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March 31, 2003



WAR STORIES



'There is nothing more miserable than a reporter without a story. And there is nothing better than being a journalist with a great story.'

WALTER RODGERS, CNN

INTERVIEWS WITH FOUR EMBEDS / PAGE 42

Ad Market Surviving Saddam

By JOHN M. HIGGINS

Just like the American generals headquartered at Central Command, network and station executives huddled for their own bomb damage assessments from the war, looking at ad revenues rather than Iraqi military installations. But the conclusions are similar: not as much wreckage as everyone expected but the fear there's plenty more to come.

Advertisers that panicked about airing commercials in the middle of the war have largely

returned on entertainment programs. News networks are still preempting many commercial breaks in favor of breaking news and rigidly pre-scheduled satellite reports from "embeds" and other correspondents. But higher viewership promises to help them recover much of that loss from future scatter-market sales.

TV stations were hurt by the preemptions, but are at greater risk from the further erosion of the national spot market, which seized up starting in February. Morgan Stanley media analyst Michael Russell estimated Fri-

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WAR AND PIECES

The challenge of making sense out of countless 'slices' of news

By STEVE MCCLELLAN

I'm in my own shock and awe," said Marcy McGinnis, senior vice president of news coverage for CBS News, as she assessed the stream of unprecedented live footage coming from the Iraqi war front last week and the network's daily struggle to put it all in the proper context for viewers.

As the second week of the war began, McGinnis' counterparts at other networks agreed with her on the key challenge—piecing together all the "slices" (as Defense Secretary Donald Rumsfeld called them) from the front lines and blending them with all the other available information to come up with a coherent story.

It has been hard, so far, for the networks to find a focus; all those pieces of war footage from a small army of embeds never make a whole pie.

"It's like looking at the battlefield through 30 straws," re-



One piece of the Iraqi puzzle: A U.S. soldier keeps watch near Rumelia as oil burns.

ASSOCIATED PRESS TELEVISION NEWS

marked Paul Slavin, executive producer of *World News Tonight* with Peter Jennings

While some critics found fault with the networks' coverage—saying it was too sanitized and wasn't as cynical as other worldwide networks were showing, for

example—by and large the news organizations got good marks for their war coverage, and for embedding reporters with troops.

One concern: when things get really ugly would the public freak out and would the Pentagon start

Continued on page 41



AP PHOTO / ANJA NIEMENGAARD

JESSELL'S COLUMN

The Images TV Misses

Unlike newspapers and newsweeklies, which make powerful use of photographs in their war coverage, TV wastes the potential of video.

Page 45

Oh, Yeah?



NOW READ WHAT FOX HAS TO SAY ABOUT HER AND HER ANTI-WAR, ANTI-MEDIA FRIENDS. PAGE 8

NEWSPAPER

#BXNPNRT *****3-DIGIT 462
 #BC7537812# JAN04 REG 217



Local Reporters Get in the Action, Too

For these embedded journalists, the war is also a local story

BY DAN TRIGOBOFF

In Raleigh, N.C., WTVD(TV) News Director Rob Elmore had just gotten off the phone with one of his reporters, Keith Garvin, embedded with the First Marine Expeditionary Force which flew to Iraq from Camp Lejeune. "He told me '2000 Iraqis are hearing in our direction. We're preparing for battle,'" Elmore said. "That's one phone call I never thought I'd be taking."

Last Thursday, viewers of WTVD and other ABC stations could hear explosions in the background as Garvin, one of hundreds of journalists embedded with allied troops at or near the war fronts, reported via telephone.

BUYING GAS MASKS

"For the first time in my career," noted John Harris of Raleigh rival station WRAL-TV, "I've been buying gas masks, Kevlar body armor and chemical suits." WRAL-TV does not have an embedded reporter, but like many stations has kept a crew in Kuwait since February. The war in Iraq is a big local story in a state like North Carolina which has a large military population.

Reporters and their news directors lauded the embedding program and the accompanying access, although reports are sometimes delayed for security reasons. "I know exactly where I am," noted WFAA-TV Dallas's Byron Harris, stationed with Combat Service and Support Group 11, "but I can't tell you."

It can be challenging, say some embedded reporters, to keep up with the overall war news while reporting the many stories in their



At WTVF (TV), Nashville, operations manager Mark Martin couldn't find a cameraman who wanted to be embedded, so he enlisted himself and went with reporter Dana Kaye.

own purview. Harris said he sometimes has to listen to news reports over the radio to see where his own reporting fits into the larger picture.

Aaron Katersky, a reporter with KTRH-AM Radio in Houston said he listens to the news over the phone while on hold with several of the 40-some Clear Channel stations for which he reports.

For viewers, the task of balancing the reports falls to the home front. "The challenge for the local news director and for the producers and editors," said Elmore, "is to provide the big picture. We're trying very hard to add the context."

But at the bottom line, the war for local newscasts is a local story. When

the first Marines were killed, many local and network news crews moved quickly to Camp Lejeune where some family members could be found.

'FOCUS ON EMOTION'

"In television, we tend to focus on the emotion of a story," Elmore offered. "Television at its best is about real people and real emotion. We have to balance that, and that's a huge challenge for us."

Balance is necessary in the field as well, said 27-year-old Katersky, who's with the Marine Fighter Attack Squadron 533, out of Beaufort, S.C. "Sometimes I feel like one of the guys, sometimes not. I like kicking back and

Continued on page 41

BREAKING...

Cablevision and Yankees strike out

NEW YORK—YES Network's deal with Cablevision Systems exploded Friday with both sides pointing fingers. Cablevision contends that New York Yankees CEO George Steinbrenner balked at an agreement to open the network's books to an arbitrator; YES claimed that "we don't really know why Cablevision walked away."

Fox News Leads Cable War Ratings

NEW YORK—After eight days of war coverage, Fox News Channel was averaging a blistering 5.0 prime time rating, according to Nielsen data from March 19 to March 26. CNN notched a stellar 4.0 average and MSNBC was also strong with a 2.4 rating.

ABC, Fox Cooling on Reality

LOS ANGELES—After ABC and Fox upgraded their schedules with successful reality programs, both told advertisers last week they will back off on reality next season. Fox will retain *American Idol* and a younger version, *Junior Idol*, but doesn't plan many more. ABC also plans to roll back reality and focus on comedy next year, sources said, except for *The Bachelor* and its spin-offs, and another a reality "wheel" for shows like *Celebrity Male*.

Olbermann's Job Du Jour at MSNBC

SECAUCUS, N.J.—After talks with Sam Donaldson fell apart, MSNBC has turned to a former anchor to host a new evening newscast. Journeyman broadcaster Keith Olbermann will host *Countdown with Keith Olbermann* weeknights at 8 p.m. ET beginning March 31. In his career, Olbermann has toiled at ESPN, MSNBC, CNN and Fox Sports.

Sie Wants To Cash In Starz

ENGLEWOOD, COLO.—Starz Encore CEO John Sie is looking to cash in more than half his stake in the company in a move that could bring him \$275 million. In SEC filings last week, Starz parent company Liberty Media disclosed that Sie moved to sell 54% of his "phantom" stock in Starz, which he founded under the Liberty umbrella in 1991. Liberty pegged the value of the stake at \$275 million, but cautioned that could change.

BROADCASTING & CABLE

March 31, 2003

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Bloomobile: Iraq's Coolest Truck

NBC leads effort to improve video quality of embed transmissions

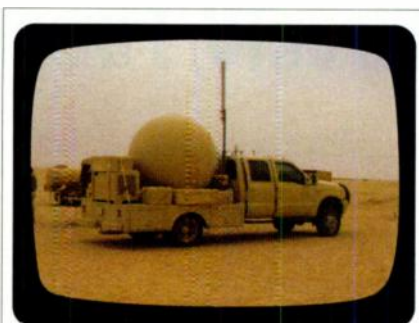
BY KEN KERSCHBAUMER

Lesson number one of covering the war in Iraq is that an advancing army waits for no one: including embedded reporters doing their standups. Keeping up with the troops has many of the embedded TV reporters relying on videophones, sending jittery video to viewers at 64kB per second.

Many, but not all. NBC News is blazing a new trail in transmission. Two developments, the "Bloomobile," named after correspondent David Bloom, and a new digital satellite newsgathering system, are the results of NBC engineers who worked closely with manufacturers to gear up for war coverage.

Of the two, the Bloomobile has garnered the most attention. The complex transmission system allows David Bloom and cameraman Craig White to send broadcast-quality video from Iraq back to New York. His reports from the 3rd Infantry were sent back to NBC via a Ford pick-up truck outfitted with a rate-sensor servo-stabilized antenna. GPS devices located on the truck ensure the antenna is locked onto the satellite allowing images to be transmitted by the vehicle while it's moving at speeds as fast as 50 mph.

"The gear is holding up," says Stacy Brady, NBC's vice president of network news operations. "The sand is incredible and getting into everything but we haven't had too many things break."



NBC helped build the "Bloomobile" (top) and a new DSNG system for videophones.

The hunt for good images began when Bloom and White first became aware of gap between what they could do and what they wanted to do while when they first met with the infantry unit last December.

"It was very apparent that we could not be in a position to have to stop to broadcast," says Bloom. "We had to find a way to do this and at NBC it became one of those situations where if there is a will, there is a way."

NBC contacted Maritime Telecommunications Network (MTN), a company it had worked with on aircraft carrier-based transmission systems. Those systems are designed to maintain a satellite signal on moving vessels in rough seas so the network thought the system could

be modified for land use.

"NBC called us on a Thursday afternoon and by Monday we had a more thorough drawing and a rough price," says MTN chief technology officer Richard Hadsall.

Hadsall worked on various configurations before outfitting a Ford F450 truck with the transmission gear and putting it into field trials. The vehicle was sent to Kuwait in early March where additional modifications were made to the stabilized custom bed. Tank tracks proved to be the bumpiest off-road challenge as high-frequency vibrations could build and shake the 1.2-meter dish from its mounting.

A Wescam stabilizing camera is was mounted to the personnel carrier that Bloom traveled in and a COFDM antenna sent the video to the trailing MTN transmission truck which, in turn, sends it to the satellite.

The Bloomobile wasn't NBC's first Iraq-related first creation. Earlier this year, the network worked on a new DSNG system for videophones.

"When videophones were introduced I kept looking at them thinking there had to be something better but not as big as conventional flyaways," says Brady, who contacted high tech firms Raytheon, Tandberg and Vocality to design the a better version. (B&C, Feb. 24). Vocality technology allowed multiplexing the videophones from 64kBps to 128, effectively combining bandwidth to build a bigger pipe. (The technology, now offered with a flat antenna or the dish NBC is using for now, will be displayed by Tandberg at the upcoming NAB convention, beginning April 7).

Brady right now finds herself dealing with more than just technology. More important are the engineers in the field. ■

ABC News Takes to the Skies With Simulator

Evans & Sutherland system offers 'live' Iraq fly-overs

BY KEN KERSCHBAUMER

ABC News graphics' department is flying right with its coverage of the war in Iraq thanks to the use of the Evans & Sutherland EP1000CT system. The graphics system is responsible for bringing viewers accurate fly-over graphics of Baghdad based on commercial satellite photos.

graphics

ABC worked with the system back during the first Gulf War but about six months ago began discussing with E&S how it could use the system to give viewers a better sense of where a story was taking place. The interest was not driven by the potential war.

"I now truly understand Baghdad and its terrain," says Roger Goodman, vice president, ABC News. "It's a very

good visual device."

And also a very good flight simulator: It was designed to train pilots how to fly. The system's map information is taken from commercial satellites 22,000 miles up and can zoom in as close as two feet. The EP1000CT (EP stands for environment processor, CT stands for continuous texture) has PC components and simulation-specific hardware and software.

Goodman says it took about two months to train the operators to "fly" the system with a joystick. Technological "bookmarks" throughout Middle East direct and operator within 10 miles of a city or location and from there, they fly in closer. "If [reporters] mention something to the north of a city the operator then banks right or left to get to that location," says Goodman.



ABC News uses accurate fly-over graphics of Baghdad generated by the EP1000CT system.

WEEK OF MARCH 21-27

B&C INDICES

THE B&C 10

WEEK

-0.9%

YTD

-4.1%

BROADCAST TV GROUPS

WEEK

0.1%

YTD

-0.7%

CABLE TV MSO'S

WEEK

-1.9%

YTD

12.5%

RADIO

WEEK

-2.7%

YTD

-7.9%

CLOSE WEEK YTD

Dow Jones	8201.45	-1.0%	-1.7%
Nasdaq	1384.25	-1.3	3.6%

The B&C 10

CLOSE WEEK YTD

AOL Time Warner	\$11.54	0.7%	-11.9%
Clear Channel	\$35.90	-3.7%	-3.7%
Comcast Corp.	\$28.31	-0.8%	25.3%
Cox Comm.	\$31.75	-0.3%	11.8%
Disney	\$17.58	2.6%	7.8%
EchoStar	\$29.83	0.5%	34.0%
Fox Ent.	\$27.18	-1.9%	4.8%
Hearst-Argyle	\$21.25	-2.0%	-11.9%
Tribune	\$46.46	2.1%	2.2%
Viacom	\$38.24	-6.4%	-13.6%

GOOD WEEK

XM Satellite	\$6.77	26.8%	151.7%
Hughes Electronics	\$11.40	9.1%	6.5%
USA Interactive	\$28.18	4.8%	23.3%
Scientific-Atlanta	\$14.11	4.5%	19.0%
Lin TV	\$21.25	4.2%	-15.0%

BAD WEEK

Paxson	\$2.10	-12.5%	1.9%
Pegasus	\$14.05	-9.5%	6.4%
Acme	\$6.45	-6.5%	-19.1%
Viacom	\$38.24	-6.4%	-13.6%
Publicis	\$18.15	-6.1%	-13.4%

PVR

4c

That's the value of a share of stock in SonicBlue, owner of ReplayTV, filed for Chapter 11 last week, handing its PVR assets off to the company that makes Denon stereos, so there may be hope for ReplayTV owners. The same can't be said for SonicBlue shareholders.

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

FAST TRACK

Powell's Booked On June 2

FCC Chairman **MICHAEL POWELL** said he plans to submit proposed media-ownership rule changes to fellow commissioners during the first week of June in hopes of bringing them to a vote at a special June 2 meeting. "Congress gave us a time frame we cannot ignore," he told the Media Institute, an industry think tank, last week.

The move may put him at odds with Democratic commissioners **MICHAEL COPPS** and **JONATHAN ADELSTEIN**, who have been urging the FCC to move slower. Powell also bolstered expectations that he will push for eliminating or loosening the current ban on crossownership of newspapers and local broadcast stations.

Separately, Powell said he plans to establish a commission initiative that will examine ways to promote minority and female ownership and participation in the media.

They Shoot Programs, Don't They?

NBC and its cable network, **BRAVO**, have secured exclusive broadcast and basic cable rights to Oscar-winning best picture, **Chicago**. Which will air on NBC in November 2005 and debut on Bravo that same year. ...

THE WB has renewed **Everwood**, **Gilmore Girls**, **Smallville**, **Charmed** and **Reba** for next season. Lots more are on the bubble. ...

Actress **JANE SEYMOUR**, will host of **HALLMARK CHANNEL** original series, **Adoption**, now in its second season. Seymour will be the series' first permanent host. The documentary series begins airing 26 new half hours in September (a change from its planned June start). ...

The war with Iraq appeared to take a toll on viewership to **ABC's** coverage of the **75th Academy Awards** on March 23. It appears to have attracted the smallest audience on record for the awards tele-

cast, with roughly 30 million viewers tuning in. By comparison, last year's telecast averaged a 25.4/42 with 41.7 million viewers.

The awards show still easily beat the competition.

Get Ready to Pay

Regulatory fees at some TV stations would rise almost 30% in fiscal 2003 under increases proposed by the **FCC** Wednesday. The payments are intended to meet a congressionally ordered 23% increase in fee revenue this year. The target would generate \$269 million, up from \$219 million in fiscal 2002.

Under the currently proposed fees, VHF stations in the top 10 markets would pay \$57,650, an 18.4% increase from 2002. Stations in markets 11-25 and 26-50 would see increases of 25% and 27%, respectively, to \$43,225 and \$30,125.

Stations in markets 51-100 would see a hike of 19% to \$18,075. In remaining markets, fees would rise 26% to \$4,450.

UHF stations in top 10 markets would pay \$15,850, 24% more. Among other UHFs: Markets 11-25, up 20% to \$12,875; markets 26-50, up 22% to \$8,075; markets 51-100, up 28% to



Next! Men Who Love Their Cars

The **Jerry Springer Show** is sponsoring NASCAR racer Kevin Richard. The show's logo will be "prominently displayed" on Richard's Chevy Monte Carlo for 12 races. Male-skewing auto racing is a snug cross-promotional fit with Springer's audience.

\$4,975; remaining markets up 33% to \$1,425.

Fees for individual stations climbed at rates other than the 23% target because of changes in the number of stations within each category. Rates last year climbed between 4% and 5%.

CORRECTION:

Syndicated ratings for the 18-49 demographic for court shows during the week of March 3-9 were mistated in the March 24 edition, on page 13.

In Average Audience Nielsen ratings there was a three-way tie for fifth place, with **Judge Hatchett**, **Texas Justice** and **Judge Mathis** each notching a 0.9. In the Gross Aggregate Average, **Texas Justice** and **Judge Hatchett** each averaged a 1.3.

Liberty Backs Likely Murdoch Bid For DirecTV, Pumps In \$500M

BY JOHN M. HIGGINS

After making noises that he might go it alone, John Malone has decided to team with Rupert Murdoch in his pursuit of DirecTV. Malone's Liberty Media said last Thursday it will invest another \$500 million in Murdoch's News Corp., strengthening its ability to bid for control of DirecTV parent Hughes Electronics. The deal will increase Liberty's interest in the Australian media conglomerate from 18% to 20%.

Offers are expected as soon as next week from any players interested in at least the controlling, supervoting stake in Hughes held by General Motors. In the last auction for the entire company, Hughes attracted only two bidders, Murdoch and rival DBS service EchoStar Communications. EchoStar won, but was thwarted when antitrust regulators choked on the anticompetitive effects of a merger.

This time News Corp.'s desire remains steady and telco SBC has been exploring a bid, even though Chairman Ed Whitacre has scrapped every other video investment or ven-

ture the Baby Bell has been involved with over the past decade.

Before the News Corp. investment was disclosed last Friday, Liberty President Dobb Bennett was already signaling diminished interest in going solo. "We like to try to buy things that he we can help grow and help develop," Bennett said in a conference call. "But there have been a lot of situations in the past where someone else has turned out to be a more logical buyer or more logical owner once we've worked it for a while."

News Corp. has also just sold \$1.5 billion worth of bonds. Currently, the market value of all of Hughes' stock is just \$11 billion, half what EchoStar had agreed to pay.

Liberty's move leaves the question of what Malone will pursue next. "It would now appear that Liberty will focus more actively on programming assets, rather than U.S. distribution assets," said Merrill Lynch media analyst Jessica Reif Cohen.

Liberty's principal targets are QVC and Vivendi's Universal entertainment assets, principally Universal Studios, USA Network and Sci-Fi Network, Cohen said.

Malone has already triggered a process that may give Liberty a chance to buy the 54% of shopping network QVC it doesn't already own. ■



Liberty's role strengthens Rupert Murdoch's ability to bid for a controlling stake in DBS giant DirecTV.

DOJ Tells Univision to Divest

BY BILL MCCONNELL & JOHN EGGERTON

To win Department of Justice approval for its \$3 billion purchase of Hispanic Broadcasting Corp., Univision Communications must give up two Entravision board seats and rights to vote on or veto Entravision mergers.

The terms are in addition to a previously announced divestiture of most of its 30% ownership stake in Entravision Communications.

The complete terms of the merger agreement were disclosed by the DOJ, which simultaneously filed suit in U.S. District Court and offered a consent decree to settle the suit. A final judgment on the agreement will come after a 60-day public comment period. The FCC also must approve the deal after review expected to be completed soon.

The consent decree requires Univision to cut its stake to 15% within three years and 10% within six years, and to convert its holdings into nonvoting equity with limited rights.

The DOJ cited the fact that HBC and Entravision are "each other's closest competitors" in many areas where there are a limited number of Spanish-language radio stations.

"If the combined company were to retain a large equity stake and governance rights in Entravision, Univision's acquisition of HBC would substantially reduce competition," the DOJ added, "and result in increased prices and reduced levels of service in the sale of advertising time on Spanish-language radio."

Univision, based in Los Angeles, is the nation's largest Spanish-language TV programmer. It owns broadcast networks Univision and TeleFutura and cable's Galavision.

HBC owns 60 radio stations with net revenue of \$240 million. Entravision owns 55 radio stations 49 TV stations (\$65 million radio revenues, \$209 million total). Many of the TV stations are Univision or TeleFutura affiliates.

Final government approval will be the end of a tumultuous road for the merger, which helped provoke an antitrust suit against Clear Channel Communications, the country's largest radio group. The suit, filed by Spanish Broadcasting System, was dismissed by a federal district judge in Miami last month. Spanish Broadcasting alleged that Clear Channel scuttled negotiations that could have led to a merger between it and Hispanic Broadcasting and interfered with other business relationships. ■

#1 February '03 Sweep

#1 Season-to-Date

GENE RODDENBERRY'S
Andromeda™

Top Weekly Hour Ranking - M25-54

RANK FEB.03 SWEEP RTG.	RANK SEASON-TO-DATE RTG.	PROGRAM	DISTRIBUTOR
#1	#1	ANDROMEDA	Tribune
2	1	X-FILES	Twentieth
3	1	STARGATE SG-1	MGM
#3	#4	MUTANT X	Tribune
5	6	PRACTICE	Twentieth
5	4	BUFFY-SLAYER	Twentieth
#7	#7	ADVENTURE, INC.	Tribune
8	7	ER	Warner Bros.
8	9	SHE SPIES	MGM
10	10	THE LOST WORLD	New Line
#11	#10	BEASTMASTER	Tribune

Source: NSS/Galaxy Explorer, 1/27/03 - 2/23/03, p-t-d ending 3/9/03. GAA% measurement. Does not include umbrella titles, unscripted hours and weekend versions of strip programs. Ranked by M25-54 rating. Top 11 hours in the Feb. Sweep. All programs listed are "ATs" except for Lost World.



World Radio History



CAPITOL HILL

The May Poll

A handful of telecom attorneys are vying to replace Jim May atop NAB's Capitol Hill lobby. Getting the most support



from lawmakers are John Orlando, NAB acting chief lobbyist, and Dave Mar-

ventano, Republican staff director for the House Energy and Commerce Committee. Also seeking the post are Marsha MacBride, chief of staff for FCC chairman Michael Powell and a former ABC lobbyist, and Robert Giese, former lobbyist for Chris-Craft. Some give Orlando and Marventano the best odds because both have strong Capitol Hill patrons. Others say NAB may pick another candidate rather than tapping the protégé of one lawmaker at the risk of antagonizing the other.—B.M.

BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

CABLE

FNC: The "Zipper" Quipper Upper

When bracing for a New York demonstration aimed at media companies last Thursday, the self-described "fair and balanced" Fox News Channel targeted picketers with the scrolling news ticker, or "zipper," outside its headquarters. The sign's messages included "Does Anyone Here Have A Job?" and "The Cleverest Sign Wins A Week's Free Vacation ... To Baghdad" and a shot at the network's competition: "CNN Agrees With You. They're Two Blocks North And They Have Doughnuts!"

The lines were written by producer Marvin Himmelfarb, a former ad and sitcom writer whose chief task is keeping the information current while putting more zip in the zipper. He toned down the quips after the war started, but saw the protest as "a good chance to let loose," adding that no bosses in the building knew in advance what he was posting. "That's my responsibility. I try to keep it in good taste."

A CNN spokesman was surprised by the lines, saying, "At CNN we don't take positions and we don't cheerlead."

Alas, Himmelfarb missed his target. The "die-in," challenging what protesters contend is the media's pro-war slant, did indeed draw a crowd to Rocke-

efeller Center, but they blocked 5th Avenue, a fair distance from Fox News, and a planned "direct action" on the channel didn't materialize.



Other lines:

"Who Won Your Freedom To Protest ... Protesters Or Soldiers?"

"War Protestor Auditions Here Today ... Thank You For Coming! Try To Look Scruffy"

"Attention Protestors: The Michael Moore Fan Club Meets On Thursdays At The Phone Booth On 6th And 50th"

"Yell As Loud As You Want; We're Still Not Hiring Phil Donahue."—J.M.H.

PROGRAMMING

Cooking Up Some Hype

Former marketing guru and Now Twentieth TV President Bob Cook is putting his promo skills to work lining up cameos for Twentieth talent. This Tuesday, *Good Day Live* hosts Steve Edwards, Dorothy Lucey and Jillian Barberie hit NBC's *Tonight Show*. The ubiquitous Barberie (host of syndicated strip *Extreme Dating*) has turned up on Fox's *Fastlane* and will appear on CBS's *Yes, Dear*. *Divorce Court* Judge Mablean had a cameo on NBC soap *Passions*. Finally, *Texas Justice* Judge Larry Joe shows up on E!'s *Anna Nicole Show*. "The promotional value of having our talent on high-profile shows is tremendous," said Cook.—P.A.



NEWS

Williams Is the Accidental Embed

When NBC News sent *Nightly News* heir Brian Williams to Kuwait City to anchor coverage, no one expected him to operate like an embed. His deployment was rather last-minute. Williams took chemical training, but not survival classes. When he wasn't anchoring, Williams and his military analyst, retired Gen. Wayne Dowling, decided to ride along on some missions, including with Navy Seals, Special Forces, and last weekend, on an Army Chinook helicopter.

Their 6-hour mission was anything but routine. After the lead chopper took fire, Williams and Co. emergency landed in the Iraqi desert, luckily near a Marine platoon. "We couldn't have been a bigger, lower target," Williams

said last week after returning to Kuwait.

What followed was a harrowing 50-hour ordeal. Waiting out a sandstorm and narrowly avoiding Iraqi snipers about to attack. For a few hours, Williams' chopper was listed as missing. Having forgotten a satellite phone (one of his biggest regrets), Williams walked to an army intelligence outpost to call NBC. "We saw things we weren't allowed to see just so we could get word out."

Williams and his crew were woefully underprepared. He brought just a daypack with a reporter's notebook and some water. His helicopter crew had to scrounge meals and water. "I spent two nights in the life of David Bloom," Williams quipped. "It sure beat a day in the office."—A.R.

Family Hour Fans Meet Martin

Representatives of self-described "pro-family" groups met with FCC Commissioner Kevin Martin last week to talk about what they can do together to "clean up" prime time TV, including a drive to reinstitute the 8 p.m. to 9 p.m. family viewing hour.

The Family Viewing Hour was part of the NAB's voluntary programming code from 1975 until that code was thrown out on antitrust grounds in 1983.

The groups, which met with Chairman Michael Powell to discuss the issue a year ago and, said one representative, got "absolutely nowhere," are together again

thanks in part to Martin. "His courage in speaking publicly has in some ways empowered us to go forward and to look for ways to work with the FCC," said Penny Nance, president of the Alexandria-based Kids First Coalition.

Martin's office confirmed the meeting but had no comment.

At the NATPE convention in January in New Orleans, Martin bemoaned the coarsening of TV programming, suggesting it might be tied to media consolidation. "Are executives more willing to put on questionable programming when they know that they won't see you at the local

grocery store tonight, the game Saturday or church on Sunday?" he asked a family programming forum crowd. Martin then said the FCC "needs to do more." Among his suggested solutions, all voluntary industry initiatives, were reviving the family hour and encouraging cable and satellite companies to create family-friendly programming tiers or a la carte offerings.

Martin shares that pulpit with Democratic Commissioner Michael Copps, a longtime critic of TV programming and an advocate of reviving the NAB code.

Copps also pushed for programming reforms in a speech during the same NATPE

forum, suggesting a link between ownership concentration and what he called programmers' race to the bottom. "Is it just coincidence that the rising tide of indecency on the airwaves is happening alongside the rising tide of consolidation?" he asked. He said large companies, "essentially faceless in most of the communities where they own stations," are more likely to "cater to the lowest common denominator."

Copps suggested that before the FCC decides whether to loosen media ownership restrictions, it should try to determine whether such a link exists.

The almost dozen groups meeting with Martin last week included the Family Research Council, Parents Television Council, Salvation Army and the American Association of Christian Schools. ■

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Ratings Alert: War Gives Fox News Big Bump

News nets gain, general entertainment channels falter in March Niensens

BY ALLISON ROMANO

Even before the bombs started falling on Baghdad, ratings for cable news networks were mounting. And, while news has been hot in the first quarter, many entertainment channels, notably Lifetime and ABC Family, have cooled off.

cable With one week remaining in the first quarter, Fox News was averaging a stunning 1.8 rating and 2 million viewers. The news network has been climbing the ratings charts for weeks, even leading all other cable channels in ratings for two weeks in mid-March.

For the quarter, Fox News trailed only TNT, which recorded a 2.0 rating and 2.4 million viewers. Nickelodeon also turned in a 1.8 rating but had more viewers—2.2 million—than Fox News, according to ABC Cable

Networks Group and Turner Entertainment analysis of Nielsen Media Research data.

All three cable news networks have been enjoying robust growth. Fox's ratings were up 50%. CNN, with a 1.3 average, was up 44% and MSNBC was showing life with a 0.6 rating, up 50%.

Clearly, when the quarter ends on March 30, the news channels' gains will be even larger. MTV head of research Betsy Frank said, "For the next few weeks, it will be hard to find any trends other than news network dominance."


Many entertainment channels have slipped during the period. After several quarters of ratings dominance, Lifetime plunged 23% in the first quarter to a 1.7 average. ABC Family dropped off 33% to a 0.6 and the Discovery Channel lost 25% of its audience to average a 0.9 rating (sister net TLC was up 10% to a 1.1 average).

Notable exceptions included the Sci Fi Channel and Turner's TNT, which, boosted by big rat-

CHUTES AND LADDERS

Here's are lists of cable networks that had noteworthy Nielsen changes in ratings in March.

Notable Winners			Select Slips		
NETWORK	HH RATING	% CHANGE	NETWORK	HH RATING	% CHANGE
Fox News	1.8	50%	ABC Family	0.6	-33%
CNN	1.3	44%	Lifetime	1.7	-23%
Sci Fi	1.0	25%	TNN	0.8	-20%
MSNBC	0.6	50%	Discovery	0.9	-25%
TNT	2.0	18%	Cartoon	1.4	-13%



TNT, with NBA games and repeats of *Law & Order*, has improved its ratings, while other nets' viewers migrate to news channels.

SOURCE: ABC Cable Networks, Turner Broadcasting, Nielsen Media Research

ings from the National Basketball Association and reruns of *Law & Order*, improved 18% over last year. TNT's success is not just about "one game or one show or one event popping a number," said Turner's research chief Jack Wakshlag. "You're talking about a very strong schedule."

Sci Fi was up 25% to a 1.0 rating. Its latest miniseries, *Frank Herbert's Children of Dune*, averaged a strong 2.7 million viewers

for its three-night play in March.


Since war broke out, most entertainment channels have lost viewers. Of the major networks, Nickelodeon and the Sci Fi Channel have managed to buck that trend.

Meanwhile, viewership on Fox News, CNN and MSNBC has mushroomed since the war got underway on March 19. Fox's audience soared to 5.7 million viewers for the week of March 17 to

March 23, making it the most-watched of all cable channels. "Fox has certainly come into its own," noted Frank. CNN climbed to 4.4 million viewers and MSNBC perked up to 2.4 million.

Viewers are clearly rewarding cable news networks for round-the-clock war coverage, noted Wakshlag. "Viewers are unwilling to wait for network news programs to give them the news when those programs are on." ■

reba #1 WB Program of the Week!

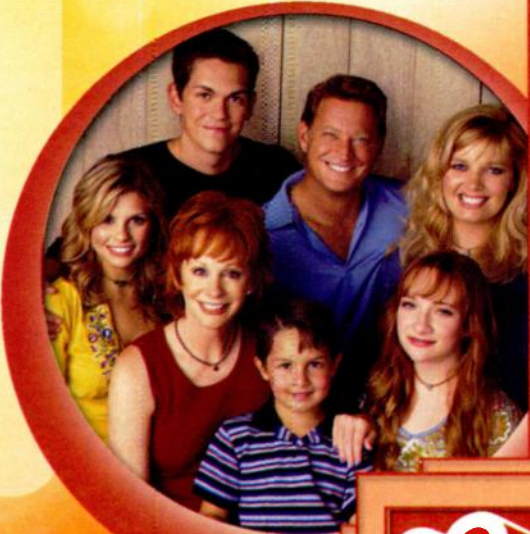


#1 Total Viewers


#1 Women 18-49

#1 Women 25-54

**Friday
9pm**



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



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



George Will

Toni Morrison

Shelby Foote

David McCullough

Robert Caro

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PROGRAMMING

Nets Hunt to Fill Trouble Spots

The uncertainty of the war in Iraq is distracting networks

BY PAIGE ALBINIAK

War and Fox's *American Idol* are distracting the broadcast networks from their normal March and April activities—focusing on the coming advertising up-fronts, May sweeps and development for the fall season—and instead forcing them to constantly tinker with their prime time schedules.

ABC is making the most changes, pulling three series and postponing several specials. Most of the holes will be filled with war coverage, making ABC the network with the most prime time coverage of the war, even though the network got off to the poorest start.

The network removed midseason adventure hour *Veritas* from its Monday 8 p.m. slot. ABC plans to air the show's nine remaining episodes sometime this year. *Veritas* never did well, and was making it difficult for *The Practice*, moved from Sunday, to deliver strong numbers. ABC's other midseason additions—*Dragnet* and *Miracles*—aren't big hits either, but remain on the schedule.

ABC also pulled Tuesday-night reality show *The Family* after three outings, but plans to bring it back this summer starting from the beginning. The network believes that viewers will like it if they find it. ABC tried the same do-over with *The Mole*.

Profiles from the Front Line, about soldiers stationed in Afghanistan, also got the boot, with no plans to bring the show back.

In the midst of all this, ABC is launching two new sitcoms. *Regular Joe* premiered, after a repeat of ABC's freshman hit, *8 Simple Rules*, last Friday, March 28, at 9:30 p.m. And *Lost at Home* is scheduled to launch Tuesday, April 1, at 9:30 p.m., after a double-play of *According to Jim*. Neither is an ideal launch slot. And starting Tuesday, April 8, ABC will bring *NYPD Blue* back, airing original episodes through May.

ABC appears to be struggling much more in midseason than it was in November, when it launched its Tuesday and Wednesday night lineups to good audiences in adults 18-49 and took second in the sweeps. February was a different story, as Fox, helped by *American Idol*, blunted ABC's new dramas and hurt its Tuesdays and Wednesdays.

"I think ABC is in a better position going into this fall than they were last fall," said Steve Sternberg, director of audience analysis at Interpublic Group's Magna Global. "What they really needed to do was lay a foundation they can build on and to a degree they have done that."

Both ABC and NBC are scrambling against Fox's *Idol*. Last week, NBC aired repeats of its Thursday



The success of Fox's *American Idol* has put a damper on ABC's and NBC's midseason lineups.

night comedies on Tuesday night to stop the talent show. The strategy had limited success: *American Idol* scored a 9.4 rating/24 share and 24 a 6.2/15, and Fox won both time periods in adults 18-49.

Fox hopes to maintain its Tuesday strength with the tentatively titled *Junior Idol* (premiering June 3) after *American Idol* ends in May. *Junior* will lead into new drama *Keen Eddie*. This fall, a new reality show will keep that time slot warm, leading in to the third season of *24*. *American Idol 3* comes back in January, so Tuesdays at 8 p.m. may stay all-original year-round for Fox.

CBS and The WB are having easier times in midseason because their demographics are different: adults 25-54 for CBS and adults 18-34 for The WB.

UPN is hoping hip-hop hour *Platinum* will make a big splash when it premieres Monday, April 14, at 9 p.m. UPN also is taking a shot at reality with *America's Next Top Model*, set to bow Tuesday, May 20, after the series finale of the cult-hit *Buffy the Vampire Slayer*. Although the end of *Buffy* is guaranteed to do huge numbers, competition will be stiff that night with *American Idol*'s two-day finale, followed by the season finale of *24* on Fox. ■



BOB WOODRUFF
NEWS Marine Expeditionary Force
ABC has dumped poor-performing series and filled their time slots with war coverage.

Rodgers Tapped to Run New Black Cable Network

BY JOHN M. HIGGINS

It may not be Jonathan Rodgers' cable background or race that will be most valuable as he starts up Comcast's and Radio One's new network aimed at black adults. It could be his experience running broadcast stations.

Rodgers most recently served as president of Discovery Networks, shepherding a portfolio of channels including Discovery Channel and TLC for six years until he called it quits a year ago, taking advantage of a financially lucrative window in his contract.

But Rodgers is better known for his years at CBS. He started with the network as general manager of O&O WBBM-TV in Chicago, and in 1990 was handed the entire CBS station group. That put him in charge of stations in markets like New York, Detroit and Philadelphia. In Chicago, he took over at a racially-charged moment when a Jesse Jackson-backed group was attacking the station's news coverage.

'If I hadn't done that stint at Discovery I never would have imagined how successful you can be targeting a sliver of a demo.'

JONATHAN RODGERS,
TV One

With the new venture, tentatively called TV One, Comcast wanted to target a demographic a little older than Viacom's Black Entertainment Television. The MSO selected Radio One to manage the operation. The companies have committed to invest or raise \$130 million for the network.

"CBS gave me the urban market experience that will be important," Rodgers said after being named CEO of the startup network. He added, "If I hadn't done that stint at Discovery I never would have imagined how successful you can be targeting a sliver of a demo."

Rodgers has long been considered the most obvious candidate for the job since he is one of the few blacks among the most senior ranks of television executives, he has decades of experience, and he already lives in Washington, near Radio One's headquarters.

Rodgers has delayed a planned summer launch by six months or so mainly because he doesn't have key positions filled.

He's still working out the details of the network's schedule, but Rodgers expects to slate a blend of music and talk programming developed with Radio One's 66 mostly-urban radio stations, as well as acquired off-net series, documentaries and public affairs shows and other original programming. As an example, he noted the home décor and lifestyle shows populating TLC's schedule. "There's no reason we couldn't do those kinds of programs but with an African-American twist." ■

SYNDICATION WATCH

RATINGS | March 10-16

Nielsen Media Research

| strategy |

Top 25 Shows

Households

RANK/PROGRAM	AA	GAA
1 Wheel of Fortune	9.5	NA
2 Entertainment Tonight	8.1	6.3
3 Jeopardy	7.9	NA
4 Seinfeld	7.2	8.6
5 Everybody Loves Raymond	6.3	7.2
6 Friends	6.0	7.1
7 Seinfeld (wknd)	5.9	7.6
8 Dr. Phil	5.3	5.3
8 Judge Judy	5.3	7.8
10 Oprah Winfrey Show	5.2	6.3
11 Wheel of Fortune (wknd)	4.2	NA
12 Will & Grace	4.1	4.7
13 Buena Vista Movie III	3.9	4.1
13 That '70s Show	3.9	4.9
15 Entertainment Tonight (wknd)	3.5	3.6
15 Inside Edition	3.5	3.5
15 Judge Joe Brown	3.5	4.6
15 Maury	3.5	3.8
19 King of the Hill	3.4	3.9
19 Who Wants To Be a Millionaire	3.4	NA
21 Home Improvement	3.3	4.4
22 Live With Regis and Kelly	3.2	NA
23 Divorce Court	3.1	4.3
24 Everybody Loves Raymond (wknd)	3.0	NA
24 Frasier	3.0	3.2
26 Access Hollywood	2.8	2.9
26 Friends (wknd)	2.8	2.9

Top Off-Net Sitcoms

Households

RANK/PROGRAM	AA	GAA
1 Seinfeld	7.2	8.6
2 Everybody Loves Raymond	6.3	7.2
3 Friends	6.0	7.1
4 Seinfeld (wknd)	5.9	7.6
5 Will & Grace	4.1	4.7

According to Nielsen Media Research Syndication Service Ranking Report March 10-16, 2003

AA = Average Audience Rating

GAA = Gross Aggregate Average

ONE NIELSEN RATING = 1,067,000 households, which represents 1% of the 106.7 million TV Households in the United States

Households in the United States

NA = not available

Byron Allen Has Big Plans

BY PAIGE ALBINIAK

With nine shows on the air and another three premiering next fall, Byron Allen's small-sized CF Entertainment is expanding its sales force to meet increasing demand and to begin focusing on other markets, including cable and international.

For starters, CF Entertainment this winter brought Darren Galatt aboard to open a media sales office in New York and to take over advertising sales for the company's broadcast TV programs and its Internet unit, EntertainmentStudios.com. Galatt came to CF Entertainment from media services company Carat USA and from advertising agency Universal McCann.

Galatt's hire allowed Allen to promote CF veteran Ernest Cartwright to executive vice president, expanding his purview from domestic TV sales to international, basic cable, airlines and domestic radio sales. CF Entertainment also hired Peter Preis to be vice president of marketing and sales for the western region of the U.S. Preis had been with Universal Worldwide Television.

Expanding the sales force "allows us to focus more on working closely with advertisers, clients and advertising agencies," said Allen, chairman and CEO of CF Entertainment.

CF Entertainment is one of the few first-run syndicators in the business still getting by nicely with weekly half-hours and hours, although the company also offers some strips: It has weekly hour *Beautiful Homes and Great Estates*, half-hour strip *Recipe TV* and *AutomotiveVision.TV* for next season.

Because the shows often run early and late in the day, CF's programs typically pull modest ratings. In Los Angeles, KABC-TV, an ABC-owned station, runs three of CF's shows and plans to add *Beautiful Homes* next fall. The shows aren't scheduled where they have much chance to perform, said station President and General Manager Arnold Kleiner. "But Byron puts out some pretty good products and we like him. It's more fun to do business with people you like than people you don't like."

"Because we are vertically integrated we are able to keep our costs down," said Allen. "The more you spend on a show the higher your rating has to be. A lot of the studios are not equipped to produce programming that produces a one or two rating and keep that show in business." ■



Byron Allen, CF Entertainment

Syndie

Insider

O'Boyle Upped at NBC Enterprises

Sean O'Boyle was named senior vice president and national syndication sales manager at NBC Enterprises, said Barry Wallach, executive vice president of NBC Enterprises. O'Boyle will be based in New York City. He has been vice president of Midwestern sales, based in Chicago, at NBC Enterprises since September 2000. Prior to that, he was vice president of sales at Eyemark Entertainment/King World Productions.

Seacrest, Mo'Nique Eye Daytime Gigs

Two prime time faces may come to daytime. *American Idol* host Ryan Seacrest is working on expanding his relationship with the Fox family. Sources confirm that Seacrest, also a popular radio deejay in Los Angeles, is talking with News Corp.-owned Twentieth Television about hosting a syndicated strip. He's currently the solo host of *American Idol*, which airs Fox. Sources confirmed that Mo'Nique, star of UPN's *The Parkers*, has held preliminary talks with Big Ticket Television to host her own syndicated show.

Good News for Walsh, Celebrity Justice

Two first-run rookies, NBC Enterprises' *The John Walsh Show* and Warner Bros.' *Celebrity Justice*, both saw their ratings jump with coverage of major stories during the week ending March 16. *Walsh* was up 20% to a new season-high 1.8, fueled by the show's live coverage of the Elizabeth Smart kidnapping case. *Celebrity Justice*—cleared primarily in late-night slots—was up 17% to a 1.4, matching its highest rating to date.

The Statue Goes to...

The ratings winner for Oscar coverage is ... well, it's a toss-up. In the 55 weighted metered markets, Paramount's *Entertainment Tonight's* 7.5 rating/12 share beat *Access Hollywood's* 4.8/8 on Monday, March 24. But *Access Hollywood* topped *ET* in Los Angeles; Philadelphia; Seattle; Miami; Orlando, Fla.; Raleigh-Durham, N.C.; Kansas City, Kan.; Columbus, Ohio; West Palm Beach, Fla.; and Providence, R.I. *Entertainment Tonight* won in New York; San Francisco; Boston; Dallas; Atlanta; Detroit; Tampa, Fla.; Phoenix; and Denver and several other markets. *ET's* highest-rated market was on ABC affiliate WXYZ-TV Detroit, with a 13.2/19, while *Access Hollywood's* best outing was on NBC affiliate WAVY-TV Norfolk, Va., with a 10.0/14.

HOUSTON'S ROPIN' IN THE RATINGS!

KRIV/F 11am



Source: NIS, SNAP 3, May '02, Nov '02, Feb '03 sweeps, W18-34, W18-49, W25-54 P10 SW

NIELSEN | Mar. 17-23 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Mar 17 23

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. Iraq MII Act 10 p	3/19	FOXN	5.9
1. Iraq MII Act 10:18 p	3/19	FOXN	5.9
3. Strike on Iraq 10 p	3/19	CNN	5.4
4. Pres Address Anal	3/17	FOXN	5.3
5. Iraq MII Act* 9:48 p	3/19	FOXN	5.2
6. O'Reilly Factor	3/19	FOXN	5.0
7. Strike/Iraq 9:39 p	3/19	CNN	4.9
7. Presidntl Address	3/17	FOXN	4.9
9. Iraq MII Act 9 p	3/20	FOXN	4.8
10. Iraq MII Act 12 m	3/20	FOXN	4.7

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. Strike on Iraq 10 p	3/19	CNN	3.7
2. Iraq MII Act 10:19 p	3/19	FOXN	3.6
3. Iraq MII Act 10 p	3/19	FOXN	3.5
4. Hussein Sp* 12:34 a	3/20	FOXN	3.3
5. Strike on Iraq 11 p	3/19	CNN	3.2
5. Iraq MII Act 12 m	3/20	FOXN	3.2
7. Iraq MII Act 12:41 a	3/20	FOXN	3.1
7. Strike/Iraq 11:30 p	3/19	CNN	3.1
9. Iraq MII Act* 9:48 p	3/19	FOXN	2.9
9. Strike on Iraq 12 m	3/20	CNN	2.9

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

Broadcast Networks

Mar 17 23

Total households (in millions)

	WEEK	STD
1. ABC	9.2	7.0
2. NBC	7.2	8.3
3. CBS	6.6	8.9
4. FOX	6.4	6.5
5. WB	2.1	2.8
6. UPN	2.0	2.4
7. PAX	0.9	0.9

Adults 18-49 (in millions)

	WEEK	STD
1. ABC	6.4	5.2
2. FOX	5.6	5.4
3. NBC	5.1	5.9
4. CBS	4.0	5.1
5. WB	1.6	2.3
6. UPN	1.5	2.0
7. PAX	0.3	0.4

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK
1. 75th Academy Awards	ABC 21.8
2. Oscar Countdown 2003	NBC 13.4
3. American Idol Tue	FOX 13.1
4. American Idol Wed	FOX 11.1
5. Judging Amy	CBS 10.6
6. JAG	NBC 10.3
7. Friends	NBC 10.2
7. Survivor: Amazon Wed	CBS 10.2
9. Scrubs	NBC 9.9
10. Everybody Loves Raymond	CBS 9.5
10. Will & Grace	NBC 9.4

Adults, 18-49 (in millions)

	WEEK
1. 75th Academy Awards	ABC 16.0
2. American Idol Tue	FOX 12.8
3. American Idol Wed	FOX 10.2
4. Friends	NBC 9.0
4. Scrubs	NBC 9.0
6. Oscar Countdown 2003	ABC 8.7
7. Will & Grace	NBC 8.3
8. Fear Factor	NBC 8.1
9. Survivor: Amazon Wed	CBS 7.8
10. Good Morning Miami	NBC 7.7

SOURCE: Nielsen Media Research

Week	8.2/13	8.2/13	8.0/12	4 8/7	0.5/1	2.3/3	2.0/3
MONDAY							
8:00	Presidential Address on Iraq Sustaining				107. Dirty Rotten Cheater	79. The Parkers 1.8/3	65. 7th Heaven 1.5/2
8:30		18. King of Queens 8.0/12	13. Fear Factor 8.4/12	39. Boston Public 5.2/8	0.4/1	67. One on One 1.9/3	
9:00	15. ABC News Special 8.2/13	13. Yes, Dear 8.4/12	21. Third Watch 7.9/12	50. Married by America 4.3/6	107. Sue Thomas, F.B. Eye	64. Girlfriends 1.8/3	79. Everwood 1.7/3
9:30		10. Ev Lvs Raymnd 8.9/13			0.4/1	69. Half and Half 1.8/3	
10:00		17. Still Standing 8.1/12	21. Crossing Jordan 7.9/13		100. Diagnosis Murder 0.8/1		
10:30		18. CSI: Miami 8.0/14					
TUESDAY							
	4 6/7	9.3/14	6 0/9	12.3/18	0 6/1	1 2/2	2 1/3
8:00	31. 8 Simple Rules 6.1/9	6. JAG 9.7/15	43. Let's Make a Deal 4.9/7	3. American Idol 12.3/18	107. Weakest Link 0.4/1	83. Buffy the Vampire Slayer 1.5/2	76. Gilmore Girls 2.0/3
8:30	35. According to Jim 5.9/9						
9:00	45. Life with Bonnie 4.6/7	15. The Guardian 8.2/12	30. Frasier 6.6/10		107. Just Cause 0.4/1	93. The Twilight Zone 1.0/2	71. Smallville 2.2/3
9:30	50. Less Than Perfect 4.3/6		41. A.U.S.A. 4.7/7				
10:00	60. The Family 3.5/6	5. Judging Amy 9.9/16	25. Dateline NBC 7.5/12		97. Diagnosis Murder 0.9/2		
10:30							
WEDNESDAY							
	5 7/8	8 8/13	7.7/12	8 5/12	0.7/1	1.5/2	2.0/3
8:00	36. My Wife & Kids 5.7/8	7. Survivor: Amazon 9.6/14	18. Dateline NBC 8.0/12	4. American Idol 10.4/15	103. Candid Camera 0.7/1	79. Enterprise 1.7/2	79. Dawson's Creek 1.7/2
8:30	39. George Lopez 5.2/8						
9:00	34. The Bachelor 6.0/9	26. Star Search 7.4/11	27. Law & Order 7.3/11	29. Bernie Mac 6.8/10	105. Doc 0.6/1	88. The Twilight Zone 1.3/2	67. Angel 2.4/3
9:30				52. Cedric/Entertain 4.2/6			
10:00	News Coverage of War in Iraq Sustaining				97. Diagnosis Murder 0.9/1		
10:30							
THURSDAY							
	4.7/7	9.1/14			1.2/2	2.7/4	2.2/3
8:00			7. Friends 9.6/15	News Coverage of War in Iraq Sustaining	97. It's a Miracle 0.9/1		71. Sabrina/Witch 2.2/3
8:30		44. NCAA Basketball Championships 4.7/7	9. Scrubs 9.3/14			63. WWE Smackdown! 2.7/4	71. Sabrina/Witch 2.2/3
9:00			10. Will & Grace 8.9/13				69. Jamie Kennedy 2.3/3
9:30			12. Ed Mirng Miami 8.6/13				76. On the Spot* 2.0/3
10:00		55. NCAA Basketball Championships 4.0/8	News Coverage of War in Iraq Sustaining		87. Diagnosis Murder 1.4/2		
10:30							
FRIDAY							
	4 3/7	6 7/11		3 6.6	0.7/1	1.5/2	2.2/4
8:00			News Coverage of War in Iraq Sustaining	59. Fastlane 3.6/6	105. Friday Night Fix—Ghost Dog: A Detective Tail 0.6/1	83. UPN's Movie Friday—Showdown in Little Tokyo 1.5/2	78. What I Like About 1.9/3
8:30		56. NCAA Basketball Championships 3.9/7		57. John Doe 3.7/6			65. Reba 2.5/4
9:00			31. Law & Order: Criminal Intent 6.1/10				71. Grounded for Life 2.2/4
9:30		45. NCAA Basketball Championships 4.6/8	27. Law & Order: Special Victims Unit 7.3/13		93. Diagnosis Murder 1.0/2		
10:00							
10:30							
SATURDAY							
	4.6/8	5 0/9	6 9/12	4 9/9	0 8/1		
8:00		(nr) NCAA Basketball 5.7/12	News Coverage of War in Iraq Sustaining	52. Cops 4.2/8	100. Diagnosis Murder 0.8/1		
8:30				42. Cops 5.0/9			
9:00	45. ABC Saturday Night at the Movies—Good Will Hunting 3.4/6	48. NCAA Basketball Championships 4.5/8	31. Law & Order: Criminal Intent 6.1/11	39. AMW: America Fights Back 5.2/9	100. PAX Saturday Night Movie—Trapped: Buried Alive 0.8/1		
9:30			24. Law & Order: Special Victims Unit 7.6/13				
10:00							
10:30							
SUNDAY							
	16.2/25	5.1/8	4.3/7	3 5/5	1.0/1		1.4/2
7:00	23. ABC News Special 7.8/13	38. NCAA Basketball Championships 5.5/9	54. Fear Factor 4.1/7	60. Fox Movie Special—The Lost World: Jurassic Park 3.5/5	103. Candid Camera 0.7/1		88. Gilmore Girls 1.3/2
7:30							
8:00	2. Osc Countdown 12.6/20		49. NBC Movie of the Week—Billy Madison 4.4/6		93. Doc 1.0/1		79. Charmed 1.7/3
8:30					91. Sue Thomas, F.B. Eye 1.2/2		88. Angel 1.3/2
9:00	1. 75th Annual Academy Awards 20.4/32	36. 60 Minutes 5.7/8	News Coverage of War in Iraq Sustaining		91. Just Cause 1.2/2		
9:30		60. Without a Trace 3.5/6					
10:00							
10:30							
Averages							
Week	8.6/14	6.2/10	6.8/11	6.0/9	0.8/1	1.8/3	1.9/3
S-T-D	6.6/11	8.4/14	7.8/13	6.1/10	0.9/1	2.3/4	2.6/4

Tan tint indicates winner of time slot

KEY: Each box in grid shows rank, program, total-household rating/share | Blue bar shows total-household rating/share for the day | Top 10 shows of the week are numbered in red | TV universe estimated at 106.7 million households; one ratings point is equal to 1,067,000 TV homes | (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 | Detroit | FOCUS



Connie Chung was demoted by new CNN chief Jim Walton.

Chung Opts Out After CNN Change

BY ALLISON ROMANO

Connie Chung was supposed to be CNN's biggest news star, not its first war casualty. Last week, Chung bolted from the news network after it tried to maneuver her away from its prized prime time.

Chung opted to exit after network execs told her they wouldn't be bringing back her *Connie Chung Tonight*, which had been preempted for Iraq war coverage. They offered the ABC and CBS veteran possible anchor duties or a weekend show, but not a coveted spot in weekday prime, insiders said. Chung, who joined the network in January 2002 and debuted her show last June, opted to exit instead.

"We offered her other on-air opportunities and she declined," said a CNN spokesperson.

The news likely brought relief to some CNN staffers, who sniffed at Chung's show as too tabloid for the network's hard news bent. CNN's new chief Jim Walton has shown a preference for hard news.

When Walton was promoted to President of CNN News Group in January, he indicated he'd keep Chung around. "Connie is continuing," he said then. "There is always room for improvement, but we're happy with what the team has done."

Chung has more than a year left on her contract, which is said to pay her about \$2 million per year. ■

AT A GLANCE

The Market

DMA Rank	10
Population	4,986,000
TV Homes	1,900,000
Income per capita	\$19,990
Revenue rank	13
TV revenue	\$370,100,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WDIV(TV)	4 NBC	Post-Newsweek
2	WXYZ-TV	7 ABC	Scripps Howard
3	WJBK(TV)	2 Fox	Fox Television
4	WWJ-TV	62 CBS	CBS TV Stations
5	WKBD(TV)	50 UPN	CBS TV Stations
6	WDWB(TV)	20 WB	Granite Bcst.
7	WPXD(TV)	31 PAX	Paxson Comm.

*Nielsen Station Index total day ratings average (households) for February 2003.

Cable/DBS

Cable Subscribers (HH)	1,368,000
Cable Penetration	72%
ADS subscribers**	21,850
ADS penetration	11.5%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	RATING/SHARE***
Wheel of Fortune (WDIV)	11.8/19
Network Show	
Joe Millionaire(WXYZ-TV)	24/31
Evening Newscast	
WDIV	1.8/20
Late Newscast	
WDIV	5.1/26

***NSI, February 2003 (Households).

SOURCES: Nielsen Media Research; BIA Research

Driven by Automobiles

The Detroit TV market cruised through the first quarter in high gear and the second quarter is also pacing very strong, according to station managers in the market.

The war in Iraq has thrown a bit of a wrench in the works, but since it started during the last two weeks of March, it hasn't appeared to have a huge effect on the first quarter. As for Q2, stations are crossing their fingers that the war will be over quickly.

It's not called Motown for nothing. Estimates are that half the market's labor force is tied to the auto industry. If auto sales and profits sink dramatically this year (or in any year for that matter) that could put the local economy into a tailspin. At least for now, so far so good.

"Auto remains strong," said Matthew Kell, local sales manager at WDIV(TV) Detroit. Auto advertising is off a little in the first quarter but second quarter is way up—ad sales for the quarter are already at the total for the same quarter last year, he said.

Another strong ad category is banking and there's a battle for market share among several regional banks, said Kell.

The local economy remains healthy, which in turn has sustained consumer retail spending, said Grace Gilchrist, general manager at WXYZ-TV. Detroit, she said, is a "heavily driven retail market," bolstered by a well-paid labor force and high employment levels. Major drug chains and home-improvement stores like Loews and Home Depot are, "expanding like crazy." And with a homeowner rate of 70%-plus in the market, mortgage advertising is also up, she said.

Even home improvement sub-categories are hot, like the window business, said Linda Danna, general manager of the CBS-owned duopoly WWJ/WKBD. "This market is really into windows," she said.

All things being equal, and putting the war and economy aside for now, managers are forecasting growth this year in Detroit—probably in the mid-single digit range.—Steve McClellan



WHAT THEY DO

302 years old. Founded in 1701, Detroit recently celebrated its tricentennial anniversary.

\$80.4B in discretionary income. The nation's second wealthiest county, Oakland, is located in the market.

31°F average winter temperature, keeps Detroiters bundled up.

SOURCE: www.ci.detroit.mi.us

CHARLOTTE DISCOVERS PYRAMID!

PYRAMID Delivers an Outstanding February on WBTV at 10:00 am!



PYRAMID

Emmy Nominated Donny Osmond
Outstanding Game Show Host

3.0 HOUSEHOLD RATING!
+88% VS. PREMIERE WEEK!
+43% VS. LEAD-IN!

Source: NSI, WRAP Overnights, Feb '03 Sweep; premiere week=(9/16-9/20/02); lead-in=1/2 hr tp

www.sonypicturestelevision.com

TV BUYER

Discovery Sees OK Upfront for Its Networks

Ad chief Joe Abruzzese thinks broadcasters' greed will help all cable nets

By JOHN M. HIGGINS

Discovery Networks' new ad sales chief Joe Abruzzese last week scrapped the cable network's traditional annual detailed forecast for entire TV industry's upfront ad sales, saying privately that the Discovery is not in the business of issuing forecasts. (They used to be when Bill McGowan headed the ad department.)

But Abruzzese did make two bold predictions following Discovery's upfront presentation to advertisers. One is that cable networks would up sharply up their take this year, 20-30%, reversing the pricing rout they suffered at the hands of broadcast networks in 2002. And that Discovery Networks would keep pace, despite the recent 20% ratings drain seen by its flagship network, The Discovery Channel.

"The upfront's going to be strong," Abruzzese said, predicting "If the clients are right, the [broadcast] networks are going to set their prices too high" and ad buyers will turn to the major cable networks. That would mean an enormous jump from \$4.5 billion to \$5.4 billion-\$5.9 billion.

About \$300 million of cable's increased upfront can be justified by basic cable's increased viewership—up 7% or so for the season to date. Much of the rest will have to come from far stronger pricing.

What Discovery is pushing this year is its

investment in original programming. Discovery Communications President Judith McI lalé proclaimed that while the "rest of the (television) world seems to be in a race for the bottom," DCI will invest in quality programming. That means committing \$2.5 billion to develop programming over the next five years for its 13 U.S. networks, including Discovery Channel, TLC, Discovery Health and Travel Channel.



However, that seemingly huge amount breaks down an average of \$500 million a year. That's just 20% more than Discovery spent on original programming in 2002.

The schedule will be broken up into themed nights, like "Monster Monday" anchored by fantasy car creation hit *Monster Garage*. That will be joined by spin-off *Monster House*, featuring wild renovations of people's houses rather

than their cars or motorcycles. Discovery also has slated a special series *Spy Masters* following recruits as they go through a faux spy school.

Discovery Networks President Billy Campell has long expressed concern that Discovery relied too much on "tent-pole" events like the highly rated *Shark Week*. "We're trying to build a more regular schedule."

Campell also unveiled a new image campaign for Discovery Channel with commercials that will emphasize a new slogan, "Entertain Your Brain."

Separately, Court TV unveiled its pitch to advertisers for the upfront, spinning new research. The network programming positioning has evolved from "crime and justice" to "investigations," ala its biggest hit, *Forensic Files*.

The spin to advertisers is what CEO Henry Schlieff contends is his viewers' interests in "puzzle-solving, mystery and investigation," which means they're more likely to stick around through commercial breaks. With the aid of four ad agencies, Court TV commissioned an analysis of Nielsen data to determine which viewers stay with the network when the commercials come on.

The analysis found that 95% of its viewers stay tuned through commercials, higher than cable networks' average of 87% and the second-highest of any cable network. (Hallmark Channel is tops.) ■



Discovery has plans to add *Spy Masters*, which follows recruits through spy training, to its slate.

EBB & FLOW

RETURNS NEXT WEEK

Announcing...

WideOrbit Station 3.2

The most modern Traffic, Sales and
Billing software available today.

"WideOrbit's whole system is tremendous! It is saving us time, personnel and frustration. Installing WideOrbit was like going from a Yugo to a Ferrari."

— Doug Lowe
Executive Vice President
Meredith Broadcasting

WIDEORBIT

For a free demonstration,
contact Bruce Roberts
at 415.675.6721 or
broberts@wideorbit.com

⌘ Multi-station ⌘ Multi-channel ⌘ Real time

WORK SMART. WORK SONY.

WORKFLOW INNOVATION FOR THE **ANYCAST AGE**.

CHANGING MINDS. MAKING WAVES. STARTING REVOLUTIONS. WHY? BECAUSE YOU CAN. BROADCASTERS AND CREATIVE PROFESSIONALS ARE SMART ENOUGH. CREATIVE ENOUGH. TOUGH ENOUGH TO TAKE THE FUTURE, SHAKE IT UP, MAKE IT WORK. AT SONY, WE TRY TO HELP. STREAMLINE THE PROCESS. SPEED THE FLOW. GIVE YOU TOOLS TO RAISE EXPECTATIONS. LOWER COSTS. REALIZE VISIONS.

MXF

Workflow innovation: that's the beauty of all the Sony tools on demonstration at NAB 2003. You'll see **MXF** workflow innovation for faster, easier, less

Metadata

expensive transfer of broadcast video, audio and metadata. You'll see how **Metadata** enables faster operations, more comprehensive, more accessible

SNMP

identification of your recorded assets. And how **SNMP** means higher uptime via industry-standard Simple Network Management Protocol while supporting all existing Sony products with Interactive

Optical Disc

Status Reporting. Perhaps the most striking of all is Sony's new **Optical Disc** Recording, an acquisition medium so agile, it transfers low-resolution proxy A/V to an editing system at up to 50 times faster than real time. Plus, Sony Optical is fully compatible with your existing tape production systems.

All the limitations, the compromises, the partial solutions—they're history. This is Sony for the Anycast Age, helping you move more content to more people through more channels... to produce more revenue. Now that's smart.

Visit Sony at NAB in the South Hall - Booth SU4015
And visit us online at www.sony.com/nab

(W/S)²



The NY Connection

Most commercial TV sell spots to national advertisers through one of three Manhattan-based rep firms.

THE COX GROUP \$2.6B*

TeleRep

HRP

MMT

KATZ TELEVISION \$1.75B*

Continental TV Sales

Millennium Sales

Eagle Television Sales

PETRY MEDIA \$1.25B*

Petry Television

Blair Television

*2002 TV billings

Reps Brace For More Station Consolidation

National spot TV sellers fear expected loosening of the FCC ownership rules will shake up client lists

BY JEAN BERGANTINI GRILLO

Thirty years ago, 27 different companies repped 650 television stations across the country, selling their local time to national and regional advertisers. Today, just three companies, with a total of eight TV rep divisions, serve 892 stations nationwide. The three: Katz Television, Petry Media and the Cox Television rep group.

What led to so few serving so many? Deregulation, consolidation of station ownership and raw competition. And those forces, along with the general economic unease, are likely to cause even more turmoil within the rep community in the months and years ahead.

"The three station rep groups are really not all that different in that each has a broad cross-section of companies," explained an executive who spent more than 20 years with one of the three groups. "But, today, all their energies are in keeping the stations they have and luring others."

The rep business was affected by two big rounds of station consolidation, which followed the relaxation of FCC ownership rules. The first came in the mid-1980's and the second after the passage of the Telecommunications Act of 1996. That law allowed station groups to own more than 12 stations and raised the cap on the number of homes a

single station group could reach from 25% to 35%.

"In the beginning of the 1980s, reps were making 12% to 15% commissions," the former rep said. "By the end of the 1980s, those numbers were down to 10% to 12%. Today, they are 6% to 8%, or smaller."

A major East Coast broadcast buyer put it more bluntly: "The rep business has been almost wrecked by cost-cutting. Too many rep firms undercut each other to get specific station groups. Now, they need to invest in their businesses and they don't have the money."

Rep firms are in trouble "if they don't offer TV or radio stations something special," said a West Coast buyer. "All of them had to lower their fees to lure stations. But it's not about billing. It's about revenue. A lower bottom line means less money for technological enhancements."

This spring, the FCC may trigger another big round of station consolidation by further loosening its station-ownership rules. The reps are paying close attention.

"Ownership consolidation is the biggest challenge facing the rep business," said Jim Beloyianis, president and CEO of the Katz Television Group. "If the 35% cap is removed, networks could diminish the number of stations now repped by independents." (The networks rep

most of their stations in house.)

Tim McAuliff, president and CEO of Petry Media, said the rep business would also change if the FCC decides to permit duopolies—the ownership of two stations—in smaller markets. "When you have one station in a mar-

ket agreeing to take over the back office for another station in the market, our rep firm ends up selling time for both stations."

Cox Television is the leader in total billings, with its three divisions—TeleRep, HRP and MMT—reporting a total of \$2.6 billion last year. MMT, started in the late 60s, was originally created to handle the Meredith stations. HRP now fronts for smaller Cox, Tribune, Belo, Meredith and Emmis stations. TeleRep is the cash cow, annually billing \$1.4 billion. It handles sales for Cox and other major-market broadcasters.

With 396 in its stable, Katz reps the most stations. Originally created to rep newspapers, it expanded into radio and TV as those media came along. In August 2000, San Antonio-based TV and radio station group Clear Channel Communications bought Katz and its parent AMFM.

Katz operates three rep divisions. Continental Television Sales works with stations in smaller markets. Mil-



A BOUTIQUE REP:

- PREMIER CLIENT ROSTER
- MAJOR MARKET PRESENCE
- EXCEPTIONAL SERVICE



Eagle Television Sales

A Katz Television Group Company

lennium Sales & Marketing focuses on the Clear Channel and Sinclair station groups. Eagle Television Sales' principal client is Hearst-Argyle Television.

The privately held Petry Media reps 225 stations through two operating divisions, Petry Television and Blair Television, and reported a combined \$1.2 billion in 2002 billings. Blair's clients include Gannett and LIN, while Petry counts Hubbard, Bonneville and Jefferson-Pilot as customers.

Because deregulation and station consolidation are out of their control, the rep firms hope they can grow their businesses by grabbing a bigger slice of the total advertising pie and improving service to ad buyers.

"We need to effectively present the value of our medium," Beloyianis said. "We believe spot TV is being underutilized. Broadcast, cable and syndication all reach the same national footprint. We can emphasize a geo-targeting, market by market approach."

"At Petry, we have stations in the top 10, 20, 30 markets," McAuliff added, "But there has also been a large swing towards agency regionalization. Money is moving out of New York and closer to stations in Detroit, Chicago, Atlanta. It helps to have regional offices and it helps to have strong management."

Ad buyers say the reps could help themselves and the spot business by persuading more of their station-clients to adopt electronic data interchange (EDI)—that is, fully electronic procedures for buying and selling air time.

"Broadcast reps don't offer me the same service I get with radio," said one key West Coast buyer. "I can get electronic invoices from my radio rep, while 400 TV stations don't have them."

"We need to make our medium more user-friendly on the agency level," Beloyianis admitted. "We have too much spot buying done with too much paper. The more we can streamline the back office, the more that will enable us to sell our unique marketing attributes to those stations."

The Television Bureau of Advertising, which pitches spot TV to national and regional advertisers, has been working hard to grease the spot TV transaction.

Another problem is DARE, the transactional software that most spot TV buyers and sellers now use. Some agencies find DARE lacking, said David Prager, chief information officer for the Katz Media Group. "DARE was 16 years in the making and is based on older technology that is limited and rigid. It needs to be made more open and simple to implement."

"In fact, both radio and TV need new standards, so we are setting up a single mechanism that every traffic and agency system provider can use," Prager said.

"Realistically," said Beloyianis, "if I'm going to ask an agency to listen to a two-hour pitch about why a Boston or Philadelphia station is crucial, I need to give something back in terms of ease of execution." ■

TeleRep/MMT/HRP

UNITS OF COX TELEVISION

TOTAL 2002 TV BILLINGS: \$2.6 billion

TOTAL TV STATIONS REPPED: 271

ANDREW FISHER, CEO, Cox Television

TeleRep Inc.

885 Second Ave.
New York, NY 10017
212-759-8787

STEVE HERSON

president

JIM MONAHAN

executive vice president

JAY ISABELLA

SVP, director of programming

LARRY GOLDBERG

SVP, director of sales

JOHN DEWAN

SVP, director of sales

JIM HUGHES

SVP, director of sales

ANDY FEINSTEIN

SVP, director of sales

TV STATIONS REPPED: 109

CLIENTS: Belo, Block Communications, Capitol Broadcasting, Cox, Emmis, Freedom, Granite Broadcasting, Gray, Griffin Communications, Journal Broadcast, Lilly, Max Media, Meredith Broadcast, Midwest Television, New Vision Group, Pappas Telecasting, Raycom Media, SJL Broadcasting, Sunbeam Television, Tribune Via-com Television



Steve Herson

HRP

805 Third Ave.
New York, NY 10022
212-756-3600

MURRAY BERKOWITZ

president

DAVID PALMER

SVP, director of sales

JOHN MCMORROW

SVP, director of programming

ANDREW BARRON

SVP, director of sales

JOHN BONTEMPI

SVP, director of sales

JOEL GUTMAN

SVP, director of sales

CHARLIE LIZZO

SVP, director of sales

MARK MARINO

SVP, director of sales

STEVE SHADID

SVP, director of sales

CATHERINE SHAFFER

SVP, director of sales

TRACEY TYNAN

SVP, director of sales

MAURY WIND

SVP, director of sales

vice presidents

TV STATIONS REPPED: 105

CLIENTS: Cox, Tribune, Meredith, CBS, McGraw-Hill, Media General, Scripps, Journal Broadcasting, Granite, Schurz, Sunbeam, Cordillera, Raycom, Liberty, Emmis.



Murray Berkowitz

MMT Sales

885 Second Ave.
New York, NY 10017
212-319-8008

LARRY STRUMWASSER

president

DAVID PLEGER

SVP, director of sales

RICH JACOBS

SVP, director of sales

DARRYL ANNE OLIVA

VP, programming and research

MARTA SALAZAR-PERREN

VP, director of sales

KRIS KARAVESTIS-GOFF

VP, branch manager

CHANTELLE CIPINKO

VP, branch manager

JASON KLEINHEIN

VP, branch manager

FRANK DEMAURO

research director

TV STATIONS REPPED: 57

CLIENTS: Acme, Cascade Broadcasting, Emmis, Granite, Hearst-Argyle Television, Media General, Newsweek, Post-Newsweek, Tribune Broadcasting, Viacom Television Stations, Weigel



Larry Strumwasser

MEDIUM & SMALLER MARKETS.
BIG SALES.



Continental Television Sales

A Katz Television Group Company



Katz Media

A SUBSIDIARY OF CLEAR CHANNEL COMMUNICATIONS.

TOTAL 2002 TV BILLINGS: \$1.75 billion

TOTAL TV STATIONS REPPED: 396

STU OLDS, CEO; JIM BELOYIANIS, president, Katz Television Group

CLIENTS: Allbritton Communications, Bahakel Communications, Citadel Communications, Clear Channel Communications, Communications Corporation, Cordillera Communications, Diversified Communications, Fisher Broadcasting, Granite Broadcasting, Gray Television/Gray Mid-America, Hearst Broadcasting Group, Landmark Communications, Liberty Corporation, McKinnon Broadcasting, The New York Times Broadcast Group, Piedmont Television, Quorum Broadcasting, Scripps-Howard, Sinclair Broadcasting Group, Waterman Broadcasting. [Editor's note: Katz declined to provide separate client listings for each of its operating divisions below.]

Continental Television Sales

125 West 55th Street
New York, NY 10019
212-424-6022

MICHAEL SPIESMAN,
president
CHRIS JORDAN,
SVP and COO
ARDIE BIALEK
VP, director of sales
PEGGY O'NEAL
VP, director of sales
MARK GOLDSTEIN
VP, director of sales

TV STATIONS REPPED: 160

Millennium Sales & Marketing

125 West 55th Street
New York, NY 10019
212-373-8282

CRAIG BROITMAN,
president
MARK TURNER,
SVP and COO
ARTIE ALTMAN
EVP, director of sales
HOWARD FARBMAN
VP, director of sales
RICH RAAF
VP, director of sales
KEN PERREN
VP, director of sales
DOMINICK PATRONE
director of sales

TV STATIONS REPPED: 198

Eagle Television Sales

125 West 55th Street
New York, NY 10019
212-408-3610

MICHAEL HUGGER,
president
MICHAEL O'DEA
SVP and COO
FRAN GENNARELLI
VP, director of sales
MARK RYAN
VP, director of sales
JOE NAPOLITANO
VP, director of sales
MICHAEL FANNING
VP, director of sales

TV STATIONS REPPED: 38



Michael Spiesman



Craig Broitman



Michael Hugger

Petry Media Corp.

PRIVATELY HELD

TOTAL 2002 BILLINGS: \$1.25 billion

TOTAL TV STATIONS REPPED: 225

ARNOLD SHEIFFER, chairman; TIM MCAULIFF, president and CEO

Blair Television

3 East 54th Street
New York, NY 10022
212-603-5000

LEO MACCOURTNEY,
president and CEO
DAVE BISCEGLIA
DAVID CRAWFORD
KEVIN NUGENT
PETER SENSENEY
PHIL KIRK
senior vice presidents

TV STATIONS REPPED: 166

CLIENTS: Blair, Banks Broadcasting, Bay City, California-Oregon Broadcasting, Channel 2 Broadcasting, Channel 32 Montgomery, Channel 6, Chelsey, Clear Channel, Cowles, Davis, Dispatch, Entravision, Ft. Myers, Galleria, Gannett, Gilmore, Grant, Gray, HIC, Heritage, Imes, LIN, Lambert, Larry Miller, Lewis, Lockwood, Manship Stations, Max Media, Montgomery Communications, Noe, NPM, Nexstar, North Dakota TV, Paxton, Pikes Peak, Pollak Belz, QNI, Quorum, R.S., Rapid Broadcasting, Register, Rockfleet, Saga, Sainte Partners, Second Generation, Smith, South Central, Sunbelt, TV 67, University of Notre Dame.

Petry Television

3 East 54th Street
New York, NY 10022
212-688-0200

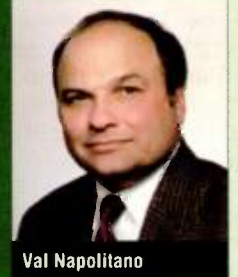
VAL NAPOLITANO
president and CEO
RICHARD LARCADE
DONALD O'TOOLE
JOE LYONS
senior vice presidents

TV STATIONS REPPED: 59

CLIENTS: Banks Broadcasting, Bonneville International, California Broadcasting, Centex Television, Chelsey Broadcasting, Drewrey Broadcast, Falls Broadcasting, Grant Communications, Gray Television, Hubbard Broadcasting, Jefferson-Pilot Communications, Lamco Communications, Lin Television, Londen Media, Pegasus Broadcast Television, Sunbelt Communications, West Virginia Media Holdings



Leo MacCourtney



Val Napolitano

REPRESENTING WHAT PEOPLE WATCH...
BROADCAST TELEVISION.



Millennium Sales & Marketing

A Katz Television Group Company



THE MISSION CRITICAL DIFFERENCE

To a climber, every tool, every knot is critical. To a broadcaster, the tools include software applications for sales; traffic and billing; programming, rights and clearances. They are no less critical to the broadcaster's mission than the carabiner is to the climber.

Success requires a technology partner that understands the mission critical difference. CAM Systems knows that advanced software features are not enough. A deep, ongoing commitment to software development, seamless application integration, professional consulting services, comprehensive training, and 24 x 7 product support are all part of CAM Systems' approach to business.

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CAM SYSTEMS

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World Radio History

TECHNOLOGY

Big Blue Eyes Broadcast

Digital Media Center uses combo of servers/tape for storage

BY KEN KERSCHBAUMER

It's not an established name in the television business but IBM will attempt to make some noise at NAB with a new digital media center that Big Blue believes will be attractive to broadcasters looking to lower the costs associated with deploying computer-based storage systems.

The Digital Media Center for Broadcaster (DMC) uses a combination of server and tape-based storage. Dick Anderson, IBM general manager of global media and entertainment business, says the system is priced lower because it is based on technology designed for the IT industry, an area that is much more competitive than the traditional broadcast market.

"Proprietary systems in the broadcast market have resulted in a higher cost of storage," he says. "One of the things we're trying to do is allow broadcasters to run on a traditional IT infrastructure so they can take advantage of the tremendous price performance curve."

Anderson says the system uses a combination of Unix-based servers and tape storage. The two are linked via a storage manager that manages the movement of content between the disk and tape, with the tape system used more for archiving purposes.

Broadcasters "can schedule the movement based on date, usage or other factors," says Anderson.

Because the system is standards-based, IBM believes it will make it easier for broadcasters to move into centralized types of facilities.

"It will be capable of working with a number of different



IBM's Digital Media Center will use traditional IT infrastructure to lower storage costs for broadcast systems.

types of systems including nonlinear editors, playout stations, ingest stations," says Anderson. "It will manage the workflow among all of those as well as archiving and providing a centralized storage environment."

DMC's first phase will provide a storage environment that can be shared by multiple vendor products. But due to the current lack of support for common format by most vendors, the applications will have to resort to transcoders if customers want to share content among vendors.

"We are counting on the customer, by supporting and only buying from suppliers that support open standards, to force the open-standard issue within the industry," says Edward Hanapole, IBM digital media executive.

The challenge for Big Blue is breaking into a broadcast equipment culture that tends to be very insular. When video servers first took off, companies like Digital considered attacking the broadcast market. They came to NAB, they investigated, and ultimately gave up on the market; broadcast engineers can be a demanding lot. But the encroachment of IT into the traditional broadcast market is cracking the door open for companies like IBM.

"The engineers are going to learn how to run IT systems but we think the move to IT and products like ours will happen because of the price performance," says Anderson. ■

| marketplace |

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"The engineers are going to learn how to run IT systems but we think the move to IT and products like ours will happen because of the price performance," says Anderson. ■

Cutting
Edge

Bayonne Approves Tower but...

The New Jersey city of Bayonne has approved a memorandum of understanding with the Metropolitan Television Alliance for construction of a 2,000-foot transmission tower for New York City stations on Bayonne's peninsula but that doesn't necessarily mean the tower will definitely go there. According to Ed Grebow, MTVA president, it simply means that if it's going to be built in New Jersey it will be in Bayonne. There are still difficult steps ahead, including getting approval from the FAA. Both Continental Airlines and the Air Line Pilots Association have filed objections to the tower with the FAA citing concerns over flight paths from Newark Airport. The tower is to replace facilities destroyed by the World Trade Center collapse.

Sony Pictures Taps Avid

Sony Pictures Digital is using Avid's Active ContentManager for its SoapCity Download service. The site delivers full-length soap opera episodes without commercial interruptions via broadband. Avid Active ContentManager system is based on JAVA standards and automates the process of col-

WATCH SOAP OPERAS ON YOUR PC

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Two Ways to Watch

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MP3 EPISODES
Each Episode only \$1.99

Two Shows Available

The King and I
The Bold and the Beautiful

Watch SoapCity Download

Multi-Screen ContentMgmt. (Avid.com)

Sony Pictures Digital uses Avid's Active ContentManager for its SoapCity Download service.



StroMotion was used at the World Figure Skating Championships this past weekend.

Sportvision's Busy Weekend

BY KEN KERSCHBAUMER

It was a busy weekend for Sportvision as ESPN-HD's baseball coverage took its first swing with a new HD version of KZone and virtual advertising technology and ABC Sports rolled out the company's

StroMotion system for the 2003 World Figure Skating Championship.

Marv White, Sportvision executive vice president, says the StroMotion technology may eventually be used for other sports, like basketball, but for now it primarily will be a tool for covering ice skating. The system grabs single frames of a

skater during a jump and can then place them side by side so viewers see what happens in a triple Lutz.

"With ice skating it works particularly well because as the ice skater moves you pan the camera in a pretty smooth motion," says White. "The StroMotion system has two outputs. One is the panoramic output, with the skater pictured at various positions as if a strobelight had gone off. The other output is a pan and scan of roughly the same camera motions but with the skater stopped in mid-air."

Sportvision also was involved with ESPN-HD's inaugural baseball telecast, providing an HD version of its KZone system (which places an image of the strike zone in the picture) as well as HD virtual advertising technology (which puts virtual billboards in stadiums, usually behind the plate). White says the HD capabilities were possible due to advances like HD video cards for the PCs that drive the system. ■

lecting digital content from multiple sources and distributing it across numerous channels, including wireless devices, interactive television, and the Internet. Steve Banfield, senior vice president, Technology of Sony Pictures Digital says the Avid system is attractive because of its open architecture, scalability and application program interface.

Channel M All FOR-A

Canadian multicultural broadcaster Channel M will use a FOR-A digiWarp EX-II Virtual Studio System for its new broadcast center to open this summer. The station is owned by Multivan Broadcast and will use the digiWarp EX-II to create graphics and a virtual studio for dual video walls. Displaying specially designed 2D and 3D video inserts, the dual video walls will give the illusion of a real set. It will be installed by Applied Electronics.

Comcast Sets the Pace

Comcast Cable has begun taking delivery of DC-510 set-top boxes from Pace Micro Technology and plans on deploying them throughout its subscriber base. Pace has a strong installed base in Europe and the Comcast move is its second large MSO deployment in the U.S.

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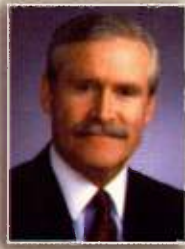
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The Interactive Living Revolution

BY RUSSELL SHAW

On a Friday evening, with the dinner plates in the dishwasher, an American family gathers in their living room. Unlike other nights, this evening will not be spent passively watching television, but in the family's home entertainment room, interacting with the television set.

First, it is time to check the day's stock prices, using a television-based connection to the Internet. With the remote control, one of the family's breadwinners enters a stock symbol of a company in their portfolio. The stock's performance chart comes up on a customized screen.

Next up is a trivia television show, where viewers can play along and guess the answers even before the program's panelists do so. Then comes an interactive game, where players can compete, over the television set, with contestants from all across the nation. Since the television screen the players are using is double the size of the computer monitor in the den, the action is all that much more lifelike.

As the evening wears on, the idea of relaxing to a movie become that much

more enticing. With a steady drizzle outside, a trip to the movie theater or video rental store is not an attractive option. A family member has a far better idea: she directs the remote control to a channel with an on-screen program guide of on-demand movies. She scrolls through the collection, finds several interesting listings, and then polls her family about which film they would like to see. Using the remote control, she enters her credit-card information, and the selection comes up.

Before the weekend is out, family members will interact with their television set in additional ways. On Saturday night, an on-demand rock concert will beam from the home entertainment room. The loyal viewer will use her remote control to purchase access to the performance. Four songs in, the viewer will click an icon at the corner of the television screen. She will check the

artist's tour itinerary, and using the keypad on the remote control, purchase his newest CD.

Sunday is the day for sports. With the score tied in the ninth inning, the opposing team has just brought out a left-handed reliever to face the home team's left-handed pinch-hitter. The viewer wonders how this batsman has fared against this pitcher in previous plate appearances. He uses his remote control to access and then click an on-screen icon that will display "situational stats" on the pairing.

In this home, it's been a busy weekend for interactive television.



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What's Different About Interactive TV Now

The potential of interactive television has been touted for at least a decade. There have been more than a few fizzled starts and unrealized potential during this time. So what's different about interactive television in 2003 that changes the equation in favor of this medium?

"There are two big differences between interactive television 'now,' and 'then,'" says Ben Mendelson, co-founder and co-president of the Interactive Television Alliance, a group that represents a coalition of companies and individuals that create, distribute and enable interactive programming delivered through the television set. "The technology actually is here, and unlike before, there actually is a digital infrastructure. Plus, the cost of equipment (necessary to develop, deliver and use interactive television services) is no longer prohibitive."

For perspective, Mendelson harkens back to 1994, when the interactive television experiments of the time were clunky and bug-ridden. These efforts were aimed at a market that did not have a widespread familiarity with interactivity in any form, on

any platform. The Web was in its infancy, and the few Web sites of the time were basically static displays of mostly textual information.

In the intervening years, interactivity has been introduced to the television set by means of the set-top box. While that access and control mode has had some successes, Mendelson views set-top box-based interactivity as intrinsically limited.

"Two or three years ago, the focus of interactive tv was essentially directed around the operating system in the set-top box," he says. "Now, we are finding out that is not all that important."

Instead, Mendelson and others view the prime motivator for interactive television as the expansion of digital television -- digital broadcast channels, digital cable, satellite-delivered digital programming.

Digital Provides A Big Boost

Whether the growth of interactive television is due to the new digital programming universe, or whether the potential of digital programming has been posted by the promise of interactive television is somewhat of a chicken vs. egg argument. A good case exists that the impetus flows in both directions. To understand the flow of this momentum, Mendelson and others believe that you first have to look at the exciting new world of video on demand, or VOD for short. "Video on demand is a simple concept, but one that requires the availability of digital technology in the home," he says. "Now, we have to lay out the infrastructure for it to happen. Today, with video on demand expanding faster than expected, we are ahead of the game."

Mendelson feels that a key



John Marino, vice president, Science & Technology National Association of Broadcasters.

boost for video on demand has come from cable television's "embracing it as the new, complete paradigm (for) home entertainment." True, but that undeniable momentum is not an end unto itself, but a stimulant for further development of an infrastructure favorable to the delivery and consumption of additional interactive television services.

tion of additional interactive television services.

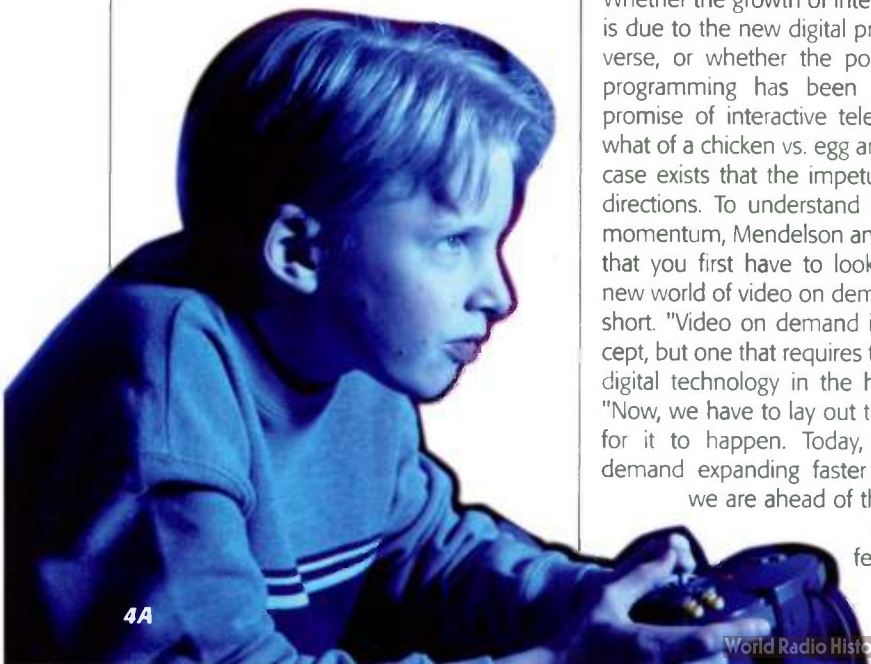
"Once you have video on demand in the home, it is preferable to have digital television. Once you have that, you require a more sophisticated onscreen program guide," Mendelson says. "That guide, in turn, becomes more of a base for interactivity -- using the remote control."

Via the remote, "the television is going to change from a device that gives linear programming to a home entertainment gateway," Mendelson says. "The television will still (offer) linear programming, but will contain games and shopping and financial services."

"As television sets and set-top boxes become more interactive with compelling features, the public will have more incentive to try the interactive features available to them. One of the driving forces for interactivity seems to be the interactive program guides that are now available," says John Marino, vice president, Science & Technology National Association of Broadcasters.

"The public's acceptance of interactive guides has been very positive and represents a first step in getting folks involved with more advanced interactive opportunities such as enhanced program content features and real-time shopping with ITV," Marino adds.

And like the family in our opening scenario, the remote control can be a useful gateway to accessing, and directing, a





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whole host of new interactive experiences through the television set.

The progression of interactive television services made possible by digital television may be an article of faith to many, but there are still some skeptics. The doubters have been saying the same thing for years -- that television, unlike the online experience over a PC and delivered through a computer monitor -- is by its very nature a passive medium, made for relaxation, rather than active interaction. The specific metaphor used for many years is of a "14-foot medium" (connoting an average distance of the viewer from the television set) vs. a "3-foot medium" (the average distance of a computer user from the monitor).

Although such imagery is illustrative, perhaps even colorful, a growing legion of experts believes it is inaccurate for these times. Count Marino among that well-informed number.

Web-Savvy Audiences Ready To Embrace Interactive TV

Marino believes that with the Web an established fact in the majority of American homes for several years now, Web-based interactive experiences have served as a training ground for multitudes of potential users of interactive television services.

"People are becoming more accustomed to interactivity," says Marino, a 12-year National Association of Broadcasters veteran and a former manager of Technical Regulatory Affairs for the trade group. "Over the past decade, the Web has evolved and computers have become faster and cheaper. This has led to a very large portion of the population becoming 'hooked' on the



power of computers and the vast resources of the Web. They experience interactivity while Web surfing.

"I think it's safe to conclude that these folks will likely be very comfortable in front of an interactive television with similar

Web-like applications," adds Marino, who operated his own broadcast consulting engineering practice for several years and spent twelve years at New City Communications as vice president of Engineering.

The Interactive Television Alliance's Mendelson agrees with Marino's analysis, but takes it a step farther. He views Web-based and television programming-based interactivity as pursuits that viewers can perform in the same space in the home, and at the same time, too.

Mendelson calls these services "two-screen synchronous applications." He cites the current availability of television programs that offer "dual-screen" interactive features. These features inspire viewers to take their laptop and bringing it to the same room where their television is, or even, in some homes, installing their desktop computers in the same room as the tv set.

Citing multiple-source estimates that some 40 million U.S. homes have at least one computer and one television set in the same room, Mendelson views this group as an extraordinarily fertile user base for interactive television products. He views the "double-screen" use of interactive Web sites accessed in conjunction with interactive television programming not as a rival to single-screen, tv-only interactivity, but as an added dimension that programmers, game

developers, licensors, and e-commerce enablers can offer to increasingly willing audiences.

Beginning this year, notebook computer manufacturers are beginning to install wireless Internet access antennas in their units. These features may serve to increase the ease of portability of these devices. It is one thing to set up a notebook computer in the same room as the television, and then look for a phone jack or cable connection. As more notebook computers access the Internet wirelessly, they will be easier to move around the house -- making their relocation to the vicinity of the home entertainment center, and their use in conjunction with an interactive television show -- a seamless act.

When Is Programming Truly "Interactive?"

Now may be the time to break down what is meant by interactive television. On one level, the difference is obvious. Sitting down, remote in hand, and clicking on a live broadcast of, say, ABC-TV's hit sitcom "Eight Simple Rules For Dating My Teenage Daughter" is pretty darn close to a passive television experience. But what about, OK, pausing during a commercial break, taking your laptop, or your PDA, and instant messaging your friends to go online and access the Web page for the show and take a poll there? Or what about playing online, in real time, as you watch the Game Show Network?

Mendelson says the Interactive Television Alliance has a "simple rule" of its own for defining what is, and what isn't, interactive. "We have a very straightforward idea of interactivity," says. "It has to be viewer-oriented."

To that, Mendelson believes that viewers do not parse the identity and the flavors of interactivity to the extent that professional advocates such as he does. "To the consumer, interactive television is 'just something you do with your remote control,' he

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says. "They don't care if it came off a server, and is accessed or stored on a hard drive. All they know is that they have this remote control, and you can reverse a live football game -- or now they want to watch this movie and can order it right away." Mendelson even thinks that when they perform these and many other interactive steps, it does not even enter into most viewers' minds that they are performing an interactive step or transaction. He likens such steps as an action toward a specific goal, as "something you do."

Understanding The Business Model

Using a remote control device to order a video on demand movie or requesting a replay from an end-zone camera might be a simple, almost automatic reflex for millions of increasingly interactive-friendly viewers. As a business, though, discussions about how to develop and offer profitable interactive television services fills up numerous chalkboards in the conference rooms of advertising agencies, marketing consultancies, content developers, and television programmers.


"All of this is about money, if people can make more money," says Mendelson, not mincing words in the slightest. To an interactive television advocate such as Mendelson, the desire for profit is not only understandable, but a commendable motivation for creativity.

Mendelson views the potential income stream for interactive television as coming from two basic places -- direct from the subscriber, and from the advertisers. The two streams are not mutually exclusive, of course. Revenue from subscriber-based access to enhanced interactive content can flow to the broadcaster, and to the content developer by means of a portion of subscription revenues. At the same time, the potential of income from ad placements or e-commerce offerings of products offers the promise of tangible cash flow.

Rethinking Metrics To Sway Skeptical Media Buyers

When it comes to specific advertiser revenue best-practices for interactive television, it is arguable that the traditional eyeballs/CPM placement models are not authoritative.

Mendelson says that because viewers consume interactive television differently than they do when just watching television,



All of this is about money, if people can make more money.

that the difference demands a more varied set of metrics. He and others view the very nature of "interactivity" as a predisposition on the part of the viewer to be "active," to be engaged with the broadcast he or she has requested, and a predisposition to be even further energized by the added features that interactive content promises.

If one accepts that scenario, it follows, then, that treating these "active" participants identically with lounging, passive viewers approaches a marketing miscalculation.

The Interactive Television Alliance's Mendelson believes that a good bit of traditional advertiser skepticism toward interactive tv has been because of an ingrained tendency to use an impression-based eyeballs model.

"(Standard) broadcast advertising is based on the 30-second ad being seen by millions of eyeballs. It is an impression-based medium," he says. "Interactive television is a direct-marketing medium," (more favorable to) "practical transactional stuff." Like, e-commerce transactions such as in our earlier example when the rock music fan watching an on-demand concert performance used her remote control to click on an order prompt at the corner of the screen and purchase a CD by the artist.

In Mendelson's view, this reality calls for a set of completely different metrics. Nor is this thoughtful wishing on the part of an admitted interactive television partisan. There's precedent. He points to the integrated, and quite profitable, interactive e-commerce model of QVC as a template for even more applications. The simplest version is a "Buy" button that when you click it via your remote control device, brings up a credit-card order form for the merchandise you are viewing.

Mendelson is a major fan of opt-in initiatives that invite consumers to indicate their preference for products and offers related by topic or affinity to the interactive programming they have already shown enough of an interest in to access or subscribe to. "Opt-in consumers want to see your product. Two natural tie-ins: a golf show could make golf resort or golf equipment specials available to those who sign up, and a fashion-oriented television show could feature an interactive icon that when accessed and clicked via the viewer's remote control, could gain them access to a fashion magazine subscription form.

"This is so much better than billboards," says Mendelson, using outdoor advertising as a metaphor to imply that people may or may not notice standard, paid spots that might not harness the full potential of topically committed viewers.

"Throwing things at (viewers) eyes has limited effectiveness." But since opt-in consumers already want to see your product, they are more valuable" a potential resource for advertising and e-commerce transactional revenue.

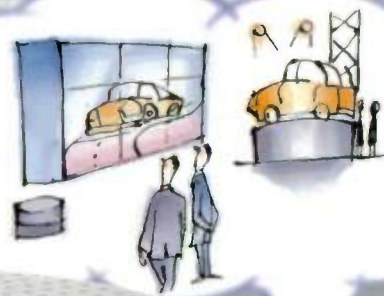
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Stay Away From Spam

"Opt-in," as marketers know, generically refers to an approach where a viewer or potential customer is offered the opportunity to sign up for services, or for offers on a selected group of products. This differs from some aggressive and highly controversial marketing practices first widely practiced in the online world. Spam, of course, is the unsolicited wholesale bombardment of commercial messages to millions of people, usually via e-mail, sometimes by means of spyware. Third-party marketing efforts happen most often when personally identifiable information gleaned through Web site registration or via an online ordering form is sold to other advertisers without the knowledge or permission of the consumer. As traditional, banner-based Web advertising has declined, a large number of Web sites have sought revenue through these unpopular channels.

Technical means exist to offer flavors of spam and unwanted third-party marketing offers to interactive television users. For interactive television marketers under immense pressure to show a profit sooner rather than later, the pressure to acquiesce and go after this low-hanging fruit might be considerable. But, in a word – don't.

"When you are dealing with the

consumer, or an individual's personal preferences, it better be either opt-in info or a bullet-proofed privatized situation," said Mendelson. By "bullet-proofed privatized situation," he means not selling information about specific subscribers to third parties without their consent. Do so, Web-centric privacy advocates have long argued, and you not only risk ticking off your customer. You risk losing your customer.

Just as students of military history study wars past and present, Mendelson believes that some of the spam and privacy battles fought on the Web have mission-critical relevance to distributors of interactive television services and the marketers who work with them.

"We have learned from the mistakes of Internet marketing," Mendelson says. As an example of how to do it right, Mendelson and others cite the practice of TiVo and other Personal Video Recorder services of giving customers opt-in permission to suggest additional programs based on your preferences as indicated by the shows you record.

"The ability to time-shift programs and skip through or repeat selections represents interactivity at its best," says the National Association of Broadcasters' Marino. "Most people who buy into this technology cannot imagine being without it. As PVRs proliferate in the marketplace there is no doubt that the industry will adjust to this technology and develop new creative ways for the public to experience television via these devices."

Some advertisers and programmers are concerned with the ability of PVR-owners to time shift through commercials. Marino acknowledges these misgivings, but believes that the time shift capability can be a spur to creative thinking that will help the broader interactive television community. "PVR technology is a challenge for broadcasters and advertisers, one that will certainly change the way products are marketed and sold."

People such as the Interactive Television Alliance's Mendelson already envision

some creative ways this challenge can be met. He says that if you let your PVR follow you around, and you watch animal shows, it might make sense for you to receive a clickable, onscreen offer for pet food in addition to a list of additional animal-type shows you might wish to record.

A kind of Marketing 101 presumption is at work here. People who like to watch animal shows are likely to be fond of animals. People who are fond of animals are more likely to own pets in greater proportion than the overall populace does. Pets like to get fed, and pet food can sometimes be rather pricey.

Of course, some people will not want to be bothered. That is the nature of the –forgive the pun – beast. That is the reason for opt-in, rather than opt-out. Whether online or through the television set, opt-out presumes the viewer or site visitor wants to receive offers. A form or link is provided to stop the offers from coming, but as any Internet user knows, such forms either do not work, or take some time to reach the marketer's mailing list. In the worst cases, clicking the form simply lets the spammer know that the customer has read the message.

It bears repeating: thou shalt not spam. OK, lesson learned. So much for "worst practices."

The Money Models

There are several available models for best practices of effective consumer access to interactive television services. These are:

Subscription-based - the user pays a weekly or monthly fee to access interactive television content. In Montgomery, Ala., broadband communications services provider Knology, Inc., Augusta, Ga., is offering a subscription-based, \$6.95 a month Preferred Digital interactive television service. The service lets users set up a customized "home page" with specific stocks, preferred horoscope, news, sports and weather information, and even e-mail. Most content is provided by Pinnacor Inc., a primarily Internet-delivered content syndicator





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formerly known in the heady days of the Web as Screaming Media. A couple of hundred miles away, Ringgold Telephone of Ringgold, GA, is now offering on-screen caller ID as part of its interactive television service, NexTV. For an additional \$30 a month, customers are able to access a suite of services that include the ability to view the name and phone number of incoming callers on their television screen, rather than on their telephone's far-smaller user interface.

Per-use - the consumer pays a fee each time he or she accesses the content. An example could be a video-on-demand movie or a sporting event. The model has long been used for in the cable television industry, but could be expanded to offer interactive elements within this content. An example could be offering an on-screen link that would open on the television screen, showing an order form for a DVD of an older movie in which the lead actor for the film being watched has appeared. Or, an order form for movie tickets to a new feature with the same lead actor.

Advertiser or sponsor-based - no additional access fee would be charged, but the broadcaster and interactive content developer would find a revenue stream from targeted ads and e-commerce related to viewer interests. In the case of sponsored events, underwriters would benefit from significant brand exposure. Mendelson feels that this method holds exceptional promise to games-related interactive television programming. Games tend to skew toward younger, active consumers with a wide range of interests from clothing to food – and, of course, technology. Plus, as seen in the online world, they are already comfortable with the notion of online shopping

Sponsored by Ford Motor Co., the interactive television components associated with ABC's four-game Bowl Championship Series in January of this year serves as a high-profile example of sponsor-based interactivity. The interactive component fea-

tured real-time play-by-play updates, including content that allowed viewers to scroll through team and player statistics, check the scores of other bowl games, and download more information about the eight teams competing in the four bowls.

Other programmers are getting in on what is becoming a bandwagon.

On April 11, Fox Network's "Test The Nation" will feature an interactive component that – true to the title of the show – will quiz the U.S. on some 65 multiple-choice questions. In order to participate, viewers will be asked to fill out a demo-



graphic profile, including their age, gender, and where they live. When the scores are crunched, scores from various cities and regions will be compared and announced at the end of the broadcast.

While most interactive television programming in North America is oriented toward special events and promotions, the Game Show Network is, at least by volume, the acknowledged leader. Jointly owned and operated by Sony Pictures Entertainment and Liberty Media Corp. Game Show is available to more than 50 million cable homes, and hosts more than 65 hours of interactive programming each week.

The spin-the-wheel trivia program "Whammy" is one of Game Show

Network's most popular interactive television offerings. Viewers can play along in real time, on their own game board that appears on their television set. The game also has a Web-based version, along with chat rooms where players can talk about questions posed on the show, or about the show itself.

Learning From The U.K.

If the Interactive Television Alliance's Mendelson is right, the "1.5-year" jump that Britain's interactive television industry has on its North American counterparts bears instructional watching. Content distributors there are working on everything from characters that move on the television screen when various remote control buttons are pressed, to a network with a mandated minimum of interactive content.

"Smile," a two-and-a-half hour children's show on the BBC, offers an interactive game starring a character called "Nev." Young viewers control Nev's movements with their remote control devices. The software running the application is "on-Q," a suite of interactive television application authoring tools made by Ensequence of Portland, Ore.

In February, the BBC debuted BBC3, a channel for 25 to 34 year-olds. The British government OK'd the enterprise with the stipulation that 20 percent of its programming must be interactive. Available to terrestrial as well as satellite users, the core interactive content will be a suite of text-based services. When the user clicks on the red remote button, information, such as viewer chat, show descriptions, and quizzes, will appear on the lower third of television screens.

Several new interactive television shows are being planned for BBC3. These include "Nasdaq" where viewers will be able to "trade" shares in celebrities as if they were stocks, and "Leaving Home," where viewers will be watch "survivor stores" and then access a screen with practical advice on what to do if they should face a similar problem someday.

A special advertising supplement to
Broadcasting & Cable and Multichannel News

For each shows, the viewer does not only watch the program. They *interact* with it.

So which strategy is best? Some of the best research on the subject is informed by the many collective experiences of British-based broadcasters.

In January, 2003, the largest trade association of British advertising executives published "Beyond The Red Button." The 3x-page report offered the Institute of Practitioners in Advertising's own insights on how interactive television programming can generate advertising revenue. Although the television industry in Britain is by no means a carbon-copy of the North American broadcasting landscape, that country's acknowledged head start in the marketing of interactive television programming and services has given that nation's media and advertising industry a valuable perspective on what works and what does not.

"Interactive TV advertising is not usually a significant factor behind a broadcaster's decision to become enabled," the report said. "The more immediate opportunity is the provision of compelling interactive services that tap into the viewer's desire to participate."

The report's author, Bill Gash of Partners in Television Ltd., went on to mention the potential for "incremental revenue" coming from several sources, including charging a:

- ▶ Premium for interactive advertising airtime, over and above standard rates usually charged to the advertiser;
- ▶ Premium for cost per lead, in which an advertiser or other sponsor pays a fee for further inquiries or click-throughs;
- ▶ Commission on sales delivered through links or related promotions which are accessed by the viewer through the interactive channel;
- ▶ Fee for third-party services who may wish to use excess bandwidth on the downlink or return path provided by the broadcaster.

Balancing "The Cool" and The Practical

These models may all make perfect sense, but by their nature, media buyers are a "show me" lot. If interactive tv broadcasters and content providers want their dollars, they may have to face some institutional skepticism borne of knowledge that interactive television has had some fits and starts over the last ten years or so.



Some skepticism still exists even in the most experienced interactive television markets. Britain's Institute of Practitioners in Advertising believes that the solution involves a combination of attracting consumers with easy-to-use features and advertisers with sophisticated but significantly upside technological remedies.

"Interactive advertising is frequently sold on (the basis of) the assumption that most advertisers want to use it to acquire customers or at least data for future contact," the group noted in its report. "If this is true, then the combined costs of airtime, premiums, bandwidth, data, application build (plus testing, if applicable), campaign reporting and so on, have to be outweighed by the quality of response and proof that even with these costs the medium is less expensive compared to other ones available.

"One solution," the report continued, "has been to reduce the interactive element to a minimum -press red for a

brochure'- but there is a risk this will just generate quantity rather than quality leads." As an antidote, author Gash, who is also Project Leader for Britain's Interactive Advertising Bureau iTV Project Team, mentioned the new picture-in-picture ad system of Britain's Channel 4. The technology lets viewers complete a transaction without "leaving the broadcast stream." In other words, the viewer is able to watch the program at the same time he or she is ordering merchandise or services from the program's interactive store.

To Register-- Or Not To Register

Advocates for the medium have a powerful weapon at their disposal -- information. Once again looking at the Web world as an instructional template, we see that online registration has a history of successful use as an audience-quantifier. For interactive television content, a user could be required to fill out either a tv-based or Web-based online registration form in order to obtain password-protected access.

Mendelson sees a lot of quantifiable merit in harnessing demographic information gleaned from such registration forms. Information on these forms could be used to identify users by age, income level, hobbies, thus energizing cross-marketing with distributors of related products -- or geography, thus targeting synergistic in-store promotions.

Not everyone will want to fill out a registration form, however. Dependent on the schedule and temperament of the viewer, they can be seen as an intrusion, a pain in the neck (if not lower). Then, there are the privacy concerns, as already mentioned.

"Those types of registration issues have been worked on for some time on the Internet," Mendelson notes. "They are a barrier, but are sometimes necessary." As a stimulant to get more people to register, Mendelson notes the potential of incentivization. Sometimes, that incentivization



Even for the sophisticated user, . . . the remote control has got to be simple,"

has taken the form of sweepstakes, where registrants have the opportunity to win prizes.

"The whole industry of sweepstakes as a registration incentive has proven to be fairly successful," he says.

Sweepstakes-incentivized registration could be used as access to multi-player games delivered over the television, and perhaps even played over high-definition televisions configured for compatibility with existing games platforms, such as Sony's PlayStation 2, Microsoft's Xbox and Nintendo.

The major graphical interface demands of games dwarf many other existing and potential interactive television applications. Yet whether the viewer is ordering a shirt through a prompt on an online shopping channel, usability is an overarching issue.

Pushing The Buttons: Remote Controls Are Getting Easier To Use

For many consumers, usability issues start with the remote control. Much interactive television programming will be accessed and controlled via remote controls. These devices have not been iterative and user-friendly. Buttons and icons can be confusing. Yet Marino of the National Association of Broadcasters believes we're seeing a thrust toward development of more user-friendly remotes, as well as other control devices.

"I think TiVo has made great strides in simplifying remote controls and I believe that other manufacturers will need to seriously address this issue if they expect consumers to embrace interactivity," Marino maintains. "I suspect this may be a situation where we will find one or two manufacturers developing less complicated ways to control devices setting the stage for com-

peting manufacturers to follow suit. TiVo seems to have certainly taken the lead and that's a good sign."

"Even for the sophisticated user," the remote control has got to be simple," agrees

Mendelson.

And, where would keyboards – à la the first iteration of WebTV – fit in to the interactive television experience? Here there's not a unanimous consensus. "There's a difference of opinion in our community," Mendelson says, referring to interactive television broadcasters, advertisers, and content creators. "WebTV had an option of using a wireless keyboard. They thought everybody would want it, but a lot of people didn't ask for them. That's why my contention is, you have your television, what do you want a keyboard for? If you need a keyboard, then do it on your computer."

He sees the remote control as evolving into a device with feature elements similar to some of today's more advanced Personal Digital Assistants. This new generation of remote controls would not have a keyboard, but would have a user interface with a limited amount of buttons. Some of these buttons would be in the form of prompts for such actions as "Buy" (what is being shown on an interactive television program being watched by the viewer), or a video on demand button that would call up a menu of available movies for instant ordering.

The PDA-like remote control would let the consumer access a "Smart Display" space on interactive channels or even the television set itself.

"We are trying to create some level of standardization for remote control user interfaces," Mendelson added. He noted that some of these features are already available in Europe, which, he admits, "is a good 1.5 years ahead of us. This technolo-

gy is already here."

Setting Up The Future

On the consumer electronics front, there is keen anticipation for the DTV Application Software Environment (DASE), a voluntary standard that will call for receivers and set-top boxes to be equipped with "middleware" able to process Web-standard HTML graphics, Java-enabled advertising. Approved by the Advanced Television Systems Committee in September, 2002, the standard will be showcased as part of "DTV Drafthouse: Technology On Tap!" in the Central Grand Lobby of the Las Vegas Convention Center at the NAB2003 Convention, April 5 - 10. The showcase will be presented by the Advanced Television Systems Committee, the Consumer Electronics Association, and the NAB.

For interactive television, easier-to-use interfaces and smarter remote controls will find their ultimate expression on television sets that tangibly differ from the models familiar to today's consumers. Mendelson envisions "an evolution . . . or revolution . . . in the living room." He forecasts eventual ubiquity for high-definition televisions that shrink to a plasma screen and that sit directly on the wall. These sets, in turn, will be tethered to -- or even include -- recorders with tens of gigabytes of storage space. That would be enough to hold several hours worth of high-definition television content, some of which could be retrieved in conjunction with any of several types of interactive television content.

And as to that content itself, the sky's the limit.

"The capabilities of interactive television technologies are very similar to those available via the Web. One important difference is that interactive television has the ability to deliver content at a higher quality and greater speed than the Web due to its greater bandwidth availability," says Marino of the National Association of Broadcasters. The interactive television platform can truly be anything we want it to be. "The primary challenge is creating a model that can

List of Exhibitors

The following companies are exhibiting within the NAB2003 Interactive Living Pavilion within the TV/Video/Film South Hall in Las Vegas, April 7-10, 2003



The Power Behind
Digital Entertainment

Founded in 1993, IMAKE Software and Services, Inc. is the premier technology provider of interactive content-on-demand and subscriber management solutions for the cable television, telecommunications, entertainment, and satellite distribution industries. The company's e.merge suite of products provide a comprehensive back office software solution that integrates the asset distribution and management, pitcher-catcher solutions, sales and marketing, customer service, advertising and billing systems under one comprehensive, central management area. The company, located on the web at <http://www.imake.com>, is headquartered in Bethesda, Maryland.

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Mymaxtv also specializes in full feature HDTV Decoder/Receiver for Terrestrial, Cable and Satellite.

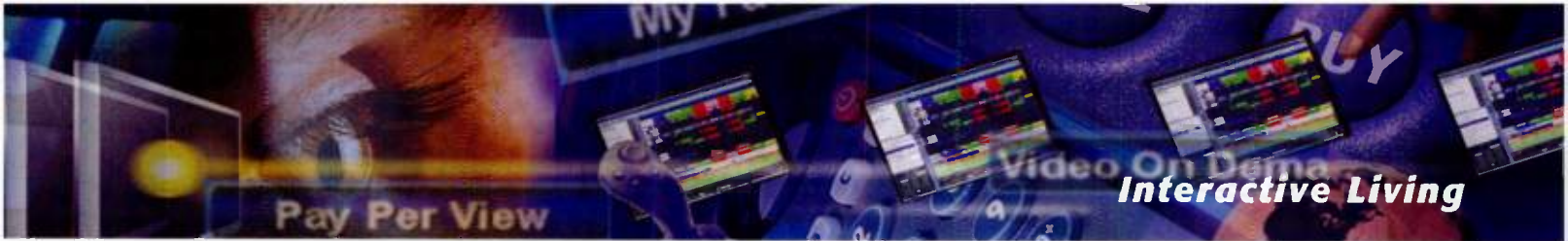
For Demonstration please visit: Hollywood Pavilion SU7107C or Mymaxtv Booth SU50252

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Decisionmark Corp. (booth SU7107A) is a profitable, privately held company, based in Cedar Rapids, Iowa. It is the foremost online software and information provider to the broadcast industry, delivering the most accurate, complete, real-time information anywhere regarding signal coverage, reception, programming and viewers, via ProximityTV.com. For consumers, Decisionmark offers the only real-time household-level online programming guide via TitanTV.com.

The company's expertise in the digital transition stems from maintaining the most accurate broadcast data warehouse which includes digital TV signal coverage for stations across the U.S. Decisionmark also provides over 800 TV stations with the TitanTV electronic program guide for their web sites. At NAB 2003, the company is launching ProximityTV's MediaStar, a ground-breaking online software solution for program scheduling. MediaStar offers PSIP compatibility and program scheduling for multicasting. www.decisionmark.com.



List of Exhibitors

The following companies are exhibiting within the NAB2003 Interactive Living Pavilion within the TV/Video/Film South Hall in Las Vegas, April 7-10, 2003



NVIDIA®

NVIDIA Corporation is a market leader in visual computing technology dedicated to creating products that enhance the interactive experience on consumer and professional computing platforms. This year at NAB NVIDIA is demonstrating the convergence of video and graphics with the latest version of Personal Cinema. Featuring Ulead DVD MovieFactory(tm) StudioSuite, NVIDIA Personal Cinema unlocks the world of digital entertainment locked inside your computer. NVIDIA graphics and communications processors have broad market reach and are incorporated into a wide variety of computing platforms, including consumer digital-media PCs, enterprise PCs, professional workstations, digital content creation systems, notebook PCs, military navigation systems and video game consoles. NVIDIA is headquartered in Santa Clara, California and employs more than 1,500 people worldwide. For more information, visit the Company's Web site at www.nvidia.com.



Plat'C2

Plat Communication Components (Plat'C2) introduces the BTBox (Broadband Terminal Box), a hardware device and software development platform for home and corporate use that plays Hi-Vision quality MPEG-2 (up to 20Mbps) video over optical fiber, CATV and DSL based high-speed Internet connections and corporate LANs. The tiny BTBox (5.5in x 2.4in) packs an MPEG-2 decoder chip, digital audio and video outputs, LAN and USB ports, a web-browser, an E-Mail client and a remote control interface for easy navigation and text input. The BTBox can be easily integrated into corporate solutions, such as high-end POS playback systems, information kiosks, and conference room presentation devices.

Plat'C2 is looking for partners, system integrators, value added resellers and developers interested in developing corporate and consumer targeted broadband solutions for the BTBox platform. Plat'C2 is located in Tokyo, Japan.

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www.ulead.com

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Briefs



Thomson Grass Valley will introduce its Open SAN system at NAB.

Grass Valley's SAN and NAS

Thomson Grass Valley is introducing the Open storage area network (SAN) system at NAB, providing up to 64 channels of video and more than 300 channels of audio sharing a common RAID-protected storage network. It has both real-time capabilities and Windows NT accessibility. High-speed, Fibre Channel Fabric connects the Profile XP systems with the RAID storage. Thomson Grass Valley also will introduce a network-attached storage (NAS) system that makes use of many of the same technologies as the SAN but in an Ethernet architecture.

Adtec Meets Callisto

Adtec Digital and Callisto Media Systems have signed a partnership agreement related to creating end-to-end IP video-on-demand systems. Callisto's Voyager video server platform will provide the infrastructure to ingest, store, manage, control and distribute video content between Adtec's encoders and decoders. Kevin Ancelin, Adtec vice president, products and business development, says the joint development will enable IP VOD systems that require real time and pre-recorded playback of MPEG-1 and MPEG-2 video.

Accom More Dveous

Accom is introducing Abekas Dveous/MX at NAB, a universal format digital video effects (DVE) system that has six inputs for either serial digital HD or serial digital NTSC or PAL signals. The system ships with at least one channel of HD, comes in a 4 RU chassis and weighs less than 30 pounds. Operating modes include dual twin SD or HD at all known frame rates for 720p, 1035i or 1080i. The system's six serial digital outputs can be selected as either SD or HD as well, and can be user-defined to be any channel video or key or combined channels video or key.

Evertz Has Multiview

The 7766MVM MultiViewer monitoring product line can monitor 8, 12 and 16 analog video input channels in a 4:3 projection or 16:9 plasma display. It comes equipped with 7700FC VistaLINK frame controllers and offers remote monitoring, control and configuration via Simple Network Management Protocol (SNMP).

ROAD TO NAB

IT INFRASTRUCTURE

| work stations |

SGL's New Digital Legacy

Company will display MXF capability and open-platform approach at NAB

BY KEN KERSCHBAUMER

SGI's line of work station and storage systems designed to allow for fast access to data files for digital content will get an addition at NAB when the company demonstrates the ability to record and playback MXF content from Sony's eVTR at the NAB MPEG Forum.

The company's Media Server for Broadcast will play a major role at its own booth and it will be tied in with four or five media management systems at the show, demonstrating SGI's open platform approach.

"In the next few months broadcasters

will begin to realize that we're talking about taking digital video islands and getting rid of the problem of working with formats," says Chris Golson, SGI director of media industries group. "We're talking about simple digital data that has a file structure underneath it. Once that's understood you can put any analog or digital format on top of it."

SGI's system taps into the company's Origin 300 platform. Golson says the stability of the Origin platform provides the sort of throughput and scalability demanded by the broadcast industry. It minimizes encoding and decoding of content by keeping the content in data form.

The key to SGI's approach is not to attack the market with boxes but instead

employ digital data IT infrastructure, on top of which the user can place other products, applications and operating systems. Making it all work together smoothly is CXFS—Clustered Extensible File Format—SGI's data file system.

"It's been proven to be robust and you can kick it from here to hell and it will never break," adds Golson. "All materials can be seen by the different applications or operating systems and those products fundamentally see the storage as if they're directly attached to it."

One reason for the system's stability is that it's based on Irix and is 64-bit rather than the more traditional 32-bit approach found in the market. It's also been around for a few years, so it's been subjected to more than its share of tweaking and improvements. Optional networking connections include Gigabit Ethernet and ATM, and Fibre Channel can be used within the network, allowing video files to be transferred at speeds greater than 2GB per second. According to Golson, that capability is important when it comes to moving HD content or any other content that requires a pipe that can handle traffic at 50 Mbps or more.

"Our competency is digital infrastructure and networking," says Golson. "We leave editing and asset management to other companies."

The broadcast market, which embraces more IT-based technologies every day, is refining its approach to digital video as well. But when broadcasters realize the advantages of digital data infrastructure, Golson says, storage and networking technology will really take off.

"They'll realize that SDI's limited to 270 Mbps and that tying into a certain format isn't the best approach," he says. "There are advantages in IT that haven't been tapped by broadcasters. By approaching digital data as digital video they have inherent limits on scalability. But once the move to seeing it as digital data they'll get to air more quickly, and time to air is how a broadcaster makes their money." ■



SGI's Media Server for broadcast will be able to record and playback MXF content at NAB.

Masstech's Mass Appeal

BY KEN KERSCHBAUMER

For the average station employee, finding a misplaced Word document or Excel spreadsheet on a computer is a minor headache requiring some hunting but often, time is not of the essence. The same can't be said of a station's on-air server needs, which are immediate.

With more and more content being stored on videoservers, keeping track of it is a challenge. But new tools from Masstech on display at NAB will help to ensure that a facility can locate and manage content more easily.

MassExpand with MassNAS, a hardware and software platform allows a third-party storage area network (SAN) or network attached storage devices to be used with broadcast automation and server systems. It has more than 1.4 TB of RAID 5 storage on a 1-RU chassis, redundant power supplies and redundant load-share networking.

"This breaks the mold," says Joe French, Masstech vice president of sales and marketing.

"Sometimes it takes a while for a broadcaster to see the significance of this technology. But when they do, they quickly realize that they can now build their infrastructure with three cost factors: the videoserver cost per hour, the expanded disk array cost per hour, and the tape archive cost per hour. Properly configured the broadcaster can now add more and end up paying much less."

French says that broadcasters do not want to have to keep buying expensive videoserver storage or store material on old-fashioned videotape and then have to move it back and forth between two systems. A prod-

uct like MassExpand is designed to help that dilemma. Content needed for playout within 24 hours is on the videoserver, while content to be used in the next seven days or so goes to near-line disk storage (a SAN, NAS or DAS system) and content that isn't to be thrown away goes to a digital tape or DVD archive.

"We say we are 'virtually' expanding the videoserver storage because when the videoserver gets a playlist the physical location of the items on the playlist doesn't matter," says French.

MassStore is a Web-based application creates a "disk farm" concept, where the storage space within the server is expanded in an open array of spinning disk, either SAN, DAS or NAS arrays or tape-based storage. MassProxy allows for the creation of low-resolution copies of content while MassAccess transcodes MPEG-2 files into other MPEG-2 file formats. Finally the company offers MassBrowser, a cuts-only editor for low-resolution files, and MassChannel, a stand-alone video-based server with playout quality as high as 25 Mbps for less than \$25,000.

"It is absolutely true that IT-based infrastructure plays a crucial role in today's facilities along with great involvement from the IT staff for the core infrastructure and transport," says French of the changing broadcast infrastructure. "Our company's fundamental engineering philosophy is to adopt open standards, open networking, and open operating systems.

"When you consider that someone in Cleveland can now look at and edit a station's digital media that reside in Spokane over the public Internet just using desktop tools, we have really opened up a whole new world of change." ■

Focus

SERVERS, STORAGE
AND NETWORKING



Masstech's product line is designed to allow easier access to stored content.

Sony Intros SAIT PetaSite

Reaches new level of storage as stations change IT modes

BY KEN KERSCHBAUMER

Sony is introducing a series of PetaSite tape library systems based on SAIT drive technology that will offer 500 GB of storage on each tape. That translates into a storage density of up to 250 TB of native capacity per square meter of floor space, and a total native capacity of up to 1.2 PB [petabytes].

"With the transition from the current architectures of broadcast video to the new type of IT-type architectures the opportunity is very large for a central repository," says Tom Yuhas, director of data systems solutions for Sony

Electronics' Business Systems & Solutions Company. "It hits on different applications or transmission as well as digital asset management and news asset management."

The SAIT drive technology is based on half-inch Advanced Metal Evaporated tape and has the same structure as AIT3. The basic SAIT PetaSite system is one RU in size and contains two SAIT-1 drives, an Ethernet hub, a terminal server and a PetaSite control unit. It can hold up to 12 drives and 216 cartridges for up to 108 TB of native capacity.

"It has a very high-density datapack on a single reel so the tape becomes part of the drive itself," says Yuhas. When recording at 50i MPEG-2 4:2:2 quality each tape can store

more than 20 hours of content. The library is expandable and can grow from a single base unit to a complete system with 8 units accessed by one robotic unit.

Sustained native data transfer rates for the SAIT PetaSite library will reach up to 2.88 GB per second, and a standard file can be restored in just over one minute.

"Because we're dealing with more and more rich media content it's a necessity to find the right level of cost-effective storage," adds Yuhas. "And when we start getting into HD video files the SAIT has a nice road map to accommodate it."

The basic SAIT PetaSite tape system will be available in two models, one with a Fibre Channel interface (CSM-200BF, \$113,000) and another with a SCSI interface (CSM-200BS, \$103,000) with both shipping in June. ■



Sony's PetaSite can store 250 TB per square meter of floor space.

beyond the show floor

NAB readies SAN Pavilion

This year's NAB show (April 7-10 in Las Vegas) will feature a SAN Pavilion that will include manufacturers of network storage and security systems. Ed Doody, conference director for the SAN Pavilion, says that issues like data backup, disaster recovery, IP storage, NAS, management, SAN, and storage return on investment will be discussed in presentations. Participating vendors include Chaparral Network Storage, CommandSoft Z-force, Legato Systems, Hitachi Data Systems, Sony and TrueSAN Networks. A number of interactive panel sessions are also planned, including ones on storage management, new backup methods and business continuity planning.

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HARRIS

New Virage Tool Cuts Costs

By KEN KERSCHBAUMER

The slow-moving digital asset management market may get a jump start thanks to the latest version of the Virage VideoLogger and an arrange-

ment in which Sony will resell Virage's products.

VideoLogger 6.0 is designed to help media companies index and attach metadata to incoming video feeds as well as encode the video into different formats. The new wrinkle in the system

allows multiple VideoLogger clients to capture and index different video feeds that then channel into a single computer system. Previous versions of VideoLogger required a different machine for each staff member.

Jeff Karnes, the director of prod-

uct marketing at Virage, says the cost savings can be dramatic, especially for those environments capturing multiple, simultaneous feeds or pre-encoded files.

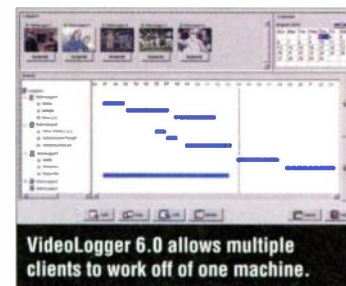
"The ability to run even two VideoLoggers per machine saves money in hardware costs, administrative costs and reduces physical space requirements," he says. "For example, a VideoLogger customer is currently pro-

cessing 10 simultaneous feeds, which requires 10 1-RU systems taking up two racks. With VideoLogger 6.0, the customer can now move all the VideoLogger instances into one rack enabling a re-deployment of the other rack and its machines."

Other new features for VideoLogger 6.0 include Windows XP and Windows Media 9 support, real-time QuickTime encoding and playback, automatic text and time-code extraction from MPEG-1 or MPEG-2 video files; and file transfer protocol support to automatically upload video to a specified FTP directory upon completion.

Factors that impact the number of feeds or files include available central processing units (CPUs) and processing power and whether capturing is done using hardware or processing a digital file.

"Hardware generally uses less system CPU as the hardware card assumes much of this burden," explains Karnes. "Processing digital files requires more system CPU as this processing is done through software."



VideoLogger 6.0 allows multiple clients to work off of one machine.

"Virage currently offers hardware solutions for MPEG using the Optibase MovieMaker boards, and software solutions for RealVideo, Windows Media and QuickTime," says Karnes. "As with capture, hardware solutions generally reduce CPU requirements as the hardware board assumes this processing burden."

That same issue does not apply to other MPEG encoding solutions that use Internet Pro Video nSpectre or Thomson Grass Valley Profile XP servers because they are separate machines.

The digital asset management market that Virage and others envisioned exploding has yet to appear, a result of budget cuts and the softened tech sector. Karnes says overall cost also remains a hurdle, given the requirements for hardware, software and storage necessary. But these costs continue to come down.

"Thus far, we've seen this most dramatically in the broadcast market within the newsrooms," he says. "The productivity gains achieved with digital workflows are finally translating into a positive R-O-I given overall cost reductions along with proven vendor solutions." ■

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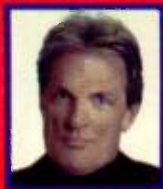


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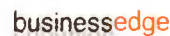
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SPECIAL REPORT

LOCAL BASEBALL



Champion Anaheim Angels return this week to KCAL(TV), Fox Sports Net and KSPN(AM).

Baseball Seeks Key For the Fox TV Lock

Team-owned nets may prove an attractive alternative

BY KIMBERLY MCAVOY

Who needs Fox Sports Net? That seems to be the attitude of several Major League Baseball teams that have decided that launching their own cable sports network may be the way to go.

As the 2003 baseball season opens this week, Fox Sports Net still has a lock on the television rights for many of Major League Baseball's teams, according to BROADCASTING & CABLE's exclusive annual survey of local baseball TV and radio deals. But Fox's dominance may be slipping as more teams decide not to sell their TV rights to an independent media outlet.

Is Fox concerned? "We take none of this lightly," says Fox Sports Net President Bob Thompson. However, he adds, Fox remains confident that "ultimately it will retain most of if not all of its teams."

The BROADCASTING & CABLE's survey also found that MLB teams will take in nearly \$692.2 million from local TV and radio. The bulk (\$493.9 million) comes in the form of rights fees from regional cable networks, TV stations and radio stations. But an increasing amount (\$198.3 million), from the sale of advertising time by teams that have opted to retain the rights and produce and sell games on their own or in partnership with local outlets. Teams that create their own cable net-

works may soon also start collecting cable affiliate fees.

Last year's launch of the Yankees Entertainment & Sports Network, partly owned by the New York Yankees, appears to have paved the way. MLB teams recognize they can enjoy the benefits of a dual revenue stream, cable affiliate fees and advertising, by setting up their own local sports networks.

This season, the Kansas City Royals will be seen on their own network—the Royals Sports Television Network. The network already has a deal with Time Warner Cable to reach 400,000 homes in Kansas, Mis-

souri, Nebraska, Iowa, Arkansas and Oklahoma. It anticipates additional carriage deals.

The Royals' goal is to "once again become a regional franchise and to generate more revenues for the club which can be put back into players salaries, making us a competitive team," explains David Witty, vice president of operations and public relations for RSTN.

In October, the Minnesota Twins expect to launch Victory Sports Network, although no cable carriage agreements have yet been announced. Victory has a deal with ESPN for sports news and the rights to all University of Minnesota product and the Big Ten fare that ESPN produces. The Twins will appear on Victory in 2004.

The Baltimore Orioles are planning a 24/7 sports network for 2006, after their current deal with Comcast SportsNet expires. However, doubts about whether the Orioles will make that play have been raised by cutbacks at the team's Orioles Television Network, which retains the broadcast-TV rights and airs games on three TV stations.

The Houston Astros are considering a \$265 million offer by the National Basketball Association's Houston Rockets to join them in forming a regional sports network. The Astros petitioned a state court asking it to require Fox to either match the offer within 30 days or forfeit rights to the Astros after the 2005 season.

Some say the Tribune's Chicago Cubs and the Chicago White Sox will exit their deal with Fox Sports Net Chicago to go it alone after the 2004 season. Tribune Co. President Dennis FitzSimons says the Cubs have a "good relationship with Fox" and that any talk about launching a network of their own is "just speculation."

Fox Sports Net's Thompson acknowledges the Yankee's YES Network is "here to stay." But developing a successful sports network is a difficult task, he says. "It's one thing to say we're going to start our own network, but it is a much different scenario of actually pulling it off." ■

Cable Catches Baseball Fever

Broadcast TV continues to lose games to regional cable nets

This season, baseball fans will rely more than ever on regional cable networks to watch to their favorite teams. That's according to BROADCASTING & CABLE's annual survey of Major League Baseball teams, which found the migration of baseball from broadcast to cable TV showing no signs of abating (see chart below).

In 2002, on average, teams aired 46 of their games over broadcast TV. This year, the average will drop 10.2% to 41.3. (The averages include only games broadcast in a team's principal TV market.) However, regional cable networks led by Fox Sports Net are offering more baseball—9.1% more games than last season.

Five teams won't provide any over-the-air television: the Pittsburgh Pirates, Toronto Blue Jays, Montreal Expos, Cleveland Indians and Cincinnati Reds.

The Kansas City Royals slated 70 games for its new regional cable service, Royals Sports Television Network. Last season, then-rights-holder Fox Sports Net Midwest telecast just 30 games.

The Royals will broadcast only 14 games this season versus 52 last season. The team had hoped to do 26 over-the-air games, says David Witty, RSTN's vice president of operations and public relations. "There wasn't a station in town that wanted to do that. This is what we ended up with."

The team is also offering those 14 games outside its market free to cable operators who sign up prior to April 10.

The Boston Red Sox added 34 games to its New England Sports Network and cut back over-the-air coverage from 67 to 28 games. "We wanted to have [broadcast] appointment TV with most of the games on Friday night," explains Chuck Steedman, director of corporate and new business development for the team.

Distributing syndicated baseball packages to broadcasters outside the local market is also disappearing. "We used to syndicate outside the Boston market. This year we put the whole package on NESN in the outer markets," says Steedman. The Texas Rangers through Fox Sports Net plan to distribute directly to cable operators outside of Dallas-Fort Worth. ■



NY Yankee's Jason Giambi

Scorecard: Broadcast vs. Cable

A record 3,942 games will be telecast locally this season, 84 more than last. But while the number on cable is going up (to 2,702), the number on broadcast is going down (to 1,240).

YEAR	BROADCAST TOTAL AVG.	CABLE TOTAL AVG.	COMBINED TOTAL AVG.
1996	1,835 65.5	1,287 50.9	3,122 116.4
1997	1,668 59.6	1,737 62.0	3,405 121.6
1998	1,655 55.2	2,058 68.6	3,713 123.8
1999	1,646 54.9	2,187 72.9	3,833 127.8
2000	1,571 52.4	2,246 75.0	3,817 127.2
2001	1,507 50.2	2,417 80.6	3,924 130.8
2002	1,380 46.0	2,478 82.6	3,858 128.6
2003	1,240 41.3	2,702 90.1	3,942 131.4

SOURCE: Broadcasting & Cable



LOCAL TV AND RADIO LINEUP

Team	BROADCAST TV						CABLE					RADIO				
	Flagship	# of reg. season games	# of stations in net	Contract status yr./yrs.	2003 rights (millions)	2003 est. revenue (millions)	Regional network	# of reg. season games	Contract status yr./yrs.	2003 rights (millions)	2003 est. revenue (millions)	Flagship	# of stations in net	Contract status yr./yrs.	2003 rights (millions)	2003 est. revenue (millions)
AMERICAN LEAGUE EAST																
Baltimore Orioles	WJZ-TV (ch. 13)	25	15	—	—	\$7	Comcast SportsNet	90	7/10	\$18	—	WBAL(AM) 1090 kHz	23	4/5	\$3.5	—
	WNUV-TV (ch. 54)	31														
<i>Team retains broadcast-TV rights, buys airtime on WJZ-TV and WNUV Baltimore and WPXW(TV) Washington (56 games). Broadcast TV revenue includes both markets.</i>																
Boston Red Sox	WSBK-TV (ch. 38)	24	0	1/3	\$5	—	New England Sports Network	120	2/7	\$20	—	WEEI(AM) 850 kHz	59	3/5	\$7	—
	WBZ-TV (ch. 54)	4														
<i>New England Sports Ventures owns 100% of team and 80% of NESN.</i>																
New York Yankees	WCBS-TV (ch. 2)	20	0	2/3	—	—	YES Network	129	—	\$54	NA	WCBS(AM) 880 kHz	38	2/5	\$8	—
<i>Yankees Entertainment & Sports Network, partially owned by Yankees, pays \$54 million for broadcast-TV, cable rights. It sublicenses 20 games to WCBS-TV for \$11 million.</i>																
Toronto Blue Jays	—	—	—	—	—	—	RogersSportsnet	120	—	—	\$8.4	CJCL(AM) 590 kHz	20	—	—	\$2.5
	—	—	—	—	—	—	TSN	25	2/3	\$2.5	—	—	—	—	—	—
<i>There are no over-the-air games slated for the 2003 season. Rogers Communications owns Blue Jays, RogersSportsNet and CJCL(AM). Rights fees in Canadian dollars.</i>																
Tampa Bay Devil Rays	WXPX(TV) (ch. 66)	65	7	1/5	—	\$4.7	Fox Sports Net	75	6/12	\$5.5	—	WFLA(AM) 970 kHz	12	6/7	\$5	—
<i>Team retains broadcast-TV rights, share ad revenue with WXPX.</i>																
AMERICAN LEAGUE CENTRAL																
Chicago White Sox	WGN-TV (ch. 9)	29	0	3/6	—	\$16.5	Fox Sports Net	100	4/10	\$6	—	WMVP(AM) 1000 kHz	28	4/5	\$5	—
	WCIU-TV (ch. 26)	25														
<i>Team and WGN-TV have revenue-sharing partnership. WGN-TV buys air time on WCIU-TV.</i>																
Cleveland Indians	—	—	—	—	—	—	Fox Sports Net	150	5/6	\$16.5	—	WTAM(AM) 1100 kHz	35	2/5	—	\$9
<i>There are no over-the-air games slated for 2003 season. Fox Sports Net Ohio holds broadcast-TV, cable rights. Team retains radio rights.</i>																
Detroit Tigers	WKBD(TV) (ch. 50)	40	1	1/1	\$3	—	Fox Sports Net	100	6/10	\$16.5	—	WXYZ(AM) 1270 kHz	35	3/6	\$3.5	—
Kansas City Royals	KMCI(TV) (ch. 50)	14	0	1/1	—	\$0.5	Royals Sports Television Network	100	—	—	\$1.7	KMBZ(AM) 980 kHz	82	3/3	\$2	—
<i>Team-owned Royals Sports Television Network (RSTN) holds broadcast-TV, cable rights. RSTN shares over-the-air revenue with KMCI.</i>																
Minnesota Twins	KSTC-TV (ch. 45)	26	0	2/2	NA	—	Fox Sports Net	105	2/2	\$4-5	—	WCCO(AM) 830 kHz	49	5/5	\$2.5	—
<i>Fox Sports Net North holds broadcast-TV, cable rights. It sublicenses 26 games to KSTC-TV.</i>																
AMERICAN LEAGUE WEST																
Anaheim Angels	KCAL(TV) (ch. 9)	42	0	3/5	\$5-7	—	Fox Sports Net	50	5/10	\$5	—	KSPN(AM) 570 kHz	11	1/5	—	\$3-4
<i>Walt Disney Co. owns team and KSPN(AM). Team retains radio rights.</i>																
Oakland Athletics	KICU-TV (ch. 36)	51	2	5/5	\$4	—	Fox Sports Net	60	7/7	\$7	—	KFRC(AM) 610 kHz	23	2/4	—	\$3.5
<i>Team retains radio rights.</i>																
Seattle Mariners	KSTW(TV) (ch. 7)	35	6	1/2	NA	—	Fox Sports Net	107	3/10	\$25	—	KOMO(AM) 1000 kHz	40	1/6	\$8-10	—
<i>Fox Sports Net Northwest holds broadcast-TV, cable rights. It sublicenses 35 games to KSTW(TV).</i>																
Texas Rangers	KDFI(TV) (ch. 27)	65	0	4/10	—	—	Fox Sports Net	80	4/15	\$40	—	KRLD(AM) 1080 kHz	50	3/5	\$6	—
	KDFW(TV) (ch. 4)	10														
<i>Fox Sports Net Southwest pays \$200 million for broadcast-TV rights over 10 years and \$300 million for cable in a 15-year deal. The two broadcast TV outlets are also owned by Fox.</i>																

Dash (—) indicates column does not apply; NA, data not available at press time. Unless noted, teams rights are sold to a broadcast station or cable network, and the 2003 rights fee is shown. If the team retains rights or is involved in a partnership, estimated 2002 revenue is shown instead of the rights fee. Depending on the team, contract status refers to a rights contract, partnership contract or a non-rights-holder contract to carry games. In most cases, broadcast-TV and radio rights holders form regional networks; the column shows the number of stations in the network. Radio stations usually carry all regular-season games.



Team	BROADCAST TV						CABLE					RADIO				
	Flagship	# of reg. season games	# of stations in net	Contract status yr./yrs.	2003 rights (millions)	2003 est. revenue (millions)	Regional network	# of reg. season games	Contract status yr./yrs.	2003 rights (millions)	2003 est. revenue (millions)	Flagship	# of stations in net	Contract status yr./yrs.	2003 rights (millions)	2003 est. revenue (millions)
NATIONAL LEAGUE EAST																
Atlanta Braves	WTBS(TV) (ch.17)	90	0	—	—	\$32	Fox Sports Net	25	7/16	\$6	—	WSB(AM) 750 kHz	158	4/5	\$5	—
							Turner South	36	—	—	\$10					
<i>Team, WTBS and Turner South are owned by AOL Time Warner. Revenue reflects simultaneous national carriage of games on TBS.</i>																
Florida Marlins	WPXM(TV) (ch.35)	55	1	2/2	—	—	Fox Sports Net	95	5/12	\$15	—	WQAM(AM) 560 kHz	12	1/2	\$3	—
<i>Fox Sports Net Florida holds broadcast-TV, cable rights. It sublicensed broadcast rights to WAMI-TV. After Univision bought WAMI-TV, Univision sublicensed rights to WPXM.</i>																
Montreal Expos	—	—	—	—	—	—	—	—	—	—	—	CKAC(AM) French 730 kHz	15	1/1	\$0	—
												CGMS(AM) French 1040 kHz	0			
<i>At press time, there are no broadcast or cable TV games or English-language radio games slated for the 2003 season. French-language radio stations pay no rights fees.</i>																
New York Mets	WPIX(TV) (ch.11)	50	0	1/1	—	—	MSG	50	17/30	\$23+	—	WFAN(AM) 660 kHz	8	1/3	\$7	—
							Fox Sports Net	50								
<i>MSG Networks holds broadcast-TV, cable rights. It partially owns Fox Sports Net and sublicenses 50 games to WPIX.</i>																
Philadelphia Phillies	WPSG(TV) (ch.57)	45	2	1/3	—	\$7.5	Comcast SportsNet	109	3/15	—	\$11.5	WPEN(AM) 950 kHz	23	2/3	—	\$5
<i>Team holds all rights. All games are produced and sold through revenue-sharing partnership with WPSG. Phillies are part owners of Comcast SportsNet.</i>																
NATIONAL LEAGUE CENTRAL																
Chicago Cubs	WGN-TV (ch. 9)	70	0	—	—	\$37	Fox Sports Net	72	5/20	\$15	—	WGN(AM) 720 kHz	32	—	—	\$11
	WCIU-TV (ch. 26)	7														
<i>Tribune owns team and WGN-AM-TV. WGN-TV buys airtime on WCIU-TV. Revenue reflects simultaneous national carriage on superstation WGN.</i>																
Cincinnati Reds	—	—	—	—	—	—	Fox Sports Net	100	5/6	\$5	—	WLW(AM) 700 kHz	55	1/5	\$3.5	—
<i>There are no over-the-air games slated for 2003 season. Fox Sports Net Ohio holds broadcast-TV, cable rights.</i>																
Houston Astros	KNWS-TV (ch. 51)	50	13	—	—	—	Fox Sports Net	87	6/12	\$10	—	KTRH(AM) 740 kHz	50	1/6	—	\$5.5
<i>Fox Sports Net Southwest holds broadcast-TV, cable rights. It sublicenses games to KNWS-TV. Team retains radio rights. KLAT(AM) broadcasts games in Spanish.</i>																
Milwaukee Brewers	WCGV-TV (ch. 24)	38	0	—	—	—	Fox Sports Net	80	6/6	\$2.6	—	WTMJ(AM) 620 kHz	35	1/2	\$2	—
	WISN-TV (ch. 12)	12														
<i>Fox Sports Net North holds broadcast-TV, cable rights. Team shares TV revenue with Fox, but also buys air time on TV stations. Team shares radio revenue with WTMJ(AM).</i>																
Pittsburgh Pirates	—	—	—	—	—	—	Fox Sports Net	105	4/8	\$9+	—	KDKA(AM) 1020 kHz	33	4/6	—	\$3.5
<i>There are no over-the-air games slated for 2003 season. Fox Sports Net Pittsburgh holds broadcast-TV, cable rights. Team retains radio rights.</i>																
St. Louis Cardinals	KPLR-TV (ch. 11)	45	33	—	—	—	Fox Sports Net	89	6/9	\$9	—	KMOX(AM) 1120 kHz	105	3/5	\$6.5	—
<i>Fox Sports Net Midwest holds broadcast-TV, cable rights. Team buys air time on KPLR-TV.</i>																
NATIONAL LEAGUE WEST																
Colorado Rockies	KTVD-TV (ch. 20)	75	0	—	—	—	Fox Sports Net	50	7/10	\$10+	—	KOA(AM) 850 kHz	48	3/3	\$5	—
<i>Fox Sports Net Rocky Mountain holds broadcast-TV, cable rights. Fox buys air time on KTVD-TV, sells ad inventory.</i>																
Los Angeles Dodgers	KCOP(TV) (ch. 13)	50	0	2/3	\$8	—	Fox Sports Net	80	2/3	\$15	—	KFWB(AM) 980 kHz	28	1/5	\$6	—
<i>News Corp. owns team, KCOP and Fox Sports Net West II. KWKW(AM) broadcasts games in Spanish.</i>																
San Diego Padres	KUSI-TV (ch. 51)	25	0	—	—	—	Channel 4	115	2/10	\$10	—	KOGO(AM) 600 kHz	2	4/4	\$5	—
<i>Cox-owned Channel 4 holds broadcast-TV, cable rights. Cox has partnership with KUSI-TV, under which Cox sells ad inventory.</i>																
San Francisco Giants	KTVU(TV) (ch. 2)	47	6	3/7	\$6.8	—	Fox Sports Net	88	3/12	\$7.5	—	KNBR(AM) 680 kHz	14	5/6	\$5.5	—
<i>Team retains six 30-second spots per game on KTVU. KTVU owner, Cox, and KNBR(AM) are limited partners in team.</i>																
Arizona Diamondbacks	KTVK(TV) (ch. 3)	75	2	6/10	—	\$13	Fox Sports Net	60	6/10	\$7	—	KTAR(AM) 620 kHz	19	6/10	—	\$4.5
<i>Team retains broadcast-TV, radio rights. Team and KTVK share revenue.</i>																

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
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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

PEOPLE

THE FIFTH ESTATER

Research Is Her Favorite Kind of Show Biz

Koerner has seen the industry from both sides

Stacey Lynn Koerner has spent her whole life in the entertainment industry, on both sides of the business. As a child, she was a singer, actor and dancer. Now, as she leads television research and programming analysis for Initiative Media, she has become a valued industry source about what Americans are viewing and how network programming trends are forming.

"Research is a very creative place to be. The data tells all kinds of stories," she said, adding wryly, "I know most researchers won't say that."

A New Jersey native, Koerner said she learned as a child, shuttling between auditions and rehearsals, that singing and acting didn't make for a stable life.

So when she went to Northwestern University in suburban Chicago, Koerner was determined to study something "concrete." She settled on something close to her heart—the entertainment business, dividing her time between production and business courses. "I wanted to stay close to the industry so I could always be in it."

Koerner got her first break on the business side of television working as a summer intern for Katz Television, where she worked with sales vet Bill Carroll. She stayed on with Katz throughout college, working as a sales assistant in its New York and Chicago offices. By graduation, she had amassed a year and a half worth of work experience.

Koerner had a knack for sales, but a keen interest in research. After college, she took a research position at Katz, and, before long, moved on to CBS.

There, Koerner's research was on a national stage. She pitched advertisers, collaborated on upfront presentations and worked with the head of news sales. She went on calls to media buying agencies. "It was like a think tank," she said. "We tried to find a story [with research] that no one else was thinking about."

And at the height of her growth at CBS, Ko-

erner headed for the door. She left CBS to sing full time—pop to rock to R&B are her genres.

"I said explore it now, because life only gets more complicated," she said. "I learned I had coping skills," Koerner said. "I could make it and survive."

But 2 1/2 years later, she was back in the media industry. She enrolled in grad school at New York University, taking classes at night and working at D'Arcy Masius Benton & Bowles during the day. At DMBB, she worked closely with media planners and learned another side of the media business. It was a frenetic schedule, but a short 18 months later, Koerner had her Master's in Media Ecology, which she describes as the study of how media relates to an environment.

She left DMBB when a former CBS colleague, Steve Sternberg, lured her to work for him in research at Bozell (which later became True North Media). Koerner calls it a turning point in her career because she began working on audience research as it related to national media buying.

"She has a rare ability to navigate between the worlds of research, planning, and buying," said Sternberg, now SVP of audience research for Magna Global USA, a corporate cousin of Initiative Media. "My head often hurts after our friendly debates."

Sternberg also introduced her as a source for the media. Now, Koerner is frequently interviewed for print and broadcast stories on television trends. When Interepublic acquired True North, TN's buying arm was merged with Initiative and Sternberg went to head research at Magna—a new division—and Koerner moved up to head Initiative's research team.

At Initiative, she has expanded research on Hispanic viewers and hopes to analyze

other minority groups as data becomes available. While studying minority group viewer-ship patterns, she has been fascinated by "how viewing is different" and discovering "what others aren't talking about."—Allison Romano

Stacy Lynn Koerner

Senior Vice President,
Director of Broadcast Research,
Initiative Media



B. May 12, 1969,
South Plainfield, N.J.

EDUCATION

BS, Radio-TV and Film,
Northwestern University,
1991; M.A., Media Ecology,
New York University, 1997

EMPLOYMENT

Programming and sales
research analyst, Katz Com-
munications, Chicago and
New York, 1989-92; market
research senior analyst, CBS,
New York; media research su-
pervisor, D'Arcy Masius Ben-
ton & Bowles, 1996-97;
Senior vice president and di-
rector of Broadcast Research,
1997-2003

PERSONAL

Married Jonathan Koerner,
April 17, 1999



FATES & FORTUNES

Broadcast TV

At Pappas Telecasting, Visalia, Calif.:

RICHARD L. ELMENDORF, senior managing director/head of communications division, Bank One, Chicago, joins as CFO; **DENNIS J. DAVIS**, senior executive VP/CFO, promoted to senior executive VP, strategy and investments.

CHUCK FLEMING, director, sales, McGraven Guild Radio, New York, joins WNYW(TV)/WWOR-TV New York, as manager, sales marketing.

AT WPVI-TV Philadelphia: **BOB LIGA**, local account executive, promoted local sales manager; **TIM GIANETTINO**, national sales manager, regional offices, promoted to national sales manager, New York; **DIRK OHLEY**, local sales manager, WTVD-TV Raleigh-Durham, N.C., joins as national sales manager, regional offices.

AT Beasley Broadcast Group, Naples, Fla.: **SHANE REILLY**, traffic director/credit manager/business manager, Clear Channel Communications' New Haven/Hartford, Connecticut stations, joins as regional business manager, Southwest Florida cluster; **MELINDA LANG**, accountant, Lee County Tax Collector's Office, Ft. Myers, Fla., joins as assistant business manager.

JOE MCCOOL, senior account executive, WFIE-TV Evansville, Ind., promoted to local sales manager.

KRISTOPHER STONE, account executive, WFAA-TV Dallas, joins KDFW-TV/KDFI-TV Fort Worth, Texas, in the same capacity.

EDWARD E. KAUFMAN, president, Public Strategies, Wilmington, Del., has been elected to the board of directors, WHYI Inc., Wilmington.

Cable TV

At Charter Communications, St. Louis: **SUE ANN R. HAMILTON**, VP, programming, TCI, Denver, joins as senior VP, programming; **WAYNE H. DAVIS**, VP, engineering, promoted to senior VP, engineering and technical operations; **CHARLES H. MCELROY**, president, Cox Business Services, Atlanta, joins as senior VP, operations.

At Cablevision, Bethpage, N.Y.: **REGGIE WORKMAN**, corporate VP, advance engineering, Time Warner Cable, as senior VP, network management; **DERMOT MCCORMACK**, director, retail Web sites, appointed VP, consumer Web sites.

PAUL SCHONEWOLF, manager, Time Warner Cable's North and Zanesville, Ohio, areas, named VP, customer operations, Columbus, Ohio, division.

RAY NESS, director, technical oper-



VIVI ZIGLER
The NBC Agency



MICHELE MEGAN DIX
MTV and MTV2



TODD UNGER
Lifetime Television



GEORGE PINE
Interep

ations, Comcast Cable's Prince William, Va., market, named regional director, technical operations, Washington Metro/Virginia region.

Programming

PATRICK VIEN, president, Universal Television Group's Network Enterprises, Universal City, Calif., adds president, Universal Studios Networks, to his duties.

RAYMOND GOULBOURNE, senior VP,

advertising sales, BET, Washington, promoted to executive VP, advertising sales.

MICHELE MEGAN DIX, VP, music and talent programming, MTV and MTV 2, New York, promoted to senior VP.

VIVI ZIGLER, senior VP, advertising services, The NBC Agency, Burbank, Calif., duties have been expanded to include supervision of marketing and advertising, Bravo Network.

TODD UNGER, GM, AOL Local/Digital City, Los Angeles, joins Lifetime Television, New York, as senior VP/online GM.

At Discovery Networks, Silver Springs, Md.: **DANIEL FISCHER**, executive VP, corporate technology and content services, promoted to executive, research and planning; **SUSAN MURROW**, director, talent management and publicity, promoted to VP, talent management; **BETH ROCKWOOD**, VP, market resources and media planning relations, CBS, New York, joins as senior VP, marketing resources, New York.

MARK GALL, senior VP/general sales manager, Tribune Broadcasting, New York, named senior VP, Eastern region, The Weather Channel Media Solutions, New York.

SHELLY L. MAXWELL, VP/GM, Qwest Digital Media, Nashville, Tenn., joins Shop AT Home Network, Nashville, as senior VP, programming, production and on-air strategy.

KERRY SHELTON HUGHES, senior account executive, UPN, New York, appointed VP, kids advertising sales and marketing, ABC Family & Kids.

At Viacom Inc., New York: **DAVID BITTLER**, senior director, communications, Nickelodeon, promoted to VP, corporate communications, Nickelodeon, TV land and the New TNN; **ROSEMARY O'BRIEN**, VP, national consumer and trade publicity, TNN, named VP, communications, Nick at Nite and TV Land; **DAVID SCHWARTZ**, director, communications, Nick at Nite and TV Land, joins TNN in the

same capacity; **SAL MANIACI**, VP, current series and sports production, TNN, promoted to VP, development and production, TV Land and Nick at Nite.

At TechTV, San Francisco: **PETER COCHMS**, VP, affiliate sales and marketing, named senior VP, worldwide distribution; **TOM GRAMS**, GM, TechTV International, named VP, programming.

At Fox Cable Networks: **CARLOS GUTIERREZ**, manager, affiliate sales and marketing, Los Angeles, promoted to director, affiliate sales and marketing, Seattle; **BEAU BASSE**, manager, affiliate sales and marketing, Los Angeles, named manager, affiliate marketing and local ad sales.

JOHN MAFOUTSIS, head, advertising sales, Cisneros Television Group, Miami, joins MTV Latin America, Miami, as director, international advertising sales.

At Mike Young Productions, Woodland Hills, Calif.: **REGIS BROWN**, VP, international television and video, Film Roman, North Hollywood, Calif., joins as VP, international sales;

JOSHUA FISHER, director, development and current programming, Fox Family Channel, Los Angeles, joins as executive director, development.

CHRISTINE FELLOWES, consultant, E! networks, Los Angeles, joins the company as regional director, E! Entertainment Television, Hong Kong.

JOANNE DEMBICKI, senior analyst, Lifetime, New York, joins National Geographic Channel, Washington, as research manager, marketing and programming.

At Si TV, Los Angeles: **STEPHEN LEVIN**, former executive VP, advertising sales, Telemundo Network Group, Los Angeles, joins as head, advertising; **DOUG ORR** and **TULLY BRAGG**, partners, Hothouse Media, Denver and Atlanta, join as managers, affiliate sales.

At Inspiration Networks, Charlotte: **RUSSELL W. COOPER**, account director,

affiliate sales and marketing, Central region, Discovery Networks, Charlotte, joins as director, affiliate relations, Eastern region; **KATHY COVINGTON**, director, marketing, promoted to director, marketing services.

Media

TARA MAITRA, senior VP, Digital Video, Premedia, New York, promoted to executive VP/GM, Video Magazine Rack.

At TV Guide, New York: **TONY IMPERATO**, Eastern advertising director, promoted to VP/advertising director; **MARK SCHROEDER**, national sales director, program promotion, promoted to VP, advertising sales, programming.

ALEX SANCHEZ, VP/GM, Radio Unica New York and Houston, appointed GM, Entravision Communications' Monterey/Salinas, Calif., radio and television stations.

Journalism

ADAM BRADSHAW, news director, KTVX(TV) Salt Lake City, joins WHec-TV Rochester, N.Y., in the same capacity.

VALERIE LEVESQUE, reporter/fill-in anchor, WHP-TV/WLYH-TV Harrisburg, Pa., joins KYW-TV Philadelphia, as general assignment reporter.

STEPHANIE SANDOVAL, reporter, KSAZ-TV Phoenix, promoted to anchor.

SUE ANN ROBAK, freelance sports reporter, Fox Sports Detroit, joins WEWS-TV Cleveland, as sports reporter.

Advertising/Marketing/PR

GEORGE PINE, president, ABC Radio Sales, New York, named president/CEO, Interep, New York.

LES EISNER, senior VP, The Lippon Group, Los Angeles, promoted to executive VP.

ED RENICKER, VP/general sales manager, Rainbow Advertising Sales Corp.'s New York Interconnect, named senior VP/GM.

OBITUARY

J. MICHAEL BRINKMAN, VP of strategic business development for Panasonic Broadcast & Television Systems Co., died March 16 in Santa Clarita, Calif. He was 55. No cause of death was given.

Brinkman, a 16-year veteran of Panasonic, was most recently responsible for the company's strategic business development activities. Through the technology Partnering Program, he also worked with industry manufacturers to incorporate Panasonic's digital compression technologies into their products and systems.

Brinkman was a long-time member of the Society of Motion Picture & Television Engineers, the International Teleproduction Society and a founding member of the Hollywood Post Alliance.

DAVID DASENBROCK, senior VP, media, archer>malmo inc. (CQ), joins Initiative Media Las Vegas, as VP/GM.

MELISSA O'NEILL-BATTAGLIA, account manager, Eagle Television Sales, New York, promoted to group sales manager.

MERISSA KILBRITH, graduate, Villanova University, Penn., joins Mayo-Seitz Media, Blue Bell, Penn., as assistant media buyer/planner.

Radio

DIA STEIN, senior director, programming, Westwood One, New York, named director, programming, Launch Radio Networks, New York.

HARRY LEGG, part-time air personality/production voice, KIIS-FM Los Angeles, joins WKTU-FM New York, as creative service director.

Technology

PETER HIRSCHBERG, CEO, Gloss.com, New York, and **GUY SUCHARCZUK**, CEO of Aurora Networks, Santa Clara, Calif., both named to the board of directors, ICTV, Los Gatos, Calif.

KAREN HIGGINBOTTOM, director, standards initiatives, strategy and technology office, Hewlett Packard, has been elected chair, the International Committee for Information Technology Standards, Washington.

TIM HOLZER, sales VP, ADC Telecommunications, Atlanta, joins

MidStream Technologies, Atlanta, as director, VOD sales.

Associations/Law Firms

JOHN M. BURGETT, communications partner, Wiley Rein & Fielding LLP, Washington, received the Distinguished Bayliss Broadcaster Award from The John Bayliss Broadcast Foundation.

At the Academy of Television Arts & Sciences, North Hollywood, Calif.:

FRANK KOHLER, senior VP, finance, studio operations/digital studios division, Sony Pictures Entertainment, Los Angeles, joins as chief financial and administrative officer; **LAUREL WHITCOMB**, senior VP, media relations, Pax TV, Studio City, Calif., named VP, marketing

KATHY JOHNSON, executive director, National Association of Minorities in Communications, Costa Mesa, Calif., appointed executive VP.

MICHAEL MCCRACKEN, chief technology officer, Gibson Technical Services, named senior member, Society of Cable Telecommunications Engineers, Exton, Pa.

WHAT'S YOUR FATE?

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

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ACCOUNT EXECUTIVE

UPN44 WTOG-TV is looking for a motivated Account Executive. Must have minimum 2 years media sales experience, possess excellent people and computer skills, great attention to detail and an obsession for winning. Please send resume to: HR, WTOG-TV, 365 105 Terrace NE, St. Petersburg, FL 33716 or email rschrutt@wtogtv.com. EOE

NATIONAL SALES MANAGER

ABC7, the number one station in Los Angeles, is seeking a highly qualified individual to be National Sales Manager. Qualified candidates should have a combination of at least 5 years' sales or sales management experience in the top 10 television markets. Strong leadership abilities, knowledge of inventory control and traffic systems, and experience working with promotions is required. If you have a positive attitude and are ready to go to work in a challenging and exciting environment, please send your resume to: ABC7 Los Angeles, Attn: Human Resources, Dept. NSM/BC, 500 Circle Seven Drive, Glendale, CA 91201. Please indicate Dept. NSM/BC when submitting via email to: KABC-TV.RESUMES@ABC.COM. Equal Opportunity Employer.

Sales Careers

LOCAL SALES MANAGER

KAQY-TV seeks Team Leader. Successful candidates should possess the ability to lead, manage and train a winning team. They will be organized, goal oriented and have a successful track record in sales management or media sales. Two years sales management preferred, 3-5 years of media sales experience and a successful record will be considered. Cover letter and resume to: Tom Deal, KAQY-TV 3100 Sterlington Road, Monroe, LA 71203 or tdeal@abc-11.com. EOE

Technical Careers

DIRECTOR OF TECHNICAL SERVICES

Mississippi Educational Broadcasting seeks a Director of Technical Services to oversee the operation, maintenance, and continued development of its various networks including its statewide radio and television networks. MEB operates 8 radio and 8 television analogue transmitters, 8 digital television transmitters, and interactive video network, and major television and radio production facilities. The director of technical services reports to the Executive Director and supervises a staff of approximately forty (40). MEB operates a state of the art High Definition mobile unit. MEB strives to be at the forefront of the technical development of digital television, radio, and High Definition production. Special Qualifications: The required Master's degree or Bachelor's degree must be in Engineering. The five (5) years of experience required at the Master's degree level, or the ten (10) years at the Bachelor's level, must have been in digital television, microwave systems, and interactive video networks. Must have experience with project planning and design and have experience in management of technical staff. See Web Site for complete description (etv.state.ms.us). Send resume and salary history to: Confidential Human Resources, MS Educational Broadcasting, 3825 Ridgewood Road, Jackson, MS 39211. Salary is competitive. Open until filled. EOE.

CHIEF ENGINEER

KHBS/KHOG-TV, a Hearst-Argyle Television station, is looking for an exceptional Chief Engineer candidate. Qualified applicants need the skills/knowledge of: FCC rules/regulations, electronics theory/practical application, RF fundamentals & high-power applications, complete understanding of video fundamentals, video distortion/analysis & video systems integration & digital video fundamentals (both SD & HD), HDTV formats, the 8-VSB modulation standard & stereo audio processing & modulation systems. Position also requires regular management of all station capital projects, the technical department operating budget, and its personnel. Submit resume with salary history to: Carolyn Mabry, 2415 North Albert Pike, Fort Smith, AR 72904. EOE.

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

News Careers

PRODUCER

We need an aggressive, high-energy newscast producer. College degree and one year of experience required. Send us your tape that shows us how you make a difference in your newscast. Andy Still, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE.

Management Careers

DEPUTY DIRECTOR FOR CONTENT DEVELOPMENT

Mississippi Educational Broadcasting (MEB) seeks a seasoned professional as Deputy Director for Content Development. The Deputy will be charged with oversight and management of all content production at MEB, including the day to day operations of Production and Programming for a multiple network organization. The networks of Mississippi Educational Broadcasting include statewide television, statewide radio, statewide interactive video, ITFS, Radio Reading Service and Internet services. Our content areas include productions in arts, news and public affairs, education, sports, documentaries, and entertainment. The Deputy will be charged with creating relevant content that captures the cultural and historical heritage of Mississippi and creating an organization that fosters collaboration and innovation. Special Qualifications: At least five (5) years of the required experience described in the minimum requirements must be in television and/or radio programming or production, producing content that demonstrates relevance to local audiences, management of intellectual property, production experience in multi delivery systems, and a background and knowledge in educational broadcasting technology and services. [See Web Site for complete job description (etv.state.ms.us)] Submit: Resume and salary history to - Confidential Human Resources, Mississippi Educational Broadcasting, 3825 Ridgewood Road, Jackson, MS 39211. EOE. Open until filled. Salary is competitive.

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News Careers

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Please send cover letter and resume to:

**Outdoor Life Network, Two Stamford Plaza,
281 Tresser Boulevard, 9th Floor,
Stamford, CT 06901, ATTN: Scott Pinkerton.
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Faculty Careers

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Virginia Commonwealth University's School of Mass Communications invites applications for a continuing collateral faculty position (not eligible for tenure) in electronic and converged media to begin in August 2003. We seek someone with expertise in broadcast journalism who will teach undergraduate courses in writing, reporting and news production for radio, television and new media. This individual also will play a major role in producing the School's 30-minute news magazine television show and in expanding the show from a monthly to weekly schedule. Bachelor's degree and significant professional experience, a record of excellence and innovation in broadcasting and/or university teaching and skills in using digital technology in broadcast journalism are required. A Master's degree and/or professional experience in a converged media operation are preferred. Letter of application, current CV, three non-returnable samples of scholarly or professional work and contact information for 3 references should be sent to: **Dr. Judy VanSlyke Turk, Director and Search Committee Chair, VCU School of Mass Communications, PO Box 842034, Richmond, VA 23284-2034. www.has.vcu.edu/mac**

Virginia Commonwealth University is an equal opportunity, affirmative action employer. Women, minorities and persons with disabilities are encouraged to apply.

Public Notice

A meeting of the Public Broadcasting Service Board of Directors will take place at the PBS Offices, 1320 Braddock Place, Alexandria, Virginia on April 9, 2003 at 10:30 a.m. The purpose of the meeting is to discuss the FY 2004 budget recommendation, the deferred payment plan, and other business. The meeting is open to the public, however, some portions may be held in executive session.

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Networks Face Task of Piecing War Slices Into Whole Picture

Continued from page 1

to clamp down on news from the front?

Two weekends ago, when the war was just days old, the Pew Research Center did see the public's mood swing. Though American still overwhelmingly backed using military force against Iraq, the percentage of respondents who thought the war was going "very well" for the U.S. dropped from 71% on Friday and Saturday to 38%.

Did the TV images do that?

Stephen Hess, a Brookings Institute expert on media and the war on terrorism thinks so, at least to an extent. "I compare it to a house of mirrors in a funhouse. The big becomes bigger and the small becomes smaller and good news turned out

and we can speculate," says Stack.

NBC News president Neal Shapiro said he's been struck by how closely the Pentagon briefings have been "in sync" with what's coming from the embeds.

"You can't get the God's-Eye view," he said. "Each snapshot is not the war, it's a single moment in time. But we have enough of them throughout the day that when married with smart analysis, we can give people some general sense about what's happening."

For now, most observers say the embeds have filled an information void and allowed TV to do some valuable first hand reporting on a war.

That's a dramatic change from the wars in Afghanistan and the first Gulf

claim of having established a "Northern front." Not that the paratroopers from the 173rd Airborne Brigade aren't excellent soldiers, but 1,000 lightly armed troops with light vehicles doesn't constitute a "front," he said. "They're not going to be a match numerically or equipment wise for any Republican Guard division."

So far, the network coverage has been largely devoid of the kind of carnage that would make a typical viewer's stomach turn. But that could change at any moment.

All of them passed on the opportunity to air the gut wrenching footage that Arab network al Jazeera aired of several U.S. soldiers who'd been killed, some at close range. "We intend to show the dead



Instant TV images from the front lines, like this one of a U.S. Army artillery vehicle firing on Iraqi forces, could have an effect on public opinion about the war.

to be great news and bad news turned out to be horrendous news."

Slavin's recipe for arriving at the truth acknowledges that news organizations are busy separating what they know from what they think they know: "You take every bit of information that you have from embeds, and you treat it as a tiny slice of the battlefield. You compare that to what you're getting from the military briefings, al Jazeera, Iraqi TV and every other conceivable source and you weight each piece depending on the source, and talk to your analysts. Then you drop it all in a big bag, shake it up and hope that what you come up with is some sort of clarity."

John Stack, vice president of news gathering at Fox News, added that enlightened speculation is also a part of the mix. "Don't think anyone expects the Pentagon to reveal military strategy." But retired military generals can provide viewers with some sense on tactics and strategy. "That is something we should do with the experts

'You can't get the God's-Eye view. Each snapshot is not the war, it's a single moment in time. But we have enough of them throughout the day that when married with smart analysis, we can give people some general sense about what's happening.'

NEAL SHAPIRO, NBC News

War, where there was no live reporting from the front lines and news organizations relied almost solely on the Pentagon for updates on the progress of those military actions.

Bob Zelnick, former ABC foreign correspondent and now head of the journalism department at Boston University, said the networks generally are doing a "first-rate job."

That's not to say the coverage has been flawless. Zelnick cited examples where all the networks swallowed the Pentagon's spin on things hook, line and sinker. Case in point, the coalition's

and wounded, but not in a gruesome way," said CBS's McGinnis. What remains to be seen, is just how the immediacy of the war coverage, gruesome images and grieving parents and loved ones will sway long-term viewer opinion.

Hess contends the Pentagon approved imbeds to lend credibility to its daily briefings. "The idea was let the media be the messenger," he said. But the policy was designed for a short, "antiseptic" war.

"If the war turns out to be neither," he said, "then the question is how successful will this policy be?"

Allison Romano contributed to this story.



For embedded WTVD(TV) Raleigh reporter Keith Garvin, the war in Iraq is the ultimate local story.

For Reporters, All War is Local

Continued from page 2

smoking a cigar and being a part of their conversation. I live in a tent with 10 aviators all about my age. We talk about where I am in life, where they are ... it's an odd place for a reporter. I have to catch myself, keep a little bit of distance. When they wanted to give me a flight suit. I declined. I'm not an aviator. I'm not a Marine."

Back on the home front, Indianapolis TV stations believed they could somewhat mitigate local pain by minimizing their own competition. In an unusual agreement, four TV stations there created a pooling arrangement where only one reporter will pursue interviews with the family and friends of any central Indiana soldier killed during the war.

NO 'VULTURES'

It's a way to report the news and acknowledge the sacrifice without creating a frenzy of competition to "get" the big interview with grieving families. "We don't want to be the kind of vultures that people often see us as," said WXIN (TV) News Director Karen Rariden.

In this situation, WTHR(TV) news director Jacques Natz said, "We don't want to compete, we just want to report. The families at home are the people we live with every day. Once this agreement's over we'll be back at each other's throats."

In Iraq, said photographer Mark Martin, "[The Department of Defense] got it right this time. Rather than one big cluster of media in one area fighting for one story, they spread everybody out and it's working."

And through the sandstorms, lack of electricity, absence of showers—"I can't take a shower or wash my hair," noted WTVF(TV) Nashville's embedded reporter Dana Kaye, with the Second Battalion 187th of the 101st Airborne "so I wear a lot of hats"—embedded reporters say it's the experience of a lifetime.

Martin, operations manager at WTVF, said that when he found no takers among his cameramen to go to Iraq, "I decided to go myself. I told my wife it's my last hurrah."



EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

The Deadly Risks of War Journalism

The deaths of two journalists in Iraq last week, with several more missing in action, reminds us once again of the dangers many journalists routinely face. Terry Lloyd, 50, an unembedded correspondent for Britain's ITN, was killed while covering the advance to Basra. According to ITN, Lloyd had been the first to record Saddam Hussein's gassing of Kurds in northern Iraq in 1988, images that have been seen frequently in the run-up to the present conflict. The news agency said Lloyd was leading a four-man crew outside Basra on March 22 when two Iraqi vehicles drew alongside. "At that moment they were fired upon, apparently by British or U.S. forces aiming at the Iraqis," said ITN. The crew's four-wheel-drive vehicles had "TV" markings on the sides, but, ITN said, "it is not known if these were visible from the British and U.S. positions." Cameraman Daniel Demoustier was also injured and at press time two other staffers, French cameraman Fred Nerac and Lebanese translator Hussein Osman, were missing. Also killed on the same day in a separate incident was Paul Moran, 39, from Australian broadcaster ABC TV network. He died in a suicide bombing believed associated with an Al Qaeda-linked group. Moran and correspondent Eric Campbell were in the northern Iraq town of Sayed Sadiq to cover fighting between Kurds and Iraqi militants. Campbell said Moran had gone ahead to film the final shots for the story when a taxi pulled alongside him and exploded.

With some Iraqi's apparently fighting from the backs of pickups and SUV's, the difficulty in separating friend from foe in this war is great. There are many ways to die. Yet, war correspondents continue to risk their lives to report it.

The Wow! Factor

Take this test. Walk into a Circuit City or Best Buy and look at the rows of HDTV monitors and compare them to the conventional sets on display. If you don't say "Wow!" they're not doing their jobs. High-definition television properly showcased is stop-you-in-your-tracks impressive, especially alongside traditional resolution. At the current price point of a thousand dollars to many thousands, it needs to be impressive if retailers hope to sell many. But in too many stores, the HDTV display looks no better than an average projection TV and is thus nearly indistinguishable from traditional sets. That is why we are encouraged by Sears's decision to standardize the in-store displays of its HDTV sets. All 870 stores will get an HD satellite feed. The programming, says Sears, will include sports, concert footage, movie trailers and probably ads. Our advice is to make it heavy on the sports and concerts, and make sure to throw in some of those babbling brook/Forbidden City documentaries. When you can put someone in the middle of a Red Hot Chili Peppers concert or in the lane with Shaq, you've got 'em hooked.



AIRTIME

GUEST COMMENTARY

In Praise of Pandemonium

During these times of crises, despite his reluctance to do so, President Bush should hold more frequent prime time news conferences to discuss the war. In more than two years in office he's held eight formal news conferences, only two in prime time.

The President is said to dislike the pandemonium of shouted questions. In his March 6 session with the press he made an effort to bring dignity and decorum to the prime time presidential news conference. Instead, he ended up giving the White House East Room the appearance of a funeral parlor and reporters the appearance of hired help.

There was no shouting of questions, no bobbing up and down for recognition. The White House banished the noise of free, give and take. Excitement was out, replaced by a new, formal format. The President chose reporters from a predetermined list of names placed on his lectern. One reporter present said the session appeared to have an "element of control."

Fifty-six million Americans saw reporters sitting frozen in their gilded East Room chairs waiting to hear if they made the list. The President was in a somber, subdued mood with none of the usual banter he displays in the Rose Garden. The reporters were as pallbearers. After all, the President was talking about going to war.

Over the years, White House press secretaries and the correspondents who cover the place have sought alternatives to the unbecoming, undignified practice of shouted questions, even going so far as to dress for success.

When I was Washington bureau chief at NBC News, our new White House correspondent, Andrea Mitchell, complained that



The press conference is the only place where the American people can watch their President think on his feet.

SID DAVIS
Former NBC News
Bureau Chief

President Reagan did not recognize her. I told Andrea that Mrs. Reagan seemed to favor red. Why not wear a red dress next time, I suggested. President Reagan spotted Andrea and called on her. At the next news conference—he held 31 in prime time—the red dress caper worked again. The President even called Andrea by name. At the third news conference, virtually all the women wore red. Many still do.

Years ago, an organized list was contemplated as an alternative to shouting, but that smacked of being scripted. Reporters deemed unfriendly could be eliminated from the list. Under the old Pandemonium Rule, an unfriendly reporter couldn't be stopped from yelling to get attention. The late White House reporter Sarah McClendon made shouting an art form.

In the end, we decided that decibels were the fairest way of getting the president's attention. Democracy is noisy. But President Bush doesn't like being yelled at and objects to reporters showboating in prime time. He has a reverence for the East Room, even though Abigail Adams once hung husband John's underwear there to dry. Press Secretary Ari Fleischer takes credit for making up the questioner list. The session did have a broad range of participants. Still, it looked rehearsed.

It has been said that the press conference is the only place where the American people can watch their President think on his feet. As such, it should remain a vital and, yes, noisy, exercise in democracy.

Davis is former vice president and Washington bureau chief, NBC News, and a former White House correspondent for Westinghouse Broadcasting.



OPEN MIKE



A One-Way Ticket?

Editor: Concerning the picture of the anti-war protester on the front page of your March 24 issue. I can get a dozen people who would be more than happy to buy the person holding the sign a ticket to any country she chooses and I will stand at the head of the line.

STEVE MCNEAL, director of engineering,
Daystar Television Network

Bad Advice

I write not only as someone opposed to the illegal war against Iraq conducted by our illegitimate president, but also as a protestor. A survey conducted by Frank Magid & Associates suggests that protests turn off viewers. Does democracy turn off viewers? Do our constitutional rights to assemble turn off viewers? Does the fact that we have alienated almost all of our former allies turn on viewers? Does the fact that the administration has ruined our nation's finances turn on viewers? As a former reporter, it's my opinion that advice such as that purveyed here by Magid has helped to reduce American journalism to the widespread state of disrespect in which it's currently held.

JON KRAMPNER, Los Angeles

KTVU Is No. 1

Editor: As a proud KTVU(TV) [Oakland, Calif.] alumnus, it irks me every time that I see an article in the trades about which San Francisco television station won the all-important 11 p.m. news battle ["KPIX-TV Is S.F. Sweeps Victor," 3/3, p. 2]

Why is it worth headlines to write about who is the No. 2 late newscast in the market? KTVU's 10 p.m. newscast consistently outdelivers the viewership of the stations that air at 11 and earns the title of highest-viewed late newscast in the market, regardless of when it specifically airs.

Additionally, your lack of mentioning KTVU appeared even stranger, considering that you highlighted Kevin O'Brien's accomplishments later in that same issue. He is the one who brought KTVU to its dominant position.

SCOTT SANDERS, general manager
WRLH-TV/WTVZ-TV
Richmond, Va.

WE LIKE LETTERS

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

**HARRY A. JESSELL**
EDITOR IN CHIEF

Let's Televising the War

Networks use video cameras for wallpaper, not for storytelling

Tool around the Internet and you can quickly find plenty of criticism of television for failing to present a comprehensible picture of what the hell is going on in Iraq, to make sense of all that audio and video that pours in via satellite to New York and Atlanta.

I tend to agree. The more you watch, the less you understand. This seems particularly true for the cable news networks, which function like a multimedia wire service disgorging an endless stream of exploding bombs, rolling armaments, ragged refugees and talking heads. They struggle to assemble the whole picture, but somehow come up short. "What this war needs is a good editor," writes Lt. Wendell Cochran, who teaches at the Army's School of Communications in Fort Benning, Ga.

It may be an impossible task. War is chaotic. And the generals and their civilian managers on both sides are no doubt trying to conceal their tactics. If your own people are confused, you can bet the enemy is. Deception is part of war too.

Nonetheless, TV could be doing a better job. One way would be to make better use of its most potent weapon, the video camera. The networks have put ENG crews in harm's way, go to great expense and trouble to bring the video home and then as often as not use it as wallpaper, as an ever-changing background collage of war images for anchors, reporters and talking heads. They crowd out the video with distracting crawls and other superfluous graphics.

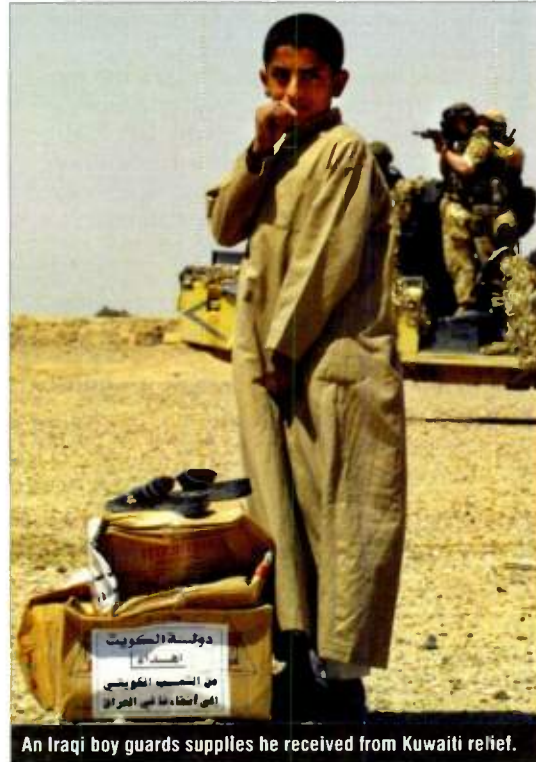
Editors of newspapers and newsweeklies seem to understand the power of the image better than TV producers do. As part of its daily section devoted to war coverage, *The New York Times* has set aside an entire newspaper spread for the most compelling photos from Iraq.

For all its power, video has some inherent disadvantages to the still image. The photograph, whether digital or film, has more detail and resolution. The difference between a frame of video and a 35mm still is the difference between translucent and transparent. Maybe we'll have HDTV in time for the next war.

I also think the average still photographer takes more care in looking

for the right angle, the right light, the right moment and the right composition, even if he or she is in a war situation. The photographs that are published are chosen from thousands of others and carefully prepared—

While the newspaper and magazine editors handle their images with care, TV producers treat much of their video as if it were a nuisance, something to help fill the screen. The video is seldom the show.



An Iraqi boy guards supplies he received from Kuwaiti relief.

cropped and enhanced—in a dark-room or in PhotoShop.

Another thing about stills is that they are still. You can sit there with your cup of coffee and study them. You can begin to get a sense of the event, the place or the people. You have time to reflect and respond emotionally and intellectually. You clip them, or reprint them or pin them on the wall. Even when out of sight, they are hanging there in your mind. The famous raising of the flag on Iwo Jima was filmed, but it was Joe Rosenthal's photograph that inspired the nation and became an American icon.

While the newspaper and magazine editors handle their images with care,

TV producers treat much of their video as if it were a nuisance, something to help fill the screen while the reporters, anchors and crawls have their say. The video is seldom the show. The images never get their own spread as they do in

the *Times*. Ever see the nature shot that ends the last minute or so of *CBS Sunday Morning*? Why isn't there a place in the 24/7 war news day for a similar visual essay?

I was watching a packaged report on Fox last Thursday night. The video swept by, a serious of short clips edited together with little relevance to the voiceover and no relevance to the two decks of crawls. The video also had to compete with Fox's waving flag in the upper left-hand corner and its animated bug on the lower left. I don't remember what the report was about; I don't remember the video. No wonder the public is having trouble following the war on TV.

For irony, I turn to CNBC and Forest Sawyer. At the end of his late-night report, he sets aside time for photo stills. Great idea. Except that at least a third of the screen is given over to crawls and animated graphics of the grossest sort. Vertical bars on the left-hand side promote Brian Williams and a crawl on the bottom thoughtlessly grinds out facts. Sawyer doesn't showcase the images. He insults them.

The networks have apparently put a bunch of children raised on MTV and videogames in charge of their on-screen looks and their editing consoles. It's time for the grownups to take over, reclaim the screens, kill the crawls and use video to lift the fog of war, not thicken it.

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THE BRIEFING ROOM

EDITED BY JOHN EGGERTON

Australian, British Reporters Killed, Others Missing

Terry Lloyd, a correspondent for Britain's ITN, and Paul Moran, from Australian broadcaster ABC TV, were killed last week in Iraq but they were not "embedded" with troops. A cameraman was injured and, at press time, another cameraman and a translator were missing. All three were from ITN. Also missing: *Newsday* reporter Matt McAllester, photographer Moises Saman and freelance photographer Molly Bingham.

Arrests In Media Company Protest

About 1,000 demonstrators snarled morning traffic in midtown Manhattan March 27, with a "die-in" aimed at several media companies. About 160 people were arrested. Nearby, demonstrators stood with signs like "Embedded or in Bed?" and "Don't Parrot the Right-Wing Propaganda" Nearby companies include NBC, CBS, Associated Press, AOL Time Warner and its CNN network, and News Corp. and its Fox News Channel.

Un-'Embedded'

Christian Science Monitor editor Paul Van Slambrouck said last Friday that the paper does not believe its reporter's interview with CNN disclosed "anything that wasn't already widely available in maps and in U.S. and British radio, newspaper, and television reports." The statement came after reporter Philip Smucker last week was ejected by U.S. Marines from the front lines in Iraq after the Pentagon said he was "reporting, in real time, positions, locations and activities of units engaged in combat."

Illegal to Target Iraqi TV?

The New York-based Committee to Protect Journalists says it is investigating the U.S. bombing of Iraqi TV. CPJ acting director Joel Simon said, "Broadcast media are protected from attack under humanitarian law and cannot be targeted unless it is being used for military purposes." The military responded that the facility was used for command and control, said CPJ.

HIM AGAIN**I'm Peter Arnett From Baghdad And You're Not**

Veteran war correspondent Peter Arnett, in Baghdad for National Geographic Explorer, NBC News and MSNBC, said last week he gets almost "perverse pleasure" being in the Iraqi capital covering the second Gulf War while his former network, CNN, is not. "CNN is not represented here and the story they are most associated with," said Arnett. CNN dropped him about four years ago.

**RTNDA Goes to War**

With the country at war, the Radio-Television News Directors Association is adjusting its conference. Organizers of the April 7-9 gathering, being held in conjunction with the NAB convention in Las Vegas, have added a luncheon with CNN correspondent Nic Roberts, recently expelled from Baghdad. Other sessions include When (War) News Breaks; War Stories (firsthand accounts from Iraq); The Technology of War Coverage; War Coverage On the Web; and Satellite Imagery and Graphics.

Al Jazeera Delisted

The New York Stock Exchange has revoked credentials last week of two reporters for Arab TV network Al Jazeera. NYSE says it needs more space for networks that investors regularly watch, but Al Jazeera claimed the dismissal was over its war coverage. The Arab network was criticized last week after it broadcast footage from Iraqi TV, which included grotesque images of apparently slain U.S. soldiers.

Al Jazeera has covered the exchange about four years. Nasdaq also turned down the network last week. After being expelled from the NYSE, Al Jazeera requested and was denied permission to broadcast from Nasdaq's midtown Manhattan building. The network had not used the facilities in two years preferring to file its reports from the NYSE. Nasdaq gave no reason for the move.

Be on the Lookout

The Pentagon said last week there is as yet "no evidence" that Iraqis have posed as journalists, as per a warning to that effect issued by Assistant Secretary of Public Affairs Victoria Clarke. The warning was based not simply on speculation, but on "evidence" that the tactic might be used, said Pentagon spokesman Lieutenant Colonel Dave Lapan.



Like the other cable news networks, CNN's ad volume is down, but its ratings are way up.

Managing With War

Continued from page 1

day that station revenues in the final two weeks or March dropped 10% from the same period last year. Radio, however, may not be as bad as many feared.

The broader question is how the war will affect the economy and ad spending over the next several months. Diminishing advertiser confidence could drain broadcast networks' negotiating leverage in the coming upfront negotiations.

"We're not going to know the scope until 4-6 weeks after the big part of the war is over," said Sanford Bernstein & Co. analyst Tom Wolzien. "Secondary cable networks, TV stations that aren't the best in the market, stations that aren't in the top 50 markets, are all seeing problems already."

Network ad buyers interviewed said that even clients who withdrew commercials completely are back on the air. While some advertisers still wanted to stay out of news reports, buyers reported that none are holding back from spot airing during entertainment programs.

Broadcast networks are cutting into their normal schedules infrequently, opting instead for hour-long specials in prime time, often pre-empting their weakest shows.

"It seems like advertisers are eager to get back on the air," said NBC Executive Vice President of Ad Sales Marianne Gambelli.

"This is not in our face like 9/11," said Tom DeCabia, director of national broadcast for media buyer PHD in New York. "That was less low-keyed. Right now, there hasn't been any retaliation. If that would happen, it would be a lot different."

The cable news networks are a mixed bag. While most clients said they were willing to advertise during all but the griliest news segments, the news nets have been unable to resume full commercial loads. Roger Domal, Fox News Channel's executive vice president of ad sales, said that the network was only carrying 70% of its normal prime time commercial load by last Thursday, and the daytime

load was even lower. CNN and MSNBC report roughly the same numbers.

But the financial damage isn't crippling. Fox News Channel's pre-war ad volume was about \$750,000 a day; CNN's was around \$1.1 million. (CBS, by contrast, runs \$7 million-\$8 million.)

And look at the ratings. Nielsen shows that MSNBC's usually anemic viewership is up 500%, CNN's is up around 400% and the already-strong Fox News has jumped 250%.

After past ratings spikes like the 2002 elections, "We tend to retain a good share of the audience gain: historically 55%," Domal said. The network has no inventory to resell in the next few weeks at the higher ratings. In addition to the reduced commercial load, Fox News must air a backlog of make-goods.

But the network is starting to sell spots on the assumption that ratings for the next few months will be 50% higher than January and February.

Also, the traditionally older news audience is a getting a lot younger. At CNN, average prime time viewership among women 18-34 surged from 180,000 to 1.2 million.

Turner Broadcasting Executive Vice President of News Greg D'alba said that's opening up business from advertisers that don't usually turn to CNN, including soft drinks, movies and armed forces recruitment. "We're seeing a lot of activity in the younger audience," Dalva said.

At TV stations, ad sales prospects are dimmer. "The preemptions and disruptions were fairly minimal; the ad market itself is slowing dramatically," said Merrill Lynch TV and radio analyst Keith Fawcett.

Another analyst added, "It's fairly broad. Local was weak to begin with. National is plummeting. New York City is worse than anywhere."

Cox Broadcasting President Andrew Fisher disagreed, saying that even during the two weeks leading up to the start of the war, orders for the second quarter were on pace with the same two weeks of 2002. ■



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