



HISPANIC TV
The Next Big Thing
 A demo too big to ignore
 Page 20



SPECIAL REPORT
Road to NAB
 Station ops gear up for HD
 Page 38



TV BUYER
Kids Stuff
 Nick's \$130M plan
 Page 18

BROADCASTING & CABLE

Reed Business Information | THE BUSINESS OF TELEVISION & RADIO | www.broadcastingcable.com | \$4.95 | March 24, 2003

MAGID NEWS RESEARCH

Protests Turn Off Viewers

BY HARRY A. JESSELL

Covering war protesters may be bad for business. That's among the findings of new research from Frank N. Magid Associates, the influential news consulting firm.

In a survey of 6,400 viewers on their attitudes regarding Iraq and the media, the news consulting firm found that the viewers had little interest
Continued on page 58



AP PHOTO / STEPHEN J. CARRERA

ABC News Goofs Again

Leaves affils in the lurch as war starts

BY DAN TRIGOBUFF

For the second time in six weeks, ABC affiliates are complaining that their network let them down in a crisis. They say that, in the early stages of war last Wednesday night, the network was less prepared than others.

But what really frosted the affiliates is that they were misled by the network into thinking ABC was in continuous coverage and there would be no cut-away for local late news.

So, when anchor Peter Jennings did end ABC's coverage just before 11 p.m. ET, stations were caught unprepared and had to scramble to put something on the air.
Continued on page 6

Embedded and Embattled

With more access than ever in Iraq, networks adapt to cover the war

BY ALLISON ROMANO

Generals are often scorned for fighting the last war, instead of properly anticipating how the new one will be fought. Well, TV networks last week found themselves a bit down the same road, preparing to cover a rerun of the 1991 Gulf War: a massive bombing campaign followed by a sweeping ground assault.

But the primary "shock and awe" in the opening days of the war was the restraint and limited nature of the first U.S. attacks. Gulf War II turned out—at least initially—to be less dramatic and less destructive than the earlier war.

Nonetheless, armed with the ability to go live from the battle-



field and Baghdad, the broadcast and cable networks managed to keep pace with the military campaign and the related stories: anti-war protests and political

reaction from around the world. Given the battle's fits and starts, some believe the broadcast networks are overdoing it.
Continued on page 58



BEDNARSKI'S COLUMN

Shock, Awe and Cable

MSNBC has smartest Iraq coverage
 Page 57

Q & A WITH DAN RATHER

A Skeptical Anchor Voices His Views on Embedding

PG. 55



'As journalists, we have to realize there's a very fine line between being embedded and being entombed. And what I mean by that is there is a way to cocoon the journalist and place them in a position so they only report what the top tier of the military wants reported.'

NEWSPAPER

#BXNPRT *****3-DIGIT 462
 #8C7537812# JAN04 REG 113

Broadcast Rights and Wrongs

AP, others warn against unauthorized rebroadcasts

BY ALEX NIKOLAS

The Associated Press has launched a preemptive strike of sorts against radio and television stations that may unknowingly violate copyright law during their coverage of breaking-news stories.

It has become common practice for some music-oriented radio stations and smaller operators without access to a network or AP news feed to strike an agreement with a local television station to rebroadcast TV audio during major news events. Problem is, the television station may not have the right to make such a deal, and the radio station almost surely doesn't.

"For the most part, I think these are honest people who just don't know that they may be violating the law," said George Galt, director of business affairs for AP.

While Galt waxes diplomatic, some members of the AP Broadcast Advisory Board are livid.

"An outfit like the AP or CBS News or CNN exists only because of radio and television stations that are willing to pay year in and year out. Music stations that come in at the last minute and want something for free are freeloaders," said James Farley, vice president, news and programming, at all-news WTOP-AM/FM Washington and a vice president of the AP advisory board.

AP has sent letters to its clients admonishing them to think twice before routinely permitting other stations to retransmit their signal that might include AP material. Other content providers, including ABC



AP's Ross Simpson (c) is traveling with the Marines 1st Battalion, 5th Marine Regiment.

News Radio and Westwood One—the distributor of NBC, CNN and CBS radio news services—have circulated similar warnings to affiliates.

Galt cautioned that, even if both parties to a retransmission deal are AP clients, there can still be problems. "They may not be licensed for the same type of content on both stations. It's a lot simpler if they just come and talk to us first."

AP plans to send "cease-and-desist" letters to stations it finds carrying its content illegally, he said. If the violations continue, the news cooperative is prepared to take stations to court if necessary. Stations found guilty of flouting U.S. copyright law can be liable for up to \$150,000 damages for each violation.

It may be hard for stations to shroud their activity. Galt said AP

clients and bureau staff regularly report suspected violations.

Stations can avoid problems, Farley said, by striking a deal with a content provider in advance. "AP has gone out of its way to come up with a low-cost minimal license."

The Associated Press has added dozens of stations to its client list since 9/11. Westwood One recently announced an agreement to license its NBC Radio news service to 50 stations owned by Cumulus Media.

This copyright dispute is but the latest to embroil the AP. In 1999, the wire service prevailed in a legal dispute that resulted in the closing of States News Service, which operated a small competing news-distribution service to radio stations. SNS shut down after AP complained that its contributors were routinely pirating AP content. ■

BREAKING...

TV Guide Channel Gets New Look

TULSA, OKLA.—The TV Guide Channel will introduce a new on-air look March 31, with new highlight programming to guide viewers come fall. TV Guide is expanding its scrolling grid to include more on-screen info and video-on-demand programming. In September, TV Guide will add new "What's On" TV highlights to the top half of the screen in fringe and prime time. TV Guide will pick 10-15 top shows each night plus one "editor's pick" per hour. The highlights, which could be anything from movies to sports to dramas, will be updated throughout the day.

Sonicblue Files Chapter 11

SANTA CLARA, CALIF.—One of two companies supposedly bringing us the personal-video-recorder revolution plans to file for Chapter 11 bankruptcy protection. Sonicblue, which produces the ReplayTV PVR, said it will sell its core assets for \$52.5 million to D&M, which makes Denon and Marantz stereo equipment.

NAMIC Not Canceling

LOS ANGELES—Despite the war, the ninth annual NAMIC Vision Awards will go on as planned. The event, which recognizes diversity in the telecommunications industry, takes place March 28 at the Beverly Hills Hilton. Like last night's Academy Awards, the NAMIC show will forsake the red-carpet arrivals.

NCTA's Files New Must-Carry Objection

WASHINGTON—The National Cable & Telecommunications Association filed comments with the FCC last week opposing noncommercial TV's request for dual must-carry and multicasting carriage during the transition to DTV. Citing a preliminary FCC finding that dual must-carry would be found unconstitutional by the courts, NCTA, in a letter to FCC Chairman Michael Powell, said the proposal would not hasten the switch to digital and "would simply impose new costs on cable operators, programmers, and especially customers, without any benefits to the digital transition."

BROADCASTING & CABLE

March 24, 2003

Volume 133 | Number 12

CONTENTS

Top of the Week

MEL STAYS Karmazin and Viacom reach a 'quirky' agreement 4

DILLER GOES Barry Diller resigns from VUE but keeps financial interest 8

2002 RESULTS Univision reports 58% jump in net income, record revenue 8

FAST TRACK 4

IN THE LOOP 6

STATION BREAK 8

Special Report

ROAD TO NAB: Station Operations

ROUTERS 38

TRANSMITTERS 40

AUTOMATION 42

POST-PRODUCTION 45

Programming

DIVERSITY BUSINESS Heritage Network expands... 12

WAR AND BUSINESS Will war hurt cable ads? 12

SYNDICATION WATCH 13

NIELSEN RATINGS 14

MARKET FOCUS: Sacramento, Calif. 15

TV Buyer

KIDS TV Nick wants to stay on top 18

EBB & FLOW 18

INSIGHT: Hispanic Television 20

WHAT A NICHE AUDIENCE 20

HISPANIC MEDIA TO THE TEST 22

SECONDARY AUDIO FEED 24

SPORTS BEYOND SOCCER 24

COMMENTARY 26

Washington

WAR ON TERRORISM Reporters group assesses threat to free press 28

CAPITAL WATCH 28

Business

CHANGING HANDS 31

Technology

STREAMING Yahoo!, ABCNews.com launch subscription services 32

GOOD TURNS WPIX-TV supplies the antenna; WNET(TV), DTV carriage 33

TECH FOCUS: Traffic 34

CUTTING EDGE 32



Viewers looking for NCAA men's basketball games were sent to ESPN while CBS covered the war; an ESPN ticker sent viewers to ABC for war coverage.

CBS Affiliates Decry ESPN Basketball Deal

BY PAIGE ALBINIAK

CBS affiliates were upset last week when some of the network's coverage of the men's NCAA basketball tournament went over to ESPN while CBS turned to the war in Iraq. The reason: ESPN demanded its usual exclusivity in return for airing the games. What also irritated Bob Lee, chairman of the CBS affiliates, was that CBS's war coverage ran a ticker sending basketball viewers to ESPN, while ESPN ran a ticker sending war viewers to ABC.

"I think it would have been in the public interest had cable not demanded exclusivity for this," he said. "A number of stations were prepared to do multicasting on their digital channels or make deals with third parties to carry the game."

CBS sources said the network had to give ESPN exclusivity to get the deal done. Otherwise, the games might not have been aired at all, CBS's most expensive option.

CBS reportedly paid \$480 million to the NCAA for this year's rights to air the

basketball tournament, part of an 11-year, \$6 billion deal. If any of the games do not air, CBS loses the advertising revenue but still must pay the license fees.

No money changed hands to accomplish the deal, said CBS Television President Leslie Moonves. CBS kept its advertising earnings, while ESPN claimed promotional time and any local ad avail.

Sending the games over to ESPN, which covers about 80% of the country, means CBS is likely to lose money on those games because ESPN's ratings are lower than CBS's and many viewers were likely watching war coverage. But getting games to 80% of the country guarantees higher ratings for CBS than if affiliates had been left on their own.

Lee said CBS estimated that stations with third-party agreements only would have covered 18% of the country. Covering 80% means CBS still is likely to owe make-goods to some advertisers but the damage will be lessened. It is also to CBS's advantage if all preempting comes

early in the tournament, because those games are less watched, making that advertising less expensive.

"Maybe the best option would have been 18% plus 80%, had cable not asserted exclusivity," Lee said. But that wasn't one of CBS's options.

"We have affiliate partnerships of our own that we need to be mindful of and pay attention to," said ESPN spokesman Josh Krulewitz.

Over the weekend, when ESPN has less airtime to offer, CBS planned to air games on Viacom-owned TNN and TV Land if necessary. They were less desirable because ESPN can air five tournament feeds at once: four regional and one whiparound that covers all games being played at that time.

CBS affiliates could air games in high-definition on their digital feed regardless of whether they were on ESPN. Last Thursday, the games reverted to CBS at 7 p.m. ET, causing the stations to miss only three windows. ■

'I think it would have been in the public interest had cable not demanded exclusivity for this.'

BOB LEE,
CBS affiliates

Two Syndicators Give Pass on Make-Goods

Universal, NBC tell stations not to worry about war-preempted spots

BY PAIGE ALBINIAK

At least two major syndicators last week planned to give TV stations a break, forgiving some advertising make-goods that stations would owe them if syndicated shows were preempted by coverage of the war.

Typically, syndicators and TV stations split the ad time in shows. If any of the syndicators' spots are preempted, the stations are required to play them in their own time within a week or so.

But last week, Universal Domestic Television and NBC Enterprises said they would not require such make-goods in the "initial phase of the war."

Universal's shows—including *Maury*, *Jerry Springer*, *Blind Date*, *Fifth Wheel* and *Crossing Over With John Edward*—most often run on Fox, UPN and The

WB stations, which don't air as much news as Big Three affiliates or O&Os. Last week, though, most commercial stations preempted some regular programming. In Los Angeles on Thursday, for instance, both Fox's KTTV(TV) and UPN's KCOP(TV) carried Fox News Channel; The WB affiliate, Tribune-owned KTLA(TV), carried a CNN feed.

"We believe it is vital that we provide some relief to our broadcast partners in the initial stage of any wall-to-wall coverage of military action against Iraq," said Steve Rosenberg, president of Universal Domestic Television, in a statement. "As stations' partners, we need to respond to the loss of advertising revenue and increased news-related expenses that they will face as a result of covering these events."

A KingWorld spokeswoman said the syndicator "still is asking stations to give

us [make-good] time, with the possibility that they can give it to us outside of the normal seven-day window. We are just going to be more flexible."

King World's shows—which include *The Oprah Winfrey Show*, *Dr. Phil*, *Wheel of Fortune* and *Jeopardy!*—run mostly on ABC, NBC and CBS affiliates and O&Os in big markets and command top advertising dollars.

Warner Bros. Domestic Television wasn't ready to commit to a plan. "At this point, stations are covering a vitally important news story, and, when the time is appropriate, we will sit down with them and figure out what to do," said a spokesman.

Sony Pictures Television plans to conduct business as usual, collecting make-goods as its contracts stipulate.

Twentieth Television, Buena Vista Television and Paramount Domestic Television had no comment. ■

fallout

WEEK OF MARCH 14-20

B&C INDICES

THE B&C 10



BROADCAST TV GROUPS



CABLE TV MSO'S



RADIO



	CLOSE	WEEK	YTD
Dow Jones	8286.60	5.9%	-0.7%
Nasdaq	1402.76	4.6%	5.0%

The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$11.46	5.6%	-12.5%
Clear Channel	\$37.29	6.5%	0.0%
Comcast Corp.	\$28.54	5.0%	26.3%
Cox Comm.	\$31.85	7.6%	12.1%
Disney	\$17.14	5.8%	5.1%
EchoStar	\$29.67	0.8%	33.3%
Fox Ent.	\$27.70	5.3%	6.8%
Hearst-Argyle	\$21.69	4.5%	-10.0%
Tribune	\$45.49	2.9%	0.1%
Viacom	\$40.84	13.1%	-7.7%

GOOD WEEK

Young Bcstg.	\$13.13	21.2%	-0.3%
Crown Media	\$3.25	18.2%	43.8%
XM Satellite	\$5.34	18.1%	98.5%
Viacom	\$40.74	12.7%	0.0%
Interpublic	\$9.53	12.6%	-32.3%

BAD WEEK

Valuevision	\$11.08	-6.6%	-26.0%
Paxson	\$2.40	-4.8%	16.5%
Entravision	\$5.98	-3.4%	-40.1%
World Wrestling	\$7.95	-0.6%	-1.2%
New York Times	\$45.71	-0.4%	0.0%

WAR EFFECT

+4%-6%

War is good for business. Who cares if advertisers are fleeing the airwaves? Media stocks were up, up, up in perhaps their strongest week of the year. Each member of the B&C 10 posted gains; Paxson Communications was the only ad-supported stock to post a significant drop.

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

FAST TRACK

The Big-Media Squeeze

A trio of moderate Republican senators, including Communications Subcommittee member **OLYMPIA SNOWE** (R-Maine), is asking FCC Chairman **MICHAEL POWELL** not to change any media-ownership rules without first checking with Congress and the public. In a letter to the chairman, Sen. **WAYNE ALLARD** (R-Colo.), Snowe and **SUSAN COLLINS** (R-Maine) said that independent ownership of media outlets "results in more diverse media voices, greater competition among owners, and the production of more local content." They also said justifying the changes required getting further public comment on the proceeding.

The next informal forum on the FCC's media-ownership review has been set for April 7 in Phoenix at the studios of Arizona State University-owned noncommercial KAET-TV. The forum will be conducted by the Benton Foundation in association with the university's Walter Cronkite School of Journalism and Mass Communication and the Maricopa Community College district's Center for Civic Participation. Of the five commissioners, only **MICHAEL COPPS** is currently scheduled to attend.

Shifting Sands of TV

Keeping its promise to premiere more shows in the summer, **FOX** will launch hour drama **Keen Eddie** Tuesday, June 3 at 9 p.m. ET. The show takes the spot of **24**, which will have its season finale May 20. ...

NBC is pulling the plug early on its run of revived game show **Let's Make a Deal**, replacing it with specials. In its place this Tuesday at 8 p.m. will be **Child Stars, Then and Now**, narrated by **MALCOLM JAMAL-WARNER** of **Cosby Show** fame. Had the game show been successful, it would have been a candidate for syndication. ...

TBS SUPERSTATION fended off competition from **WE: WOMEN'S ENTERTAINMENT** and **ABC FAMILY** to buy cable rights to **THE WB's** youthful drama **Dawson's Creek**. TBS will pay Sony around \$200,000 per episode to air the drama in daytime. Sony can still sell the show into broadcast syndication.

SHE'S BACK

A Little Bit of Monica on TV

Infamous White House intern Monica Lewinsky (right) is coming to Fox as host of the upcoming **Mr. Personality**, produced by Nash Entertainment. The show premieres Monday, April 21 at 9 p.m. ET, in the time period Fox has dubbed its "reality wheel." In the show, a young, beautiful single woman will court several eligible but masked men who compete to win her over. Bruce Nash and Brian Gadinsky are executive producers.

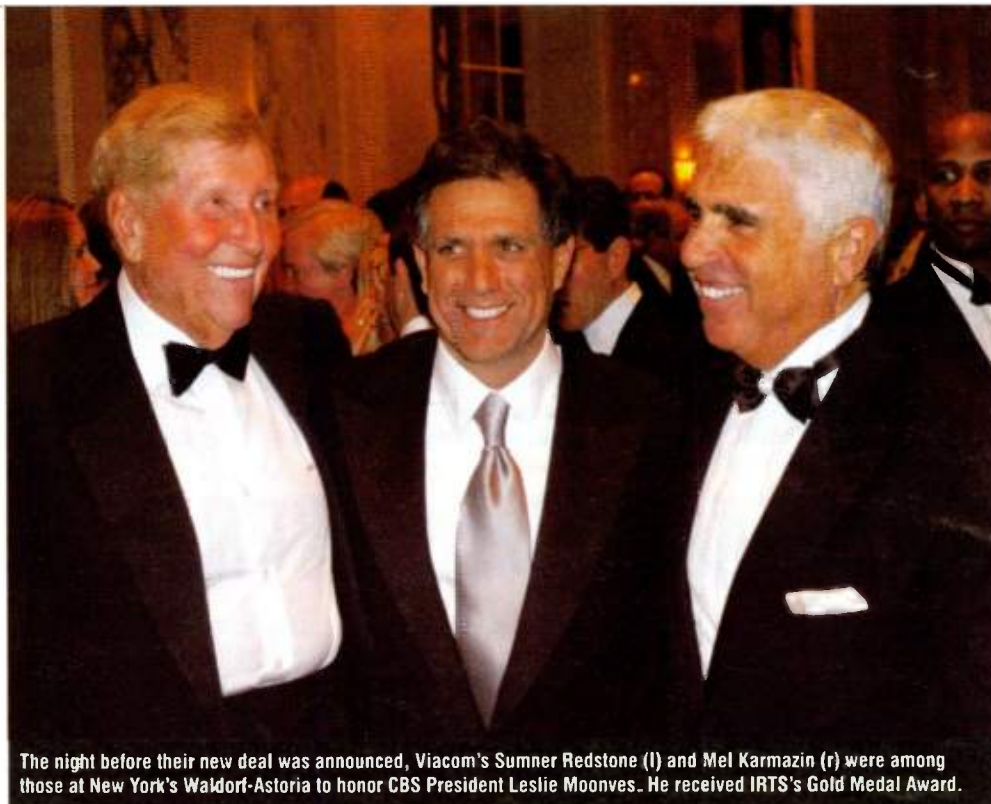


The Sopranos' star **JAMES GANDOLFINI** will be back for season five on **HBO**. Gandolfini, who reportedly wanted HBO to double his pay, dropped his suit against HBO and reaffirmed his existing deal. HBO notified the cast and crew Wednesday to report for work the first week in April. Production had originally been set for March 24 but was delayed because of the contract fight. Gandolfini, who plays New Jersey mob boss Tony Soprano, is returning to work under his original contract. That deal, which covers a fifth and possibly a sixth season, earns between \$275,000 and \$400,000 per episode.

Tipping Points?

Teenagers now spend more time with digital media than they do watching TV, according to a new study by the **CORPORATION FOR PUBLIC BROADCASTING**. Time spent with digital media—the computer, the Internet, and videogames—now totals 3.5 hours per day, vs. 3.1 hours in front of the television. For all kids (ages 2-17), the time is about evenly divided, with TV still in the lead at 3.1 hours a day vs. 2.9 with digital media. ...

STU OLDS, CEO, **KATZ MEDIA GROUP**, says "superb" feedback from its first sold-out (300-plus) Women's Career Summit (held in New York last Wednesday) means that it is likely to be an annual event. "While the advertising industry and Katz Media are widely populated by women, the majority remain at the middle-management level, unable to break through into running a division with true bottom-line accountability or board-of-director visibility," Olds says.



The night before their new deal was announced, Viacom's Sumner Redstone (l) and Mel Karmazin (r) were among those at New York's Waldorf-Astoria to honor CBS President Leslie Moonves. He received IRTS's Gold Medal Award.

It's Official: Mel's Staying at Viacom

But weird contract gives Karmazin a unique parachute

BY JOHN M. HIGGINS

Clash with the boss and you can quit—with a multimillion payout. That's the deal Viacom President and COO Mel Karmazin cut last week in exchange for ceding some power to Chairman and CEO Sumner Redstone. The deal ends months of speculation about Karmazin's future at the company but is no surefire cure for the friction between the two men.

Karmazin's new deal substantially narrows the latitude Viacom granted when the then-CEO of CBS agreed to sell the broadcaster and stay on at Viacom.

The new three-year contract leaves all of Viacom's division heads reporting to Karmazin. But a new clause emphasizes that "full and final decision-making authority over corporate policy and strategy shall reside in the Chairman and CEO." That's Redstone, whose own new contract gives him much clearer authority over the company, including acquisitions, shareholder issues and entry into, or exit from, new business lines.

Karmazin has "full authority over the operations of Viacom," a more limited task. Before, Karmazin could be fired only by three-quarters of the board of directors. Now Redstone can fire him without board approval.

However, that's tempered by the conditions under which Karmazin can quit and still get paid two year's worth of compensation. Usually, such a senior executive can quit mainly if his duties are materially diminished or he's forced to relocate.

But one of the "good reasons" for Karmazin to terminate his three-year contract is "being overruled by the board or the chairman and CEO on any decision which is within the authority given to you" or the board or Red-

stone's making some major move "despite your bona fide objection."

"It's the 'screw-you' clause," said one Viacom executive. "The check on Sumner is that Mel can leave and scare Wall Street again."

One headhunter well-schooled in both media- and corporate-giant hirings had never seen anything close to Karmazin's exit clause. "This is unbelievable. It's quirky."

It's unlikely to become a trend in employment deals, though, because the friction at Viacom is a fairly unusual situation.

In virtually every other company, such a clash would send one of the senior executives packing. "It's certainly a custom-made suit," the executive recruiter said.

Since Karmazin owns \$400 million worth of Viacom stock, compensation is less important than power. His new deal guarantees him \$11 million in salary, bonus and deferred compensation. But Viacom has been performing so well that his bonuses alone in the last two years were \$12 million to \$15 million.

Concern that Karmazin would exit has been depressing Viacom's stock price for a year. Wall Street regards Karmazin as a tough boss with a particular skill for motivating sales forces, developed from his days running Infinity Radio, which was later acquired by CBS.

Redstone is widely respected as a dealmaker and strategist, but he's 79 years old. Despite his protestations that he'll never die, investors want a clear successor.

Viacom's stock ticked up 5% on the news of the deal, closing at \$40.84 per share Thursday, as the lifting of the Karmazin cloud was tempered by the United States' attack on Iraq. Despite a 33% drop over the past 18 months, Viacom has been among the strongest media stocks, dodging the battering the recession has delivered to others dependent on ad sales. ■

corporate suite

VIACOM

'The check on Sumner is that Mel can leave and scare Wall Street again.'

Viacom executive



22 Years

The Leading
Entertainment News Franchise.

PRODUCTION

U.S. Programming
Invades Canada

A Canadian crowd booted during the playing of the "Star Spangled Banner" before an Islanders/Canadiens hockey game last week. Some suggested that it was a war protest, but we think we have the real answer. While many in the U.S. complain about the flight of productions,



particularly dramas, to Canada, a group of Canadian unions last week complained that the drop-off in English-language Canadian-produced TV dramas is at a "crisis point," according to UK-based media newsletter TV International Daily. Among the unions' grievances is a 15% increase in U.S. imports in the two years since the Canadian Radio-Television and Communications Commission dropped local-programming quotas.—J.E.

BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

CABLE

Bigger, Longer *South Park*

Always looking to do something a little more outrageous, Comedy Central executives are planning to air the *South Park* movie the way its subtitle implies: *Bigger, Longer & Uncut*, complete with the colorful language laced throughout the theatrical film. Yes, that would include the song "Uncle F——" and even Saddam Hussein waving a sexual aid at his gay lover, Satan. The flick is currently tied up in a Paramount package licensed by TNN (both units of Comedy's 50%-owner, Viacom). If Comedy finalizes a deal, the movie is slated to run July 4 at midnight ET, presumably to steer clear of children and hope that family-TV activists go to sleep early. Since Comedy Central has traditionally had looser standards and practices than pretty much any other basic cable network, "our audience expects us to do this," said one exec.



The big problems: DirecTV and EchoStar. The DBS services carry only Comedy Central's East Coast feed, so even a midnight airing would show up at 9 p.m. in homes on the West Coast. The network plans to run ample alerts about the language and content.—J.M.H.

The big problems: DirecTV and EchoStar. The DBS services carry only Comedy Central's East Coast feed, so even a midnight airing would show up at 9 p.m. in homes on the West Coast. The network plans to run ample alerts about the language and content.—J.M.H.

CABLE

Revised *Rudy*

In USA Network's upcoming biopic on former New York City Mayor Rudy Giuliani, viewers will witness many of the harsh images that Giuliani saw on and after 9/11. After some internal debate, however, USA decided to cut out an image of a body falling from the World Trade Center's North Tower.

"The potential distress that could be caused by one particular shot ... outweighs its place in the accounting of the life of Rudy Giuliani," USA said. Still in the movie are images of the World Trade Center towers after the terrorist attacks and of someone waving out the window of one of the burning towers. *Rudy: The Rudy Giuliani Story*, starring James Woods, debuts March 30.—A.R.



PUBLIC TV

Are We Having Funds Yet?

There appeared to be a run on irony last week. First, there was Freedom of Speech Award winner Justice Antonin Scalia's barring C-SPAN cameras from the presentation of that award. Then came the news that, due to a lack of station funds, the Association of Public Television Stations is ending a program it created to help stations attract funds. The Community Partnership Program, which APTS launched to explore new funding opportunities, is calling it a day at the end of the month, citing "a recent reduction in participation by financially strapped stations."—J.E.

MARKETING

'Entertain
Your Brain'

One of Discovery Channel's problems is that viewers see it as science class when everything else on TV is about recess. Well, network executives are looking to correct that with a rebranding campaign set to be unveiled at Tuesday's



upfront presentation to ad buyers. A central goal is to convince viewers—and, more important, non-viewers turned off by Discovery's "school library" image—that you can have fun and still be smart. Hence, one new slogan: "Entertain Your Brain." The current tagline is "Explore Your World." The image shift is the reason Discovery Communications President Judith McHale replaced network President Jonathan Rodgers, whose background was TV news and producing on a tight budget, with Billy Campbell, who developed conventional TV series and dramas in Hollywood.

—J.M.H.

ABC Affiliates Miffed at Net's War Coverage

Continued from page 1

"They dropped a scud missile on their affiliates," said one angry ABC affiliate news director.

ABC News President David Westin and ABC Television Network President Alex Wallau apologized to the affiliates the next day in a memo. They said they were not aware the network had alerted the affiliates that there would be no time for local news. "This left many of you in an untenable position. We deeply regret that we let you down last night. We are committed to earn back your trust."

The complaints come only weeks after the network's subpar performance cov-

ering the space shuttle's destruction last month. At a conference call instigated by the network a few days later, Westin acknowledged mistakes and promised improvements and solid war coverage.

ABC acknowledged that the network warned affiliates it was signing off at 11 p.m. only a few minutes before Peter Jennings actually did. For some angry affiliates, that wasn't enough time.

WTVC(TV) Chattanooga, Tenn., reran its 6 p.m. newscast, superimposing the message that the program had been taped earlier. News Director Steve Hunsicker said his department had been prepared with "a really good 11 o'clock show, but, when we

were told we wouldn't be doing local news, we assigned our crews to get out on the street, gathering war reaction. We were preparing for the morning show. We shut down the studio. I was sitting at home when I heard Peter Jennings say they were going back to local stations. That's when I knew we were in trouble."

A few ABC affiliates turned to CNN for continuous coverage.

News directors also complained about the substance of ABC's reporting. At about 9:43 p.m., Chris Wallace began ABC's coverage, about 10 minutes after CBS and NBC. Jennings didn't appear on the air until after 10 p.m.

"They were horrible," said an ABC affiliate news director. "They were the last on, they had the least information, they had no White House correspondent and no anchor. It was embarrassing."

"It was a rough start," one network news executive acknowledged.

Because News Director Joe Coscia was unhappy with the network coverage, WPBF(TV) West Palm Beach, Fla., cut away to local news—a rare lucky move for an ABC affiliate that night. "The edge wasn't there," said Coscia, "so we clipped Peter Jennings just before he would have dumped us. We didn't even know he was going to dump us." ■



7 Years

The Leading
Court Franchise.

Produced By Big Ticket Television.

World Radio History

STATION BREAK

BY DAN TRIGOBOFF

WFLA Protests to MLB

TAMPA, Fla.—WFLA-TV last week protested to Major League Baseball and the Tampa Bay Devil Rays that the team's PR director had threatened sportscaster J.P. Peterson.

The team and the station have been at odds since WFLA-TV aired a tape earlier this month—shot by WESH-TV Orlando, Fla.—that showed Devil Rays Manager Lou Piniella swearing at his team during a loss to the Houston Astros. The team says the tape was made in violation of arrangements between baseball and the media. WESH-TV News Director Ed Trauschke acknowledged that the camera may have been in a different place—near the dugout—during the spring-training game than it would be during the regular season but procedures in spring training are “looser” than in the regular season. The camera was not hidden, and nothing surreptitious done by his cameraman, he said.

WFLA-TV News Director Forrest Carr says the station did not make the tape or do anything unethical in obtaining it. It chose to run it because it was newsworthy. But, with the station's press credentials at apparent risk, Peterson and producer David Cook met with Devil Rays PR Director Rick Vaughn. Carr says

Vaughn let loose with a string of profanities of his own, as well as a threat of bodily harm, while standing over Peterson. Carr called the actions “outrageous, unprofessional and unacceptable” and sought both an apology and assurances that the incident would not be repeated. Team officials could not be reached.

Vaughn would not comment on the accuracy of the account but acknowledged to BROADCASTING & CABLE that he had been frustrated and “acted in the heat of the moment.” He maintained that the entire situation could have been avoided if the station “had shown better news judgment” and refrained from using the Piniella audio. Carr noted, however, that follow-up reports have shown a positive reaction among fans to Piniella's outburst.



Roker on the Road

NBC Today show weather personality Al Roker took his “Lend a Hand” segment to Boston last week to honor WHDH-TV's “Project Bread,” which has collected hundreds of thousands of dollars in emergency supplies from such companies as General Mills and Sears. First row (l-r): WHDH-TV Public Relations Director Ro Dooley Webster; Roker; Project Bread Executive Director Ellen Parker; Project Bread Director Elaine Taber. Second row: other participants in the project.

in the effort to unionize WSNS, says it is “a classic union-avoidance technique and cuts the head off our biggest union support. This hurts our internal organizing, but we're still confident we're going to win.”

Telemundo spokeswoman Diana Souza said there was no connection between the timing of the new jobs and the election and added that the assignments were to follow February sweeps.

New Mexico Broadcaster Remembered

SANTA FE, N.M.—New Mexico governors and other state leaders held a ceremony here to honor veteran political broadcaster Ernie Mills, who died at 76 last month after more than 40 years covering New Mexico politics. Gov. Bill Richardson and former Gov. David Cargo were among the dignitaries lauding the late KENW-TV Portales commentator, whose *Dateline New Mexico* and *Report From Santa Fe* were broadcast over radio and PBS stations around the state.

According to local reports, former Gov. Bruce King recalled Mills's role in negotiating the release of several prison guards being held hostage during a 1980 riot at the state penitentiary in which 33 inmates were killed. King said Mills helped avoid further bloodshed.

Up and Out at Telemundo

CHICAGO—Two top anchors at Telemundo station WSNS(TV) have been given plum network assignments in a development that could undercut efforts to unionize the on-air staff there.

Anchors Norma Garcia and Victor Javier Solano have been among the most outspoken station staffers in their support of American Federation of Television and Radio Artists efforts to represent the eight eligible employees, who joined the NBC station group when Telemundo was purchased last year. But Garcia will now be the Houston-based national correspondent for the Telemundo group, and Solano will anchor at WNJU(TV) Newark, N.J., part of the No. 1 New York DMA. No one questions that the moves are advancements for both, but AFTRA suggested that the timing is suspicious, coming right after the election agreement and before the April 2 vote on whether AFTRA will represent the WSNS employees.

Attorney Lyle Rowen, who has been active

Diller Opts for Web Travel Biz

But he still has at least financial interest in show biz

BY JOHN M. HIGGINS

Barry Diller's resignation as chairman of Vivendi Universal Entertainment is aimed much more at the deal he's actually doing—the takeover of travel Web site Expedia—than the deal everyone thinks he's doing—the \$20 billion or so takeover of VUE.

Diller said he's not chasing VUE's entertainment assets. If the company Diller runs and controls, USA Interactive, didn't have a \$2 billion stake in VUE, he contends, he would have zero interest in that auction process, dismissing the contention of pretty much everyone who knows him that he has “desperate yearnings” to be control a studio and TV portfolio.

“They're talking to many people,” Diller told securities analysts and reporters. “We have made no proposal. We have no intention of actually, so to speak, making a proposal. We want to see what this process brings back to them. Then, if somebody calls us up and tells us, well, they'd like us to consider this or that, then we'll address that at the time.”

Diller's resignation from VUE came as he finally landed a deal to buy the 46% of Expedia his USAI doesn't own. USAI, of which Diller is chairman and CEO, bought Microsoft's controlling stake a year ago for \$1.5 billion but failed in an attempt to buy out Expedia's public shareholders. Now, however, Diller is offering \$3 billion worth of USAI's stock in a deal that values Expedia shares at 30% more than their trading price.

Diller's resignation calms investor anxiety over his odd role as head of two separate companies, one of them merely a division of a larger company, Vivendi Universal.

The dual posts stem from USAI's sale of USA Network and Sci Fi Channel to major shareholder Vivendi Universal last spring. When owned by Seagram, Universal had put the networks in Diller's hands to run but owned 43% of USAI. When Diller handed the networks back to Vivendi Universal, the company gave up that USAI stock and gave USAI—and Diller personally—minority stakes in Universal's entertainment division.

USAI investors questioned his loyalty to the Internet travel and cable shopping company because he has been angling for an entertainment empire ever since he left News Corp.'s Fox more than a decade ago.

If nothing else, VUE has been a distraction from his day job. Diller was deep enough into the entertainment unit's management that VUE's top executives “speak to him every day,” said one industry executive.

Diller was dismissive “We are not going into nor am I as

chief executive going into the entertainment business in that kind of capacity or role.” However, since USAI has \$2 billion worth of common and preferred stock in VUE, Diller wouldn't rule out a takeover of the unit if that is what would maximize the value of that investment.

“If we didn't have the stake in VUE that we have,” said Diller, “we would have utterly no ambitions in this area.” ■



‘We are not going into ... the entertainment business in that kind of capacity or role.’

BARRY DILLER,
USA Interactive

Univision Reports Strong 2002 Results, Viewership

Univision Communications, the dominant Spanish-language broadcaster reported net income increased 58% in 2002, to \$86.5 million. EBITDA for the year ended Dec. 31, was up 10% to \$331.9 million. The company reported record revenues of \$1.091 billion up 23% from \$887.9 million, the company announced.

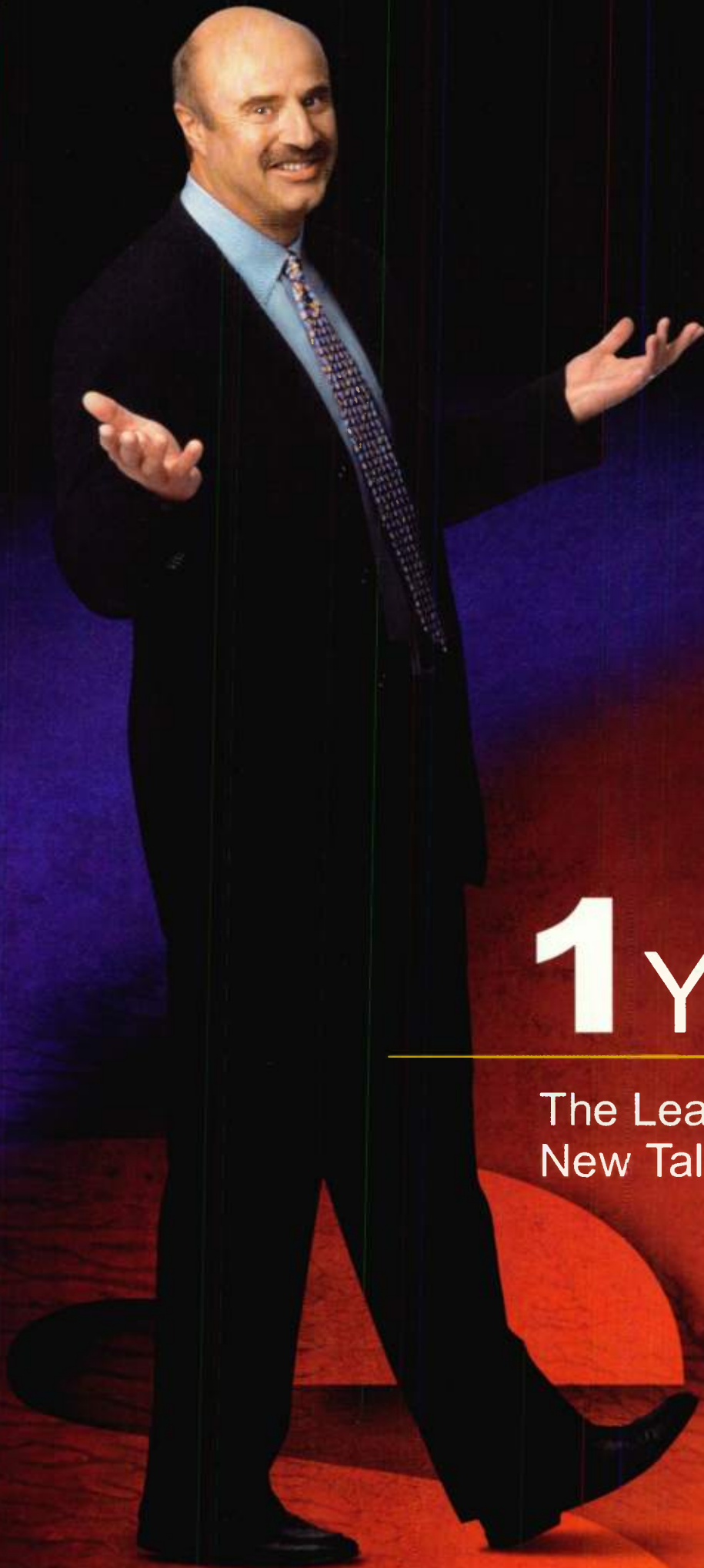
In a statement, Chairman and Chief Executive A. Jerrold Perenchio said Univision stations continued to increase audience, unlike English-language networks. He credited Univision's new broadcast network, TeleFutura, with helping boost Univision in this, the second year of an economic downturn.

For the fourth quarter, Univision reported net income of \$36.4 million, up 234% from fourth quarter 2001, which was severely impacted by 9/11 and its aftermath. Revenue increased 22% to \$284.2 million. Consolidated EBITDA increased 35% to \$104.3 million.

Univision advised analysts that it expects first-quarter revenues and EBITDA to rise in the low-20% range and earnings

per share to uptick 4 or 5 cents. Those figures, the company warned, could be negatively affected by the war in Iraq and by any advertising make-goods the networks may be required to give advertisers if programming is interrupted for an extended period. ■





1 Year

The Leading
New Talk Franchise.

Created By Harpo. Distributed By KingWorld.

World Radio History

Next Year

It All Leads To This...

The Lins

**Already Sold To Over 50% Of The U.S.
Including These Leading Broadcast Groups...**

CBS O&O's

Fisher Broadcasting

Scripps Howard Broadcasting

Belo Corporation

Emmis Communications

McGraw-Hill Broadcasting

Young Broadcasting

Clear Channel Television

Gannet Broadcasting

Sinclair Broadcast Group

LIN Television

Hubbard Broadcasting

Midwest Television

Journal Broadcast Group

Granite Broadcasting

Holder

From Paramount, the producers of America's leading franchises, comes a whole new take on celebrity—a strip with more depth and more attitude from the studio with the know-how to make it work.

AVAILABLE FALL 2004



PROGRAMMING

Heritage Proves Diversity Is a Business

Small syndicator's niche is selling shows for urban audiences

BY PAIGE ALBINIAK

In the past three months, The Heritage Networks, a syndicator that concentrates on distribution of ethnically diverse programming, has substantially expanded its empire of urban-targeted programming.

"We are revamping and relaunching," says President and CEO Frank Mercado-Valdes. "I expect us to go from generating \$30 million in the upfronts last year to \$90 million this year."

Last week, The Heritage Networks sealed a five-year, \$10 million deal to be the producer, distributor and advertising sales force for the legendary *Showtime at the Apollo*. Last year, Heritage won a one-year deal for the show, beating out Western International Syndication.

Warner Bros. Domestic Television is financially backing the program and co-distributing it with Heritage. "I've known Frank for a couple of years, and I've admired what he has done," says President Dick Robertson. "He's a hard-working guy and a real entrepreneur from the old-style days. I've always thought that, if Frank had the proper backing and some support, it would really help him a lot."

Besides gaining valuable financial support from Warner Bros., Heritage is continuing to team with storied Hollywood producer Suzanne De Passe to produce the variety show from Harlem's famed theater.

The *Apollo* partnership between De Passe and Mercado-Valdes has blossomed into a relationship between Heritage and De Passe Entertainment. The latter is going to take over production of all of Heritage's first-run product. Besides *Showtime at the Apollo*, that includes fashion show *'N Gear*; *Livin' Large*, starring Carmen Electra; and *Weekend Vibe*, a music hour co-produced with Quincy Jones's *Vibe* magazine.

"By July, we expect to have fully operating offices with Suzanne De Passe in Los Angeles that will be both production and sales offices," Mercado-Valdes says.

Now that he has *Showtime at the Apollo* firmly in hand, he plans to sell it in a two-hour block with *Weekend Vibe*, a combination that already is paying off for Heritage in New York, Los Angeles and Chicago. The block airs after *Saturday Night Live* on NBC owned-and-operated stations.

Heritage expects to use that block to help market its new acquisition, *Resurrection Blvd.*, the rights to which Heritage just acquired from Paramount. The show, which ran on Showtime from 2000 to 2002, is



Heritage has acquired advertising rights to sitcom *The Parkers*.

one of the only all-Latino dramas ever to air on U.S. television. Heritage plans to use *Resurrection Blvd.* to gain entry to the underserved English-speaking Latino market and to launch a subsidiary, Latino Heritage Networks.



'I expect to go from generating \$30 million in the upfronts last year to \$90 million this year.'

FRANK MERCADO-VALDES,
The Heritage Networks

Mercado-Valdes would like ultimately to launch Asian Heritage Networks along with the already established African Heritage Networks. "We are constantly on the move to get shows that celebrate heritage."

Using a strategy that has brought a great deal of success, Heritage paid Paramount upfront its estimated costs for all the advertising time on the 56 available episodes of *Resurrection Blvd.* Heritage will sell the series to advertisers looking to reach Latinos. Because of the company's relatively small size, it can spend more time and energy tapping into ethnic advertisers than Paramount, which has more shows to sell. Heritage splits the upside with Paramount, so both companies come out ahead.

"We can take a broken series [meaning limited run] and clear it on a two-year window with stations," Mercado-Valdes says. "Ordinarily, if a syndicator doesn't have 100 episodes, it isn't doing anything."

Because advertisers are so interested in reaching English-speaking Latinos, he believes *Resurrection Blvd.* will find a solid advertising base. Moreover, with the show coming off premium channel Showtime, relatively few viewers have seen it.

Likewise, Heritage acquired from Paramount the advertising rights to sitcom *The Parkers*, starring Mo'Nique and currently airing on UPN on Monday nights. ■

Cable Honchos Gauge War's Effect on Ads

BY PAIGE ALBINIAK

The war in Iraq is not likely to affect television advertising the same way the events of 9/11 did, some cable programming chiefs predicted at a Los Angeles luncheon last week. In fact, it could mean more business for cable.

In the first days of the war, broadcast networks are expected to go wall-to-wall with news coverage, bumping planned advertisements. But that means advertisers could come to cable networks that are programming as usual, said Billy Campbell, president of Discovery Networks.

Garth Ancier, executive vice president of programming for Turner Broadcasting System, said this situation is different from that of 9/11 because that was such a flagrant attack on Americans, it would have been inappropriate to quickly return to airing commercials. "Advertising is not quite as much of an issue this time."



After 9/11, it would have been inappropriate to quickly return to airing commercials: 'Advertising is not quite as much of an issue this time.'

GARTH ANCIER,
Turner Broadcasting System

MTV Entertainment President Brian Graden said MTV's coverage of the war in Iraq will be like nothing the network has done in the news arena. "While MTV News is a name I always considered to be purposely oxymoronic, after 9/11, we found that more people 12-24 get their news from MTV than all the other news organizations combined. So this time we have 50 to 60 pieces that are on the shelf and ready to go."

The programmers spoke before the Hollywood Radio and Television Society, and, for Ancier, the appearance was also something of a homecoming.

He is following his boss, Jamie Kellner, back out to California, although he will remain with Turner; he's just leaving Atlanta for Los Angeles. Kellner departed as CEO of TBS in late February to head back to The WB and was replaced by old Turner hand Phillip Kent. Now Ancier's mandate is to work with Turner entertainment chief Mark Lazarus to develop a scripted-series hit for TNT.

Hit original shows have become a sort of Holy Grail for basic-cable networks. *Trading Spaces* on Discovery-owned TLC is an ideal cable hit: It's inexpensive to produce and skews young while creating a lot of buzz and making stars of its hosts and designers. "All it takes is one or two hit shows to brand a network. It's hard to do, but you sort of luck into it," said Campbell.

No one knows that as well as Graden, known for brand-making shows like *The Real World*, *Road Rules* and, most recently, *The Osbournes*. ■

SYNDICATION WATCH

RATINGS | March 3-9

Nielsen Media Research

Top 25 Shows

Adults 18-49

RANK/PROGRAM	AA	GAA
1 Friends	5.2	6.1
1 Seinfeld	5.2	6.0
3 Seinfeld (wknd)	4.6	5.8
4 Everybody Loves Raymond	4.3	4.9
5 Will & Grace	3.1	3.5
6 That '70s Show	2.9	3.6
6 Wheel of Fortune	2.9	NA
8 Entertainment Tonight	2.7	2.8
9 King of the Hill	2.5	2.8
9 Oprah Winfrey Show	2.5	2.6
11 Everybody Loves Raymond (wknd)	2.2	NA
11 Jeopardy	2.2	NA
13 Friends (wknd)	2.1	2.1
13 Home Improvement	2.1	2.6
13 Judge Judy	2.1	3.1
16 Dr. Phil	2.0	2.0
17 Frasier	1.8	2.0
17 Maury	1.8	1.9
19 Dharma & Greg	1.7	1.8
19 Entertainment Tonight (wknd)	1.7	1.7
19 Soul Train Awards (s 3/9)	1.7	1.8
19 WW Police Videos	1.7	1.8
23 Stargate SG-1	1.6	1.7
24 Access Hollywood	1.5	1.5
24 Just Shoot Me (wknd)	1.5	1.8
24 Live With Regis and Kelly	1.5	NA

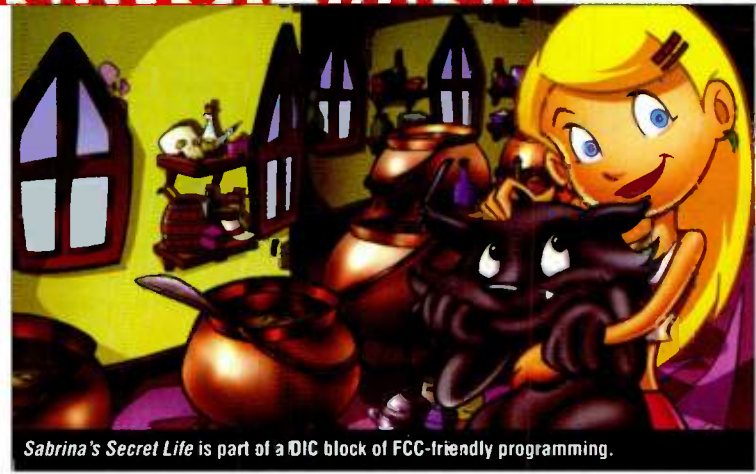
Top Court Shows

Adults 18-49

RANK/PROGRAM	AA	GAA
1 Judge Judy	2.1	3.1
2 Divorce Court	1.4	1.9
3 Judge Joe Brown	1.3	1.7
4 People's Court	1.0	1.0
5 Judge Hatchett	0.9	1.3

According to Nielsen Media Research Syndication Service Ranking Report March 3-9, 2003

AA = Average Audience Rating
GAA = Gross Aggregate Average
ONE NIELSEN RATING = 1,067,000 households, which represents 1% of the 106.7 million TV Households in the United States
NA = not available



Sabrina's Secret Life is part of a DIC block of FCC-friendly programming.

DIC's Smart Kids Plans

By PAIGE ALBINIAK

After the Fox Television Network decided last year that it was no longer going to provide its affiliates with FCC-friendly kids programming, DIC Entertainment was left without a major customer. Instead of giving up, the company saw an opportunity.

Fox, The WB, UPN and independent stations do not have networks that provide kids programming that meets the FCC's educational requirements. (Fox and The WB offer kids blocks, but the shows aren't necessarily FCC-friendly.) UPN affiliates no longer wanted their network to deliver them kids programming after Disney decided not to renew its contract with the netlet.

With 2,000 hours of kids programming in its library and new programs on the way, DIC offers four three-hour blocks of FCC-friendly programming, with three minutes of barter time available for stations to sell. Because each block is different, DIC could feasibly have blocks on four stations in

one market. That means one 30-second spot in a DIC block could run on all four stations.

"It goes beyond kids programming. It's the service we're providing these stations," says David Ozer, senior vice president of domestic television for DIC. "It's one-stop shopping."

So far, DIC has cleared its blocks for fall 2003 on more than 450 television stations, including the Tribune group. Tribune Entertainment is handling the ad sales and back-end functions for DIC.

"It's a marriage made in heaven," says Bill Carroll, vice president of programming for Katz Television. "I think stations find it a very easy fit."

Besides offering the full three hours of FCC-friendly fare, DIC has a Web site with pre-filled-out paperwork so stations have to fill in only their local information before sending the forms on to the FCC.

Some DIC-produced shows offered in the blocks are *Sabrina's Secret Life*, *Archie's Weird Mysteries*, *Sherlock Holmes in the 22nd Century*, *Stargate Infinity*, *Captain Planet* and *All Dogs Go to Heaven*. ■

Syndie

Insider

March in Like a Lamb

Ratings for syndicated programs were mostly down in the week ended March 9, after many season highs during a snowy February sweeps. Maybe because of the Oscars, the two weekly movie-review shows saw an uptick, with Paramount's *Hot Ticket* up 29% to a 1.8, equaling its highest rating of the season, and Buena Vista's *Ebert & Roeper* up 16% to a 2.2. *Hot Ticket* also was up 6% year to year, while *Ebert & Roeper* was down 4%.

New VP of Ads for CF Entertainment

Darren Galatt has been appointed vice president of advertiser sales for Byron Allen's syndication company, CF Entertainment. Galatt, who joins CF from Carat USA and Universal McCann, will be based in New York. He started in advertising at J. Walter Thompson in 1992. CF Entertainment produces, distributes and sells advertising for nine first-run television programs, including *Entertainers With Byron Allen*, *The American Athlete* and *Kickin' It With Byron Allen*.

Now John Walsh Goes to Radio

Riding high on positive press since the recovery of kidnapping victim Elizabeth Smart, John Walsh's *America's Most Wanted* has signed an exclusive deal to be distributed on ABC Radio Networks. According to the deal, ABC Radio Networks will distribute 60-second features on breaking crime stories. They will be hosted by Walsh and executive-produced by Lance Heflin, executive producer of *America's Most Wanted*. Twentieth Television, Fox owner News Corp.'s syndication arm, is handling distribution to ABC Radio. *America's Most Wanted* has aired on Fox for 16 seasons and has captured 747 criminals in more than 31 countries.

Hearst Sells Movies to Three ABC O&Os

Hearst Entertainment has cleared its movie package Marquee XI in 85% of the U.S., including WABC-TV New York, KABC-TV Los Angeles, WLS-TV Chicago, WPVI-TV Philadelphia and KTVU-TV San Francisco. The package comprises 18 films, including *Sex & Mrs. X*, *The Truth About Jane*, *Custody of the Heart* and *Snap Decision*; all will be broadcast premieres. Most of the movies were produced by Hearst Entertainment in conjunction with other producers and aired originally on basic-cable network Lifetime Television. TV stations can begin airing the movies starting April 28.

reba

WB Program of the Week!

#1 Total Viewers

#1 Women 18-49

#1 Women 25-54

Friday
9pm

Beating the WB's Top 3 Dramas:
Smallville, *7th Heaven* & *Gilmore Girls*

Source: NTA, Galaxy Explorer, WB Primetime w/o 3/3-9/03, P2+ 000's, W18-49 Rtg, W25-54 Rtg

NIELSEN | March 10-16 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

March 1-16

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. WWE 10 p	3/10	TNN	3.6
2. Mv: Pretty Woman	3/16	TBS	3.3
2. WWE 9 p	3/10	TNN	3.3
4. Spongebob Sq 9:30 a	3/16	NICK	3.2
4. Spongebob Sq 9 a	3/16	NICK	3.2
6. Spongebob Sq 9:30 a	3/15	NICK	2.9
6. Fairly Odd Parents	3/16	NICK	2.9
8. Law & Order	3/10	TNT	2.8
8. Spongebob Sq 6 p	3/13	NICK	2.8
8. Fairly Odd Parents	3/15	NICK	2.8

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. WWE 10 p	3/10	TNN	3.0
2. WWE 9 p	3/10	TNN	2.8
3. Mv: Pretty Woman	3/16	TBS	2.5
4. Trading Spaces	3/15	TLC	2.4
5. Mv: Bring It On	3/15	USA	2.1
5. Real World XII	3/11	MTV	2.1
7. The Shield	3/11	FIX	2.0
7. Mv: Bring It On	3/16	USA	2.0
9. Childrn of Dune pt 1	3/16	SCIF	1.9
10. Human Belngs	3/15	TLC	1.7

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

March 10-16

Total households (in millions)

	WEEK	STD
1. CBS	8.8	9.0
2. NBC	8.4	8.3
3. FOX	6.6	6.5
4. ABC	5.2	7.0
5. WB	2.2	2.9
6. UPN	1.8	2.5
7. PAX	0.8	0.9

Adults 18-49 (in millions)

	WEEK	STD
1. NBC	6.1	5.9
2. FOX	5.8	5.4
3. CBS	4.7	5.1
4. ABC	3.7	5.1
5. WB	1.8	2.4
6. UPN	1.3	2.0
7. PAX	0.3	0.4

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	
1. CSI	CBS	18.6
2. ER	NBC	14.7
3. Friends	NBC	14.4
4. American Idol Tue	FOX	14.2
5. CSI: Miami	CBS	13.7
6. Everybody Loves Raymond	CBS	13.3
7. Survivor: Amazon	CBS	13.2
8. Law & Order: SVU	NBC	12.2
9. American Idol Wed	FOX	11.4
10. Law & Order	NBC	11.1

Adults 18-49 (in millions)

	WEEK	
1. CSI	CBS	13.2
1. American Idol Tue	FOX	13.2
3. Friends	NBC	12.9
4. ER	NBC	12.8
5. American Idol Wed	FOX	11.2
6. Survivor: Amazon	CBS	10.4
7. Fear Factor	NBC	10.3
8. Will & Grace	NBC	9.8
8. Scrubs	NBC	9.8
10. CSI: Miami	CBS	8.9

SOURCE: Nielsen Media Research

Week	abc	UPN	NBC	FOX	PAX	upn	WB
Week 25	4.5/7	11.1/17	8.9/14	MONDAY 5.2/8	0.7/1	1.9/3	2.6/4
8:00	83. Veritas: The Quest 3.8/6	18. King of Queens 9.1/14		52. Boston Public 5.9/9	135. 48 Hour Wedding 0.4/1	98. The Parkers 2.0/3	88. 7th Heaven 3.0/5
8:30		19. Yes, Dear 8.9/13	11. Fear Factor 10.3/16			100. One on One 1.9/3	
9:00		6. Ev Lvs Raymnd 12.4/18		73. Married by America 4.4/7	132. Sue Thomas, F.B. Eye 0.5/1	101. Girlfriends 1.8/3	96. Everwood 2.3/3
9:30	50. The Practice 6.1/9	11. Still Standing 10.3/16				101. Half and Half 1.8/3	
10:00			29. Meet My Folks 7.5/12				
10:30	83. Miracles 3.8/6	5. CSI: Miami 12.9/21				119. Diagnosis Murder 0.9/1	
				TUESDAY 13.3/21	0.8/1	1.4/2	2.6/4
8:00	38. 8 Simple Rules 6.5/10	24. JAG 8.1/13	69. Let's Make a Deal 4.6/7	4. American Idol 13.3/21	127. Weakest Link 0.6/1	107. Buffy the Vampire Slayer 1.7/3	94. Gilmore Girls 2.4/4
8:30	38. According to Jim 6.5/10		53. Frasier 5.8/9				
9:00	72. Life with Bonnie 4.5/7	38. The Guardian 6.5/10	73. A.U.S.A. 4.4/7		132. Just Cause 0.5/1	116. The Twilight Zone 1.1/2	92. Smallville 2.7/4
9:30	77. Less Than Perfect 4.3/7						
10:00		27. Judging Amy 7.9/13	67. Meet My Folks 4.7/8		113. Diagnosis Murder 1.3/2		
10:30	81. The Family 4.1/7						
				WEDNESDAY 7.7/12	0.8/1	1.5/2	1.9/3
8:00	35. My Wife & Kids 6.8/11	28. Star Search 7.6/12	42. Ed 6.4/10	31. That '70s Show 7.3/12	119. Candid Camera 0.9/1	101. Enterprise 1.8/3	112. Dawson's Creek 1.4/2
8:30	42. George Lopez 6.4/10			9. American Idol 10.7/17			
9:00		24. 60 Minutes II 8.1/12	20. Law & Order 8.7/13	35. Bernie Mac 6.8/10	127. Doc 0.6/1	116. The Twilight Zone 1.1/2	94. Angel 2.4/4
9:30			10. Law & Order 10.4/17	61. Cedric/Entertainr 5.6/9			
10:00		17. 48 Hours Investigates 9.2/15			123. Diagnosis Murder 0.8/1		
10:30							
				THURSDAY 3.5/5	0.7/1	3.0/5	1.5/2
8:00	73. Profiles From the Front Line 4.4/7	7. Survivor: Amazon 12.4/19	3. Friends 13.5/21	85. 34th Annual NAACP Image Awards 3.5/5	127. It's a Miracle 0.6/1	88. WWE Smackdown! 3.0/5	113. Sabrina/Witch 1.3/2
8:30			13. Scrubs 10.1/15				110. Family Affair 1.5/2
9:00	73. Are You Hot? 4.4/7	1. CSI 17.4/26	15. Will & Grace 10.0/15				109. Jamie Kennedy 1.6/2
9:30			21. Good Mng Miami 8.6/13		119. Diagnosis Murder 0.9/1		107. Jamie Kennedy 1.7/3
10:00	42. Primetime 6.4/11	13. Without a Trace 10.1/17	2. ER 13.7/23				
10:30							
				FRIDAY 3.0/5	0.7/1	0.9/2	2.1/4
8:00	53. America's Funniest Home Videos 5.8/10	34. Star Search 6.9/12	53. Mister Sterling 5.8/10	90. Fastlane 2.8/5	125. Friday Night Flx—Frozen Impact 0.7/1	119. UPN's Movie Friday—Strictly Business 0.9/2	101. What I Like About 1.8/3
8:30							101. Sabrina/Witch 1.8/3
9:00	57. America's Funniest Home Videos 5.7/10	46. Hack 6.2/10	24. Dateline NBC 8.1/14	87. John Doe 3.2/5			92. Reba 2.7/5
9:30							97. Grounded for Life 2.1/3
10:00	63. 20/20 5.5/10	65. 48 Hours Investigates 5.2/9	8. Law & Order: Special Victims Unit 11.5/20		123. Diagnosis Murder 0.8/1		
10:30							
				SATURDAY 5.1/9	0.5/1		
8:00		90. NCAA PAC-10 2.8/6	53. Law & Order 5.8/11	77. Cops 4.3/8	127. Diagnosis Murder 0.6/1		
8:30		77. Touched by an Angel 4.3/8		66. Cops 5.1/9			
9:00	86. ABC Saturday Night at the Movies—Frequency 3.4/6		50. Law & Order: Criminal Intent 6.1/11	63. AMW: America Fights Back 5.5/10			
9:30		38. The District 6.5/12	35. Law & Order: Special Victims Unit 6.8/13		132. PAX Saturday Night Movie—Anna's Dream 0.5/1		
10:00		61. The Agency 5.6/11					
10:30							
				SUNDAY 6.7/9	0.9/1		1.8/3
7:00		16. 60 Minutes 9.4/16	46. Dateline NBC 6.2/11	81. The Simpsons 4.1/7	127. Candid Camera 0.6/1		110. Gilmore Girls 1.5/3
7:30				69. King of the Hill 4.6/8			
8:00	67. Wonderful World of Disney—The Emperor's New Groove 4.7/8	22. Big Fat Grk Lite 8.3/13	46. American Dreams 6.2/10	30. The Simpsons 7.4/12	118. Doc 1.0/1		98. Charmed 2.0/3
8:30		31. Becker 7.3/11		42. Oliver Beene 6.4/10			
9:00			23. Law & Order: Criminal Intent 8.2/12	46. Malcolm/Middle 6.2/9	113. Sue Thomas, F.B. Eye 1.3/2		101. Outrageous Outtakes 1.8/3
9:30	57. Alias 5.7/9	69. CBS Sunday Movie—Mafia Doctor 4.6/7		57. Malcolm/Middle 5.7/9			
10:00			33. Boomtown 7.1/12		125. Just Cause 0.7/1		
10:30	57. Dragnet 5.7/10						
Averages							
Week	4.9/8	8.2/13	7.9/13	6.2/10	0.7/1	1.7/3	2.1/3
S-T-D	6.5/11	8.4/14	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 | Sacramento | FOCUS

Showtime Seeks
Offsay Successor

BY ALLISON ROMANO

The roster of possible successors to the top Showtime programming job includes a batch of experienced television executives. On the short list to replace outgoing Showtime programming chief Jerry Offsay, according to sources close to the situation, are FX entertainment chief Kevin Reilly, former head of production for Columbia TriStar Tom Mazza and Viacom Productions chief Perry Simon.

Other names bandied about include Jeff Watchel, executive vice president of programming for USA Network; Turner

Showtime programming chief Jerry Offsay will depart as the year (and his contract) ends.

programming executive Garth Ancier; and veteran producer Tony Jonas.

Offsay, president of programming since 1994, informed Showtime Chairman and CEO Matt Blank last summer of his desire to leave and will depart as the year (and his contract) ends.

He has made 300 movies (which received 69 Emmy nominations) and taken 250 business trips. That's enough.

"You can go at that pace if there is a goal line in site," said Offsay. "Mine has always been by my 50th birthday." He was also born in December, so he'll celebrate his retirement and birthday with one bash.

Showtime's slate of original series and movies is planned out through 2004. Offsay says the well-planned schedule is a luxury for any new programmer. "Usually, someone walks in, and they have to pick up the pieces of the place, and there is nothing in the pipeline." ■

AT A GLANCE

The Market

DMA rank	19
Population	3,463,000
TV homes	1,228,000
Income per capita	\$17,359
TV revenue rank	24
TV revenue	\$217,700,000

Commercial TV Stations

RANK* CH.	AFFIL.	OWNER
1 KCRA-TV	3	NBC Hearst-Argyle
2 KOVR(TV)	13	CBS Sinclair
3 KXTV(TV)	10	ABC Gannett
4 KTXL(TV)	40	Fox Tribune
5 KQCA(TV)	58	WB Hearst-Argyle
6 KMAX-TV	31	UPN Viacom

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

Cable/DBS

Cable subscribers (MH)	791,910
Cable penetration	63%
ADS subscribers (MH)**	245,600
ADS penetration	20%
DBS carriage of local TV?	No

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

What's No. 1

Syndicated Show	RATING/SHARE***
Oprah (KCRA)	9.6/21
Network Show	
CSI (KQVR)	23/31
Evening Newscast	
KCRA-TV	12/20
Late Newscast	
KCRA-TV	10/21

***February 2003, total households

SOURCES: Nielsen Media Research, BIA Research

A Hard-Fought News Race

It may not be the Gold Rush revisited, but the old California cow town Sacramento is in the middle of a boom. And, although it's a short drive from both *Bonanza's* Ponderosa and *The Big Valley's* Barkley ranch, the latest TV range war in the Sacramento-Stockton-Modesto market is being fought by some of TV's best-known names: Hearst-Argyle, Tribune, Gannett, Univision, Sinclair, Paxson and Viacom.

"It's one of the fastest-growing communities in the United States," says KXTV(TV) General Manager Russell Postell. "The underlying economy is strong, the weather is warm, and it's a low-cost, seismically stable alternative to the Bay Area with no water problems." Market advertising, led by automotive, is fairly typical, executives say.

Although long dominated by market leader KCRA-TV, local news races are hard-fought. The Project for Excellence in Journalism, an independent report card on local news, gave both KCRA-TV and KOVR(TV) "A" grades, and KXTV wasn't far behind with a solid "B." Few markets do as well overall.

In fact, back when the then-Paramount group was eliminating its news departments at an alarming rate, its Sacramento UPN affiliate KMAX-TV was one of the rare survivors. Now with Viacom, KMAX-TV has maintained its news brand with a five-hour morning show.

KCRA-TV dropped a late-afternoon local newscast in September, but that was done in order to offer both *Dr. Phil* and *The Oprah Winfrey Show* in the afternoon. Elliott Troshinsky, who runs both KCRA-TV and The WB affiliate KQCA(TV), said his later newscasts added viewers following the switch.

Despite the growth and the major TV players, the market is nonetheless a bit of an underperformer, coming in at No. 24 in market revenue. Local executives attribute that to the hypenated nature of the market, which divides the market's commercial and population centers, affecting local ad rates.—Dan Trigoboff



WHAT THEY DO

\$80M was spent tripling the Sacramento Convention Center to more than 134,000 sq. ft. of exhibit space and refurbishing the 2,452-seat performing-arts theater and 3,800-seat Memorial Auditorium.

\$212K was the record-high median price for a home in Sacramento County in December—up more than 20% from 2001.

SOURCE: Sacramento Convention & Visitors Bureau

RICHMOND DISCOVERS PYRAMID!

During the February Sweep, PYRAMID
Delivers the Time Period's BEST Performance
in 3 years on WTVR at 10:30am!



PYRAMID

Emmy Nominated Donny Osmond
Outstanding Game Show Host

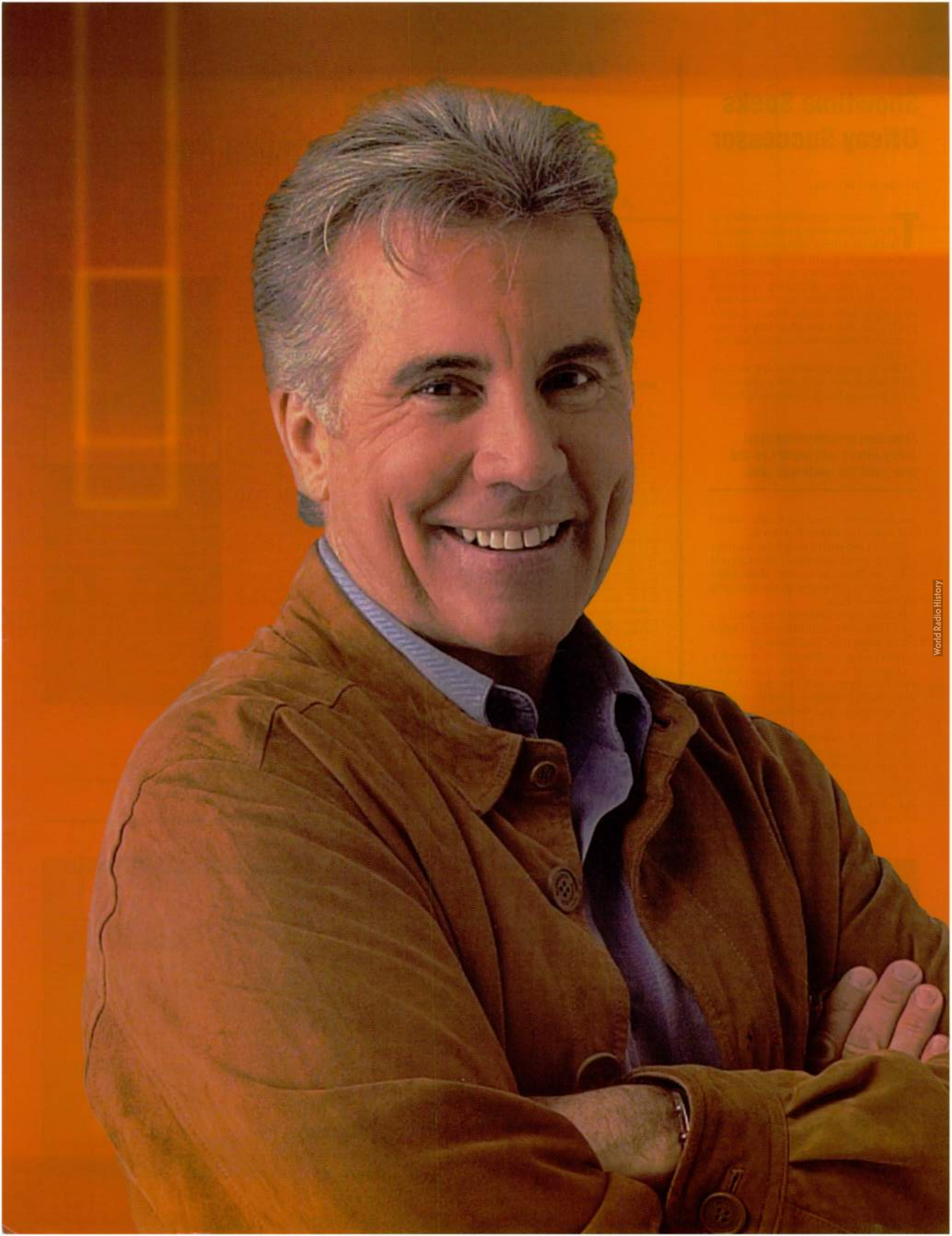
Source: NSI, WRAP Overnights/Sweeps, M-F, Feb 2003
Sweep, premiere=(9/16/02-9/20/02), best=Feb Sweep histories

3.4 HOUSEHOLD RATING!
+36% OVER PREMIERE!
+42% VS YEAR AGO!

SONY PICTURES TELEVISION

©2003 Sony Pictures Television Inc. All Rights Reserved.

www.sonypicturestelevision.com



One man *can* make a difference!

We salute John Walsh as he continues
to be a tireless advocate on behalf of
our missing children.

THE
JOHN WALSH
SHOW

 **NBC ENTERPRISES**
DOMESTIC SYNDICATION



TV BUYER

Nick's Not Letting Go of Its Lead

Cable net plans to spend \$130 million to debut seven series

BY ALLISON ROMANO

Nickelodeon will add seven new series this year as the cable network strives to remain the leader in kids TV. The new slate, which caters to kids from preschoolers all the way to tweens, reflect Nick's wide reach among kids 2 to 11 years old.

Executive Vice President and General Manager Cyma Zarghami said the network is spending about \$130 million this year on programming. The investment comes amid a big change in the kids-TV market. In 2002, viewing of kids TV dropped 8%, the first decline in recent memory, according to Nielsen Media Research.

Senior Vice President of Ad Sales Jim Perry attributes the decline to a shrinking kids population and fewer hours of relevant programming; competitors like Fox and ABC Family have trimmed their kids blocks.

But Nickelodeon, Perry contends, isn't hurting. Its ratings grew 7% in total day last year, and, so far, 2003 numbers are strong. "We haven't seen any erosion."

So far this TV season, Nick controls 52% of gross rating points among kids, up three rating points over the same period last year, according to network analysis of Nielsen Media Research data. Its nearest competitor is Cartoon Network with 31% of the market. But Cartoon has lost four share points. Its corporate cousin, Kids WB, controls 5%, up one point from the year before.

Perry says Nick's lead has it solidly positioned in the coming upfront advertising market. "Supply is down, and demand is up. From there, we can make our own conclusions ... the market will be up."

Nick executives hope their 2003-04 programming slate will produce a few more contenders. New shows include live-action comedy *Romeo*, starring rapper Master P and his real-life son Lil' Romeo as a father-son hip-hop duo. *All Grown Up* is a spin-off of hit *Rugrats*, with the kids as teenagers. *My Life as a Teenage Robot* features a machine that longs to be a regular kid.

Nick will stage its own talent-search reality show for the funniest kid in America with *Are You All That?*. Coming for preschoolers is an interactive show *Backyardigans* and *Littleburg*, a three-part special hosted by Whoopi Goldberg, the show's creator.



Included on Nickelodeon's new slate are *Rugrats* spinoff *All Grown Up* (above) and a three-part special *Littleburg* (below), created and hosted by Whoopi Goldberg.



Last year's kids upfront brought in about \$800 million in advance buys. This year, the market is expected to grow in the single digits.

Last year's kids upfront brought in about \$800 million in advance buys. This year, the market is expected to grow in the single digits.

But, unlike the general-market upfront, which is led—and dominated—by broadcast networks, the kids arena is different. "With kids, it's cable first," said veteran media buyer Howard Nass. "Cable is delivering on kids. With other programming, it's not the same."

Nick's chief cable rival for ad dollars is Cartoon, which is trying to stem a ratings slide. (At its upfront presentation last week, Nick took a swipe at Cartoon for focusing too much on its late-night adult block. "Adult Swim." In part of the show, Nick's *Dora the Explorer* encountered Cartoon's *Power Puff Girls*, who declared, "At our pool, it's adult swim, and all the kids have left.")

The situation is not quite that dire. Cartoon's total-day ratings were flat last year, and it's missing the robust growth it once enjoyed. To lure more viewers, Cartoon is stepping up its original-series development with three animated shows.

Cartoon recently took charge of ad sales for Kids WB. The two had been selling together for two years.

The Disney Channel—known particularly for strong delivery of girls—does not participate in the upfront market because

it doesn't accept traditional spots, but it does take advertisers, like McDonald's, in the form of "sponsorships." Still, its ratings rival those of Nickelodeon and Cartoon. In February, Nick averaged a 1.6 in total-day ratings, followed by Disney at 1.1 and Cartoon at 1.0.

These days, Nickelodeon claims the lion's share of hit kids shows. So far this year, every show in the top 25 kids programs belongs to Nick, with *SpongeBob SquarePants*, *Fairly Odd Parents* and *Jimmy Neutron* leading the charge. ■

EBB & FLOW

Syndie Shows See Uptick

Syndication ad revenues for 2003 will be up 2.5% percent over 2002, according to CMR/TNS's annual Media Intelligence forecast.

"Top-tier syndicated shows are mostly sold out for second quarter," says Annette Cerbone, SVP/director, national broadcast, Universal McCann, "although spots are available for second-

2003 Ad Revenues
+2.5%

and third-tier programming." Daytime sales are flat.

Second-quarter scatter is pretty much done, agrees Bob Cesa, EVP, barter and cable sales, Twentieth Television. "As for third quarter, we've sold more than half of what we had left after the upfront."

Cesa and his SNTA partners are delighted with their first New York City event, held last month. "One benchmark: At NATPE, we saw 100 to 250 clients," he says. "Here, we saw at least 600."

Despite the ongoing popularity of *Wheel of Fortune* and *Jeopardy*, there are no new game shows for syndication in 2003, largely because demos skew old. Howard Nass, partner, Nass-Hitzig Media Services, and long-time local broadcast exec at TN Media, offers a thought.

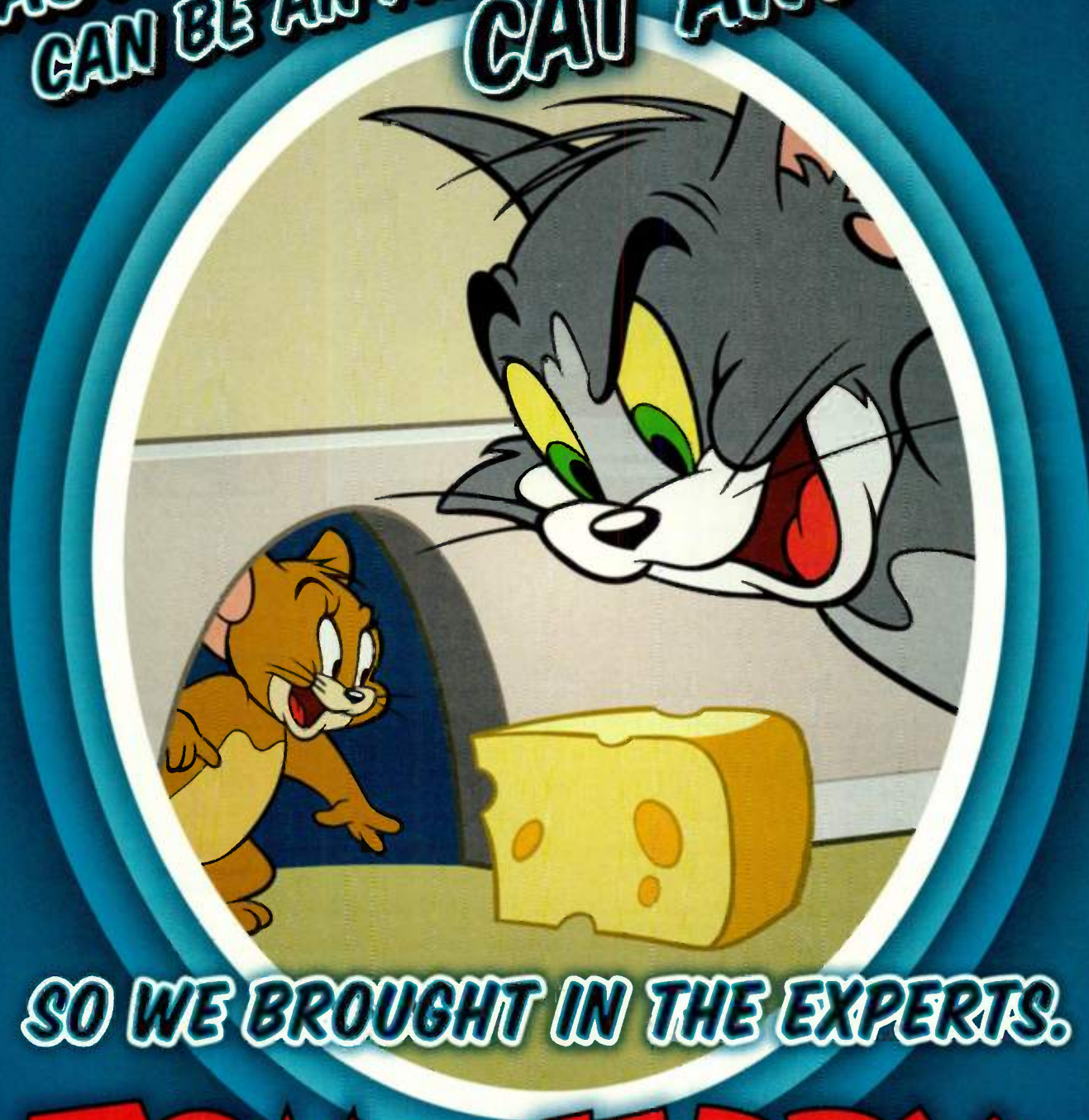
"O&Os pay vast sums of money for syndicated properties," he says. "Why not have one network test their own syndicated show for summer, stripped Monday-Friday in the 8-8:30 time period? All you really need is a staff of writers and producers who can connect with today's young generation and, if it works, you have a program for your O&Os and the potential to make good money in syndication. Game shows are cost-effective and meet all the standards of family viewing advertisers want and seek out."

—Jean Bergantini Grillo

NEXT WEEK:

Radio

ATTRACTING CUSTOMERS
CAN BE AN AGONIZING GAME OF
CAT AND MOUSE...



SO WE BROUGHT IN THE EXPERTS.

TOM *and* JERRY

Marathon

This April, Boomerang will air a marathon featuring over 240 hours of the best Tom and Jerry episodes ever made! Classic shorts that parents will want to watch and share with their own kids. What a great way to lure customers!



Contact Turner Network Sales at 404-827-2250 to add Boomerang to your channel lineup, or go to www.turnerresources.com for more information.

TM & © 2003 Cartoon Network and/or Turner Entertainment Co. An AOL Time Warner Company. All Rights Reserved.



Newcomer Azteca America, with shows like its Spanish-language version of *American Idol*, is making inroads in the Hispanic market.

What a Niche Audience!

If you're a TV ad buyer, the Hispanic audience must seem impossibly lucrative. Since 1980, the Hispanic middle class has grown by 80%. According to some studies, 18- to 24-year-old Hispanics are the most brand-loyal demographic segment in the U.S. And guess what? The average Hispanic teen spends \$320 a month, 4% more than the average non-Hispanic, and one out of five teens in the U.S. is of Hispanic descent. That's why, without a doubt, the Hispanic television market is hotter than a jalepeño.

BY JEAN BERGANTINI GRILLO

A demographic explosion, a decade in the making, erupted recently over the advertising community, and its ripples will reverberate for years. According to new U.S. Census Bureau data, from 1990 to 2001, America's Hispanic population grew a whopping 61%—from 21.9 million to over 35 million—making it the fastest-growing group in the country.

According to a study by Santiago Solutions, a research group, more than one in six babies born in the U.S. (17%) will have Hispanic mothers, and about one in seven Hispanics are over 50.

As several multicultural marketing executives have noted, when it comes to reaching the Hispanic audience, the word *niche* no longer applies. Univision (and its cable counterparts, Galavisión and Telefutera) is still the network most Hispanics watch, but NBC-owned Telemundo and newcomer Azteca America are making strides in the market.

"We are now redefining what is 'general market,'" says Monica Gadsby, joint managing director/chief investment officer for the Tapestry agency. "Clients are increasingly looking for solution-neutral buys that really turn everything upside down." To reach a Latino audience, advertisers might use Hispanic media with only an English-language media "filler," she explains, but, for Hispanic teens, the process would be reversed, with a large

English media buy and only Hispanic filler.

Tapestry, an affiliate of the Starcom MediaVest Group, provides integrated marketing solutions for Hispanic, African-American, Asian and other emerging markets. It's considered among the largest multicultural—"contact" companies, meaning a company that plans strategies along any media platform to get the attention of consumers—in other words, make contact. It bills more than \$400 million annually with such clients as Coca-Cola, Philip Morris, Toys 'R' Us, Miller and Americatel.

"There is no longer a mainstream audience," Gadsby asserts. "Advertisers want to engage their audience, and it's very important to know when to speak [to Hispanic viewers] in Spanish and when to speak to them in English."

Says Carlos Santiago, president, The Santiago Solutions Group, "Most industries would have to double or triple their current allocation to Hispanics to be aligned with current Hispanic purchasing. These times of economic downturn are perfect to correct historic misalignments and invest 2003 dollars in a way that truly maximizes short and long-term returns."

For 15 years, Tapestry has been one of the few non-Hispanic-owned agencies cultivating the Hispanic marketplace almost exclusively. Indeed, at the most recent Association of Hispanic Advertising Agencies (AHAA) awards show, Tapestry took six out of nine 2002 Media Planning awards.

The agency no longer has the market to itself, however.

In February, MediaCom, one of the world's lead-



MAJOR PLAYERS

BROADCAST

Univision

OWNERSHIP: Univision Communications



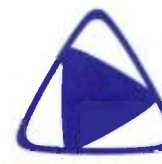
UNIVISION

A. Jerrold Perenchio, chairman/CEO

SNAPSHOT: The largest and the oldest of the Hispanic networks—its first station, KWEX-TV—began in San Antonio and now has 17 full-power and seven low-power stations and affiliates covering 97% of the nation. Markets include New York; Los Angeles; Chicago; Philadelphia; San Francisco; Washington; Tampa, Fla.; Miami; and Dallas.

Telefutera

OWNERSHIP: Univision Communications



TELEFUTERA

SNAPSHOT: Aimed at a younger audience than Univision, Telefutera also has an extensive film library and airs more sports than any other Hispanic-language broadcast outlet. The Telefutera group owns 16 full-power and 11 low-power stations in Los Angeles, New York, Miami, Houston, Chicago, Dallas, Phoenix and other markets and has 53 broadcast affiliates and 28 cable affiliates.

Telemundo

OWNERSHIP: NBC

Bob Wright, chairman

Jim McNamara, president/CEO, Telemundo



SNAPSHOT: Owned by NBC since last year, Telemundo reaches 91% of U.S. Hispanic viewers through its 13 owned-and-operated stations, and more than 30 broadcast affiliates. Its owned stations include New York; Chicago; Los Angeles (where it owns two); Miami; Tucson, Ariz.; Dallas; Denver; San Antonio; San Francisco; Houston, and San Juan, Puerto Rico. But it is far behind Univision, and, last week, Manuel Martinez-Llorian was removed from the top programming post. A search for a successor is on.

Azteca America

OWNERSHIP: Grupo Salinas

Luis Echarte, president/CEO



AZTECA AMERICA

SNAPSHOT: Azteca America is available in 18 markets covering 56% of the Hispanic population: Los Angeles; New York; Miami; Houston; San Francisco-Oakland-San Jose; Albuquerque, N.M.; Fresno-Visalia, Calif.; Sacramento-Stockton-Modesto, Calif.; Orlando, Fla.; Austin, Texas; Las Vegas; Bakersfield, Calif.; West Palm Beach-Ft. Pierce, Fla.; Salt Lake City; Santa Barbara, Calif.; Palm Springs, Calif.; Wichita, Kan.; and Reno, Nev.

CABLE

Galavisión

OWNERSHIP: Univision Communications



Galavisión

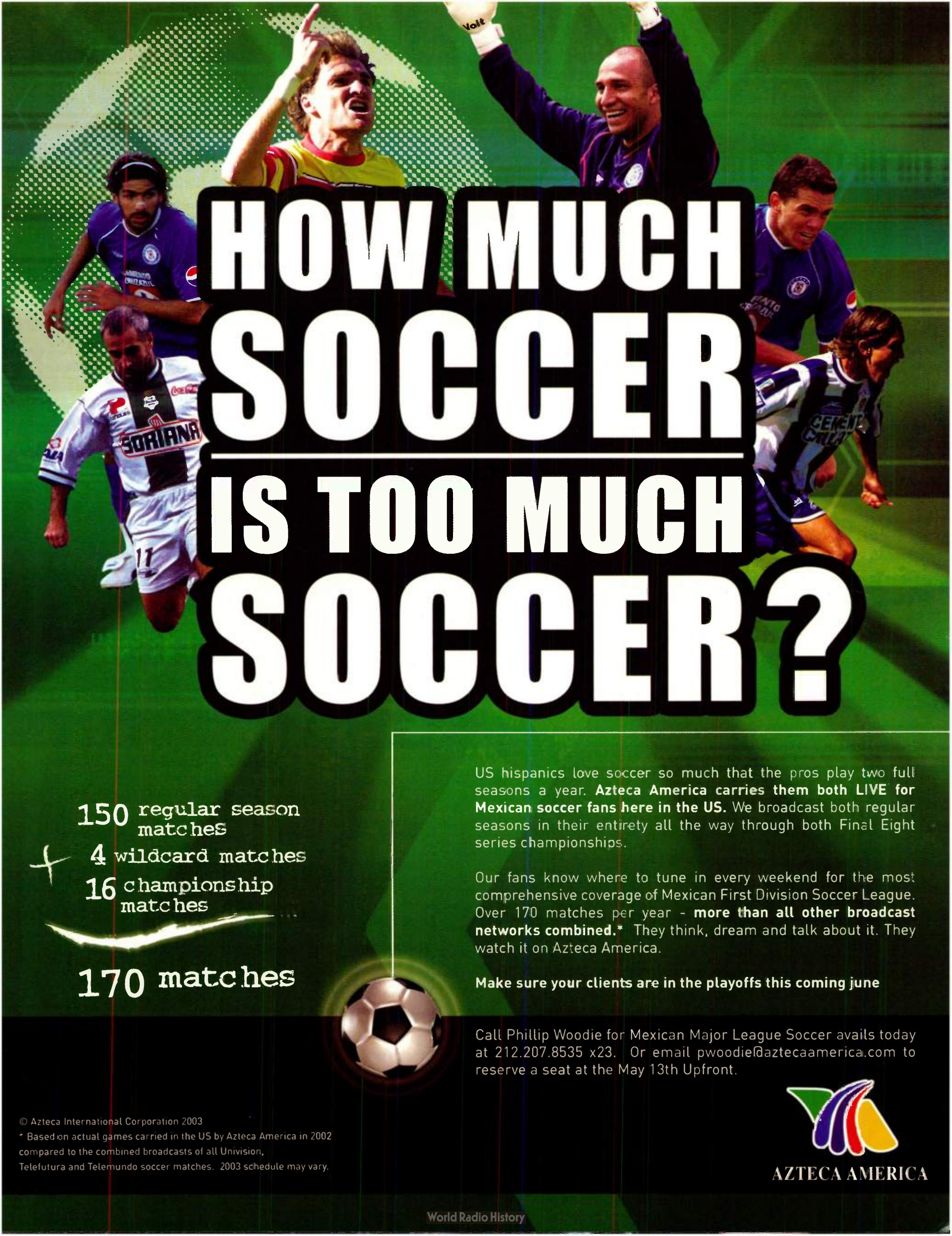
SNAPSHOT: Heavy on sports, including First Division Mexican League Soccer, it was launched in 1979 and reaches more than 5.7 million Hispanic cable homes.

Mun2

OWNERSHIP: NBC



SNAPSHOT: The smallest of the Hispanic channels, Mun2 is a bilingual mix of programming zeroing in on an MTV-like audience. It has 5.2 million subscribers and reaches the top 18 Hispanic markets.



HOW MUCH SOCCER IS TOO MUCH SOCCER?

150 regular season
matches

+ 4 wildcard matches

16 championship
matches

170 matches

US hispanics love soccer so much that the pros play two full seasons a year. **Azteca America carries them both LIVE for Mexican soccer fans here in the US.** We broadcast both regular seasons in their entirety all the way through both Final Eight series championships.

Our fans know where to tune in every weekend for the most comprehensive coverage of Mexican First Division Soccer League. Over 170 matches per year - **more than all other broadcast networks combined.*** They think, dream and talk about it. They watch it on Azteca America.

Make sure your clients are in the playoffs this coming june

Call Phillip Woodie for Mexican Major League Soccer avails today at 212.207.8535 x23. Or email pwoodie@aztecaamerica.com to reserve a seat at the May 13th Upfront.

© Azteca International Corporation 2003

* Based on actual games carried in the US by Azteca America in 2002 compared to the combined broadcasts of all Univision, Telefutera and Telemundo soccer matches. 2003 schedule may vary.



AZTECA AMERICA



Spanish on SAP Just Hasn't Caught On

Some stations, networks find that simulcasting doesn't pay off



WPIX-TV New York is enthusiastic about a Spanish-language SAP of its 10 p.m. newscast, but, nationwide, Hispanic viewers rarely use the SAP function.

By JOHN M. HIGGINS

Executives at WRAL-TV were quite pleased two years ago when they threw a switch to start a Spanish-language translation of their evening newscasts. While Raleigh, N.C. is not exactly one of the Latin hotspots—Hispanics comprise just 6% of the market—they're the fastest-growing segment of the local population.

So the CBS affiliate decided to take advantage of the secondary audio program, or SAP, on recent vintage TV equipment. By tinkering with the settings of their TV or VCR, viewers could hear the WRAL-TV local newscasts in Spanish rather than English.

But, at the end of this month, WRAL-TV will end its translation. The major reason: recession-induced cost cuts. But execs simply didn't think it was worth it.

"We felt like we were doing a wonderful community service, but we got very little feedback on it," said Director of Special Projects John Harris. "We're paying a lot of money for translators but not getting much from it."

That's a fairly common reaction. Lots of English-language networks and TV stations have tried to use SAP to draw Hispanic viewers, but their efforts have generated little enthusiasm among programmers and users.

Worse, the part of the spectrum used may be taken for video description (VDS), which offers narration of on-screen action for the blind.

Spanish SAP is a marketing decision. VDS for some prime time programming is mandated by the FCC.

ABC made a splash three years ago when its nightly *World News Tonight* added a Spanish audio track that was picked up by 33 stations; ABC dropped it after a year, saying that it had no discernible effect on viewership in Hispanic households. CBS translates a single show, soap opera *The Bold and the Beautiful*. Fox is more expansive, of-

'We felt like we were doing a wonderful community service, but we got very little feedback on it.'

JOHN HARRIS, WRAL-TV Raleigh, N.C.

fering prime time shows like *The Simpsons* in Spanish (besides Bart's declaring "Ay caramba!").

In heavily Latino markets, it's not unusual for English-language broadcast stations to offer a Spanish simulcast of their newscasts. Tribune Co.'s WPIX-TV New York just started simulcasting newscasts in Spanish, with a twist: According to General Manager Betty Ellen Berlamino, the Spanish track is sponsored by Pontiac, so some translation costs are covered.

The major proponents of simulcasting are in cable. About 90% of HBO programming comes with a Spanish-audio feed. Turner Broadcasting Systems networks has crafted a marketing campaign around its Spanish SAP, including basketball on TNT, baseball games and *Friends* reruns on TBS Superstation, and virtually everything on

Cartoon Network and Boomerang. TBS pushes operators to tout those nets when selling subscriptions to Hispanic households.

It's easier for cable, which relies heavily on older movies and off-network series, product that studios have already spent the time and money to dub for syndication to Latin markets.

In a soon-to-be published study funded by Latino think tank the Tomas Rivera Policy Institute, University of California-Irvine professor Lou DeSipio found that about 42% of Hispanics contacted knew Spanish-audio feeds were available but just 10% of those tuned in frequently.

"We were surprised by the relatively low levels of programming available and even more surprised by the low levels that they use it," DeSipio said.

It's sort of a *pollo-y-huevos* problem: Hispanics won't use the SAP unless there's a lot of programming available; networks won't commit to offering programming in Spanish unless there's evidence Hispanics will use it. Nielsen doesn't track SAP usage, so stations and networks can only infer usage through upticks in viewership in Hispanic households.

The Tomas Rivera Institute study found that even bilingual Hispanics tend to prefer news on Spanish stations, which offer more local and international Latino news plus a smoother style.

News translated to Spanish is

tremendously different from Spanish news, said an executive at one Spanish-language network. "Usually, there's only one voice translating every anchor and reporter. There's a bit of delay. And the stories are aimed at Anglos, not Latinos."

It doesn't help that SAP features tend to be buried submenus accessible through TV and VCR remote controls.

WPIX-TV's Berlamino considers the effort worthwhile. Each night, a translator in a booth in Argentina listens to WPIX-TV's newscast and translates over a high-quality phone line back to New York. "Before, I had 100% chance of not reaching the Spanish-speaking population," Berlamino said. "With SAP, I have some chance. Is it slim? Yeah, but it's a chance." ■

Expanding the Sports Arena Beyond Soccer

By ALLISON ROMANO

It's not just soccer that has Spanish-language viewers in the U.S. cheering anymore. Increasingly, Hispanic viewers are enjoying a mix of American and imported sports, due in part to a growing presence on cable. ESPN is preparing a dedicated cable network for U.S. Hispanics, joining Fox Sports en Español.

"This sports fan is underserved," said Russell Wolff, senior vice president and managing director of ESPN International.

ESPN is turning its Sunday-night ESPN Deportes offering into a dedicated Spanish-language channel. Slated to launch late this year, Deportes will be headlined by Major League Baseball and National Basketball Association action. ESPN is negotiating for rights to the National Football League, currently offered on the existing service.

Fox Sports en Español also has MLB action, with the exclusive Spanish-language rights to postseason baseball and the World Series, which air on corporate cousin Fox. But Fox Sports tries to offer more sports from abroad.

"The sports programming that is most appealing to Latinos in U.S. is programming from Latin America and countries-of-origin soccer," said David Sternberg, general manager of Fox Sports en Español.

For Fox, that means Latin American soccer and boxing. Fox Sports also will carry two seasons of CART auto racing; the league features several Latin American drivers.

But, like Spanish-language entertainment networks, ESPN and Fox Sports offerings face stiff competition from Univision, its sister net Telefuturo and its rival Telemundo. Univision and Telefuturo boast marquee soccer, including last summer's FIFA World Cup tournament, which earned stellar ratings, and Mexican League soccer.

Telemundo carries NBA games and soccer and will broadcast the upcoming Olympic Games, courtesy of its general-market parent NBC.

Indeed, soccer and boxing rate the highest on Spanish-language broadcast networks, according to an Initiative Media study of Nielsen Media Research data.

Fox Sports en Español has been a 24-hour outlet since 1996 and reaches about 5 million subscribers. Nearly 45% of them are Hispanic TV homes, Sternberg said.

ESPN, meanwhile, has yet to sign any carriage deals for Deportes, although Wolff says "very active conversations" are going on with MSOs. Like ESPN, Deportes will be a mix of game action and sports news and information and will have its own version of *SportsCenter*. ■



Univision's soccer coverage still outrates all competitors.

Oportunidad.



With a population of over 37 million people, the Hispanic community is now officially recognized as the largest U.S. minority.* And nobody can open the door to this \$523 billion† market like the television networks of Univision. In the language they prefer.

That's opportunity knocking in a big way.



© 2003 Univision Communications Inc. *U.S. Census Bureau †Standard and Poors DRI



COMENTARIO
BY MAGALY MORALES

Programming Is Changing, Slowly

Latin networks continue to target their 'traditional' audience



Morales, TV critic for the South Florida Sun-Sentinel, is one of few critics who review Hispanic-language television for English-language newspapers. Her column is also syndicated to other papers nationwide.

Not very long ago, there were few choices for U.S. Hispanic television audiences, especially if they spoke only Spanish. Today, with four full-fledged Latin networks airing 24 hours a day, Latinos can tune in to a wide variety of shows. The quality, however, is not much better in than it was years ago.

It would be easy to criticize the quality of Spanish-language television, which sometimes feels as though it had frozen in time—20 years ago. But, in recent years, there has been a detectable increase in the quality—or at least the diversity—of its content.

Such improvement has come in the wake of alliances that the Latin networks have formed with international TV suppliers for more-varied products.

Unfortunately, there are other long-term partnerships—such as the one between Televisa and Univision, in which the largest Mexican network supplies the largest U.S. Latin network with more than half its programming. When programmers try to fill so many hours with products from the same outlet, there is a good chance they'll end up with a lineup padded with mediocre shows.

Many programs on Spanish-language TV should have been retired long ago. Some are too

archaic, like Univision's 40-year-old variety program *Sábado Gigante* (*Giant Saturday*). Others seem pointless, like Telemundo's gossip-show *Cotorreando*.

Some of the shows seem over-the-top by the standards of the major English-language networks. But their gimmicks are familiar to English-speaking viewers, too: scantily clad women in provocative situations; slapstick comedies with heavy sexual innuendo, like Univision's *Los Metiches*; talk shows where debauchery reigns, like Telemundo's *Jerry Springer*-like *Laura* and Univision's long-running and equally outrageous *Cristina*.

Not to mention the epitome of mediocrity: *telenovelas*, particularly the melodramatic, rags-to-riches pulp produced by Televisa. To a younger, better-educated generation, *novelas* represent everything trite about Latin pop culture.

Each time a network has tried to change this format, though, it has encountered resistance. A few years ago, U.S. Latinos rejected Telemundo's then "revolutionary" concept of updating American TV staples from the '70s and '80s and airing them with English subtitles during

posed of people from diverse backgrounds.

Giant Univision reaches almost the entire U.S. Latin population. It has remained on top by offering U.S. Mexicans, the largest group in that community, a lineup that speaks directly to them and in their accent.

NBC-owned Telemundo is reaching out to a broader, if far smaller, group. But it has imported and produced more contemporary and diverse programming. Still, every one of the top 20 Hispanic programs from September through mid-March comes from Univision (see table, right).

Telemundo is targeting the younger generation—advertisers' most coveted demographic—by dipping a toe into the reality-TV pool. The network is adding to its lineup such shows as its own version of *Fear Factor* and *Temptation Island*, which premiered with great success this month.

With such formula-breaking shows, Telemundo is hoping to appeal to the younger generation of Latinos. But they are the ones most likely to tune in to English-language TV.

The Latin networks, it seems, are focusing more on attracting



Telemundo's Hispanic version of Fox's *Temptation Island* debuted with great success.

prime time.

What has made this formula so successful is that it offers traditionally escapist fare that tends to focus on the trials and triumphs of the underprivileged masses. And it is well-known that the TV masses have never been—to put it delicately—very discriminating.

Latinos are a difficult group to define. It's an audience com-

and keeping the "traditional" audience—new arrivals and older generations, mostly Mexican immigrants—while leaving their cable sister channels (Univision's Galavision and Telemundo's Mun2) to seek the right mix of programming to attract younger, American-born Latinos. Eventually, as the Hispanic population grows, no doubt the lines of distinction will blur. ■

NIELSEN RATINGS

It's All Univision

Univision dominates Spanish-language television. Below are the top 20 Spanish-language shows for the season-to-date, from Sept. 23 to March 17, ranked by average rating and average audience for Hispanic households. Every one airs on Univision.

RANK	PROGRAM	AVG. RATING	AA (000)
1	<i>Privilegio de Amar</i> Tue.	27.0	2,625
2	<i>Privilegio de Amar</i> Wed.	26.8	2,603
3	<i>Privilegio de Amar</i> Thu.	26.5	2,580
4	<i>Privilegio de Amar</i> Mon.	26.2	2,549
5	<i>Entre el Amor y Odio</i> Wed.	25.2	2,452
6	<i>Entre el Amor y Odio</i> Tue.	24.7	2,407
7	<i>Entre el Amor y Odio</i> Mon.	24.5	2,381
8	<i>Entre el Amor y Odio</i> Thu.	24.0	2,332
9	<i>Privilegio de Amar</i> Fri.	23.9	2,324
9	<i>Vias del Amor</i> Tue.	23.9	2,323
11	<i>Vias del Amor</i> Wed.	23.7	2,310
12	<i>Vias del Amor</i> Mon.	23.5	2,283
13	<i>Entre el Amor y Odio</i> Fri.	23.1	2,246
14	<i>Vias del Amor</i> Thu.	23.1	2,245
15	<i>Vias del Amor</i> Fri.	21.3	2,077
16	<i>Gata Salvaje</i> Tue.	19.8	1,929
17	<i>Gata Salvaje</i> Thu.	19.7	1,921
18	<i>Gata Salvaje</i> Mon.	19.7	1,918
19	<i>Gata Salvaje</i> Wed.	19.3	1,880
20	<i>Cristina</i> Mon.	18.7	1,817
20	<i>Don Francisco Presenta</i> Wed.	18.7	1,817

AA=Audience average

SOURCE: Nielsen Media Research

MULTICULTURAL DIFFERENCES

Watch Your Language

English-speaking viewers may believe that, since all Latinos speak Spanish, all words mean the same thing to all Latinos. But as this little list shows, in some countries, words have different, usually slang, meanings, and programmers and advertisers have to stay aware of that, or risk offending or confusing viewers. TV critic Magaly Morales provides a sampling:

PEDO in Venezuela and Puerto Rico is a problem or a mess. In other places, it's slang for flatulence.

CUERO in Puerto Rico is a prostitute. In Mexico, it means handsome; anywhere else, it's leather.

CODO is stingy in Mexico. Anywhere else, it's an elbow.

PILA in Venezuela is a pile of things; anywhere else, a battery.

GOMA is glue in Peru. In Chile, it means eraser. In Mexico and in Venezuela, it's the word for tires.

LLANTA is a tire in Peru and a roll of fat in Mexico.

CAJETILLA in Peru is a cigarette box. In Argentina, the word refers to a prostitute.

PANTALLA is earring in Puerto Rico. Anywhere else, it's a lamp shade.

BOBO is a wrist watch in Mexico; in Peru and Argentina, slang for heart. Anywhere else, it means foolish or silly.

CANA is jail in Peru and gray hair anywhere else.

BICHO refers to a small, annoying insect in most of Latin America. But in Puerto Rico, it refers to the male genitalia.

CUCHARITA means teaspoon, except in Venezuela, where it is slang for the female genitalia.

ARRECHO means to be very mad in Venezuela, but it means being horny in Peru.

CACHAR in Mexico means "to catch" somebody. In Peru, it's slang for intercourse.

BAÚL in Mexico is the trunk of a car. In Venezuela, a car trunk is called "maleta," but, everywhere else, that's luggage.

CAMIÓN is a bus in Mexico, but it's a truck everywhere else.

Family-Friendly Entertainment En Español

LFN

La Familia Network
Para Tu Familia

La Familia Network Knows Hispanic Families

- Kids and Teen Programs
- Family Movies and Specials
- Relevant and Heritage-based Series
- 82% Spanish, 10% Bi-lingual and 8% English

AMC-4, T-23

inspnets.com • 1-800-725-4677



WASHINGTON

War Still a Threat to Free Press

RCFP report even sees potential for bugging newsrooms

BY JOHN EGGERTON

Press freedom remains one of the casualties of the war on terrorism, according to a new report by the Reporters Committee for Freedom of the Press (RCFP).

The government's terrorism threat level hadn't made it into the red at press time, but the threat that the war on terrorism poses to the electronic and print media is already at code red in two areas: freedom of information and access to immigration and terrorism proceedings. In addition, it is rising in another, raising the specter of newsroom wiretaps in the name of national security.

That's according to the third in a series of "Homefront Confidential" white papers from RCFP.

opened an overnight package sent from AP's Manila bureau to its Washington office. The FBI claimed that it contained sensitive information. AP countered that it contained an unclassified report that had already been discussed in open court. The package was seized by customs and turned over to the FBI.

An even stronger USA Patriot Act, a draft of which was obtained last month by the Center For Public Integrity, could conceivably allow for the wiretapping of news operations, according to a memo from the American Society of Newspaper Editors to its members two weeks ago.

In that alert, ASNE warns that protections instituted following disclosures that the Nixon administration had been wiretapping journalists would be weakened by the act. "If Patriot Act II passes, the government would be able to claim that journalists were passing information on to a foreign person or organization to justify an electronic wiretap of a newsroom. One could envision an attempt by the government to engage in spying on a newsroom in the United States when the 'foreign power' to whom the information is being supplied is the foreign bureau of a domestic news organization."

The RCFP threat level remains at "severe" for Freedom of Information issues. On that topic, the committee is doing more than just releasing color-coded reports. It has been working with the RTNDA and the Society of Professional Journalists to reform the 2002 Homeland Security Act (B&C, 3/17, p. 4). In concert with the Senate Government Affairs Committee, the groups last year drafted the Restoration of Freedom of Information Act of 2003 to clarify FOIA exemptions and protect whistleblowers by removing "unnecessary criminal penalties."

On the upside, the report lowered the threat level in the war-coverage category after the military decided to allow journalists to embed and provide, potentially, the most extensive war coverage to date.

In addition to the move to embed journalists, the report sees hopeful signs in a more questioning public. "They have started to object to the secret imprisonment of witnesses and immigrants," says the report. "They are asking hard questions about airline security. They want to know whether Afghan civilians have been killed by American air attacks, and they are questioning whether the information they have seen justifies war with Iraq." ■

What Price Security?

Level of threat to a free press posed by the war on terrorism

	POTENTIAL THREAT	3/2003	9/2002
SEVERE	War-coverage ground rules	High	Severe
	Closed military tribunals	High	High
HIGH	Closed terrorism/immigration proceedings	Severe	Severe
	Restrictions on domestic coverage	Guarded	Guarded
ELEVATED	U.S. Patriot Act	Elevated	Guarded
	Attacks on reporter's privilege*	Elevated	Elevated
GUARDED	FOIA restrictions	Severe	Severe
	State actions to limit access	Elevated	Elevated

*Increases in subpoenas; crackdowns on leaks

SOURCE: Homefront Confidential, Third Edition; Reporters Committee on Freedom of the Press

The report, released last week (online at rcfp.org), says access to information continues to be "severely threatened" by the government's efforts to shield the public from information. A spokesperson for the new department had not returned calls at press time.

For its previous report, in September 2002, the committee co-opted the government's color-coded threat-level scale to turn the tables and apply it to threats posed by the government on information-gathering in various categories (see chart).

The threat level has been raised from guarded to elevated for the USA Patriot Act on news that the government plans to make it even tougher.

The act gives the FBI greater freedom to obtain records, as well as to track e-mail and tap phone conversations. "Although aimed at trapping terrorists, those provisions of the law could ensnare journalists and restrict their ability to report on the war on terrorism."

Case in point was the story two weeks ago, cited by Radio-Television News Directors Association President Barbara Cochran, that, last September, the government had intercepted and



CAPITAL WATCH

How Necessary Is 'Necessary'?

There is a major disagreement between FCC Commissioner Kevin Martin and the other members of the FCC over how to interpret Congress's mandate to review commission rules every two years and scrap or change ones deemed unnecessary. Martin turns out to be even more deregulatory when it comes to defining what rules are "necessary" in the public's interest than are either his Democratic or Republican colleagues.

In a partial dissent from a report on the biennial review of telecom rules, Martin calls "untenable" the report's definition of "necessary" as "useful," "meaningful" or "appropriate." It was the commission's first statement of how it interprets the congressional directive. Martin, in contrast with the majority, interprets the word as "indispensable."

(Both sides cited court interpretations to support their readings.) That means that, in the congressionally mandated review of the FCC's broadcast- and cable-ownership rules now under way, Martin is setting a tougher standard for keeping rules than for creating them and a tougher standard than either the two Democrats or his two fellow Republicans.

The other commissioners wrote separate joint statements (Democrats and Republicans pairing up) in support of the looser definition and arguing that Congress was not intending to set the bar higher for reviewing rules than for creating them.

ACA Says Keep Cap

The American Cable Association has seconded comments from Mediacom Communications to the FCC opposing raising the 35% audience-reach cap on broadcast-station ownership. ACA represents small and mid-size cable companies, such as Mediacom.

While both say they would prefer a marketplace solution, Mediacom and ACA say consolidation has already hurt cable customers in rural areas, with media giants controlling stations, studios and 30 of the 36 top cable nets. Consolidation, they say, has produced rising cable rates to pay for programming, price discrimination against rural and small markets, preferential treatment to DBS at the expense of ACA members, diminished diversity of viewpoints, and an unbridged digital divide between urban and rural. To loosen the cap, they say, would just magnify those "harmful" effects.

If the FCC relaxes the rules, says Mediacom, it should make any new station purchases contingent on uniform programming rates, à la carte options for more-expensive networks, no retrans consent option for stations owned by companies with cable nets, unbundling requirements, and disclosure of rates and terms by affiliated programmers.

ACA also issued a statement last week backing Sen. John McCain (R-Ariz.) in his call for more à la carte cable offerings. ACA, too, praised the Cablevision/YES deal (see box above).

Correspondents Dinner Postponed

Uncertainty over timing of the beginning of war with Iraq prompted the postponement of the annual Radio and Television Correspondents Association Dinner in Washington last week. The gathering, slated for March 20, has been rescheduled for June 4.

MCCAIN CHIDES CABLE CEOS



Senate Commerce Committee Chairman John McCain (above) has written CEOs of the top five cable companies praising the Cablevision/YES sports channel deal as one that "appears to provide consumers with more choice over programming and more control over their cable rates."

He challenged the CEOs "to provide your customers with similar choices, especially with respect to the most expensive programming, like sports, that continue to drive up cable rates." For its part, Comcast said it "has consistently been open to program contract arrangements that provide greater flexibility for our customers."

With Broadband, People Expect More.



MEET OPPORTUNITY

Broadband customers expect more than just speed.

They want innovative features, content and applications. AOL For Broadband recognizes this and has assembled an entirely new team of industry veterans to meet and exceed the expectations of this growing market.

Our team has built the online experience that customers expect with broadband. AOL For Broadband subscribers watch breaking news as it happens, replay sports highlights on demand and preview movie and music debuts before they hit the street. And they enjoy it all in crystal clear digital audio and video.

This is not just a faster dial-up. It's AOL For Broadband — the first broadband service for high speed connections.

AOL For Broadband is now available nationwide on all broadband connections. To find out how you can offer your customers the Broadband experience they expect, write to LaunchBroadband@AOL.com

AOL FOR BROADBAND

Everything you want. *Instantly!*

With reviews like this...

"From 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!

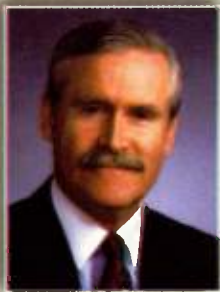


Television Bureau of Advertising Annual Marketing Conference

In partnership with the New York International Auto Show
Jacob Javits Convention Center • New York City

April 15, 2003

Featuring:



Dennis FitzSimons
President & CEO
Tribune Company



Jim Press
EVP & COO
Toyota Motor Sales, USA



Tim Russert
Washington Bureau Chief
NBC News



Tony Vinciguerra
President & CEO
Fox Networks Group

REGISTER TODAY!

Visit www.tvb.org for full agenda details and easy online registration.

BUSINESS



CHANGING HANDS

TVs

KAPX-TV Albuquerque, N.M.

PRICE: \$20 million

BUYER: Univision Communications Inc. (A. Jerrold Perenchio, chairman/CEO)

SELLER: Paxson Communications Corp. (Jeff Sagansky, president/CEO)

FACILITIES: Ch.14, 5,000 kW, ant. 1,234 ft

AFFILIATION: Pax

Combos

WYNG-FM Evansville and WDKS-FM Newburgh (Evansville), WGBF-AM Evansville, Ind.; WKRI-FM Mount Carmel (Evansville), Ill.; WGBF-FM Henderson (Evansville), Ky.;

PRICE: \$2.7 million

BUYER: Regent Communications Inc. (Terry Jacobs, chairman/CEO); owns 71 other stations, including WBKR-FM and WKDQ-FM Evansville

SELLER: Clear Channel Communications (John Hogan, CEO/Radio)

cobs, chairman/CEO)

FACILITIES: KKCB-FM: 105.1 MHz, 100 kW, ant. 791 ft.; KLDJ-FM: 101.7 MHz, 19 kW, ant. 824 ft.; KBMX-FM: 107.7 MHz, 8 kW, ant. 912 ft.; WEBC-AM: 560 kHz, 50 kW day/5 kW night
FORMAT: KKCB-FM: Country; KLDJ-FM: Oldies; KBMX-FM: Modern AC; WEBC-AM: Talk
COMMENT: See item above

WOFE-FM and WOFE-AM Rockwood and WUFX-FM Harriman (Knoxville), Tenn.

PRICE: \$1.5 million

BUYER: Commsouth Radio Inc. (Kirk A. Tollett, president); no other broadcast interests

SELLER: P&G Properties Inc. (Glenn Hill, owner)

FACILITIES: WOFE-FM: 105.7 MHz, 930 W, ant. 837 ft.; WOFE-AM: 580 kHz, 1 kW day, WUFX-FM: 92.7 MHz, 790 W, ant. 663 ft.

FORMAT: WOFE-FM: Country; WOFE-AM: Gospel; WUFX-FM: Gospel

ant. 472 ft.; WLDC-FM: 98.9 MHz, 1 kW, ant. 489 ft.

FORMAT: WJEZ-FM: Oldies;

WLDC-FM: Country

BROKER: Don Sailors

KCDI-FM Bryant (Little Rock), Ark.

PRICE: \$3.6 million

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

SELLER: Malvern Entertainment

Corp. (Scott A. Gray, president)

FACILITIES: 93.3 MHz, 6 kW, ant. 699 ft.

FORMAT: Country

BROKER: Bill Cate, Sunbelt Media

KWCX-FM Willcox, Ariz.

PRICE: \$2.5 million

BUYER: Clear Channel (John Hogan, CEO/Radio); No. 1 station group owns 1,206 other stations, none in this market

SELLER: Lakeshore Media LLC

(Chris Devine, member)

FACILITIES: 104.9 MHz, 730 W, ant. 3,176 ft.

FORMAT: AC

Clarification

In the Feb. 10 issue, Roehling Broadcast Services Ltd. was the broker in the sale of WLEZ(FM) Terre Haute, Ind., by Bomar Broadcasting Co.-Terre Haute Inc. to Crossroads Investments.

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

Station Deals Year-to-Date*

	2003		2002	
	NUMBER	VALUE (MILLION)	NUMBER	VALUE (MILLION)
TELEVISION	26	\$799,860	7	\$146,500
RADIO	113	\$276,181	204	\$663,390

SOURCE: BIA Financial Networks

*Through March 18

FACILITIES: WYNG-FM: 105.3 MHz, 50 kW, ant. 492 ft.; WDKS-FM: 106.1 MHz, 6 kW, ant. 328 ft.; WGBF-AM: 1280 kHz, 5 kW day/1 kW night; WKRI-FM: 94.9 MHz, 50 kW, ant. 420 ft.; WGBF-FM: 103.1 MHz, 3 kW, ant. 453 ft.

FORMAT: WYNG-FM: Country; WDKS-FM: Top 40; WGBF-AM: News/Talk; WKRI-FM: Classic Rock; WGBF-FM: AOR

COMMENT: Regent is swapping three FMs and one AM in the Duluth, Minn., market plus \$2.7 million for Clear Channel's four FMs and one AM in the Evansville market

KKCB-FM and KLDJ-FM Duluth, KBMX-FM Proctor and WEBC-AM Duluth, Minn.

PRICE: Swap

BUYER: Clear Channel Communications (John Hogan, CEO/Radio); No. 1 group owns 1,202 other stations, none in this market

SELLER: Regent

Communications Inc. (Terry Ja-

WSWO-FM and WKFI(AM) Wilmington, Ohio

PRICE: \$1.2 million

BUYER: Baldwin Broadcasting (Vernon Baldwin, owner); owns five other stations, none in this market

SELLER: Southwest Ohio Broadcasting Services GP (Berl Brechner, general partner)

FACILITIES: WSWO-FM: 102.3 MHz, 3 kW, ant. 299 ft.; WKFI: 1090 kHz, 1 kW day

FORMAT: WSWO-FM: Country; WKFI: Gospel

FMs

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

PRICE: \$5.5 million

BUYER: Citadel

Communications Corp. (Farid Suleman, CEO); No. 6 station group owns 214 other stations, none in this market

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

FACILITIES: 93.7 MHz, 12 kW,

Kelly Callan, Fred Kalil, Frank Higney
Dick Beesemyer, Todd Hartman
Lou McDermott and Frank Kalil

will be at the

BELLAGIO HOTEL

for the

N.A.B.

Please phone for a confidential appointment
Radio, TV and CATV Brokers
Appraisals, Media Investments, Consulting



Kalil & Co., Inc.

3444 North Country Club Tucson, Arizona 85716 (520)795-1050

TECHNOLOGY



David Mandelbrot (l) and Jim Moloshok oversee Yahoo! Inc.'s new Yahoo! Platinum offering.

Yahoo, ABCNews.com Sub-based Streaming

BY KEN KERSCHBAUMER

Yahoo! and ABCNews.com recently launched subscription-based streaming services that not only broaden the amount of content available online but also could help drive broadband penetration.

Last week, Yahoo! introduced Yahoo! Platinum, a service that offers a number of exclusive video channels, including one that has live audio and video streams of every game of the NCAA men's basketball tournament. ABCNews.com offers ABC News Live, a 24-hour service providing exclusive video from news conferences and reporters. It also has a Quad Screen feature that allows display of up to four simultaneous feeds.

ABCNews.com President Bernie Gershon points to a current broadband base of approximately 70 million (23 million home users, 50 million office users) and the ability to deliver a quality viewing experience as the most important factors in the potential success of the new services.

"Seventy million is a decent reach for a cable network," he says. "Broadband is in enough homes that it makes a difference, and the quality of the video is good enough that it's a decent experience, particularly for news content."

Gershon and the team at Yahoo! aren't

the only ones thinking positively about the Internet as a video distribution tool. Movielink, the online VOD service available from the five major Hollywood movie studios, has also found decent success.

"We're becoming encouraged," says James Ramo, CEO of Movielink, the company formed by the five major Hollywood studios to provide downloadable versions of Hollywood movies. "Just putting great movies on the Internet is not going to get the public to see the In-

'I think recently we've had irrational depression about the fate of the Internet business. I've always been mildly excited, not over-exuberant.'

BERNIE GERSHON, ABCNews.com

ternet as a video gateway the way they look at broadcast, satellite and cable. So we need a lot of content and can't do it alone. Frankly, the more the merrier."

The Yahoo! service, in many ways, could have an outsider saying it's about time. Since the Broadcast.com purchase that almost single-handedly launched the dotcom craze, many have wondered when or if Yahoo! would offer something like its new service.

"With the Broadcast.com infrastructure, we can bring in 10 analog satellite feeds and put them live on the Internet," says Jim Moloshok, Yahoo! senior vice president of media, entertainment, information and finance. That capability enables the live feeds of NCAA basketball.

Yahoo!'s current programming includes exclusive content from *Survivor* and *American Idol*.

ABCNews and NASCAR are available on Yahoo! as well as on RealOne. Both Yahoo! and RealOne cost \$9.95 a month (it's \$16.95 for a package including the NCAA basketball games) and could put broadband users in a bind: Do they spend another \$10 a month for more content or simply limit their intake to one service?

It's still too early for Moloshok to predict how that potential audience will react, but he points to cable subscribers who have HBO and Showtime as proof that those who have enough interest in something will pay for it: "Down the line, it could be that programming duplication will be minimal and uniqueness will be more dramatic."

Moloshok says that two other factors (along with the broadband penetration) are also important proof of the expanded market opportunities. First, he says, broadband consumers have evolved from early adopters to mainstream consumers.

Second, content companies are waking up to the potential. "Since we announced our service, we've been barraged by sports leagues, studios and TV companies because distribution on the Internet creates another business opportunity."

Movielink is an example of that. It's still too early to say whether it will be successful, but, according to Ramo, buy rates per subscriber are a little less than three a month. The site offers more than 250 titles, a mix of movies both in the PPV or VOD window and also as library content.

The Movielink experience differs from that of ABCNews.com or Yahoo! Platinum in that it's download-based, not streaming-based. The user downloads a half-Gigabyte file onto a computer and can access it in 24-hour periods for 30 days. After the 30 days, the file needs to be replaced.

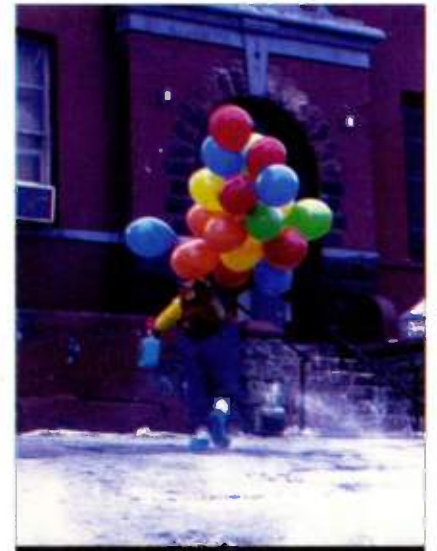
"We're on the Internet side of the dial, and we think that, over time, we'll see the Internet become a viable way to get video into the home, just like satellite, cable, broadcast," says Ramo. "We think we're at the early days of the Internet's being a new channel of distribution and a viable gateway for a display device to watch movies."

Adds Gershon, "I think recently we've had irrational depression about the fate of the Internet business. I've always been mildly excited, not over-exuberant," says Gershon. "And we've tried to be sensible and measured over time." ■

Cutting Edge

Sears HD network

One of the problems the average TV-set buyer has in experiencing HDTV is finding a retailer that maximizes the HD-viewing experience. To that end, Sears has created an in-store HDTV network with the help of Premier Retail Networks that will allow customers to experience HDTV whenever they're in the store. The feed will be delivered to 870 Sears stores via DISH Network Business Solutions (DNBS). Content will include sports, concert footage, movie trailers and even advertising. Peter Cullen, general manager of PRN Home Electronics Network, says, "Ultimately, the best way to help our retail partners create HDTV-sales opportunities is to showcase the quality of HD programming; inform customers about the latest HD products, features, and services available; and show shoppers what programming is available in their area."



Sony will screen *Dreams*, a collection of short films, in Los Angeles later this week.

L.A. Dreams

Sony will hold a screening of *Dreams*, a collection of four-minute films created by leading commercial directors using Sony's CineAlta 24p camera. This is the second consecutive year that Sony has taken on the project, which this year asks the directors to film a movie related to the topic of joy. The screening will be held on April 2 at the Directors Guild.

Router Encore

Los Angeles-based production facility Encore Video recently completed an upgrade of its signal-distribution system built around the new Utah-400 high-density digital routing switcher. Director of Engineering Don Buehler says experience with Utah routing products contributed to the decision, as did the router's size, price and upgrade capability. A 288x288 Utah-400 matrix replaced a 128x128 Utah-300 that had been in service since 1996. The project also involved expansions of the facility's other routers for analog video, audio, timecode and machine control.

One Good DTV Turn Deserves Another

WNET supplies antenna; WPIX returns favor with DTV carriage

WPPIX(TV) New York and WNET(TV) New York are helping each other get on-air with new digital television services. WNET provided the antenna that WPIX will use to transmit a DTV signal to the NYC market; WPIX will give WNET a portion of its signal for use in transmitting a standard-definition DTV local feed.

The two stations' transmission facilities are co-located at the Empire State Building, and WPIX has received FCC permission to broadcast an over-the-air signal on channel 12.

"We're still working out how we'll get the



signal from WNET to our station because, when the signals get to Empire, they're already encoded," says WPIX Chief Engineer Mike Gano. "We need to figure out a way for them to deliver an embeddable MPEG stream to WPIX."

transmission

The WPIX technical team is working on it, Gano says, but a decision has not been made yet. The VHF antenna is located on the 81st floor, and he has been impressed with the coverage despite its being a low-power 125-W signal: It can cover almost the entire market.

Feedback from viewers has been available mostly through the AVS

Forum, a Web site on which DTV set owners post messages related to a variety of DTV issues.

"A lot of people put up UHF antennas, so one of the challenges is they're trying to receive a VHF channel 12 and aren't having great success," says Gano. "People with combination antennas are receiving us okay."

The station hasn't begun serious discussions with regard to cable carriage with Time Warner, but that will be in the works. The station will bring viewers The WB HDTV lineup and also plans to offer New York Mets baseball games in HD, something it had done from the World Trade Center facility. WPIX had broadcast a digital signal from January 2001 until Sept. 11, 2001. ■

DIGITAL TICKER



Newest Digital Stations

KAKW-DT	Killeen, TX (Uni)
KELO-DT	Sioux Falls, SD (CBS)
KENW-DT	Portales, NM (PBS)
KFDX-DT	Wichita Falls, TX (NBC)
KHQA-DT	Hannibal, MO (CBS)
KJTL-DT	Wichita Falls, TX (Fox)
KLJB-DT	Davenport, IA (Fox)
KSFY-DT	Sioux Falls, SD (ABC)
KVBC-DT	Las Vegas, NV (NBC)
WBDT-DT	Dayton, OH (WB)
WPIX-DT	New York (WB)
WQED-DT	Pittsburgh (PBS)

SOURCE: Decisionmark

AFFORDABILITY THROUGH INNOVATION

The digital breakthrough you've been waiting for.

Coming to NAB 2003, booth SU7059. For a sneak preview go to www.thomsongrassvalley.com/M

 grass valley
A THOMSON BRAND

YOU GOTTA GO!

Because the Best and Brightest Come to NAB2003

All-Industry Ceremony & Keynote Address



State of the Industry Address
Eddie O. Fritts
President & CEO
National Association of Broadcasters



Keynote Address
Barry Diller
Chairman and CEO
USA Interactive & Vivendi Universal Entertainment



NAB Distinguished Service Award Recipient
Cokie Roberts
Political Analyst
ABC News



NAB Opening Celebration

Bill Cosby
Comedian

Sponsored by **EMC²**
where information flows

Technology Luncheon



Keynote
George Gilder
Chairman
The Gilder Group

Sponsored by **THALES**
BROADCAST & MULTIMEDIA



NAB MultiMedia World

Keynote
Mike Volpi
Senior Vice President
Routing Technology Group
Cisco Systems

Sponsored by **IBM**

Television All-Industry Luncheon

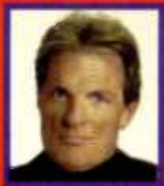


NAB Spirit of Broadcasting Award Recipient
Don Hewitt
Creator & Executive Producer of CBS's "60 Minutes"



NAB Broadcasting Hall of Fame Recipient
The Wonderful World of Disney
Television Anthology Series
Michael Eisner
Chairman & CEO
Walt Disney Company

NAB Radio Luncheon



NAB Broadcasting Hall of Fame Recipient
Scott Shannon
Air Personality & Program Director
WPLJ

Sponsored by **ASCAP**



Keynote
Bob Schieffer
Anchor & Moderator,
CBS News' "Face the Nation"

Including Washington's Leaders

FCC Chairman's Breakfast

Sponsored by **AG Edwards**
BUSINESS AND LAW



The Honorable
Michael Powell
Chairman
FCC



Moderator
Sam Donaldson
Correspondent
ABC News

Regulatory Face-Off

Sponsored by **Broadband Compliance Services**



The Honorable
Jonathan Adelstein
Commissioner
FCC



The Honorable
Michael J. Copps
Commissioner
FCC



The Honorable
Kathleen Q. Abernathy
Commissioner
FCC



The Honorable
Kevin Martin
Commissioner
FCC



The Honorable
Nancy Victory
Assistant Secretary
NTIA



Moderator
John Cochran
Correspondent
ABC News

Congressional Breakfast — Confirmed Speakers

Sponsored by **CEA**



Moderator
Steve Newberry
Chairman & CEO
Commonwealth
Broadcasting
Corporation



Senator
Conrad Burns
(R-MT)



Senator
Norman Coleman
(R-MN)



Congressman
Rick Boucher
(D-VA)



Congressman
Eliot L. Engel
(D-NY)



Congressman
Gene Green
(D-TX)



Congressman
Lee Terry
(R-NE)

To register and for the most up-to-date information, visit www.nab.org/conventions/nab2003

Conferences: April 5-10
Exhibits: April 7-10

NAB

THE WORLD'S LARGEST
ELECTRONIC MEDIA SHOW

April 5-10, 2003 · Las Vegas, NV

user. Things like paperwork are enormously time-consuming, and you get the focus off of what is supposed to be important: negotiation."

Given the costs involved with an effort to offer serialization, though, the question becomes not how or when but who: Who is responsible for the investment in developing and implementing the system?

Auerbach believes it will be the trading partners that will lead such an effort because the benefits of improving the background process will give them new efficiencies. "There will be costs involved, but we're trying to keep those to replacement costs because business right now is a labor-intensive paper process," she says, "Efficiency will cost a little bit but certainly less than what everyone is spending now."

But getting the trading partners to see those benefits could be difficult.

"There's no obvious payback for something like this," says Put-

'Everybody needs EDI, and the media companies talk about it like it's the silver bullet that will solve efficiency problems. But what they'll find is, they've only solved half the problem.'

MARTINO MINGIONE,
CAM Systems

nam. "You'll improve things and be more efficient, but the ROI needs to be quantified. And why should someone do something out of the goodness of their heart? If it helps everyone, that's nice, but someone will want a return."

Adams believes it will be the agencies that set the agenda. As for who will pick up the cost, he believes it needs to be a third party without any business conflicts. That most likely points to the TVB or AAAA, but both organizations have said funding of such a project isn't currently in the realm of possibility.

The other problem facing such a project, according to Adams, is that there needs to be certainty that the stations and agencies will both embrace it.

"Nothing would be worse," he says, "than to invest in creating such a system and have the stations and agencies not be interested in it."

Mathewson believes the network O&Os will most likely be the ones to drive the process. "They'll espouse a solution, and the rest of the industry will, over time, adopt that solution."

The other push in EDI involves

creating a common transport to enable information to flow along the EDI highway. Auerbach says those efforts are centered on XML, and the support of vendors has been strong. "Not all the transactions today are happening in XML because of legacy systems and the costs associated with turning them to XML language. But the newest vendors, like VCI or WideOrbit, are ready to go."

Adds Mingione, "The TVB understood that the way these EDI interfaces should be put together is through an XML data standard, and that is a standard that is conducive to supply-chain management."

The traffic systems offered today continue to evolve to meet the promise of EDI. Encoda, for example, will soon be offering XML support in its system. It

also will head to NAB with its new Broadcast Master product available in both a turnkey system for single stations or an enterprise-size system for central-casting or multicasting needs.

"It's a Wintel-based system that is currently deployed in about 80 channels around the world," says Duncan. "It offers an integrated broadcast footprint that contains programming,

scheduling, sales and finance information." He says it uses a simple, integrated database environment that compartmentalizes components of the operation.

He believes that the trade organizations have done a good job of pushing the development of standards but now it may be up to other industry players to finish the job. "We're at the part where a vendor is going to push progress." ■

**MINUTES, NOT HOURS.
CENTS, NOT DOLLARS.
»» SOLUTIONS,
NOT EMPTY PROMISES.**

**OSI-Traffic Software.
Setting The New Standard.**

- Centralized Operations
- One-time data entry to reduce redundancy
- Multi-Station/Multi-Channel

osi
Optimal Solutions Inc.

- Real-Time Avails
- Shadow Training
- Customized Reporting
- Client / Server Design

Managing inventory for simplicity, ease and profit hasn't always been a simple solution. Limited choices meant compromises, cost issues and, sometimes, confusion.

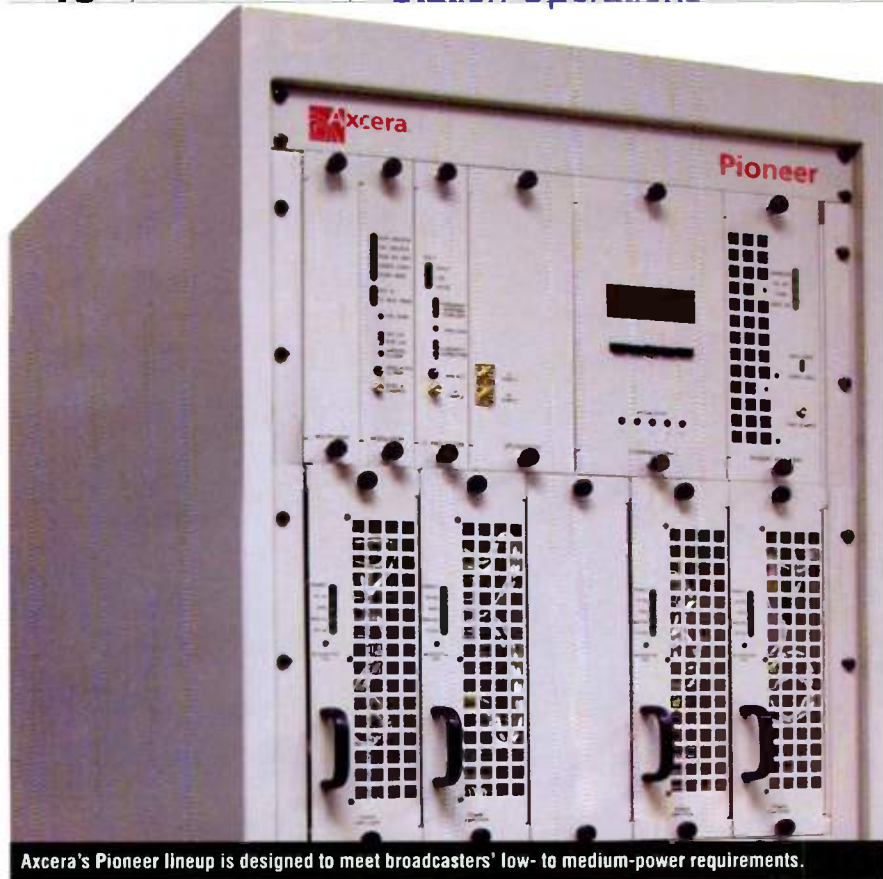
Now broadcasters have a choice - a system solution proven to increase your ROI, your capabilities and your control - managing multiple stations from a single server and giving you the power and the flexibility of real-time data.

Crafted by broadcast executives, the OSI-Traffic system, simply put, has superior functionality than every other system on the market. Our 32-Bit Windows™-based application delivers centralized management, multi-station consolidation and real-time reporting. All backed by complete, 24/7 expert service and support. And all designed (and proven) to reduce hardware costs, administrative time and hassles.

See how OSI-Traffic software is your single, best source for real-time broadcast traffic management...the same resource already trusted by great names like BELO, PAX-TV, Telemundo and the Quincy Broadcast Group.

**Call 636-405-1065
or visit www.osi-traffic.com**

© 2003, OSI, Inc.



Axcera's Pioneer lineup is designed to meet broadcasters' low- to medium-power requirements.

Upbeat About Depression

Depressed-collector technology cuts power bills

By KEN KERSCHBAUMER

The impetus in transmission developments continues to be improved efficiency, and manufacturers look to next-generation technologies like multi-stage depressed-collector transmitters as a way to show gains in both digital and analog transmission.

Ai, for example, is introducing the QVC line of multi-stage depressed-collector (MSDC) transmitters available in three-stage or five-stage tubes. Part of the Quantum lineup, it retains many of the original features found in the Quantum roster, despite a potential problem with space constraints.

"The first thing we did was get rid of the crowbar circuit because the Quantum family step-start switch doesn't require it," explains Ai National Sales Manager Mark Polovick. "We have no crowbar in any of our digital products, which are water-cooled and offer 60% efficiency in the five-stage version and 55-plus% efficiency in the three-stage."

The decision to go with a water-cooled system came about when options like oil or Glycol showed problems. A dual-loop system is mounted on the wall outside the transmitter so that water runs through the coil on one side while, on the other, Glycol runs through the loop. Polovick says that allows the Glycol to stay outside the transmitter while still removing any worries of freezing.

"In order for the water inside the transmitter to freeze, it would have to be off for hours and hours," he says. "Plus, when water gets heated, it just boils

while tube manufacturers have told of us of instances where the oil will burn."

Polovick says that, when Ai realized the efficiency gains possible with depressed collectors for DTV transmission, it decided to build an NTSC model as well.

Also introducing an MSDC transmitter is Thales. The company says the DCX Paragon MSDC IOT digital transmitter has efficiency up to two times a conventional IOT and four times that of a solid-state transmitter, resulting in cost savings of 50% to 75%. The company says that translates into power bills of up to 50% to 75% less than conventional products sold for digital transmission today.

On the low-power side, Thales will show its Affinity, available in both ATSC and DVB versions.

Axcera is offering a new MSDC option for its Visionary digital transmitter. The option is for a standard IOT available in three- or five-collector versions, a choice of water or oil cooling, and digital or analog.

Not all manufacturers, however, are sold yet on MSDC technology. Dave Glidden, Harris director, television transmission products, says MSDC is a very attractive product idea for customers because of increased efficiency but a heavy push by manufacturers is a bit premature. "There isn't one manufacturer that is in full-scale production of tubes, and there is only one manufacturer in pre-production. There's a risk a change in specs that could affect design."

Harris is currently figuring out a proper MSDC design, he says, which should be available by NAB 2004. For now, his

advice is to purchase a Harris low-power Ranger transmitter and then install the MSDC full-power unit when it's available and proven. The station then can use the Ranger as a backup.

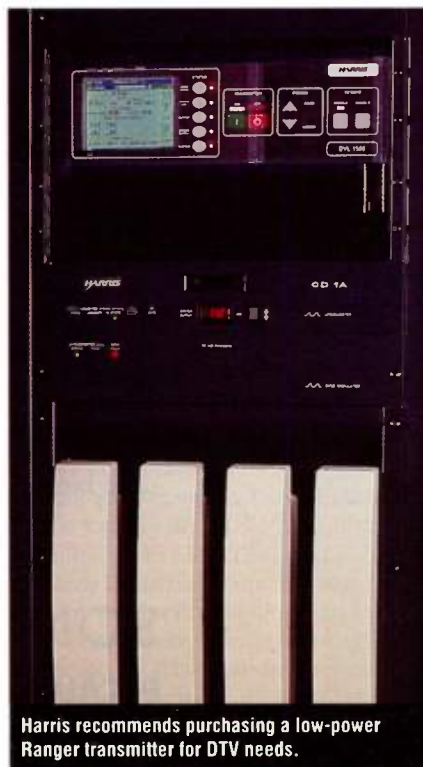
Glidden says the NTSC market has found renewed legs as broadcasters realize that the 2006 shutoff for NTSC won't happen. Harris will demonstrate new low-power NTSC transponders developed jointly with its subsidiary Hirschmann Technologies, based in Austria. They're available in 2-kW to 30-kW solid-state versions.

Axcera also is addressing low- to medium-power transmitter needs with the Pioneer line, which uses the latest LDMOS devices in a compact package for both analog and DTV applications. It's available for power levels from 10 W to 6 kW analog and up to 3 kW for DTV applications. Rich Schwartz, Axcera director, marketing and product management, says the product-development cycle involved a lot of input from customers.

The transmitter is modular in design, with broadband amplifiers covering the entire UHF band, the key to making the range of power levels available. The design also makes it easy for stations whose channel is out of the core or is expected to be displaced in the future to retrofit.

New antennas also will be unveiled at NAB. Dielectric is introducing the TLS-V high-band VHF (Band III) pylon array in four-, eight- and 12-bay configurations for ERP levels in excess of 200 kW. It has extremely low windload and weight characteristics (75% less windload than comparable-gain panel antennas) and can be used for both analog and digital broadcasting.

Dielectric also introduced low- and mid-band VHF models of the DTV CIF mask filter. The company says it offers high out-of-band rejection characteristics, adjacent-channel-combining capability in a temperature-stable design. A directional UHF filter and DVC Series high-band VHF branch combiner are also available. ■



Harris recommends purchasing a low-power Ranger transmitter for DTV needs.

BRIEFS

at NAB. The 7130 Series provides transmission of 15-MHz wideband composite video using 10-bit video processing and four independent audio channels over a single fiber. The company says it's ideal for long cable runs, either in a field or studio environment. For audio, the channels may be used for either two channels of stereo or four independent channels, and all-digital processing and signaling guarantees no crosstalk or intermodulation between channels. It's available in single-mode and multimode versions, in box or card version. The card units fit within the model 6000A rack-mountable card cage, sold separately.



Meteorlogix's MxWeatherSpan X enables meteorologists to create images.

Meteorlogix

MxWeatherSpan X, a new complete PC-based broadcast weather-graphics system from Meteorlogix, enables broadcast meteorologists to create images and animation. The workstation receives data continuously by satellite and automatically refreshes all clips and images with the latest data. A separate CPU (central processing unit) handles all rendering in the background so that users never have to actively manage the process. It also has a function called WxShow whereby clips are selected from the media library and dropped into sequence along a timeline. The clips can then be sorted, adjusted and played back as a complete show. The system also can create one centralized weather show that can be branded for several stations and a complete tool for creating and editing true 3-D graphics.

Ensemble Designs

Ensemble Designs' BrightEye analog-to-serial digital optical and electrical converter is designed to lock an internal frame synchronizer and will accept a range of analog video input formats and external timing references. Accepted inputs include composite, Y/C (S-video), SMPTE, Beta, RGB and SDI 601 as video inputs in PAL/NTSC (525/625). The product line will include several different varieties including SDI/electrical and optical input to analog conversion. Most BrightEye product will include internal time-base correctors and frame synchronizers. Compactness allows the device to be installed in a variety of physical locations. Conventional rack mounting is also possible, with 16 BrightEyes fitting in a 3RU-mounting frame.

Two MORE Reasons... to Want Your DMG

Pathfire's Digital Media Gateway™ has already revolutionized the way news service feeds are distributed and managed within broadcast stations.

Now Pathfire will bring the same digital distribution and content management benefits to Syndicated Programs and Ads.

Pathfire Syndication

- Minimized show prep
- Consistent electronic format sheet
- Frame accurate video segments
- Interfaces to automation systems



Pathfire Ad Delivery

- Desktop preview and management
- Drag-and-drop to external equipment
- Convenient search for specific spots



To learn more about the DMG and the management benefits of Pathfire Syndication and Ads, visit our booth at NAB 'SU5019, South Hall, Upper Level or email us at broadcast@pathfire.com.



PATHFIRE
Enabling Digital Media™

www.pathfire.com

6th ANNUAL BROADCASTING & CABLE Technology Leadership Awards

2003 AWARD WINNERS

- ★ **Preston Davis** ABC President, Broadcast Operations & Engineering
- ★ **Bruce Allan** Harris Broadcast Communications Division,
President and General Manager
- ★ **Marty Faubell** Hearst-Argyle Vice President, Engineering
- ★ **Chris Bowick** - Senior VP and Engineering CTO, Cox Communications

For the 6th consecutive year *Broadcasting & Cable* will recognize four industry leaders for their contribution to the development of technology for television.

At NAB,

Monday Apr. 7th, from 6 p.m. to 8 p.m., at the Las Vegas Hilton
Broadcasting & Cable will host a cocktail party honoring these award winners.

A Special Section

will be produced by *Broadcasting & Cable* within the April 7th issue.
This issue, distributed at NAB, will recognize the accomplishments of these leaders. Join us in this recognition with a congratulatory ad in this important supplement.

**Technology
Leadership
Awards
Section**

ISSUE DATE:
APRIL 7, 2003

SPACE CLOSE:
MARCH 28, 2003

MATERIALS CLOSE:
APRIL 1, 2003

BROADCASTING & CABLE

Paul Audino: 646-746-7111 • Cheryl Mahon: 646-746-6528 • Chuck Bolkcom: 775-852-1290
Marcia Orcutt: 323-549-4114 • Rob Payne: 646-746-7022
Classified Advertising: Yuki Atsumi: 646-746-6949

World Radio History

seamlessly throughout a facility.

"The workflow-process manager allows mapping to the automation system, providing more-intelligent reporting and management," says Woods. "It alerts operators if media has shown up for ingest and also gives broadcasters the tools so they can more easily manage those things that require attention."

The company considers a dynamic interface between third-party systems from companies like Pathfire and Vyvx important. "It allows the user to set up the ingest system to behave the way the user wants it," says Director of Product

"But we definitely feel there is a niche for a media-asset-management system designed for broadcasters."

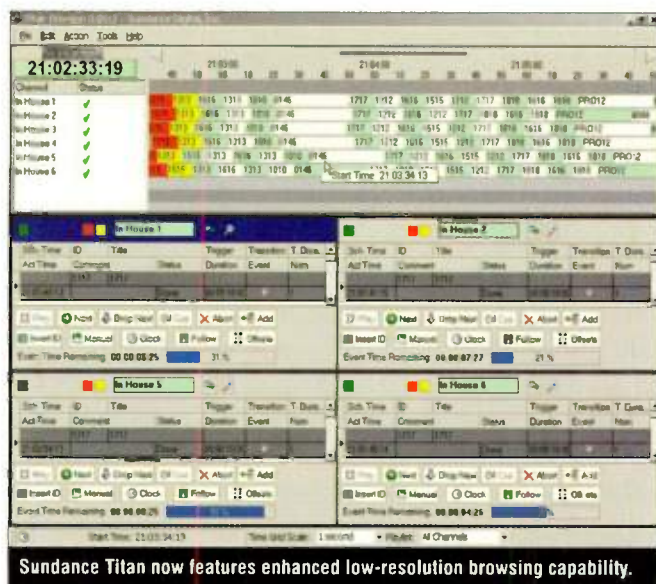
The system will cost \$45,000 and provides for one media database that he says will have facility-wide access, allowing for searches across different types of assets. "We had tools that allowed for looking at the data, but it was still only looking at them in the confines of automation," Johnson explains. "You can export it and do different things with it, but you couldn't attach it to other pieces in the station."

Johnson says the media-asset-man-

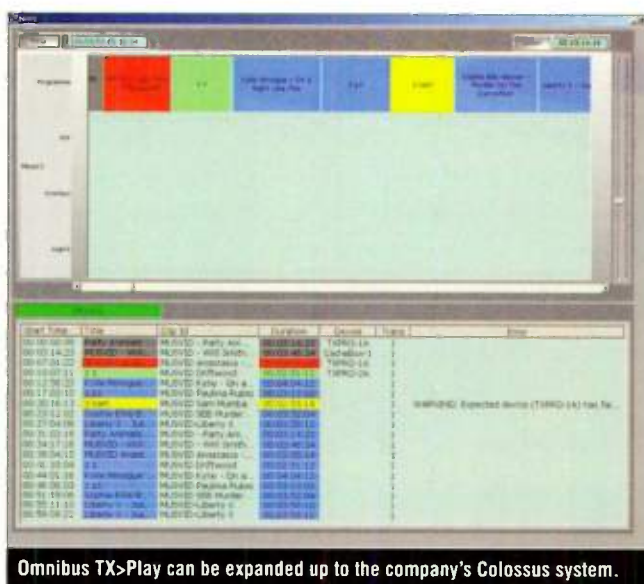
agement system allows looking at content on the video server and the information on the system. It also allows management of assets in graphics, post-production, news or anywhere in the facility.

existing systems is too much functionality. "Tools like facial recognition look like a good idea on paper, but most people don't use it while spending a lot of money to get the functionality," he says. "We're offering a product that has 90% of the functionality needs for broadcasters and at a price point that makes sense."

Also new from Sundance: Its integration-control software for the digital newsroom is now available to users of Avid's iNews newsroom computer system. Added functionality includes a Producer's Rundown Manager to facilitate manual storyteller creation and on-air de-



Sundance Titan now features enhanced low-resolution browsing capability.



Omnibus TX-Play can be expanded up to the company's Colossus system.

Marketing Brian Lay, adding, "It also has some browsing capability."

The product will be introduced over two phases. The first is centered on the ingest functionality. The second phase allows for the moving of metadata and also will include more-sophisticated features.

Sundance Digital is introducing a number of enhancements to its automation system, but it's the company's new digital asset-management (DAM) system that will garner attention. "We're not trying to get into the business of competing with Kincadia or the other DAM solutions out there," says President Robert Johnson.

Johnson says the biggest problem with

the DAM area hasn't exactly been a big winner for manufacturers, but Johnson thinks Sundance could change that because its system is priced more attractively. "Broadcasters look at the price of a DAM and decide not to buy it because they can't make business sense out of it. It's basically a glorified database system but targeted towards video graphics."

He adds that the biggest problem with

vice management when used in conjunction with a legacy, non-MOS-compliant newsroom computer system.

Titan, the company's automation system for stations that have tapeless on-air playback, features an enhanced edition of ProgramView Lo-Res, which automatically converts all media ingested to the video server into browsable MPEG-1 proxy format, which can then be frame-accurately trimmed or converted into sub-ID clips. ProgramView versions are also available to users of FastBreak Automation, FastBreak Spot Play and NewsLink. ■

BRIEFS

to Radamec's ARC touch-screen control system. Also to be shown: an enhanced RP2A navigation system, which eliminates the need for targets on the studio floor or wall, and the Scenario-XR virtual-television production system, which can handle wide virtual studios by displaying in widescreen and renders ray-traced virtual studios in real time.

Asaca

Asaca has begun shipping FireFly, its fully electronic, non-robotic, random-access library based on the Serial Advanced Technology Attachment (SATA). The system is designed to deliver oversize video and data files in as many as 48 concurrent strings of data per library at 400 MB/s. It uses a silicon switched backplane with an interface that switches the disk in and out of the data circuit at 3 Gb/s. It also uses serial ATA hard-disk technology to offer 12-TB, 24-TB and 48-TB capacities at roughly 12 TB per square foot. In addition, up to 10 FireFlies can be tied together for almost half a petabyte of storage. Other features include the use of predictive failure analysis on every drive. Power consumption is low, clocking in at 1,000 W, vs. an equivalent system's up to 14,000 W of power per system.

Eyeheight

Iris, a new SDI digital production switcher with up to 12 inputs from Eyeheight, is designed for use in compact post-production studios, outside broadcast and mobile production vehicles and performs full 10-bit mixing with programmable mix times and automatic or manual transitions. It includes an input synchronizer plus an internal SDI reference, ensuring continued operation in the absence of source signals. Up to eight downstream keyers can be incorporated; it also has a wipe, edge and matte generator with user-adjustable edges. Crosspoints can be controlled by a program/preset pushbutton panel with T-bar vision mix/wipe.

Singing the Praises of Volare

BY KEN KERSCHBAUMER

Teranex will introduce the Volare 210, an upconverter and noise reducer that expands the depth of the company's offerings.

"It brings both products into one platform," says Director, Corporate Strategy, Randy Thomas, "and has all the video and audio inputs needed for both analog and digital needs in one 2RU package."

According to Thomas, Teranex has seen revenues grow for the past five quarters, and customers can expect two advances in the next 12 months that will make its

products smaller and more powerful. The company is also beginning to dabble in multichannel products, which, Thomas says, will help customers create new services and revenue streams.

Inputs include two SDI in/out, component and composite I/O, analog and digital audio I/Os, and GPI I/O. It also has dual hot-swappable power supplies and a touch-screen GUI.

The Volare 210 takes advantage of the Teranex Pixel Motion deinterlacer, technology that tracks the motion of every pixel in an image or frame from one to the next. It then recognizes where a pixel has moved to and generates a motion vector for each pixel. ■



CONTROL PHREAK HERE, SUNDANCE DIGITAL'S SPOKES-TOON, ASKING YOU TO CHECK OUT OUR TELEVISION AUTOMATION PRODUCTS.

SUNDANCE
DIGITAL

- ✓ Satellite Recording
- ✓ Master Control Automation
- ✓ Multi-channel Operations
- NEW! ⇨ ✓ Digital Asset Management
- ✓ Digital Newsroom Integration

NAB '03 SU5337 South Hall

Sundance Digital, Inc. 972-444-8442 www.SundanceDigital.com

PROMAX & BDA, *Broadcasting & Cable* and *Multichannel News* proudly announce the

F I R S T A N N U A L

BRAND BUILDER

Awards

A special award recognizing Marketing and Promotion executives responsible for building today's leading broadcast and cable companies.

Bonus distribution: Promax/BDA • June 2003

The television industry is home to many talented people who have directly shaped and formed a company's marketing and promotion programs resulting in worldwide brand recognition. The Brand Builders award is designed to salute these professionals for their outstanding skills and expertise.

Brand Builders will be profiled in a Special Report published in both Broadcasting & Cable and Multichannel News during the annual PROMAX&BDA conference, June 4-6 in Los Angeles. Award-winners will also be formally recognized at the conference itself.

If you know someone who deserves recognition for their role as a television Brand Builder, please fill out the nomination form below and tell us why they should be considered in this editorial supplement. Criteria for nomination includes:

- Industry Leadership
- Brand Development
- Mentoring Skills

A panel of industry judges from all areas of the broadcast and cable industry will select from the nominations received. PROMAX&BDA will also honor three key executives in the Television Station, Broadcast Network and Cable Industry categories with a special leadership award, presented at PROMAX&BDA.

Plan now to nominate a candidate in the television industry you feel has been integral to the positioning and growth of the companies they currently or previously worked for or the television industry itself.

Publishing Date: 6/2/2003

Space Close: 5/7/2003

Material Due: 5/14/2003

BROADCASTING & CABLE

www.broadcastingcable.com

Paul Audino 646-746-7111 • Marcia Orcutt 323-549-4114
Rob Payne 646-746-7022 • Cheryl Mahon 646-746-6528

Multichannel NEWS

www.multichannel.com

Lauren Cohen 646-746-6574 • Larry Dunn 646-746-6572
Brian Campbell 303-470-4874 • Paul Mauriello 646-746-6960

PROMAX BDA

PROMAX & BDA/BROADCASTING & CABLE/MULTICHANNEL NEWS BRAND BUILDER NOMINATION FORM

Name of Nominee: _____

Company: _____

Title: _____

I hereby nominate _____ as a Brand Builder, based on the following:

(Attach written reasons why nominee is to be considered for an award)

Your Name: _____

Company: _____ Date: ____/____/____

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

Send all entries to: PROMAX&BDA, C/O Brand Builders 2029 Century Park East, Suite. 555, Los Angeles, CA 90067

**IT'S NOT VEGAS.
IT'S NOT MIAMI.
IT'S NOT NEW ORLEANS.
IT'S DOWNTOWN L.A.
IF THAT DOESN'T TELL YOU
THIS YEAR'S PROMAX
MEANS BUSINESS,
NOTHING WILL.**

'03
PROMAX 

ALL BUSINESS FROM THE WORD "GO"

www.promax.tv • Los Angeles June 4-6

PEOPLE

THE FIFTH ESTATER

TV Ad Sales From Both Sides of the Desk

The head of CBS sales started out on the buying end

JoAnn Ross, president of sales at CBS, has a work ethic that has catapulted her from a self-described retail "shop girl" in New York City to the head of a major network ad-sales organization—the first woman to hold that post at any of the Big Four networks.

But don't call her Miss Ross. She's way too down-to-earth for that. Her friends call her Jo-Jo; her colleagues at CBS Sales call her Mamma. Yes. Mamma. For reasons that are unclear even to Ross, although she suspects that it has to do with the fact that she constantly "worries about everything and everybody" that's related to work. (And with \$4 billion or so at stake, who can blame her?)

Ross has spent most of her adult life in New York City, where she moved right out of college. She spent her first years there working in what were then some of the city's toniest retail stores, including Gucci and Lord & Taylor.

For a brief time, in her late 20s, Ross moved to Alaska, following a fella who thought he'd get a great job on the Alaska pipeline. It turned out the pipeline was pretty much done and there were no real jobs to be found, or anything really, beyond a J.C. Penney, a handful of bars and wilderness.

Softball games at 3 a.m. were fun but didn't pay the bills, so it was back to New York, where Ross was determined to find a career.

In 1980, she got a little help from one of her close friends, whose dad, Paul Wigand, oversaw network-TV ad buying for Bozell & Jacobs. Wigand was looking for an assistant.

The problem for Ross was that a typing test was required and she couldn't type worth a darn. But fate intervened, and, just days before her interview, she broke her arm body-surfing. She got the job, no test required.

At Bozell, Ross cut her teeth in the business, with Wigand as her mentor.

In 1984, Ross left for Young & Rubicam to work on that agency's big daytime accounts. But not for long. Six months later, she got a call from her former boss, Wigand. His number two was leaving, and he made Ross an offer she couldn't refuse.

She returned to Bozell and, when Wigand retired in 1986, succeeded him as senior vice president of network operations.

In 1989, ABC lured her away to sell daytime advertising. She was ready to make the switch. "I wanted to be on the other side of the desk," she says. "I thought I'd do well because I knew what the needs were on the buyer side."

A year later, Ross moved into prime time sales, the daypart that most sales people set their sights on. Clearly, she was on the fast track.

In 1992, opportunity came knocking again, when CBS Sales President Joe Abruzzese asked her to run the network's Olympics ad sales team. She jumped at the offer. She sold two Olympics for CBS, Lillehammer and Nagano, and then was named executive vice president, CBS Sales, in 1998.

Ross succeeded Abruzzese as head of CBS sales when he joined Discovery Communications last November. He says CBS made the right decision: "JoAnn's trademark is how hard she works and how dedicated she is to getting the job done."

Ross is also credited with creating and executing the concept of selling sponsorships for *Survivor* (at \$12 million per package).

Buyers say the transition from Abruzzese's leadership to Ross's at CBS Sales has been seamless. "She really focuses on the client and works hard to understand their needs," says Mel Berning, president of U.S. broadcast for MediaVest.

Berning says her efforts helped move along the \$300 million cross-platform deal with MediaVest client Procter & Gamble.

—Steve McClellan

JoAnn C. Ross

President Network Sales, CBS

B. June 8, 1953,
Brooklyn, N.Y.

EDUCATION

BA, government and public administration, American University, 1975

EMPLOYMENT

Retail sales, Gucci, Lord & Taylor, T. Jones, 1975-78; substitute teacher, Fairbanks, Alaska, 1979; media buyer, Bozell & Jacobs, 1980-84; media buyer, Young & Rubicam, 1984; vice president, network operations, B&J, 1984-86; senior vice president, network operations, B&J, 1986-89; daytime sales and prime time sales executive, ABC, 1989-92; vice president, Olympic sales, CBS, 1992-98; executive vice president, CBS Sales, 1998-2002; current position since November 2002

PERSONAL

Married Michael Zelman,
Nov. 3, 1984

FATES & FORTUNES

Broadcast TV

RON RCMINES, general sales manager, KOCO-TV Oklahoma City, joins WCCO-TV Minneapolis, in the same capacity.

LYNN DZIEDZIC, team manager, MMT Sales, Detroit, joins WEEK-TV Peoria/Bloomington, Ill., and WPTA(TV) Fort Wayne, Ind., as regional national sales manager.

Cable TV

At Charter Communications, St. Louis: **CHARLES H. "CHUCK" MCELROY**, president of Cox Business Services, a unit of Cox Communications, Atlanta, named Southeast Division senior VP of operations; **DONALD J. KARELL**, VP/general manager, Kansas systems, Cox Communications, joins Charter Communications, as VP/general manager, Alabama operations.

At Comcast Cable, Baltimore: **JIM FRANCISCO**, general manager, New Haven and Danbury, Conn., cable systems, named VP/general manager, Comcast Cablevision of Delmarva Inc., Delaware systems; **JOHN ROSASCHI**, director, commercial development, promoted to senior director; **JIM WHITE**, director, information technology, promoted to senior director; **MEG WOODSIDE**, director, community relations and public affairs, promoted to senior director.

Programming

BARBARA LEVY LANDES, VP, business planning, AOL Broadband Service Group, Dulles, Va., joins PBS, Alexandria, Va., as senior VP/CFO.

CLINT STINCHCOMB, VP, new media, affiliate sales and marketing, Discovery Networks US, Charlotte, N.C., named senior VP/general manager, Discovery HD Theater, Silver Springs, Md.

SCOTT FELENSTEIN, national sales manager, Discovery Health Channel, New York, promoted to VP, advertising sales, Eastern region, Discovery Networks US, New York.

JIM KURTZ, president, Poetry.com, Cendant Corp., New York, joins QVC, West Chester, Pa., as VP, business development.

JEREMY GAINES, director, strategic development, MSNBC, Secaucus, N.J., promoted to VP, communications.

THOMAS MEREDITH, producer, on-air promotions, Starz Encore Group, Englewood, Colo., named programming coordinator, VTV: Variety Television, Austin, Texas.

STEVEN FRIEDMAN, director, production, Atlas Media, New York, promoted to VP.

RICK MINER, executive producer,

**DONALD J. KARELL**
Charter Communications**JIM FRANCISCO**
Comcast Cable

Speed Channel, Charlotte, N.C., adds VP, programming and production to his duties.

ANDRE PATCH, manager, research, WB 100+ Station Group, Burbank, Calif., promoted to director.

LAURA GELLES, supervising producer, *Divorce Court*, Twentieth Television, Los Angeles, promoted to executive producer.

Journalism

MARISA MAEZ, former evening anchor, KOAT-TV Albuquerque, N.M., rejoins the station as morning co-anchor.

MIGUEL MARQUEZ, reporter, KSAZ-TV Phoenix, joins CNN Headline News, Atlanta, as reporter/correspondent.

MARK WRIGHT, weekday-morning anchor/reporter, KSTU(TV) Salt Lake City, joins KCPQ(TV) Seattle, weeknight anchor.

Radio

BOB EDWARDS, operations manager, WRDU(FM)/WDCG(FM) Raleigh, N.C., joins KQRC-FM Kansas City, Mo., as program director.

PATRICK BUDDINGTON, CEO, IMC Media, New York, joins WWRL(AM) New York, as director, sales and marketing.

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).



ORIGINAL

Cable programming

Originality has its payoffs, especially in the world of cable programming. With new brands and multiple genres to choose from, cable networks are spending big bucks creating new shows and reaping the profits for their ingenuity. In our upcoming Original Cable Programming Special Report, Broadcasting & Cable explores the new programs being produced - from movies to sit-coms to dramas and reality programming. Our in-depth report will provide information on a host of cable's upcoming original shows to keep you in the loop of what's going on the air.

ISSUE DATE

April 28, 2003

SPACE CLOSE

Friday, April 18

MATERIALS CLOSE

Tuesday, April 22

BROADCASTING & CABLE

Paul Audino: 646-746-7111 • Cheryl Mahon: 646-746-6528 • Chuck Bolkom: 775-852-1290 • Marcia Orcutt: 323-549-4114 • Rob Payne: 646-746-7022

Classified Advertising: Yuki Atsumi: 646-746-6949

VISIT OUR WEB SITE: www.broadcastingcable.com

World Radio History

CLASSIFIEDS

TELEVISION

News Careers

Writer/Producer

ABC News is seeking a strong, innovative & proven Producer to join our Advertising & Promotion team. You'll work closely with senior staff to build on existing marketing strategies and create new marketing opportunities.

We're looking for an original thinker who attends to both the big picture and the details... with original ideas on how to best position and promote product and brand. Someone with a minimum of 5 years' experience in targeted promotion and marketing strategy (from conception to execution), excellent writing/visual production skills, and who is experienced with both linear and non-linear editing. The ability to write & produce spots under extreme deadlines is essential. Forward resume to:

newspromosresumes@abc.com



ABC, Inc.
Human Resources Dept./JMK
13th Floor
77 West 66th Street
New York, NY 10023

ABC is an equal opportunity employer m/f/d/v

MORNING/NOON ANCHOR

Anchor needed with personality, energy and an easygoing but credible touch. WFMZ-TV is located in the beautiful Lehigh Valley, a short drive to Philadelphia, Manhattan and the Pocono Mountains. Send non-returnable VHS tape to Job #CC058, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. EOE

DIRECTOR/TECHNICAL DIRECTOR

KSTP-TV & KSTC-TV, Minneapolis/St. Paul, has a rare opening in the production department for a Director/Technical Director. Great gear, great people, great station, great opportunity. Direct weekend and TD weeknight fast paced, graphic intensive, multi-camera, multi-live shot, jam-packed newscasts. If that sounds like fun... then send your resume and VHS tape to H R Dept., KSTP-TV, Job # 21-03, 3415 University Ave, St. Paul, MN 55114. No calls, EOE.

Various Careers

SBG
SINCLAIR BROADCAST GROUP

Looking for a change??

Sinclair Broadcast Group, Inc. offers diversity and challenge, owning or programming 63 TV stations in 40 markets across 6 networks. Visit us today!

www.sbgi.net

Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace.

LOCAL NEWS CHANNEL

Serving Metro D.C. area seeks an Executive Producer, Reporter/Photographer, and Anchor/Reporter. Send resume and non-returnable tape to HR, ABC7 / Newschannel 8, 1100 Wilson Blvd. Arlington VA. 22209 EOE

NEWS PRODUCER

Must have solid news judgment plus compelling broadcast writing ability and excellent organizational skills. At least one year of commercial TV news experience is preferred. Send tape and resume to Executive Producer, WTVC, P. O. Box 60028, Chattanooga, TN 37406. No phone calls, please. Equal Opportunity Employer.

REPORTER

WFMZ is an aggressive news operation located in the beautiful Lehigh Valley, a short drive from Philadelphia, Manhattan and the Poconos. We're looking for an experienced reporter with excellent live skills to fill Wednesday - Sunday nightside opening. Send resume and non-returnable VHS tape to Job #CC063, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. EOE.

For Sale Station

LPTV's For Sale

Available from one of the largest holders of Low Power UHF TV stations (CP's) in the U.S. We have LPTV stations (CP's) available in:

- New Orleans, LA
- Milwaukee, WI
- Tulsa, OK
- Alexandria, LA
- Plus many more

For more information or to meet at the NAB show contact Mark Silberman
MS Communications
1-800-669-7970

TELEVISION

Promotion Careers

PROMOTION WRITER/PRODUCER

Now's your chance! Live and work in one of the fastest growing, competitive markets in America! The Post-Newsweek owned CBS affiliate in sunny Orlando, FL is seeking a highly motivated, creative, hard working, solid team player to join our promotional team! Producer must have 2+ years experience with an understanding of marketing/branding. Duties include writing and producing various promotional campaigns, topicals and promos, as well as the ability to handle promotional projects with detail. Writing and shooting experience a must. Avid editing a plus. If you've got skills and are looking for a great job with great people, send your resume to: Director of Marketing & Promotion, WKMG-TV, 4466 John Young Pkwy., Orlando, FL 32804. Any offer of employment is conditional upon successful completion of pre-employment physical exam, including drug screen, required reference checks and educational degree verification. EOE No phone calls please.

Creative Careers

CREATIVE SERVICES WRITER/PRODUCER

Denver, Tribune owned WB. Creative self-starter needed to write, edit and produce effective advertising for news, programming and marketing. Requires minimum 2 years experience writing and producing promos using non-linear equipment. Ability to work well under tight deadlines and manage multiple projects. Ability to shoot video helpful. Send resume and tape to: KWGN-TV, WP-CS#62, 6160 S. Wabash Way Englewood, CO 80111. EOE

Operator Careers

MASTER CONTROL OPERATOR

WTVD-TV, Raleigh-Durham, North Carolina is looking for an applicant with two years experience in all phases of television control room operations. Must be able to work any shift; day, night, weekends. Send resume to Glenn Powell, Master Control Supervisor, 411 Liberty Street, Durham, NC 27701. No phone calls. EOE.

Caption Services

Digital Captioning and Subtitling

800-822-3566

CAPTIONMAX

To advertise contact:

Yuki Atsumi by

Phone: 646-746-6949

Fax: 646-746-6954

or Email: yatsumi@reedbusiness.com

TELEVISION

Sales Careers

**SALES MANAGERS - SALES PEOPLE
GENERATE NEW BUSINESS TODAY!
\$395 TOTAL COST - NO ADDITIONAL FEES
CANDIDATE DATABASE - 98%
CURRENTLY EMPLOYED
www.MediaRecruiter.com**

SALES PLANNING AND ANALYSIS

Job Description - Depending upon level of experience, responsibilities may include: *System Maintenance - update rate card pricing, estimates, and program schedule. *Inventory Management - work with planning/sales/traffic to ensure the best use of inventory -- provide daily, weekly, and annual avail/sell out levels. *Liaison with traffic department - work closely with traffic to ensure sold schedules run as ordered. *Plan Generation - generate sales offerings to be submitted to ad agencies that maximize the use of inventory while fulfilling agency/client requirements. *Stewardship - maintain client schedule to insure buy delivers agreed upon viewers - build/schedule ADU packages as needed. *Option Cutbacks - build and execute option cutbacks. *Move Requests - execute internal/external move requests that may occur while insuring equitable use of inventory. *Program Pre-emptions/Changes - negotiate equitable make good schedules with agencies. *Brand Allocation - allocate weekly, monthly and quarterly brand detail in front end proposal system and ensure it gets input into traffic system. *Management Reports/Special Projects - as needed/requested, produce reports for management. **Skills and Experience:** *Excellent written, verbal communication, interpersonal, organizational, and quantitative skills a must. *Must be a self-starter, be detail-oriented, able to effectively prioritize multiple projects, and thrive in a fast-paced ever-changing environment. *Must be a team player but able to work independently as well. *Proficiency in Excel required. *Prior DealMaker experience a plus. Email resume to: nyc-apply2day@univision.net

Technical Careers

CHIEF ENGINEER

KWWL has an immediate opening for a Chief Engineer. Candidate must possess solid skills with 3-5 years experience as a Chief or Asst. Chief Engineer, have an FCC license, and be thoroughly experienced in transmitter operations, FCC regulations and IS. Must be a highly motivated Chief Engineer who thrives on supporting all aspects of station operations, including a fast paced news operation. Station equipped with 2 ENG trucks, DVCPPro, Doppler Radar, Harris RCA and Thales transmitters, multiple intercity microwaves, WSI weather, Digital Broadcast server and much more. Please send resume to Rick Lipps, General Manager, KWWL-TV, 500 East Fourth Street, Waterloo, IA 50703. KWWL-TV is an Equal Opportunity Employer M/F/H/V

TELEVISION

Technical Careers

CHIEF ENGINEER

Seeking a Chief Engineer for Emmis Communications' FOX / WB duopoly in Mobile, Alabama. Chief Engineer will lead the Engineering Department's strategic and budgetary planning initiatives, oversee capital equipment acquisition and implementation, and manage mechanical and electrical systems in the one-year-old state-of-the-art facility. The office will maintain operations and regulatory compliance for the UHF and VHF NTSC and VHF DTV transmitting facilities, and for all associated auxiliary licensed facilities. As an Emmis CentralCasting site, the position requires knowledge of equipment and techniques for MPEG encoding and multiplexing, long-haul fiber and public network interfaces, ATSC stream and analysis of its components, Ethernet networking, plus IP and ASI delivery over public and private networks. Additionally, the Chief Engineer will continue to support and advance the existing newsroom automation server and editorial technology. ENPS and MOS familiarity, along with GVG Vibrant, XP and MAN knowledge will be recognized. The position will direct the activities of the Engineering staff. As a service organization, service tracking and performance programs will be implemented and maintained. Personal and staff professional development is expected. Candidate will have a minimum of a two-year electronic technology degree plus 4-5 years supervisory experience. Interested applicants should apply to: Amanda Deardorff, HR, adeardorff@emmis.com Subject: Chief Engineer - MOB. EEO

TELEVISION

Technical Careers

TV CHIEF ENGINEER

Trinity Broadcasting Network station in New York City area. Experience in maintenance and repair of UHF transmitters, studio systems and personnel supervision and training. SBE certification a plus. Send resume to Ben Miller, P. O. Box C-11949, Santa Ana, CA 92711. E-mail: bmiller@tbn.org Fax: (714) 730-0661 EOE

ALLIED FIELDS

Collection Agencies

TO: CLEAR CHANNEL STATIONS
Now you can go to [your website*](#)
to find our website

*(go to "CCRC" and enter B2706 in the search field)

FROM: Communications Credit &
Recovery Corp. (CCR)

RE: On Line Media Collection Center

All other stations go to [www.ccrcollect.com](#)

Or Call/Write:

CCR - George Stella
1025 Old Country Rd., Ste. 403S

Westbury, NY 11590

Telephone: 516-997-2000 or

212-766-0851

Fax: 516-997-2071

Email: ccr@ccrcollect.com

ALLIED FIELDS

Producer Careers

PRODUCER/DIRECTOR

Responsibilities include producing and directing a variety of educational, instructional and promotional video projects. Expertise required in complex multi-camera and remote directing, non-linear editing (AVID), script writing and studio and remote lighting. Salary range \$36,000-42,000, benefits. Educational Communications Center, Kansas State University, Manhattan, KS. Call Paula for extended position description and requirements (785) 532-7041 or visit our website {www.ksu.edu/ecc} Application review begins April 18, 2003. KSU is an equal opportunity employer.

RADIO

Services

**RADIO PROGRAMMING
I'VE GENERATED THE BIGGEST
MOST RESEARCHED MUSIC FORMAT
IN BROADCAST HISTORY.
AVAILABLE TO STATIONS WORLDWIDE.
LISTEN AT 3DSJ.COM
100% AUTOMATED.
RUNS ON ANY MODERN SYSTEM.
RELIABLE, INEXPENSIVE AUTOMATION
EQUIPMENT IS ALSO AVAILABLE.
ORDER ON A
MARKET EXCLUSIVE BASIS
BILL ELLIOTT 813-920-7102**

CABLE

Legal Careers

ASSISTANT COUNSEL

Sought for ESPN's Connecticut headquarters. Candidate should be admitted to practice law and have 2-4 years experience in intellectual property practice, preferably in television. Sports background not necessary. If you are interested and qualified please send your resume via e-mail to recruiterlk@espn.com. ESPN is an EOE M/F/D/V.

Director Careers

DIRECTOR OF SCHEDULING

iN DEMAND, the world's leading pay-per-view and VOD provider, has an immediate opening for a Director of Scheduling in its NYC office. Responsibilities include: independently creating monthly programming schedule, identifying latest content to be scheduled, working with programming acquisition staff on what content to acquire, working with interstitial department to fill time between programs and understanding internal scheduling software and utilize to disseminate schedules. Candidates must have a Bachelor's degree, 3+ years of experience with scheduling a cable network or premium television network and a working knowledge of scheduling software. Experience in launching a network preferred. Individual must be a self-starter, give high attention to detail and possess strong organizational and proofreading skills. Relocation not provided. Send resume and salary requirements to: iN DEMAND, 345 Hudson St, NY, NY 10014, fax to 646-638-8415 or e-mail to resume@indemand.com. EOE.

STAY INFORMED. Read the breaking industry news at www.broadcastingcable.com

Professional Cards & Services

du Treil, Consulting
Lundin & Engineers
Rackley, Inc.

Sarasota, Florida
941.329.6000 WWW.DLR.COM
Member AFCCE

CARL T. JONES
CORPORATION
CONSULTING ENGINEERS

7901 Yarnwood Court
Springfield, Virginia 22153
(703) 569-7704 fax (703) 569-6417
MEMBER AFCCE www.ctjc.com

Mullaney Engineering, Inc.
Consulting Telecommunications Engineers

9049 Shady Grove Court
Gaithersburg, MD 20877
301-921-0115
Member AFCCE

COHEN, DIPPELL AND EVERIST, P.C.
CONSULTING COMMUNICATIONS ENGINEERS
Domestic and International
Since 1937
1300 "L" Street, N.W., Suite 1100
Washington, DC 20005
(202) 898-0111 FAX: (202) 898-0895
E-Mail: cdepc@attglobal.net
Member AFCCE

John F.X. Browne
& Associates

A Professional Corporation
Member AFCCE
BROADCAST/TELECOMMUNICATIONS
Bloomfield Hills, MI Washington, DC
248.642.6226 (TEL) 202.293.2020
248.642.6027 (FAX) 202.293.2021
www.jfb.com

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS
Box 280068
San Francisco, California 94128

HE 707/996-5200
202/396-5200
www.h-e.com

HATFIELD & DAWSON
Consulting Engineers
9500 Greenwood Ave., N.
Seattle, Washington 98103
(206) 783-9151
Facsimile (206) 789-9834
MEMBER AFCCE

Cavell, Mertz & Davis, Inc.
Engineering, Technology
& Management Solutions

7839 Ashton Avenue
Manassas, VA 20109
(703) 392-9090
Fax (703) 392-9559
www.cmdconsulting.com
www.DTVinfo.com

CARL E. SMITH
CONSULTING ENGINEERS
AM FM TV Engineering Consultants
Complete Tower and Rigging Services
"Serving the broadcast industry
for over 60 years"
Box 807 Bath, Ohio 44210
(330) 659-4440

Denny & Associates, P.C.
Consulting Engineers

 301 686 1800 tel.
301 686 1820 fax
www.denny.com
Member AFCCE

WALLACE
& ASSOCIATES
Dennis Wallace

101 West Ohio St.
20th Floor
Indianapolis, IN
46204
(317) 684-6754
walledediv@aol.com

SPECIALIZING
IN DIGITAL TELEVISION

Munn-Reese, Inc.
Broadcast Engineering Consultants
P.O. Box 220
Coldwater, Michigan 49036
Phone: 517-278-7339
Fax: 517-278-6973
www.munn-reese.com

THANK YOU SPONSORS FOR ANOTHER SOLD OUT RECORD YEAR!

DO GOOD. FEEL GOOD.

APRIL 3-6 • 2003
VAIL, CO



THANK YOU!

FROM SKITAM 2003 AND THE USDST

PLATINUM



GOLD



SILVER



BRONZE



MAKE SURE YOU SAVE
APRIL 1-4 FOR SKITAM 2004

SkiTAM Headquarters • info@skitam.com • 303.797.3507
A Cable and Telecommunications Initiative Benefiting the U.S. Disabled Ski Team.

HOSTED BY C T A M
rocky mountain chapter

Concept and Design Credit: craver marcom inc.

62nd ANNUAL Peabody AWARDS

Winners' Announcement

When: Wednesday, April 2, 2003

Time: 6:00 p.m. – 7:00 p.m. EST

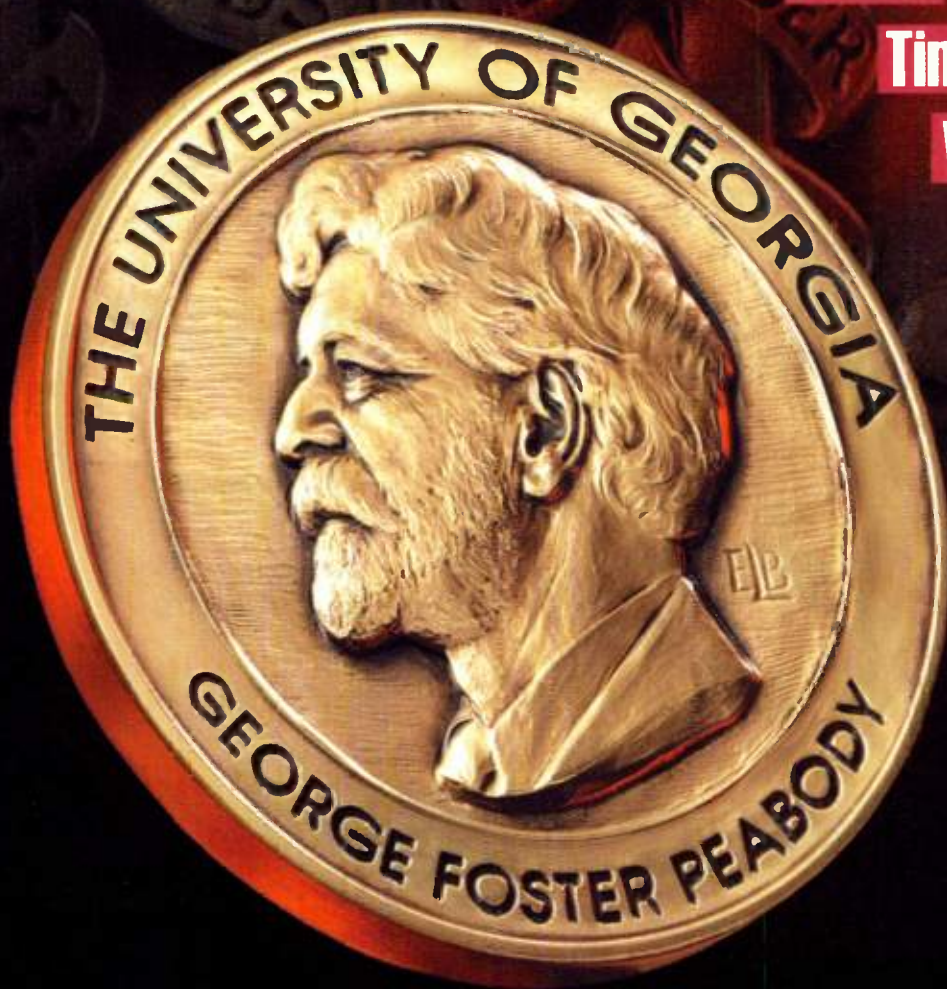
Where: Live via Satellite
Galaxy 3 (C-Band Analog)
Transponder C-1
Downlink Frequency
3720 (H)

Webcast:

www.prnmedia.com

www.uga.edu/news

www.peabody.uga.edu



Grady  College



The University of Georgia

The press conference and webcast are made possible through the generous support of Georgia Public Broadcasting, PR Newswire, and MultiVu. The Peabody Awards are administered by The University of Georgia's Grady College of Journalism and Mass Communication.

For Tickets:
Steve Labunski
212-889-6716
212-448-9010 (fax)

To reserve ad space,
please contact:
Paul Audino
646-746-7111

Issue Date: May 19
Ad Close: May 12

BROADCASTING & CABLE

Rather's Wary of Embedding

Hundreds of journalists accompanied American troops into combat last week under the Pentagon's new so-called embedding rules, a detailed list of dos and don'ts.

To get the long view on the rules, BROADCASTING & CABLE's Ken Kerschbaumer turned to CBS Evening News anchor Dan Rather, who regularly tagged along with the soldiers as a young reporter in Vietnam when it was informal and unregulated by the high command.

In this edited Q&A recorded just hours before the battle was engaged last Wednesday, Rather said the Pentagon is to be congratulated for again permitting journalists on the frontlines, but he expressed concerns about the practice and some of the new rules governing it.

Are you comfortable with the way the embedding rules are written?

I'm not totally comfortable, and I do have some concerns about it. Having said that, I compliment Secretary Rumsfeld and Torie Clarke [the Pentagon's chief spokesperson] and anyone else who was involved in this policy because this so much better than what we had ... in Afghanistan. The policy put in place there wasn't a case of just not being successful; it was almost an utter and complete failure.

In what ways?

In terms of serving the national interest. And it was contrary to the Defense Department's own stated policy of maximum access and maximum information consistent with national security. But, in Afghanistan, there was minimum access and minimum information. And that did not have to do with national security but rather wanting to control and ... no small amount of cover-your-own-backsideism. But somebody recognized that it was inconsistent with their own stated policy that they had to do something.

They also recognize that, in Iraq, there is a high potential for Hussein to inflict casualties on his own people and try to blame us. If I had to point to any one thing that was a motivator to go to embed, I think it was that. They needed ... to have independent witnesses to bear witness to what happens. And that has been the argu-

ment of any number of us in journalism for some time.

What are your concerns with the embedding rules? Many of them seem to deal with safety issues rather than censorship issues.

I'm in favor of this embed system, despite having questions and being skeptical about it. As journalists, we have to realize there's a very fine line between being embedded and being entombed. And what I mean by that is there is a way to cocoon the journalists and place them in a position so they report only what the top tier of the military wants reported and so they don't have an opportunity to be truly independent. That's the danger.

I do have other concerns. First, that the journalist gets embedded and succumbs to the feeling of being on the team to the effect that they say, "Gosh, I don't really want to report anything about these guys. They're terrific, and the unit is terrific. And while I've seen things that maybe I should report, I'm just gonna pass it on by." That's a powerful tug, as one who felt that tug any number of times in Vietnam.

How did you deal with that?

Not quite well, to be quite honest. But how I tried to deal with it was to give myself many a lecture that I have no doubt of my patriotism and loyalty to the United States of America. And, yes, I want our guys to win, whatever their definition of win is. However, I



could be most patriotic by doing my job, which is to play no favorites, pull no punches and report what I see, hear, the atmosphere, and be an honest broker of information.

What are your other concerns?

There is the opportunity for a form of censorship. When you agree to embed, you agree to certain conditions. And the conditions as written and stated are okay. But the application of that will bear some close watching.

The test will come when something bad has happened. For example, as I consider to be inevitable, one American unit will open fire on another, and that won't be good news. My hope is that, when that happens, the embeds not only will be able to report it but *will* report it. But there is some question if they'll be able to report it in real time or whether they would do it or would they look the other way.

Also, all kinds of bad things

happen in war, and a lot of people on the military side have said that war, by definition, is savage. Armies are basically trained to do two things: break things and kill people. And that is not always pretty. So I am concerned when it comes to reporting the harsh truth and particularly the harsh truths that do not reflect well on flag-rank command or the national leadership. We'll see whether the embedded reporters can overcome what I think will be some real challenges in those areas. But again, I'm cautiously optimistic that overall, in the main, this system may work. It's a hell of a lot better than what we had in Afghanistan.

Bryan Whitman of the DoD said that he saw embedding as a great opportunity to let the American people see how well-trained the American troops are. I also wonder if he and the military are ready for what will happen when something goes wrong.

I wonder myself. In the times I've reflected on the Vietnam war, I never had anybody below the rank of major tell me anything but what I felt they believed was true. And I ran across literally thousands of truth-speakers in Vietnam who, when they had a great day militarily, knew it and would tell you. And, when everything got all fouled up, they would also tell you. The value of the embeds is that you at least get access to major and below ranks. If we concentrate on what the captains and sergeants tell us, a reasonable picture of what is really happening will emerge. The temptation, of course, is you always want to talk with flag rank or something close to it. And some at that level want to level with you, but others, for whatever reason, want to spin you.

If there is censorship, how much of a story does that become?

It depends how much there is and to what purpose. Censorship to protect troops in the field or even a single soldier is not only okay; it's to be applauded. Censorship that is judiciously applied anytime there is a question of national security is to be applauded also. But the test always comes when someone decides it's in national security's best interest to protect their backsides for a mistake made. For reporters, that's where the rubber meets the road. ■

Heyward: Objectivity a Function of Fairness

Just an hour or so before the United States began bombing Iraq last Wednesday night, BROADCASTING & CABLE sat down with CBS News President Andrew Heyward, who shared some of his thoughts about Iraq with Editor P.J. Bednarski and Deputy Editor John M. Higgins, starting with Higgins's question about how networks keep jingoism out of war coverage. An edited transcript follows:

Heyward: I don't even like the phrase *jingoism*. We are American citizens also. We're rooting for the U.S. to win, with no apology and with as few casualties as possible. That doesn't mean that we are going to distort our reporting, but it's possible to be a citizen and a patriot and also an objective reporter. So this notion that we're indifferent as to the outcome of the war is absurd, and only an idiot would think that. I know that's not what your question implies. I hope it isn't.

Higgins: How can you say you're going to stay an independent reporter while you're saying you are rooting for one side to win?

Heyward: Because we are going to present the facts in a fair way. We're not advocates. The fact that we want the outcome to be favorable to the U.S. is obvious to anybody. Wouldn't you be horribly shocked if you found out that a fellow citizen didn't care if Iraq or the US won the war? You answer me that question.

Higgins: I would like not to be able to tell what you think.

Heyward: Well that is ridiculous. That is one of the stupidest things I've ever heard from a journalist. In other words, the story is going to be told from the U.S. point of view. We're American reporters, the ones who are with the troops. That doesn't mean we are going to obscure the facts or we're going to distort. Our job is to be honest brokers of information.

I think the real question is, do the "embeds" become imbued with the kind of rah-rah spirit because they are surrounded and have been living with these soldiers. The answer to that is, we have other non-embedded reporters and we have an anchor who's the most experienced at this as anybody in the world and we watch out for that. But I am willing for the audience to know that I, as the president of CBS News, am rooting for the US to win the war. So there. Sue me. OK?

I think this whole notion of objectivity needs to be understood for what it is. It is a function of fairness and open-mindedness to the facts. It means you don't distort what you find out. And if there is something that the American troops do that should be reported, you report. ■

Pols Gripe About Jennings' Reporting

Adozen Republican House members led by Rep Cliff Stearns (R-Fla.) have written Defense Secretary Donald Rumsfeld to complain about Peter Jennings' reporting on *World News Tonight* and question the rules governing the embedding policy. They said Jennings' March 10 broadcast of interviews with troops featured questions that were "highly inappropriate," including "hypothetical situations regarding combat, enemy responses and casualties." They asked Rumsfeld to explain how current policies

toward the media differ from those in Desert Storm, how "subjecting anxious young troops to questions relating to combat deaths and possible enemy responses serve to foster a better public perception [one of Defense's state reasons for allowing the embedding]; and why the media was not being censored."

Observed ABC News spokesman Jeffrey Schneider, "Peter is a veteran journalist who did a terrific job for us on his recent trip on the Middle East."—John Eggerton





EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

Homefront: Covering Protesters

TV stations have been warned that news stories about lines of war protesters may not be great for the bottom line. According to a Magid survey of 6,000-plus viewers (see story, front page), protesters came in last on a list of war-related topics they were interested in seeing on their local newscasts. And a Magid consultant suggests that "how much time you devote to [protest] and where you place it in the newscast" must be considered with viewer distaste for protest in mind. Given the study findings, the advice is not surprising. But our advice, with all due respect to Magid, is to ignore it.

The job of journalism is not to report what people want most to see and hear. And it is certainly not to please news consultants or accountants. When such considerations take precedence over the judgment of journalists as to what information is important to relay, you might as well stick a has-been host on it, put it in prime time and call it reality TV. TV news must choose the risk of alienating viewers over the safety of providing them with a world view that makes them happy. No news medium that takes itself seriously—print or electronic—should allow focus groups or surveys drive their coverage of any significant issue, especially war and peace.

The fact that dissent may be marginalized for economic reasons, not political, would be cold comfort to those whose voices are not heard. It also disservices those who would prefer not to hear them, their professions of disinterest notwithstanding. Viewers may want to turn a deaf ear

to protest, but broadcasters should not abet the process. If gauging protest by its news value rather than its CPM value costs a few tenths of a rating point, consider it a necessary capital expenditure in covering the great issue of war, all sides of it.

Justice denied

Irony is usually more subtle. Last week, it flashed in big neon letters over the City Club of Cleveland. That's where Supreme Court Justice Antonin Scalia received the Citadel of Free Speech Award for his defense of the First Amendment. We can just imagine him speaking up for free expression in his acceptance speech, but that's all we can do since Scalia prevented C-SPAN cameras from recording his enshrinement.

The irony "begs disbelief," said C-SPAN Programming VP Terry Murphy. Scalia's defense of speech obviously does not extend to freeing electronic journalists to do their jobs, since he has opposed cameras in numerous venues, including the High Court. Adding to the irony was that Scalia did allow reporters, excluding only the tools (tape recorders and cameras) that are the best insurance against mistakes or misinterpretations.

P.S. Our write-in Citadel of Free Speech candidate is Justice Sandra Day O'Connor. When she spoke to the club back in 1987, it was recorded without protest and carried on broadcast TV, radio and on cable.



OPEN MIKE

Fixing EAS

Editor: Bill McConnell's March 3, 2003, article ["Panel Finds Media Emergency Alert System Needs a Big Fix, p. 27] was brilliant.

Our firm works with FEMA, DoD and Homeland Defense issues as well as the major TV and cable networks with matters directly related to your very informative piece. We only hope that the new Homeland Security Secretary, Tom Ridge, is a subscriber to BROADCASTING & CABLE.

It is essential that the new EAS system transcend all platforms. A terrestrial distribution system that works effectively and synergistically with MSO's, Satellite and RF is long overdue.

Thank you again for your journalistic excellence and addressing an issue of great importance to every American.

TONY FILSON, president
Filcro Media Staffing,
Government Services Group

The Economics of Reality

I really enjoyed your column regarding reality TV ["Reality. Please. Stop." 1/27, p. 29]. My wife said to me the other night, "What is it with reality TV? It's everywhere." She's right, and so are you.

I have spent about four years away from the broadcast business mining the fields in the broadband industry. It was the late '90s, and I was running a spot-sales team at Blair Television for Gannett Broadcasting when I decided to do the "Internet thing." Now many of us ex-broadcasters/cablers are trying to get back in to the business. But do we really want to?

In the mid '90s, I had a hard time getting advertisers to buy into shows such as *Cops* or *America's Most Wanted* when I sold ad time for local Fox affiliates. With more and more reality programs scattered across the prime day-part, what are advertisers using to reach upscale audiences on a mass basis? "The *Bachelorette* packaged with *Celebrity Mole: Hawaii*? And I'll discount *All American Girl* to make it work on a CPM basis."

Hey, business is business, and the cost to produce a reality show is a mere fraction of producing a star-studded, well-directed, well-produced prime time program. This simple Broadcast Economics 101 statement can be traced back to shows such as *Dateline*, *20/20*, *60 Minutes* etc., which have been huge franchises for the networks for years. The return on investment for those types of programs would make Andrew Fastow (of Enron infamy) proud.

However, for a number of reasons, those programs in the past few years have not drawn in viewers the way "car-accidents-on-the-side-of-the-road" shows such as *American Idol*, *The Bachelor*, *Fear Factor* and *Survivor* do. Is it the moral decay of our society looking back at us through our 32-inch Sony color TV? Or is it just a plain and simple programming strategy to drive a top-line revenue number for the next quarter for Wall Street?

Whatever it is, it sucks.

JAMES HUTH, president
Remote Vision



AIRTIME

GUEST COMMENTARY

Making Ads Work on the Internet

A year ago, everyone was saying that advertising on the Web was dead. But, with online ad revenues rebounding, a ray of hope is finally peeking through those dark clouds and bringing rejuvenation to the market. This just may be the year the Web will come into its own.

As television-advertising revenues are staying even, interactive Web advertising is on the upswing. Advertisers are realizing the Web's potential as a vital piece of a marketing campaign's big picture.

But simply putting a pop-up advertisement on the Web is no longer going to cut it. The solution is to establish an intimate relationship with the consumer. By this, I mean that you have to go beyond simple, meaningless banner ads. They don't work. Consumers need something more flexible and exciting—something that is alluring and has meaning to them.

With a few key strategies, Web developers and advertisers can successfully monetize Web sites.

One important element is to change the look of the Internet marketing unit. Formats that are more like video or television windows, or other formats referred to as "skyscraper" ads, are far more engaging than the traditional banner space ad. Meshing advertisement with Web content also helps establish a meaningful relationship with the consumer. Advertisers want to be associated with content, something that I call "content-supported advertising."

I've found that this form of integrated advertising is what advertisers are interested in accomplishing with their



Web content, the advertisements and the consumer are all tied together into a meaningful experience.

DAVID JENSEN,
Executive VP,
Business
Development,
Zetools Inc.

ad dollars and what consumers want to see on the Web.

Serving up more technologically advanced ad formats, or "rich-media ads," is another way to make Web content more attractive and fuel growth in Web ad spending.

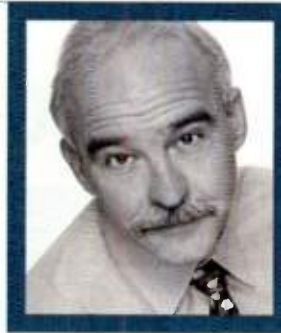
A major component of rich-media ads is video and audio clips, which are becoming a more critical success factor in the delivering of any interactive media, but especially on the Web. Using audio and video content makes for a more compelling experience because it can smoothly move the consumer from one place to another, much as a videogame might do.

There is also a unique way that interactivity can facilitate information and knowledge about a product in a much more in-depth way than simple ads. The more tools you have to simplify the creation of rich media, the more appealing and greater the response for advertisers.

Lastly, it's essential for a Web site to integrate its content and advertising. For example, Launch, a Yahoo! music site, rebranded its home page for its campaign with Coca-Cola, changing its homepage background color to match Coke's signature red.

This is a viable idea; it's a win-win for everyone. Web content, the advertisements and the consumer are all tied together into a meaningful experience that's lasting—and that's what gets results.

Zetools is a media software firm based in Los Angeles.

**P.J. BEDNARSKI**
EDITOR

Bombs Bursting On-Air

Shock and awe finally showed up

I have never been shot at, or traveled in a war zone, or tried to figure out what I would report from a war zone that wouldn't be naïve. But I'm old enough to be awed at technology that can bring us images from the war and startled by the destructiveness when, starting at about 1 p.m. on Friday, tons and tons of bombs destroyed dozens of buildings in Baghdad in just about 10 minutes.

Those night-sight green camera views, which, for the first 2 1/2 days showed us hardly anything, showed it all.

Until Friday afternoon. I'd heard some things from viewers and peers that sounded almost like disappointment that we were not seeing much blood and guts. Prior to the beginning of the war, many of us (OK, people like me) feared that President Bush seemed just too anxious to blow Iraq to smithereens. Once war started, though, it seemed just as likely that American forces were trying to beat Iraq by employing something much more insidious: psychology—followed by a massive rain of bombs.

A few hours into the war, we were hearing that the real battle was for Iraqis' minds: to get the Republican Guard to give up and to kill Saddam Hussein on their way out the door. It was Donald Rumsfeld as Tokyo Rose. Then, all of a sudden, the bombs came, and, to quote Peter Arnett on NBC and MSNBC, it was "just like out an action movie except this was real." Earlier, he said to Tom Brokaw, "This is shock and awe! Shock and awe, Tom."

Coverage of this war, so far, has been intelligent most of the time. But, at a time when the CNN-vs.-Fox News battle for supremacy has been what TV critics have been watching, no network did better than MSNBC, which astutely forgot about gimmicks and just covered this amazing story, wisely borrowing talent from *Newsweek* and *The Washington Post* and even, in the case of Arnett, *The National Geographic Explorer*. MSNBC often twinned its coverage with NBC. But, with NBC talent like John Seigenthaler now handed over to MSNBC, the cable network just looked better, clearer, smarter.

MSNBC, in fact, has been much better reporting this war than it has been reporting anything else in the past six months, when it seemed far too preoc-

cupied trying to find a programming gimmick it could call its own. Its biggest miscue was have an on-screen clock count down the hours until, by President Bush's timetable, the war might begin.

The idea of picking a star reporter in any war is odious—I would not have wanted to be Arthur Kent, the "Scud Stud" of 1991—but it would be impossible to not single out NBC's David Bloom, whose running commentary from a convoy of the 3rd Infantry moving up

taining (and except for most hockey games, the medium has just about done it). War is hell, but, without dramatic footage, the hell with war.

Well, the war spectacular finally showed up.

It might be that coverage of Vietnam showed the horror of battle because the United States didn't win it, and, over a period of years, not days, that fact was brought home on the evening news.



NBC's David Bloom's reporting from a U.S. convoy was captivating television.

from southern Iraq, shown extensively on NBC and MSNBC, was particularly eloquent and illuminating. NBC used new gear from Florida-based Maritime Telecommunications Network that (most of the time) pushed the quality of the video out of the videophone realm into something that looked much more like broadcast quality than the competition's. Usually, Maritime builds systems for ship-to-shore transmissions. As our tech writer Ken Kerschbaumer pointed out, "outfitting a system for the deserts of Iraq is obviously as far afield from the ocean as one can get."

In the first days of the war, trying to cover the strategy of the war was a lot harder than covering hundreds or thousands of bombs and missiles bursting in air on Friday. If there is something that the television era is truly guilty of creating, it's the idea that absolutely everything should be enter-

But, if television technology has vastly improved since Vietnam, so has military tech. In Iraq, our missiles generally go where they are supposed to. The journalists in Iraq are giving viewers independent proof of that, and Rumsfeld in a Friday press conference seemed to suggest that, as unpaid endorsers for the new technology of war, embedded journalists are powerful persuaders.

And compliant ones. On Friday, as ABC reported the apparent push of U.S. ground troops toward Baghdad, Diane Sawyer assured us, "We will not let you miss a thing if the bombing begins." A moment later, she added, "It could be a very, very destructive period ahead."

She was right. ■

Bednarski may be reached at
pbednarski@reedbusiness.com

BROADCASTING & CABLE

www.broadcastingcable.com

Harry A. Jessell/Editor in Chief/646-746-6964
P.J. Bednarski/Editor/646-746-6965

REED TV GROUP

William McGorry/Senior VP/646-746-6543
Lawrence Oliver/VP and Group Publisher/646-746-6544
Marianne Paskowski/Group Editorial Director/646-746-6581
Carol Jordan/Group Deputy Editorial Director/646-746-6582
William Knight/Group Design Director/646-746-6512
Rawle Moore/Director of Finance/646-746-6445

EDITORIAL/NEW YORK

Harry A. Jessell/Editor in Chief/646-746-6964
P.J. Bednarski/Editor/646-746-6965
Steve McClellan/Deputy Editor/646-746-7023
John M. Higgins/Deputy Editor/646-746-7024
Susan Qualtrough/Managing Editor/646-746-6432
Ken Kerschbaumer/Assistant Managing Editor/646-746-7011
Eric J. Smith/Assistant Managing Editor/646-746-6962
Allison Romano/Staff Writer/646-746-7027
Linda Moss/Contributing Editor/646-746-6592
P. Llanor Alleyne/Editorial Assistant/646-746-7141

DESIGN/NEW YORK

Todd J. Gast/Art Director/646-746-7017

EDITORIAL/WASHINGTON

John S. Eggerton/Deputy Editor/202-463-3712
Dan Trigoboff/Senior Editor/301-260-0923
Bill McConnell/Assistant Editor/202-463-3706
Kim McAvoy/Contributing Editor/540-341-4234

EDITORIAL/LOS ANGELES

Paige Albiniak/Bureau Chief/323-549-4111

INTERNET/NEW YORK

Dave Levin/Director of Web Operations/646-746-6736

ADVERTISING/NEW YORK

Paul Audino/Publishing Director/646-746-7111
Rob Payne/National Sales Manager/Special Projects/646-746-7022
Cheryl Mahon/Regional Sales Manager/646-746-6528
Georgina Sulco/Art Director, Creative Services/646-746-7154

ADVERTISING/LOS ANGELES

Marcia Orcutt/Advertising Director/323-549-4114
Eric Low/Sales Coordinator/323-549-4113
Chuck Bolkcom/Director of Technology Advertising/775-852-1290;
Fax 775-852-1291; email: chuckbolk@aol.com

ADVERTISING/ASIA

Yukari Media Inc./Masayuki Harihara/81-6-6942-2358;
Fax 81-6-6942-2308; e-mail: mymi8860@rapid.ocn.ne.jp

CLASSIFIED ADVERTISING/NEW YORK

Yuki Atsumi/Account Executive
yatsumi@reedbusiness.com
Direct: 646-746-6949
Toll Free: 866-258-1075
360 Park Ave. South, New York, NY 10010; Fax: 646-746-6954

EVENTS

Sandy Friedman/Director, Special Projects/646-746-6740
Carolyn Gibson/Convention Services Manager/303-470-4832
Steve Labunski/Special Events Sales/212-889-6716

PRODUCTION/NEW YORK

David Rice/Production Manager/646-746-6524
Farrah Aponte/Acting Production Manager/646-746-6571

CIRCULATION/NEW YORK

John LaMarca/Circulation Director/646-746-7080

SUBSCRIPTIONS/DELIVERY

Broadcasting & Cable: 800-554-5729
Online Customer Service: www.broadcastingcable.com/renew
Broadcasting & Cable Yearbook: 800-521-8110
TV Fax: 800-554-5729, TV Buyer: 800-554-5729

LISTS/REPRINTS

Gina Sharp/List Rental/800-323-4958 ext. 8364
Scott Olson/Reprints/651-582-6037/sdo@rsicopyright.com

OFFICES

New York: 360 Park Avenue South, New York, NY 10010
646-746-6400;
Edit Fax: 646-746-7028 or 646-746-6610; Ad Fax: 646-746-6948
Washington: 1627 K Street NW, 20006
202-463-3711; Edit Fax: 202-463-3742
Los Angeles: 5700 Wilshire Blvd., Suite 120, 90036
323-549-4100; Edit Fax: 323-965-5327; Ad Fax: 323-965-2432

REED BUSINESS INFORMATION

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

Broadcasting & Cable (ISSN 1068-6827) (USPS 0066-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined, by Reed Business Information, a division of Reed Elsevier Inc., 360 Park Avenue South, New York, NY 10010-1710. Broadcasting & Cable © 2003 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02458-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$179, Canada \$239 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues, except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157 or call 1-800-554-5729. Outside the U.S. call 1-818-487-4552. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Broadcasting & Cable was founded in 1931 as Broadcasting The New Magazine of the Fifth Estate. It was renamed Broadcasting & Cable in 1993. Broadcasting & Cable is a registered trademark of Reed Publishing (Netherlands) B.V., used under license.

War Could Cost Networks \$30M-\$40M Each

Continued from page 1

"There's more coverage than there is news," said Reuven Frank, former president of NBC News. "They're afraid to stop."

But Al Tompkins of journalism think tank The Poynter Institute said that, with 300,000 soldiers targeting Iraqi President Saddam Hussein, the news warrants the coverage. "This is not Desert Storm, where we're waiting for Pentagon briefings and video of laser-guided bombs. It's so astonishingly different. You're watching reporters travelling with the troops. We never got close to that in the first Gulf War."

The start of the war came last Wednesday night, in milder fashion than many broadcasters expected. NBC was on the air first with Tom Brokaw just after 9:30 p.m. ET when coalition forces hit selected targets in Baghdad in an apparent attempt to kill Saddam Hussein and break the back of his regime.

The other networks quickly broke in with the news. (ABC's Chris Wallace had to hold down the anchor desk until Peter Jennings arrived; the other key anchors were on-site.)

But the action was soon over. Baghdad was quiet, and the broadcast networks gradually returned to their regular programming. NBC returned to its late-night shows, and the cable news channels held the torch through the night.

According to Nielsen, 70.1 million viewers tuned in to one of eight networks to watch the opening skirmish of the war. NBC was the most-watched,

with 18.2 million, CBS reached 13.2 million and ABC counted 10.9 million.

In an affront to CNN's breaking-news and Persian Gulf prowess, Fox News grabbed a 6.3 rating and 7.1 million viewers (plus another 7.8 million watching Fox News on broadcast stations), vs. CNN's 5.4 rating and 6.6 million viewers. MSNBC trailed with a 3.0 rating and 3.4 million viewers.

Throughout Thursday and Friday, the broadcast networks struggled to keep up with events, switching to their regular programming when events in Iraq hit a lull and switching back when bombs began flying again.

All in all, the war damage to broadcast networks' schedules wasn't quite as bad as expected. Fox stations in the Mountain time zone missed the last 11 minutes of the *American Idol* results show, but they are getting a free repeat of the program that they can play this weekend. CBS affiliates on Wednesday night missed the last half-hour of a live finale of *Star Search*. CBS still is figuring out how and when to make it up to them, said CBS spokesman Chris Ender.

CBS also has had to scramble with its coverage of the NCAA men's basketball tournament, putting three blocks of games on ESPN on Thursday and cutting off another game on Friday and moving it to ESPN when coalition forces attacked in Baghdad around 1 p.m. ET. CBS will decide hour-by-hour where to play the games all weekend, Ender said.

NBC preempted its highly rat-



ed *ER* to air a special *Dateline* on Thursday night and has preempted its late-night talk shows every night.

ABC also had to preempt real-

'This is not Desert Storm, where we're waiting for Pentagon briefings and video of laser-guided bombs.'

AL TOMPKINS, The Poynter Institute

ity special *The Bachelor: Where Are They Now*, which it plans to re-air. ABC has been in continuous news coverage ever since.

The networks had gone to great lengths to prepare for last week's invasion. They also planned for the first Persian Gulf war in 1991 but nothing like this

conflict. The best analogy, some broadcasters and news execs say, was Sept. 11, 2002, largely a planned and staged news event.

"With breaking news, you scramble to cover it," said Marcy McGinnis, CBS News senior vice president of news coverage. "This is sort of like the [9/11] anniversary. You knew it was going to happen; you could plan for it."

Networks have had time to train correspondents for combat and for chemical and biological attacks, outfitting them with military-grade gas masks and chemical suits. Nearly every aspect of coverage, from new technology to deployment, has been rehearsed and tested.

Since 9/11, executives are also better financially prepared for covering big stories, having bulked up news budgets. This war is expected to be costly, potentially running up to \$30 million to \$40 million per network if

it runs as long as to six weeks, according to some estimates. Networks will also forsake millions in ad revenue from days of commercial-free coverage.

Reporters and news executives have often wondered what it would be like to get live war coverage from the field. In this conflict, they finally learn. TV and print journalists are traveling with military units, embedded into military units, and, in some cases, they have the ability to televise their reports live. However, they are subject to field command on what, and when, they can report.

NBC seemed to be getting the most out of its principal embed, David Bloom. Using mobile satellite transmission technology developed for communications on the high seas, Bloom delivered the best pictures home and some of the best reports.

In Baghdad, which came under tremendous bombardment on Friday afternoon as the U.S. went after Hussein's palaces and government buildings, all the networks relied on four cameras atop the Ministry of Information.

By Friday, none of the networks had its own people in Baghdad. Nic Robertson and his crew were the last to leave. However, the networks could still rely on freelancers. ABC News recruited a young, Arabic-speaking freelancer Richard Engel. And NBC is getting reports from veteran war correspondent Peter Arnett, who was part of CNN's crew in 1991. Arnett is in Baghdad for *National Geographic Explorer*, which airs on MSNBC, and is reporting frequently for MSNBC and NBC News.

His executive producer back in Washington, David Royle, says Arnett and his four-person crew are seasoned and practical. "They have changed hotels. They have safe houses and emergency plans for leaving," Royle said. "Covering war is an extremely dangerous business."

Networks have also made other arrangements in Baghdad. They are drawing from foreign broadcasters, like Fox's News Corp. cousin Sky News, which remains in Baghdad, and British broadcaster ITV.

In the first hours of 9/11, television news chiefs agreed to share footage to provide viewers with the best information. Networks are pooling again in Baghdad in the same spirit, CBS News President Andrew Heyward said. "It is so hard to report out of [Baghdad]. [If anybody] gets pictures out of Baghdad, we want America to see." ■

How Should News Cover Anti-War Protests?

Continued from page 1

in anti-war protests. Magid doesn't tell news directors to avoid protests. It just says viewers tend to hate seeing them.

"Obviously, you have to give both sides of the story," says Senior Vice President Brian Greif. "But how much time you devote to [protests] and where you place it in your newscast becomes an issue."

According to Grief, the research ranks war-related topics by viewer interest. Protest coverage was at the bottom.

Near the top are stories about technology that can protect troops or citizens at home, particularly in markets seen as terrorist targets or with large military bases, Greif says. "Viewers find a lot of value in those stories.

"The issue for the local stations—and it comes through loud and clear—is that, if they take a traditional approach to their coverage they are making a big mistake."

For proprietary reasons, Magid did not to release the entire list of story preferences, but Magid's research usually gets the attention of news professionals, because as news doctors, their prescriptions usually help.

The study says that 45% of Americans rely on cable news channels as their principal source of war news, twice as many (22%) as those who turn first to the broadcast networks' evening newscasts (see chart).

The most popular second stop for war news is local TV stations, the research says. Viewers are turning to cable first because of

the convenience, Greif says. They know that they will get the latest news from the front. Then, he says, they turn to local newscasts "for the local perspective and the local impact."

Greif is not surprised that viewers see local newscast as a better second choice than the broadcast networks' evening newscasts (27% vs. 22%). The evening newscast tends to repeat what is on cable, he says. Plus, "viewers have a higher level of trust, a higher level of comfort with local stations than they do with the networks."

He was also impressed that Fox almost tied CNN as the preferred cable channel (CNN wins, 37% to 36%). "The study is a strong indication of how strong Fox has become in a short period of time." ■

Getting the News

Where viewers go first for war news

SOURCE	SHARE OF RESPONDENTS
Cable news*	45%
Network news**	22%
Local TV news	20%
Other media	11%

Where they go next

SOURCE	SHARE OF RESPONDENTS
Local TV news	27%
Network news**	22%
Cable news	16%
Internet	15%
Newspapers	10%
Radio	8%

*CNN, Fox News Channel, Headline News, MSNBC and CNBC

**The evening newscasts of ABC, CBS and NBC

SOURCE: Frank N. Magid Associates, survey of 6,400 TV viewers

BROADCASTING & CABLE'S 2003

Broadcaster of the Year

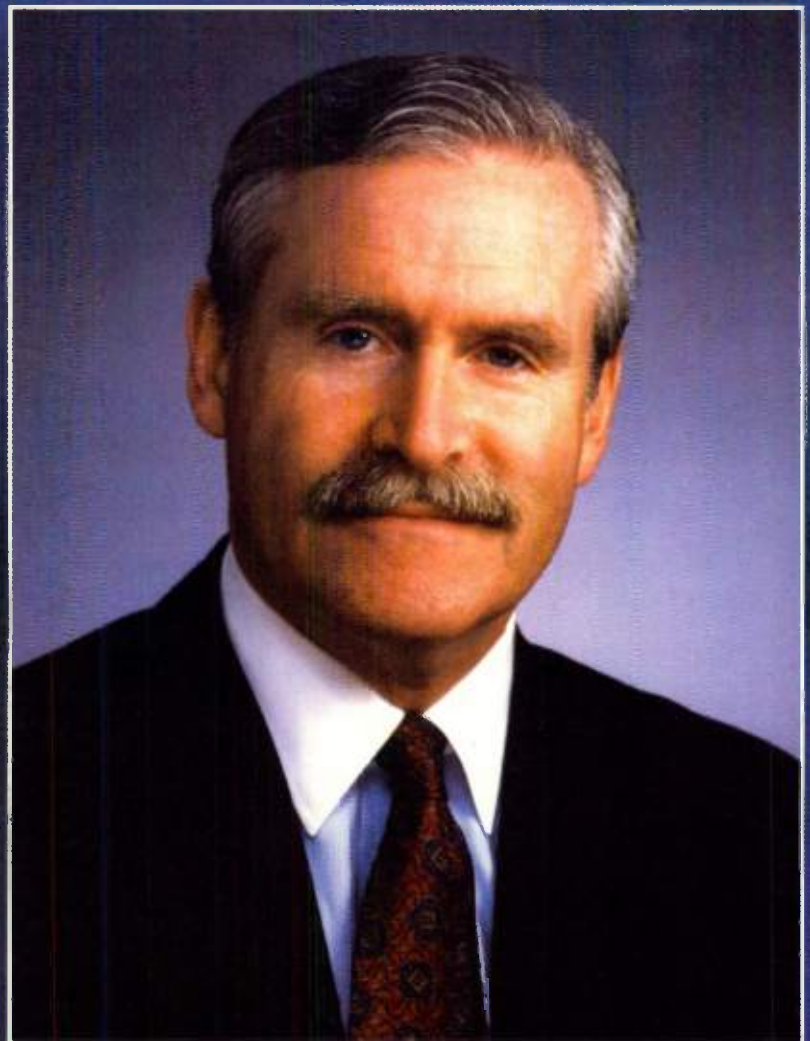
On April 15, *Broadcasting & Cable* salutes Dennis FitzSimons, our 2003 Broadcaster of the Year at the Television Bureau of Advertising's Annual Marketing Conference in New York City.

Dennis became chief executive officer of Tribune Company in January 2003 after serving as president and chief operating officer since July 2001. He was elected to the Tribune board of directors in May 2000.

Mr. FitzSimons has had a stellar career with Tribune Company. He joined the firm in 1982 as sales director for WGN-TV, Chicago, and in 1984 was appointed vice president/General Manager of WGNO-TV, New Orleans. In 1985 he moved back to Chicago to serve as Tribune Broadcasting vice president/operations and in 1987 was appointed WGN's vice president/general manager.

Mr. FitzSimons was appointed executive vice president for Tribune, responsible for the company's broadcasting, publishing and interactive groups, as well as the Chicago Cubs, in January 2000. He retained the title of president of Tribune Broadcasting Company, which he had led since 1994. FitzSimons was president of Tribune Television from 1992 to 1994.

Please join us as we honor excellence with this prestigious award. Send your own congratulatory message to Dennis in recognition of his service to the industry.



Dennis J. FitzSimons
President & Chief Executive Officer
Tribune Company

2003 BROADCASTER OF THE YEAR • DENNIS J. FITZSIMONS

Issue Date: April 14, 2003

Space Close: April 2, 2003

Material Due: April 7, 2003

This award will be presented at the Television Bureau of Advertising Annual Marketing Conference
In partnership with the New York International Auto Show
Jacob Javits Convention Center, New York City
April 15, 2003

BROADCASTING & CABLE

Paul Audino: 646-746-7111 • Cheryl Mahon: 646-746-6528 • Chuck Bolcom: 775-852-1290 • Marcia Orcutt: 323-549-4114 • Rob Payne: 646-746-7022

Classified Advertising: Yuki Atsumi: 646-746-6949

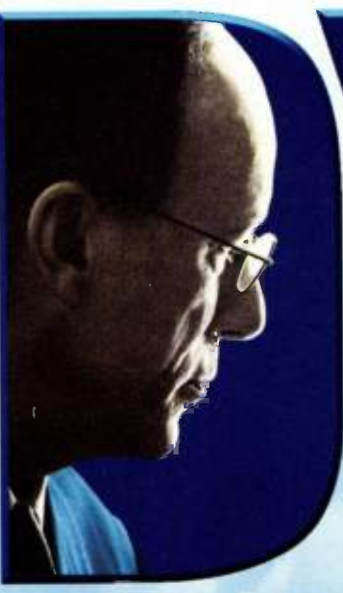
VISIT OUR WEB SITE: www.broadcastingcable.com

World Radio History

**HE DIVIDED A CITY.
HE UNITED A NATION.**

JAMES WOODS IS

RUDY



THE RUDY GIULIANI STORY



A USA NETWORK TELEVISION EVENT
SUNDAY, MARCH 30TH AT 8PM/7C



©2003 Universal Television Networks. All Rights Reserved. affiliate.usanetworks.com