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# BROADCASTING & CABLE

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March 10, 2003



Opportunities to embed reporters with military troops will allow journalists to get close to the action while covering a possible U.S.-Iraq conflict.

## The Rules of War

BY KEN KERSCHBAUMER

If the United States is going to war—and seemingly every day, someone predicts that it's any day now—reporters from the U.S. and worldwide, will be going with them. And, although the Pentagon promises to let the press “tell the factual story, good or bad” and let re-

porters report from the frontlines with soldiers, how it will play out is still a good question.

“I don't know if it will be safer or more dangerous for the reporters to be with the troops when they're going to fight a war,” says Parisa Khosravi, CNN News Group vice president. “Being on the frontlines is nothing new to us, but

*Continued on page 42*

## THE CAP AS HOT POTATO

Mass Media Bureau won't handle it, tosses it back to FCC commissioners

BY BILL MCCONNELL

FCC commissioners will be deciding one of the most contentious portions of their media-ownership review without formal advice from the agency's career staff.

In a sign of the potential difficulty that FCC Chairman Michael Powell faces in reaching consensus on the volatile issue, Media Bureau staffers are planning leave it to the five commissioners to decide whether to retain or raise the 35% cap on TV-household reach and will not make a formal recommendation.

“We have an equal amount of evidence on both sides,” Media Bureau Chief Ken Ferree said last week. “At the bureau level, I'm not sure we feel there is a strong argument one way or the other.”



Mass Media Bureau Chief Ken Ferree said of the ownership cap, “At the bureau level, I'm not sure we feel there is a strong argument one way or the other.”

His reluctance to make the call indicates that the TV-reach limit is among the most hotly debated issues of the FCC's media-ownership review, which also is examining local broadcast-ownership limits, restrictions on media crossownership and the dual-network rule.

Debate over the 35% cap has divided broadcasters. Broadcast networks CBS, Fox and NBC have made its elimination their top priority and, in fact, withdrew their membership from the National Association of Broadcasters because the NAB still supports the

*Continued on page 39*

MADISON AVE.



BOX OFFICE

**\$90M**

ABC will take in a bundle from its Oscar telecast  
 TV BUYER PAGE 12

NEWSPAPER

#BXNPNRT \*\*\*\*\*3-01G1T 462  
 #BC7537B12# JAN04 REG 112



Vivendi's Universal Television, with Dick Wolf's production company, is responsible for Law & Order and its siblings.

## Eyeing Vivendi's Assets

BY STEVE MCCLELLAN

It was a financial performance that only an AOL Time Warner shareholder could fully appreciate: In 2002, Vivendi Universal lost \$25.6 billion, the biggest loss ever for a company based in France. The company took a \$20 billion write-down on the value of its assets, due largely to the misguided merger with Seagram two years ago. Most of it was applied to the U.S.-based Vivendi Universal Entertainment (VUE) properties, acquired in the Seagram transaction.

“It would be a euphemism to say it was a difficult year,” Vivendi CEO Jean-René Foutou deadpanned last week. That would be an understatement all right.

It's almost assured that the company's U.S. entertainment assets will be sold off this year or next.

*Continued on page 39*

# Salute for 'Broadcast Flag'

Copyright official supports copy protection for digital content

BY BILL MCCONNELL

**B**roadcasters and Hollywood appear to have the upper hand in the fight over technology designed to stop illegal Internet distribution of broadcast digital-TV programs.

Judging by comments of a top Copyright Office official last week, opponents of the "broadcast flag" overstate consumers' home-recording rights when criticizing the flag, which is the broadcast industry's and Hollywood's preferred regimen for preventing unauthorized redistribution of high-definition movies, sports and other high-value digital content.

Suggestion that consumers have a court-mandated right to create libraries of recorded shows, distribute copies to friends or initiate a variety of other uses "is simply incorrect," said Marybeth Peters, U.S. register of copyrights, during a hearing conducted by House Judiciary's intellectual property subcommittee.

Silicon Valley and consumer electronic makers oppose the flag, charging that it will needlessly increase consumers' costs and, if not immediately strengthened, will one day violate "fair-use" duplication rights by blocking the kind of unrestrained recording permitted for analog VHS tapes.

Last week's hearing examined an FCC proposal to require incorporation of flag technology into digital TV sets and recording equipment. Lawmakers reminded FCC Media Bureau Chief Ken Ferree that determining the strength of copy protections is the domain of Congress and the Copyright Office and warned the

FCC not to overstep its authority.

The broadcast flag won't be seen by viewers. Instead, it is a code that will be embedded into a broadcaster's signal and would tell digital recording and storage devices how many times a user may copy a program for use outside personal video equipment. The aim is to prevent digital programs from being swapped over peer-to-peer networks similar to Napster. It also could block programs from being e-mailed around.

Peters, as head of the U.S. Copyright Office, is the chief adviser to Congress on copyright regulation and administers various compulsory licensing arrangements, including collection of royalties on movies and other content. But she expressed no opinion on flag's legality.

Peters said that fair-use rights, when it comes to copying television programs, extend little beyond the right to tape a program in order to watch it later. Instead, the Supreme Court in its 1984 decision upholding Sony's right to market Betamax home taping technology, said the government must weigh the benefits of a consumer's activity on a case-by-case basis. The main question is whether a practice, if permitted on a widespread basis, would benefit the public without undermining authors' incentive to create and distribute their

works. In other words, preventing them from getting paid.

The potential for peer-to-peer networks to swap millions of digital programs without compensating the rightful owners is a very real, Peters said. "Producers of television programming have ample ground to fear that the transition to digital broadcasting may make them susceptible to massive piracy in much the same that record companies, recording artists, composers and musicians have suffered from Napster and its progeny."



**'Producers of television programming have ample ground to fear the transition to digital broadcasting may make them susceptible to massive piracy.'**

MARYBETH PETERS,  
U.S. Copyright Office

The threat from file-swapping will become reality very quickly, warned Fritz Attaway, Washington counsel for the Motion Picture Association of America, noting that one peer site, Kazaa, has 875 million files to be traded and 195 million users worldwide. The National Association of Broadcasters, the film industry and creative guilds all favor the flag.

But Edward Black, president of the Computer & Communications Industry Association countered that the analog-to-digital transfer Attaway described wouldn't be solved by the flag. Additionally, he said, despite widespread piracy of DVDs and ready availability of encryption-breaking codes, DVD sales helped Hollywood conclude "its best year ever" in 2002. ■

## BREAKING...

### Journalists Pledge To Keep Probing War

WASHINGTON—With a probable war in Iraq, and accompanying dissent the theme of Thursday night's Radio and Television News Directors Foundation



First Amendment dinner here was summed up by host Lesley Stahl of CBS News: "This seems an appropriate time for all of us to reaffirm our commitment to publish and broadcast a wide-open, no-holds-barred debate on the big prob-

lems of the day. ... There may be no more important expression of patriotism and our commitment to the First Amendment than to do our best possible work to educate and inform the American people of all sides of the debate."

### Disney, DirecTV Fight Over ABC Family

LOS ANGELES—Walt Disney Co. and DirecTV are haggling over subscriber fees for ABC Family, and DirecTV is threatening to pull the channel off its system March 31, when the current carriage deal expires. Disney is looking for a 35% increase over last year's license fee, DirecTV said. Kagan World Media said, on average, operators paid 17 cents per sub in 2002. A Disney spokesperson said the company was "surprised and disappointed" by DirecTV's threats "at this early stage of our negotiations" and negotiations will continue.

### DirecTV Offers Deal to Yankee Fans

NEW YORK—DirecTV is seizing on Cablevision Systems' refusal to air Yankees Entertainment & Sports, aiming a special campaign at Cablevision customers. In New York print and sports-radio ads starting today, DirecTV offers a free dish and two receivers to Cablevision subscribers who sign up between March 10 and April 30.

### TV Ad Revenues Rise 9% in '02

NEW YORK—The Television Bureau of Advertising reports that total TV broadcast revenues were up 9.4% in 2002, to \$41.35 billion. Local TV ad spending was up 14%, to \$16.4 billion. Network TV was up 9% to \$22 billion (including WB, UPN and Pax).

## BROADCASTING & CABLE

March 10, 2003

Volume 133 | Number 10

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# Liberty Presses for Buyout on QVC

Action catches partner Comcast carrying a mammoth debt load

BY JOHN M. HIGGINS

**B**y moving to break up the QVC partnership, Liberty Media is catching Comcast at a rare moment of financial vulnerability. At the same time, Liberty CEO John Malone has a major dispute with Comcast over movie network Starz! that could get thrown into the mix.

Liberty has pulled a trigger in the QVC partnership agreement that starts a process very likely to change the ownership of the shopping network. While the companies could work out a new deal and remain partners, it's more likely that one will buy out the other or both will sell out to a third party.

With \$4.4 billion in sales last year, QVC is not just the largest shopping network but the second-largest television network of any kind. By expertly hawking the likes of Lock & Lock 15-piece airtight food-storage systems and Bob Mackie silk dupioni embroidered jackets, QVC generates more revenue than CBS, ABC or Fox and comes close to the ad-sales revenue of NBC. And with \$850 million in operating cash flow, QVC is more profitable than all the broadcast networks combined.

Liberty's move was no surprise. President Dobb Bennett publicly signaled in December that he would probably pull the trigger either this year or next, his last two chances to get some money out of Liberty's 42.6% stake in QVC. Selling would get Liberty lots of cash; buying would put QVC's stream of cash flow onto Liberty's income statement.

"We'd be very interested in buying them out," Liberty Executive Vice President Gary Howard told investors at Bear, Stearns & Co.'s annual media investor conference in Boca Raton, Fla., last week. Aside from the health of the business and QVC's fit with Liberty's own international cable-system operation, "it could be a platform for us to do other acquisitions."

Comcast executives love QVC, its rich cash flow and management team Doug Briggs and Bill Costello. What they don't necessarily love is the debt they'd have to take on buying Liberty out.



QVC host Lisa Mason (l) and beauty consultant Carol Alt tout the Le Mirador Skin Care collection.

Comcast CEO Brian Roberts has pledged to investors, lenders and debt-ratings agencies that he will cut debt. Comcast's \$58 billion takeover of AT&T Broadband ballooned the MSO's debt load to \$29.5 billion.

Merrill Lynch media analyst Jessica Reif Cohen pegs QVC's value at \$13 billion to \$14 billion, so buying out Liberty would take around \$5.5 billion in cash, stock or notes.

Comcast executives said that whether they're buyers or sellers depends on the price, but one message was clear: "Our investment grade rating is sacrosanct," declared Comcast CFO John Alchin at the Bear Stearns meeting.

But another Comcast executive said that "there's no way we don't win here. They can't force us to buy it; if we sell it, we improve our balance sheet. We could even find another partner to step in and pay for Liberty's end."

The trigger is a little bit like the common "buy/sell" clause in partnership agreements. The two sides have to appraise the network within 30 days. Comcast gets first shot at deciding whether it wants to buy Liberty out. If not, Liberty gets a month to decide whether it will buy Comcast out. If neither side wants to buy, then they agree to make their best efforts to sell 100%.

Liberty and Comcast have co-owned QVC since 1994, when Comcast torpedoed QVC CEO Barry Diller's deal to acquire CBS. Federal restrictions on ownership of broadcast stations and cable systems would have forced Comcast to shrink its ownership of a combined QVC/CBS to less than 5%. Roberts wasn't interested in converting a major stake in QVC into a tiny stake in CBS.



**With a huge bill for the AT&T Broadband takeover, CEO Brian Roberts has pledged to cut Comcast's debt.**

Malone, who already owned a major QVC stake, went along with the takeover, becoming a minority partner.

The Starz! dispute may come into play as the companies negotiate. Comcast is trying to break AT&T's old, hugely unfavorable affiliation deal with Liberty's Starz! and instead employ the more conventional terms in Comcast's deal. When AT&T bought Malone's Tele-Communications Inc., Malone pretty much suckered the company into a startlingly expensive Starz! contract. AT&T was not only obligated to a high monthly li-

cence fee but had to cover any substantial rise in the fees Starz! pays movie studios for 20 years.

Starz! had already sued AT&T to cough up, but Comcast has sued to break the deal. ■

# Freedom Communications Up for Sale

BY DAN TRIGOBOFF AND JOHN M. HIGGINS

**F**amily feuding at Freedom Communications has prompted the company to put a for-sale sign on its newspaper and broadcast operations.

Freedom, best-known as owner of the *Orange County Register*, also owns a string of 27 daily newspapers and eight TV stations. Early estimates put its value at as much as \$2 billion.

Gannett has long been considered the most obvious buyer for the whole compa-

ny, but it could easily be broken up, particularly in TV markets where there are potential duopoly mates. Tribune Co., which focuses on top-30 markets, is not considered a player.

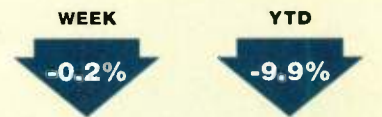
The founding Hoiles family has squabbled over the company's direction for years.

Freedom owns CBS affiliates WRGB(TV) Albany, N.Y.; KFDM-TV Beaumont, Texas; KTVL(TV) Medford, Ore.; WWMT(TV) Grand Rapids, Mich.; WPEC(TV) West Palm Beach, Fla.; and ABC affiliates WTVC(TV) Chattanooga, Tenn.; WLNE(TV) Providence, R.I.; WLAJ(TV) Lansing, Mich. ■

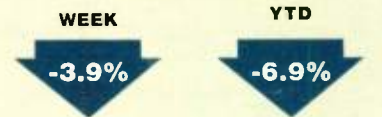
WEEK OF FEB. 27 - MAR. 6

## B&C INDICES

### THE B&C 10



### BROADCAST TV GROUPS



### CABLE TV MSO'S



### RADIO



	CLOSE	WEEK	YTD
Dow Jones	7673.99	-2.7%	-8.0%
Nasdaq	1302.92	-1.6%	-2.4%

### The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$11.11	3.4%	-15.2%
Clear Channel	\$33.87	-4.6%	-9.2%
Comcast Corp.	\$26.45	-3.4%	17.1%
Cox Comm.	\$29.00	-0.7%	2.1%
Disney	\$15.66	-5.1%	-4.0%
EchoStar	\$29.05	11.1%	30.5%
Fox Ent.	\$25.50	-3.3%	-1.7%
Hearst-Argyle	\$20.42	-3.7%	-15.3%
Tribune	\$42.80	-4.3%	-5.9%
Viacom	\$35.65	-3.3%	-19.4%

### GOOD WEEK

EchoStar	\$29.05	11.1%	30.5%
TiVo	\$6.29	9.2%	20.7%
AOL Time Warner	\$11.11	3.4%	-15.2%
Liberty Media	\$9.25	2.5%	3.5%
Grey Global	\$615.00	2.5%	0.6%

### BAD WEEK

Salem Comm.	\$18.00	-23.1%	-21.7%
Emmis	\$15.75	-19.1%	-24.4%
SeaChange	\$6.23	-18.2%	1.3%
Spanish Bcstg.	\$5.31	-14.2%	-26.3%
Interop	\$1.67	12.6%	28.3%

### RELIGIOUS RADIO

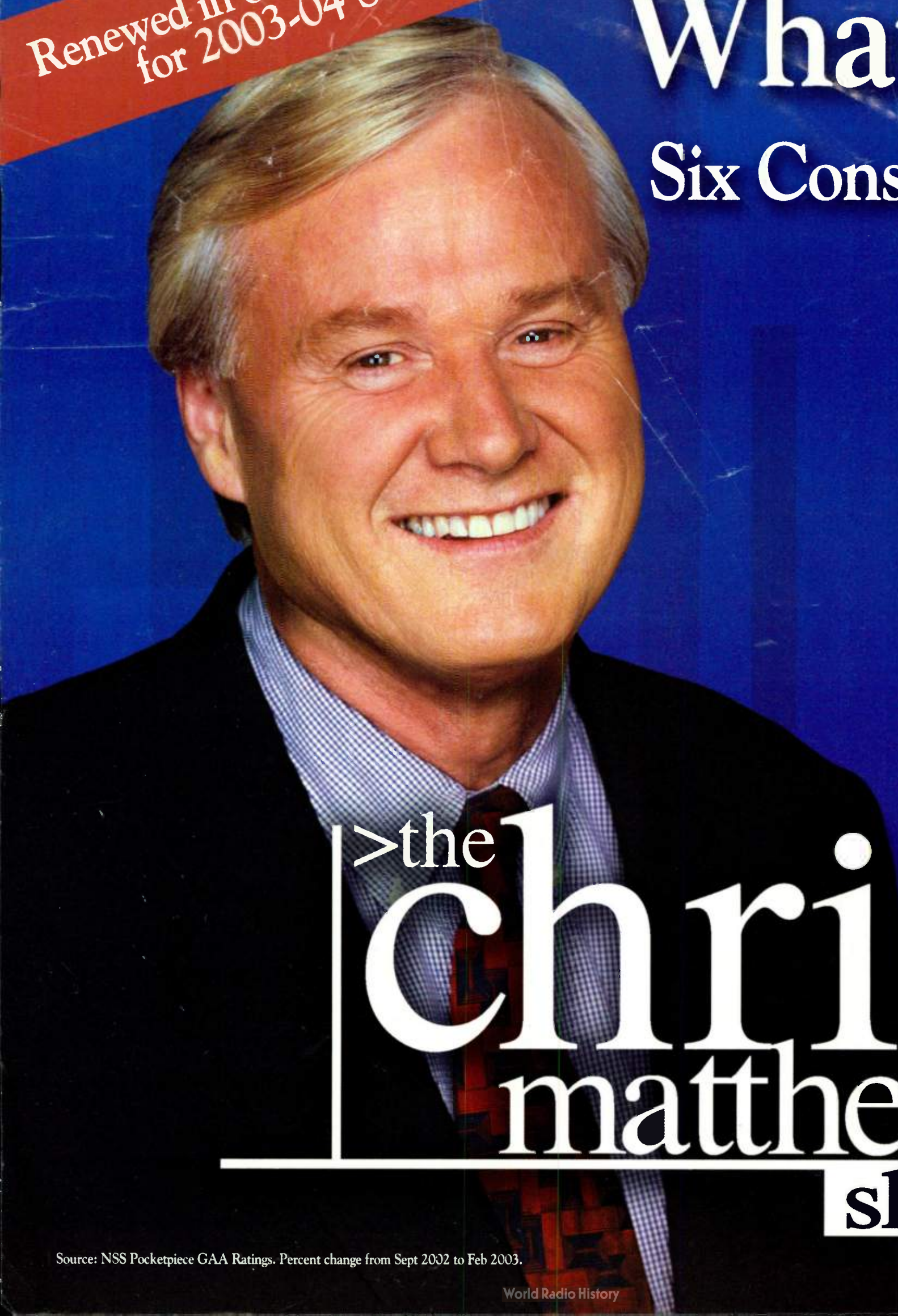
**-22%**

Bill O'Reilly is affecting the business of for-profit religious radio broadcaster Salem Communications. Stations have been bumping Salem's syndicated show in favor of O'Reilly and his Fox News Channel compatriot Sean Hannity's radio show. That has pinched Salem's earnings and sliced its stock 22% last week.

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

Renewed in over 80% of U.S.  
for 2003-04 Season

What an  
Six Consecutive



>the  
**chris**  
matthews  
**show**

Source: NSS Pocketpiece GAA Ratings. Percent change from Sept 2002 to Feb 2003.

# Approval Rating!

## Months Of Growth!

# +122%



**NBC ENTERPRISES**

DOMESTIC SYNDICATION



MGM-NBC MEDIA SALES

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

World Radio History

## FAST TRACK

## Portable People Meter Matters

**NIelsen MEDIA RESEARCH** will expand its role in the research program evaluating **ARBITRON's** Portable People Meter (PPM). Nielsen said the expanded agreement—delayed since mid 2002—will boost its financial involvement and commitment of resources in continuing research on the PPM.

Nielsen and Arbitron have been testing the PPM system in radio and TV in the Philadelphia area, even as Nielsen tested and rolled out its own Local People Meter (LPM) in Boston. Recent moves by Nielsen, particularly its nearly half-billion-dollar deal with **NBC** and the announcement of LPM rollouts in the remaining Top 10 DMAs seem to demonstrate that Nielsen will continue to dominate television-viewing measurement and that its LPMs will be the standard in major markets for the near future. But many broadcasters, **NBC** included, have indicated strong interest in the Arbitron technology.



## Anna's Not So Big Now

The second-season debut of E! Entertainment Television's *Anna Nicole Smith* reality show (featuring *Joe Millionaire* butler Paul Hogan, above with Smith) on March 2 notched a 1.7 Nielsen rating, three times E!'s average audience but hardly the plus-sized attraction it was last year, when it debuted with a 4.2. Its lead-out reality partner program, *The Michael Essany Show*, debuted last week with a 1.0.

chors **NBC Nightly News** on the weekends, has already started anchoring the 9 a.m.-noon segment with **CHRIS JANSING**.

What's behind doors No. 2 and 3? Looks like a couple more classic game shows. With a renewed *Let's Make a Deal* having launched last Tuesday night, **NBC** has ordered eight episodes each of remakes of *The Newlywed Game* and *The Dating Game* from **SONY PICTURES TELEVISION** for next season. Sony is also preparing a remake of **CHUCK BARRIS's** *Gong Show* for **THE WB**.

The Denver-based **CABLE CENTER** has named seven to its Hall of Fame: **JULIAN BRODSKY** (**COMCAST**); **GUS HAUSER** (**HAUSER COMMUNICATIONS**); **JOHN HENDRICKS** (**DISCOVERY**); **BOB JOHNSON** (**BET**); **WALTER KAITZ** (**CALIFORNIA CABLE TELEVISION ASSOCIATION**); **JOHN SIE** (**STARZ/ENCORE**); and **ROBERT TARLTON** (**JERROLD**, one of the nation's first cable systems). They will be inducted Oct. 14.

## Correction/Clarification

■ On the Syndication Ratings chart (3/3, page 21), *Maury* should have been listed with a 1.8 AA and 1.9 GAA, which would have tied the show with *Live With Regis and Kelly* and *Dharma & Greg* at No. 20.

■ Jeffrey Derderian, a WPRI-TV Providence, R.I., reporter and co-owner of The Station nightclub, where 97 were killed in a fire on Feb. 20, had ended his work day at the station at 6:30 p.m. that day and was at the club as an owner, not on assignment, said an executive for LIN Television. An editorial, "Too Close for Comfort" (3/3, page 40), may have left the impression that Derderian was officially on duty for the station at time of the fire.

## TLC To Debut Reality Series

Sister net Discovery plans documentary franchise

BY ALLISON ROMANO

**D**iscovery Networks U.S.'s TLC isn't waiting for *Trading Spaces* to cool off before building out its own additions. TLC plans to debut four lifestyle reality series through June. Two other new shows, *What Not To Wear* and *Faking It*, joined the schedule last weekend.

"As other shows torture and humiliate people," said TLC General Manager Roger Marmet, "we are carving out a place where people retain their dignity."

That doesn't mean TLC's shows are stuffy, though. On *Love U*, slated to debut April 11, couples will enter a marital boot camp to test their relationship. TLC has ordered six episodes.

Engaged couples will test their relationships with *For Better or Worse*, on which their families and friends get a week and \$5,000 to plan the wedding. The series, also six episodes, premieres May 24.

On *Date Squad*, a format imported from the BBC, a trio of experts help make-over an unfortunate single having trouble getting dates. The 13-episode series is slated to debut June 27.

Set for July 7, the fourth new show—*The Good, the Bad and the Ugly*—challenges a couple in a hurry to move to pick an expert who complements their moving style.

The titles of all the newly unveiled series are still tentative.

With *Trading Spaces* riding high as one of



New TLC reality series *What Not To Wear* gives a surprised participant a fashion makeover.

cable's hottest shows, Marmet wants to take advantage of the platform. He promises new shows throughout the year, "just as soon as we can get them on the air."

Separately, Discovery Networks is stepping up its documentary commitment, partnering with a group of acclaimed documentary filmmakers to create a franchise "Discovery Docs."

Filmmakers Michael Apted (*Coal Miner's Daughter*), Barbara Kopple (*Harlan County USA*), Nanette Burstein (*The Kid Stays in the Picture*), Chris Hegedus and D.A. Pennebaker (*Startup.com*), and Peter Gilbert (*Hoop Dreams*) have signed on to co-produce and distribute films.

The documentaries will be released theatrically first by CameraPlanet and will then premiere on Discovery Networks, most likely on the flagship Discovery Channel. ■

## Blue Mood at Media Confab

BY JOHN M. HIGGINS

**D**ick Parsons assessed his life as CEO of AOL Time Warner nicely. "Yesterday," he said (not, thankfully, sang) to a group of media investors, "all my troubles seemed so far away. Now it looks as though they're here to stay. Oh, I believe in yesterday."

That pretty much reflects the tone of Bear Stearns & Co.'s annual media conference in Palm Beach, Fla., last week. Investors and corporate executives alike lamented the slackness of media stocks and the disruption in ad spending a war could cause.

"We continue to be cautiously optimistic about 2003," said Tribune Co. CEO Dennis FitzSimons, "but it's not possible to see what the effects of a war on Iraq will be."

Parsons offered no new information but acknowledged that the constant shuffling of management both at the top of the company and in its business units is unsettling to investors. "We had to get the right team on the field, people who agreed with my

view of how we create value," he explained.

On TV/newspaper crossownership, FitzSimons said he doesn't expect the relaxation of federal regulations to spark a deal frenzy. Only companies that, like Tribune, already have sizable holding in both newspapers and broadcast TV are likely to bite, he said: "I think you need to have scale on both sides." But, even if the rules do melt as expected, Tribune's top priority is acquiring stations in top-30 markets.

Liberty Media Executive Vice President Gary Howard acknowledged that the company is considering buying control of DirecTV with or without earlier partner News Corp. With General Motors now interested in selling off only part of DirecTV parent Hughes Electronics, there's no need for News Corp. and Liberty to team up. "If two guys buy 20% and only have 10% each, I'm not sure we're interested in that," Howard said.

But Liberty will play only if News Corp. CEO Rupert Murdoch passes on the deal. Said Howard, "I don't think you'll see a bidding contest, us against Rupert." ■

## PROGRAMMING

## Pax Heads Southwest

Pax TV is producing an original movie for May sweeps called *Secret Agent Mom*, starring Janine Turner (pictured). Doing the heavy production lifting will be Canada-based Toronto Entertainment. No surprise there: Numerous companies have fled the country, chasing cheaper



production dollars north of the border. So where is Toronto shooting the show?

Surprise!

Albuquerque, N.M. According to a network source, Pax got a better-

than-Canada offer from the city, which, having had some success attracting theatrical production, is trying to attract series TV as well. Of course, *Secret Agent Mom* isn't a series, but it could become one if it connects with viewers, said the source.—J.E.

## BEHIND THE SCENES | BEFORE THE FACT

## IN THE LOOP

## FCC

## Dogfight Brewing Over Ownership



Backbiting over recent media-ownership hearings characterizes the internal dogfight that is preceding a final vote on proposed rule changes. The latest sniping targets Democrats Michael Copps and Jonathan Adelstein. Deregulation supporters say those commissioners exaggerate the potential impact of ownership changes. For example, in a release publicizing a citizen's hearing last Friday in Seattle, the duo said today's rules still stop "a single corporation from dominating" TV markets, but suggest any more loosening of rules will remove obstacles.

Similar gripes have plagued nearly all hearings so far. Chairman Michael Powell suffered criticism that too little time was allotted for "open mike" citizen input at the Richmond, Va., hearing. That complaint stung because he had originally slated two hours for individuals to speak out and was forced to cut back to fit in scheduled witnesses. Some deregulation foes also questioned the choice of moderator Thomas Krattenmaker, author of a 1980 FCC study urging deregulation of rules governing ownership and network/affiliate relations.—B.M.

## ADVERTISING

## Ad Taxes Get Hard Look

With the vast majority of states having both budget shortfalls and requirements that they balance their budgets, creative tax strategies could spell trouble for the ad industry.

For example, according to the American Advertising Federation, the Connecticut legislature has passed a short-term deficit-reduction bill that includes a 3% tax on ad-production services.

Meanwhile, in Kansas this week, the legislature will hold a hearing on a bill that would extend the sales tax to services, including the sale of ad time and space.

Florida passed such a law a few years back but eventually overturned it after loud protest from numerous quarters.—J.E.

## TECHNOLOGY

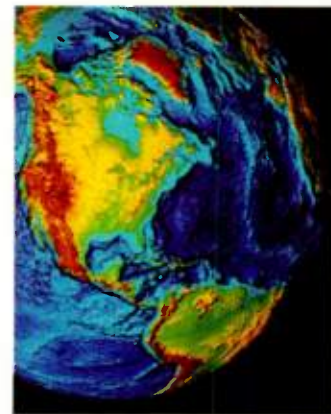
## HDTV Hoops

NBA TV plans to air some playoff action in HDTV. Last week, it televised its second game in high-definition, but, once again, it was available only to DBS subs. The NBA All-Star game was available to some HDTV cable subs, but the NBA and cable operators are still wrangling over carriage of regular-season HDTV telecasts. NBA TV executives couldn't give specifics on when a deal may be completed, but said they're assured they'll get it done.—K.K.

## ADVERTISING

## TV Is Taking Off

While U.S. media mavens continue to debate just how far along the ad recovery is, the global TV ad sector appears to be back in the pink. A hot-off-the-presses report from Initiative Media projects that, on a worldwide basis, TV ad spending will climb to \$134 billion this year and, for the first time, claim half the world's ad volume. "In terms of media," Initiative says, "TV will drive global growth." The agency's own assessment of the recovery: It's ongoing, with this year representing the first shot at "true growth [4.5%] since 2000." And 2004 will be even better.—S.M.



## AFTRA Sets Election for WSNS(TV)

BY DAN TRIGOBUFF

The American Federation of Television and Radio Artists and NBC-owned Telemundo station WSNS(TV) Chicago agreed last week to hold an election April 2 to enable the station's eight on-air employees to choose or reject AFTRA representation.

If successful, the election will create a bargaining unit for the Telemundo station separate from that at NBC-owned WMAQ-TV. AFTRA had gone through the National Labor Relations Board (NLRB) process seeking a single unit for both.

The union said it withdrew from that position because complications regarding the ownership of the station and current separate location of the employees (who will, however, be merging into WMAQ-TV facilities) would make it difficult to win.

Through a technicality, WSNS is not completely owned by NBC or corporate parent General Electric, although Telemundo is. WSNS ownership includes interests held by at least three other local and out-of-state corporations.

AFTRA's Chicago Local Director Eileen Willenborg said that, should the union be successful in representing WSNS employees separately from WMAQ-TV, it

would not be barred from seeking to unite the two units later. That might be easier to do, she said, when the two stations are co-located.

Since NBC's purchase of Telemundo, AFTRA has tried aggressively to gain recognition as the station talent's bargaining unit without an NLRB election. It offered as evidence of support a unanimous petition and a unanimous election supervised by local religious and community leaders.

AFTRA also lobbied various community leaders, including Chicago city officials and the Congressional Hispanic Caucus, winning resolutions of support

that also opposed major differences in compensation between the Spanish-speaking Telemundo employees and the English-speaking talent at WMAQ-TV.

Although Telemundo's talent is paid less than those at the NBC O&O, NBC says that the differences are related to the employees' belonging to separate businesses with vastly different levels of revenue and that ethnicity and language have nothing to do with it. NBC also notes that, since the takeover, corporate parent General Electric has improved benefits for all Telemundo employees.

Willenborg said the union will be watching closely for labor-practice violations during weeks before the election. NBC has said it will not stand in the way of its employees choosing representation. ■

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Now heading both ABC Sports and ESPN, George Bodenheimer said he will be talking with executives "both inside and outside the company" to discuss the best operating structure going forward.

# One Chief for ESPN and ABC Sports, by George

Bodenheimer takes on Katz's job at ABC

BY MICHELLE LLELLAN

**A**BC Sports is losing its president, Howard Katz, and the network said last week, George Bodenheimer, president of ESPN, will now run ABC Sports as well.

The management structure is similar to the one put in place in the early 1990s when Steve Bornstein, then head of ESPN, was put in charge of both networks. At the time, Dennis Swanson was president of ABC Sports and resigned.

ABC's announcement last week indicated that Katz resigned to pursue other interests, which is often corporate-speak for getting the hook.

During a teleconference, though, ABC Television Network President Alex Wallau insisted that Katz wasn't pushed "in any way" and was the one who brought up his desire to resign. To pursue other interests. Really.

Despite widespread rumors to the contrary, Wallau strongly denied that tension between him and Katz led to the latter's departure. "This announcement today is not a result of any issues between Howard and myself on how he ran ABC Sports."

Wallau said it was only after Katz raised his desire to step down that the company decided to revert to the previous management structure with Bodenheimer in charge. Katz was not on the conference call, and Wallau deferred all questions about when he decided to leave and his future plans to Katz himself. But subsequent to the call, ABC officials said Katz would not be available for interviews. Maybe next week—his last day at ABC is March 14.

A 10-year veteran of ABC Sports/ESPN,

Katz was named president of ABC Sports in 1999. He has been in the business for 32 years and was previously president of Ohlmeyer Communications Corp. Bodenheimer has spent most of his career at ESPN, joining the network in 1982 as an affiliate sales rep. He was president by 1998.

According to the network, ABC Sports and ESPN will continue to run as two separate operations. Which of course prompts the question: If you're going to have one executive run them both, why not merge the entities and save untold millions on all the back-office overhead?



Here's the answer, according to Bodenheimer: "They are two very distinct and separate businesses. ABC Sports is such an integral part of ABC Television. At ESPN, we have a minority partner with the Hearst Corp. So, for those two reasons, it makes sense to keep them as two separate organizations."

Indeed, ABC's broadcast affiliates, including Hearst-Argyle (in which Hearst has a controlling stake) and many others, have told the network they oppose a merger of the two networks or any moves that would dilute the ABC Sports brand.

Bodenheimer will continue to report to Walt Disney Co. President Bob Iger, while coordinating with Wallau on ABC Sports activities. In the release, Iger said the management change will make both operations more efficient, "particularly in our dealings with sports leagues and other rights sellers."

Bodenheimer told reporters last week that ABC Sports would love to get back in the Olympics game, but only "at the right financial deal." He emphasized Iger's point that the management change "would make it easier for our company to organize ourselves for major rights acquisitions." ■

## STATION BREAK

BY DAN TRIGOBOFF

### News Net Near

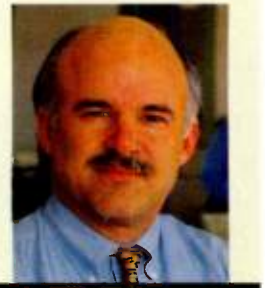
**BLUEFIELD-BECKLEY-OAK HILL, W.Va.**—With the addition last week of WVSX-TV, purchased from High Mountain Broadcasting Corp. for \$6.4 million, sports-promoter-turned-broadcaster Albert B. "Bray" Cary is closer to the statewide news network he wants. "We cover 91% of the state," he says, noting that his four-station net lacks only the eastern panhandle of the state, near Northwest Maryland, some of which is part of the Washington market. And he's still looking for a station there.

Cary says completing the network will still take time and money, with about \$8 million in capital expenditures so far and probably another \$3 million to \$4 million to go. The WVSX-TV facility is small and will require additional building, particularly a news department (it has never had news) networked with West Virginia Media Holdings. "This won't work everywhere," Cary says. "But, in West Virginia, the demos are similar; the interests are similar. News on a statewide basis is much more meaningful."

Once he "raises the bar on news in West Virginia," Cary says, the network will have to make money. An "aggressive" promotional campaign will begin in May.

### WVAH-TV Is Back On-Air

**CHARLESTON-HUNTINGTON, W.Va.**—WVAH-TV has returned to the air following the collapse of its 1,500-foot tower—which had been the tallest structure in the state—during an ice storm Feb. 19. The station said it is using a standby antenna and 20,000-W transmitter from a temporary site on the WCBS-TV tower, at 900 feet. WCBS-TV is owned by Sinclair and has been programming WVAH-TV by agreement. Plans call for WVAH-TV to rebuild its tower at the former location.



### New News VP

**F**ormer RTNDA Chairman John Sears will run the news at Fox's Orlando, Fla., duopoly, WOFL(TV) and WRBW(TV). He joins as VP of news. Lena Sadowski, who had been news director, will stay on in a different capacity, Sears said, with new responsibilities. Sears worked briefly at Fox's KPTV(TV) Portland, Ore., between the time the station changed from Chris-Craft to Fox ownership and the time it was swapped with Meredith to create duopolies for each group.

### WCPO-TV Wins Again

**CINCINNATI**—Kentucky's Court of Appeals has affirmed verdicts in two defamation suits brought against WCPO-TV Cincinnati and won by the station. The suits were brought by a housing official and a real estate developer concerning a 1997 story about accusations that the City of Covington, Ky., housing director was favoring a real estate developer regarding federal loans.

The appeals court noted the trial judge's determination that reasonable jurors could not have found the broadcasts false, and never reached the issue of actual malice brought on appeal. Moreover, the court said, "we agree with the trial court that no reasonable fact-finder could conclude from the evidence that the media defendants failed to properly investigate [developer Esther] Johnson or the controversy," noting more than 50 interviews with developers, officials and others. Similar findings were made in Hodge's case, and the court cited other media as well as government inquiries looking into the issue.

Johnson also appealed the exclusion of evidence that the station's I-Team harassed her during its investigation, which, she said, would have impacted on the station's credibility. The appeals court found that those charges did not relate to whether the station knowingly made false statements, and the court noted that the plaintiffs did not take advantage of the opportunities given to tell their story.

### Double Coverage in L.A.

**LOS ANGELES**—NBC-owned KNBC(TV) and Spanish-speaking sister station KVEA(TV) simultaneously broadcast the L.A. Marathon March 2, but in different languages. The two stations are merging operations in the remodeled KNBC building in Burbank. They plan a similar simultaneous broadcast of the Fiesta Broadway celebration of Cinco de Mayo in downtown Los Angeles April 27.

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



TURNER CLASSIC MOVIES PRESENTS

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## MARCH 2003

PRIMETIME HIGHLIGHTS  
ALL TIMES EASTERN

**DAY 1**

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

**DAY 2**

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

**DAY 3**

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

**DAY 4**

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

**DAY 5**

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

**DAY 6**

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

**DAY 7**

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

**DAY 8**

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

**DAY 9**

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

**DAY 10**

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

**DAY 11**

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

**DAY 12**

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

**DAY 13**

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

**DAY 14**

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

**DAY 15**

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

Watch Rocky (1976), Grease (1978), A Space Odyssey (1968), How High the Wind (1951), Forbidden Planet (1956), Casablanca (1943), Grease (1978), The Last Emperor (1987), West Side Story (1961), An American in Paris (1951), The Philadelphia Story (1940), A Star is Born (1954), Raging Bull (1980), The Apartment (1960), American Graffiti (1973), The Apartment (1960), The Apartment (1960), The Apartment (1960), TCM "OSCAR" is a registered trademark of the Academy of Motion Picture Arts and Sciences and is used by permission. ©2003 Turner Classic Movies. All Rights Reserved. Programming subject to change.



**ORSON WELLES**

**DAY 16**

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

**DAY 17**

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

**DAY 18**

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

**DAY 19**

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

**DAY 20**

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

**DAY 21**

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

**DAY 22**

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

**DAY 23**

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

**DAY 24**

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

**DAY 25**

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

**DAY 26**

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

**DAY 27**

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

**DAY 28**

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

**DAY 29**

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

**DAY 30**

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

**DAY 31**

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

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## TV BUYER

## ABC Is Big Oscar-Night Winner

Telecast is sold out—a month earlier, at rates 10% higher than in 2002

BY STEVE MCCLELLAN

**A**BC's Academy Awards telecast—which draws the largest female audience in the TV season outside the Super Bowl—is sold out, at rates about 10% above last year. For the night, the network is expected to rake in close to \$90 million in advertising, including the pre-awards show and the Barbara Walters special (featuring nominees Julianne Moore and Renée Zellweger and non-nominee Nicolas Cage) that precedes it.

A sign of TV's improved ad climate: The telecast sold out about a month earlier than last year's show and at higher rates despite last year's all time low rating (25.4 rating/42 share, according to Nielsen Media Research).

#### OSCAR'S HUGE FEMALE AUDIENCE

Part of the ratings problem last year was that the show ran way past most bedtimes: It didn't end until 12:45 a.m. ET. This year, ABC says efforts will be made to keep it shorter, but, as with any live broadcast, there are no guarantees.

The big draw for advertisers is the huge female audience.

tougher stand on Oscar pricing but still cut prices by 5% (on average) for spots in last year's telecast.

The average cost per 30-second unit in this year's telecast is between \$1.3 million and \$1.4 million, according to sources familiar with the pricing. Shaw would not confirm ad rates. Last year, the average per-unit rate was \$1.29 million, according to Nielsen Media Research ad tracker Monitor-Plus.



Steve Martins hosts the March 23 show.

#### AND THE SPONSORS ARE...

New advertisers to the telecast this year are financial-service companies AIG, Washington Mutual and Charles Schwab, as well as AOL. And Procter & Gamble is back in the fold after sitting out last year.

Among other returning sponsors are American Express, Anheuser-Busch, Kodak, Mastercard, and McDonald's. Kodak also gets built-in marquee value: The awards ceremony originates from the Kodak Theatre in Los Angeles.

Pepsi will break an ad campaign with pop artist Beyoncé Knowles, who signed an endorsement deal late last year. Most of the other advertisers will also be introducing ads in the show. "It's not required, but it's expected," said Rick Robertson, executive administrator of the Academy of Motion Picture Arts and Sciences, which over-



Financial-services firm Washington Mutual is one of several companies that will be advertising on the Academy Awards telecast for the first time.

Last year, 26 million females watched the Oscars, roughly 62% of the audience. "That's our core customer," says J.C. Penney spokeswoman Stephanie Brown, explaining why the retailer is advertising for a second year.

Most of this year's advertisers—Pepsi and General Motors are also among them—are incumbents from last year. Mike Shaw, president of sales for ABC, says that's normal, unlike last year when close to half the sponsors were new. The churn, he said, had to do with all the friction in the marketplace between sellers and buyers. The latter had forced price reductions in ad rates in the previous upfront; ABC took a

sees the telecast and has final approval of both the advertisers and ad content allowed in the show.

There are certain products you just won't see advertised in the program because the Academy forbids them, including most "personal care" items such as deodorants and feminine-hygiene products. Robertson says those restrictions are aimed at maintaining "a sense of class and elegance to the event." Speaking of which, remember that recent ad in which two buxom babes argue whether a beer is less filling or tastes good and end up ripping their clothes off and wrestling in the

Continued on page 14

## EBB &amp; FLOW

## 2Q Cable Sales Robust

Buyers say second-quarter cable ad sales are benefiting from the tight broadcast market. Sellers say ratings gains are helping, too.

"The high sellout rate on network TV is driving demand towards cable," says MindShare Managing Director Jason Maltby. "The cable scatter market is well under way," having started in February. "That's unusual. It usu-

Jan.-Feb. Sales

+23%

ally moves much later, towards the beginning of the quarter. That's good for cable."

Ed Erhardt, president of ESPN-ABC sports sales, concurs but insists that rating gains also are a factor. "We have a strong scatter marketplace right now. But having additional rating points allows us to increase our unit pricing." ESPN reports that its total-day ratings are up 11% in 2003, with ESPN 2 numbers up 30% in February.

Joe Abruzzese, president of sales for Discovery Communications, notes that sell-out rates in cable programming and the scatter market generally are very strong. And that bodes well for the medium's upfront market later this year: "Cable could outpace network cost-per-thousand increases this year because cable starts out undervalued."

Local-cable sales for January and February are brisk, with the first quarter up 23% over the same period last year and second quarter projected to be up 25%.

"These are huge numbers," says Andrew Ward, EVP/director of sales, National Cable Communications. He credits cable ratings growth, expanded interconnected markets, improvement in electronic billing as factors.

Notes Maribeth Papuga, senior vice president, local broadcast, MediaVest, "Local cable may be benefiting from the tightening of network TV as well."

—Jean Bergantini Grillo

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World Radio History

# After Life On Top, Lifetime Faces Challenge

Women's network pins hopes on big push in spring, summer

BY ALLISON ROMANO

**T**he women of Lifetime Television had gotten used to the good life as the top-rated cable network. Last year, President and CEO Carole Black awarded staffers a day off for every month Lifetime claimed the No. 1 spot. There were celebrations with champagne and chocolate-covered strawberries.

These days, the corks are silent, and strawberries are out of season. After two years of growth and almost routine No. 1 ratings, Lifetime is on the slide. Two months into 2003, Nielsen household ratings and key demo numbers are off around 20% each.

Yet Lifetime executives remain confident. They point to hot broadcast reality shows like *Joe Millionaire* and *The Bachelorette* as sapping their audience. Their loyal women, they contend, will return to Lifetime.

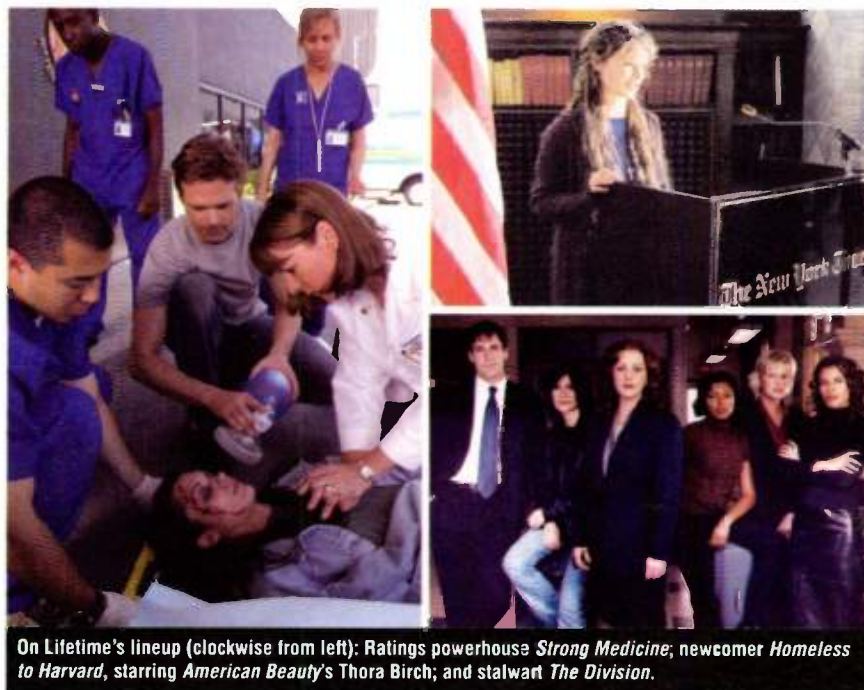
"You play with a new friend, and then you come back to a trusted friend," said Black, who took Lifetime's reins in 1999 and marched to the top of cable in just two years.

"This is not that jarring or alerting. It is really difficult and challenging to be No. 1," said Laura Caraccioli, vice president and director of Starcom Entertainment.

Certainly, *Joe Millionaire* and *The Bachelorette* attracted scads of female viewers, but, combined, the shows filled just two prime time hours a week. Lifetime, which offers 21 hours a week of evening fare, saw its prime time marks drop 19% in February. And that's after a 22% dip in January. TNT has taken over the top spot.

Black downplays the January and February losses as minor stumbles and promised, "Our biggest push will come this spring and summer."

In April, Lifetime launches Monday-night reality show *What Should You Do?*, which advises women how to get



On Lifetime's lineup (clockwise from left): Ratings powerhouse *Strong Medicine*; newcomer *Homeless to Harvard*, starring *American Beauty*'s Thora Birch; and stalwart *The Division*.

out of tricky situations. *Merge*, a lifestyle redecorating show for newlyweds hosted by actress Lisa Rinna, arrives this summer. Lifetime plans to add at least one new original drama this summer, and upcoming original movies boast bigger-name actors like *American Beauty*'s Thora Birch, who will star in Lifetime's *Homeless to Harvard*, and Diane Keaton, who will star in a project tentatively titled *Breaking Through*.

Barbara Fisher, Lifetime's executive vice president of entertainment, said losing the top spot has the network in-

tensely focused on development.

"We have to constantly reinvent ourselves. We're not the only ones targeting women," she said.

Lifetime often gets knocked for depicting women as victims (even if they always overcome their obstacles). But, with the four new drama pilots currently in development, Fisher says she's looking to inject "more fun, a little more romance and a little more laughter" into Lifetime. She's armed with a \$337 million programming budget, according to Kagan World Media estimates.

One of the new shows will get picked up, but Fisher hopes to persuade the network's board to buy at least one more. Another drama could anchor a second night of originals.

Fisher, who arrived at Lifetime last May, replaced Dawn Ostroff, who left for UPN five months before. Some industry executives venture that the lag between entertainment chiefs has slowed Lifetime's development machine—and, ultimately, its ratings.

But Lifetime's originals are

not the problem. Its Sunday-night dramas are workhorses: *Strong Medicine* is averaging a 2.8 rating so far this year, and *The Division* is pulling in a 2.6.

Lifetime's rerun movies, historically its biggest attraction, seem to be softening. Rather than investing in blockbuster theatricals that lift nets like USA Network, TBS and TNT, Lifetime has gone with cheaper fare. But its acquired movies were off 25% in viewers in February, according to research from Turner Broadcasting. And even though Lifetime's original movies notch stellar ratings (an average 3.8 in 2002 compared with a 2.8 in 2000), they premiere at a rate of one per month.

Part of the future, Fisher said, is easing off Lifetime's dependence on acquired fare. She wants to be more selective with acquired movies and step up the number of originals. And she's slowly replacing faltering *Unsolved Mysteries* with reality shows, like the upcoming *What Should You Do?* and *Final Justice*, hosted by Erin Brockovich.

Even with Lifetime's losses, it remains a top cable buy for many media buyers.

"They are still such a great brand for reaching women—on par with the broadcast networks," said media buyer Carat USA's director of national broadcast Andrew Donchin.

"What got us [to No. 1] was a complete attention to our brand and who we are. We're going to stick to our knitting," said Lifetime's head of research Tim Brooks.

With the upfront selling season on the horizon, though, Lifetime's recent missteps could be costly. In last year's upfront, the network slashed its pricing about 10%. If ratings remain soft, the network could have trouble commanding cost-per-thousand (CPM) increases or could be forced to discount pricing to sell the inventory.

Black said she would become concerned if the losses continued for six months. But, clearly, no one at Lifetime likes to be second-best, especially Black. In a recent e-mail to motivate staffers, she wrote: "I know that all of you will work very hard to make certain that we end the year in the No. 1 position! (After all, we could all use that extra vacation time!)" ■

## Slip of a Lifetime

For two years, Lifetime led all cable networks but has lost its lead to TNT



Carole Black

MONTH	RATING*	CHANGE
Jan 2002	2.3	NA
Jan 2003	1.8	-22%
Feb 2002	2.1	NA
Feb 2003	1.7	-19%

\*Households, prime time

SOURCE: Nielsen Media Research

## Despite War Worries, Advertisers New and Old Flock to ABC's Oscar Coverage

Continued from page 12

mud? It's a "pretty safe bet" you won't see anything like that during the Oscars, says Robertson.

Movie studios are strictly forbidden to advertise any of their products, including films, theme parks, DVDs and videotapes. That's to avoid any suggestion that filmmakers could buy their way to the acceptance podium, says Robertson. Indeed, he said, one

commercial spot was rejected this year because it featured a theme park as background even though the advertised product was unrelated to it and was not distributed by a media company.

### PRAYING FOR PEACE

People at the Academy and ABC are praying (for lots of reasons) that war doesn't break out anytime near the start of Oscar

weekend; the telecast is Sunday, March 23. Pundits speculate that hostilities could occur in mid to late March.

The Academy is on record saying that it intends to proceed with the awards ceremony on the scheduled date, although Robertson acknowledges that, if there is a ceremony, it will be in conjunction with a live broadcast. Thus, if ABC has to preempt the telecast

in the event of war, the show would have to be postponed.

It wouldn't be the first time. The show has been postponed three times: in 1938, when severe floods hit Los Angeles; in 1968, when the original date sadly coincided with the funeral of the Rev. Martin Luther King Jr.; and in 1981, when an attempt was made on the life of President Ronald Reagan.

"For now, we're saying we intend to stage the event as planned," said Robertson.

Rescheduling the awards ceremony would be a logistical nightmare and could hurt the viewership. That was the experience with the 2001 Emmy Awards, which was postponed twice after 9/11 and ended up facing Game 7 of the World Series. Needless to say, the ratings suffered. ■

| programming |

## Women's Net Rivals Find Their Niche

BY ALLISON ROMANO

They may not be all that threatening to Lifetime yet, but WE: Women's Entertainment, Oxygen and SoapNet are trying. Distribution is reaching critical mass, and, to varying degrees, all are broadening their original fare.

"They are all taken seriously," said Horizon Media Executive Vice President Aaron Cohen. "The audience is not duplicated, and they all offer programming that would not appeal to the others."

WE has 50 million subscribers, the biggest of the Lifetime challengers. SoapNet, in just about just 30 million homes, gets the highest ratings. And independent Oxygen has grown to 48 million subscribers without a big media parent to pave its way.

As they grow, their programming changes. WE will add three reality series and a scripted romantic comedy next year (details to come later this month). The Rainbow Media-owned channel plans two lighthearted original movies, one for fourth quarter 2003 and another for first quarter '04.

"We can produce more than just low-cost lifestyle programming now," said WE's Executive Vice President/General Manager Martin Von Ruden. He is working with about a \$40 million programming budget, according to Kagan Media estimates.

WE also can afford to buy better off-net series, possibly including The WB's departing *Dawson's Creek*. It airs *Felicity* and *Two Guys and a Girl* now, which Von Ruden says have helped lower WE's median age to the mid 40s. (In its days as Romance Classics, WE attracted a rusty mid-50s median age). But those two series are good enough to at-

tract only about a 0.3 rating, which is also WE's overall Nielsen prime time average.

At Oxygen, originals account for about 50% of the schedule. The channel is intensely focused on "hitting the funny bone," said programming chief Debbie Beece.

Two recent additions, acquired British hit *Absolutely Fabulous* and *Girls Behaving Badly*, started the comedic bent. This summer, Oxygen will add an animated comedy *Hey Monie*, co-produced with BET, and another *Life's a Bitch* is in the works.

Oxygen is also preparing its first original movie, *A Tale of Two Wives*, for this summer. The channel plans to make one movie per quarter.

Who's watching? Who knows? Oxygen is one of the largest ad-supported cable channels that doesn't publicly disclose its Nielsen ratings, but its ratings are said to range from a 0.1 to a 0.3. It expects to subscribe to overnight ratings soon.

SoapNet, in contrast, has been publishing its ratings for some time. When early numbers look good, cable networks rush to publish them. SoapNet published its first marks (a 0.9 prime time average) in April 2001, when it was in just 9 million homes. Similarly, Lifetime Movie Network, now in 37 million homes, released ratings very early on.

As SoapNet has gained distribution, though, its ratings have fluctuated. In February, it averaged a 0.4 in prime, down 43% from the previous year. With growth, "we expect volatility," said Senior Vice President/General Manager Deborah Blackwell.

The Disney-owned soap-opera channel will telecast the *Soap Opera Digest Awards* next month, hosted by *Soap Talk* hosts Lisa Rinna and Ty Treadway, and a red-carpet special for the Daytime Emmy Awards in May. ■



**Soap Talk's Ty Treadway and Lisa Rinna are scheduled to host the Soap Opera Digest Awards on SoapNet next month.**

## HOT SPOTS

### Accounts

Account turnovers topped \$600 million in media billings during February, up from \$410 million in February of 2002, according to **MEDIA-ANALYSISPLUS**. Twelve accounts shifted last month, vs. 17 a year ago. The largest single change, MAP reported, involved **BANK OF AMERICA**'s shifting \$170 million in assignments to **DEUTSCH** and co-owned **MAGNA GLOBAL USA** from **PUBLICIS GROUPE**'s **STARCOM** and **BOZELL**.

**NEXTEL COMMUNICATIONS** has narrowed its \$150 million account review to four agencies: incumbent **MULLEN**, under the **INTERPUBLIC GROUP OF COS.** umbrella; **HAVAS**'s **ARNOLD WORLDWIDE**; **PUBLICIS GROUPE**'s **LEO BURNETT CO.**; and **OMNICOM GROUP**'s **TBWA/CHIAT/DAY**.

**DUPONT**'s account review, valued at \$70 million will involve a total of nine agencies—all but one under a major holding company: **BBDO WORLDWIDE**; **DOB WORLDWIDE**; **FOOTE, CONE & BELDING WORLDWIDE**; **MCCANN-ERICKSON WORLDWIDE**; **FALLON WORLDWIDE**; **SAATCHI & SAATCHI**; **OGILVY & MATHER WORLDWIDE**; and **Y&R ADVERTISING**. All are based in New York except Fallon, located in Minneapolis.

### On-Line Marketing

In what's being billed by Internet service provider **YAHOO! INC.** as the largest dollar commitment that **USA NETWORK** has made so far to the ISP—indeed, to any Internet company—USA will promote more than a half dozen upcoming prime time programs across Yahoo's various entertainment pages, starting this week and running into September.

### AAAA's News

The **AMERICAN ASSOCIATION OF ADVERTISING AGENCIES** announced Wednesday at its annual Media Conference in New Orleans the formation of two new media committees focused on multicultural and interactive media. AAAA's Multicultural Media Committee will be chaired by **LAURA MARELLA**, VP of media research at **CASANOVA PENDRIL PUBLICIDAD**; the ITV Committee will be chaired by **FOOTE, CONE & BELDING** President **MARK MCLAUGHLIN**.

### Auto Connection

Superstation **WGN** is opening a Detroit sales office. **BILL SHAW**, president/GM of the cable net, said it is important to get a face in front of that "close-knit" ad community. That face will be a familiar one, belonging to **GREG FLETCHER**, who had been VP of sales for **INTEREP** in Detroit.

### Movers and Shakers

**KEN KAESS**, CEO of **DOB WORLDWIDE**, and **RON BERGER**, CEO of **EURO RSCG MVBMS PARTNERS**, were nominated to serve as chairman and vice-chairman, respectively, of the **AMERICAN ASSOCIATION OF ADVERTISING AGENCIES**, New York, for 2003-04. Officer nominations will be voted on by the AAAA membership on April 9.

**SCOTT NESLUND**, formerly managing director, **SMG CANADA**, was named president of **STARLINK**, Chicago. Both are **STARCOM MEDIAVEST GROUP** operations.

# FT. MYERS DISCOVERS PYRAMID!

**PYRAMID** Delivers the Time Period's **BEST** Rating in 13 Years on **WBBH** at 10:00am!

5.0

Household rating!

#1

In the time period!

+52%

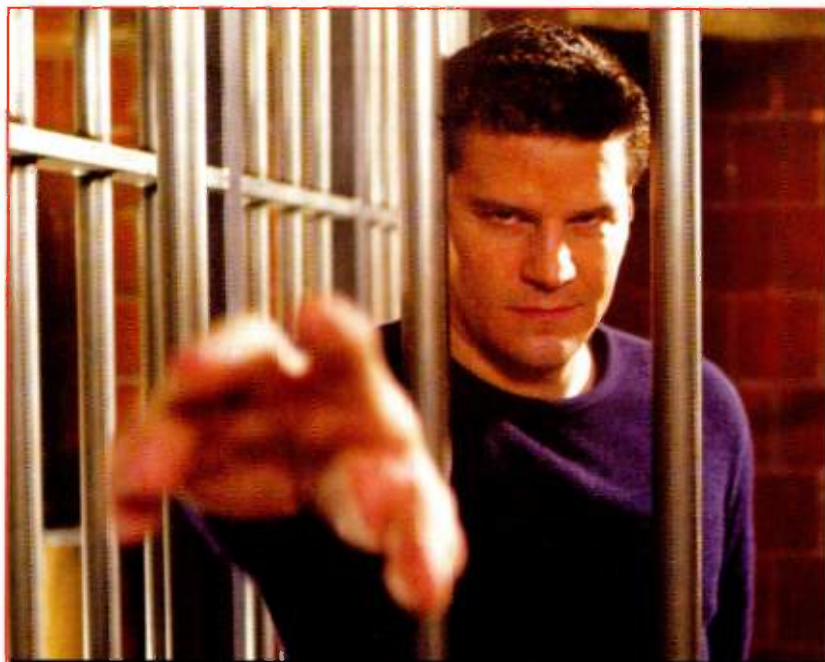
Over premiere!

# PYRAMID

Source: NSI, WRAP Overnights/Sweeps, M-F, 10:00A-10:30A, (2/10/03-2/14/03), premiere = (9/16/02-9/20/02), best in 13 yrs=Feb Sweep histories

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# PROGRAMMING



The first deal Twentieth Television announced for The WB's *Angel* in syndication was with TNT.

## Seeking New Homes for Weekly Hours

Syndicators shy away from original programs

BY PAIGE ALBINIAK

**W**eekly syndicated hours, led by Paramount's *Star Trek: The Next Generation*, once constituted a profitable business full of popular shows. But, without a strong international market to back studios up and with fewer places to put such shows, syndicators are looking for more-economical ways to serve the market.

For one thing, they are creating fewer original one-hour programs. This year, only four weekly hours were in evidence at the National Association of Television Programming Executives' annual conference in New Orleans.

Two were original reality-based programs (Paramount's *Unexplained Mysteries* and Western International's *The Talent Agency*), two were off-net (Twentieth's *Angel* and Sony's off-cable *Walker, Texas Ranger*). There were no original scripted shows, like the *Star Trek* or *Hercules* that stations have seen in years past. Tribune Entertainment has one such show in development for 2004.

Also, syndicators are taking shows off cable and selling them to stations. For example, Paramount Do-

mestic Television, through a business arrangement with The Heritage Networks, is selling one-time Showtime series *Resurrection Blvd.* to stations for this fall. And Sony Pictures Television is selling *Walker, Texas Ranger* for weekends next fall. *Walker* was a hit on CBS from 1993 to 2001. USA Networks still runs it as often as three times a day, having paid \$725,000 an episode in 1996.

In general, syndicators have grown more comfortable with cable. Many of them are developing original scripted product specifically for cable, such as Sony's *The Shield* for FX, and stations are getting used to the idea that off-network shows will simultaneously air on cable.

It also makes sense for studios to produce programming for prime time on cable. With a dearth of independent television stations, there is very little prime time space left on TV stations for syndicated fare.

"In order for weekly shows to survive, they really need the prime time clearances to generate the kind of ratings that they were looking for," says Bill Carroll, vice presi-

dent, programming, at Katz Television Group. "As those new networks [The WB and UPN] came on, they eliminated those spots."

Fortunately, basic cable is getting more and more hungry for original fare, thanks to the success of *The Shield*, Lifetime's original programming, Sci Fi's Steven Spielberg-produced miniseries *Taken* and USA's *The Dead Zone*.

This fall, Twentieth Television will launch The WB's *Angel* into syndication, and the first deal it announced was with TNT, most likely for its "prime time in the daytime" block, which features off-net hours *Charmed*, *The X-Files* and *Law & Order*.

"We've generally approached the off-net-hour business as a cable sale to be made simultaneously with a weekend-broadcast sale," says Bob Cook, president and COO of Twentieth Television. And, if the cable network is very interested in an off-net show, it will usually make it worth the syndicator's while by paying much steeper license fees to secure exclusivity.

Tribune Entertainment remains the most prolific creator of action hours, producing *Andromeda*, *Mutant X* and *Adventure Inc.* While *Andromeda* and *Mutant X* have been assured a fourth and third season, respectively, rookie *Adventure Inc.* had a slow start, and its future is in question, says Tribune Entertainment President Dick Askin.

Tribune has come up with an economical way to keep some of its weekly hours in circulation—and generate advertising revenue for the syndicator and its stations—without having to produce new episodes. *Beastmaster* is out of production, but Tribune has put together a package of the show's 52 best episodes (out of 66) that stations are airing this year and plan to air next year. The stations get a better ratio on the barter split: seven minutes per episode, with seven minutes going to the syndicator, as op-

posed to the six local/eight national split the stations agreed to when the show was all-original.

As a result of the changing markets, studios such as Tribune have found other ways to make money. By converting its Hollywood studio into an all-digital, state-of-the-art facility, Tribune has brought in a lot of business from other syndicators that need a place to shoot. ■



*Walker, Texas Ranger* is being sold to stations.

## Possible War Lifts News Talk Ratings

BY PAIGE ALBINIAK

**B**ad news is good news for news outlets, and that's true of the networks' Sunday-morning news talk shows. 9/11 gave an immediate jolt to the shows' ratings, and an impending war with Iraq did the same in the February sweeps just ended.

NBC's *Meet the Press*, hosted by Tim Russert, dominates in a field of four that includes CBS's *Face the Nation*, ABC's *This Week With George Stephanopoulos* and *Fox News Sunday*.

*Meet the Press* had 5.68 million viewers, 66% more than *Face the Nation*'s 3.42 million, 92% more than *This Week's* 2.96 million and 173% more than *Fox News Sunday's* 2.08 million.

In comparison with last year's February sweeps, *Meet the Press* improved by 13% in households to a 4.3 rating/12 share, while *Face the Nation* improved 8% to a 2.6/7. *Fox News Sunday* showed the biggest increase, jumping 36% to a 1.5/4. In viewers, *Meet the Press* was up 16%, *Face the Nation* rose 4%, and *Fox News Sunday* increased a whopping 37%.



Tim Russert-hosted *Meet the Press* is No. 1.



Unlike most Sunday-morning news talk shows, ABC's *This Week With George Stephanopoulos* is struggling.

While Fox's ratings are the lowest, ABC's *This Week With George Stephanopoulos* is having the most difficulty, falling 21% in households from last year to a 2.2/6. The show also is down 15% in viewers. Stephanopoulos, a former top Clinton administration official turned newscaster, began anchoring the show at the beginning of the fall TV season.

Season-to-date, most of the news shows are down, the Sunday-morning news programs unable to maintain their 9/11 ratings boost. Compared with last season, *Meet the Press* is off 6% in viewers and 5% in households; *Face the Nation*, 9% in viewers and 4% in households; and *Fox News Sunday*, 6% in viewers and flat in households.

Here too, *This Week* saw the largest drop from last season: A big decline of 20% in viewers and 22% in households. ■



## SYNDICATION WATCH

RATINGS | Feb. 17-23

Nielsen Media Research

## Top 25 Shows

Adults 18-34

RANK/PROGRAM	AA	GAA
1 Friends	6.1	7.2
2 Seinfeld	5.5	6.6
3 Seinfeld (wknd)	3.8	5.0
4 Everybody Loves Raymond	3.5	3.9
5 Will & Grace	3.4	3.9
6 That '70s Show	3.3	4.2
7 King of the Hill	2.8	3.1
8 Oprah Winfrey Show	2.7	2.8
8 Entertainment Tonight	2.7	2.8
10 Maury	2.3	2.5
11 Home Improvement	2.2	2.8
12 Wheel of Fortune	1.9	NA
13 Dharma & Greg	1.8	2.0
13 Maximum Exposure	1.8	1.8
15 Live With Regis and Kelly	1.7	NA
15 Friends (wknd)	1.7	1.7
15 That '70s Show (wknd)	1.7	1.7
15 Drew Carey	1.7	1.7
19 Jeopardy	1.6	NA
19 Cops	1.6	2.0
19 Frasier	1.6	1.7
19 Buffy the Vampire Slayer	1.6	1.7
19 WW Police Videos	1.6	1.7
19 Dr. Phil	1.6	1.6
25 Everybody Loves Raymond (wknd)	1.5	NA
25 Judge Judy	1.5	2.1
25 Jerry Springer	1.5	1.7
25 Adventure Inc.	1.5	1.6
25 Jenny Jones Show	1.5	1.5

## Top Action Hours

Adults 18-34

RANK/PROGRAM	AA	GAA
1 Maximum Exposure	1.8	1.8
2 Adventure Inc.	1.5	1.6
3 Stargate SG-1	1.4	1.6
4 Mutant X	1.2	1.4
5 Andromeda	1.1	1.3
5 She Spies	1.1	1.1

According to Nielsen Media Research Syndication Service Ranking Report Feb. 17-23, 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

| sweeps |

## ETW's Long Winning Streak

BY PAIGE ALBINIAK

Paramount's *Entertainment Tonight Weekend* lengthened its run as the No. 1 syndicated weekly hour. It has been the top weekly hour now for 10 consecutive sweeps periods.

According to February-sweeps results, *ET Weekend's* 4.0 national Nielsen rating in households was 60% ahead of its nearest competitor and up 5% over last February. And a 2.0 in adults 18-49 makes it No. 1 in the key demographic, a 25% improvement from last year.

Tied for second place were Twentieth Television's off-net *The Practice* and *The X-Files*, each with a 2.5 in households and a 1.4 in adults 18-49. *The Practice* was up 4% from last year in households and flat in the demo. *X-Files* was down 11% and 26%, respectively.

No. 3 MGM's *Stargate SG-1* was close behind, its 2.4 in households off 14%. Tribune's *Mutant X* and Twentieth's *World's Wildest Police Videos* tied for fourth place, at 2.3 in households, and each was down 8%. In adults 18-49, *Police Videos* was second, its 1.5 down 6%; *Mutant X* tied with *The Practice*, *X-Files* and Tribune's *Andromeda* at 1.4, down 18%.

*Andromeda* tied with Warner Bros.' *ER* for fifth place in households with a 2.2. That brought *Andromeda*, last year's No. 2 finisher, down 27% in households and 33% in adults 18-49. *ER* was down 4% in households and, at 1.3, off 7% in the demo.

Tied for sixth place were Tribune's *Adventure, Inc.* and Twentieth's *Buffy the Vampire Slayer*, rounding out the top 10 weekly shows. Each show had a 2.1 in households, with *Buffy* off 19% from a year ago. *Buffy* jumped to second place in adults 18-49 with a 1.4, an 18% decline from last year. Its numbers illustrate how young that show's audience still skews, even after being in syndication for a few years. Rookie *Adventure Inc.* scored a 1.2 in adults 18-49.

Among the other rookie weekly hours, NBC Enterprises' *She Spies* wound up in 11th place with a 1.9 rating in households and a 1.1 in the demo. NBC's *Providence* was No. 15 with a 1.6 and a 0.8, respectively. And Western International's *Starhunter* landed in at No. 27 place (out of 27) with a 0.6 in households and a 0.4 in the key adult demo. ■



In February sweeps, *Entertainment Tonight Weekend* was 60% ahead of its nearest rival in households.

## Syndie

## Insider

## Two Sponsors Spin the Wheel

King World's *Wheel of Fortune* has signed on two new sponsors. From March 3 through July 18, Harrah's Entertainment will back the game show's \$100,000 Bonus Round, as well as a \$100,000 online sweepstakes. *Wheel of Fortune's* promotional vehicle, the Wheelmobile, will visit Harrah's casinos in six markets. Besides promoting the show, it will look for potential contestants to appear on the show. *Wheel of Fortune* also is launching its first viewer-loyalty program, the *Wheel/Watchers* Club, sponsored by BreathSavers. Viewers can sign up for the program at [www.wheeloffortune.com](http://www.wheeloffortune.com), where they can also enter the sweepstakes.

## Tribune Ups Two in Sales Slots

Cindy Donnelly and Taylor Fuller have been promoted at Tribune Entertainment Co. Donnelly becomes vice president of advertiser sales at Tribune in New York, while Fuller becomes vice president of western regional sales. Donnelly has been at Tribune since 2000 as director of advertising sales. Prior to that, she was vice president of sales planning for Internet service provider NetZero and spent five years as vice president of sales operations and director of advertising sales at Studios USA. Domestic Television. Fuller is responsible for all sales and distribution of Tribune product in Texas, Arizona and California and will be based in Los Angeles. Fuller joined Tribune in 1993. Prior to that, he worked at Twentieth Television, was a sales executive at NBC's Memphis affiliate, and was a national sales representative for syndicated program *Ebony Jet Showcase* in Chicago.

## Big Win Boosts Millionaire

Buena Vista's *Who Wants To Be a Millionaire* awarded its first million-dollar prize and in return won its highest rating ever, a 4.5 in households on Feb. 18. That number drove the show's weekly average up 9% to a 3.7. Although it did well that week, it wasn't helped by the President's Day blizzard because stations largely preempted the show to air news.

## Promotions at Access Hollywood

Kathy Woods and DJ Petraro have been promoted to supervising producer at NBC Enterprises' *Access Hollywood*. Woods has been with *Access Hollywood* since its launch in 1996; Petraro, since 1997.

THEY'RE TAKING A BITE OUT OF THE COMPETITION!

FOX • TRIBUNE • MEREDITH • CLEAR CHANNEL  
BLADE COMMUNICATIONS • MEDIA GENERAL  
CAPITOL BROADCASTING • LIN TELEVISION • VIACOM  
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ANGEL

75% SOLD

PREMIERES WEEKENDS FALL '03



# NIELSEN | Feb. 24-Mar. 2 | RATINGS

## THE PRIME TIME RACE

### Top 10 Basic Cable Shows

Feb. 24-Mar. 2

#### Total Households (in millions)

PROGRAM	DATE	NET	HH
1. <b>Spongebob Sq 9:30 a</b>	3/2	NICK	3.5
1. <b>WWE 10 p</b>	2/24	TNN	3.5
3. <b>WWE 9 p</b>	2/24	TNN	3.3
4. <b>Trading Places 9 p</b>	3/1	TLC	3.2
5. <b>Spongebob Sq 9 a</b>	3/2	NICK	3.1
6. <b>Spongebob Sq 9:30 a</b>	3/1	NICK	2.9
7. <b>Fairly Odd Parents</b>	3/1	NICK	2.8
7. <b>Fairly Odd Parents</b>	3/2	NICK	2.8
7. <b>Counterstrike</b>	3/2	TBS	2.8
10. <b>Human Beings</b>	3/1	TLC	2.7

#### Adults 18-49

PROGRAM	DATE	NET	HH
1. <b>Trading Spaces 8 p</b>	3/1	TLC	3.0
2. <b>WWE 10 p</b>	2/24	TNN	2.9
3. <b>WWE 9 p</b>	2/24	TNN	2.6
4. <b>Human Beings</b>	3/1	TLC	2.5
5. <b>The Shield</b>	2/25	FX	2.3
6. <b>Real World XII</b>	2/25	MTV	2.0
7. <b>RW/RR Battle/Sexes</b>	2/24	MTV	1.9
8. <b>Trading Spaces 8 p</b>	3/1	TLC	1.8
8. <b>The Dead Zone</b>	3/2	USA	1.8
10. <b>Chappelle's Show</b>	2/26	COM	1.7

SOURCE: Turner Entertainment Research, Nielsen Media Research

## Broadcast Networks

Feb. 24-Mar. 2

#### Total households (in millions)

	WEEK	STD
1. <b>CBS</b>	9.5	9.1
2. <b>NBC</b>	8.1	8.4
3. <b>FOX</b>	7.0	6.5
4. <b>ABC</b>	5.9	7.1
5. <b>WB</b>	3.4	2.9
6. <b>UPN</b>	2.4	2.5
7. <b>PAX</b>	0.9	0.9

#### Adults 18-49 (in millions)

	WEEK	STD
1. <b>FOX</b>	6.4	5.4
2. <b>NBC</b>	5.6	5.9
3. <b>CBS</b>	5.3	5.2
4. <b>ABC</b>	4.3	5.2
5. <b>WB</b>	2.6	2.4
6. <b>UPN</b>	1.8	2.0
7. <b>PAX</b>	0.4	0.4

## Top 10 Broadcast Shows

### Total Households (in millions)

	WEEK	STD
1. <b>CSI</b>	CBS	15.6
2. <b>My Big Fat Greek Life</b>	CBS	15.2
3. <b>Everybody Loves Raymond</b>	CBS	14.9
4. <b>Law &amp; Order</b>	NBC	13.9
5. <b>Survivor: Amazon</b>	CBS	13.7
6. <b>CSI: Miami</b>	CBS	13.2
6. <b>Without a Trace</b>	CBS	13.2
8. <b>Joe Millionaire: Aftermath</b>	FOX	12.9
9. <b>American Idol Tue</b>	FOX	12.5
10. <b>Friends</b>	NBC	12.1

#### Adults 18-49 (in millions)

	WEEK	STD
1. <b>Joe Millionaire: Aftermath</b>	FOX	13.1
2. <b>American Idol Tue</b>	FOX	12.5
3. <b>American Idol Wed</b>	FOX	11.2
4. <b>Survivor: Amazon</b>	CBS	10.8
5. <b>CSI</b>	CBS	10.5
6. <b>Friends</b>	NBC	10.1
7. <b>My Big Fat Greek Life</b>	CBS	9.5
8. <b>Law &amp; Order</b>	CBS	9.3
8. <b>Everybody Loves Raymond</b>	CBS	9.2
10. <b>CSI: Miami</b>	CBS	8.8

SOURCE: Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	upn	WB
<b>Week 23</b>	<b>4.3/7</b>	<b>12.1/18</b>	<b>8.2/12</b>	<b>9.5/14</b>	<b>0.5/1</b>	<b>2.5/4</b>	<b>4.5/7</b>
<b>MONDAY</b>							
8:00	80. I'm a Celebrity—Get Me Out of Here! 4.6/7	20. King of Queens 9.5/14	22. Fear Factor 9.4/14	43. Boston Public 7.0/10	133. Dirty Rotten Cheater 0.4/1	101. The Parkers 2.4/4	68. 7th Heaven 5.3/8
9:00		19. Yes, Dear 9.7/14				99. One on One 2.7/4	
9:30		3. Ev Lvs Raymnd 14.0/20	40. Third Watch 7.3/11	8. Joe Millionaire: Aftermath 12.1/17	133. Sue Thomas, F.B. Eye 0.4/1	100. Girlfriends 2.6/4	89. Everwood 3.8/5
10:00	85. The Bachelorette 4.2/6	2. Bg Fat Grk Life 14.3/21	34. Crossing Jordan 7.8/13		124. Diagnosis Murder 0.8/1		
10:30		6. CSI: Miami 12.4/20					
<b>TUESDAY</b>							
8:00	47. 8 Simple Rules 6.6/10	17. JAG 10.3/16	47. Most Outrageous Game Show Moments 6.6/10	9. American Idol 11.7/18	130. Weakest Link 0.6/1	104. Buffy the Vampire Slayer 2.3/4	85. Gilmore Girls 4.2/6
8:30	58. According/Jim 6.2/9						
9:00	64. I'm a Celebrity—Get Me Out of Here! 5.7/8	20. The Guardian 9.5/14	27. Frasier 8.6/13	37. 24 7.4/11	130. Just Cause 0.6/1	115. Abby 1.1/2	74. Smallville 4.9/7
9:30			52. A.U.S.A. 6.5/10			114. Half and Half 1.2/2	
10:00	32. NYPD Blue 8.0/13	16. Judging Amy 10.5/17	53. Dateline NBC 6.4/11		118. Diagnosis Murder 1.0/2		
10:30							
<b>WEDNESDAY</b>							
8:00	42. My Wife & Kids 7.1/11	30. Star Search 8.3/13	47. Ed 6.6/10	47. That '70s Show 6.6/10	115. Candid Camera 1.1/2	98. Enterprise 2.8/4	94. WB Special Movie—The Lone Ranger 3.4/5
8:30	46. George Lopez 6.7/10			18. American Idol 9.8/15			
9:00	62. I'm a Celebrity—Get Me Out of Here! 6.0/9	12. 60 Minutes II 11.0/17	22. The West Wing 9.4/14	47. Bernie Mac 6.6/10	124. Doc 0.8/1	112. The Twilight Zone 1.5/2	
9:30				66. Cedric/Entertain 5.5/8			
10:00	31. 20/20 8.1/13	53. 48 Hours Investigates 6.4/11	4. Law & Order 13.1/22		118. Diagnosis Murder 1.0/2		
10:30							
<b>THURSDAY</b>							
8:00	91. Profiles from the Front Line* 3.7/6	5. Survivor: Amazon 12.8/20	10. Friends 11.3/18	63. American Idol Best/Worst 5.9/9	124. It's a Miracle 0.8/1	106. Sabrina Witch 2.2/3	
8:30			26. Scrubs 8.7/13			93. WWE Smackdown 3.5/5	111. Family Affair 1.9/3
9:00	69. Are You Hot? 5.2/8	1. CSI 14.6/22	27. Will & Grace 8.6/13	74. The Pulse 4.9/7			108. Jamie Kennedy 2.1/3
9:30			32. Gd Mng Miami 8.0/12		115. Diagnosis Murder 1.1/2		
10:00	74. I'm a Celebrity—Get Me Out of Here! 4.9/8	6. Without a Trace 12.4/20	25. Friends 8.9/14				
10:30			35. Will & Grace 7.7/13				
<b>FRIDAY</b>							
8:00	45. America's Funniest Home Videos 6.8/12	43. Star Search 7.0/12	60. Mister Sterling 6.1/11	89. Fox Movie Special—Baywatch Hawaiian Wedding 3.8/7	132. Friday Night Flix—Teen Wolf 0.5/1	113. UPN's Movie Friday—Spawn 1.3/2	108. What I Like About 2.1/4
8:30							106. Grounded for Life 2.2/4
9:00	82. I'm a Celebrity—Get Me Out of Here! 4.5/8	91. Bruce Springsteen 3.7/6	24. Dateline NBC 9.3/16				94. Reba 3.4/6
9:30							101. Grounded for Life 2.4/4
10:00	64. 20/20 5.7/10	80. 48 Hours 4.6/8	11. Law & Order: Special Victims Unit 11.1/20		124. Diagnosis Murder 0.8/1		
10:30							
<b>SATURDAY</b>							
8:00	71. ABC Saturday Night at the Movies—Patch Adams 5.1/9	69. Touched by an Angel 5.2/9	97. Fear Factor 2.9/5	84. Cops 4.4/8	124. Diagnosis Murder 0.8/1		
8:30				73. Cops 5.0/9			
9:00		56. The District 6.3/11	94. NBC Saturday Night Movies—Raiders of the Lost Ark 3.4/6	67. AMW: America Fights Back 5.4/9			
9:30					121. PAX Saturday Night Movie—MHC: Haven't We Met Before 0.9/2		
10:00	85. I'm a Celebrity—Get Me Out of Here! 4.2/8	53. The Agency 6.4/12					
10:30							
<b>SUNDAY</b>							
7:00							
7:30	82. I'm a Celebrity—Get Me Out of Here! 4.5/7	12. 60 Minutes 11.0/18	71. Dateline NBC 6.0/10	88. Futurama 5.0/9	124. Candid Camera 0.8/1		108. Gilmore Girls 2.1/3
8:00		15. Bg Fat Grk Life* 10.7/17	56. American Dreams 6.3/10	74. King of the Hill 6.2/10			
8:30		27. Becker 8.6/13		35. The Simpsons 7.7/12	118. Doc 1.0/2		
9:00				37. The Simpsons 7.4/11			
9:30	60. Alias 6.1/9	78. CBS Sunday Movie—Salem Witch Trials, Part 1 4.8/8	14. Law & Order: Criminal Intent 10.8/16	58. Malcolm/Middle 6.2/9	121. Sue Thomas, F.B. Eye 0.9/1		104. Charmed 2.3/3
10:00			40. Boomtown 7.3/13	78. That '70s Show 4.8/7			
10:30	37. Dragnet 7.4/13				121. Just Cause 0.9/2		
<b>Averages</b>							
Week	5.6/9	8.9/14	7.6/12	6.6/10	0.8/1	2.2/3	3.1/5
S-T-D	6.7/11	8.5/14	7.8/13	6.1/10	0.9/1	2.3/4	2.7/4

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 | San Francisco | FOCUS

AT A GLANCE

The Market

DMA rank	5
Population	6,741,000
TV homes	2,436,000
Income per capita	\$25,449
TV revenue rank	4
TV revenue	\$650,000,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	KGO-TV	7	ABC
2	KPIX-TV	5	CBS
3	KTVU(TV)	2	Fox
4	KNTV(TV)	11	NBC
5	KRON-TV	4	Ind
6	KBHK-TV	44	UPN
7	KBWB(TV)	20	WB

\*February 2003, total households, 6 a.m.-2 a.m., Sun.-Sat.

Cable/DBS

Cable subscribers (HH)	1,875,720
Cable penetration	77%
ADS subscribers (HH)**	267,960
ADS penetration	11%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	RATING/SHARE***
Jaggydy (KGO-TV)	9/16
Network Show	
CSI (KPIX-TV)	16.4/25
Evening Newscast	
KGO-TV	6.3/12
Late Newscast	
KPIX-TV	5.4/13

\*\*\*February 2003, total households

SOURCES: Nielsen Media Research, BIA Research

Since 2000, Lots of New Faces

In less than three years, all the top five stations in the San Francisco-Oakland-San Jose market have gotten new leadership:

**KRON-TV:** Paul "Dino" Dinovitz arrived from KCRA-TV Sacramento in mid 2000 to convert KRON-TV from an NBC affiliate to an independent. He replaced Amy McCombs, who left the station following its sale to Young.



Paul Dinovitz moved to KRON-TV to convert it to an independent.

**KTVU(TV):** Sales executive Jeff Block took over Cox's KTVU in early 2001 when Kevin O'Brien announced that he would retire from the group. Block became the ranking Cox official there that November when O'Brien left to take over the Meredith group.

**KNTV(TV):** Linda Sullivan arrived at the new NBC affiliate in last May, shortly after the station was purchased by the network. She had been running NBC's WRC-TV Washington for three years. She replaced Bob Franklin, who had been hired by then-owner Granite Broadcasting to convert KNTV into a network affiliate.

**KPIX-TV:** Ron Longinotti came to this long-open slot from Belo's KGW(TV) Portland, Ore. He remarks that he was group Executive Vice President Dennis Swanson's second choice for the job; first choice Joe Ahern was already in the market, running ABC's KGO-TV, but returned to Chicago to run CBS's WBBM-TV.

**KGO-TV:** Valari Staab moved to this ABC station, replacing Joe Ahern, from the group's WTVD(TV) Raleigh-Durham, N.C. Before that, she had run ABC's KFSN-TV Fresno, Calif., where she had worked with her current news director, Kevin Keeshan.

—Compiled by Dan Trigoboff

Shake-Up Is the Byword

When writing about San Francisco television, it's as difficult to avoid earthquake metaphors as it is to sum up this complex and dynamic market. Since 2000, the once relatively stable market has been shocked by the colossal sale of an NBC affiliate, a battle over network compensation, a switch in affiliation, a reverse-comp deal, another major station sale, and many key personnel changes (see article at left). Developments in this market need to be measured on the Richter Scale.

At 7%, unemployment in the hard-hit high-tech market is high, but per capita income (\$25,449) and household income (\$68,850) are sky-high, to match the cost of living. Ranked No. 5, the market is fourth in performance, and, while households-using-television (HUT) levels are lower than in most top markets, San Francisco ad sales could hit \$700 million next year. Advertising is typical, led naturally by automotive, with a higher-than-unusual entertainment sector.

Summing up: Once-powerful NBC affiliate KRON-TV turned independent, has struggled to remain a major player in local news but has rejoined in the remarkable success of its prime time news lead-in: the creatively placed *Dr. Phil*.

Stability has helped powerhouse Cox-owned Fox affiliate KTVU(TV) remain strong. The station likes to note that its late news—an hour earlier than the three O&Os' newscasts—often gets the market's top numbers.

ABC-owned KGO-TV has done well in advancing into the local-news leadership vacuum left when KRON-TV lost its NBC affiliation, but it has been hurt in late news by poor ABC lead-ins. Aided by a strong CBS prime, KPIX-TV just posted a surprising late-news win in February sweeps, its first in a decade.

New NBC affiliate, KNTV(TV), gained instant recognition as a contender with last year's Winter Olympics on the heels of its affiliation switch and has maintained credible numbers with local news and network ratings.—Dan Trigoboff



WHAT THEY DO

37.2% of San Francisco's foreign-born population—more than 286,000—has arrived since 1990.

\$540K was the median price of a home in the Bay Area in 2002, highest in the state.

6.1% of all computer hardware and software purchased in the U.S. was bought in the DMA—about 2½ times the national average for its population.

SOURCES: Television Bureau of Advertising, California Legislative Analysts Office, Federation for American Immigration Reform

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## WASHINGTON

# New FM's on the Block

FCC nears auction resolution, but APTS could be shut out

BY BILL MCCONNELL

**H**undreds of new FM stations are closer to the auction block, but noncommercial broadcasters may not be happy with the result. The FCC is wrapping up negotiations over issuing new licenses when both commercial and noncommercial broadcasters apply for a channel. Uncertainty over handling these competing applications has stalled auctions of 540 new FM allotments and 1,650 low-power TV and translator permits.

The dilemma stems from a 2000 court order forbidding the FCC from requiring noncommercial stations to bid on channels in the commercial band. The ruling put the FCC in a quandary because Congress ordered that all new commercial licenses be awarded to the highest bidder. Because nonprofit applicants routinely compete with commercial applicants for licenses, no auction can proceed until the FCC figures out how to resolve competing applications between commercial and nonprofit broadcasters.

The FCC commissioners have reached a ruling, and the decision could be issued as soon as this week. Broadcast sources suggest it will be largely unfavorable to noncoms.

Some predict the FCC will prevent nonprofit applicants from seeking allotments outside of

Officially, the FCC has been considering three options: barring noncommercials from new commercial-band licenses; allowing them on those channels only when no for-profit applicants apply; or accommodating noncommercials on a community-by-community basis.

A portion of the FM band, between 88 and 92 MHz, is reserved for noncommercial stations, although nonprofits have always been allowed to apply for channels outside it.

Unfortunately for public broadcasters, there are few open allotments on the reserved part of the FM band, and neither AM nor television has space reserved for noncoms. Thus, all public broadcasters have little choice but to vie with commercial broadcasters for new channels.

In television, public broadcasters have established 13 full-power stations on non-reserved channels, and more than 800 translators that allow them to reach 12 million viewers who can't be reached by stations' main transmitters.

The translators are largely on ch. 52-59, which broadcasters must give up as part of the government's reclamation of analog channels. The Association for Public Television Stations is concerned that new translators won't be available in core ch. 2-50 unless noncommercials are given some preference. "Helping noncommercial stations maintain access to translators is critical," said Lonna Thompson, APTS corporate counsel.

Today's dilemma surfaced in 1997 when Congress threw out the FCC's decades-old comparative-hearing process that subjected commercial license applicants to several rounds of meetings with agency officials before the regulators would pick one they felt would best serve the public interest.

Instead, lawmakers ordered the FCC to put commercial channels out for bid when there is more than one commercial applicant. Commercial broadcasters and lawmakers praised the law because it eliminated an expensive bureaucratic hassle, not to mention promising to raise funds for the federal Treasury.

Congress exempted channels reserved for financially strapped nonprofit operators but did not address how to resolve applications for commercial spectrum when one of the applicants is a nonprofit. FCC's auction rules of 2000 required public broadcasters to bid for commercial allotments, but federal appeals judges ruled the next year that noncommercials could not participate in auctions. ■



**Public broadcasters have little choice but to vie with commercial broadcasters for new channels.**

## Stations in Waiting

GROUP	ALLOTMENTS/APPLICATIONS
Delayed auction of FM licenses	350
Additional FM allocations	135
Canceled FM licenses to rebid	55
Noncommercial FM applications	920
Low-power TV/translator licenses	1,650
<b>Total licenses/applications</b>	<b>3,110</b>

SOURCE: FCC

channels reserved for noncommercial stations. To soften the blow, the FCC would ease procedures for reserving additional spectrum for noncommercial broadcasters.

National Public Radio Associate General Counsel Gregory Lewis wouldn't predict the result but conceded that the commissioners are struggling to find a way to help noncommercial stations and still comply with the court's order. "They have been sympathetic to our dilemma," he said, "but feel constrained by the law."



## CAPITAL WATCH

### DBS Channels Go Up for Auction

DBS companies can bid for 98 new satellite TV channels Aug. 6, the FCC said Tuesday.

All but two of the channels have a footprint too far west to reach viewers on the U.S. East Coast but will reach the rest of the continental U.S. as well as Alaska, Hawaii, Australia and other areas in Asia.

Three western licenses, each permitting 32 channels, are for orbital slots at 175, 166, and 157 degrees, respectively. The minimum opening bid for the 32 channels at 157 degrees is set at \$6.4 million, or \$200,000 per channel. Opening bids for slots at 175 degrees and 166 degrees are \$1.6 million each, or \$50,000 per channel. A license for two channels covering the entire continental U.S. at 61.5 degrees has been set at \$1.6 million, or \$800,000 per channel.

To make way for the auction, the FCC Tuesday dismissed petitions for some of the licenses.

### Beers Leaves State

Charlotte Beers, under-secretary for public diplomacy and public affairs at State, has resigned, citing health reasons. She was the point person between State and the Ad Council for PSA campaigns in support of the war on terrorism. Beers, former chairwoman of WPP Group's J. Walter Thompson and CEO of its Ogilvy & Mather, was the first ad exec to be placed in such a government role.

### No Video of Sniper Trial

The trial of accused Washington, D.C., sniper Lee Malvo will not be open to cameras or microphones, Judge Jane Roush of Fairfax, Va., ruled last week.

Although she will not allow video or still cameras, there will be a closed-circuit feed so that media representatives unable to get a seat in the courtroom can watch the trial from another room.

According to RTNDA, which had made the Jan. 30 request for cameras, Judge Roush expressed concern that extensive media coverage could prejudice Malvo's ability to get a fair trial elsewhere. RTNDA had been joined by a number of other media organizations in the request, including the major news networks and Washington-area TV and radio stations.

RTNDA President Barbara Cochran said that she was disappointed by the decision: "The people of Washington, Maryland and Virginia were personally affected by the sniper shootings and deserve to see firsthand how justice is served."

Essentially the same group of petitioners lost out in an earlier bid to gain video access to the trial of the other accused sniper, John Allen Muhammad. Judge LeRoy Millette ruled in December that, while he would allow still cameras, he would not allow video due to its affect on witnesses and because it could be a distraction to jurors.

### GAO To Eye CPB

House Republicans preparing legislation renewing the Corporation for Public Broadcasting's charter have requested that congressional auditors review operations of the corporation, the primary conduit of federal funds to public stations and programming. Led by House Energy and Commerce Committee Chairman Billy Tauzin (R-La.), the lawmakers ordered the GAO to examine CPB.

Tauzin has pledged to push legislation this year that would renew, and perhaps make changes to, the corporation's charter.

### POWELL: LITTLE CHANCE FOR FIN-SYN



PHOTO: MORRIS SEMATIN

**F**CC Chairman Michael Powell threw cold water on some Hollywood hopes for reviving the financial-interest and syndication rules that once limited broadcast networks' in-house programs during prime time. "I doubt the commission would initiate that without congressional direction," he told reporters Tuesday. He said he will keep an "open mind" regarding appeals by independent producers and others to revive the restrictions.



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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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## TECHNOLOGY



Snell & Wilcox's HD3060 production switcher features three mix-effects and 64 inputs (expandable to 128).

## Snell Readies Lineup Of Production Gear

Converter upgrades, HD switcher set for NAB debut

BY KEN KERSCHBAUMER

Converters and switchers will be on the list of production and post-production equipment that Snell & Wilcox will be introducing at the NAB show in Las Vegas next month.

In the category of standards converters, the company will offer DEFTplus, an upgrade to the Alchemist Ph.C and Alchemist Platinum converters. It allows standard-definition material to be converted to 24p and standard- and high-definition material to be integrated in the same program.

DEFT stands for Digital Electronic Film Transfer; the original DEFT system was introduced in 1989. The biggest improvement in the system, says Vice President of Marketing John Shike, is its ability to differentiate true fields from duplicate fields that are a result of the 3:2 pulldown process. "By finding the original film frames and re-creating them, you can transfer NSTC to PAL as if you had the original film material."

Snell & Wilcox is also introducing the HD3060 production switcher, which features three mix-effects and 64 inputs (expandable to 128). It has 12 keyers and up to four two-channel digital-video-effect units that apply warps, tiling, ripples and other effects to the keyers and background transitions.

An optional FlexiCache, which is a fully integrated RAM recorder, enables bumps to be added to live HD production. Up to four FlexiCache outputs can be fed directly into

the switcher. "It can store up to two minutes of uncompressed HD full-frame material," says Shike. "Also, on the switcher, everything is under one timeline, including the HD ram recorder."

Joining the Snell & Wilcox line of upconverters this year is the UpCaster. "It's a compact, economical upconverter that uses technology from our more expensive HD5200," says Shike. "It's a single rack-unit and is expected to cost less than \$15,000 with standard SDI input and HDSI output."

Optional features include composite in-



The UpCaster is a lower-cost version of the company's HD5200 upconverter.

put, two-channel discrete AES audio I/O with delay and embedded audio input to two-channel discrete AES output with delay.

Snell & Wilcox is also introducing Ukon, a universal converter for all HDTV/SDTV formats. "It's two rack-units high and is designed to be ubiquitous and handle all the formats," says Shike. "It handles upconversion, downconversion and even crossconversion for things like 720p to 1080i."

It also can handle aspect ratio conversion with tilt, pan and zoom, plus time-code conversion with precise frame mapping and 3:2 cadence detection and repair. ■

## Internet Makes Affiliate Relations More Efficient

BY KEN KERSCHBAUMER

Affiliate relations for a cable network can drive both the network and the affiliate crazy. Keeping up-to-date on schedule changes and understanding what program offerings are best for an affiliate's advertising clients are hard enough, but that often involves via e-mail, fax or express-mail communications that can be complicated and unreliable.

When Turner Networks and Fox began looking for a better way to communicate with affiliates, they turned to the Internet—specifically, to The Content Project, a Los Angeles company that creates Web sites for cable networks. Business-to-business sites, says Managing Director Andrew Solmssen, offered a greater opportunity to drive revenues than consumer-related sites: "The affiliates make up 60% of a network's revenues."

### Focus

#### INTERACTIVE



The Content Project created Web sites for both Turner Networks and Fox affiliates.

The use of the Web sites means that cable affiliates of Turner Networks and Fox Networks can access up-to-date programming information, including in-depth and searchable schedule listings. They also have access to logos, print materials and even online shopping for network-related promotional items. More important, it makes affiliate relations efficient, particularly when it comes to distributing programming information.

"The nature of cable programming is pretty dynamic so, as soon as those kits go out, they would be out of date," says Solmssen. "Plus they were expensive to make and create, and then the network would have to fax, call or e-mail the affiliates to let them know of changes."

Each of the sites has a unique look, tailored specifically for Turner or Fox. They are accessed through a Web browser and password-protected, giving the network's administrator control over who has access to what parts of the site.

The Turner site was launched in January 2002; the Fox site was up and running this past January. The networks pay licensing fees for software as well as fees related to site design.

One thing the company didn't want to be responsible for was updating the sites. Relying on a third party complicates matters and increases the chance of delays and errors. "We don't want them to be dependent on us to update the schedule," says Solmssen.

For the affiliates, one of the strong attributes of the sites are the programming grids. "All the affiliates care about is what programs can help them make money in ad sales," Solmssen explains. "The programming tab allows them to generate a grid that can filter for certain programs or time periods."

Ad agencies also can access parts of the site. Here, too, it is up to the administrator to set the access levels.

Lauren Kay, The Content Group's vice president, marketing, says the networks are realizing that the competitive market requires new and innovative ways to maintain mind share of affiliates. That wasn't the case a few years ago.

"Four years ago, they were just learning about the Web as a new promotion tool, and that was great," she says. "But now it's about dynamic programming grids or a briefcase tool that allows the affiliate to download assets from all the networks in one swoop." ■

# SPECIAL REPORT

## NAB SELLERS GUIDE



## Beyond Transmission

Station groups turn their eyes to picture quality

With the DTV transition well under way, the NAB show in Las Vegas next month promises renewed interest in production. Once the FCC's DTV transition dates kicked in, broadcast stations focused their capital budgets on DTV transmission, and manufacturers of production equipment and tools turned their focus elsewhere—for example, to the Hollywood production community and its move to 24p.

Now that the station groups have done the heavy lifting of the DTV-transmission transition, they are open to purchasing new gear for the digital newsroom and HD production. It could be a boon to equipment manufacturers, many which have been treading water for the past couple of years waiting for the TV-station production market to return to pre-transition levels.

The introduction of Sony's optical-disk ENG system could also help reenergize the development side as other manufacturers of ENG formats and related gear keep pace and take advantage of the technology. It will also affect other areas, such as video servers. More than anything, it signals the beginning of the end of the use of videotape by broadcast stations.

Developments like optical disk could be important for another reason: IT-based products and systems play an important role in the broadcast environment, according to several station-group engineers. One even says technology leadership now resides with IT, not broadcast. Whether broadcasters can reclaim that mantle remains to be seen, but, with capital dollars flowing back into their coffers, they'll at least have a chance to keep with the IT Joneses.

The following pages offer a look at what several station groups will be shopping for at NAB.

## Wanted: DTV Business Plan

Clear Channel hunts for IT gear, automation

BY KAREN ANDERSON PRIKIOS

One thing is clear for Clear Channel: IT is it. "I hate to say it, but broadcasting by and large has given up its position as a technology leader," says Senior Vice President/Director of Engineering Mike DeClue. "We're now in a position of adopting the things that [IT vendors] are developing."

At NAB, DeClue will be investigating how to get the most efficiency out of its systems and its personnel. He expects more IT-based solutions to be used by Clear Channel stations.

The goal is to use fewer routing switchers and move toward network- and file-based systems. The challenge, though, is to find adequate IT-based equipment to meet the demands of a broadcast environment, but DeClue expects to find more balance between traditional and non-traditional broadcast vendors this year.

For all the talk of equipment at NAB, he points out, there is more to building a better broadcast operation in this time of rapid transition. "You



### Shopping List:

- ✓ IT-based network solutions
- ✓ MXF-based equipment
- ✓ Automation systems
- ✓ Video servers/storage solutions
- ✓ DTV business model

takes a laissez-faire attitude toward the individual stations. "What we promote here is support of the stations," he says. "We want the stations in that sense to be as independent as possible."

For example, DeClue will research automation systems because the group currently has a "patchwork of



**Mike DeClue**

Senior Vice President/Director of Engineering

**'I hate to say it, but broadcasting by and large has given up its position as a technology leader.'**



can have the best equipment in the world," he says of the implementation of DTV, "but, if you don't have the people to [implement] the equipment and to write the checks, you'll never get it done."

More important than finding new technology, DeClue admits, is coming up with a "slam dunk" business plan for DTV. "We just have to find a revenue stream that will justify the expenditure."

Although he will be scouring the show floor for solutions that can be implemented group-wide, the company

different automation" systems. He would like to see the group move toward increased standardization, but "it's not one size fits all. A strong affiliate [in the top market] is much different than a Fox station in 75th market."

Clear Channel already uses video servers across most of its group, including SeaChange, Philips, Leitch and Thomson Grass Valley.

For building out nonlinear editing systems, DeClue expects to find manufacturers' increased adoption of the MXF file wrapper for file management and distribution. ■





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## Next Step: Newsroom

Cox hunts for NLEs, graphics gear

BY KEN KERSCHBAUMER

**N**ewsroom nonlinear editing will top the NAB agenda of Sterling Davis, Cox vice president/director of engineering. The station group has a team dedicated to the topic, an approach that gives the group focused energy and expertise on a variety of technical subjects.

"We have a team looking at newsroom editing, graphics, that sort of thing," he says. "The expert groups get smart about a given topic year round, and NAB is an extension of that."

A couple of the stations are slated to convert their entire news operation to nonlinear editing, but others will install only starter systems.

"The systems need to be user- or editor-friendly, not only for craft editors but for producers and writers," says Davis. "They also need to be compatible with our Avid iNews newsroom system via MOS interface."

The reason for the move is simple: "We're tired of buying tape machines and maintaining them."

The group currently uses Sony's Betacam SX format. Davis says he will take a look at Sony's new optical disk format—not to buy but just to look. "A new format certainly bears



### Shopping List:

- ✓ News editing systems
- ✓ Graphics equipment
- ✓ Developments in HD
- ✓ IP-based infrastructure products

With its stations on the air with DTV signals (and its radio stations getting on-air with digital radio), Davis says, it's nice not having to spend capital on DTV. But, he adds, the group is only through round one of the DTV conversion. "Within two or three years, we're going to have to fully power our stations and change channels, which is going to be expensive."

For now, he is looking at HDTV



**Sterling Davis**

Vice President/Director of Engineering

**'As we buy production equipment, we'll make sure that, when HD comes to news, we'll be ready.'**



watching to see if it will be worthwhile or not. I'm sure it may be worthwhile eventually, but I haven't seen it yet so I just don't know if it's there yet."

A system that will allow sharing of graphics between stations will also be on the agenda. "We don't know completely where we're going with that project," he says, "but we do know we also want a common graphics platform as well."

Shared graphics and newsroom editing systems that can be used by non-craft editors open up the possibility of new workflows. Davis says, though, Cox won't be looking to design a single workflow process to be used across the group. Instead, station size will dictate workflow issues.

production gear as a future interest. HD gear will come into the group only as replacement gear, and whatever other equipment is purchased needs to be compatible with HD or convertible to HD.

"At local stations like ours, 95% of what we produce is news," he says. "But, as we buy production equipment, we'll make sure that, when HD comes to news, we'll be ready."

Davis also expects to further investigate the creation of an IP-based station infrastructure. A consultant has been hired to design a plan that the stations could eventually implement. "The biggest advantage would be handling things via IP without people needing to schlep things like tapes around the station." ■

## Focus on Field Ops

Concerns over new ENG regulations top list

BY KAREN ANDERSON PRIKIOS

**W**hen broadcasters were first required to give back ENG backhaul bandwidth in the 2 GHz spectrum, used to transmit news and sports from remote locations back to studios, the assumption was that broadcasters could maintain analog ENG operations. Now, says Joe Snelson, vice president and director of engineering at Meredith Broadcasting, with continuing "movement to further carve down the 2 GHz band, the band will get narrow enough to almost mandate digital equipment. It's not like we can switch overnight from analog to digital, so it's going to be a real challenge."

To meet that challenge, Snelson will talk to ENG/SNG truck vendors at NAB next month, as well as to other broadcasters, about the move from analog to digital ENG and enhancements in digital compression.

As for field acquisition, Snelson says the station group is more or less situated, having converted most of its stations to the DVCPRO format for field as well as studio production.

He will be interested to see disk-based cameras after much talk about the new technology over the



### Shopping List:

- ✓ Digital ENG/SNG Equipment
- ✓ Newsroom computer systems
- ✓ Spot playback systems

This year, Snelson will replace spot-playback systems. Several stations use legacy Beta-tape-based systems for playout of commercial and syndicated programming, and Snelson plans to convert all to disk-based systems.

With new automation systems, including Encoda and Harris Louth, at almost all Meredith stations, Snelson is not planning any further purchases in this area, but "we will continue to see what kind of enhancements there are to create better efficiencies."



**Joe Snelson**

Vice President/Director of Engineering

**'A lot of equipment and a lot of products are from the IT world and not from legacy broadcast manufacturers.'**



past several years.

But, he adds, "the issue has to do with transfer time and getting [content] out of the disk format into the editing environment. ... Some equipment allows you some high-speed thumbnail images for viewing transfer. Now it's four to five times real time, max; someday, somebody will be looking at higher speeds."

For the newsroom, Snelson will seek advances in computer systems. In recent years, Meredith has made major investments in Avstar newsroom computer systems and Avid Newscutter editing systems in many of its stations, so he's interested in enhanced functionality and features as its stations make the transition to tapeless operations.

Meredith currently uses Thomson Grass Valley Profile XP and SeaChange Media Clusters at several stations.

HDTV is set, Snelson believes, with three stations—WFSB(TV) Hartford, Conn., WGCL (TV) Atlanta and WSMV(TV) Nashville, Tenn.—currently passing through HD network programming and another scheduled to begin broadcasting HDTV programming by midyear. "We'll move according to what the market demands."

This year, a major trend at NAB is toward IT-based equipment in the broadcast facility. "I think that's a way of life now," he observes. "A lot of equipment and a lot of products are from the IT world and not from legacy broadcast manufacturers." ■



# beyond

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## After the DTV Transition

Scripps moves on to ambitious new projects

BY KAREN ANDERSON PRIKIOS

When E.W. Scripps Vice President of Engineering Mike Doback goes to NAB next month, it will be with a renewed enthusiasm and a sense of freedom. With seven of the group's 10 stations broadcasting DTV and three more ready to go on-air this spring, Scripps has moved past DTV conversion and is ready to move on to new and ambitious projects.

"Now that we have evolved through the antenna/transmitter stage of DTV, we can devote resources to making the pictures," he says. "The cost of the DTV conversion has been a burden for all companies because you don't have the ability to do all the things you can because all you can buy are transmitters."

With that long and complicated process behind it, E.W. Scripps has embarked on the development of a 70,000-square-foot, completely digital facility for ABC Affiliate WCPO(TV) Cincinnati. Working in conjunction with Cincinnati-based KZF Design and Turner Construction in building the facility from the dirt up, the company has a "great opportunity to start fresh," says Doback.




**Shopping List:**

- Video servers
- Disk-based cameras
- ENG trucks
- Digital audio consoles
- Graphics equipment

the-art facility. It's going to be a facility that should last 50 years."

For the group, Scripps will be checking out advances in digital-tape format. Currently, most of its stations use DV-based production equipment; several use SX gear. "For new acquisitions," Doback explains, "we'll be moving away from linear videotape."

To that end, Doback will be investigating acquisition-product intro-

SCRIPPS

**Mike Doback**

Vice President, Engineering

**'Now that we have evolved through the antenna/transmitter stage of DTV, we can devote resources to making the pictures.'**



Integrator AF Associates, Northvale, N.J., is helping develop a list of equipment needs. "It will be a fully functioning HD facility out of the box, and there's a lot of excitement there," Doback says. "We plan to go on-air June 1, 2004, so it's an incredibly aggressive design buildout."

The only major equipment moving from the current facility are a Grass Valley Kalypso Digital Production System and Euphonix digital audio board.

Scripps is converting WCPO from analog to digital formats and, at NAB, will look at nonlinear editing equipment, file servers for playback, graphics equipment and digital archive systems. "We're trying not to scrimp," Doback says. "It will be a state-of-

ductions that use DVD and blue-laser disk-based technology.

With heavy news production at its stations, Doback will pay attention to innovations that help streamline operations. "We're designing newsrooms to maximize workflow and functionality with the support services located around the newsroom," he explains. "Technical support, creative support, editing, even the news studio itself will be unified with the newsroom."

For production in the field, he will be investigating developments in ENG equipment. Having had some conversations with truck vendors prior to the show, he says, "we're anticipating some pretty neat stuff this year." ■

## Looking To Streamline

Tribune plans a busy NAB shopping spree

BY KAREN ANDERSON PRIKIOS

Tribune Broadcasting Co. is a station group in transition, having recently purchased WTTK-TV Indianapolis and satellite station WTTV-TV Kokomo, Ind., from Sinclair Broadcast Group and soon to close on KPLR-TV St. Louis and KWBP-TV Portland, Ore., from ACME Communications.

And, with 16 digital stations on the air and "a bunch" coming up, Vice President/Chief Technology Officer Ira Goldstone will have his hands full next month at NAB. "We have a lot of projects in progress, so we'll be taking final looks at nonlinear editing, graphics creation, monitoring, and HD video servers for store and forward."

Tribune's push is toward streamlining its operations. "We will be making improvements that will help us track our assets, optimize workflow, reduce operating costs and enhance the quality of our product," Goldstone says.

In line with a "linear approach to file transfer," he will investigate systems that manage and track files and metadata. And he will be seeking automation systems to help Tribune carry out its plan in the most efficient and cost-effective way possible.



**Shopping List:**

- Production switchers
- Optical-disk ENG equipment
- COFDM transmission for ENG
- Graphics gear
- Nonlinear editing
- HD servers
- Monitoring equipment

the Tribune operation and work in conjunction with its content-management systems. "It's not just about running a Paintbox anymore. It's about indexing and creating [graphics] that can be multipurposed."

He is also hoping to find production switchers that offer effects integration for branding and provide multichannel sound and embedded audio.

TRIBUNE

**Ira Goldstone**

Vice President/Chief Technology Officer

**'It's not just about running a Paintbox anymore. It's about indexing and creating [graphics] that can be multipurposed.'**



He is especially interested to see what Masstech Group will be offering in automation software. Relatively new Masstech develops hardware- and software-based products for automation, near-line storage and digital-content management. Its IP-based MassControl automation system is designed as a low-cost alternative for multichannel facilities.

Goldstone also is interested in Sony optical-disk-based acquisition products using blue-laser technology. Blue laser allows up to 27 GB to be stored on each layer of the disk; throughput is up to 144 Mb/s, and MXF is used for file structure inside the disk.

Goldstone also plans to investigate advances in graphics creation and playback to integrate seamlessly into

On the transmission side, Goldstone is interested in COFDM technology. "There are some new receivers out, and we're actually looking to see if any microwave vendors are offering MPEG-4 applications for COFDM rather than MPEG-2," he says. "We need to have more-efficient encoding."

And improving efficiencies in encoding is a priority for Tribune as it moves toward increased digital operations. "We're using MPEG-2 encoding, and, over time, [for] DENG and DSNG, we'll be looking at MPEG-4 and H264, a new compression standard that's twice as efficient as MPEG-2: For half the bits, you get equivalent quality. We're trying to improve efficiency of our bandwidth." ■

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SPECIAL	ISSUE DATE	SPACE CLOSING	MATERIALS DUE
<b>Road to NAB 2:</b> Station Operations, • Interactive Pavilion NAB Supplement  BONUS DISTRIBUTION: GREAT LAKES CABLE EXPO, Indianapolis AHAA CONFERENCE, Dallas	March 24	Wed. 3/12	Mon. 3/17
<b>Road to NAB 3:</b> IT Infrastructure	March 31	Mon. 3/21	Tue. 3/25
<b>NAB Convention Issue</b> • Top 25 Television Groups • RTNDA News Directors Survey  BONUS DISTRIBUTION AT NAB 2003, Las Vegas RTNDA, Las Vegas CTAMDIGITAL CONFERENCE, New Orleans	April 7	Fri. 3/28	Tue. 4/1
<b>NAB Midweek Issue</b> • Digital Facilities • B&C Technology Leadership Awards  BONUS DISTRIBUTION/IN ROOM AT NAB 2003	April 9	Fri. 3/28	Wed. 4/2
<b>NAB Wrap Up Issue</b> BONUS DISTRIBUTION AT TVB CONFERENCE	April 14	Wed. 4/2	Mon. 4/7

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## PEOPLE

## THE FIFTH ESTATER

## Always Hatching a Batch of Reality Ideas

Nash was in the business long before the genre got hot

**B**ruce Nash sells ideas. He has made a career of selling interesting ideas to the right people, and the ideas have gone on to become hundreds of hours of unscripted television programming. In the past three years, the programming Nash had been doing since 1991 has become the hottest genre on television.

"For me, reality has always been booming," he says.

At the moment, Nash has shows on the air or in production on both cable and broadcast. *Meet My Folks* airs Monday nights on NBC, and spinoff *Who Wants To Marry My Mom?* is coming soon. *My Life Is a Sitcom* is wrapping up on ABC Family, while *Dance Fever* is coming up. He's preparing *Mr. Personality* for Fox in April. And NBC is readying *Around the World in 80 Days* for this summer, although production has been postponed in case the U.S. goes to war.

On cable, Nash-produced shows appear on The History Channel (*Modern Marvels*), The Travel Channel (*Road Trip*) and TLC (*Robotica*). Moreover, Nash's daughter Robyn also is producing a show by Nash Entertainment: *For Better or for Worse*, a wedding show for TLC.

Nash didn't get his start in TV. After graduating from Florida State University in Tallahassee, Fla., he went to work in his chosen field, criminology. While crime-related research may not seem related to reality television, it taught Nash the power of knowledge, something he still values highly in his work. "Research," he says, "is the foundation of everything I've done."

When Nash talks about his ideas, it's easy to confuse them with his children. He speaks of them reverently, as if each is its own entity. And perhaps they are. His ideas have turned into tangible things: books, TV shows, companies.

"Over my computer at home, I had the picture of the Hollywood sign," he says. "I dreamed of it, but I didn't just dream of it, I made it happen."

Says David Tenzer, one of Nash's agents at

Creative Artists Agency, "I think people generally in television underestimate the power of a really good, high-concept idea. Bruce completely understands the power of a great idea. He's generally regarded as one of the best idea guys in reality television."

Before Nash and his ideas set up shop in California—his office is literally under the Hollywood sign—he spent 15 years turning his ideas into books. He became an expert at developing ideas, selling them to publishers and converting them into big-selling books.

Nash published 20 books before meeting his business partner, Allan Zullo, who collaborated with him on 60 more. They penned books on ghost stories, Elvis, pets and sports, the last of which Nash loves perhaps even more than he loves television. His office is a veritable shrine to baseball; one of his favorite books he wrote was *The Baseball Hall of Shame*.

"The biggest compliment I would get was 'Oh, I had your book in my bathroom,'" Nash says, clearly understanding the importance of commercial appeal.

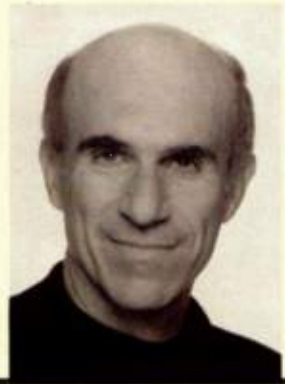
Although he had no actual knowledge of how a TV show was produced, that didn't matter to him. He knew he had plenty of ideas and how to pitch them and that he could hire people who knew TV production to get those ideas on the air. In 1991, he sold *America's Best Kept Secrets* to Ohlmeyer Productions, which in turn sold it to ABC. The special did a 20 share. Soon after, *Haunted Lives: True Ghost Stories* appeared on CBS.

Since then, it has been full speed ahead. His breakthrough hit was *Before They Were Stars*, which aired on ABC in 1994 to a 24 share and became a half-hour series. It allowed Nash to start his own company, Nash Entertainment, which today is busier than ever.

Ultimately, Nash wants to move on to scripted comedies, dramas and even feature films. Of course, he has plenty of ideas.

—Paige Albinaki

## Bruce Nash

President Nash  
EntertainmentB. August 14, 1947,  
Brooklyn, N.Y.

## EDUCATION

BS, criminology, Florida State University, 1969; MS, criminology, FSU, 1970

## EMPLOYMENT

Head of corrections and criminology research center, North Carolina, 1970-73; director of planning and research, North Carolina Department of Corrections; 1973-76; author, West Palm Beach, Fla., 1976-91; independent producer, Los Angeles, 1991-94; current position since June 1994

## PERSONAL

M. Sophie; children: Robyn (35) and Jennifer (30)



## FATES &amp; FORTUNES

## Broadcast TV

**KEN SELVAGGI**, news/marketing director, WSAZ-TV Huntington, W.Va., named VP/GM, KSNT(TV) Topeka, Kan.

**FELIX PEREZ**, VP, marketing, Advertising and Marketing Solutions Inc., New York, appointed GM, WUNI(TV) Boston and WUVN-TV Hartford, Conn.

**JULIA MCDONALD**, account executive, KNVA(TV) Austin, Texas, joins KDFW(TV)/KDFI-TV Dallas, in the same capacity.

**CARL RANDALL**, assistant chief engineer, KTVL(TV) Medford, Ore., named chief engineer.

## Cable TV

At Time Warner Cable, National Division system, Terre Haute, Ind.:

**STEVE JAWOROWSKI**, director, partner marketing, AOL Canada, joins as GM;

**ANGELINA KENNEDY**, marketing manager, Time Warner, Milwaukee, joins in the same capacity.

**ROBERT ROWELLO**, principal, telecommunications business group, Pittiglio Rabin Todd & McGrath, Boston, appointed, VP, customer service, South Jersey systems, N.J.

## Programming

**NIGEL COX-HAGAN**, director, on-air promotions, G4, New York, joins VH1, New York, as senior VP/creative director.

**TIM MCNEAL**, executive VP, marketing and strategic development, Hollywoodticket.com, Los Angeles, joins the Tom Lynch Co., Los Angeles, as senior VP, development.

**BLAKE BRYANT**, VP, creative services, programming and consumer marketing, KNTV(TV) San Francisco, joins Buena Vista Television, Burbank, Calif., as VP, creative services.

**JANINE GEVAS**, creative director, E! Networks, Los Angeles, promoted to VP/creative director, creative services and online.

**VAL BORELAND**, director, scheduling, planning and acquisitions, New York, promoted to VP.

**JAIME GREENBERG**, deputy director, foundation/government underwriting, WNET(TV) New York, named VP, philanthropic development, Sesame Workshop, New York.

**JOHN MILLER**, director, technical operations, Fox Cable Networks and Fox Sports Net, Los Angeles, promoted to VP.

**NEAL KIRSCH**, CFO, Discovery Networks International, Bethesda, Md., joins Discovery Networks U.S., in the same capacity.

At ABC Inc., Burbank, Calif.: **TAMI CORBIN**, director, human resources, ABC Cable Networks Group, Burbank,

NIGEL COX-HAGAN  
VH1BLAKE BRYANT  
Buena Vista TelevisionJANINE GEVAS  
E! NetworksMARY M. COLLINS  
BCFMA

joins as VP, HR: **LORINE GLOADY**, director, compensation, promoted to VP, compensation and HR information systems.

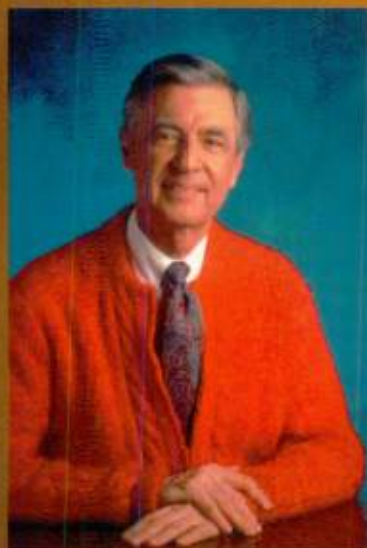
At Independent Film Channel Entertainment, Jericho, N.Y.: **CAROLINE KAPLAN**, senior VP, productions and development, adds theatrical acquisitions strategy to her duties: **GREG FORSTON**, VP, sales, promoted to VP, sales and distribution; **JUDY SILVERMAN**, director, finance,

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*Issue Date:* April 14, 2003

*Space Close:* March 20

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Bravo/IFC, promoted to VP, film business operations, IFC Network; **CAROLINE BOCK**, senior VP, marketing and PR, IFC Network, named senior VP, marketing, IFC Film; **SVETLA SANDS**, manager, booking, sales and operations, promoted to "director, film operations.

**ALYSSA TUCKER**, director, licensing, 4Kids Entertainment, New York, promoted to VP, sales and marketing.

**PATRICIA MURPHY**, communications director/speechwriter, office of former Sen. Max Cleland (D-Ga.), Washington, joins PBS, Alexandria, Va., in the same capacity.

**MELODY HAZEN**, senior marketing manager, Hallmark Channel, Los Angeles, promoted to director, marketing.

**KARREEM A. LOWE**, scheduling and current programming executive, The WB Television Network, Los Angeles,

joins G4, Los Angeles, as director, program scheduling and acquisitions.

#### Media

**DAVID HILLER**, interactive president, Tribune Co., Chicago, named senior VP, publishing.

#### Radio

At Katz Radio Group, New York: **CHRISTINE TRAVAGLINI**, Northeast regional manager, named VP/general sales manager, Christal Radio; **KERRY MCFEETERS**, VP/director of sales, named VP/general sales manager, Katz Radio.

#### Journalism

**JILL SOCHACKI**, broadcast consultant, joins WCNC-TV Charlotte, N.C., as assignment editor.

#### Advertising/Marketing/PR

**MARK LEVY**, GM, SunMedia Systems,

Fayetteville, Ark., joins Radio Advertising Bureau, Dallas, as director, educational services.

At Adlink, Los Angeles: **RICH OSTER**, local sales manager, promoted to VP/general sales manager; **NEIL VISERTO**, VP, broadcast and marketing, Washington Red Skins, joins as VP, Adlink Sports; **LISA PALMER**, sports marketing director/local sales manager, Viacom, Los Angeles, and **JANET GOODIN**, local sales manager/national sales manager, KTLA-TV Los Angeles, have joined as local sales managers.

**BRIAN STONE**, VP, client software, Arbitron, New York, named VP, information technology, Adcom, New York.

**RAY DUNDAS**, group director, national broadcast, OMD, New York, joins Initiative Media, New York as senior VP/group director, national broadcast.

At Intersport, Chicago: **HEATHER FITZLOFF**, account supervisor, Wunderman Event Marketing, Chicago, joins as project manager; **GREG STEFFAN**, freelance Avid editor, named senior editor, television division.

**RICHARD STEELE**, VP, affiliate sales, Product Information Network, Denver, joins The Turner Group, Denver, as president, distribution.

#### Technology

**J. CURT HOCKEMEIER**, president/CEO, Arbinet-theexchange, New York, joins the board of directors of Cedar Point Communications, Derry, N.H.

**PATRICK C. BOHANA**, VP/GM, Tandberg Television, Orlando, Fla., joins Path 1 Network Technologies, San Diego, in the same capacity.

**IRA LEHRMAN**, executive director, video products engineering, AT&T Broadband, Denver, appointed VP, strategic cable initiatives, N2 Broadband, Denver.

**SARAH TICE**, manager, Americast, Los Angeles, joins Federal Hill Communications, Los Angeles, as manager, marketing and publicity.

#### Associations/Law Firms

**MARY M. COLLINS**, VP, regional sales, Diva Communications, Chicago, named president/CEO, Broadcast Cable Financial Management Association, Des Plaines, Ill.

**CLAY COLLIER**, director, networks U.S. research, Discovery Communications, Bethesda, Md., joins Cable & Telecommunications Association for Marketing, Alexandria, Va., as VP, research.

#### Allied Fields

**WARD CHAMBERLIN**, former VP/managing director, WNET(TV) New York, has formed Chamberlin Associates, a broadcasting and non-profit management consulting firm in New York and Massachusetts.

#### WHAT'S YOUR FATE?

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

## OBITUARIES

**WINFIELD ROE LEVI**, former vice president, sales, of BROADCASTING & CABLE magazine (then BROADCASTING magazine) and a 28-year veteran of the publication who retired in 1983, died Feb. 10 in Vero Beach, Fla. He was 84.

Levi began his career in advertising and promotion at WSAI(AM) and WLW(AM), both in Cincinnati, in 1941. After service in World War II, where he rose through the ranks to major in the Air Corps, he joined B&C in 1945 in Washington as sales promotion manager. He moved up the ranks there as well and transferred to New York as VP of sales.

He left for nine years to become publisher of *Advertising News of New York*, in which he had an interest, but returned to finish off his career at BROADCASTING.

After retirement, he moved to Vero Beach, Fla., where he became active in theater and mentoring programs. He was named a community hero and given the honor of carrying the Olympic torch for Indian River County during the torch's trek toward the 1996 Atlanta Games.

Levi was a member of the National Press Club and a past board member of IRTS.

He is survived by his wife, Joyce; sons, Jeffrey and Jonathan; daughter-in-law, Jaelene; and grandson, Wyeth.

**STEVE CARLIN**, game-show producer best-known for *The \$64,000 Question*, died of complications brought on by Alzheimer's disease in Manhattan on Feb. 4. He was 84.

In the 1950s, Carlin served as executive producer of *The \$64,000 Question*, *The \$64,000 Challenge* and other quiz shows that were later found to be rigged. Carlin was brought before the House Subcommittee on Legislative Oversight, where he hinted but never outright said that sponsors forced him to feed answers to the quiz contestants they liked. In 1960, rigging quiz shows was deemed illegal, and Carlin lost his roster of shows and production company. He subsequently moved to Europe, where he crafted appealing game shows in Sweden, Italy and Britain.

Born in Brooklyn, N.Y., Carlin got his start in radio before moving on to television, where he developed the popular children's show *Rootie Kazootie* for NBC. He later went to work for Louis G. Cowan, who owned the production company that came up with *The \$64,000 Question* and others. When Cowan went to work for CBS, he sold the company to the producers already installed there, including Carlin, who would christen it Entertainment Productions Inc.


Carlin did get to see one of his game shows syndicated in the U.S. after the scandal. A revamped *\$64,000 Question* began in 1976 as *The \$128,000 Question*.

Prolific television writer **THOMAS W. PHIPPS** died on Feb. 20 in Southampton, N.Y. He was 89.

Phipps, who was also a playwright and screenwriter, is credited with having written more than 60 hour-long television plays by 1957.


He is best-known for teaming with Truman Capote for the television adaptation of the suspense play *Laura*, which aired on ABC.

Phipps's film credits include 1942 Mickey Rooney feature *A Yank at Eton*.



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**Entry forms must be postmarked by April 11, 2003 for inclusion in judging.**

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KTRK-TV is looking for an outstanding News Reporter. Applicants should have significant experience in general assignment reporting, including Live ENG and satellite work. You must be able to develop your own contacts, enterprise good, hard news stories, and respond well to breaking and spot news. The ability to do features is important as well, although this is primarily a hard news position. Outstanding writing skills are required as well as the ability to make good use of graphics and production equipment. KTRK-TV prefers to deal only with the applicants, and not third parties. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Dave Strickland, News Director, KTRK-TV, 3310 Bissonnet St., Houston, TX 77005. No telephone calls. Equal Opportunity Employer M/F/V/D

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#### 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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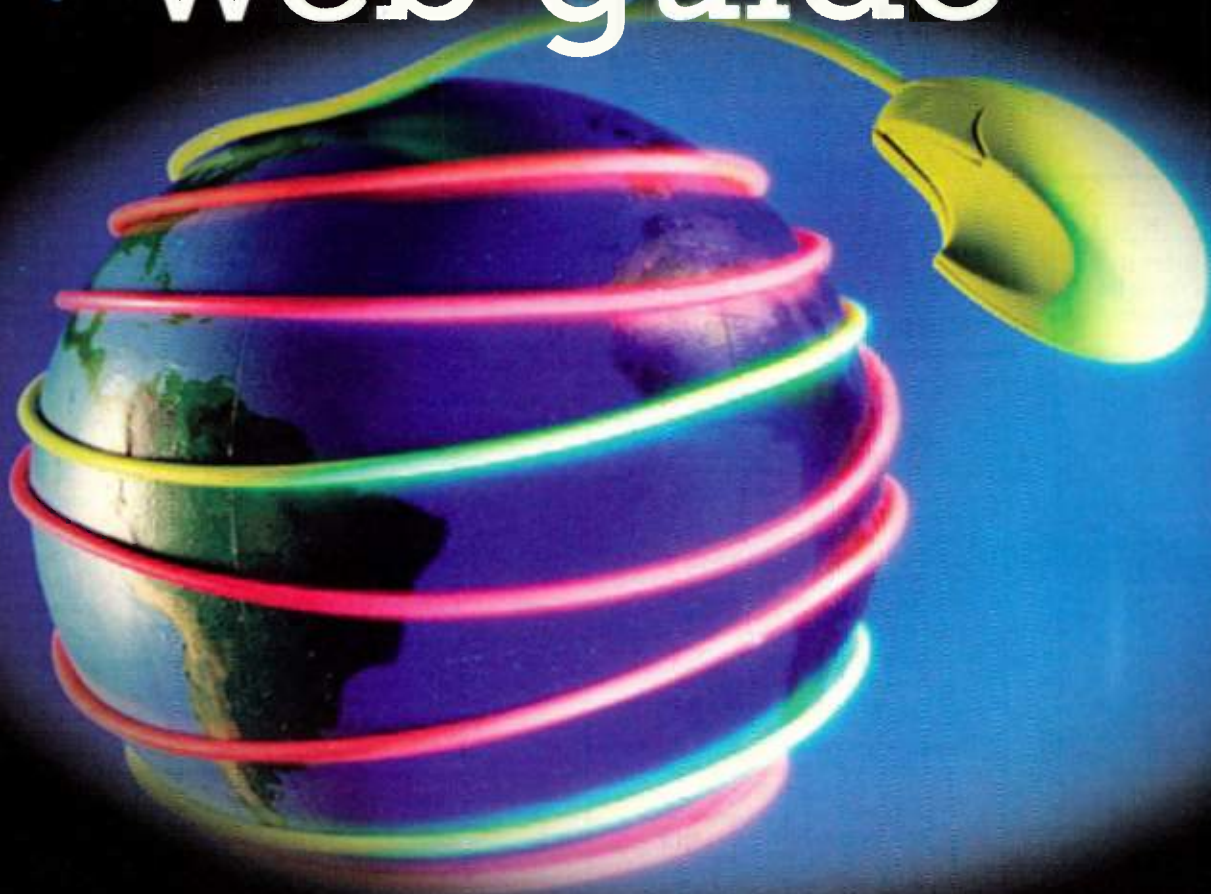
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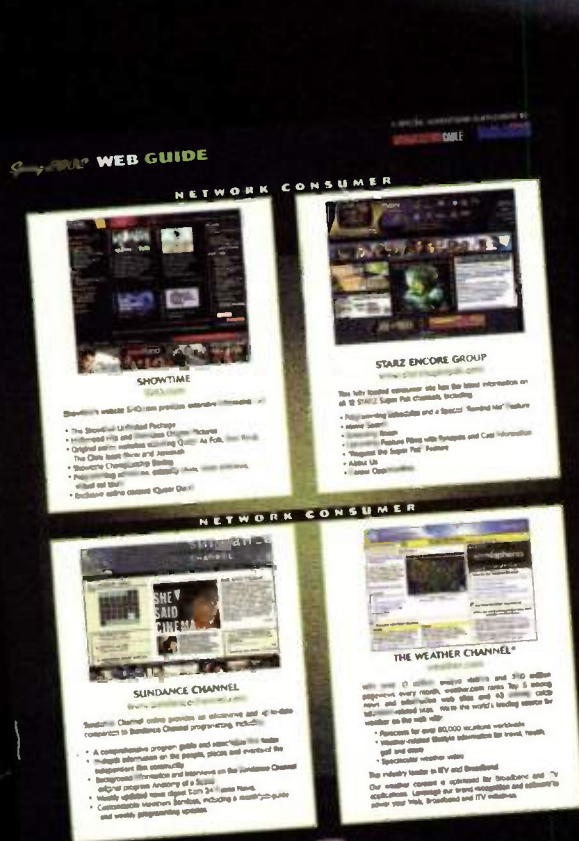
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# Media Bureau Hands Off the Ownership Cap

Continued from page 1

cap. So do many affiliate group owners and independent stations, which are fighting to keep the nets from getting more power that can be leveraged during affiliation-contract negotiations.

Democratic FCC Commissioners Michael Copps and Jonathan Adelstein are presumed to favor retention of the 35% limit. But, generally, bureau recommendations reflect the thinking of the FCC chairman. Given that Powell apparently won't order the bureau staff to recommend a higher number, he may be indicating a peace offering to win the Democrat commissioners' support on other parts of the ownership review.

Others in Washington, howev-

measures of local concentration.

Before the House Energy and Commerce Committee two weeks ago, Powell acknowledged that he has ordered agency economists to develop an economic model akin to the Herfindahl-Hirschman Index used by antitrust officials to gauge the impact of mergers (BROADCASTING & CABLE reported the project in November 2001).

The new model, which Powell has not yet committed himself to, will be evaluated as a way to weigh measure impact of media mergers on specific markets. Powell also confirmed that concentration in local markets would become a major factor of any new media-ownership restrictions.

"Everyone knows New York

# Who Will End Up With VUE?

Continued from page 1

What the company is struggling to determine is how high a price it can get for them and whether it will have to sell the assets piecemeal in order to maximize their value.

So far, the company has one bid for VUE and the Universal Music Group from an investor group lead by Marvin Davis, who recently persuaded the Carlyle Group, Bain Capital and the Texas Pacific Group to put up capital in support of his \$20 billion bid. There were reports last week that he threatened to withdraw the bid if Vivendi didn't negotiate exclusively with him to wrap up a deal. But sources familiar with the situation insisted Davis didn't "paint himself into a corner like that" and is "still in the game."

Others, though, have expressed interest in making a bid for some or all of the VUE assets, which include the Universal Film Studio; Universal Television, the TV production company that, with Dick Wolf, is responsible for the *Law & Order* franchise; the USA Network, with its hit series *Monk*; and the Sci Fi Channel. Sources confirm that companies that have expressed such interest include Viacom, NBC and MGM-UA.

Short of confirming that the company plans to sell at least \$7 billion in assets this year to help shore up its books, Foutou had little to say last week about the status of talks with those he has met to discuss such sales. The company does confirm that "several potential partners" have approached it.

"People ask me why don't you accept this or that offer ... or the one from Marvin Davis," Foutou said during a year-end financial presentation in Paris last week. His answer is that the company is focused on the long term. Well, two years anyway. And he will take his time considering what to sell and when and to whom. "We have to overcome a crisis from which we have not fully emerged," he said. Asset disposal at the best price "is not easy given the current climate."

During last week's presentation, Foutou did confirm a meeting with Sumner Redstone—but only because Redstone confirmed the meeting first.

And Viacom's interest is fairly limited. Redstone told attendees at last week's Bear Stearns media conference in Palm Beach, Fla., that he would like to get his hands on Sci Fi because his company has the programming (*Star Trek*, among other franchises) to fill it. Sources said that is pretty much the extent of Viacom's interest. The company really doesn't need another general-interest entertainment company like USA (it has TNN, CBS and UPN) and has no interest in the film company.

Although NBC will take a look at the assets, the General Electric subsidiary certainly would not make a bid for all of VUE. GE Chairman Jeff Immelt is on the record saying there is no interest in such a bid. NBC Chairman Bob Wright has said repeatedly that the company has no interest in being in the film business, and sources familiar with the situation said last week that he hasn't changed his mind on that score. But the company does have an appetite for cable networks.

Sources also confirm some interest on the part of Metro-Goldwyn-Mayer Inc. although the extent and shape of that interest remain unclear. With total annual revenue of less than \$2 billion and a net loss of \$142 million in 2002, the company would appear challenged to come up with a financial package to buy VUE outright. But then again, we are talking about MGM here: the most sold, merged, resold and de-merged (and re-merged) media company in the free world. So don't rule it out.

Then there's USAI and VUE Chairman Barry Diller. What designs he has on the VUE assets are unclear. Some say he has little interest in any long-term stewardship over them. With Diller, though, it's hard to predict what strategy he might embrace tomorrow. ■



Hit series *Monk* helps increase USA's value.

## See How They Grew

Over the years, the FCC kept upping the number of stations that one owner could hold

- 1953** One broadcaster can own 7 AM, 7 FM and 7 TV stations (if 2 of those stations are UHF).
- 1984** The limit is raised to 12-12-12, with no UHF requirement.
- 1985** 12-12-12 is retained but with a 25% cap on TV: Stations can't reach more than 25% of the nation's population.
- 1996** Under new Telecommunications Act, numerical limits are tossed, and TV cap is raised to 35%.
- 2002** Federal appeals court in Washington says cap is "arbitrary and capricious" and tells FCC to justify cap, come up with a new number or scrap it.

SOURCE: Broadcasting & Cable research

er, question whether retention can be defended in court if the staff can't conclusively endorse preservation. In February 2002, federal appeals judges in Washington ordered the FCC to remove the 35% cap unless it is "necessary" to protect the public interest. The cap was raised from 25% to 35% by the 1996 Telecommunications Act, but Congress also ordered the FCC to review all media-ownership rules every two years and remove any not needed to ensure viewpoint diversity.

Some speculate that Powell is trying to build consensus before staking out a position that can be attacked by his colleagues. By angling for a deal, he could avoid an embarrassing defeat akin to the coup that torched his plan to deregulate network access rules for local phone service.

An olive branch to Democrats may build support for a new approach that Powell is crafting that would shift the focus of ownership limits from hard local and national limits to market-by-market

City is not the same as Minot, N.D." Ferree said.

The index could be a substitute for restrictions on cross-ownership of different media in local markets. In March 2001, federal judges vacated the FCC ban on crossownership of local TV stations by cable operators and indicated that restrictions on crossownership of local newspapers by stations faced a steep burden to prove their legality.

Powell acknowledged last week that "the media environment will have to be partially liberalized" because of the court decisions. But the index is seen as a stop-gap to prevent the kind of consolidation that occurred in radio after Congress eliminated that sector's national ownership limit.

As for other rules, the Media Bureau is reviewing a bevy of plans for relaxing the restriction on owning two TV stations in a market. A rule barring mergers between ABC, CBS, NBC and Fox has gotten so little attention that few expect any change. ■

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## EDITORIALS

BROADCASTING &amp; CABLE COMMITTED TO THE FIRST AMENDMENT

# A Hand for the Loyal Opposition

The Screen Actors Guild is sufficiently worried about a backlash against outspoken anti-war TV and film actors to have released a public statement last week warning of a possible blacklist. It identifies no specific incidents of threatened recrimination, instead citing a general sense of the country's mood. But we fear it has put its finger on a quickened, sometimes erratic national pulse.

A number of activist actors, including the particularly vocal Mike Farrell, Martin Sheen and Susan Sarandon, have spoken out against war with Iraq. It is not the criticism of their opinions that troubles us, but the suggestion that they shouldn't be expressing them at all for fear of reprisal. We find actors no more credible authorities on the great issues of the day than the average Joe or Jane, but they are surely no less. Nor do we fault them for capitalizing on their notoriety to speak out on a life-or-death issue they obviously care deeply about.

SAG drew a parallel to the communist blacklist of the '50s, when the House Un-American Activities Committee bullied Hollywood into turning on its own. The Communist threat was real, as the millions killed in Stalin's purges bear silent witness, but genuine concern devolved into a hysterical stampede that trampled the very liberties that we like to believe separate us from our foes. That truth is easier to grasp in hindsight, but it is essential that it be grasped and converted into foresight in this current crisis.

When dissent is treated as disloyalty, character attacks and

oaths of allegiance may not be far behind. Too much history has repeated itself to dismiss the possibility that Hollywood could again "prostrate itself before smear campaigns and witch hunters," as SAG's statement put it.

If asked to choose between defending freedom of expression and defending the bottom line, which would today's Hollywood studios choose? If it takes you more than a second to decide, we advise joining with the TV, commercial and theatrical members of SAG to reaffirm "the right of all citizens, celebrated and unknown, to speak their minds freely on any side of any issue."

That is what this page is all about.

## Let Judges Be Judges

If a couple of Charleses (Grassley and Schumer) were in charge, federal judges would at least be given the freedom to decide whether or not to allow cameras in their courtrooms. The two senators, from opposing parties, introduced the Sunshine in the Courts bill last week. It ought to become the law of the land. The bill does not force judges to allow cameras; it just gives them the discretion to allow cameras, while requiring that guidelines be established to further help them decide when it is and is not appropriate. So it supplies them with evidence and allows them to make a ruling. Isn't that what judges are supposed to do?



## AIRTIME

GUEST COMMENTARY

# WPRI-TV Problem Is Everywhere

There has been a lot of gnashing of teeth, pulling of hair and rending of clothes lately about WPRI-TV Providence, R.I. But, if you're a news director with a rock in your hand ready to hurl, hang on to it for a moment. I'll bet I can prove you don't have the standing to throw it.

Did WPRI goof when it assigned a reporter to a safety sidebar at his own nightclub? Sure. But that's not the story. How did WPRI react to the Category 5 public-relations hurricane that howled ashore when that nightclub burned, killing dozens? It hired a PR firm. That is the story. But it's not just about WPRI, so lay off. It's about our industry.

Here's a test. You can try this in any newsroom. Ask co-workers to write down, on a scale of 1 to 10, their estimation of their own ethical makeup. Then get them to rate the ethics of their newsroom. Average and compare the two scores. You'll probably find that individuals rate themselves higher than the group.

How can the whole be less than the sum of its parts? Answer: because ethics are not something you have. They're something you do. Without a process for ethical decision-making, a group of ethical journalists may nevertheless fail to act ethically.

If you study ethics, you discover something interesting. A process for ethical decision-making does not guarantee the best possible decision. What it does do is help reach a decision that the newsroom can explain and defend.

Self-accountability is, in fact, a basic ethical requirement. The Society of Professional Journalists realizes this. In 1996, it added an important point to its Code of Ethics: Be accountable. If you don't have a way to do that, how can you claim to be ethical?



**Without a process for ethical decision-making, a group of ethical journalists may nevertheless fail to act ethically.**

**FORREST CARR,**  
WFLA-TV  
Tampa, Fla.

News flash: Of 1,500 daily newspapers in the U.S., about 40 have a system or a procedure for responding to questions about their journalism. Care to guess how many local TV news operations do that? Maybe half a dozen. These statistics paint a picture of ethical failure.

Still want to throw stones at WPRI? Put down the rock, step away from your indignation. What does your newsroom stand for? Does it have values? Can you express them? Doing so is the first step toward accountability.

Having stated what you stand for—holding the powerful accountable, respecting privacy, giving voice to the voiceless, whatever—how might you invite the public to hold you to it? How about an on-air or Web-based feedback segment? Here's a guarantee: A newsroom that regularly explains itself to the public will act ethically. It will have to.

If you're concerned about your newsroom's ethics, don't wait for a co-worker to take action. Get off your fundament and make it happen yourself. Network with colleagues. Put a plan for accountability together and take it to the managers. If you are a manager, go rattle some cages.

Our public has a huge stake in what we do. We owe it to them to do it better. Making that happen is not someone else's challenge. It's yours.

*Carr was a 2002 Poynter Institute Ethics Fellow. Last year WFLA-TV, TBO.com and the Tampa Tribune initiated a converged statement of coverage principles, The News Center Pledge, and a TV segment and newspaper column called Citizens' Voice for public feedback.*



## OPEN MIKE

## Syracuse GM Defends Magazine Show

Editor: In his Airtime guest commentary "Disguising Ads as the Local News" (3/3, p. 40), Dow C. Smith of the Newhouse School asserts that Granite Broadcasting's launch of *Central New York Live* violates journalistic ethics. This serious charge is groundless, and Mr. Smith's position is greatly uninformed by history and reality.

When Granite purchased WKBW in Buffalo in 1995, it happily continued to produce the highly popular *AM Buffalo*... a refreshing "magazine" entertainment program. ... Granite expanded this product in Buffalo with a 4 p.m. local program called *Western New York Live*—another entertainment program with news inserts. ...

Then it was Syracuse's turn. *Central New York Live!* was conceived ... not as a news program but as an entertainment program—locally originated, locally involved, uniquely serving the community.

Mr. Smith ignores this history, accusing us of attempting to fool our viewers into thinking advertiser-supported segments are legitimate news stories. This canard does not give our viewers credit.

The program does not claim to be a news program. It is titled *Central New York Live!* to avoid comparisons with the traditional news that precedes it in the time slot. We moved the show to a new set minus traditional news desks and chroma keys in favor of a living-room look. We determined that none of our news anchors would ever be involved in ad-based segments.

Most important, every time we broadcast an advertiser-paid segment, we identify the content as such with a lower-third on-screen disclaimer.

Networks routinely "interview" stars from their own television shows on morning "news" programs, as well as promote movies in which they have a financial interest. Just last week, the local Syracuse newspaper published "Spotlight on Business," in which local businesses could have articles written about their operations. This section felt and looked like a regular section of the newspaper. In relatively small letters at the top, it said "Advertising Supplement." Typically, these sections do not contain significant layout differences from the other "news" sections, other than a small disclaimer. We do the very opposite by changing the "layout" to avoid confusion.

[Many] stations use retailers as sources in stories they present as legitimate news, complete with anchor participation. Mr. Smith says we are selling airtime, then packaging it like news. To the contrary, this does not look like any newscast I have ever seen. We took great care to produce a show that would include news updates but also would be perceived as an entertainment/informational program.

If our intent was to try to fool viewers, we would be doing what far too many stations already do in compromising otherwise legitimate news stories. WTVH(TV) does not do that now and never will. We take our responsibility to the Syracuse community very seriously.

**JON LAWHEAD**  
President/general manager  
WTVH(TV) Syracuse, N.Y.

**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](mailto:hjessell@reedbusiness.com) or fax: 646-746-7028 or mail to: Broadcasting & Cable, 360 Park Avenue South, New York, N.Y., 10010).



**P.J. BEDNARSKI**  
EDITOR

## You Loved 'Em in D.C.

### Should politicians become TV stars?

By the time anyone reads this, former President Bill Clinton and the man he beat in 1996, former Sen. Bob Dole, will have already completed their first face-off on *60 Minutes*, so don't look here for a review.

But I can say the idea of Clinton's having a regular role on television is one of those ideas that makes sense if you're a television executive: Clinton is pure television. People hate him or love him—he's Howard Cosell with better looks—and that usually makes for good television.

Best of all, whatever camp you're in, he's supposed to get only 45 seconds to make his point. Whether Clinton has ever spoken publicly for just 45 seconds doesn't seem to be a part of his political life covered in biographies of him, but, as I recall, in the time it took for him to talk to Americans, a new Web site could start, go public and go bust. When he spoke and said he felt our pain, I wondered if he felt *all* of our pain—I mean, we had to listen to him.

Dole, by comparison, is funnier than most Americans know him to be, but most Americans—including many who voted for him—don't know much about him except that, as the Senate minority leader in 1994, he made life hell for Clinton and that he was a war hero who now has a bum right arm.

On television, unfortunately, some of the best stuff he says comes out as a mumble, which I'd say is a big negative in the television business. Yet, after he lost in 1996, he did the talk-show circuit and charmed nearly everyone with his self-effacing manner. After a big loss to Clinton, this wasn't a fake self-effacing manner. We *did* feel his pain, every time we laughed.

However they work out on television, I wish they had not agreed to do it. This gig annoys me. Dr. George Gerbner, the famed and former dean of the Annenberg School of Communication at the University of Pennsylvania, known mostly for his studies of television violence, used to argue that television makes everybody the same size. Literally. He was opposed to TV cameras in court because, on the screen, the judge is as big as the alleged thug. And, so he said, the respect we should feel for

the judge—our courtrooms physically put them on a pedestal—evaporates over time when we watch him or her become equal in size to murderers, serial killers and the like.

I happen to agree with Gerbner, in theory at least. America is built on the notion that everyone is equal, and so, I suppose, we should applaud that judges are equal to everyone else. But, symbolically, they're not. We have, or have had, a respect for judges, and

in commercials for Viagra.

(I can accept a talk-show appearances; they're random and rare.)

The *60 Minutes* gig is just show biz, a TV show that each of these men will get paid for doing. It's beneath them. Couldn't they teach somewhere? Or write a great book no one would read? Presumably, Clinton and Dole like the idea because they feel, and executive producer Don Hewitt feels, that other political debate formats have just



Bill Clinton (c) and Bob Dole (r) discuss their new *60 Minutes* gig with *Early Show's* Harry Smith.

**It's hard to believe that what Clinton and Dole are doing is any more than a gimmick.**

certainly for presidents. Hey, the president has a theme song, virtually. He's important.

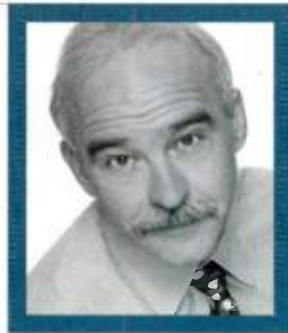
Which is why, when Clinton was asked on MTV what kind of underwear he wore, he should have laughed and not answered. Some found his answer (Jockys) charming; others thought he was disrespectful to his own office. (For the same reason, it's also why even Americans who supported Clinton, as I did, will never ever forget his I-never-had-sex-with-this-woman performance because it was such a blatant and emphatic lie.)

And it's why, as much I kind of admire him for being out front about it, Dole shouldn't have agreed to appear

turned into shouting matches. Everybody involved with this *60 Minutes* feature insists these ex-politicians will keep their disagreements civil.

But, for the 90 seconds that they'll appear, it's hard to believe that what they're doing is any more than a gimmick that puts two men of opposite politics together and allows each to repeat political solutions they've uttered a million times. On their first Sunday as the latter-day version of Shana Alexander and James Kilpatrick, Clinton and Dole were to comment on President Bush's proposed tax cut. I can tell you beforehand that their views won't surprise me, or anyone else. But most likely, they'll annoy me. Television as a second career is for sports stars turned color commentators, not for statesmen. ■

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# The War Will Be Televised, But Within Rules

Continued from page 1

this is an interesting and new one. And we'll have to reserve judgment until we've been through it."

Khosravi has been involved with CNN's coverage of the Somalia and Bosnia conflicts, and she and CNN have learned first-hand the dangers war coverage brings. Seven Somali CNN employees were killed by gangs during that war; in Bosnia, a CNN camerawoman was shot in the face by a sniper (she survived, still works for CNN, and still requires reconstructive surgeries). Those were brutal war zones, free of frontlines, and considered more dangerous than traditional wars. If there is a conflict in Iraq, the nature of the fighting remains to be seen: Some predict prolonged street fighting in Baghdad, while others believe it will be a short conflict.

As it stands now, more than 600 members of the media will be embedded, says Bryan Whitman, Department of Defense deputy assistant secretary of defense for public affairs. About 80% of those, he says, will be representing U.S. media outlets, and 10% of the domestic media embedded will be from stations located near major military-population centers. Each of the networks is expected to have about a dozen embedded.

The embedding process began with the military's assigning slots to military units and then offering slots to each organization. Whitman says each major news organization has the opportunity to embed journalists with every major military unit.

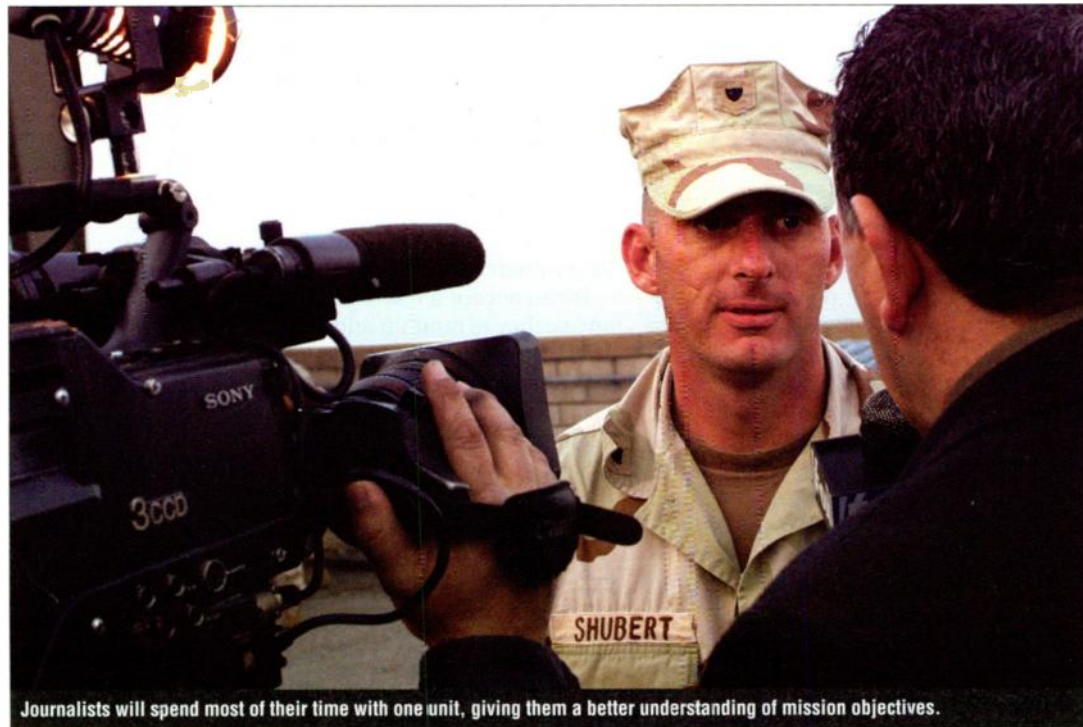
## EMBEDDED OPPORTUNITIES

"It's up to each network to then staff all or some of the available opportunities," says Sharri Berg, Fox News Channel vice president, news operations. "We took advantage of all the embedded opportunities we were given."

Says ABC News spokeswoman Su-Lin Nichols, "It's a bit of a mixed bag. Assignments [include] aircraft carriers, frontline troop placement, airbase assignments, supply units."

The decision to embed reporters came about in response to media requests to cover conflicts without filters, and it answers complaints about how the media were frozen out of coverage of the first Iraq conflict, in 1991. The military consented because, it says, journalists close to the action will be fairer and will fight the untruths sure to be spun by anti-U.S. propagandists.

The new rules of engagement between the military and the media do seem likely to create a



Journalists will spend most of their time with one unit, giving them a better understanding of mission objectives.

mission gear. Because they're responsible for carrying their own equipment, it's as light as possible. Typically, stories will be edited in the field before transmission to the U.S., where they will be stored on video servers for payout.

## MISSION FIRST

Unlike the Vietnam War, when reporters spent a day at a time with a unit before heading elsewhere, the embedding this time is more similar to media coverage of WWII, according to Whitman. At that time, media personnel would spend weeks and months with one unit, something Whitman believes gives the reporter a better understanding of the mission objectives.

Even if the results aren't good? "If things go bad," says Berg, "no one can guarantee what our cameras will be allowed to take pictures of."

Live reporting will be possible, but the regulations make it clear that the safety of a mission takes precedence.

"Based on the tactical situation, there may be times when there can't be live reporting," says Whitman. "But that goes to the beauty of the embedding situation, because relationships are built and the reporter comes to a common understanding with the unit. And I don't know of any reporter who wants to compromise a mission—particularly if he's on it." ■

few battle lines between the media and the military, but, according to the military's own rules, officials are supposed to help journalists get information, not find ways to frustrate them (see box below).

Many journalists take a wait-and-see attitude on that. "We expect the Pentagon and the military to work with us on our goals of reporting independently," says Nichols.

But, if there are problems, one interesting story development

could be how the media covers any censorship. "Our journalistic standards will stand, and, if we're censored, we'll say we're censored," says Khosravi. "We'll be very transparent with our audience."

## HANDS-OFF APPROACH

But there may be pressures to keep a hands-off approach as much as possible, particularly given the potential for Iraq President Sadaam Hussein to spin any censored material.

"Our potential adversary is a master of disinformation and a practiced liar," says Whitman. "If his past behavior is any indication of his future behavior, there is no doubt that he would use the media to try and paint false pictures of what is happening."

The TV networks are embedding two-person crews—a correspondent and a technician/cameraperson—within the military units. Those crews are outfitted with small DV cameras, laptop editing systems and satellite trans-

## Pentagon's Media Policy on War Coverage

*The Defense Department has a 9½-page list of rules and regulations that it expects embedded journalists, and the troops around them, to follow. Below are excerpts from several sections:*

### 2. POLICY

**2.A.** ... The Department of Defense (DOD) policy on media coverage of future military operations is that media will have long-term, minimally restrictive access to U.S. Air, Ground and Naval Forces through embedding. Media coverage of any future operation will, to a larger extent, shape public perception of the national security environment now and in the years ahead. ... We need to tell the factual story—good or bad—before others seed the media with disinformation and distortions, as they most certainly will continue to do. Our people in the field need to tell our story—only commanders can ensure the media get to the story alongside the troops.

**2.C.3.** Units should plan lift and logistical support to assist in moving media products to and from the battlefield so as to tell our story in a timely manner. In the event of commercial communications difficulties, media are authorized to file stories via expeditious military signal/communications capabilities.

### 3. PROCEDURES

**3.F.** Embedded media operate as part of their assigned unit. An escort may be assigned at the discretion of the unit commander. The absence of a PA [public affairs] escort is not a reason to preclude media access to operations.

**3.G.** Commanders will ensure the media are provided with every opportunity to observe actual combat operations. The personal safety of correspondents is not a reason to preclude media access from combat areas.

**3.Q.** The standard for release of information should be to ask "Why not release?" [rather than] "Why release?" Decisions should be made ASAP, preferably in minutes, not hours.

**3.S.** Media will only be granted access to detainees ... within the provisions of the Geneva Conventions of 1949.

### 4. GROUND RULES

**4.A.** All interviews with service members will be on the record. Security at the source is the policy. Interviews with pilots and aircrew members are authorized upon completion of missions;

however, release of information must conform to these media ground rules.

**4.C.** Media embedded with U.S. Forces are not permitted to carry personal firearms.

**4.G.** The following categories of information are not releasable:

**4.G.14.** Information on effectiveness of enemy electronic warfare.

**4.G.17.** Information on effectiveness of enemy camouflage, cover, deception, targeting, direct and indirect fire, intelligence collection, or security measures.

**4.G.18.** No photographs or other visual media showing an enemy prisoner of war or detainee's recognizable face, nametag or other identifying feature or item may be taken.

### 7. MISCELLANEOUS INSTRUCTIONS

**7.C.** Use of lipstick and helmet-mounted cameras on combat sorties is approved and encouraged to the greatest extent possible.

FOR A DOWNLOADABLE COPY OF THE COMPLETE RULES IN PDF FORMAT, VISIT:

[www.broadcastingcable.com/contents/pdf/BCST\\_3103-1.PDF](http://www.broadcastingcable.com/contents/pdf/BCST_3103-1.PDF)

# With reviews like this...

**"F**rom the beginning, we thought TVB had a great idea: a convention of TV-station executives in New York in the same building as the New York Auto Show. Here was an opportunity for broadcasters to meet old friends, compare notes and rub hubcaps with their principal advertisers. After all, they're in the same business: sales and service.

Well, we were right. It was a great idea. Last Tuesday, more than 500 broadcasters (and 200 ad execs and vendors) met at the Javits Center for the TVB Marketing Conference as the cars were rolled into the exhibition halls. It will probably stand as the year's largest gathering of TV-station managers, with NATPE having lost its way and the NAB convention becoming more and more a techie affair.... The TVB conference worked because TVB President Chris Rohrs made sure everybody had plenty of reasons to be there, though all that auto money should have been enough. He persuaded seven station groups and the NBC affiliate board to meet in connection with the conference. And he put together a first-rate program."

— *Broadcasting & Cable* (lead editorial) April 1, 2002

## ...we had to do an encore!

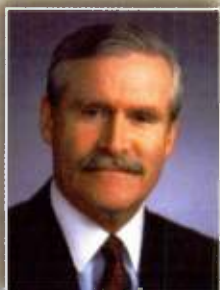


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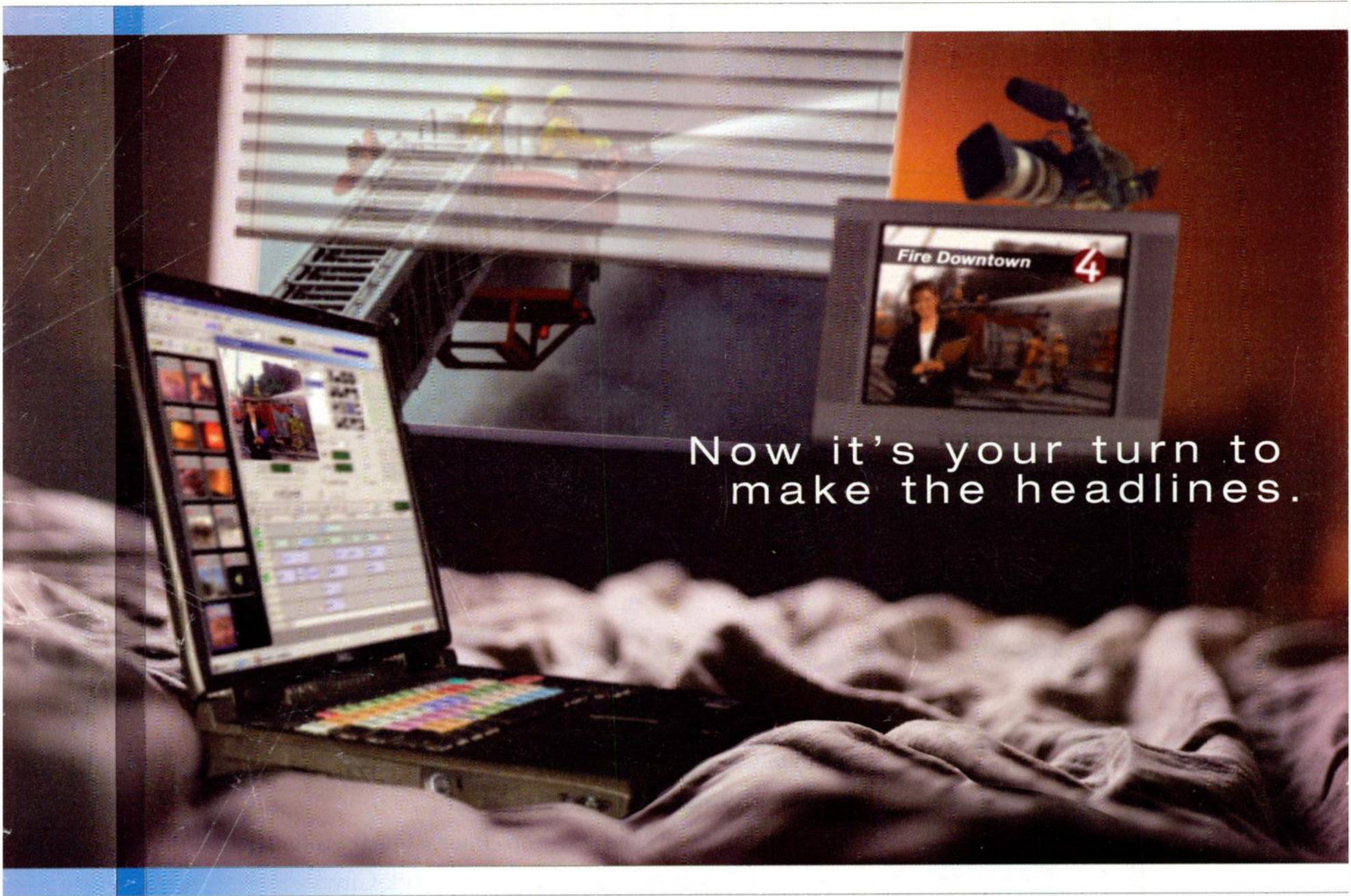
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