parts to it," says Simko, "but we are pleased with where we are in year one." ■



MARCH MADNESS

90%

Ad time for NCAA men's basketball tournament on CBS is nearly sold out.

Cingular fits NCAA fans best!

PLAN DETAILS

- For 300+ minutes of service and 200+ text messages
- Includes unlimited service for 300+ text messages
- Includes unlimited service for 200+ text messages
- High 40+ minutes of service and 200+ text messages
- Includes unlimited service for 300+ text messages
- Includes unlimited service for 200+ text messages

Only \$29.99

NCAA Cingular

Cingular will be a Corporate Champion of NCAA events on CBS.

EBB & FLOW

'02 Network Sales Up 8.3%

Stick a fork in it: First-quarter network scatter is done. And the second quarter is going pretty fast at rates well into the double digits above upfront pricing.

MindShare President/CEO Marc Goldstein reports that broadcast networks are "virtually sold out for the rest of first quarter. Indeed, almost all network dayparts are pretty much sold out," with only "some" openings remaining in second quarter.

While demand is strong, Gary Carr, director of national broadcast, Media First International (Burger King), notes that

'02 Prime Time Sales \$11B

poor ratings have also played a role in tightening the market.

"Except for CBS, network ratings are down," Carr says, "and networks have to pay back their guarantees [via make-goods], which means there's less inventory to sell." As for NBC's hold on adults 18-49, research from Magna Global indicates that it's down to a single share point season-to-date. (And looking at the February sweeps, it's gone: Fox won the demo.)

Full-year 2002 advertising gains for the Big Four networks illustrate the strength of the market. According to Nielsen Monitor Plus, network-TV ad revenues were up 8.3% last year over 2001 (\$19.8 billion vs. \$18.3 billion).

Prime time took the lion's share of that, with \$11 billion. Daytime followed with \$3.4 billion. Late-night raked in \$976.3 million while early-morning collected \$847.2 million. The overnight tally was \$650.3 million.

Meanwhile, an automotive-agency insider insists, despite negative sales in January, "we're not going to react to a one-month change. We'll stay the course." Zero financing might be tweaked, but "other incentives" will continue. —Jean Bergantini Grillo

NEXT WEEK:

Cable



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ORIGINAL EVENTS**

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NETWORK®

Nielsen Grows Local People Meter

Measurement method will be in top 10 markets by 2005

BY DAN TRIGOBOFF

A year-long run in the Boston market has drawn mixed reviews at best, but Nielsen Media Research has scheduled rollout of its expensive and controversial "Local People Meters" in the rest of the top 10 DMAs—representing nearly 32 million households and 30% of TV viewers nationally—over the next two years.

Nielsen said last week it will also double the size of the national People Meter sample to 10,000.

Although the meters can deliver key demographic information to programmers and advertisers overnight, Boston broadcasters and some group executives have objected to the additional expense, criticized the technology and questioned results that show lower viewership than the previous Nielsen system.

The ratings service said its Local People Meters (LPMs) will become the standard TV-measurement method in New York, Los Angeles, Chicago and San Francisco next year. The remaining top-10 markets—Washington, Detroit, Dallas-Fort Worth, Atlanta and Philadelphia—are scheduled for the following year. Philadelphia has been experimenting with Arbitron Inc.'s Portable People Meter, for which Nielsen has provided some of the funding.

Last week's announcement came on the heels of Nielsen's deal with NBC, which has been valued around a half billion dollars, bringing LPMs to NBC's numerous networks and its NBC and Telemundo TV stations.

Nielsen also cited support from ABC-owned stations and prominent top-10-market MSOs Comcast Corp. and Time Warner Cable (in New York and Los Angeles) and Los Angeles interconnect Adlink.

Viacom and Tribune are talking to Nielsen, but sources say no deal appears imminent.

Susan D. Whiting, president and chief executive officer for Nielsen Media Research, said Nielsen always had confidence that the Local People Meters were the best available form of measurement and the addition of "significant support from a broad set of players" that are particularly prominent in top-10 markets allowed it to move forward at this point.



'The sum of all the support from NBC, ABC, Comcast, along with our experience in Boston with Hearst,' added to Nielsen's confidence.

SUSAN D. WHITING,
Nielsen

"The sum of all the support from NBC, ABC, Comcast, along with our experience in Boston with Hearst," added to the company's confidence, Whiting said.

Nielsen also maintains its interest in other technologies, she added, and continues to work with Arbitron regarding its Portable People Meters. However, she asserted, the Nielsen LPMs are clearly the current gold standard of measurement.

Pat Liguori, vice president, research, for the ABC owned television stations, said, "Our decision to support the rollout of Nielsen's Local People Meter service reflects our commitment to work with Nielsen. We believe it's important to maintain the value and relevancy of the currency used within our industry."

NBC acknowledged that LPMs would be the technology of choice for TV stations in the near future, although it will maintain its interest in the Arbitron Portable People Meter. ■

Cartoon Nabs WB Kids Sales

BY JOHN M. HIGGINS

In another sign that cable has just about cornered the kids-network business, Cartoon Net will take charge of ad sales for co-owned Kids' WB.

The two units have been selling as a team for two years, but The WB will simply bow out of the sales side next season. It will continue to program and market its weekday-afternoon and Saturday-morning kids blocks, though working closely with Cartoon.

The combined ad sales groups will report to Kim McQuilken, executive vice president of Cartoon Network ad sales and marketing, who reports to Mark Lazarus, president of Turner Entertainment group sales and marketing. McQuilken and



Cartoon and The WB executives said ad buyers have been asking for a one-stop shop at AOL Time Warner's kids TV operation.

The WB Executive Vice President of media sales Bill Morningstar said the move is, in part, aimed at kids giant Nickelodeon, which sells and programs Saturday mornings on its broadcast sibling CBS. The executives said ad buyers have been asking for a one-stop shop at AOL Time Warner's kids TV operation.

"Obviously, I have mixed emotions about it," said Morningstar, who will continue selling The WB's other dayparts. But, he added, "competitively, it's the right thing to do."

Industry executives say that Cartoon Network did about \$280 million in ad sales last year—the bulk of it from kids advertisers—and WB Kids booked about \$100 million. ■

HOT SPOTS

Campaigns and Sponsorships

CINGULAR WIRELESS next month will break a TV campaign using the theme line already previewed in its print ads: "Cingular fits you best." **BBDO WORLDWIDE**, New York and Atlanta (where Cingular is based), created the campaign; **OMNICOM GROUP** sibling **OMD USA** handles media buying. Cingular's tagline had been, "What do you have to say?"

ANHEUSER-BUSCH's Budweiser has signed on as title sponsor of the springtime boxing package due live on **NBC** and Spanish-language sister net **TELEMUNDO**. NBC has scheduled the "Budweiser Boxing Series" for 3:30-5 p.m. on three Saturday afternoons—May 3, 10 and 17—following Telemundo's "Boxeo Budweiser" coverage at 2:30-3:30 p.m.

Telemundo commentator **JESSI LOSADA** will provide the live commentary in English for NBC and in Spanish for Telemundo. NBC hasn't carried professional boxing since 1992.

In a playful twist on its ongoing "spokeduck" TV campaign, **AFLAC** is running a spot set in a Las Vegas wedding chapel. As two women talk about insurance, the duck for the first time doesn't turn up to squawk "AFLAC" at key moments. When the spot closes, we see why: He's at a casino show, tapping his webbed foot to **WAYNE NEWTON's** singing. **KAPLAN THALER GROUP** is the agency.

The **ARBY's** fast-food chain is looking to an animated character, Oven Mitt, to bolster consumer awareness in its latest TV campaign. The spots that broke last Sunday as part of an estimated \$85 million campaign themed "What Are You Eating Today?" Tom Arnold provides the character's voice. Oven Mitt, somewhat reminiscent of the animated Hamburger Helper hand, was created by **W.B. DONER & CO.**, Southfield, Mich.

CHRYSLER GROUP has joined previously signed **IBM CORP.** as a major sponsor on **DISCOVERY CHANNEL's** *Building the Great Pyramid*. The special is scheduled for Sunday March 2 at 9 p.m. ET.

Agencies

COX COMMUNICATIONS' ad-sales division changed its name from **CABLREP ADVERTISING** to **COX MEDIA**. The change was announced Monday.

NEXTEL COMMUNICATIONS, Boston, has trimmed the competition for its estimated \$150 million-plus account to six agencies: **HAVAS'S ARNOLD WORLDWIDE**; **PUBLICIS GROUP'S LEO BURNETT CO.**; **INTERPUBLIC GROUP OF COS.**; **DEUTSCH**; **WPP GROUP'S J. WALTER THOMPSON CO.**; and the incumbent, **IPG'S MULLEN**. All are New York-based except Arnold (Boston), Burnett (Chicago) and Mullen (Wenham, Mass.). The two shops eliminated: **OMNICOM GROUP'S DBB WORLDWIDE**, New York, and **PUBLICIS'S FALLON**, Minneapolis.

The View Ahead for Cable

So far, so good: That's the consensus of several MSO execs surveying the cable ad-sales horizon through the first quarter. **COMCAST** Ad Sales SVP **HANK OSTER** said automotive "is looking very strong for the first quarter of '03"—a period that is "pacing very well" for the his company after its recent merger with **AT&T BROADBAND**.

This year, he said, Comcast will target telcos—including wireless—and movies as sectors with promising ad-spending outlooks. Various beverages, among categories that are not as strong as he would like at his company, will be sought after this year, he added.

INSIGHT VP of Ad Sales **KEVIN DOWELL** said, "Our January exceeded our annual and fourth-quarter performance for '02." March also is strong, but "February appears to have softened a little bit." A big reason, he explained, is that "we did extremely well with the [2002 Winter] Olympics, so we're going up against a big number" for the month.

This year, Dowell intends to become "very aggressive on network and company/system promotion initiatives" as the best way to tally incremental revenues in a tough climate. He cited Insight's fourth-quarter success with **SCI FI CHANNEL's** *Taken* miniseries as a major inspiration.

The MSO also plans to "reduce client churn by building relationships with and value for clients," he said, as a way to fend off increasing difficulty in getting long-term and annual ad commitments.

According to **MEDIACOM** VP of Sales Development **STEVE LITWER**, through the first week of February, "**ONMEDIA** [was] pacing at 9.7% ahead for first quarter 2003."



AWARD-WINNING ORIGINAL HITS

BIG. BOLD. BLOCKBUSTER.



MONK

STARRING TONY SHALHOUB
SEASON 2 COMING THIS SUMMER

SPECIAL REPORT

TV BUYERS AND PLANNERS

TOP
10

Most of the money that pours into television flows through a handful of media agencies that help allocate the advertising dollars among media and then actually make the buys.

Here, BROADCASTING & CABLE identifies the top 10 TV spenders in the U.S. and the people who run them. Because not all the firms had 2002 figures ready by deadline, we rank them by 2001 totals. The exception is No. 8 PHD Network, a newcomer without 2001 figures. So for it, we report 2002 billings. We will give you a report on 2002 billings as soon as they can be gathered.

Based on the 2001 data, Initiative Media is the biggest TV spender, handing over \$5.9 billion to the networks, syndicators and TV stations (spot TV). But it is No. 5 MediaVest that likes TV best, giving it 82% of the \$4.9 billion it handled (see table, page 18).

Consolidation has hit the media-buying business: Each of the Top 10 is associated with one of five large multinational advertising and marketing firms, and nine have a corporate cousin on the list.

—Compiled by Steve McClellan and Jim Forkan

At a Glance

Total U.S. TV billings, 2001

RANK/AGENCY	MILLIONS
1 Initiative Media	\$5,879
2 OMD Worldwide	\$5,239
3 MindShare	\$4,950
4 Universal McCann	\$4,100
5 MediaVest	\$4,057
6 Zenith Media	\$3,868
7 Starcom	\$3,008
8 PHD Network	\$2,642*
9 Mediaedge:cia	\$2,640
10 MediaCom	\$2,456

*For 2002

1 Initiative Media

U.S. TV billings 2001

\$5.9B

1 Dag Hammarskjold Plaza
New York, NY 10017
212-605-7000
im.na.com

Initiative Media is a unit of the Interpublic Group of Companies, which also owns Universal McCann, the fourth-largest TV buyer. Magna Global is the negotiating arm of Initiative and Universal.

ALEC GERSTER, CEO
CAROLYN BIVENS, president/COO

KEY U.S. TV EXECUTIVES:
TIM SPENGLER, EVP/director of national broadcast
KATHY CRAWFORD, EVP/director of local broadcast

TOP EXECUTIVES AT MAGNA GLOBAL (NEGOTIATING ARM):
IRA CARLIN, global chairman
BILL CELLA, U.S. chairman

MAJOR ACCOUNTS: Home Depot, Bayer, Bell South, Coors

2002 IN REVIEW: Interpublic Group's Initiative Media Worldwide got a new CEO in 2002: Alec Gerster succeeded Lou Schultz after a flurry of account losses, including \$500 million in Disney business. But the company remains the top-ranked U.S. media buyer and did pick up a number of new accounts last year, including Quizno's sandwich chain, Quest Communications and GlaxoSmithKline. Initiative is one of two big media buyers under the Interpublic Group of Companies, the other being fourth-ranked Universal McCann. The two units place their buy-orders separately, but the actual deals (how much they pay) are negotiated by co-owned Magna Global.

2 OMD Worldwide

U.S. TV billings 2001

\$5.2B

11 Madison Ave., 12th floor
New York, NY 10010
212-590-7100
omd.com

OMD is a unit of the Omnicom Group, which also owns PHD Network, the eighth-largest TV buyer.

JOE UVA, president/CEO
MARK AMABILE, CFO
PAGE THOMPSON, CEO, OMD North America

TOP U.S. EXECUTIVES:
JILL BOTWAY, managing partner, OMD East
KATHLEEN BROOKBANKS, managing partner, OMD Midwest
MONICA KARO, managing partner, OMD West
RAY WARREN, managing partner, broadcast

KEY U.S. TV EXECUTIVES:
DEBBIE RICHMAN, U.S. director of national TV
CHRIS GERACI, director of natl. TV
JEFF TYRRELL, director of natl. TV
CINDY CLEMENTS, director of local broadcast

MAJOR ACCOUNTS: Universal, Nissan, Visa, Cingular, Apple, McDonald's, Clorox, Hershey, Pepsi, Office Depot

2002 IN REVIEW: For OMD, 2002 was a year of global reorganization and major billings gains, as incoming CEO Joe Uva put his imprimatur on the company. OMD garnered \$2.3 billion in new business and boosted net billings by \$1.7 billion. Perhaps even more important than the billings gains, says Uva, "was the year that OMD came together as a true global network." In the U.S. OMD expanded beyond buying to integrate planning, research, digital media and other functions from co-owned BBDO.

3 MindShare Worldwide

U.S. TV billings 2001

\$5.0B

825 Eighth Ave.
New York, NY 10019
646-756-4000
mindshareworld.com

MindShare is a unit of WPP, which also owns Mediaedge:cia, the ninth-largest TV buyer.

IRWIN GOTLIEB, chairman/CEO
DOMINIC PROCTOR, COO

TOP U.S. EXECUTIVES:
MARC GOLDSTEIN, president, national broadcast, and CEO, Mindshare USA
RAY SIMKO, president, strategic planning

KEY U.S. TV EXECUTIVES:
JASON MALTBY, senior partner/managing director, national TV
SHARI COHEN, senior partner/managing director
RICHARD COTTER, senior partner/director of local broadcast

MAJOR ACCOUNTS: 20th Century Fox, American Express, BP Arco/Castrol, Bristol-Myers, Domino's, Kodak, Ford., Gillette, IBM, Kimberly Clark, Mattel, Merrill Lynch, Sears, Unilever.

2002 IN REVIEW: MindShare won more than \$900 million in new business last year. The big get: some \$600 million in worldwide media spending from Gillette previously shared by OMD and Universal McCann. MindShare also won \$250 million in new business from Novartis, the drug marketer. The WWP unit netted \$720 million in new business, according to accounting firm MediaAnalysisPlus. A management realignment saw Marc Goldstein elevated to CEO of MindShare North America, while Jean Podl, president of operations, resigned to join Universal McCann.

4 Universal McCann

U.S. TV billings 2001

\$4.1B

622 Third Ave.
New York, NY 10017
646-865-5000
universal.mccann.com

Universal McCann belongs to McCann-Erickson WorldGroup, a unit of the Interpublic Group of Companies, which also owns Initiative Media, the No. 1 TV buyer. Magna Global is the negotiating arm of Universal and Initiative.

ROBIN KENT, chairman/CEO/North America regional director

KEY U.S. TV EXECUTIVES:
DONNA WOLFE, EVP/director of broadcast
JEAN POOL, EVP/director of operations, North America/head of the LCI spot buying unit
ANNETTE CERBONE, SVP/director of national broadcast

TOP EXECUTIVES AT MAGNA GLOBAL (NEGOTIATING ARM):
IRA CARLIN, global chairman
BILL CELLA, U.S. chairman

MAJOR ACCOUNTS: Sony, Johnson & Johnson, Coca-Cola, Nestlé, Wendy's, General Motors

2002 IN REVIEW: Universal McCann nailed several big new accounts last year, including Sony Corp. of America (\$600 million), Nestlé Purina (\$375 million) and Maytag Corp. (\$100 million). The agency garnered \$1.7 billion in new business overall, including \$1.3 billion in media-only accounts. The firm had several senior-level executive changes last year—most important, of course, the addition of Robin Kent as chairman/CEO. In addition, Jean Pool joined as EVP/director of operations for North America, while Alan Schulman signed on as SVP/creative director.

5 MediaVest

U.S. TV billings 2001

\$4.1B

1675 Broadway
New York, NY 10019
212-468-4000
smvgroup.com

MediaVest and Starcom, the seventh-largest TV buyer, are the two media divisions of Chicago-based SMG Global, which is headed by CEO Jack Klues. SMG is a unit of the Publicis Groupe.

LAURA DESMOND, CEO
RENEE MILLIARESSIS, president, strategy
MEL BERNING, president, U.S.
BEN TUCKER, EVP/managing director
RON VAZZAMO, SVP/media director
NANCY HALE, SVP/media director
BRUCE GOERLICH, SVP/director of research
DAN MATTEI, chairman, finance

KEY U.S. TV EXECUTIVES:
MEL BERNING, president, U.S.
broadcast
MARIBETH PAPUGA, SVP, local broadcast

MAJOR ACCOUNTS: Kraft, Procter & Gamble, Paramount, Coca-Cola, Capital One, Mars, Avon, Ernst & Young, UBS Warburg

2002 IN REVIEW: MediaVest had a solid 2002, with total billings close to \$700 million, including a roughly \$300 million gain in TV billings. New accounts included an \$80 million Heineken account and a global account for United Airlines. The buying unit did lose some Burger King business, the result of the fast-food chain's consolidating its advertising with Interpublic Group. The ad buyer was consolidated itself last year: parent Bcom3 was acquired by Publicis. At MediaVest, a realignment had Donna Salvatore shifting from CEO to chief investment strategist and Laura Desmond replacing her.



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**6 Zenith
Optimedia**

U.S. TV billings 2001

\$3.9B299 W. Houston St.
New York, NY 10014
212-859-5100
zenithmedia.comZenith is a joint venture of Publicis
Groupe (75%) and Cordiant Com-
munications (25%)**JOHN PERRISS**, CEO, Zenith Opti-
media**STEVE KING**, CEO Worldwide,
Zenith Media**TOP U.S. EXECUTIVES:****RICH HAMILTON**, CEO, the Americas
TIM JONES, president, Zenith Media**KEY U.S. TV EXECUTIVES:****PEGGY GREEN**, president, national
broadcast, Zenith USA
BONITA LEFLORE, EVP/director of
local broadcast, Zenith USA**MAJOR ACCOUNTS:** General Mills,
Schering-Plough, ExxonMobil, Toy-
ota/Lexus, Verizon**2002 IN REVIEW:** With more than
\$900 million in new planning and
buying business, last year was big
for the Cordiant/Publicis-owned ad
buyer. The big get in '02 was the
\$120 million Pillsbury account. An-
other biggie: the planning and buy-
ing assignment for Toyota's youth-
targeted Scion division, which is
launching in June. That's worth an
estimated \$60 million in billing, but,
equally important, it's the first plan-
ning assignment received by Zenith
from Toyota. "That's a hugely
important launch for Toyota," says
Zenith America's CEO Rich Hamil-
ton. Hamilton adds that the Pillsbury
and Scion coups (and a couple oth-
ers) gave Zenith "an extremely good
year" in 2002.**7 Starcom
Worldwide**

U.S. TV billings 2001

\$3.0B35 W. Wacker Dr.
Chicago, IL 606C1
312-220-3535
www.smvgroup.comStarcom and MediaVest, the fifth-
largest TV buyer, are the two media
divisions of Chicago-based SMG
Global, which is headed by CEO
Jack Klues. SMG is a unit of the
Publicis Groups.**RENETTA MCCANN**, CEO, Starcom
North America**DAN ALBERT**, EVP/chief strategy
officer**MARY ANN FOXLEY**, EVP/chief
investment officer**JOHN MUSZYNSKI**, EVP/chief
broadcast investment officer**KATHY RING**, EVP/chief marketing
officer**LISA DONAHUE**, EVP/media director**KAREN JACOBS**, EVP/media
director**MAJOR ACCOUNTS:** Coca-Cola, Kel-
logg, Sara Lee, McDonald's, Miller,
Morgan Stanley, Phillip Morris,
Procter & Gamble, Walt Disney**2002 IN REVIEW:** Starcom appeared
to have a heck of a year. The big get: a
\$500 million Disney account. The
firm reports that it boosted U.S. TV
billings by \$1.2 billion in 2002, to
roughly \$4.2 billion. That ought to
make its new owner happy; Publicis
acquired Starcom parent Bcom3
around midyear. Driving the gain
was a near doubling of the buying
unit's spot-TV business to about
\$1.2 billion. Broadcast-network
spending rose \$400 million, cable
spending grew \$300 million.
Officials attribute the growth to
higher client spending and new busi-
ness. The new ownership did cause
some fallout: Maytag, for example,
bailed after the Publicis acquisition
because of a conflict with Whirlpool.**8 PHD
Network**

U.S. TV billings 2002

\$2.6B488 Madison Ave.
New York, NY 10022
212-940-2260PHD is a unit of the Omnicom
Group, which also owns OMD
Worldwide, the second-largest TV
buyer.**DAVID PATTISON**, CEO Worldwide
STEVE GRUBBS, CEO North Amer-
ica**TOP U.S. EXECUTIVES:****MICKEY MARKS**, president, PHD
New York**CINDY NELSON**, president, PHD
Detroit**DON STORK**, president, PHD St.
Louis**TOP U.S. TV EXECUTIVES:****HARRY KEESHAN**, EVP, national
broadcast**PAT MCNEW**, SVP, local broadcast**MAJOR ACCOUNTS:** Daimler
Chrysler, Discovery Networks,
MGM, Charles Schwab, GAP,
Reebok, Goodyear, Energizer, AIG**2002 IN REVIEW:** Co-owned with
OMD by Omnicom, PHD underwent
a major restructuring that increased
its size dramatically last year. Omni-
com shifted \$1.5 billion -plus in
DaimlerChrysler spending to the
media buyer, bringing PHD's total
billing up to the \$4.5 billion range.
That car spending had previously
been under the BBDO Detroit
umbrella. In addition, PHD North
America named Steve Grubbs its
new CEO. "Last year was basically a
year of reconfiguring and relaunch-
ing PHD in the U.S.," he says. Next
year's outlook: "I'm optimistic about
the business and what looks to be
growth of investment in advertising
by our clients."**9 Mediaedge:
cia**

U.S. TV billings 2001

\$2.6B825 Seventh Ave.
New York, NY 10019
212-474-0000
Mediaedge.comLondon-based Mediaedge:cia
belongs to Young & Rubicam, a unit
of WPP Group, which also owns
MindShare Worldwide, the third-
largest TV buyer.**CHARLES COURTIER**, global
chairman
MAINARDO DENARDIS, global CEO**TOP U.S. EXECUTIVE:****STEVE LANZANO**, CEO, North
America**KEY U.S. TV EXECUTIVES:****RINO SCANZONI**, president of
broadcast, U.S.**MAGGIE ROSS**, U.S. director of
national broadcast**MAJOR ACCOUNTS:** AT&T, Lincoln
Machinery, Campbell's, Yum Brands,
ChevronTexaco, Colgate, Dr. Pepper**2002 IN REVIEW:** A slow first six
months was counterbalanced by a
second half that reaped a number of
new-business wins for the buying
firm, says Steve Lanzano, CEO,
North America. The big gets
included ChevronTexaco (\$100 mil-
lion), Jaguar (\$90 million) and Pay-
less (\$50 million). All told, the WPP
unit nabbed a little more than \$500
million in new business, which nets
down to \$400 million when account
churn is factored in. Lanzano says a
growing area for the firm is "econo-
metrics modeling"—that is, analyz-
ing clients' marketing budgets and
determining how to realize the best
return on their advertising
investment.**10 MediaCom
Worldwide**

U.S. TV billings 2001

\$2.5B777 Third Ave.
New York, NY 10017
212-546-2100
mediacom.comMediacom is a unit of the Grey
Global Group.**JON MANDEL**, co-CEO/chief
negotiating officer**DENE CALLAS**, co-CEO/chief
strategic officer**KEY U.S. TV EXECUTIVES:****DONNA SPECIALE**, EVP/director of
national and local broadcast**CHRISTINE MERRIFIELD**, SVP/
manager of national broadcast**STACY SULLIVAN**, SVP/manager of
national broadcast**PETER OLSEN**, SVP/manager of
national broadcast**ANNE ELKINS**, SVP/director of local
broadcast**MAJOR ACCOUNTS:** GlaxoSmith-
Kline, Hasbro, Warner Bros., LVMH,
Subway, Staples**2002 IN REVIEW:** With the depar-
ture of Worldwide CEO Alec Ger-
ster for Initiative Media, three top
executives at MediaCom, the buy-
ing arm of Grey Global, moved up
the corporate ranks in 2002. Re-
placing Gerster was Alexander
Schmidt-Vogel, who had been
chief operating officer. Dene Callas
and Jon Mandel, who had been
co-managing directors, were both
promoted to co-CEO of MediaCom
U.S. Account gets in '02 included
Staples (\$50 million), Botox (\$40
million) and Dyson (\$30 million).
A setback included the loss of a
U.S. Postal Service account valued
by MediaAnalysisPlus at \$130 mil-
lion.**How the Top 10 Slice the TV Pie**

(Billings in \$million, U.S. only, 2001)

RANK	AGENCY	TOTAL TV	ALL MEDIA	TV/ ALL MEDIA	BROADCAST NETS	BROADCAST/ TOTAL TV	SPOT	SPOT/ TOTAL TV	CABLE NETS	CABLE/ TOTAL TV	SYNDICATION	SYNDIE/ TOTAL TV
1	Initiative Media Worldwide	\$5,879	\$10,100	58%	\$2,194	37%	\$1,971	34%	\$1,516	26%	\$198	3%
2	OMD Worldwide	\$5,239	\$7,640	69%	\$2,881	55%	\$1,240	24%	\$879	17%	\$239	5%
3	MindShare Worldwide	\$4,950	\$8,500	58%	\$2,515	51%	\$1,450	29%	\$770	16%	\$215	4%
4	Universal McCann	\$4,100	\$6,100	67%	\$1,700	41%	\$1,500	37%	\$712	17%	\$184	4%
5	MediaVest	\$4,057	\$4,922	82%	\$1,825	45%	\$736	18%	\$1,038	26%	\$458	11%
6	Zenith Optimedia	\$3,868	\$5,300	73%	\$1,362	35%	\$1,977	51%	\$450	12%	\$79	2%
7	Starcom	\$3,008	\$4,636	65%	\$1,346	45%	\$612	20%	\$740	25%	\$310	10%
8	PHD Network*	\$2,642	\$3,670	72%	\$770	29%	\$1,395	53%	\$367	14%	\$110	4%
9	Mediaedge:cia	\$2,640	\$4,100	64%	\$1,200	45%	\$823	31%	\$500	19%	\$116	4%
10	MediaCom	\$2,456	\$3,600	68%	\$1,121	46%	\$481	20%	\$633	26%	\$224	9%
	Total	\$38,839	\$58,568	66%	\$16,914	44%	\$12,185	31%	\$7,605	20%	\$2,133	5%

*Figures are for 2002; 2001 figures are not available

SOURCE: Agencies and BROADCASTING & CABLE research

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Soccer



La Academia

The Hottest Reality Shows

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The Turn Around Novelas

Azteca America has revolutionized novela story lines to deliver the youngest and most upscale Spanish-language audience on TV.



Como en el cine

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If you need to target your profiles we have a seat for you at our New York upfront this coming May.



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PROGRAMMING

In Reality, It Was the Weirdest Sweeps Ever



Taking a hit from Fox's reality, CBS's *Everybody Loves Raymond* was down 5% in viewers.

Fox wins 18-49, CBS takes total viewers

BY PAIGE ALBINIAK

After a February sweeps that CBS President and CEO Leslie Moonves characterized as "perhaps the craziest in show-business history," Fox claimed its first 18-49 win in its 20 years on the air, toppling NBC from its 18-49 perch for the first time since February 2000.

The final score: Fox 5.6 to NBC 4.8. CBS took third in the demo with a 4.2, propelled by the Grammys last Monday night. ABC came in close fourth at 4.0.

"Fox showed a great deal of network strength fueled by *Joe Millionaire* and *American Idol*," said Sandy Grushow, chairman of Fox Television Entertainment Group. "Fox is the only network with two big hits on its schedule. Both series were incredibly saleable and incredibly profitable."

CBS NABS TOTAL VIEWERS

Meanwhile, CBS won the sweeps period in total viewers with 13.8 million, the network's largest margin since 1993, Moonves said. That beat NBC's 12.45 million, Fox's 12.1 million and ABC's 10.45 million. CBS also wins February sweeps in households with an 8.9 rating. NBC is in second in the category with an 8.1. Fox third with a 7.1 and ABC fourth with a 6.6.

Fox's win in the 18-49 demo was based on the strength of ratings juggernauts *Joe Millionaire* and

American Idol, both of which appeared midseason, and, to some extent, the network succeeded by having lots of time slots vacant that it filled with reality shows. CBS, on the other hand, accomplished its viewer win with its core schedule. Still, the network, probably to its frustration, takes a kind of bridesmaid award as advertisers fixate on the 18-49 demo.

"Some networks literally blew up their entire schedules, scrambling for ratings points," Moonves said. "It didn't really work. CBS remains the most stable and consistently successful network on television."

Still, some of CBS's most popular shows took hits from Fox's reality programs. On Monday, *Everybody*



Fox's *Joe Millionaire* was the kiss of death for other networks vying for adults 18-49.

Loves Raymond was down 15% in adults 18-49 and 5% in viewers since the November sweeps, competing directly with *Joe Millionaire*. *Raymond* lead-out freshman comedy *Still Standing* also lost ground, losing 20% of its 18-49 audience and 9% of viewers. But *CSI: Miami* gathered people back at 10 p.m., improving its performance in adults 18-49 by 5% since November.

NBC'S THURSDAY STUMBLES

American Idol had little effect on CBS on Tuesdays, since the two schedules attract different audiences.

What made things tougher for NBC this sweeps period was not only losing viewers on Monday, Tuesday and Wednesday nights to *Joe Millionaire* and *American Idol* but also losing twice on Thursday night: once to Michael Jackson on ABC and once to CBS's 90-minute premiere of *Survivor: The Amazon* and a 90-minute episode of *CSI*.

"The top scripted shows in all of television in adults 18-49 remain *Friends* and *ER*," said NBC Entertainment President Jeff Zucker. "But that's not to say we aren't going to play more in the unscripted arena. Clearly, we need a relationship show to go with the great success of *Fear Factor*."

ABC SEES LIGHT

Although ABC took fourth in the sweeps, down from its second-place finish in November, the network was encouraged by its 30% improvement in adults 18-49 over its sweeps performance last year, said Lloyd Braun, chairman, ABC Entertainment Television Group. The network was also up 28% in adults 18-34 and 31% in viewers vs. November.

"We are in the middle of what is turning out to be a very successful season for ABC," Braun said, adding, "We recognize that there is still a ton of work left to do."

That work starts with Thursday night, which has depressed the network's ratings results across the entire schedule. Although reality series *Are You Hot?* has been disparaged by critics, the show has improved its Thursday 9 p.m. ET time slot by 130% over what ABC was airing there in November. That is ABC's reality home base for the foreseeable future, said ABC Entertainment President Susan Lyne. ■



The *O'Reilly Factor* was Fox's top draw last month, attracting an average 2.7 million viewers.

February Heated Up for Cable News

BY ALLISON ROMANO

It's practically yesterday's news that Fox News beat out CNN in ratings. February's headline, though, is that Fox boasts ratings in the upper echelon of cable ratings last month, keeping company with cable megaplayers like TNT, Nickelodeon and Lifetime.

Last month, Fox News averaged a 1.7 rating in prime time with 1.8 million viewers, surging about 50% from February 2002, according to Nielsen Media Research. That was good enough to finish third in the February cable ratings, matching Lifetime's monthly average. Only TNT (2.1 rating) and Nickelodeon (1.8) notched higher marks.

Fox outpaced CNN by about 800,000 viewers

Fox News outpaced CNN by about 800,000 viewers in prime time in February.

in prime, one of the largest prime time margins since it overtook CNN in January 2002. MSNBC's ratings were flat at an average 0.4, although it increased viewers by 31% to 426,000 in prime.

The news lifted CNN, too. For February, CNN posted a 1.1 average in prime and 1.2 million viewers, up about 50% from the year before.

Indeed, February was a heavy news month, punctuated by the Columbia shuttle disaster, continued war and terror-attack rumbles, night-club tragedies in Chicago and Providence, R.I., and a snow-covered East Coast.

Given all that, "all the news networks *should* be up," said Bill Shine, Fox Network's executive producer. But, he continued, "if you look at our growth, the numbers show Fox is becoming a destination for basic-cable viewers."

Proof of the strength, he said, was that every show on Fox's schedule from 4 to 11 p.m. posted record ratings in February. "You just can't say, well, we're just opinion and talk."

But as usual, *The O'Reilly Factor* was Fox's biggest draw for the month, attracting an average 2.7 million viewers. Fox also continued to claim four of the five top-rated news shows. *Larry King Live* was CNN's lone entry among the top five news programs (No. 4 with 1.6 million average viewers). ■

SYNDICATION WATCH

RATINGS | Feb. 10-16

Nielsen Media Research

| news talk |

Top 25 Shows

Adults 18-49

RANK/PROGRAM	AA	GAA
1 Friends	5.3	6.3
2 Seinfeld	5.1	6.0
3 Seinfeld (wknd)	4.7	5.7
4 Everybody Loves Raymond	3.9	4.4
5 Oprah Winfrey Show	3.2	3.2
6 Entertainment Tonight	3.1	3.1
7 Will & Grace	3.0	3.4
8 Wheel of Fortune	2.8	NA
8 That '70s Show	2.8	3.3
10 King of the Hill	2.4	2.7
11 Jeopardy	2.3	NA
11 Friends (wknd)	2.3	2.4
13 Entertainment Tonight (wknd)	2.2	2.2
14 Judge Judy	2.1	3.1
14 Home Improvement	2.1	2.7
16 Just Shoot Me (wknd)	2.0	2.4
17 Everybody Loves Raymond (wknd)	1.9	NA
17 Frasier	1.9	2.0
17 Dr. Phil	1.9	1.9
20 Live With Regis and Kelly	1.8	NA
20 Dharma & Greg	1.8	1.9
22 Wheel of Fortune (wknd)	1.7	NA
22 Access Hollywood	1.7	1.7
22 Fair Game (s 2/16)	1.7	1.7
22 Buffy the Vampire Slayer	1.7	1.6

Top Off-Net Dramas

Adults 18-49

RANK/PROGRAM	AA	GAA
1 Buffy the Vampire Slayer	1.7	1.6
2 ER	1.5	1.8
2 The Practice	1.5	1.7
2 The X-Files	1.5	1.6
5 Providence	0.6	0.9

According to Nielsen Media Research Syndication Service Ranking Report Feb. 10-16, 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

Matthews' Steady Rise

BY PAIGE ALBINIAK

NBC Enterprises' *The Chris Matthews Show* is syndicated, but, after five months on the air, the weekly public-affairs half-hour is competitive with its network counterparts in many markets.

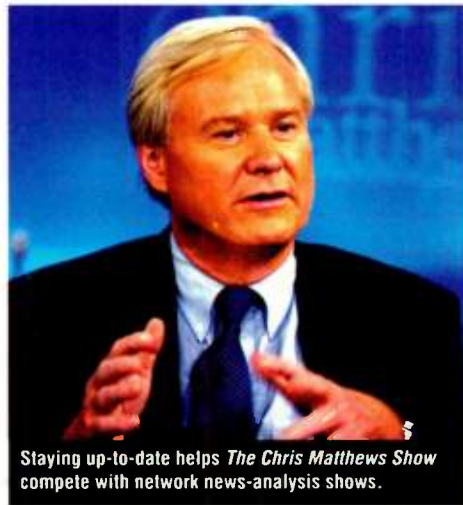
To do that, the show's producers have made staying up-to-date a priority. On Feb. 1, after learning of the Columbia space shuttle tragedy, executive producer Nancy Nathan and senior producer Matthew Saal decided to scrap the show they had shot the day before and do an entirely new one on the news of the day. Four top-notch journalists—*The New York Times*' David Sanger, *Science Magazine*'s Andrew Lawler, *NBC News*' Andrea Mitchell and *Newsweek*'s Howard Fineman—were brought in on short notice. By that afternoon, stations had an up-to-date news-analysis show that was competitive with shows like ABC's *This Week*, CBS's *Face the Nation* and Fox's *Fox News Sunday*.

Perhaps that's why the show's national ratings have been growing each month since its launch in September. It launched to a 0.9 national Nielsen rating in households and has ticked up each month, finishing February with a 1.9.

NBC Enterprises has renewed it on stations covering 78% of the country. Besides NBC's 14 O&Os and many Hearst-Argyle stations, NBC has renewed *Matthews* on the Post-Newsweek, Belo, Scripps Howard Gannett, Raycom Young, Hubbard, Liberty, Cox, Granite and Dispatch station groups, according to Barry Wallach, executive vice president, NBC Enterprises.

In local markets, the show has shown consistent growth since November sweeps: On WNBC-TV New York on Sundays at 11:30 a.m., ratings have improved 19%; on WMAQ-TV Chicago Sundays at 11 a.m., 67%; on KNTV-TV San Francisco Sundays at 9 a.m., 53%.

The show also has helped many local stations improve time-period performance over last year. In *Matthews*' home market of Washington, D.C., where the show airs on NBC O&O WRC-TV on Sunday at 10 a.m., the show is averaging a 3.9 household rating in the metered markets. Recently, it edged past CBS's *Face the Nation* by 0.1 ratings point, beat ABC's *This Week* by 0.6 point and clobbered *Fox News Sunday* by more than 2.5 points. ■



Staying up-to-date helps *The Chris Matthews Show* compete with network news-analysis shows.

Syndie

Insider

My Wife and Kids to Some Trib Stations

Key Tribune stations will air Buena Vista Television's *My Wife and Kids* when the show premieres in syndication in September 2005. So far, the stations are WPIX-TV New York, KTLA-TV Los Angeles, WGN-TV Chicago, WBDC-TV Washington, D.C., and KHWB-TV Houston. Tribune signed a three-year deal, agreeing that the show can go to basic cable networks in year four. Buena Vista is retaining three 30-second spots in the deal. In 2004, several Tribune stations will launch Twentieth's *Malcolm in the Middle*. Among them: KCPQ-TV Seattle and duopoly WXIN-TV and WTTV-TV Indianapolis.

CosmoGirl! Needs Time to Mature

Hearst Entertainment is pulling back on its planned weekly half-hour syndicated show, *CosmoGirl!*, which was to have been an FCC-friendly, teen-focused program for stations. A spokesman for Hearst said company executives decided they could not get the show ready in time for launch this fall, as had been announced. Another weekly half-hour, *America's Moving To...*, is going on hiatus after launching in 30% of the country, and supporting sponsor Ryland Homes hopes to bring it back later. The show is from Mansfield Television Distribution, WorldLink and WENA Productions.

Dr. Phil in Prime Time

Several stations are airing *Dr. Phil* in prime time. Young Broadcasting's independent KRON-TV San Francisco has done that from the show's beginning last September, running it at 8 p.m. each weeknight to very respectable ratings. Belo's independent KONG-TV Seattle runs the show at 8 p.m., and the group's independent KTVK-TV Phoenix will do the same come September. Post-Newsweek's CBS affiliate WJXT-TV Jacksonville, Fla., broadcasts *Dr. Phil* weeknights at 9 p.m. And, as of today, Post-Newsweek's CBS affiliate WKMG-TV Orlando, Fla., airs the show in access at 7 p.m.

Barberie Has Yes, Dear Date

Jillian Barberie is adding one more show to her lengthy TV résumé, although this time she's leaving syndication and sports for a stint in network prime time. This month, Barberie will shoot a guest spot on CBS sitcom *Yes, Dear*, playing the wife of Brian Doyle-Murray's character. *Yes, Dear* is produced by Twentieth Century Fox Television and airs on CBS on Mondays at 8:30.

Taking Time Periods To The Ex-treme!



Host
Jillian Barberie



In the Top 3 markets, EX-treme Dating improves on its **Blind Date** lead-in.

Available Now
For June '03



Source: NSI, SNAP 3, Jan '03 sweep, % growth over lead-in, W18-34 Shr

SOMETIMES
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Premiere



World Radio History

DECISION: A FIGHT TO THE FINISH

RESURRECTION

TM

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Latinos in front of and behind the camera.
No wonder *TV Guide* calls it "one of television's most
satisfying destinations." The second coming
of this one-hour weekly series is destined
to become a major event.

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Source: TV Guide Online, June 26, 2001.
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NIELSEN | Feb. 17-23 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Feb. 17-23

Total Households (in millions)

PROGRAM	DATE	NET	HH
1. WWF 10 p	2/17	TNN	3.6
2. Spongebob Sq 9:30 a	2/22	NICK	3.4
3. Trading Places 9 p	2/22	TLC	3.1
4. Spongebob Sq 9 a	2/22	NICK	3.1
4. WWF 9 p	2/17	TNN	3.0
4. Fairly Odd Parents	2/22	NICK	3.0
7. Spongebob Sq 6 p	2/19	NICK	2.8
8. Fairly Odd Parents	2/23	NICK	2.8
8. Spongebob Sq 9:30 a	2/23	NICK	2.8
10. Spongebob Sq 9 a	2/23	NICK	2.7

Adults 18-49

PROGRAM	DATE	NET	HH
1. WWF 10 p	2/17	TNN	2.9
2. Trading Spaces 9 p	2/22	TLC	2.7
3. WWF 9 p	2/17	TNN	2.5
4. Real World XII	2/18	MTV	2.0
5. The Shield	2/18	FX	1.9
5. RW/RR Battle/Sexes	2/17	MTV	1.9
7. The Dead Zone	2/23	USA	1.8
8. Mv: Gone in 60 Secs	2/22	TNT	1.7
9. Trading Spaces 9 p	2/22	TLC	1.6
10. NBA Rockets/Lakers	2/18	TNT	1.6

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Feb. 17-23

Total households (in millions)

RANK	NETWORK	WEEK	STD
1.	CBS	10.5	9.1
2.	NBC	8.6	8.4
3.	FOX	9.3	6.5
4.	ABC	6.7	7.2
5.	WB	2.6	2.8
6.	UPN	2.4	2.5
7.	PAX	0.9	0.9

Adults 18-49 (in millions)

RANK	NETWORK	WEEK	STD
1.	FOX	8.8	5.4
2.	NBC	5.9	5.9
3.	CBS	6.6	5.2
4.	ABC	5.3	5.3
5.	WB	2.2	2.4
6.	UPN	1.9	2.0
7.	PAX	0.3	0.4

Top 10 Broadcast Shows

Total Households (in millions)

RANK	PROGRAM	WEEK	STD
1.	Joe Millionaire	FOX	23.2
2.	CSI	CBS	18.1
3.	Joe Millionaire Special	FOX	17.7
4.	45th Anni Grammy Awards	CBS	15.7
5.	ER	NBC	15.3
6.	Law & Order	NBC	14.1
7.	The Bachelorette	ABC	13.9
8.	Friends 8 p	NBC	13.6
9.	Friends 8:30 p	NBC	12.5
10.	Without a Trace	CBS	12.9

Adults 18-49 (in millions)

RANK	PROGRAM	WEEK	STD
1.	Joe Millionaire	FOX	26.2
2.	Joe Millionaire Special	FOX	19.2
3.	45th Anni Grammy Awards	CBS	14.5
4.	ER	NBC	13.5
5.	CSI	CBS	13.1
6.	American Idol Tue	FOX	11.9
7.	The Bachelorette	ABC	11.9
8.	Friends	NBC	11.4
9.	American Idol Best/Worst	FOX	11.3
10.	Friends 8:30 p	NBC	10.7

SOURCE: Nielsen Media Research

Week	abc		CBS		NBC		FOX		PAX		UPN		WB	
	6.7/9	9.8/14	8.5/12	19.2/26	0.5/1	2.1/3	4.2/6							
22	43. Primetime 4.3/6	27. King of Queens 8.7/12 29. Yes, Dear 8.2/11	48. Fear Factor 6.6/9	3. Joe Millionaire 16.6/23	124. Dirty Rotten Cheater 0.4/1	88. The Parkers 2.2/3 86. One on One 2.5/3	67. 7th Heaven 5.1/7							
8:00														
8:30														
9:00		15. Ev Lvs Raymnd 10.8/14		1. Joe Millionaire 21.8/29	124. Sue Thomas, F.B.Eye 0.4/1	88. GirlsFriends 2.2/3 94. Half & Half 1.8/2	82. Everwood 3.2/4							
9:30	48. 20/20 6.6/9	33. Still Standing 8.0/11	23. Dateline 9.5/14											
10:00		11. CSI: Miami 11.5/18			115. Diagnosis Murder 0.8/1									
10:30														
TUESDAY														
	6.4/10	10.2/16	6.5/10	9.6/14	0.6/1	1.8/3	4.1/6							
8:00	43. 8 Simple Rules 6.8/10	20. JAG 10.2/15	53. Most Outrageous Game Show Moments 6.2/9	12. American Idol 11.4/17	120. Weakest Link 0.6/1	87. Buffy the Vampire Slayer 2.4/4	78. Gilmore Girls 3.7/6							
8:30	56. According to Jim 6.1/9													
9:00	67. Life With Bonnie 5.1/8	22. The Guardian 9.6/14	31. Frasier 8.1/12	34. 24 7.7/11	123. Just Cause 0.5/1	105. Abby 1.1/2 103. Half and Half 1.3/2	76. Smallville 4.4/7							
9:30	65. Less Than Perfect 5.2/8		67. A.U.S.A. 5.1/8											
10:00														
10:30	34. NYPD Blue 7.7/13	16. Judging Amy 10.7/18	72. Kingpin 4.9/8		115. Diagnosis Murder 0.8/1									
WEDNESDAY														
	11.0/17	6.3/10	9.1/14	9.4/14	0.9/1	2.4/4	1.9/3							
8:00		46. Star Search 6.7/10	56. Ed 6.1/9	36. That '70s Show 7.6/12	109. Candid Camera 1.0/1	84. Enterprise 2.9/4								
8:30	7. The Bachelorette 13.0/19			26. American Idol 8.8/13			93. Birds of Prey 1.9/3							
9:00		59. 60 Minutes II 5.9/9	31. The West Wing 8.1/12	16. American Idol Best/Worst 10.7/16	120. Doc 0.6/1	90. The Twilight Zone 2.0/3								
9:30														
10:00	40. I'm a Celebrity 6.9/11	52. 48 Hours Investigates 6.3/10	6. Law & Order 13.2/22		109. Diagnosis Murder 1.0/2									
10:30														
THURSDAY														
	7.0/11	13.3/20	12.1/18	9.1/13	0.9/2	3.4/5	1.3/2							
8:00	25. The Bachelor 8.9/13	12. Survivor: Amazon 11.4/17	8. Friends 12.8/19 9. Friends 11.8/17	24. Michael Jackson Interview: Footage You Were Never Meant to See 9.1/13	120. It's a Miracle 0.6/1	81. WWE Smackdown! 3.4/5	105. High School Reunion 1.1/2							
8:30			18. Will & Grace 10.5/15				97. Surreal Life 1.3/2							
9:00	40. Are You Hot? 6.9/10	2. CSI 17.0/25	28. Scrubs 8.6/12		109. Diagnosis Murder 1.0/2		100. Jamie Kennedy 1.7/3							
9:30														
10:00	65. I'm a Celebrity 5.2/8	10. Without a Trace 11.6/18	5. ER 14.3/23											
10:30														
FRIDAY														
	6.2/11	5.1/9	7.9/14	4.2/7	0.9/2	1.5/3	2.1/4							
8:00	40. America's Funniest Home Videos 6.9/12	48. Star Search 6.6/12	51. Mister Sterling 6.5/11	77. Fox Movie Special—Natty Professor 2: The Klumps 4.2/7	113. Friday Night Flix—MHC: Before I Say Goodbye 0.9/2	99. UPN's Movie Friday—Dumb & Dumber 1.5/3	94. What I Like About 1.8/3 94. Sabrina Witch 1.8/3 84. Reba 2.9/5 90. Greetings/Tucson 2.0/3							
8:30														
9:00	46. America's Funniest Home Videos 6.7/11	43. Hack 6.8/12	37. Dateline NBC 7.1/12											
9:30														
10:00	72. I'm a Celebrity 4.9/9	29. CSI 8.2/15	19. Law & Order: Special Victims Unit 10.3/18		113. Diagnosis Murder 0.9/2									
10:30														
SATURDAY														
	4.3/8	6.5/12	3.6/6	5.7/10	0.8/1									
8:00		63. Touched by an Angel 5.4/10	83. Fear Factor 3.0/5	62. Cops 5.5/10	118. Diagnosis Murder 0.7/1									
8:30	74. ABC Saturday Night at the Movies—Forces of Nature 4.5/8			53. Cops 6.2/11										
9:00		37. The District 7.1/12	78. NBC Saturday Night Movies—The Fugitive 3.7/7	60. AMW: America Fights Back 5.6/10										
9:30														
10:00	78. I'm a Celebrity 3.7/7	39. The Agency 7.0/13			115. PAX Saturday Night Movie—Paradise Virus 0.8/1									
10:30														
SUNDAY														
	4.9/8	14.1/22	9.1/14	5.4/8	1.2/2		1.5/2							
7:00				71. The Simpsons 5.0/9	118. Candid Camera 0.7/1		90. Gilmore Girls 2.0/3							
7:30		14. 60 Minutes 10.9/18	58. Dateline NBC 6.0/10	53. The Simpsons 6.2/10			105. Surreal Life 1.1/2							
8:00	74. I'm a Celebrity 4.5/7				97. Doc 1.6/2		109. Surreal Life 1.0/2							
8:30							103. Surreal Life 1.3/2							
9:00		4. 45th Annual Grammy Awards 14.7/23	21. NBC Movie of the Week—First to Die 10.1/15	64. Fox Movie Special—X-Men 5.3/8	100. Sue Thomas, F.B.Eye 1.4/2		100. Surreal Life 1.4/2							
9:30	67. Alias 5.1/7													
10:00					105. Just Cause 1.1/2									
10:30	60. Dragnet 5.6/9													
Averages														
Week	6.6/10	9.8/15	8.1/13	8.7/13	0.8/1	2.3/3	2.4/4							
S-T-D	6.7/11	8.5/14	7.8/13	6.0/10	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

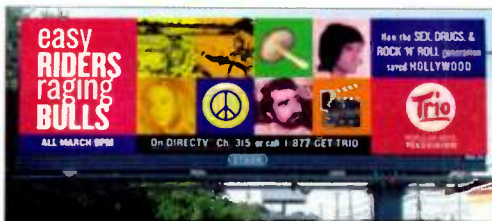
MARKET | Myrtle Beach | FOCUS

Cable's Trio Buys KTLA-TV Eyeballs

BY ALLISON ROMANO

Cable network Trio is hitting the broadcast airwaves in Los Angeles. Well, at least for an hour. The arts channel is buying an hour block on The WB affiliate KTLA-TV March 15 to showcase its original documentary *The Blockbuster Imperative*.

This is Trio's second such time buy in a major market. Cable nets trying to make noise sometimes buy local cable access time, but leasing broadcast airwaves is more unusual. Last November, the Universal Television-owned channel bought a 90-minute block on Fox-owned WTXF-



Trio is touting its March movies on Los Angeles billboards as well as in an hour showcase and spots on KTLA-TV.

TV Philadelphia. Both buys are said to have cost in the neighborhood \$500,000.

In the Los Angeles market, Trio is available to about 400,000 subscribers on Time Warner Cable and Comcast. It still needs carriage on Adelphia and Charter systems. Nationally, Trio has about 17 million subscribers.

In Los Angeles, Trio is hyping its March themed month "Easy Riders, Raging Bulls," which focuses on how sex, drugs and rock 'n' roll have influenced movies. Along with classic movies like *Shampoo* and *Easy Rider*, Trio will air two original companion documentaries: *Easy Riders, Raging Bulls* tracing sex, drugs and rock 'n' roll in early Hollywood; *The Blockbuster Imperative* on box-office megahits, beginning with *Jaws*.

The sneak preview will air on KTLA-TV from 11 p.m. to midnight. Also, Trio is buying 40 billboards in the market and renting blimps and will air spots on KTLA-TV. ■

AT A GLANCE

The Market

DMA rank	110
Population	651,000
TV homes	254,000
Income per capita	\$13,508
TV revenue rank	130
TV revenue	\$24,400,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WBTW(TV)	13	CBS Media General
2	WPDE-TV	15	ABC Diversified
3	WFXB(TV)	43	Fox GE Media
4	WWMB(TV)	21	UPN Atlantic Media

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

Cable/DBS

Cable subscribers (HH)	185,420
Cable penetration	73%
ADS subscribers (HH)**	46,990
ADS penetration	18.5%
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***
Wheel of Fortune (WBTW)	17/32
Network Show	
CSI (WBTW)	24/35
Evening Newscast	
WBTW	21/42
Late Newscast	
WBTW	13/36

***November 2002, total households

SOURCES: Nielsen Media Research, BIA Research

An Emphasis on the Beach

A sign on a practice green in Myrtle Beach, S.C., notes that it's half-way between Miami and New York. All the other signs point toward Myrtle Beach. Florence, notes one TV executive in the Florence-Myrtle Beach market, is a city in Italy; Myrtle Beach is a destination for tourists and for advertisers. As a result, local stations have united in asking Nielsen to rename the market Myrtle Beach-Florence, S.C.-Lumberton, N.C. The hyphenated market has different cultures, different ways of life.

"Florence used to be an agricultural trading center," notes David Carfolite, general manager at Fox affiliate WFXB(TV). Although it has shaken off some of the former tobacco dominance for manufacturing and pharmaceuticals, "we're putting the emphasis on the beach. It will be easier to tell people we're the Myrtle Beach market."

Myrtle Beach business, he notes, "spends \$9 million to \$15 million a year publicizing its name. We're in the advertising business. We should use the strongest brand we can get a hold of." Advertising inside the underperforming market, typically, is led by automotive with fast food following.

"As big-agency planners and national advertisers see this as the Myrtle Beach market," says Michael Pumo, general manager of market leader WBTW(TV) "they will recognize this as a high-growth market, an easy-to-drive-to designation."

Media General-owned CBS affiliate WBTW has been the dominant local television force for nearly 50 years. "If you were a kid in this market from 1954 to 1980, you watched channel 13," Carfolite acknowledges. "Every other channel had snow on it."

ABC programming is provided by the market's No. 2 station, Diversified Communications' WPDE-TV, which also operates UPN affiliate WWMB(TV). NBC comes in via cable from Columbia, S.C., or Wilmington, N.C.

The GE Media that owns WFXB is not related to the GE behind NBC's O&O stations. WFXB, as owner Greg Everett points out, is "South Carolina's only locally owned and operated commercial television station."—Dan Trigoboff



WHAT THEY DO

\$900M in road construction for the Myrtle Beach, S.C., area is expected by next year.

649,830 people arrived at Myrtle Beach International Airport in 1999, more than twice as many as in 1992.

24.2% of businesses in Florence, S.C., are owned by women; 15.7%, by members of minority groups.

SOURCE: BROADCASTING & CABLE research

WASHINGTON, DC DISCOVERS PYRAMID!

PYRAMID Delivers the Time Period's BEST Performance in 6 Years on WJLA at 10:30am!

3.9 Household rating!
+56% Over year ago programming!
+77% Over premiere week!

PYRAMID

Source: NS, WRAP Overnights, M-F, (2/17/03-2/21/03), year ago=Feb 02 Sweep, best=Feb sweep histories, premiere=(9/16/02-9/20/02)

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Diane Prior, 103.5, WKTU

Meg Griffin, Sirius Satellite

Maria Milito, 104.3, WAXQ, "Q-104"

Wendy Williams, 107.5, WBLS

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WASHINGTON



CAPITAL WATCH

Media Companies Endorse U. Mich. Affirmative Action

Sixty-four of the largest U.S. companies, including NBC parent General Electric, and nearly 20 other media companies urged the U.S. Supreme Court to uphold the University of Michigan's affirmative-action policy last week. In friend-of-the-court briefs, the companies argued that racial and ethnic admission policies ensure diversity of an educated work force. Employee diversity is particularly important for media, wrote 18 companies, including LIN Television, Hispanic Broadcasting, Emmis Communications, Radio One, and Yankees Entertainment and Sports Network because a diverse employee pool enriches debate on public issues.

Besides affecting affirmative action, the court's ruling is expected to influence possible legal challenges to the FCC's new equal-employment rules for broadcasters and cable companies and a proposed tax credit for sales of media properties to minorities, women and small businesses. The Supreme Court is expected to hear oral arguments April 1 over a university point system that bolsters minorities' admission chances. The Bush administration opposes the school's policy.

DINGELL URGES
'RAISING BAR'

Rep. John Dingell (D-Mich.) praised the 35% cap on TV-household reach for preserving local programming but warned broadcasters that they must do more to convince others in Washington. The ranking member of the House Commerce Committee told the NAB state leadership conference that affiliates and independents should "raise the bar" by producing more local programming to differentiate themselves from increasingly "homogenized" networks. "Eternal vigilance here in Washington and careful service to the communities you serve will be two important instruments in maintaining your place."

tee. His bill also would preserve the "UHF discount," which, for purposes of the household reach cap, tallies UHF stations at 50% of a market's households. The bill also would bar the FCC from reinstating a ban on crossownership of a broadcast station and a local cable system. Federal judges struck down the ban a year ago. The FCC officially eliminated the ban last week.

Sachs Derides Broadband Anti-Discrimination Plans

Broadband anti-discrimination rules proposed by Amazon.com, Disney and Microsoft came under attack from NCTA chief Robert Sachs. "Microsoft and others want to use the government to leverage negotiations with network providers and others to get better business deals," he told state utility regulators. Some restrictions on consumer usage, particularly higher fees for large users of capacity, will be necessary, he said, because a few "bandwidth hogs" can bog down an entire local network. The FCC is putting the finishing touches on permanent rules for cable broadband service.

Panel Finds Media Emergency Alert System Needs a Big Fix

BY BILL MCCONNELL

Lack of coordination among state and local emergency agencies could hamper the use of the media-operated Emergency Alert System following a terrorist attack or environmental disaster, say members of an industry group charged with improving media outlets' ability to warn local communities.

The Media Security and Reliability Council, formed last year at the behest of FCC Chairman Michael Powell, is expected to urge major upgrades to the EAS system as the central recommendation when its first report is issued in May.

The council is chaired by Tribune Co. CEO Dennis FitzSimons and includes News Corp. chief Rupert Murdoch and Disney head Michael Eisner. The council was charged with developing "best practices" for broadcast stations and cable systems to follow so that local communities receive up-to-the-minute information about emergencies.

New Homeland Security Secretary Tom Ridge acknowledged last week the central role that well-prepared media outlets are expected to play in keeping the public informed during a disaster. "The time of emergency is not the time to plan; it's the time to react," he told the National Association of Broadcasters' state leadership conference.

Although general news reports are expected to be the primary source of information, EAS could have a major role because it is automated and can easily repeat detailed instructions. The media council won't make formal recommendations until its May 28 meeting, but an overhaul of the EAS is expected to be a central focus.

"There are enormous holes in the system," said Tribune lobbyist Shaun Sheehan, FitzSimons's day-to-day liaison to the council. "It's an unfunded mandate that also involves the National Weather Service and the Federal Emergency Management Agency, and no one has overall authority."

EAS evolved from the old Emergency Broadcast System as a way to ensure that the president could talk to the American people following a nuclear attack. Weather alerts were added in the 1950s and state and local emergencies in 1963.

Each broadcast station must install decoding equipment that automatically adds voice

or on-screen text messages received from the National Weather Service, FEMA or state and local agencies.

Under FCC rules, broadcasters and cable systems are required to relay only the president's message to the nation in the event of a national emergency; participation during local emergencies is voluntary.

Because the national system is up and running, however, incorporation of state and local agency alerts would take little extra effort, says Glenn Reitmeier, NBC vice president of technology.

One big problem in the eyes of the industry council: Not all state governments participate in EAS. The Tennessee Emergency Management Agency, for instance, refuses to operate EAS encoders even though the Tennessee Association of Broadcasters purchased the equipment. Instead, the state trade group takes responsibility for activating codes during an emergency and running regular tests.

Parochialism is another headache. Louisiana officials have refused to allow surrounding states to activate missing-child AMBER Alerts in Louisiana, and the council

wants to make sure no cross-border jealousy hurts upgrades for disasters. Conversely, five states—Connecticut, Delaware, Mississippi, New Hampshire, New York and Oregon—have no local emergency-response plans at all.

Sloppy procedures plague other areas, particularly rural ones with few stations. In a statewide test in New York, messages did not make it beyond a 70-mile radius from Albany because encoders were set incorrectly and sometimes station control rooms were not manned.

Some members of the council are frustrated by a perceived lack of support for EAS changes among FCC officials, who would need to jawbone local officials or make rule changes to beef up the service. "We think there's been an awful lot of shirking of responsibility by the FCC" said one participant in the discussions who didn't want to be named, "but they say new regulatory mandates are not what this is all about."

FCC Video Services Chief Barbara Kreisman, who leads the agency's participation in the project denies any resistance to EAS recommendations but insists that it's too early to endorse or oppose specific suggestions. "EAS is one area that makes sense for a national warning system, but we're still in the discussion stage." ■



Tribune's Dennis FitzSimons heads the group trying to repair the 'holes' in EAS.

Special Focus

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

■ Hispanic Television

A Demographic Focus for Media Buyers and Planners

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

ISSUE DATE: Mar. 17, 2003

SPACE CLOSE: Mar. 7, 2003

MATERIALS CLOSE: Mar. 11, 2003

■ Focus on Rep Firms

A Demographic Focus for Media Buyers and Planners

Rep Firms have not escaped the impact of consolidation, much like every other aspect of the television business. How have the large rep firms changed the way spot time is sold? On March 31, *TV Buyer* looks at the way rep firms have changed, what it means, and what changes the future holds.

ISSUE DATE: Mar. 31, 2003

SPACE CLOSE: Mar. 21, 2003

MATERIALS CLOSE: Mar. 25, 2003

BONUS DISTRIBUTION AT
CTPAA Forum 2003, Washington, DC 3/30-4/2

■ Focus on TVB & Automotive Advertising

The Television Bureau of Advertising holds its annual marketing conference in conjunction with the New York Auto Show on April 15th. To mark the event, the April 14th edition of *Broadcasting & Cable's TV Buyer* section will take an in-depth look at the advertising and marketing plans for automobile manufacturers and retailers - the largest category of television advertising.

ISSUE DATE: Apr. 14, 2003

SPACE CLOSE: Apr. 4, 2003

MATERIALS CLOSE: Apr. 8, 2003

BONUS DISTRIBUTION AT
TVB Conference, New York, 4/15
Auto Show, New York, 4/15

■ Focus on The Upfront

Look to the April 21st section of *TV Buyer* to examine the likely strategies of the networks and major buyers. Will the networks aggressively push for higher CPMS in a weak economy? Or will they hold back inventory for the scatter market? *TV Buyer* will investigate the scenarios, relying on the experts who know what Madison Avenue and Hollywood are thinking.

ISSUE DATE: Apr. 21, 2003

SPACE CLOSE: Apr. 11, 2003

MATERIALS CLOSE: Apr. 15, 2003

BUSINESS



CHANGING HANDS

TVs

WDHN-TV Dothan, Ala. and KARK-TV Little Rock (Little Rock-Pine Bluff), Ark.

PRICE: \$40 million

BUYER: Nexstar Broadcasting Group LP (Perry A. Sook, president/CEO)

SELLER: Morris Multimedia Inc. (H. Dean Hinson, president)

FACILITIES: WDHN-TV: Ch. 18, 1,070 kW, ant. 764 ft.; KARK-TV: Ch. 4, 100 kW, ant. 1,650 ft.

AFFILIATION: WDHN-TV: ABC; KARK-TV: NBC

Combos

WKAQ-FM and WKAQ(AM) San Juan, WUKQ-FM Mayaguez and WUKQ(AM) Ponce, P.R.

PRICE: \$32 million

BUYER: Hispanic Broadcasting Corp. (McHenry Tichenor Jr., president/CEO); owns seven other stations, none in this market

SELLER: El Mundo Broadcasting Corp. (Argentina S. Hills, chairman)

FACILITIES: WKAQ-FM: 104.7 MHz, 50 kW, ant. 1,221 ft.; WKAQ(AM): 580 kHz, 10 kW; WUKQ-FM: 99.1 MHz, 25 kW, ant. 1,972 ft.; WUKQ(AM): 1420 kHz, 1 kW

FORMAT: WKAQ-FM: Spanish/Top 40/Variety; WKAQ(AM): Spanish/News/Talk; WUKQ-FM: Spanish/Top 40/Variety; WUKQ(AM): Spanish/News/Talk
BROKER: Kalil and Co. Inc.

WHLQ-FM and WYRN(AM) Louisburg (Raleigh-Durham), N.C.

PRICE: \$2.8 million

BUYER: Curtis Media Group (Donald W. Curtis, president/CEO); owns 18 other stations, including WCHL(AM), WCLY(AM), WDNC(AM), WDNZ(AM), WGBR(AM), WPTF(AM), WBBB-FM, WKIX-FM, WKXU-FM, WQDR-FM, WWMY-FM and WQMY-FM Raleigh-Durham.

SELLER: Franklin Broadcasting Co. Inc. (Mollie Evans, secretary/treasurer)

FACILITIES: WHLQ-FM: 102.5 MHz, 6 kW, ant. 328 ft.; WYRN(AM): 1480 kHz, 500 W day/35 W night

FORMAT: WHLQ-FM: Country; WYRN(AM): Country

KTFI(AM) Twin Falls and KIKX-FM Ketchum, Idaho

PRICE: \$2 million

BUYER: American General Media

(L. Roger Brandon, VP); owns 31 other stations, none in this market

SELLER: Horizon Broadcasting Group LLC (William Ackerley, CEO)

FACILITIES: KTFI(AM): 1270 kHz, 5 kW day/1 kW night; KIKX-FM: 104.7 MHz, 100 kW, ant. 1,578 ft.

FORMAT: KTFI(AM): Oldies; KIKX-FM: Classic Rock

FMs

WSOX-FM Red Lion (York), Pa.

PRICE: \$9 million

BUYER: Brill Media Co. (Alan R. Brill, president); no other broadcast interests

SELLER: Pioneer Broadcasting Corp. (Thomas Moffitt Sr., president)

FACILITIES: 96.1 MHz, 50 kW, ant. 499 ft.

FORMAT: Oldies

WJEZ-FM Pontiac and WLDC-FM Dwight, Ill.

PRICE: \$5.5 million

BUYER: Citadel Communications Corp. (Farid Suleman, CEO); No. 6 group owns 212 other stations, none in this market

SELLER: Livingston County Broadcasters Inc. (J. Collins Miller, president)

FACILITIES: WJEZ-FM: 93.7 MHz, 12 kW, ant. 472 ft.; WLDC-FM: 98.9 MHz, 1 kW, ant. 489 ft.

FORMAT: WJEZ-FM: Oldies; WLDC-FM: Country
BROKER: Don Sailors

KCDI-FM Bryant (Little Rock), Ark.

PRICE: \$3.6 million

BUYER: Archway Broadcasting Group LLC (Al Vicente, president/CEO); owns 12 other stations, including KHTE-FM and KLEC-FM Little Rock

SELLER: Malvern Entertainment Corp. (Scott A. Gray, president)
FACILITIES: 93.3 MHz, 6 kW, ant. 699 ft.

FORMAT: Country

BROKER: Bill Cate of Sunbelt Media

KEBR-FM North Highlands (Sacramento), Calif.

PRICE: \$3 million

BUYER: KQED Inc. (Jeff Clarke, CEO); owns one other station, not in this market

SELLER: Family Stations Inc. (Harold Camping, president)

FACILITIES: 89.3 MHz, 3 kW, ant. 354 ft.

FORMAT: Religion

WVCO-FM Loris (Myrtle Beach), S.C.

PRICE: \$2.2 million

BUYER: Carolina Beach Music Broadcasting Corp. (Harvey Graham Jr., president); no other broadcast interests

SELLER: GEO Bcst Group Inc. (Deane Morris, president)

FACILITIES: 94.9 MHz, 11 kW, ant. 489 ft.

FORMAT: Oldies/Beach

COMMENT: The station is currently licensed as a Class A station but has a CP to upgrade to a Class C3.

WWBR-FM West Point, Va.

PRICE: \$1.8 million

BUYER: On Top Communications Inc. (C. Steve Hegwood, president/CEO); owns five other stations, none in this market

SELLER: Winner Broadcasting LLC (James E. Campana, owner)
FACILITIES: 107.9 MHz, 6 kW, ant. 328 ft.

FORMAT: Urban

WZLM-FM Dadeville, Ala.

PRICE: \$1.3 million

BUYER: Great South RFDC LLC (Paul S. Alexander, managing member); owns one other station, not in this market

SELLER: Dale Broadcasting Inc. (Gary Burkett, general manager)
FACILITIES: 97.3 MHz, 3 kW, ant. 482 ft.

FORMAT: AC

WTSE-FM(CP) Cypress Quarters, Fla.

PRICE: \$1 million

BUYER: Calvary Chapel Church Inc. (Robert J. Coy, president); owns one other station, not in this market

SELLER: Living Proof Inc.

FACILITIES: 90.5 MHz, 100 kW, ant. 236 ft.

FORMAT: CP-NOA

AMs

KALL(AM) Salt Lake City (Salt Lake City-Ogden), Utah

PRICE: \$3.7 million

BUYER: ABC Radio Inc. (John Hare, president, ABC Radio); No. 5 group owns 70 other stations, none in this market

SELLER: Mercury Broadcasting Co. Inc. (Van Archer, president)

FACILITIES: 910 kHz, 5 kW day/1 kW night

FORMAT: Talk

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

War Fears Prompt Advertiser Caution

BY JOHN M. HIGGINS

The Bush Administration's war drums are having an evident effect, but maybe more on American advertisers than on Iraqi generals. As they reported strong gains for the fourth quarter ended December, radio stations noted that they are seeing signs of a slowdown.

Clear Channel, Cox Radio and Cumulus Media all said they were having a hard time predicting how March ad sales will run, because some buyers were starting to hesitate amidst all the war warnings.

Reporting a "blowout" fourth quarter, Clear Channel President Mark Mays said first-quarter sales at the nation's largest owner of radio stations (around 1,200) "started very, very strong" but, "as the war rhetoric started to increase over the last two or three weeks, we have

simultaneously seen advertisers starting to sit on their hands and being very cautious about when the war will start. Therefore, they have slowed down placing business for late February and early March."

He added, however, that second-quarter sales seem to be on track.

Said Cumulus CEO Lewis Dickey, "There is

a lot of apprehension out there on the part of the buyer. We just have very little visibility into March right now, which is why we're being very cautious. If war does strike and it's much worse than any of us think and it has adverse consequences, all bets are off. And there's no way to forecast that."

That's a more negative vibe than TV-station groups have been sending out. TV executives acknowledge that buyers are nervous, but they haven't seen a pullback.

"I don't think people are canceling in March," said Young Broadcasting CEO Vince Young. "I think people are just sitting back right now, sort of waiting to see what happens. So probably what you are seeing is some people that just aren't placing business yet. ... If war broke out, somebody might cancel, but it's just too early to know that." Just a couple of accounts, he said, have asked his stations to drop their ads should the stations and their networks go with wall-to-wall war coverage if the Bush Administration actually starts dropping bombs.

The caution follows fairly uniformly strong results among all ad-supported media, which compare the fourth quarter of 2002—an election year—with the three months immediately following the 9/11 attacks. So TV and radio earnings reports benefit from easy comps.

Fourth-quarter radio revenues increased 9% to \$979 million, but cash flow zoomed 42% to \$428.2 million, fueled by savings from the layoffs of hundreds of employees last year. ■



TECHNOLOGY



Effanel handled the primary mix of the 5.1 HD and stereo SD feeds of performances such as Bruce Springsteen's.

Surround Era Under Way

Grammys are first of what should be many 5.1 telecasts

By Ken Kerschbaumer

Last week's Grammy Awards ceremony on CBS earned kudos from viewers as one of the best HD telecasts ever. It also signaled the beginning of the 5.1 surround sound era for CBS.

"We knew that our ability to not send 5.1 audio to our stations was a big missing element in HDTV," says CBS Vice President of Engineering and Technology Bob Seidel. "When we first started HD four years ago, the early-generation equipment didn't have the feature sets needed to go forward with 5.1."

But now that the equipment is in place, look for CBS to do much more 5.1 audio. The upcoming NCAA men's basketball tournament will be done in 5.1, and Seidel says that, beginning next fall, CBS will accept prime time programming with 5.1 audio. He says that *CSI*, *CSI: Miami*, *The District* and *The Agency* are already produced in 5.1, so those four programs are fairly good bets to be available to viewers in 5.1 next season.

"The fact that DVDs and theatrical movies are mixed in 5.1 has helped people already enjoy 5.1 surround sound," says Seidel. "So I think it's a very small step for viewers to realize the benefit of 5.1 for broadcast programming."

The move to 5.1 began about a year ago when Harris encoders capable of carrying 5.1 as well as other services CBS is interested in (such as closed captioning, V-chip, the broadcast flag, audio metadata and interactive services) became available. Four Harris HD encoders were installed in the CBS New York facility to distribute East and West Coast feeds to affiliates. In December, the network put integrated satellite receivers in the 25 of its



All-Mobile Video's Resolution truck's Sony Oxford audio console was used during the Grammys.

131 stations that have DTV signals. Those 22 markets carried the Grammy's 5.1 audio signal. Dolby E encoders and decoders were also used.

Getting 5.1 capability to the other 106 stations is a priority for CBS, and the network will be providing the stations with two integrated receiver units. It's up to the station to provide Dolby E DP572 Dolby E decoders (one for each receiver) and the DP569 Dolby digital encoder. Dolby estimates that more than 175 TV stations in the U.S. are capable of 5.1 surround sound transmission.

The cost of the gear required is less than \$10,000.

Sunday's telecast involved the use of a number of production vehicles. The video side was handled by All-Mobile Video's 53-foot Resolution truck. Seventeen cameras were used on the shoot, including Sony HDC-700 HD studio cameras and HDC-750 portable cameras, all outfitted with Fujinon lenses. The production switcher is a Sony MBS-8000 with Tektronix, Telex, and Leitch gear also being used.

That truck's Sony Oxford console was tied to an AMS Neve Capricorn console in Effanel Production's 48-foot L7 Mobile Recording Studio, which handled the pri-

mary mix of the 5.1 HD and stereo SD feeds. The overall 5.1 balance of all the elements originated from Effanel's on-site recording unit.

"I was very pleased with the production, especially considering that it was a first attempt," says Effanel President Randy Ezratty, who was in the OSR unit working on its Yamaha DM2000 console as 5.1 sound designer/mixer. "I learned a lot, and it's only going to get better."

Ezratty says sync, bass management, philosophical direction and stereo compatibility were all issues until show time. Ezratty also used a Dolby DP570 multi-channel audio too so that he could hear what the 5.1 mix would sound like in other environments like stereo or mono. CBS and Dolby solved the technical issues while the National Academy of Recording Arts and Sciences (NARAS) pushed Ezratty to take a few chances with the 5.1 mix.

The audio and video signals from the trucks were sent back to CBS's network facility at 4:2:2 and via Dolby E. Dolby DP571 encoder. They were then decompressed, routed through the CBS plant, and compressed to be sent to the affiliates. When the station receives the encoded signal the DP572 decodes it, bringing the audio signal down to baseband and it then travels through most stations in that form.

"That signal is then encoded into Dolby digital with DP 569 before being sent over the air," says Rocky Graham, Dolby manager, DTV applications who also assisted with the Grammy telecast.

"Both audio signals were sent through a five-second delay so we could bleep out [obscenities]," says Seidel. "Keeping the two broadcasts synchronized within a frame so we could do that was a bit of a challenge."

The network facility also handled lip-syncing issues. Seidel says the network recommends that stations keep the audio embedded within the video signal so that there are no delays if it's run through a frame synchronizer or other device.

The feedback from HD viewers on message boards at the AVS Forum were highly laudatory, with some going as far as saying it was the best HD telecast ever. One thing is certain: It definitely made viewers feel they were at Madison Square Garden.

"We have a viewing room at CBS that is designed like a living room," says Seidel. "We were watching on the couch and would turn around when we heard a voice coming from the speaker behind us that was a person in the crowd at the Garden."

Eric Duke, president of All-Mobile Video, says the effort went well on his end as well. Seventeen cameras were used, with the SD version taken from a downconversion done with Sony downconverters. A separate SD switcher was then used for the production.

"For years, we've been working with the digital audio consoles, fighting with the bugs and people that didn't want them in the trucks because it was too complicated or risky," says Duke. "To see it all come together on Sunday night was a real charge for all the people that worked so hard to put it together." ■

Cutting Edge

For-A Gets CBS in Sync

CBS has purchased two For-A FA0820 digital frame synchronizers for use in two mobile production trucks located at CBS Studio Center in Los Angeles. The trucks are used for location shoots for shows like *Malcolm in the Middle*, *That '70s Show*, *Will & Grace* and *The Bernie Mac Show*. The FA-820 provides frame synchronization and time-based correction and has analog composite, component and serial digital component inputs and outputs. It also has 32-bit internal processing and 10-bit processing at input and output.

TNT Taps Pinnacle

TNT is using Pinnacle's FXDeko II character generators to create and deliver on-air graphics for the network's NBA coverage. The units are located in TNT's mobile trucks as well as in the TNT basketball studio and in master control. As many as six units are used during the nights of coverage. The mobile systems handle on-air scoring displays, graphics and animation while the studio system delivers lower-thirds, full-screen graphics and other elements. Tom Sahara, TNT's senior director of IT and Remote Services, says the units allow the network to deliver a complex look with many moving parts while using far less equipment.



Olympic Glory Via Panasonic HD

Showtime's *Salt Lake 2002: Bud Greenspan's Stories of Olympic Glory* began airing this week, a two-hour special shot using Panasonic AJ-HDC27 VariCam HD Cinema cameras. Greenspan and his production company, Cappy Productions, had eight crews covering the 2002 games, a big move from previous games where they relied heavily on film cameras. The AJ-HDC27 VariCam (above) can acquire a 24-frame progressive-scan image and also offers variable frame rates. Cappy also used Panasonic AJ-HD150 DVCPRO HD studio VTRs with AJ-FRC27 frame-rate converters on the mixed-format edit, which integrated VariCam footage, DVCPRO50 material from the Olympics Broadcasting Organization, and video from follow-up interviews. Although the special is not yet available for viewing in HD (Showtime requested an SD master), talks are under way to create an HD master.

Tandberg Offers Pretty Pictures, Prettier Features

BY KEN KERSCHBAUMER

Some of the gap between what broadcasters want from an HD encoder and what they can actually have will be closed at NAB when Tandberg rolls out its 5780 HD encoder, offering statistical-multiplexing capability plus 4:2:2 encoding by year-end.

"It has a completely different platform and processing chipsets," says Director of Marketing Lisa Hobbs. "With all the features and functionality that people want with encoders today, we were beginning to run out of processing power."

The new features will become available in a two-phase rollout. The first phase, slated for the third quarter, includes the new processor, the addition of the SMPTE 334 specification to permit embedding of closed captioning in the HDSDI stream, and the implementation of time codes. The time-code feature is critical for the use of HD en-

coders for program dailies.

In the fourth quarter, the second phase will add statistical multiplexing of the HD signal and 4:2:2 encoding, a capability previously unavailable in the market. Statistical multiplexing allows

FOCUS

DIGITAL TRANSITION



Tandberg 5780 HD encoder will provide statistical multiplexing by year-end

more efficient use of available bandwidth because bits are allocated more properly and wasted less.

"Today, we can put signals into variable-bit-rate mode, but really only the SD encoders work in a truly statistically multiplexed fashion," Hobbs explains. "The HD encoder sits in its own little group doing variable bit-rate. But now we'll be able to put both the SD and HD signals into one statistically multiplexed group, and they'll share bits across them. That provides more free bits for data services or other things."

The 4:2:2 encoding feature could be a big hit, although Hobbs is fairly certain that other encoder manufacturers also will introduce 4:2:2 at NAB. With 4:2:2, the encoder can be used for HD contribution backhauls and will have better chroma and editing capabilities. The unit will cost \$65,000 including the 4:2:2 option. Without it, the price is expected to be around \$50,000. The new features will also be available as an upgrade for the 5720 SD encoder.

Tandberg's Windows Media 9 encoder will also make its NAB debut. Applications include VDSL or ADSL broadband demands that need low bit rates to transmit content, but Hobbs also says there has been some interest for newsgathering needs. The receive side of the newsgathering operation would still be PC-based, but Windows Media 9 allows for the use of smaller satellite-transponder slices than can be done with other methods. Transmission rates with the encoder are 300 kb/s to 3 Mb/s.

Al Nunez, vice president of sales and operations, Tandberg Television Americas, notes that the move to lesser-bandwidth encoders is being driven by applications, not simply by cost-cutting. Newsgatherers "want feedback from a venue that they otherwise wouldn't be able to hear from if they needed a full transponder or traditional satellite space."

The Windows Media 9 encoder will be shipping toward the end of the year. ■

Towers Still Seek a Home

Denver, NYC siting issues move toward settlement

BY KEN KERSCHBAUMER

Two of the more interesting tower issues in the country—one in Denver, the other in New York—continue to zigzag their way to a resolution.

Earlier this month, Colorado's Jefferson County Board of Commissioners granted six Denver broadcasters the right to build a new consolidated tower on Mt. Morrison, located 12 miles west of Denver. But the champagne corks aren't popping yet, because the board won't officially sign off on the vote until March 11.

The waiting period has area broadcasters hesitant to discuss their feelings over what is expected to be, in the end, a successful effort. **transmission** Call it good old-fashioned superstition: the fear of saying "We're ecstatic" and then finding on March 11 that one of the board members has changed his or her mind.

As of now, the board has approved a plan for the construction of a trapezoid-shaped lattice structure 120 feet across on the west side and 60 feet on the east side. It is also 52 feet deep and 70 feet high with top-mounted antennas not to exceed 70 feet in height.

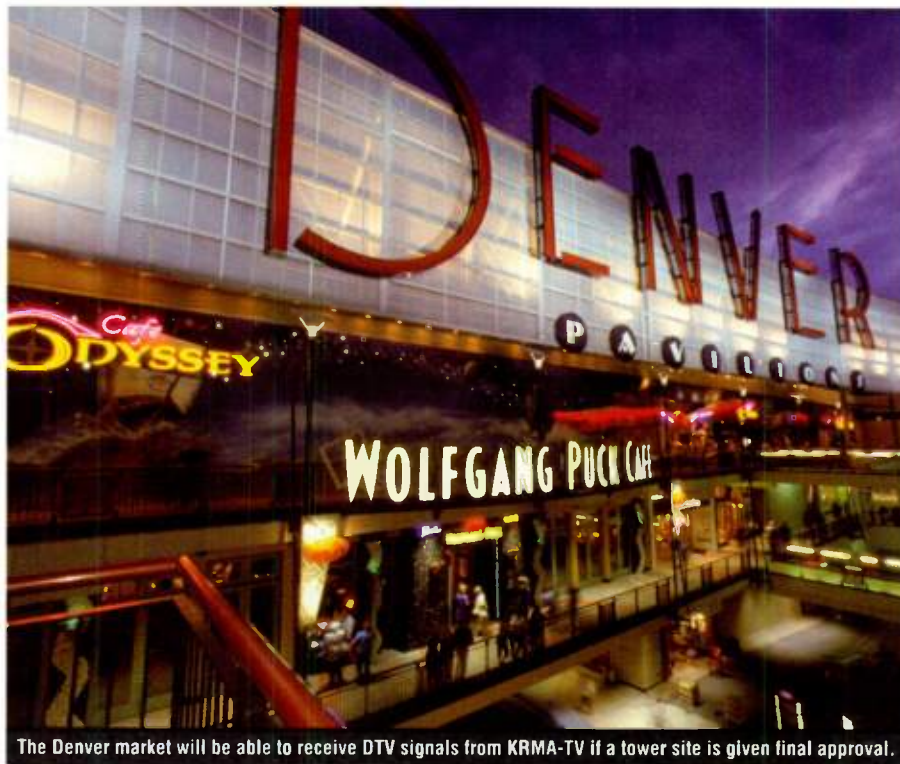
The approval is important for KRMA-TV Denver's move to DTV broadcasting as well as the future of KPXC-TV Denver and the local Telemundo and EWTN: Global

Catholic Network stations. The rezoning involves about 12 acres owned by Bear Creek Development Corp.

Meanwhile, in New York, which seemed less than interested in having a tower within city limits after 9/11, appears to have renewed interest. Over the past year, the Metropolitan Television Alliance (MTVA) has dealt with a city administration that seemed intent on making it as hard as possible to find a home for the tower. Before too long, Bayonne, N.J., jumped to the top of the list for suitable locations.

In recent weeks, however, the city has begun to be receptive to the idea. What exactly triggered the turnaround is unclear, but the city's growing fiscal crisis may have played a role. Property taxes are jumping 18.5%, unemployment is nearly 8.5%, and tax revenues are down substantially as Wall Street continues to falter. The Presidents Day blizzard is expected to cost the city \$20 million to clean up, only compounding the crisis. Suddenly, the tower's potential to contribute upwards of \$4 million in annual tax revenues may seem more attractive than it once did.

Responding to a *New Yorker* magazine correspondent's question about the tower situation, Janel Patterson, spokesperson for the New York Economic Development Corporation, said the city is interested again. "The Bloomberg Ad-



The Denver market will be able to receive DTV signals from KRMA-TV if a tower site is given final approval.

ministration wants to see broadcast services fully restored to all residents in five boroughs," she said in a statement. "The New York City Economic Development Corporation is working with the Metropolitan Television Alliance to identify an appropriate location for a new TV antenna within the city."

MTVA President Ed Grebow said in a statement of his own that the Alliance appreciates the city's interest in helping it find a suitable site for a broadcast tower in New York City. "While our negotia-

tions to locate the tower in Bayonne are well-advanced, we welcome New York City's renewed interest in our important project."

Whether the city's effort is too little too late remains to be seen, but the clock is ticking. The original timetable was to have a site selected by Sept. 11, 2002, but it became obvious months earlier that Sept. 11 was an impossible goal. Five months later, substantial progress has been made, but a final deal has yet to be signed off. ■

PEOPLE

THE FIFTH ESTATER

Remaking Meredith on the Cox Model

O'Brien draws on 15 years of overseeing TV stations

Taking over the presidency of Meredith Television two years ago, O'Brien hit the ground running, drawing on observations about Meredith stations made over a five-month negotiation period and the names of people he had noticed over the years. At station after station, general managers were replaced at dizzying speed.

It had been no secret in the television industry that Kevin O'Brien wanted to run a station group. After 15 successful years overseeing a number of Cox Television stations—notably, powerhouse Fox affiliate KTVU(TV) San Francisco-Oakland-San Jose—he saw group head as the logical next step. He acknowledges coveting top group jobs at major groups and in particular at the Cox group itself. But, when that job went to Andrew Fisher, the logical next step would have to take him outside Cox. It did: It took him to Meredith.

"I was never a person that immediately began making changes in people," he says of his early moves. But "it became obvious to me that, if I was to move Meredith forward, I would have to make significant changes quickly."

Meredith, says O'Brien, "didn't have an acceptable news and marketing culture. They weren't enough of a priority at the stations necessary to grow the group. At KTVU, I'm most proud of the news and marketing operation. It's without question the finest at Cox, and Cox is the best group there is. Meredith has tremendous potential: good markets and good stations, but they're underperforming."

He'd like to keep his executive team together, he says, although, "if I make the changes and things don't improve, shame on me." So far, though, "every station is up dramatically" in profits, revenue and ratings, O'Brien says. And if his new hires are the right ones, he hopes to move his group toward the kind of elite status that he believes keeps a team together.

"If I had my druthers, I would not make changes. Stability is one of the secrets of the best companies." And the best companies, he says, "are Hearst, Belo and Cox." That kind of rarified air "is something I had for 15 years. But my time at Cox served me well, and I'm trying to model the Meredith group after Cox."

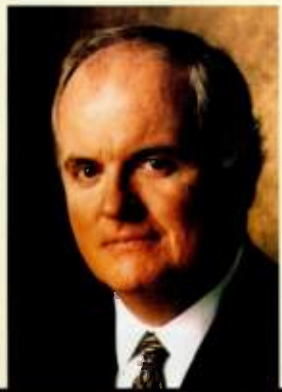
It hasn't been a smooth ride. The revelation last year that at least one Meredith station had used compression technology to squeeze programming and add more commercial spots was an obvious bump. Even so, O'Brien says, his relationship both with the networks and with advertisers have never been better. "I make it my business to become familiar with and work hard with our advertisers. We're affiliated with four networks, and I'll bet my picture is up somewhere at every one of them for the increased ratings and value I have brought to them."

Within weeks of the time-machine controversy, addressing an industry conference in Washington, O'Brien noted the recent attention as he launched into a critique of what he considers complacency among many of his peers in the tactful, understated style for which he's known: "Wimps!" he called them.

O'Brien believes that local television has allowed itself to be exploited by syndicators, networks, cable operators and sports interests. "We've sat back over the years and, through fear or lack of interest, allowed numerous competitors and other interests to lap us and grab the momentum."

"We've been pushed around," he continues. "Cable has made more out of a 0.5 rating than anyone in the history of television, a sparkling job convincing Madison Avenue that they're the hot medium. But, year after year, it's obvious by the ratings that over-the-air television is still the dominant entity in each market. We have the most powerful tools: localism and distribution. We have to regain control of our business."—Dan Trigoboff

Kevin P. O'Brien

President, Meredith
Broadcasting GroupB. July 28, 1943,
Jersey City, N.J.

EDUCATION

BA, Georgetown University,
1965; MBA, Xavier University,
1982

EMPLOYMENT

U.S. Army, 1965-67; media
buyer, Dancer Fitzgerald Sam-
ple, New York, 1967-68; sales
rep, Metromedia Television,
1968-70; ad sales executive,
WNEW-TV New York, 1970-73;
general sales manager,
WTCN(TV) Minneapolis, 1974-
80; general manager WXIX-TV
Cincinnati, 1980-83; general
manager, WTTG-TV Washing-
ton, 1983-85; general
manager, WNEW-TV New York,
1985-86; general manager,
KTVU(TV) Oakland, Calif.;
group manager, Cox
Television, 1986-2001; present
position since 2001

PERSONAL

Children: Shannon (34), Sean
(31), Kylie (10)

FATES & FORTUNES

Broadcast TV

ELSIE B. GARNER, interim president, WEDU(TV) Tampa, Fla., named president/CEO, WTV(TV) Charlotte, effective July 2003.

SHAUN MCDONALD, director, sales, WGNO(TV) and WNOL-TV New Orleans, named VP/GM, WNDY-TV Indianapolis and WWHO(TV) Columbus, Ohio.

RICH MLOTOK, director, sales, NBC Television Stations division, New York, promoted to local sales manager, WNBC(TV) New York.

JEFF WEST, general sales manager, WKRG-TV Mobile, Ala., joins WVUE(TV) New Orleans in the same capacity.

At WKJG-TV Fort Wayne, Ind.: **BEN KULIKOWSKI**, general sales manager, WTVZ(TV) Norfolk, Va., joins in the same capacity; **KATHY LEVENDOSKI**, account manager, promoted to local sales manager.

At KCEN-TV Temple, Texas: **C.J. DAVIS**, assistant production manager, promoted to production manager; **DAVID LLOYD**, weekend supervisor, promoted to assistant production manager.

Cable TV

PATRICK L. DEVILLE, VP/GM, Erie County Cablevision, Sandusky, Ohio, promoted to president.

MELANIE SOMMER, director, new product marketing, Comcast Cable, Philadelphia, promoted to VP, new product marketing, Pennsylvania, New Jersey and Delaware.

At Time Warner Cable, N.Y. and N.J.: **BHUPENDER KAUL**, director, commercial sales, promoted to VP; **SUZANNE GIULIANI**, manager, public relations, promoted to director; **FRANK MCKEON**, manager, creative services, promoted to director, production and creative services; **WAYNE PATRICK**, manager, technical training, promoted to director, technical training, learning and development.

At Charter Advertising, St. Louis: **ALLISON R. PICINOTTI**, account executive, AT&T Media Services, Pittsburgh, joins as promotions coordinator; **TAMMY WILDMAN**, director, marketing and promotions, KSLZ(FM) St. Louis, joins as retail sales development manager; **RANDY GRAY**, senior account executive, promoted to local sales manager; **DALE L. TURNER**, ad insertion supervisor, promoted to technical operations manager; **DAVID WITTMAN**, senior account executive, promoted to sales trainer, Midwest division.

JUDY RETTINGER, local sales manager, Time Warner Advertising

DAVID M. GALE
MTV FilmsLYNETTE PINTO
NBC Cable NetworksJIM ACOSTA
CBS NewsCHARLIE COLOMBO
Launch Radio Networks

Sales, San Antonio, promoted to general sales manager.

Programming

DAVID M. GALE, senior VP, feature film division, MTV Films, Santa Monica, Calif., promoted to executive VP, MTV Films.

KURT SCHNEIDER, president/CEO, Asimba, Redwood, Calif., joins World Wrestling Entertainment, Los Angeles, as executive VP.

RICH MISCHER, president/COO, The Harvey Entertainment Co., Los Angeles, named CEO, Mainframe Entertainment, Vancouver, British Columbia.

STUART C. SNYDER, president/COO, World Wrestling Entertainment, Stamford, Conn., appointed president/CEO, Cinar Corp., Montreal, Canada.

CHARLIE TABESH, VP, programming, acquisitions and new media, Turner Classic Movies, Atlanta, promoted to senior VP.

LYNETTE PINTO, senior VP, marketing and promotions, Telemundo, New York, appointed, VP, marketing, NBC Cable Networks, Fort Lee, N.J.

GARY SKEEN HALL, director, post production, Fox Television Studios, Los Angeles, promoted to VP.

At Starz Encore, Englewood, Colo.: **TIM SWEENEY**, director, business affairs/intellectual property, promoted to VP and adds marketing to his duties; **KAREN FALZONE**, senior manager, business affairs/production, promoted to director; **JOHN BEYLER**, VP, technology operations, promoted to VP; **RAY MILIUS**, VP, production and operations, named VP, technology operations; **JIM PORTER**, director, post production, promoted to executive director, post production and broadcast operations; **TOM MIKKELSEN**, senior director, broadcasting technology and facilities, AT&T Digital Media Center, Littleton, Colo., joins as VP, production and operations; **REBECCA LIM**, founder, Chosun Group Inc., Englewood, joins as director, interactive television technology.

At Game Show Network, Santa Monica, Calif.: **BRAD OLESHANSKY**, executive director/associate general counsel, promoted to VP/associate general counsel; **SCOTT LOOS**, VP, West Coast sales, iVillage, Los Angeles, joins as director, ad sales, Western region.

JOE MURPHY, division sales manager/team leader, Schwartzkopf & DEP, Bentonville, Ark., joins Premier Retail Networks, Bentonville, as VP, retailer marketing.

GRAHAM JAMES, manager, communications, MTV, New York, promoted to director.

LAURA SHERIDAN, manager, sales research, Court TV, New York, promoted to director.

Media

NANCY HESSEL WEBER, creative director, *Seventeen* magazine, New York, joins *Lifetime* magazine, New York, as lifestyle director.

PETE HAEFFNER, publisher, New Choices, New York, joins TV Guide Publishing Group, New York, as eastern advertising manager.

Journalism

ELISABETH PEREZ-LUNA, interim news director, WHYY-FM Philadelphia, named news director.

JOHN MUSSONI, freelance producer, WHYY-TV Washington/KYW(AM) Philadelphia, joins CN8, Philadelphia, as executive producer, 7 and 10 p.m. newscasts.

DIANE RUBIN, producer, *Catherine Crier Live*, Court TV, New York, promoted to senior trial producer.

At CBS News: **JIM ACOSTA**, correspondent, CBS Newspath, Dallas and Chicago, named correspondent, New York; **LEE COWAN**, correspondent, New York, moves to the Dallas bureau.

HEATHER CABOT, freelance reporter, NewsOne, Washington, joins as correspondent, New York.

At CNN Headline News, Washington: **CHRISTI PAUL**, anchor/reporter, KTVK(TV) Phoenix, joins as anchor; **COLLINS SPENCER**, correspondent, Fox News Channel, Washington, joins as weekend anchor.

KELLY WRIGHT, co-anchor, *News at Ten*, WVBT(TV) Norfolk, Va., joins Fox News Channel, Washington, as general correspondent.

LISA KARLIN, on-air reporter, *Time* magazine, New York, joins *People* magazine/CBS Radio News, New York, as broadcast correspondent.

THERESA MARCHETTA, anchor/reporter, KCNC-TV Denver, joins KMGH-TV Denver in the same capacity.

SCOTT SCHNEIDER, morning anchor, WFMJ-TV Youngstown, Ohio, joins WJXT(TV) Jacksonville, Fla., as morning co-anchor. **MARTIE TUCKER**, main anchor, WFTS(TV), Tampa, Fla., joins WFTV(TV) Orlando, Fla., as weeknight co-anchor.

MARK JOYELLA, reporter, WPLG(TV) Miami, joins WNYW(TV) New York in the same capacity.

WISDOM MARTIN, reporter/anchor at WKRN-TV Nashville, Tenn., named reporter/fill-in anchor, WTTG(TV) Washington.

TRACY MARTINEZ, freelance reporter, KCOP(TV) Los Angeles/XETV(TV) San Diego named reporter, WSB-TV Atlanta.

JINAH KIM, reporter, KSWB-TV San Diego, joins KUSA-TV Denver as general assignment reporter.

ROBERT LYLES, reporter/anchor, KOB-TV Albuquerque, joins KCTV(TV) Kansas City, Mo., general assignment reporter.

KATHERINE CREAG, reporter, WSOC-TV in Charlotte, joins KDFW(TV) Dallas in the same capacity.

PALLAS HUPE, weeknight co-anchor/medical reporter, WKBD(TV)/WWJ-TV Detroit, joins WJBK(TV) Detroit as weekday noon co-anchor/weathercaster/special projects reporter.

Radio

CHARLIE COLOMBO, executive VP, United Stations, New York, named executive VP/GM, Launch Radio Networks, New York.

BRUCE GILBERT, director, programming, Susquehanna Broadcasting, Dallas, joins ESPN Radio Network, Bristol, Conn., as GM.

SHARON KITROSER, regional account manager, Radio Disney, New York, promoted to national sales manager.

Advertising/Marketing/PR

CARRIE COOK, senior producer, ABC News, New York, joins Hill, Holiday, Boston, as VP/director, event marketing.

RON TIPPE, producer, animated series, Los Angeles, joins Route 66 productions, Culver City, Calif., as VP, development.

At Millennium Sales and Marketing: **CANDY OREM**, senior account executive, Dallas, named sales manager; **LAURA ZYGALDO**, account executive, Cleveland, promoted to manager.

Technology

RALPH E. FAISON, president/COO, Andrew Corp., Orland Park, Ill., appointed, CEO/president.

BOW RODGERS, COO, BigBand Networks, Redwood City, Calif., joins MyDTV, Burlingame, Calif., as CEO.

JAY DRAGON, national account director, Motorola Inc., Atlanta, joins Optinel Systems, Elkridge, Md., as VP, global sales.

TOM MART, account executive, Conus Communications, St. Paul, Minn., named western regional sales manager, Vizrt Graphic Solutions, New York.

MARK SUDBURY, sales manager, PSL USA, Nashville, Tenn., joins NorthStar Studios, Nashville, as national account representative.

Internet

BOB KIMBALL, associate general counsel/VP, RealNetworks Inc., Seattle, promoted to general counsel/VP, legal and business affairs/corporate secretary.

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OBITUARY

ROBERT L. PRATT, former GM and part-owner of KGGF(AM) Coffeyville, Kan., passed away on Feb. 21 while visiting his son in Greenwich, Conn. He was 82.

Pratt exhibited an early interest in radio when, fresh from Kansas's Pittsburg High School, he took a job at KOAM(AM). Moving to Coffeyville in 1940, he became an announcer at KGGF(AM). After WWII, during which he served in the U.S. Marine Corp., Pratt returned to KGGF as program director, eventually becoming general manager and part owner of the station.

In addition to his work with KGGF, Pratt was a charter member of the Kansas Association of Broadcasters and served as its president. He was also a director of the National Association of Broadcasters in the early '70s and also joined the board of the Broadcast Music Inc., New York. He eventually became chairman of BMI.

Pratt was inducted into the Kansas Broadcasting Hall of Fame in 2000.

CONTACTS

865-755-4932 East Coast Burt Bagley	865-755-5725 West Coast Ray Pearson	865-692-1376 Broadcast Television Andy Caldwell	865-692-1368 Mike Mason Harris Bagley Patsy Harris
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SPECIAL ISSUE

On April 15th, NATAS inaugurates the Management Hall of Fame, celebrating the induction of 7 industry leaders. These honorees pioneered broadcast station management and will be recognized for their accomplishments in a *Broadcasting & Cable* Special Supplement commemorating these industry giants. We'll also recognize the **Broadcasting & Cable 2003 Broadcaster of the Year**.

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(For dinner information call Katharine Ordway at (212) 484-9440 or events@natasonline.com)

Plan now to congratulate and acknowledge the exemplary contributions each of these people have made to the television industry.

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Robert M. Bennett
Past President of Metromedia
Television (now Fox)



Stanley E. Hubbard
Founder of Hubbard Broadcasting
(In memoriam)



Donald H. McGannon
Past President of Westinghouse Broadcasting
(formerly Group W, now CBS) (In memoriam)



Thomas S. Murphy
Chairman and CEO Emeritus, CapCities ABC (ABC)



Ward L. Quaal
Past President of WGN Continental
(now Tribune Broadcasting)



J. Leonard Reinsch
Past President of Cox Broadcasting
(In memoriam)



Danny Villanueva, Sr.
Partner, Spanish International
Communications (now Univision)



DATE BOOK

MAJOR MEETINGS

April 5-10

National Association of Broadcasters 2003. Las Vegas Hilton, Las Vegas. Contact: Mona Gabbin, 202-775-2521.

April 7-9

Radio-Television News Directors Association RTNA@NAB—International Conference and Exhibition. Las Vegas Hilton, Las Vegas. Contact: Rick Osmanski, 800-80-RTNDA.

April 15

Television Bureau of Advertising Annual Marketing Conference. Jacob Javits Convention Center, New York. Contact: Janice Garjian, 212-891-2246.

June 8-11

National Cable & Telecommunications Association Annual Convention. Chicago. Contact: 202-775-3669.

July 20-23

Cable & Telecommunications Association for Marketing Summit. Washington State Convention and Trade Center, Seattle. Contact: Seth Morrison, 703-549-4200.

Nov. 10

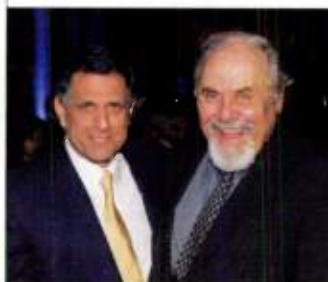
Broadcasting & Cable Hall of Fame Marriott Marquis, New York. Contact: Steve Labunski, 212-889-6716.

Dec. 2-5

California Cable Television Association Broadband Plus: The New Western Show. Anaheim Convention Center, Anaheim, Calif. Contact: Clark Franklin, 510-428-2225.



FACETIME



CBS's President and CEO **LES MOONVES** (l) was in on the joke with *Laugh-In* creator **GEORGE SCHLATTER** at the 20th Anniversary William S. Paley Television Festival last week. The event was held at the Museum of Television and Radio in Los Angeles.



PAIGE DAVIS (c), host of TLC's home redecorating hit, *Trading Spaces*, took her emceeing skills to the first quarter 2003 meeting of Yum! Brands' chief marketing officers. Yum!, the fast-food conglomerate that includes KFC and Taco Bell, tapped Discovery Networks Advertising Sales group to co-host the event.

Pictured (l-to-r): **MARC GOODMAN**, VP, national advertising sales, Discovery Networks; **RANDY GIER**, chief marketing officer, Yum! Restaurants International; Davis; **GREG CREED**, senior VP and CMO, Taco Bell; and **BEN PRICE**, senior VP, national advertising sales, Discovery Networks.



Wright Gets Golden Mike

NBC Chairman and CEO **BOB WRIGHT** (c) last week at New York's Plaza Hotel received the Golden Mike Award, given annually by the Broadcasters' Foundation, lauding his 16-year run as NBC's highest honcho.

NBC Nightly News anchor **TOM BROKAW**, *Lilly Tartikoff* (widow of late NBC programming chief Brandon Tartikoff), *Meet the Press* anchor **TIM RUSSERT** (pictured, r) and *Late Night* host **CONAN O'BRIEN** (l) took turns praising Wright for his friendship and applauding his devotion to his family.

O'Brien's salute was a slightly off-center. He announced after his introduction, "Ladies and gentlemen, it's an honor to be forced to be here tonight" and pointed to the "MSNBC table" of 10 and noted, "Actually, it's not MSNBC's staff. It's everyone who watches MSNBC."

NBC recently celebrated its 75th anniversary, O'Brien observed, which means "NBC is now old enough to watch CBS."



Generous Mouse

Jim Belushi (r), star of ABC's *According to Jim*, presented Starlight Children's Foundation co-founder Peter Samuelson with a check for \$10,000 from Walt Disney Co. last week. Starlight held its 20th anniversary celebration on The Wall Disney Studios lot, where guests included Mickey Mouse and cast members from *Jim* and *8 Simple Rules*.

Charter Communications President and CEO **CARL VOGEL** (second from left) was all smiles at appliance store Marvin Electronics in Fort Worth, Texas, last month. Vogel



was in town with HDNet Founder and President **MARK CUBAN** (far left) to announce Charter's launch of HDTV service in North Texas. The MSO's customers will now have access to hi-def programming from HDNet, HDNet

Movies, HBO and Discovery HD Theater.

Also pictured (starting second from right) are **STUART** and **RICKY SCHUSTER**, owners of Marvin Electronics.

Media Biz Quiz

1) An angry and disappointed group of youth caused a mini-riot last week because:

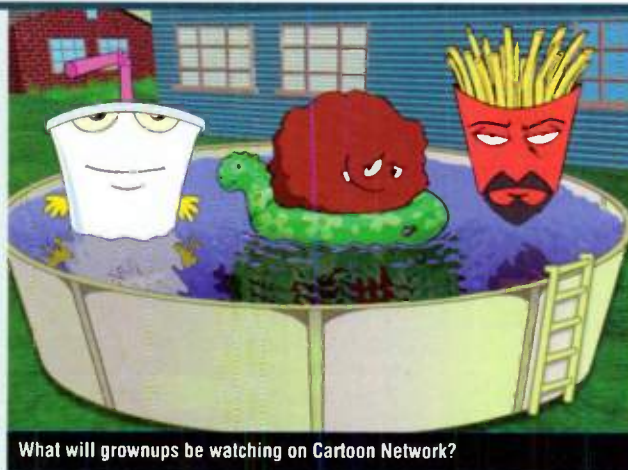
A) Thousands of would-be hip-hop artists showed up to audition, hoping to win a recording contract, but were turned away because neither police nor MTV could handle the crowd in Times Square.

B) They thought ABC should have chosen younger has-beens like Tom Green to appear in *I'm A Celebrity...Get Me Out Of Here!*

C) *The Osbournes* are too self-consciously hip these days.

D) *Jenny Jones* was canceled.

E) The mean judge guy on *American Idol* uses big words.



What will grownups be watching on Cartoon Network?

2) Veteran war correspondent Peter Arnett has signed on for the possible Iraq war with:

A) *The Daily Show* on Comedy

Central.

B) *National Geographic Explorer* on MSNBC.

C) *60 Minutes* on CBS.

D) *Larry King Live* on CNN.

E) The Middle East news network al-Jazeera.

3) The Cartoon Network show specifically designed for adults is called:

A) *Why Don't You Grow Up?*

B) *Loony-Fogey-Tunes*

C) *Adult Swim*

D) *Responsible Citizen Cartoon Show*.

E) *Not Your Kids' Cartoons*.

4) A panel of media experts studying the Emergency Alert System have learned:

A) Because of improvements since 9/11, Americans would quickly know of a real terror emergency.

B) The EAS operatives have only a rudimentary idea of what to tell Americans to do with duct tape.

C) That five states don't have local emergency-response plans.

D) That in case of a terror attack a lot of people won't want to wait to hear what to do.

E) In an emergency, all news networks will do a better job informing viewers than the EAS.

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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.

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LOCAL SALES MANAGER

WGCL, a CBS affiliate in the 9th market has an immediate opening for a Local Sales Manager. The successful candidate must have prior management experience and a proven track record of share growth and new business development. Should be a team player with excellent communication, negotiation and presentation skills. Interested candidates should forward their resume to: AAlford@wgcltv.com or mail to: WGCL, Attn: Human Resources, 425 14th St. NW, Atlanta, GA 30318. No phone calls please. EOE.

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).

News Careers

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.

News Careers

NEWS MEDIA MANAGER

WABC Eyewitness News has an immediate opening for a News Media Manager. Responsibilities include: managing media ingest, output and traffic flow for multiple newscasts including digital playback, supervising news editors, news editing, and managing digital servers and archives. The successful candidate will have a minimum of 3 years television news editing experience, and multiple years experience working in a TV newsroom exercising editorial judgement. Must be proficient in non-linear editing techniques, computer literate, comfortable working with Microsoft Office and Windows NT, as well as experience with one or more newsroom systems such as AP ENPS. This individual must be highly organized and used to working under tight deadlines while working on multiple, overlapping projects. The news Media Manager will work closely with News Producers and Management to ensure the timely and accurate production of newscasts, special reports and special segments. Prior supervisory experience preferred. Please send resume to: Ted Holtzclaw, News Operations Manager, WABC-TV, 7 Lincoln Square 4th Fl., New York, NY 10023. No calls please. We are an Equal Opportunity Employer.

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ABC7/NC8 is seeking an Engineering Technician for our Washington D.C. facility. Candidate must have a minimum of 5 years experience in design maintenance and repair of broadcast and computer technical systems. Experience includes but is not limited to digital/analog transmission systems and infrastructure, video and audio routers, studio production gear, and server based storage and automation. EOE. Send resume to: Human Resources, WJLA/NC8, 6th Floor, 1100 Wilson Blvd., Arlington, VA 22209.

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Public Notice

Meetings of the Public Broadcasting Service Board of Directors and its committees will take place at the PBS Offices, 1320 Braddock Place, Alexandria, Virginia on March 19-20, 2003. Schedule and tentative agenda for each meeting follows: **Programming Policy Committee**, 11:15 a.m., March 19, programming budget, programming and communications plans and other business. **Nominating Committee**, in executive session, 11:15 a.m., March 19, candidates for nomination, committee jurisdiction and other business. **Business Committee**, in executive session, 1:30 p.m., March 19, PBS Business financial report, business plan, sponsorship, licensing, new initiatives, and other business. **Education Committee**, 1:30 p.m., March 19, strategic planning, PBS's education services, and other business. **Membership Committee**, 8:00 a.m., March 20, program differentiation plan, common carriage, promotion, development issues, and other business. **Finance, Budget and Audit Committee**, in executive session, 10:00 a.m., March 20, FY 2004 budget recommendation, financial report, deferred payment plan, and other business. **Board of Directors**, 1:15 p.m., March 20, reports from management and board committees on compensation, nominating, DBS, cable, legal, programming policy, finance, education, membership, FY 2004 budget recommendation; and other business. **The meetings of the Programming Policy, Education, and Membership Committees and the Board of Directors are open to the public; however, some portions of these meetings may be held in executive session.**

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MSNBC Takes Heat for New Host

Continued from page 1

conservative Dick Armev and Joe Scarborough, both former Republican House members. Former Minnesota Gov. Jesse Ventura, who was elected as an independent, will join the network in coming months.

For his part, Donahue, who hosted his last show Feb. 24, senses a shift to the right at the network. *The New York Times* op-ed pages, he noted last week, reflect a variety of opinions on Iraq: "MSNBC's voice should be no less diverse." But hiring Savage, Armev and Scarborough "suggest a strategy to out-Fox Fox," Donahue said in a statement.

SAVAGE ATTACKS

MSNBC and NBC News execs were media-shy last week. Neither NBC News chief Neal Shapiro nor MSNBC President Erik Sorenson would comment. Instead, Sorenson released a batch of statements, defending Savage and promoting MSNBC as a place where "a range of voices have their say without any one dominating."

But such groups as the Gay and Lesbian Alliance Against Defamation (GLAAD), which helped kill conservative radio talk host Dr. Laura Schlessinger's syndicated TV show in 2000, the National Organization of Women (NOW), and Fairness and Accuracy in Reporting (FAIR) are outraged by Savage.

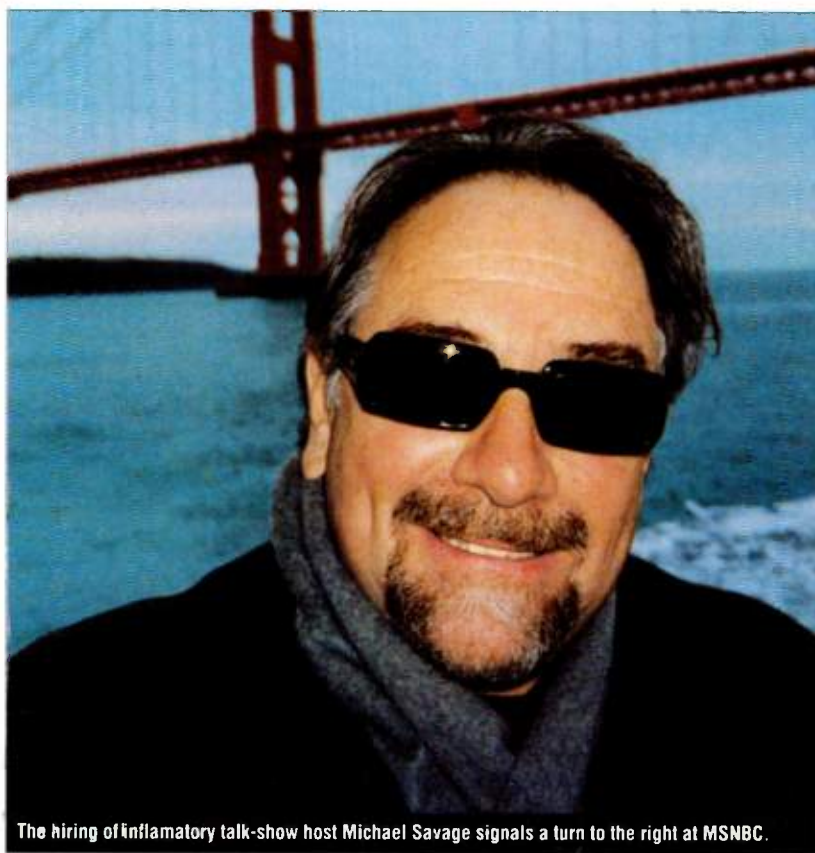
GLAAD contends that Savage attacks "women, people of color, immigrants and the lesbian and gay community" on his radio show and in his book *The Savage Nation*, which is also the name of the MSNBC show. GLAAD News Media Director Cathy Renna contends the network is "just giving Savage a national platform for his vitriol."

On its Web site and in press releases, GLAAD points to parts of Savage's book that, for example, say that California teachers "applaud homosexual perversion" and that hate-crime legislation "of course, was a payoff to the homosexual lobby pushed through Congress by those in the 'she-ocracy,'" female liberal politicians led by Sen. Hillary Clinton. There are five Web pages of excerpts.

Savage waves off his detractors, claiming they are using years-old comments to fuel a smear campaign against him. "They want to act as a censorship board of television," he said and invited representatives from GLAAD and other groups to come on his radio show.

Savage says he obviously has his backers, too. He points to the 500,000 copies of his book printed so far and says that more than 6 million people listen to his radio show, which is carried on 300 stations. "People need to understand this is not just a marginal audience."

He seems unconcerned about the groups railing against him. "I'm not interested in the gay issue; it bores me. And feminist issues are boring;



The hiring of inflammatory talk-show host Michael Savage signals a turn to the right at MSNBC.

they're passé," he said. He does seem interested in "the takeover of the United States of America by illegal aliens," as he wrote in his book, which is No. 4 on the Amazon.com non-fiction bestsellers list.

The Savage Nation, which debuts Saturday, March 8 in an afternoon slot, will have themes of "borders, language and culture" and reaction to current events, he said.

MSNBC is not placing restrictions on the show, he added. "As long as I don't say f-u-c-k, there are no boundaries."

Controversial personalities like Savage might help MSNBC in ratings but could tarnish NBC's journalistic reputation just at the moment the cable network quit calling itself "America's News Channel" in on-screen promos and adopted the more synergistic "NBC News on Cable 24/7."

"MSNBC needs to seriously consider its credibility as it chooses voices," said Bob Steele, senior faculty and ethics-group leader for journalism think tank The Poynter Institute.

DIFFICULT PUBLIC FACE

MSNBC's apparent right turn might be damage control. Last week, a report on Web site AllYourTV.com cited a NBC News internal report that said Donahue represented a "difficult public face for NBC in a time of war. ... He seems to delight in presenting guests who are anti-war, anti-Bush and skeptical of the administration's motives."

(Donahue's final guest was Rosie O'Donnell, an outspoken gay-rights advocate and anti-war activist.)

MSNBC and NBC officials could not confirm the report but said they wouldn't discuss leaked internal anyway.

In canceling *Donahue*, however,

MSNBC sacrificed its highest rated show.

After starting strong last July, *Donahue* struggled. The debut show July 15 earned a 0.9 rating with a 1.1 million viewers, but the Nielsen ratings fell sharply, barely registering at all. In the fall, *Donahue* began airing live with a studio audience, which helped a bit. Still, last month, it was averaging just a 0.5 rating with 439,000 viewers. Even so, it was performing better than MSNBC's second-best, *Hardball With Chris Matthews*, which averaged a 0.4 rating with 421,000 viewers in February.

BECOMING FOX-LIKE

At the same time MSNBC seems to be becoming more Fox-like, several recent moves suggest a closer link to NBC News: for example, featuring the broadcast network's correspondents more often and installing John Seigenthaler as weekday-morning anchor. (Amid the controversy, ABC's Sam Donaldson announced last Thursday that he had ended talks to join MSNBC.)

In the statement defending Savage's hiring, Sorenson said the network was aware of his reputation: "We also strongly defend his new show as a legitimate attempt to expand the marketplace of ideas."

So far, Sorenson has declined to meet with GLAAD, as have other NBC brass. The group says network representatives have told them to just "watch the show." Late last week, GLAAD Executive Director Joan Garry wrote to NBC Chairman Bob Wright, telling him, "Generating profits at the expense of minority communities is a flawed business strategy indeed." ■

Cablevision Still Says No to YES

BY JOHN M. HIGGINS

It's just a month until Opening Day, but the New York Yankees are a long, long way from getting their games aired on Cablevision Systems.

The Yankees Entertainment & Sports Network is facing a second baseball season locked out of Cablevision's 3.4 million metro New York homes, and the optimism that YES executives expressed two months ago has devolved into rounds of nasty advertising and a tough lobbying fight.

The battle has taken an odd turn into the New Jersey State Legislature, where YES executives are pushing a bill they hope will give them greater leverage. Federal law prohibits states and cities from mandating what programming a cable system can and cannot carry.

So the YES bill takes aim at Cablevision on antitrust grounds. The bill would make it a violation of the New Jersey Antitrust Act for a vertically integrated cable operator owning cable networks, sports teams and arenas to refuse to carry a competing service or demand different financial terms or conditions than it grants its own networks. A parallel bill is winding through the New Jersey Senate.



YES's Leo Hindery wants a new state law.

The legislation is aimed at Cablevision's demand to carry YES not as a basic-cable channel available to all its subscribers but as a pay channel like HBO, which YES would have to sell one subscriber at a time. That's expensive and deprives the network of occasional viewers.

"We're very grateful to the leadership of the Assembly and the Senate of New Jersey," said YES CEO Leo Hindery. "It gives the state the ability to determine on behalf of consumers if discrimination has taken place."

Cablevision wouldn't comment beyond its oft-repeated offers to carry the network as a pay service. But commercials running on its own systems encourage subscribers to demand that legislators focus on economic, education and unemployment issues, "not legislation for YES Network and its wealthy investors."

However, sponsor Assemblyman Paul Sarlo was scrambling last week to amend the bill. For example, to keep it from seeming to dictate carriage of certain networks, instead of targeting a cable operator that refuses "to enter into a distribution agreement with a program provider," one clause was changed to "refuse to deal with a cable company."

That's probably not good enough. The Assembly's Office of Legislative Services issued a letter last Thursday advising that even recent revisions were likely to run afoul of federal cable and antitrust statutes and possibly the First Amendment. ■

WPRI-TV scoop raises questions of ethics

Continued from page 1

fire on Feb. 20 was seen within hours by millions of people over several networks, the ownership interest in The Station nightclub of WPRI-TV reporter Jeffrey Derderian, who was at the club during the fire, became increasingly central to the overall story.

A grand jury convened last week, beginning what is expected to be a lengthy investigation into possible criminal charges over the fire. Derderian and his brother Michael, co-owners of the club since 2002, are clearly potential targets of the investigation and could face homicide charges, even second-degree murder.

But amid the coverage of the tragedy, another story has emerged: journalistic ethics.

In the week following the tragedy, questions and comments from broadcasters and media ethicists have ranged from whether Derderian should have been allowed to keep an interest in a nightclub while working for a TV station to why he was reporting anything from a nightclub in which he had an interest.

"This is black-and-white," said Poynter Institute media-ethics expert Bob Steele. "The station was wrong, and he was wrong. His conflict of interest was profound. And it was exacerbated when he went and used his own establishment as part of the story. That's clearly wrong. Ethically and journalistically, that put him in competing roles that night."

Derderian, who had joined the LIN Television-owned station just last month from WHDH-TV Boston, remains on staff but has not worked since the fire. Officials at LIN and the station have been kept away from the media.

The station, through a public relations firm, has not ducked questions. And it continues to dispute the charges of ethical breaches. The station reiterated during the week its belief that there was no conflict because it was never Derderian's intent to promote his own interests, which were not hidden from his employers.

Butler and Derderian, the station has explained, were working on a story prompted, at the suggestion of a station consultant, by a Chicago nightclub stampede that led to 21 deaths early on Feb. 17. Butler was in the club to shoot "generic background bar-scene footage."

Derderian's reporting for the story would not be limited to the nightclub industry, and he had already looked at security at other, larger venues. But, "whether it

was B-roll or not," said Steele, "it was highly journalistically inappropriate to have Derderian covering the story."

Opined a veteran former news director, "I think that someone didn't think this through. It was a good idea to do the follow-up

to the nightclub incident in Chicago. And someone says, 'We've got a guy here who knows that business, who owns a club.' But he should not have been the principal reporter on the story."

One station-group executive said the outside business interests

especially of on-air staff are scrutinized for conflicts and, while a reporter may have been allowed an interest in a nightclub, he or she wouldn't have been allowed to report from the business.

"It just becomes difficult when journalists have outside occupa-

tions," says Poynter media ethicist Al Tompkins.

And nightclubs, notes WLNE's Gazda, are "potentially volatile, potentially newsworthy. Forget the big tragedy; bars and clubs get busted all the time for comparatively minor stuff." ■

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EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

Redemption for *Revolution*

The FCC's Enforcement Bureau has correctly righted a wrong that has been on the books far too long. Two weeks ago, it finally rescinded its May 2001 fine against noncommercial KBOO-FM Portland, Ore. The station had had the audacity to air an attack on sexual exploitation, Sarah Jones' rap song *Your Revolution*, during a public-affairs show dealing with social mores and attitudes. Despite that context and the obvious pro-social message of the song, the FCC concluded that it was unfit for public consumption if there was the possibility of young people in the audience. Ironic, since young women are among the people Jones wanted to reach with her message that they should not allow themselves to be exploited.

Rather than roll over and pay the \$7,000 fine, the station challenged it, pointing out that Jones had been asked to perform the same song at high school assemblies, historically not hotbeds of smut and arguably a venue even more careful about what speech it permits than the FCC is.

There may be some close indecency calls—we wish the FCC were not empowered to make any—but this wasn't one of them. The fact that the enforcement bureau could describe this as "a very close call" suggests it is over its head. That the fine was levied goes to the continuing problem with the FCC staffers' having the power to decide what a nation can and cannot hear and see. Since each decision becomes national precedent in the "know it when I see it" regime of

indecency enforcement, each decision should have to be voted on by the commissioners. That would be "our policy revolution."

Too Close for Comfort

On paper, and certainly on video, it appeared to be a clear journalistic coup. WPRI-TV Providence, R.I., cameraman Brian Butler's footage was an extraordinary record of the tragic nightclub fire that claimed the lives of nearly a hundred people. But as the story unfolded to reveal that reporter Jeffrey Derderian was also there in a dual role as co-owner of the club and as a journalist reporting a story, the picture began to cloud.

According to the station, Butler was there only to shoot bar-scene footage for a Derderian story, ironically, on safety in public places. But, even if we take WPRI-TV at its word that the video was not intended to promote the club in any way, the facts still spell conflict. Derderian's interest in the club should have raised flags. As a nightclub owner, he shouldn't have been reporting a story that necessarily included nightclub safety. And he should have stayed out of his own club.

The journalistic breach pales beside the human tragedy and the civil and possible criminal litigation that will come. But, while the police reconstruct the decisions that led to the disaster, the executives at WPRI-TV and owner LIN Television should look at the decisions that put its cameraman in a position to capture it.



OPEN MIKE

Defining NCTA's Stance

Editor: In response to a question from BROADCASTING & CABLE about the effects of the FCC's recent Triennial Review decisions on cable operators, I said, "The rulings are unlikely to have a significant impact on any of cable's competitive offerings" ["Bells Get New Lease on Lines," 2/24, p.2]. I also commented that "to the extent that some cable companies provide competitive local exchange services, the outcome was generally favorable." From this, your Feb. 24 story wrongly concluded that cable companies would be "asking state regulators to order the unbundling of Bell companies' local voice infrastructure."

My statement that the "outcome was generally favorable" referred only to the very limited, and largely uncontroversial, continued inclusion of certain "unbundled network elements" (UNEs) in the FCC's decision. Cable companies offer residential telephone service over cable using their own network facilities; thus cable operators seldom need UNEs. But occasionally these companies use a UNE called "dedicated transport." This element allows a cable company to hand off a call from one of its customers to the closest office of the local incumbent. In this limited sense, the FCC's decision regarding UNEs was "favorable."

That rather narrow observation has nothing to do with upcoming state regulatory proceedings addressing whether combinations of different elements, called UNE platforms, must be provided by incumbent phone providers to competitors. UNE platforms involve switches—an element that a cable telephone provider supplies itself. Therefore, cable companies providing telephony do not use UNE platforms.

So we are agnostic on whether incumbents must provide these combinations of elements; we won't be involved in FCC proceedings on this subject or proceedings before state regulators.

DANIEL BRENNER
SVP, NCTA, Washington

Enough Already!

Editor: On Feb. 17, BROADCASTING & CABLE reported on an independent five-year study by the Project for Excellence in Journalism, which establishes that newspaper/broadcast crossowned stations provide superior news service ["Local TV News Study Slams Bigger Owners," p.1].

The FCC's recent studies conducted to establish a factual predicate for the present on-going biennial review came to the same conclusion.

Interestingly, in 1975, when the cross-ownership ban was adopted, the commission admitted that crossowned stations broadcast more news and public affairs than any other category of broadcast ownership.

Enough! If the onus is on the commission to justify retention of its ownership rules as the '96 Act stipulates and the courts have clearly stated, it is high time that this "solution in search of a problem" is jettisoned. This is a no-brainer.

SHAUN SHEEHAN
VP, government relations,
Tribune Co., Washington

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).



AIRTIME

GUEST COMMENTARY

Disguising Ads as the Local News

Advertising dressed up to look like news: It's a hideous practice that violates basic journalism ethics. But here in Syracuse, N.Y., Granite-owned WTVH(TV) has succumbed to the pressures of the bottom line by selling airtime, then packaging it like news. So has Granite's ABC affiliate in Buffalo, N.Y.

Viewers see news as a special service to the community and have strongly held expectations. Newscasts are expected to be fair, accurate and, above all, honest. Newscasts are expected to serve the good of the community. WTVH understands this relationship with the community because it uses the promotion line "On Your Side." When viewers realize the station is "on the advertisers' side" and the news is not honest, they'll stop watching. The quasi-news program now has the same value as a paid "infomercial" program.

Having watched WTVH's new *Central New York Live* at 5 p.m. for a couple of weeks now, I can testify that it's hard to tell which interviews are legitimate news and which are paid. For instance, a story on an aqua-massage machine included interviews with the store's owners and the reporter getting a massage. There was no actual reporting and very little information; it looked like a commercial. The station claims the reporter involved isn't doing commercial interviews, but I found it difficult to tell. Was this a commercial dressed up like news, or was it just a pointless and uninteresting story?

The station saw fit to introduce commercial disclaimers only a couple of weeks ago—long after the practice began. But, tellingly, the news department produces the program.

At the Newhouse School, we've had an excellent relation-



Viewers see news as a special service to the community and have strongly held expectations.

Dow C. Smith,
S. I. Newhouse
School of Public
Communications

ship with WTVH's news department. Its staff is made up of caring professionals who want to do a good job—many are graduates of this school—and I've held my criticism of this news practice out of respect for them. On another level, it's deeply unfair of management to put good people in a potentially damaging ethical situation.

I'm not a naïve anti-business academic. Having been a station general manager, I fully understand the short-term pressure to make this month's budget; jobs and resources, and your own job, are on the line. A GM is constantly pressured by the sales department to use news personalities to do health tips sponsored by a hospital or to do a live shot from a sponsored event. News directors are asked to interview sponsors if a story is favorable. But this is a slippery slope. There is a reason that responsible broadcast groups like Hearst-Argyle and Deborah Potter's Newslab have developed clear guidelines on the relationship between news and sales.

For WTVH, the first station in Central New York, its news credibility represents an investment built over decades that is worth millions of dollars in promotion and goodwill.

Other group and station executives need to think about that before selling out the news, which can represent more than 50% of a station's profits. Here's the real bottom line: Advertising content dressed up as news is bad for the community and the station but also bad business for the owners.

Smith is an associate professor of journalism at Syracuse University's S. I. Newhouse School of Public Communications. He served in several high station-management positions from 1976 until he joined the faculty in 1995.

**HARRY A. JESSELL**
EDITOR IN CHIEF

Can't It Be Fun, Too?

A few celebrities would supply the sex appeal SNTA needs

At the opening session of SNTA's first annual advertising conference in New York last week, Paramount's Marc Hirsch scanned the Sheraton Hotel's vast ballroom and declared that attendance had far exceeded expectations, even though a quarter of the seats were empty and plenty of scrambled eggs undoubtedly went to waste.

But I'll forgive Marc. Great TV salespeople cannot afford to acknowledge small audiences of any kind, especially when they are in the middle of a pitch. Must be positive.

And feeding a country breakfast to every media buyer in town was not the point. The point of the two-day affair was the scores of smaller meetings between syndicators and advertisers, which were scheduled like high school, as if you were leaving Geometry I for your King World class. Everybody had to move to a new meeting every hour so that every syndicator had time with every buyer. For those meetings, the syndicators seemed to have the critical mass they needed. No complaints were heard about the quantity or quality of the advertising types.

So was it a success? We will know that in late May or early June after the media buyers have finished doing their upfront business with the broadcast networks and turn to syndication. If you read our interview with five top syndication salespeople in the Feb. 17 issue, you know they have high hopes that they will significantly increase their upfront take this year and leave the cable networks picking up the scraps as spring turns to summer.

But something was missing at SNTA, and Bob Cook of Twentieth Television may have put his finger right on it. He told BROADCASTING & CABLE's Steve McClellan that SNTA might look for a way to make the conference "a little bit more fun," maybe bring in some stars.

The broadcast networks know how to do it. Their upfront presentations in May are full-blown productions in big halls that look like they cost a lot of money to produce and do. The glamour and energy come mostly from the network stars, who drop by to say a few words or dance to scripted routines. As people file out, you

can hear them praising or criticizing the acts just as they would those of a Broadway musical.

During NATPE's heyday, the syndicators would fly in their stars; hell, Marlin Perkins would haul in a few camels for the sake Mutual of Omaha's *Wild Kingdom*. It cost a small fortune, but it was likely effective in helping to close sales with resistant advertisers and broadcasters. Long lines would

are an impressive lot. Get them on stage next year.

Sony Pictures Television opted not to be part of the SNTA event, figuring it could schmooze the advertisers just as well on its own. The evening before SNTA, it hosted a sit-down dinner and party for the advertising big shots at Sony's swanky midtown headquarters. And just for fun, it brought in David Spade, Ricki Lake and Judge

Glenda Hackett to mingle with the guests. Madison Avenue felt like Wilshire Boulevard.

(To be fair, SNTA had its own party Tuesday night, and, while it was fun, its stars were Jack Daniel and endless sushi.)

There is another reason to bring some of the talent to New York: It happens to be the media capital of the world. If Ellen DeGeneris gets up and pokes fun at some of some of the wackier acts in syndication, reporters may write some stories in some big newspapers. TV might even show up with a crew or two. You not only have to sell ads in these shows, you know; you also have to get people to watch.

Syndication used to have its own talent showcase, Synditel, during the

summer TV critics tour in Los Angeles, but the critics association whacked it after its run in 2000. And after 2001, the celebrity count at NATPE plummeted. No reason for a TV critic to go there anymore.

So let's put "a little bit more fun" into SNTA for 2004. Spend some bucks. Bring in the stars. If organizers bump the date to March after the sweeps, they would have the entire TV media stage to themselves. It just might mean more time sold in June and more viewers counted in September. ■

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Was it a success? We will know that after the media buyers have finished doing their upfront business with the broadcast networks and turn to syndication.



But where's Judge Judy? Paramount Marc Hirsch (l) puts the squeeze on Initiative Media's Peter Butchen

form to get next to Pamela Anderson (understandable) and Jerry Springer (not so understandable). Oh, the power of celebrity.

Now, the SNTA folks aren't going to go completely Hollywood, but, as Cook suggested, they need a bit of it. At the very least, SNTA could open with a little banter from some of the folks who collect big paychecks from syndication and have a stake in the business: Jerry Seinfeld, Ray Romano, Pat Sajak, Courtney Cox, Oprah Winfrey. (Never mind about Oprah. With a net worth of \$1 billion and counting, she probably couldn't be bothered.)

They were all in SNTA President Gene DeWitt's videotape, and they

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Powell's FCC Woes Start With Him

Continued from page 1

risks losing control of a series of upcoming major decisions. Among them: sweeping changes to media-ownership rules, broadband deregulation, cable carriage of digital TV, and relations between broadcast networks and their affiliates.

Powell, who frequently boasts of establishing a new FCC approach to drafting telecom rules by combining a narrowly tailored legal and economic analysis, was angered and embarrassed two weeks ago when the commission's two Democrats joined a Martin-led coup to quash the chairman's bid to eliminate rules forcing telephone companies to lease residential voice lines to competitors. He argues that the outcome will lead to the FCC's being ordered, for the third time in seven years, by federal judges to rewrite its telephone rules. The continued restrictions also contributed to a \$15 billion drop in Wall Street valuations for telecom companies following the FCC decision.

The FCC vote "violates every principle I have ever stood for in addressing telecom reform," Powell told the House Energy and Commerce Committee last week.

FUTURE FRICTION?

What the dispute means for future proceedings is impossible to predict. Martin is believed to oppose Powell on such major issues as cable digital carriage rules (Martin is thought to favor carriage rights for electronic program guides and multicasting) and broadcast/network-affiliation rules. He also has disagreed with Powell's not moving quickly to eliminate newspaper/broadcast crossownership restrictions.

The animosity goes deeper than disputes over those specific proceedings. After a string of FCC decisions were overturned by the courts, Powell is determined that no rule issued under his watch be vacated. His critics complain that he won't compromise because he fears that deals will generate legal weak points.

Powell supporters counter that Martin has opportunistically seized Democrats' desperation for influence in a GOP majority.

Martin's revolt shocked Powell's supporters on Capitol Hill, but other Washington hands aren't at all surprised and predict similar debacles if Powell doesn't deal with fellow commissioners more flexibly.

The potential for future Powell/Martin breakdowns has so riled House Energy and Commerce Committee Chairman

Billy Tauzin that he has warned Vice President Dick Cheney and White House Senior Advisor Karl Rove that his key House panel has power to thwart President Bush's initiatives on health care, energy and any number of matters if Martin isn't muzzled.

Tauzin and other House leaders blame the White House because Martin, whose wife is a Cheney press aide, has extensive ties to presidential staff from his campaign days and was the administration's hand-picked nominee for the FCC.

The favored explanation in Washington for Martin's independence: AT&T lobbyist James Cicconi persuaded his buddy Rove to leave Martin alone. A more plausible explanation may be that the White House isn't exactly up to speed on the intricacies of telecommunications policy since its original industry point man—you guessed it, Kevin Martin—joined the FCC.

Tauzin thinks Martin is committing political suicide.

"He is going to be pulling a \$15 billion ball-and-chain for a long time," said Tauzin spokesman Ken Johnson. "He must live up to his conservative deregulatory beliefs or come clean on his résumé."

So far, the White House has not ordered Martin to make nice with Powell. In fact, Martin says he has received no direction from the Bush Administration in any way. Washington sources, however, find it hard to believe that the president's advisers would knowingly risk damaging relations with key congressional leaders.

WITHIN THE LAW

Martin argues that his approach is legally defensible. The law "requires local markets to be opened to competition first and then provides for deregulation," he told Tauzin's committee. Martin also says his telecom stance supports states' rights, as Republicans do.

Some sources following the FCC say Martin had little alternative to bargaining with Democratic Commissioners Michael Copps and Jonathan Adelstein.

Indeed, hard feelings have been simmering over Powell's general policies on agency operations. Some commissioners complain that Powell is obsessed with details that create an appearance of good management but actually hinder effective operation.

Besides tightly controlling the drafting of new rules, which are the critical starting point for debate over all regulatory changes, Powell has instituted what the

other commissioners consider a draconian regimen for preventing leaks to industry lobbyists and the media. Although previous chairmen have complained about leaks, he at least three times has launched Inspector General reviews to investigate unauthorized release of internal deliberations.

The commissioners and their staffs have little to fear legally, but such investigations are viewed as a form of intimidation that keeps them from vetting the impact of agency proposals with industry executives and other interested parties.

DEALING WITH DEMOCRATS

Also, an agency charged with promoting deployment of information technologies that make it easier to telecommute has, ironically, made it harder for its own employees to work from home because of tight new restrictions.

Although Martin has opposed Powell initiatives on mandating DTV tuners, satellite TV dish rules and a few other issues, the former Bush campaign lawyer has always been on the losing side and settled for sometimes strident dissents. But seeing an opening to broker a deal with Democratic commissioners desperate to have a voice in major FCC proceedings, Martin seized his chance.

From Martin's point of view, the cross-party deal could have been avoided. He had made clear his desire to make sure



The FCC vote 'violates every principle I have ever stood for in addressing telecom reform.'

MICHAEL POWELL,
FCC chairman



The law 'requires local markets to be opened to competition first and then provides for deregulation.'

KEVIN MARTIN,
FCC commissioner



Rep. Tauzin was angry at Martin's defection.

state regulators have a say in deregulating telephone unbundling rules beginning with a speech in June and reiterated his concerns publicly several times. Martin shared his views with Powell directly in a November meeting. Though puzzled that the chairman didn't reveal his views on the proceeding, Martin nevertheless left feeling assured that Powell would order the agency's Wireline Competition Bureau to address Martin's concerns.

Powell, for his part, feels blind-sided by Martin's freelance deal. The chairman ordered a briefing for the other commissioners on his plans for the telephone rules, and, in his view, every commissioner had adequate opportunity to raise concerns to work out a compromise. After Martin's revolt came into the open, forcing Powell to cancel what a scheduled Feb 13 vote on his plan, he negotiated strenuously to strike a deal that would get his colleague on board. Martin, in Powell's view, wouldn't budge. And, in the view of some, that's not the last time that will happen. ■

Cable Giant Aaron Dead

BY JOHN M. HIGGINS

Dan Aaron, 77, one of the three co-founders of cable giant Comcast Corp., died Feb. 20, after years of suffering from Parkinson's disease.

Comcast was just starting to become a great force in the media business when Aaron stepped down in 1991—three years after he was diagnosed with Parkinson's.

He told co-founders Ralph Roberts and Julian Brodsky that he couldn't do the job any longer. A couple of years later, he quit the company's board, unable to travel from his Florida home to attend board meetings in Philadelphia.

But Aaron was once as hard-charging as Comcast itself is today. A former business reporter for the *Philadelphia Evening Bulletin*,

he wrote an article about Milton Schapp, CEO of cable equipment maker Jerrold Electronics (which later became General Instrument). Aaron later joined Schapp as his public relations man, then left to become a cable-system broker.

That's when he encountered Roberts, who had recently sold his Philadelphia clothing store. Aaron coaxed Roberts into investing in a cable system in Tupelo, Miss., and agreed to help him run it. With Brodsky raising the money, the trio began buying and building other systems.

"Dan was the guy running the company for the first 25 years," Brodsky said. But Aaron and Brodsky reversed roles. Usually, the CEO wants to charge ahead, and the CFO tries to pull the reins. At Comcast, it was CFO Brodsky who pushed to move aggressively. "Dan was the conscience. Every decision was unanimous, and, once we made it, we never looked back."

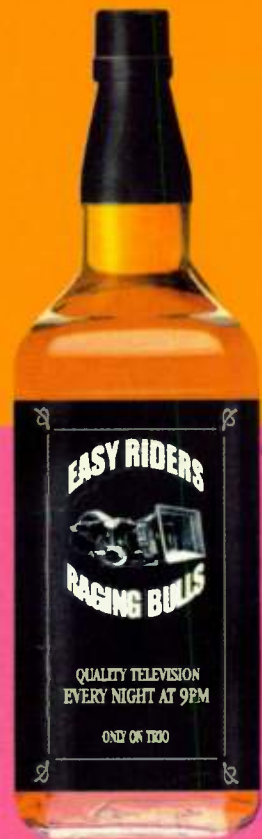
In an autobiography, Aaron revealed that his father—a Jewish lawyer in Giessen, Germany—fled the country in 1937 after being held briefly by Nazi authorities and moved to New York City. His mother committed suicide in 1939; his father did the same three weeks later.

Aaron is survived by his wife, Geraldine, and five children. Services were held last week.

Donations may be made to the Dan Aaron Parkinson's Foundation, Box 58070, Philadelphia, PA 19102. ■



Dan Aaron was co-founder of Comcast.

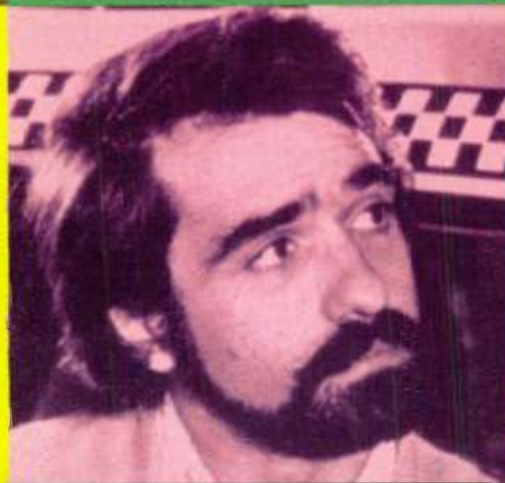
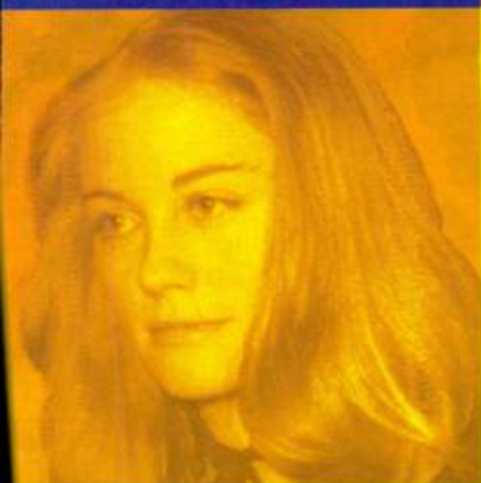
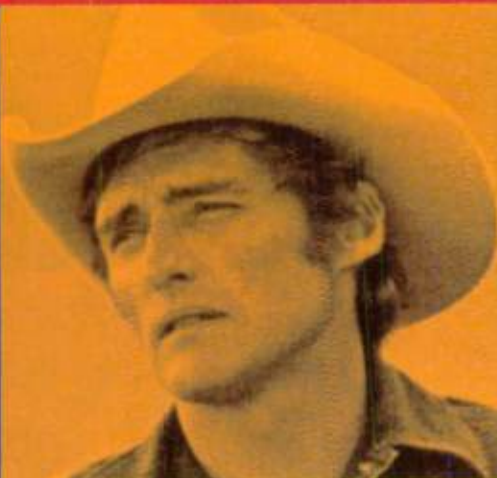


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