



# BROADCASTING & CABLE

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April 21, 2003

**MAY SWEEPS**



CBS will present a controversial Hitler miniseries May 18 and 20.

## Call 'Em the May 'Squeaks'

BY PAIGE ALBINIAK

Heading into the home stretch, the race to claim victory in the key adults 18-49 demographic is much tighter this year than last,

when NBC dominated the season with strong scripted programming and the 2002 Winter Olympics.

Entering May sweeps, Fox is closing in on NBC, with a 4.2 rating/11 share season-to-date. *Continued on page 39*

## NBC: THE FUTURE IS NOW

Network, affils discuss ways of exploiting DTV, Internet

BY STEVE MCCLELLAN

NBC and affiliates, working through a "futures committee" formed a year ago, have a list of ideas that they hope to turn into new revenue streams.

High up on the list is a plan for affiliates to broadcast NBC's Spanish-language network Telemundo and Pax TV over their now underutilized digital stations. NBC owns one-third of Pax.

The network and its affiliates still have their differences, but they set them aside last week in New York as they met behind closed doors to sort out how best



**Going Forward Together**

- ◀ Broadcasting Telemundo over DTV stations
- Broadcasting Pax TV over DTV stations
- Offering classified ads via the Web
- Streaming NBC programming via the Web
- Jointly operating an Olympics Web site

they can work together to fully utilize their digital spectrum and better exploit the Internet.

NBC stations head Jay Ireland also laid out the owned stations' "centralcasting" strategy and how affiliates might avail themselves of it. Centralcasting involves con-

trolling several stations or parts of stations from a central remote hub. NBC has been among those pioneering the technology.

Some of the new business opportunities make certain assumptions, such as an FCC rule *Continued on page 42*

## Get With the DTV Program

BY BILL MCCONNELL

The threat of license revocations appears to be keeping the DTV transition on track. Of the 71 laggard TV stations that failed to justify missing last year's May deadline for building their digital stations, FCC officials say, 55 have made it on the air, and the others have adequately explained their tardiness.

The earnest efforts are wise,

given that the FCC last week reconfirmed plans to strip DTV licenses from stations that fail to construct digital facilities.

Despite the tough policy, no stations face imminent threat of revocation, and the commission appears generally pleased with the pace of DTV rollouts. "Although we find that overall DTV construction is continuing at an acceptable rate," the FCC said, "we must be prepared to deal

*Continued on page 42*

TVB 2003



**HEALTHY GROWTH**  
**44%**

TVB President Chris Rohrs says attendance at the association's conference last week reached 1,097, up from 760 last year. **COVERAGE STARTS PAGE 17**

**Q & A WITH ROXANNE AUSTIN**

**DirecTV's Boss Already Sounds Like A Murdoch Executive**  
**PG. 42**



'Cable operators "just had the worst year in their history. ... I'd be talking about bundling, too.'

**FCC NEARS AN ACCORD**

**No Crossownership Logjam**

**P. 29**

NEWSPAPER

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# Collateral TV Damage Less Than Expected

Tribune posts 1Q increases, while Gannett, Scripps, NYT report losses

BY JOHN M. HIGGINS

TV stations are exhibiting some battle scars from the Iraq war's disruption of advertising, but the damage is not as severe as some had feared.

Among TV-station groups posting financials for their first quarters, Tribune Co. and Emmis Broadcasting's results were strong, even startlingly so, Gannett and New York Times posted sharp declines in operating cash flow, and E.W. Scripps showed a smaller dip.

"Things were not as bad as people expected they would be in the first quarter, and we're still looking for some conviction on the second quarter," said Bear Stearns TV and radio analyst Victor Miller. "We'll start seeing that this week.

"Groups with heavier Fox, UPN and WB affiliations," he added, "are showing much less disturbance from the war because they carry less news and had fewer interruptions."

National advertisers started slowing spending on TV stations in February. Then, after the U.S. launched its attack on Baghdad March 19, networks pre-empted many local avails, and advertisers pulled out of news programming.

At Gannett, broadcasting revenue was down about \$9 million, or 5.4%, and cash flow dropped 11%. Part of the problem was the absence of Winter Olympics revenues that enriched the group's 13 NBC affiliates last year. But both revenues and profits were crunched by the war.

## Mixed Broadcast Results

First Quarter*		
TRIBUNE	2003 (000)	CHNG. VS. '02
Revenue	\$289.3	12.9%
Cash flow	\$103.9	23.0%
<b>EMMIS</b>		
Revenue	\$52.3	10.9%
Cash flow	\$38.2	10.8%
<b>GANNETT</b>		
Revenue	\$158.2	-5.4%
Cash flow	\$70.5	-11.0%
<b>NY TIMES</b>		
Revenue	\$32.2	0.6%
Cash flow	\$7.2	-13.3%
<b>SCRIPPS</b>		
Revenue	\$70.1	7.0%
Cash flow	\$15.6	-2.5%

\*Results are for the first quarter ended March 31, except Emmis, whose results are for its fiscal fourth quarter ended Feb. 28.

SOURCE: Company reports

**'Groups with heavier Fox, UPN and WB affiliations are showing much less disturbance from the war because they carry less news and had fewer interruptions.'**

VICTOR MILLER, Bear Stearns

The stations "had some additional cost for war news coverage," said CEO Doug McCorkindale. "They lost the advertising where they were blanked out on most of the war."

Tribune is benefiting because its station portfolio is loaded with WB affiliates. The WB, which is partly owned by Tribune, has posted strong gains in valuable young-adult de-

mos, fueling Tribune's local stations as well. The acquisition of Acme Communications stations in St. Louis and Portland, Ore., accounted for just two points of Tribune's 12.9% revenue gain during the quarter.

"We're seeing a share increase in most of our markets," said Tribune CEO Dennis FitzSimons. "We still have seen automotive very healthy. The movie category has been very strong for us. Again, this is where the young demos benefit us. And the retail category has been good, also. We have seen a decrease in direct-response, and the tourism category, as you might imagine, has been soft."

Emmis Broadcasting last week posted 11% gains in TV sales and cash flow—for its fourth fiscal quarter that ended Feb. 28, two weeks before the start of the war. No matter, said CEO Jeff Smulyan. "We're clearly pacing above our peers. I think, in March, we're the only TV company with positive numbers, maybe one of the only radio companies with positive numbers."

What's especially surprising is that results are strong even though, this year, Emmis's Fox stations didn't have the Super Bowl they had last year and its NBC stations didn't have the Winter Olympics.

Scripps's problems were rising expenses. TV-station revenues increased 7% to \$70.2 million. But operating cash flow fell 2% because of the cost of covering the war, including setting up a TV bureau in the Washington offices of the Scripps Howard News Service.

New York Times station revenue went flat for the quarter, coming in at \$32.2 million. But profits dropped 13% to \$7.2 million because of higher payroll costs, partly due to an overhaul of CBS affiliate WREG-TV Memphis, Tenn. ■

## BREAKING...

**Blacks', Whites' Viewing Habits Mesh**  
NEW YORK—Initiative Media's latest annual "African-American Television Viewing Study" found that black and white viewers last fall had "the most common viewing ground in at least 10 years."

Nine of the 20 top-rated programs are favorites among both black and white households, vs. only seven last year, according to the media-buying firm.

Ad spending in targeted African-American fare in fourth quarter '02 was "at its highest level in five years"—at \$168.4 million in total ad spending, including \$84.1 million in broadcast-network TV and \$54.6 million in cable's BET.

Initiative Media said, in the fourth quarter, black households watched Lifetime more than runners-up ESPN and BET.

African-American homes account for 12% of U.S. TV households but, IM noted, those viewers watch far more than the general population (76.8 hours weekly, the highest level in eight years).

CBS placed five shows among the top 20 (led by *CSI: Crime Investigation*); ABC, Fox and UPN four apiece; and NBC three. ABC's top show was *My Wife & Kids*, Fox's *Cedric the Entertainer Presents* (the overall black favorite), UPN's *One on One* and NBC's *Law & Order*.

**A&E Nabs *CSI: Miami* Off-Net Rights**

NEW YORK—A&E has secured cable rights to forensic drama *CSI: Miami* from King World Productions, which is distributing the CBS Productions, Bruckheimer Television and Alliance Atlantis drama. A&E will pay up to \$1 million per episode for off-net rights to strip *CSI: Miami* beginning in fall 2006. A&E also gets rights to replay the early seasons beginning this fall, for about \$100,000 to \$150,000. These episodes must air out of prime time.

**Fox & Friends Stays on a Roll**

NEW YORK—For the second straight week, Fox News Channel's morning show *Fox & Friends* notched higher viewership than CBS News' *Early Show*. For the week of April 7-11, *Fox & Friends* attracted 2.86 million viewers vs. *Early Show's* 2.77 million. NBC's *Today* show had the largest audience, with an average 6.55 million viewers; on ABC, *Good Morning America* registered 4.84 million.

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# Embeds Return, Laden With Stories

CBS journalists find the experience in Iraq arduous but rewarding

BY ALLISON ROMANO

In dusty work boots and a khaki camping jacket, CBS News' Mark Strassman was still outfitted for the desert. But, after more than a month in Kuwait and Iraq with the Army's 101st Airborne Division, the tanned correspondent was back at CBS News headquarters in Manhattan last week.

"It was a long exercise in deprivation," he said. "[The military] has stories worth telling, and we had stories we want to tell."

As the military action has cooled off in Iraq over the past 10 days, the media's "embeds" have been parting ways with the military units to which they were assigned. Some began moving freely through the war zone, going where they could find the best stories. Others, including Strassman and fellow CBS reporters Jim Axelrod and Byron Pitts, were among the first to return stateside.

Like other embeds, they provided extraordinary frontline coverage and slice-of-life features. Strassman was at Camp Pennsylvania in Kuwait when a U.S. soldier allegedly lobbed grenades into officers' tents. During a firefight, a Marine hovered over Pitts, trying to shield him from incoming rounds. "It was dangerous to think too much about the future," said Pitts.

Last week, the trio hailed the embedding experiment as arduous but rewarding. "To get this back-stage pass, I felt like I walked into a John Clancy novel," Strassman said.

They said thoughts of their families weighed heavily, particularly after the death of their colleague, NBC News correspondent David Bloom on April 5. When Pitts and his Marine unit were in the middle of a Baghdad firefight, his wife Lynn, a CBS producer, was in the control room. Strassman's wife, Linda Stouffer, a CNN



CBS News correspondents Jim Axelrod (l), Byron Pitts (c) and Mark Strassman share war stories.

Headline News anchor, heard about the fragging incident at Camp Pennsylvania—and that her husband was there—on the set. Both women are pregnant.

Yet these CBS reporters relished being so close to the action. They sat in on military planning meetings. They slept and ate alongside the soldiers. When the story moved, they were with it.

Although CBS broadcast less war coverage than the other major TV news organizations, it had a full complement of reporters, including 10 embeds, in the Persian Gulf. Correspondent Lara Logan, pulled from Baghdad just before the shooting, returned there ahead of other U.S. TV reporters. *60 Minutes II* correspondent Scott Pelley traveled as a so-called unilateral, unattached to any military unit, adding another dimension to coverage.

Yet it was not enough to push up CBS's ratings. *The CBS Evening News* still trails the evening newscasts of its NBC and ABC competition. For the week of April 7 (the most recent ratings at press time), *Evening News* drew 8 million viewers, up 1% from a year ago. NBC, though, grabbed 10.8

million viewers, up 16%, and ABC was up 5% with 9.7 million.

CBS's *The Early Show* was actually beat in viewership for the first week in April by Fox News Channel's campy morning show *Fox & Friends*. Red-hot cable news nets, led by Fox News, have certainly drained away some broadcast viewers. CBS may have been hit particularly hard, contends news analyst Andrew Tyndal: "CBS has historically been strongest in small markets. And [its ratings weakness] could be because Fox News' strength is greatest in the heartland."

Even when Fox draws 4 million viewers in prime, its audience is still half that of *Evening News*. Axelrod, who traveled with the 1st brigade of the Army's 3rd Infantry, said the limits on war coverage at CBS were an advantage. CBS journalists, he said, had more time to put together their stories each day, rather than constantly feeding a 24-hour cable news machine with live reporting and updates. "It's like being at a hurricane," he said. "If you're always talking about the storm, you don't get to talk to the people who have been affected." ■

**'I felt like I walked into a John Clancy novel.'**

**MARK STRASSMAN,**  
CBS News

## BROADCASTER OF THE YEAR

### Beware the MSO, FitzSimons Warns

Tribune Chairman and CEO Dennis FitzSimons last week warned his fellow TV-station owners and managers that "consolidated" cable companies are out to grab a big hunk of their local business.

Acknowledging his being named Broadcaster of the Year by BROADCASTING & CABLE at the TVB conference last Tuesday, FitzSimons said that No. 1 MSO Comcast and others are telling investors that they are taking aim at the local ad market. "Make no mistake, the operators that are left after this most recent round of consolidation are good."

The "larger players are determined to emulate what good local broadcasters do ... and that is to develop a strong local awareness through local programming community service."

To ward off the new rivals, he said, broadcasters "have to raise our game" and adapt. —Harry A. Jessell



Tribune's Dennis FitzSimons (c) flanked by B&C's Lawrence Oliver (l) and Paul Audino.

## WEEK OF APRIL 11-16

### B&C INDICES

#### THE B&C 10



#### BROADCAST TV GROUPS



#### CABLE TV MSO'S



#### RADIO



	CLOSE	WEEK	YTD
Dow Jones	8257.61	0.4%	-1.0%
Nasdaq	1394.72	2.1%	4.4%

### The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$12.48	-1.3%	-4.7%
Clear Channel	\$38.35	3.5%	2.8%
Comcast Corp.	\$28.44	0.1%	25.9%
Cox Comm.	\$31.36	1.2%	10.4%
Disney	\$17.99	3.7%	10.3%
EchoStar	\$28.20	-0.2%	26.7%
Fox Ent.	\$22.96	1.6%	-11.5%
Hearst-Argyle	\$21.86	2.8%	-9.3%
Tribune	\$48.00	2.5%	5.6%
Viacom	\$39.92	-1.4%	-9.8%

### GOOD WEEK

Entravision	\$6.49	13.5%	-35.0%
TiVo	\$5.14	11.7%	-1.3%
Beasley Bcstg.	\$11.59	11.4%	-3.0%
Publicis	\$19.73	10.2%	-5.9%
Sinclair Bcstg.	\$9.25	9.7%	-20.5%

### BAD WEEK

Granite	\$1.87	-8.8%	-8.8%
Mediacom	\$8.43	-3.9%	-4.3%
Pegasus	\$19.28	-3.5%	46.1%
Motorola	\$7.83	-2.1%	-9.5%
Acme	\$6.70	1.5%	15.9%

### BOON TO ECHOSTAR

**+26%**

You'd think the prospect of rival DirecTV in the hands of combative News Corp. would rattle EchoStar shareholders. But, while EchoStar shares have dipped a bit, DirecTV parent Hughes Electronics shares have done far worse since Rupert Murdoch got his deal done. EchoStar is up 26% this year.

Source: CNET Investor (investor.cnet.com). 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.



# AFTERNOON



**TIME**

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# MUSCLE!



## Maury's a Heavyweight in Early Fringe

### FEBRUARY 2003 MAURY vs. FEBRUARY 2002 TIME PERIOD SHARE INCREASE

MARKET	STATION	W18-49	W25-54	A18-49	A25-54
Chicago	WGN/W	+129%	+83%	+71%	+67%
Atlanta	WGCL/C	+100%	+67%	+200%	+150%
Detroit	WDIV/N	+100%	+33%	+70%	+17%
Seattle	KCPQ/F	+200%	+300%	+133%	+300%
Minneapolis	KMSP/F	+400%	+INF	+350%	+50%
Phoenix	KPHO/C	+133%	+20%	+150%	+25%
Pittsburgh	WPGH/F	+120%	+67%	+125%	+100%
Portland, OR	KOIN/C	+18%	+13%	+6%	+14%
Hartford	WTIC/F	+150%	+120%	+67%	+50%
Charlotte	WCCB/F	EVEN	+150%	+25%	+150%
Raleigh	WNCN/N	+56%	+50%	+71%	+83%
Cincinnati	WXIX/F	+160%	+20%	+267%	+67%
Columbus, OH	WSYX/A	+80%	+33%	+80%	+50%
Greenville-Spart.	WYFF/N	+45%	+67%	+50%	+75%
Norfolk	WVBT/F	+167%	+133%	+60%	+17%
New Orleans	WDSU/N	+55%	+44%	+25%	+9%
Greensboro	WXLV/A	+43%	+29%	+33%	+17%
Austin	KXAN+/N	+10%	+25%	+13%	+14%
Tulsa	KJRH/N	+67%	EVEN	+50%	+17%
Knoxville	WTNZ/F	+500%	+200%	+400%	+100%
Honolulu	KGMB+/C	+13%	EVEN	+8%	+22%
Des Moines	WHO/N	+80%	+33%	+33%	EVEN
Shreveport	KTAL/N	+88%	+56%	+133%	+86%
Greenville-N. Bern	WFXI+/F	+400%	+250%	+150%	+75%
Tallahassee	WTWC/N	+2000%	+1400%	+1500%	+500%
Tyler-Longview	KETK+/N	+233%	+167%	+267%	+100%
Lansing	WSYM/F	EVEN	+80%	+67%	+150%
Lafayette, LA	KADN/F	+233%	+200%	+150%	+125%
Corpus Christi	KIII/A	+100%	+33%	+80%	+44%
Bakersfield	KUVI/U	+300%	+150%	+300%	+267%
Columbus-Tupelo	WLOV/F	+767%	+325%	+450%	+300%
Biloxi-Gulfport	WXXV/F	+133%	+250%	+50%	+400%
Panama City	WJHG/N	+129%	+113%	+100%	+100%
Jackson, TN	WBBJ/A	+87%	+150%	+92%	+150%
Zanesville	WHIZ/N	+94%	+12%	+100%	+21%
Presque Isle	WAGM/C	+33%	EVEN	+50%	+18%

Source: NSI/WRAP Sweeps, Feb'03 MAURY vs. Feb'02 time period.

Maury is showing his brute force, with a **heavyweight** performance this February in **early fringe** time periods that **lead** in local newscasts or sitcoms. His stronghold on the

competition is being demonstrated by huge year-to-year increases across key demos. So, let **Maury** do an **afternoon** workout on your station and you'll see the results.



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## FAST TRACK

### Moonves Stays at the Top at CBS

**LESLIE MOONVES** signed a new deal with **CBS** to remain at the network through 2007, Moonves confirmed last week. As part of his new contract, he takes the title of chairman/CEO of the network, a move up from his previous title of president/CEO.

Moonves started at CBS, now the nation's most-watched network, as head of entertainment eight years ago and later was given control of CBS news, sports, sales, marketing and other divisions. He also took over leadership for Viacom sister network UPN in 2001.

### War! What Is It Good For?

Commercial rates at cable news networks, that's what. While evening newscast on broadcast networks have not seen viewer gains during the Iraq war, cable net have, and they may use their hefty war-audience stats to lure ad dollars from the Big Three's evening news shows. **CNN** executive VP, sales and marketing, **GREG D'ALBA** said that, with "all of cable news [programmers] doing well" and the major broadcasters having a hard time keeping up with the war's breaking developments, the question for agency buyers should be "How relevant is network news?"

### The Ticker

Prolific producers **MIKE TOLLIN** and **BRIAN ROBBINS** are leaving **WARNER BROS.**, having signed a multi-year production deal with **TOUCHSTONE TELEVISION**. That's a big shift: This year, **TOLLIN-ROBBINS PRODUCTIONS** has been a top producer for **THE WB** network, with three shows currently

### CASUALTY OF WAR

## Bloom Memorialized in New York



**N**BC News correspondent David Bloom was a "newsman's journalist and a soldier's soldier," *NBC Nightly News* anchor Tom Brokaw said last Wednesday at funeral services for Bloom at New York's St. Patrick's Cathedral. Bloom, former co-host of *Weekend Today*, died in Iraq April 5 of a pulmonary embolism while embedded with the Army's 3rd Infantry Division. In a eulogy, Brokaw called Bloom a "model for his generation of journalists. He was simply the best."

News presidents from the Big Three networks were there, as were NBC's Tim Russert, Brian Williams, Katie Couric and Matt Lauer, news personalities from other networks, and other public figures.

on the air: **Smallville**, **What I Like About You** and **Black Sash**. For the fall, Tollin-Robbins has four pilots in production: **Better Days** and **I'm With Her** for **ABC**; an untitled comedy for **FOX**; and **One Tree Hill** for **The WB**. ...

**THE TENNIS CHANNEL** debuts May 15 with live coverage of the **ATP's** Tennis Masters Series Hamburg championship in Germany. (The matches will be repeated in prime time.) The digital sports net has carriage deals with **TIME WARNER CABLE**, **COX COMMUNICATIONS** and the **NATIONAL CABLE TELEVISION COOPERATIVE**, which should yield about 3 million subs at launch. The network is offering MSOs a 19-day free sneak preview beginning April 26.

**TRIO**, the digital arts channel from **UNIVERSAL TELEVISION**, is rebranding to push its emphasis on pop culture. Come June, it will adopt a new tagline: "pop, culture, TV" (right to the point, huh?) and a new logo. ...

After a recent test-run anchoring in the evening, **CNN's PAULA ZAHN** is now officially a prime time player. She will anchor **American Evening With Paula Zahn** weekdays at 7-9 p.m. ET from the news net's street-side midtown-Manhattan studio, where she had been hosting **American Morning**. Zahn's co-host, **BILL HEMMER**, stays doing the morning show.

### Correction

The working prototype of the Panasonic solid-state memory camera transferred material into the editing system at 10 megabytes per second, not 10 megabits per second as reported in "For Now, a War of Words" (4/14, p. 4).

## TNN Hopes Mainly Men Will Watch 'Spike TV'

Niche channel's new name is intended to evoke race cars, strippers and muscles

BY ALLISON ROMANO

**T**he cable channel formerly known as TNN is ditching its country and general-entertainment past for a more macho-sounding name, Spike TV. The new identity, along with fresh branding, will debut June 16, just 10 days before its long-awaited adult animation block launches.

President Albie Hecht said renaming the channel was critical to its repositioning as a young-male niche net. "Regardless of how we had changed and been successful, the name still maintained the heritage of The Nashville Network," he said. Spike TV, he contends, is more contemporary, aggressive and irreverent, "all the qualities we want for the first network for men."

The Thursday animation block, announced last spring, will feature *Gary the Rat*, starring Kelsey Grammer as a lawyer turned rat; *Stripperella*, with Pamela Anderson as a stripper/superhero; and the *Ren & Stimpy* series, including new episodes.

Where women viewers can choose from Lifetime, WE or Oxygen, among others, Hecht says men are missing a dedicated service. Sure, ESPN, the History Channel and Comedy Central are popular choices, but "there is no one place where guys can come for a home base."

Spike TV is gunning for an elusive but coveted audience. Among adult viewers, men 18 to 34 years old watch the least amount of television, according to Horizon Media's head of research Brad Adgate.

"You're dealing with a very small pool," he noted, "but it's a group advertisers love to target, and they will pay a premium for it."

Spike TV can look to MTV Networks cousin MTV for cues. MTV delivers a high concentration of its prized teen viewers but rarely ranks among cable's highest-rated channels. If Spike TV can accomplish the same thing with young men, it should pique media buyers' interest.

To get there, the network is getting an infusion of new programming. Spike is partnering with print and online publications for short-form programming, which will debut with the June relaunch.

*The Men's Health Minutes* will highlight health and fitness topics from *Men's Health* magazine. *CBS Marketwatch* will provide financial and market news three times a day.



Spike TV will launch its adult animation block, featuring *Gary the Rat*, 10 days after it debuts its new identity.

Wrapping around Wednesday-night theatrical movies will be *A Guy and His Stuff*, based on the *Stuff* magazine column, featuring latest gadgets and toys for men. And *Zero to 60* will target men's car obsession with the latest automotive news and gadgets.

New series slated to debut over the next year include *10 Things Every Guy Should Experience*, for which Spike TV

takes men to the ultimate sporting events like the Super Bowl, Kentucky Derby and Indianapolis 500. *Ride With Funkmaster Flex* is a look into car culture and celebrity with DJ and car enthusiast Funkmaster Flex and guest stars including Eminem, Ja Rule and Nelly. Reality show *The Scene* follows young entrepreneurs trying to open a club. On *8 Minute Workout Challenge*, five men and five women test out short-term fitness regimens to lose weight and build muscle.

Hecht described Spike TV's programming budget as "very significant" but would not elaborate. Kagan World Media estimates that TNN spent nearly \$200 million on programming last year. Hecht is still aiming for Spike

TV to be 50% original programming by 2005, when a scripted drama could join the schedule.

The channel will still have two movie nights, trying to program male-targeted movies, and will offer holdover acquisitions like *CSI*, World Wrestling Entertainment's *Raw* and *Star Trek*. ■

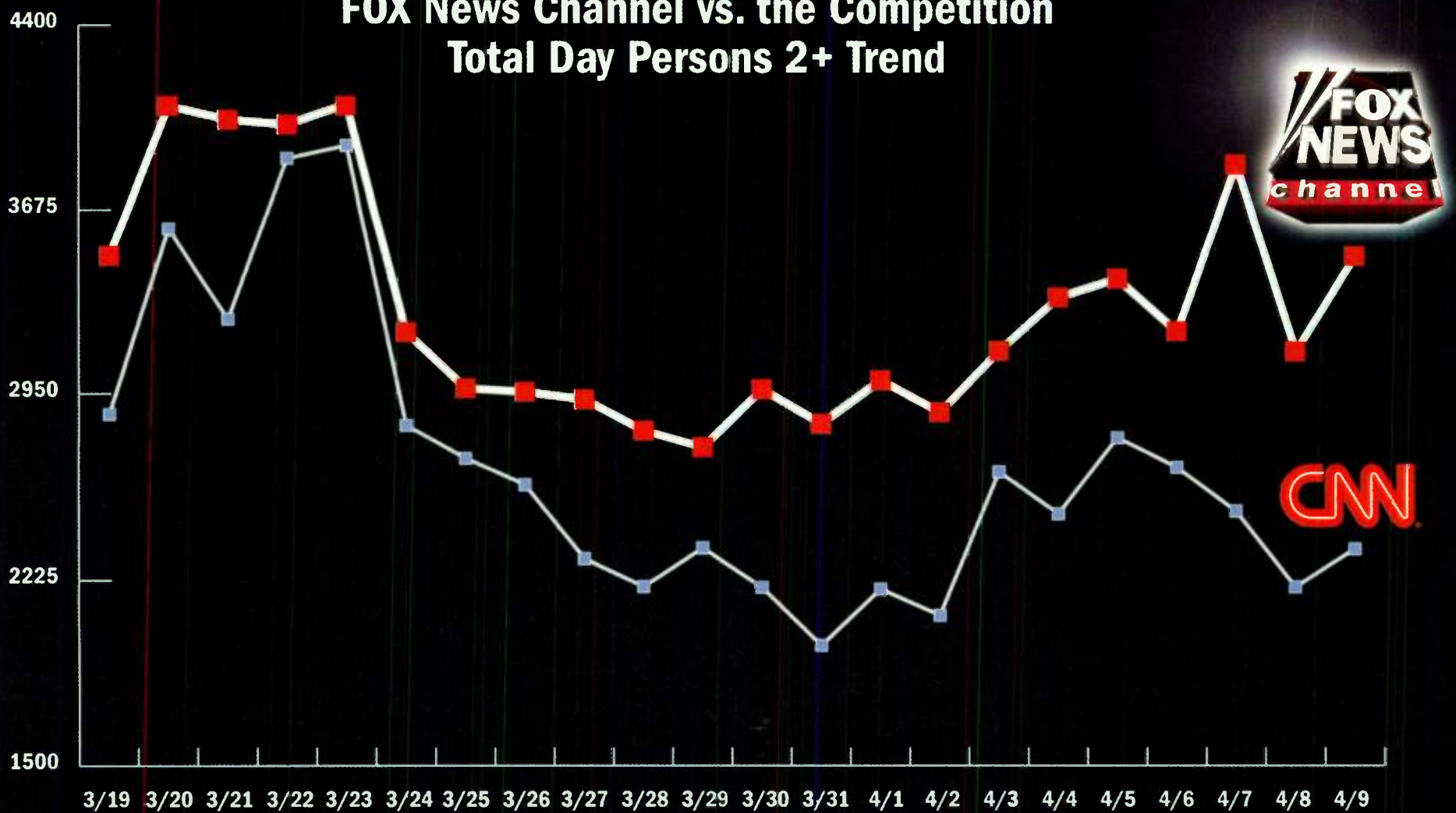


Spike TV will debut series like *Ride With Funkmaster Flex* featuring the DJ/car enthusiast (l) and a myriad of guest stars from the hip-hop world, including Eminem.



DURING THE WAR WITH IRAQ  
 AMERICA CHOSE  
 THE MOST  
**POWERFUL**  
 NAME IN NEWS

FOX News Channel vs. the Competition  
 Total Day Persons 2+ Trend



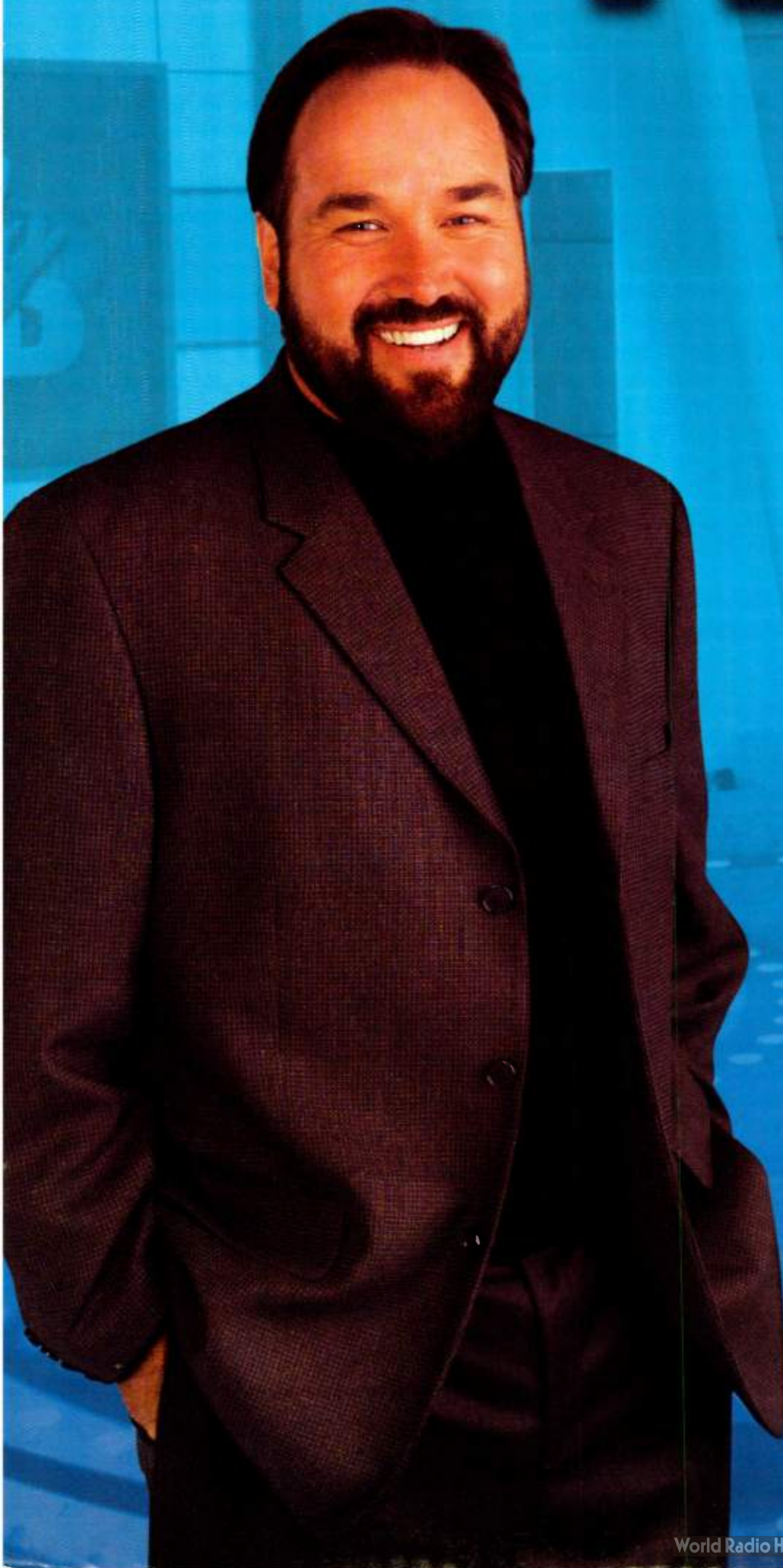
**We report. You decide.™**

Source: Nielsen Media Research, 3/19/03-4/9/03, FNC vs. CNN. Persons 2+ AA(000) M-Su 6a-6a. Subject to qualifications which will be made available upon request.  
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# 104 Reasons FEUD IS

## Family Feud



DMA Rank	Station	Market	HH Rtg % Increase
1	WWOR	NEW YORK	+27%
3	WCIU	CHICAGO	+21%
4	WGTW	PHILADELPHIA	+120%
5	KICU	SAN FRANCISCO	+13%
7	KDFI	DALLAS	+30%
8	WDCA	WASHINGTON DC	+400%
10	WKBD	DETROIT	+18%
11	KHWB	HOUSTON	+35%
13	WTTA	TAMPA	+33%
15	WVPX	CLEVELAND	+22%
16	KASW	PHOENIX	+17%
17	WSVN	MIAMI	+52%
19	KOVR	SACRAMENTO	+6%
21	WPXI	PITTSBURGH	+80%
23	KGW	PORTLAND	+31%
25	WTTV	INDIANAPOLIS	+150%
26	XETV	SAN DIEGO	+80%
27	WTXX	HARTFORD	+200%
29	WRAL	RALEIGH-DURHAM	+2%
30	WUXP	NASHVILLE	+4%
31	WMLW	MILWAUKEE	+100%
32	WKRC	CINCINNATI	+5%
33	KSMO	KANSAS CITY	+33%
34	WTTE	COLUMBUS, OH	+75%
35	WLOS	GREENVILLE, NC	+164%
37	KABB	SAN ANTONIO	+30%
38	WOOD	GRAND RAPIDS	+24%
39	WFLX	W PALM BEACH	+40%
40	WTTO	BIRMINGHAM	+26%
41	WVBT	NORFOLK	+20%
45	KOCB	OKLAHOMA CITY	+8%
46	WXLV	GREENSBORO-H.PT.	+83%
48	WNAC	PROVIDENCE	+160%
49	KASA	ALBUQUERQUE	+11%
51	WAWS	JACKSONVILLE	+25%

Source: NSI/WRAP Sweeps, Feb'03 program vs. Feb'02 time period.



# Why HOT



## February Increases

DMA Rank	Station	Market	HH Rtg % Increase	DMA Rank	Station	Market	HH Rtg % Increase
52	KFBT	LAS VEGAS	+10%	108	KHBS	FT. SMITH	+53%
53	WBRE	WILKES-BARRE	+28%	110	WWMB	FLORENCE, SC	+33%
54	KNVA	AUSTIN	+60%	111	WHTV	LANSING	+100%
55	WXXA	ALBANY	+500%	113	WGTU	TRAVERSE CITY	+50%
58	WDTN	DAYTON	+14%	115	WRDW	AUGUSTA	+135%
59	WRLH	RICHMOND	+300%	116	WCOV	MONTGOMERY	+113%
60	KTFO	TULSA	+42%	124	KBCI	BOISE	+54%
61	WOWK	CHARLESTON, WV	+40%	125	KLAF	LAFAYETTE, LA	+800%
62	WJTC	MOBILE	+350%	128	KTOV	CORPUS CHRISTI	+100%
63	WTNZ	KNOXVILLE	+340%	129	KCIT	AMARILLO	+150%
64	WEYI	FLINT	+17%	135	WQRF	ROCKFORD	+130%
67	WDBJ	ROANOKE	+10%	136	KBJR	DULUTH, MN	+81%
68	WTOL	TOLEDO	+142%	138	KTMJ	TOPEKA	+100%
70	WBBH	FT. MEYERS	+81%	139	KMIZ	COLUMBIA, MO	+120%
71	KGMB+	HONOLULU	+320%	140	KTIV	SIoux CITY	+45%
72	WOI	DES MOINES	+14%	143	WICU	ERIE	+165%
73	KOLR	SPRINGFIELD, MO	+54%	145	KOAM	JOPLIN	+33%
76	WCSH	PORTLAND, ME	+2%	147	KJTV	LUBBOCK	+500%
77	WROC	ROCHESTER, NY	+9%	149	WOAY	BLUEFIELD, WV	+23%
78	KXVO	OMAHA	+267%	152	KIMT	MASON CITY, IA	+109%
80	WSYT	SYRACUSE	+133%	153	WABI	BANGOR	+54%
81	KTAL	SHREVEPORT	+20%	156	KIMO	ANCHORAGE	+50%
82	WICS	CHAMPAIGN, IL	+61%	164	WGEM	QUINCY, IL	+85%
85	WRCB	CHATTANOOGA	+91%	168	WDAM	HATTIESBURG, MS	+97%
86	WKOW	MADISON	+63%	173	WENY	ELMIRA	+50%
87	WBND	SOUTH BEND	+45%	176	WWTI	WATERTOWN	+144%
90	WJHL	TRI-CITIES-TN-VA	+44%	178	WHSV	HARRISONBURG	+80%
92	WHBF	DAVENPORT	+40%	179	KLAX	ALEXANDRIA, LA	+87%
93	KXXV	WACO	+70%	196	KACB	SAN ANGELO	+75%
94	KXRM	COLORADO SPRINGS	+160%	197	KGWN	CHEYENNE	+44%
96	WWCP	JOHNSTOWN, PA	+56%	199	KEYC	MANKATO	+3%
98	WTGS	SAVANNAH	+22%	200	KGWC	CASPER	+900%
99	WTVW	EVANSVILLE	+170%	208	WBKB	ALPENA	+24%
102	KHAS	LINCOLN, NE	+25%	209	KNOP	NORTH PLATTE	+50%
107	WCTV	TALLAHASSEE	+24%				

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**JAWS**

ROY SCHEIDER ROBERT SHAW RICHARD DREYFUSS

**UNIVERSAL THE WHOLE WORLD**



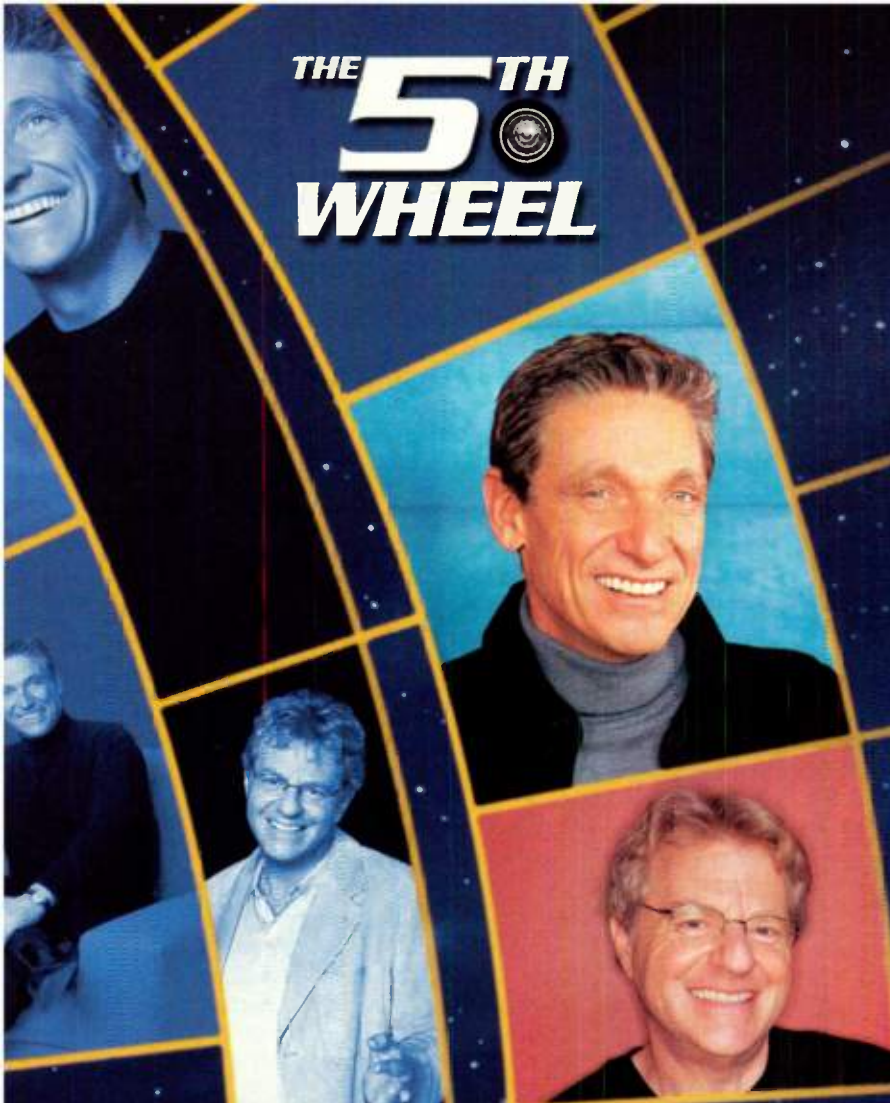
MEET JOE BLACK



World Radio History



**THE 5<sup>TH</sup> WHEEL**



**WORLD IS WATCHING!**



**THE 5TH WHEEL**

- 1.6 HH rating.
- Up +18% among A 18-34; +10% among A 18-49.<sup>(6)</sup>

**MAURY**

- 3.4 HH rating, fastest year-to-year gainer among talk strips.<sup>(1)</sup>
- Record delivery among W 18-34, W 18-49 and W 25-54.<sup>(2)</sup>

**JERRY SPRINGER**

- 2.8 HH rating.
- A top 5 talk strip for 6 consecutive seasons.<sup>(3)</sup>

**BLIND DATE**

- 2.0 HH rating.
- #1 relationship strip in HH and A 18-49.<sup>(5)</sup>

**FERGIE**

- Popular personality with a strong connection to the daytime audience.
- Available for 2003-2004.

**CROSSING OVER WITH JOHN EDWARD**

- Top 10 first-run strip in W 25-54 VPVH.<sup>(4)</sup>
- Genre original.
- 98% coverage.

**FEATURE FILM**

- Blockbuster movies.
- 97% coverage.

Source: NSS/Galaxy Explorer. Premiere-to-date thru 3/30/03. HH AA/GAA%.

(1) PTD thru 3/30/03 vs. PTD thru 3/31/02, AA/GAA%. Talk = Jerry, Oprah, Regis & Kelly, Montel Williams, Ricki Lake, Jenny Jones, Martha Stewart, and Other Half.

(2) GAA%. PTD each season thru 3/30/03, 3/31/02, 4/1/01, 4/2/00, 3/28/99. Includes a ~~tie~~ among W25-54.

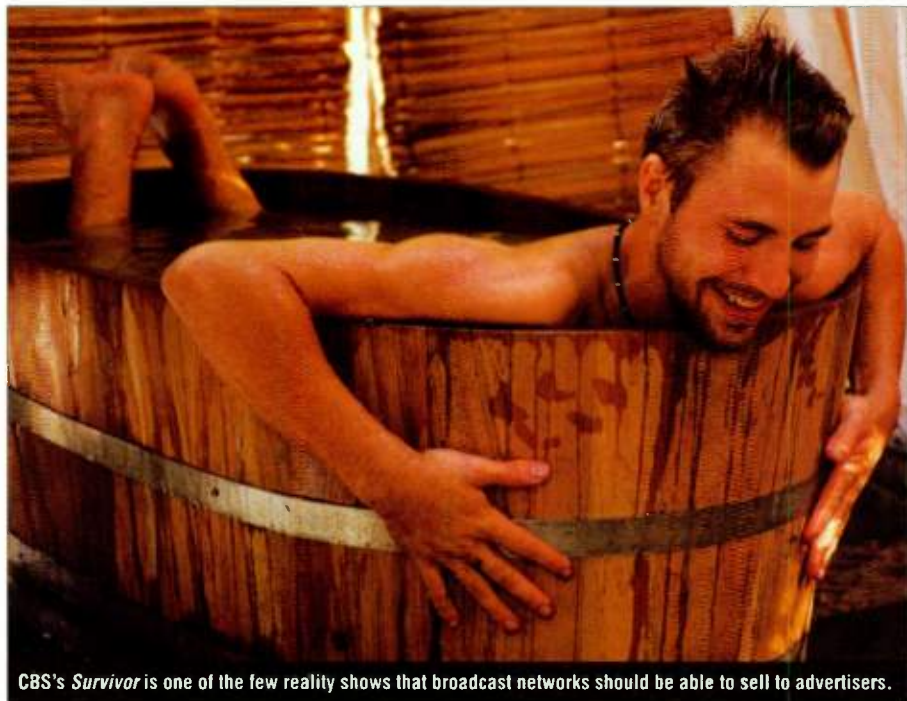
(3) PTD by season thru 3/30/03, 3/31/02, 4/1/01, 4/2/00, 3/28/99, 3/29/98. HH AA/GAA%. Talk = type codes CC.

(4) PTD thru 3/30/03. AA/GAA VPVH. (5) PTD thru 3/30/03. AA/GAA%. Relationship strips=Fifth Wheel, Elmdate, Change of Heart, and Shipmates. (6) PTD thru 3/30/03 vs. PTD thru 3/31/02, GAA%.



# War in Iraq Takes Upfront Toll

Talk of fat ad increases for the 2003-04 season has quieted



CBS's *Survivor* is one of the few reality shows that broadcast networks should be able to sell to advertisers.

BY JOHN M. HIGGINS

The chatter in February and early March—before the war on Iraq—had it that the scatter ad market is so strong that the upfront advertising season was going to be a sellers' market, with buyers paying big increases for TV commercials. That wasn't just the swagger of broadcast and cable networks, which, of course, always brag about the big prices they will fetch. Even ad buyers were not bothering to take their usual posture that they won't continue to pay more for the broadcast networks' shrinking ratings.

Well, the war seems to have shaken things up, and ad-market forecasters have much more modest expectations of this year's upfront—advance selling for the 2003-04 TV season—than the talk two months ago. The analysts expect the broadcast networks to post modest 4%-7% gains over the \$8.3 billion they booked in last year's upfront. Cable networks should see a slightly higher rate of growth from the \$4.6 billion they booked last year. And the sole public estimate of syndication upfront business predicts a 5%-10% increase over last year's \$2 billion.

Lehman Bros. media analyst Stuart Linde considers the strength of the scatter market misleading. Spots not sold in advance are currently going for 20%-30% more than equivalent time sold in last year's upfront. "There is a clear distinction between current market conditions and forward expectations for next year," he said.

Merrill Lynch media analyst Jessica Reif Cohen was startled when ad buyers at her firm's annual advertising conference in February pretty much said they expect pricing to increase sharply. "It was a little odd," she

## Insight



### THE UPFRONTS

said. "I'm actually a little more comfortable with everybody in their traditional roles, buyers talking pricing down and networks talking prices up."

Morgan Stanley media analyst Richard Bilotti said broadcast networks have been boasting that they would post 12%-15% gains this year. He believes that network predictions will spark positive headlines in the press that might mislead many investors. "Don't

believe it. If the economy's this stinky, it's not going to be that good."

He expects broadcast costs per thousand (CPMs) to be up but expects that the broadcast nets won't be able to sell as much at the higher prices. So, instead of 80%-85% of inventory being committed upfront, sell-out rates should fall to around 75%. That means that even strong, 10%-plus CPM gains will mean modest volume growth of around 4%.

And to secure the higher pricing, Bilotti expects the broadcasters to take on more risk, offering higher ratings guarantees. If the ratings fall short, they will be stuck with higher volume of make-goods next fall and winter and less time to sell at

## A First Guess



American Idol helps boost Fox's expectations.

### Preliminary analysis of the 2003 broadcast selling season

	'02-'03 (MILLION)	'03-'04E (MILLION)	CHNG.
<b>CBS</b>	\$1,900	\$2,080	9%
<b>ABC</b>	\$1,500	\$1,610	7%
<b>Fox</b>	\$1,300	\$1,470	13%
<b>NBC</b>	\$2,650	\$2,640	0%
<b>UPN</b>	\$250	\$220	-2%
<b>The WB</b>	\$580	\$700	22%
<b>Total</b>	\$8,180	\$8,720	7%

E=estimate

SOURCE: Stuart Linde of Lehman Bros.

the more lucrative scatter prices.

Cohen isn't offering a detailed forecast since ad buyers won't even start committing to pricing until late May.

She predicts that networks' reliance on advertiser-unfriendly reality shows will keep upfront volume down. Since so many reality shows have been tawdry (NBC's *Fear Factor*, ABC's *Are You Hot?*), buyers will avoid unknown reality shows. And reality is sucking up 12%-14% of broadcast networks' prime time schedules.

"A lot of reality you schedule, you won't sell in the upfront," Cohen said. "The stuff you can sell is [Fox's] *American Idol* and [CBS's] *Survivor*."

Jack Myers, ad consultant and publisher of the *Jack Myers Report* newsletters, offers the most detailed forecast, with modest expectations for broadcast networks but possibly double-digit gains for cable networks and syndicators. But he cautions against relying too heavily on those predictions until the advertisers get a better handle on what the economy is doing.

"I really didn't have war fears regarding ad spending," Myers said. But with indicators like car sales, housing start and unemployment all looking sour in February and March, "I want to see the May numbers before really making a forecast." That data won't be out until early June. ■

## Upfront Heads-Up

### What the pros see

#### Richard Bilotti

media analyst, Morgan Stanley

**OUTLOOK:** Don't believe the hype. "Talk of 12%-15% increases in TV upfront will mean falsely positive headlines in May. When the pre-upfront posturing fades, we believe the trends will support our thesis that TV-station, broadcast-network and cable-network advertising all grow 5%-7% in 2003-2005."

**EARLY NUMBERS:** Broadcast volume up only 4% in the 2003/2004 upfront, cable up 6%-7%

**GAINERS:** MTV, ESPN, Fox News

**LAGGARDS:** ABC, USA Network, Turner networks

#### Jessica Reif Cohen

media analyst, Merrill Lynch

**OUTLOOK:** Cautious. "Reality programming is a fast-growing segment in prime time, and it is unclear whether or not advertisers can or will commit to this programming genre in the upfront."

**EARLY NUMBERS:** Broadcast increases in the "mid-single digits."

**GAINERS:** Fox, CBS

**LAGGARD:** She's not saying

#### Jack Myers

ad consultant, publisher  
*Jack Myers Report*

**OUTLOOK:** Modest for broadcast, bullish elsewhere. "In 1991, the market rebounded quickly after the war, followed by a sustained downturn in the media economy ... But today's media marketplace is totally different, and we cannot depend on historical precedent."

**EARLY NUMBERS:** Broadcast volume up 3.1%-4.8%, cable up 6.5%-8.2%; syndication up 5%-10%. Caution: Weak May economic indicators could make Myers bearish.

**GAINERS:** Viacom nets (CBS and MTV); young-skewing nets, including WB, Fox, Comedy Central

**LOSERS:** ABC, secondary cable networks like Court TV, Bravo, ABC Family

#### Stuart Linde

media analyst, Lehman Bros.

**OUTLOOK:** Fairly bullish. "Investors should not look at the network spot market [scatter] as a pure measure of the strength of the advertising market."

**EARLY NUMBERS:** Broadcast volume up 7%.

**GAINERS:** Fox, WB

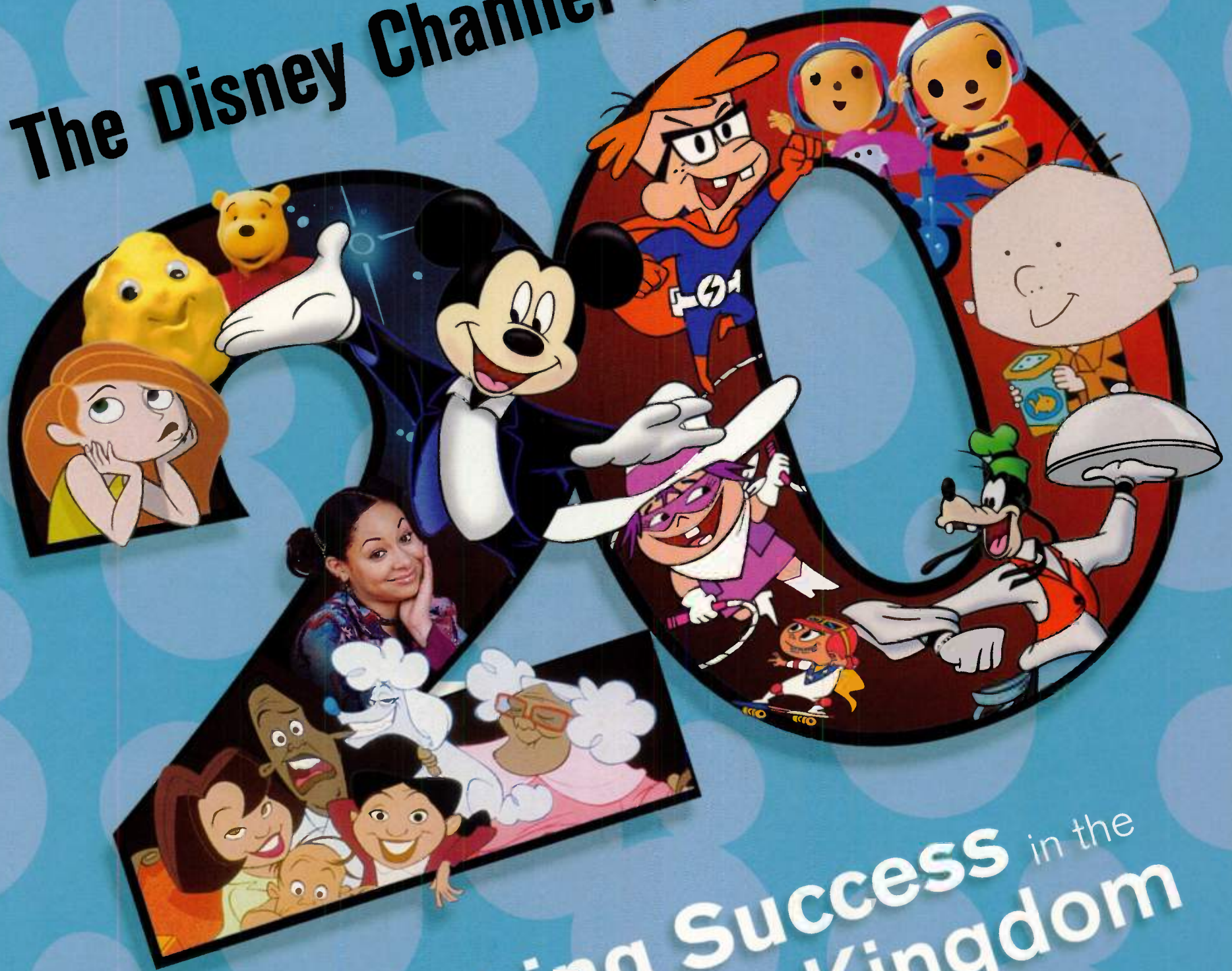
**LAGGARDS:** UPN, NBC



# NEWS Multichannel

A Special Supplement to Multichannel News  
April 14, 2003

## The Disney Channel Turns



Sparking Success in the  
Magic Kingdom



**B&C  
SMART**

# TOP 25 MEDIA GROUPS

**ISSUE DATE**

**May 12, 2003**

**SPACE CLOSE**

**May 2, 2003**

**MATERIALS CLOSE**

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World Radio History



# At Broadcast Nets, Call 'Em May 'Squeaks'

Continued from page 1

date average in adults 18-49 versus NBC's 4.5/12. The race for third place is even tighter, with CBS and ABC tied for third at 3.9/10 each. Last year at this time, NBC had a commanding lead with a 5.3/14; the rest, comparatively speaking, were in another county.

This year, Fox has the lead in adults 18-34 with a 4.3/13, compared with NBC's 3.9/12. Last year, NBC had the lead in the young demo, with a 4.4/13 to Fox's 4.1/12.

Without the Olympics, NBC is down in all demos season-to-date, dropping 14% in viewers and 15% in adults 18-49. CBS, by comparison, is up 3% in viewers, flat in adults 18-49 and second to NBC in CBS's key demo, adults 25-54. Fox also is up

## Photo Finish?

Going into the May sweeps, how the 18-49 Nielsen race compares with the same period last year

	'02-'03	RANK	'01-'02	RANK
NBC	4.5/12	1	5.3/14	1
Fox	4.2/11	2	4.1/11	2
ABC	3.9/10	3	3.6/10	4
CBS	3.9/10	3	3.9/10	3
The WB	1.8/5	4	1.6/4	6
UPN	1.5/4	5	1.9/5	5

Ratings are for 9/23/02-04/13/03 vs. 9/24/01-4/14/02

SOURCE: Nielsen Media Research

across the board: 4% in viewers, 5% in adults 18-34 and 2% in adults 18-49.

The WB is up 10% in viewers, 11% in persons 12-34 and 11% in adults 18-34. UPN is down all around: 18% in viewers, 20% in persons 12-34 and 16% in adults 18-34.

So May is, for a variety of reasons, a battleground where the objectives are either to regain lost ground or to actually topple the competition.

NBC hopes to fend off Fox with big season finales of *Friends*, *Will & Grace*, *ER* and *Law & Order*, all laden with big-name guest stars.

But Fox's three-hour finale of *American Idol* is likely to give the network a good shot at winning May and will make the race for this season's 18-49 crown very close. If the May 19 finale of Fox's next reality show, *Mr. Personality*, does well, Fox could be unstoppable. Or maybe not: Fox's latest reality program, *Married by America*, hasn't been the ratings powerhouse that *Joe Millionaire* was.

CBS is airing controversial

miniseries *Hitler: The Rise of Evil* on May 18 and 20. The finale of *Survivor: The Amazon* on May 11 and the season finale of *Everybody Loves Raymond* on May 19 also promise to bring in big audiences.

ABC, which is limping into

May after a better-than-expected start, has Julie Andrews in a special movie, *Eloise at the Plaza*, on April 27. Season finales expected to do well for ABC are *Alias*'s two-hour closer on May 4 and *The Bachelor*'s third rendition on May 18.

The WB hopes to hit with the series finale of *Dawson's Creek* on May 14, the two-hour season finale of *Charmed* on May 11, the 90-minute season finale of *The Jamie Kennedy Experiment* on May 1, and Rory Gilmore's graduation from high school on

the *Gilmore Girls* on May 20.

UPN also has several big events coming in May, largest among them the series finale of cult fave *Buffy the Vampire Slayer* on May 20 followed by the premiere of reality show *America's Next Top Model*. ■

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## EDITORIALS

BROADCASTING &amp; CABLE COMMITTED TO THE FIRST AMENDMENT

# There is a Limit to FCC Patience

One thing we have learned about the FCC in covering the agency since 1934 is that it hates to take away broadcast licenses and has done so only in the most extreme cases. Nonetheless, when the FCC threatens license revocation, broadcasters listen. The latest evidence came last week. The FCC said its license-revocation club had persuaded 55 stations that had missed last May's deadline for building their DTV stations to get on with the construction. (Another 16 stations were able to get off the hook by coming up with legitimate excuses.)

We don't like license-revocation threats, especially when they are used to enforce the FCC's unjust and unwise indecency rules. But we cannot complain when the FCC uses them in a reasonable manner to efficiently manage spectrum as it is doing in this instance. The FCC is obliged to put spectrum into productive use. Broadcasters cannot just sit on this valuable public resource.

We again applaud the FCC for allowing small-market TV stations to begin their digital broadcasting at low power. Fact is, DTV is a long way from generating revenue for any station. Until that day comes, small-market stations should not have to carry the burden of debt that comes from having to install full-power transmitters and build new towers. And they sure don't need to double their electric bills to reach nonexistent DTV receivers.

The FCC confirmed its policy for dealing with DTV laggards going forward. Stations denied extension requests will be admonished. After six months, they will be notified that

they are liable for forfeiture. After six more months, their construction permits will expire, and the FCC will move to eliminate the channel from its table of allocation.

That sounds harsh, and it is meant to be. As we said, the FCC hates to take away broadcast licenses. But it sometimes does.

## TVB NY Comes of Age

It was, as they say, a great room. There may have been more TV broadcasters at the NAB convention in Las Vegas, but there was a greater concentration of them at the TVB conference in New York last week. For the better part of a day, several hundred broadcasters—group heads, network execs, GMs and GSMs—mixed it up in the Javits Center and listened to optimistic forecasts from a long list of speakers. (We will ignore Donny Deutsch's pessimism because pessimism is no fun, especially after three years of recession, and besides what do too-hip ad guys know about anything anyhow.) Swelling the crowd to more than 1,000 were auto execs (the conference is tied in the with New York auto show), media buyers, syndicators and reps. The whole biz, in one big hall.

Back in New York for the second year after a long run in Vegas as an NAB add-on, the TVB conference has clearly established itself as a major broadcast gathering. TVB is to sales what NAB is to technology. We look forward to its continued growth of TVB and the renewed growth of NAB.



## OPEN MIKE

### War Coverage

Editor: I disagree with Harry A. Jessell's March 31 column, in which he criticized the TV networks use of video in their war coverage. I want to remind him that the producers of TV news in this war are turning around feeds from throughout the Middle East at a frenetic pace to give Americans the latest news in a 24/7 world. Would you rather they not show moving images of explosions, tank movements, the rush for food? Would you rather they just use stills? (By the way, that picture from the *Los Angeles Times* was terrific. I mean, combining two pictures into one. Is that what you mean about a great still shot?)

For the editor of a newsweekly to encourage still photographs in newscasts is the best way to advise your client base of station managers and news directors how to lose an audience. By the way, did you see the rapping Marine? That really isn't the same in a still, is it? For me, it was one of the stirring moments of this war.

I watch the coverage of this war 12 hours a day, and, luckily, I was a Nielsen household last month. I am proud of my colleagues, their work, their grace under fire. When NBC's Bob Arnot spoke to those young Iraqi children in the streets outside Baghdad, I got chills. He is my human connection. He is making this real for me. He is giving me a greater understanding.

**KATHLEEN SULLIVAN,**  
Palm Springs, Calif.

(Sullivan was one of CNN's first anchors)



## AIRTIME

GUEST COMMENTARY

# ISO More Revenue? Try Classifieds

Broadcasters pride themselves on being a hub for local commerce. Yet they have largely steered clear of local classified advertising, which represents at least \$18 billion annually and an entrée into more than 11 million small businesses that have advertising budgets.

Television, of course, doesn't directly lend itself to a listings-oriented service like classifieds, which involve mostly finding new employees (43%), selling automobiles (21%) and selling real estate (17%).

But with the emergence of the Internet, television stations are now well positioned to tap into classified revenue streams. Their own Web sites are an obvious way to earn revenue in direct competition (or partnership) with newspapers and vertical providers such as Monster.com and Hot Jobs. Or they can tap into classified revenue streams via on-air and online cross-promotions with traditional classified advertisers.

We aren't delusional here. Most TV stations don't do much with their own Web sites other than promote their weather, anchors, sports and network programming. In a just-released study conducted with Corzen Inc., a data analyst firm, Borrell Associates has determined that annual online revenues earned by TV and radio stations represent just 3% of the \$1.65 billion local online ad market, or \$48 million. Although there are five times as many television and radio outlets as newspapers, broadcasters earn less than 1/13 of the \$655 million that newspapers earn online.

Even if station Web sites remain under-leveraged, however, the Internet represents hidden gold in other, critical ways. Using their unmatched on-air promotional capabilities, for instance, broadcasters can help drive traffic to advertiser Web



**With the emergence of the Internet, television stations are now well positioned to tap classified revenue streams.**

**PETER KRASILOVSKY,**  
Borrell Associates

sites. By doing so, they can win a piece of the action via upfront ad buys or even sales commissions. Such alternative, lead-generated models may prove increasingly important as the Web continues to "disintermediate" traditional advertiser-media relationships.

The timing for getting started appears to be especially good. By making an attempt to post their own listings on their Web sites, advertisers may put themselves in an excellent position to lessen their dependence on newspapers—or at least increase their ability to negotiate better rates.

The challenge for advertisers, of course, will be to build sufficient traffic to their site. This is where the power of broadcaster promotion comes in. Indeed, if advertiser sites can aggregate enough listings and build ample traffic, they will be positioned to not only save money on their marketing costs, but they will be able to sell ancillary advertising around those listings. Broadcaster sales forces will be well positioned to help make such sales.

Broadcasters aren't going to steal the classifieds market overnight. There are, in fact, many reasons for broadcasters to partner with newspapers in the broadband era, rather than compete head-on. But broadcasters that continue to ignore the

many, Internet-centric opportunities in classified ads will be missing out a lucrative opportunity.

*Peter Krasilovsky is a partner with Borrell Associates Inc., a research and consulting firm specializing in local media. He is based in Carlsbad, Calif. He can be reached at 760-918-0450 or pkras@borrellassociates.com*



## TWO CENTS



"Dance is dead. The chances of seeing the Bolshoi Ballet on network TV are about the same as *Jackass* winning a Peabody Award. And don't bring up the success of *Chicago*, a

musical with cuts so fast and furious you couldn't tell whether Richard Gere was tapping or running away from a gerbil."

**NEAL JUSTIN,** Minneapolis-St. Paul  
*Star Tribune*, on the cast of NBC's *Will & Grace*'s penchant for tripping the light fantastic.

"Finally, a show that parents can watch with their children's probation officer."

**ALESSANDRA STANLEY,**  
*The New York Times*, on UPN's *Platinum*.



"It's 'New Jack Dynasty.'"

**MATTHEW GILBERT,**  
*The Boston Globe*, on UPN's *Platinum*.

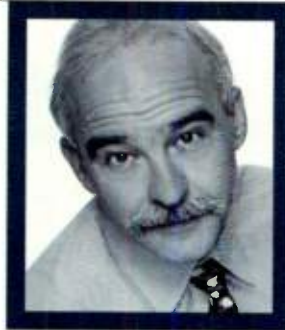
"It doesn't have a style. It has lots of them: hip-hop MTV one minute, *NYPD Blue*-style hand-held confrontation the next, with a lot of stutter-step editing, loud soundtrack music and thuggish posturing the next.

**DAVID BIANCULLI,**  
*New York's Daily News*, on *Platinum*.

## WE LIKE LETTERS

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



**P.J. BEDNARSKI**  
EDITOR

# Why Spike Perplexes Me

It's certainly not a name that cries out to be a men's channel

When word circulated in the office last week that, in a few hours, TNN, once the New TNN, once The National Network, and before that The Nashville Network, was hours away from announcing its new name, well, you can just imagine the excitement. A new name for TNN! And I would know it before most of the world!

Then we heard it: Spike TV, a name that the channel's President Albie Hecht said contains "all the qualities we want for the first network for men."

Boy, that's true.

I, like a jerk, favored Dude!, but I guess that doesn't contain all the qualities that Spike does. Dude! is irreverent, a good quality. But it is not irrelevant, which is cooler. Spike doesn't sound like the name of a men's channel, which I think must make it a lot hipper than a cable channel name that would at least have a vague connection to the audience it's trying to get. (I have a friend who insists Spike was intentionally chosen because a spike could be construed as a phallic symbol. And this person is not a radical feminist, either.)

No, Spike is not a name that jumps out at you and says, "Name a men's channel after me." (Likewise, I am assuming that Albie TV was focus-grouped and rejected.)

I've known of only four men named Spike: Spike Lee, the film director and Knicks fan; Spike Jones, the kooky and hilarious 1940s band leader who was once called "the man who murdered music"; Spike Jonze, the film director who directed *Adaptation* and *Being John Malkovich*; and Spike O'Dell, a radio talk host who was and maybe still is on WGN(AM) Chicago. Elvis Costello also has an album named *Spike*.

So Spike, in my mind, has been underused, just waiting there to become a men's channel.

When TNN renamed itself, I went to Google and typed in "Men Named Spike." This idea didn't turn out great, but I did come up with a Web site titled "Men to Avoid." They include "Men with little naked metal women on their mud flaps," "Men who say 'Have a good one,'" "Men with vanity plates like BMW4DAN or OKGUY,"

and "Men named Spike."

Then it began to dawn on me that maybe Spike-TV was a better name than I thought for a network that means to be about fast cars and ani-

There's a consistent thing about most television or radio "for" men: It is almost entirely mindless and repetitive. Strippers and burpers. Flatulence and dope. A fascination with oddly shaped people and midgets.

Women's networks such as Lifetime may be a little preachy, but I get the idea that, when their programming people strategize, it's not about how to make the channel less intelligent. And no one suggests to Carole Black that she rename the network Mildred.

I also believe that Spike TV means to be a little more sophisticated than *The Man Show*. But that doesn't mean it's looking for ways to get very, very smart.

But seemingly every program targeted to young men seeks to readjust the lowest common denominator downward, and I'll be surprised if Spike, as a network, doesn't do the same. After all, some men's favorite television program is a commercial in which two women mud-wrestle over the attributes of Miller Lite.

Viacom's MTV, VH1 and Nickelodeon have an almost magical ability to give niche demographic groups exactly what they want. But Vi-

acom has also owned TNN, in all of its manifestations, for a couple years, without figuring out what it is or can be, or how to get it there. Spike seems ambitious enough—bold and silly enough—to make a viewer believe that this iteration is somehow going to be the real deal. I don't know how. But I'm an old dude, and I'm not Spike. ■

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pbednarski@reedbusiness.com



Stripperella is a cartoon that seems right up Spike TV's alley.

**No one suggests to Carole Black that she rename the Lifetime network Mildred.**

mated versions of Pamela Anderson in *Stripperella* and another season of the WWE's *Raw*. Spike TV might be the cable equivalent of Alfred E. Newman's brother. It is not going to be a channel for brain surgeons. Or even, necessarily, men who have brains. To be fair, Spike seems to be intent on scheduling some relatively intelligent shows about investing and health, but, with its edgy, goofy name, I'm assuming its goal is to program to guys who look and act just like Tom Arnold, only younger.

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# DTV Laggards Warned

Continued from page 1

with stations that do not meet their DTV construction obligation."

Broadcaster Dorothy Brunson, owner of WGTW Philadelphia, considers the FCC hard line unfair. Although her station will avoid repercussions for bringing DTV on line a year late, she thinks other single-station or small-market owners will suffer because they can't afford the expense. "I don't see how this can be justified economically," she said. Aside from the construction costs, DTV adds 40% to operational costs without a corresponding uptick in ad revenue.

The National Association of Broadcasters urged the agency to exercise revocation power sparingly. NAB did not oppose the FCC threat to strip DTV permits but unsuccessfully argued that an administrative hearing should precede any revocation.

"We expect virtually every broadcaster will make a good-faith effort to comply," NAB said in a statement. "We trust the commission will carefully evaluate the specific circumstances of each case before invoking sanctions on any station."

Almost two-thirds of stations on-air with digital are broadcasting at reduced power, which allows them to meet their legal obligation but stunts their coverage.

Lenient FCC rules allow stations to meet their DTV obligation with lower-power broadcasts that don't reach beyond a station's city of license. The commission permitted the scaled-down broadcasts to help stations affordably launch DTV. Turnkey lower-power systems cost as little as \$50,000 and

transmit as low as 1 kW. Full-power systems cost \$3 million or more and may require even small-market stations in mountainous areas to offer 200 kW of power.

There are major drawbacks to lower-power systems. Not only are large parts of a market deprived of digital service, but large signal gaps may occur within the city of license. The FCC forbids network affiliates in top-30 markets to offer low-power signals.

DTV Scorecard	
Total commercial DTV channels	1,315
On-air	794
Full-power	334
Reduced-power	460
Delayed with FCC extension	457
Extensions pending/denied	64

SOURCE: FCC, as of March 12

Under the FCC rules, stations denied DTV-extension requests will be admonished and, within 30 days, must outline steps they will take to finish construction and provide an approximate completion date. Extensions are granted for technical problems, zoning disputes and other snags.

Stations not in compliance six months after admonishment will be put on notice that they are liable for forfeiture. One year after initial admonishment, the construction permits of stations still not built out will be considered expired, and the FCC will take "whatever steps necessary" to revoke them and eliminate the channel from the allotment table. Although those stations will be allowed to maintain analog signals until the end of the transition, they will not be automatically permitted to switch to DTV on their old analog channel. Other parties will be permitted to apply for the digital license, too.

Fifty-eight stations are nearing the end of the two six-month extensions that the Media Bureau can grant and are seeking a third extension that can be granted only by a majority of the commissioners. Those denied another extension will be admonished immediately, triggering the revocation process. ■

# NBC, Affils Go Exploring

Continued from page 1

requiring cable systems to carry local stations' digital signals in their entirety. That's absolutely critical, NBC Chairman Bob Wright reportedly told the affiliates. "Any viable business model for digital includes a hybrid of HDTV and multicasting. So the entire multicast must be carried by the cable operator, or our viewers will be disenfranchised."

The affiliates and the network also discussed offering classified advertising via the Internet, jointly operating a Web site for the 2004 Olympic games and creating an Internet service for streaming *NBC Nightly News With Tom Brokaw* and other NBC-owned programming.

The Olympic Web site would offer an array of statistics.

Randy Falco, president, NBC Television Network Group, encouraged stations to "look at the strategic vision and focus on the future."

He also urged them to participate in the futures committee. "There is no bad idea, and all proposals will be treated seriously."

Localism, he added, "will be even more of a differentiator for broadcasters going forward. I can't stress enough how important the network/station partnership is and how much we need to take advantage of that 77-year history of flexibility and strength."



NBC's Falco urged affiliates to focus on future.

"It was a very positive meeting," said Post-Newsweek Stations President Alan Frank.

Liberty Broadcasting President Jim Keelor agreed. The futures committee has produced a "serious agenda," and both sides seem fully engaged in turning proposals into real businesses. "We have a very good dialog going with the network, and there seems to be a genuine sense of commitment by both parties to see what we can do together going forward."

Gannett Executive Vice President Roger Ogden, who is chairman of the NBC TV affiliate board of governors, confirmed the discussions. But he stressed that "every market situation and every opportunity in an individual market would be a little different." ■

# Austin Aims To Stay

Less than a week after Rupert Murdoch finally secured his deal to get control of DirecTV, the DBS service's parent Hughes Electronics posted surprisingly strong results for the first quarter. The News Corp. Chairman said that, after he takes control of Hughes, he plans to keep DirecTV's management essentially intact, including Roxanne Austin, president and COO of the unit. Austin spoke with BROADCASTING & CABLE Deputy Editor John M. Higgins about the future of DirecTV's operations. An edited transcript:

**Murdoch says DirecTV's management is going to stay on. Barely a soul outside the companies believes that. Are you really going to be there after January?**

Yes. I think you have to look at our performance. We've had a dramatic financial turnaround: a 171% increase in cash flow, a 16% increase in revenues, \$61 in average revenue per unit, 275,000 new subscribers. We're performing.

**I was surprised that, on the earnings call, Hughes's Jack Shaw felt that he had to specifically defend you, saying that you had "the full support of myself, [DirecTV Chairman and CEO] Eddy Hartenstein and [Hughes parent] General Motors."**

He wasn't defending me. There was some erroneous press rumble that he thought was ridiculous. That was his personal choice. I didn't feel any need for him to do it.

**And the rumble was that it would be unusual for you to stay after News Corp. took control.**

After the fabulous improvement in the business after only 18 months. The first 12 months, we increased revenue 60%, operating cash flow 148%, free cash flow by 100%. In the first quarter, we had the fabulous results you saw Monday. I'll put that up against any results anywhere.

**How do you manage through the next nine months? There has already been so much ownership disarray with your parent company shopping you for more than two years.**

That is such BS. Look, what we have done at this company in the past 18 months is focus on profitable growth. We decided we weren't going to focus on every subscriber; we were going to focus on profitable subscribers.

**What was DirecTV doing before?**

DirecTV was pursuing growth for growth's sake. Clearly, the marketplace was viewing, at that time, subscriber growth. Every business should be valued on its ability to generate cash.

**But Murdoch and [News Corp. President and COO] Peter Chernin specifically say there are things they want to change, most notably customer churn.**

We have the lowest churn rate in the United States, but I'm hoping there are wonderful ideas we can utilize from their experience from BSKyB that can bring that even lower. If there are opportunities through global sourcing, maybe we can bring the cost of our product down. The boxes, for example. I can think of lots of things we can do together.

**Murdoch bid for DirecTV only after the feds refused to bless your merger with EchoStar. What did you learn from the months of looking at EchoStar up close?**

We had already started the process of working with some of our legacy contracts that were coming up for renewal. The EchoStar process offered some wonderful benchmarking. It was understanding what the market was, what our competitor was paying. We are going to continue to drive our cost structure lower.

**What did EchoStar learn it can use?**

I wish somebody could tell me. On the cost side, they didn't learn anything.

**Because it already operates more cheaply than DirecTV does?**

That's a word for it. We will not choose to operate as cheaply as they do in some areas. We believe in paying our personnel at market, not below market. We didn't share programming costs.

**How is the fight against cable shaping up?**

Cable doesn't have much to talk about on their video side. They just had the worst year in their history. We grew 1 million subs last year. People say "only a million subs." Can you think of a cable operator out there that wouldn't kill to have 1 million subs? Approximately 40% of our new subscribers are coming from digital cable. That's three times the rate from a year ago. Cable's just not delivering on the digital promise. Look at their churn rate.

**So cable has to rely on bundling with high-speed Internet service, which you can't really do.**

I'd be talking about bundling, too, if my video business were in so much trouble. ■



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\*\*\*Nielsen Media Research NPower February 2003 1/27/03 - 2/23/03, Standard Unification, 6 Minute Qualifier.

\*\*\*\*Nielsen/NetRatings, ComSource Media Metrix. Data available upon request.





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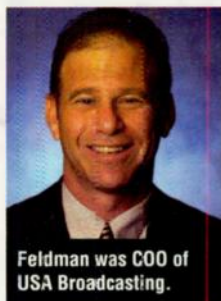
### Support Builds for 45% Cap

By BILL MCCONNELL

As FCC Republicans coalesce around a hike in the national broadcast-ownership cap to 45% of TV households, supporters and opponents of the idea are mounting desperate lobbying efforts to either bolster or derail the idea.

Last week, it was the National Association of Broadcasters, resisting a higher cap, and CBS, Fox and NBC, all backing a larger number, loudly made their cases to the regulators. The Bush Administration also weighed in with its first appeal: In a letter to FCC Chairman Michael Powell, Commerce Secretary  
*Continued on page 52*

### Feldman Accepts Challenge Of Restoring NATPE's Luster



Feldman was COO of USA Broadcasting.

By PAIGE ALBINIAK

Syndicators hope that the passion and energy of new NATPE chief Rick Feldman for his new job and the TV business will be what the organization needs to revitalize itself after two years in the doldrums.

Feldman, former chief operating officer of USA Broadcasting and former general man-  
*Continued on page 47*

## ESPN, MSOs FACE OFF

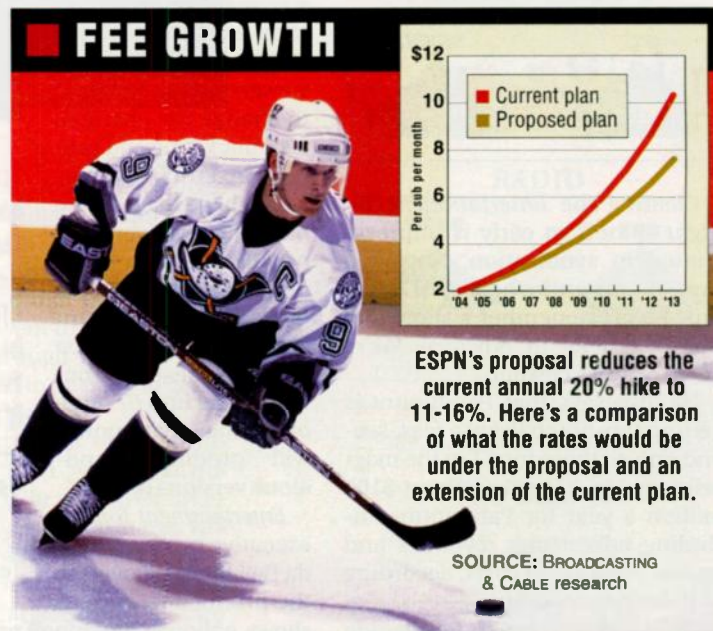
Cable operators wary of network's proposed alternative to annual 20% license-fee hike

By JOHN M. HIGGINS

ESPN CEO George Bodenheimer calls it a price break. A top cable operator calls it "Disney's usual baseball bat." Yes, ESPN has a new twist to its annual 20% spring rate hikes, but that isn't changing the ritual dance of the season.

Cable operators reflexively moan about ESPN's annual increase in its already huge license fees, now around \$2 per sub monthly. ESPN executives, in turn, talk up the cost of sports rights and how their channels drive subscribers and local advertisers to cable operators.

If this were a typical year, on May 1, the Disney-run programmer would notify cable and DBS



ESPN's proposal reduces the current annual 20% hike to 11-16%. Here's a comparison of what the rates would be under the proposal and an extension of the current plan.

SOURCE: BROADCASTING & CABLE research

affiliates that it plans to take the full 20% rate hike beginning in August, and operators with several years left on their deals could do little more than complain.

This year, however, ESPN executives have a new and compli-

cated proposal, offering to start dropping the rate of increase first to 16% annually and eventually to 11%. In exchange, ESPN wants wide distribution and relatively high license fees for its all  
*Continued on page 52*

MADISON AVE.



BIG NIGHT

\$983M

NBC's Zucker will soon unveil his plan for hanging on to that Thursday revenue in the post-Friends era. **TV BUYER, PAGE 18**

SPECIAL REPORT



Cable's Push Toward Originals

P. 31

## Clear Channel to Host Out-of-Home Upfront

By STEVE MCCLELLAN

Clear Channel Communications is crashing the TV networks' upfront party with one of its own. During upfront week in May, it will pitch advertisers and agencies on spending a piece of their upfront ad budgets on Clear Channel's out-of-home media and entertainment: radio, outdoor, Web sites and live events.

The media conglomerate is pulling out all the stops. Attendees will be treated to entertainment by pop diva Mariah Carey

and the cast of Broadway's *The Producers*, as well as to schtick from Clear Channel radio personalities Rick Dees, Carson Daly and Rush Limbaugh.

Organizers expect close to 1,800 advertisers and agency executives to attend the event, to be held at the Ford Theater in New York on the morning of Monday, May 12. That afternoon, NBC kicks off upfront week with the presentation of its 2003-04 prime time schedule. The other networks follow with similar presentations over the next three days.

*Continued on page 52*

NEWSPAPER

#BXNPNRT \*\*\*\*\*3-DIG11 462  
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## PRODUCTION

In Toronto, TNT Says *Goodbye*

TNT has decided to move production of its TV movie *The Goodbye Girl*, set to begin in early June, from Toronto to Vancouver, citing concerns over the SARS outbreak in that city. Toronto, a popular setting for TV and film production, had reported 16 SARS-related deaths as of April 23, and the World



Health Organization has discouraged unnecessary travel there.

By contrast, ESPN is sticking to its game plan for upcoming drama series *Playmakers*. The show, about the off-field life of a pro football team, is scheduled to shoot beginning next month in Toronto despite the SARS cases there, according to EVP of Programming Mark Shapiro. "Anyone doing business there has to raise their awareness," he said. "But it shouldn't stop the normal course of business."

Showtime, which is shooting *Soul Food* and made-for *DC/911* in Toronto, echoed the guarded concern. A spokesperson said the pay net will "continue to monitor [the SARS situation] responsibly."

About 25 TV and film projects are shooting in Toronto. —A.R.

## BEHIND THE SCENES | BEFORE THE FACT

## IN THE LOOP

## PROGRAMMING

ABC's *Diary* Does Double Duty

ABC's May 12 made-for-TV movie, *The Diary of Ellen Rimbauer* (right), took a circuitous route to the network. Last January, ABC aired miniseries *Rose Red*, penned by author Stephen King specifically for the network. The mini was so popular, scoring 18.5 million viewers and a 8.5 rating/20 share among adults 18-49, that the network decided to publish a book based on a part of the story. So Hyperion, a publishing house owned by ABC parent Disney, published *The Diary of Ellen Rimbauer*. As a "diary," the book listed no author, but the network hired Stephen King crony Ridley Pearson to ghost-write it. Since *Rose Red* had been written by Stephen King, fans assumed that he wrote the diary, which helped it hit No. 1 on the *New York Times* bestseller list. Noting that success, ABC decided to make it into a TV movie. —P.A.



## GOVERNMENT

## Bayh Says Rock a Baby

Sen. Evan Bayh (D-Ind.) wants Congress to create a \$20 million grant program that would provide matching funds for donated broadcast ads promoting responsible fatherhood. The grants would equal ad time donated by broadcasters or paid for by state and local government or charities. The bill, co-sponsored by Sens. Pete Domenici (R-N.M.), Rick Santorum (R-Pa.), Joe Lieberman (D-Conn.) and Mary Landrieu (D-La.), also would provide \$50 million for responsible fatherhood programs issued as competitive grants to faith-based and nonprofit organizations. Bayh's initiative has received little attention since its introduction in March, but he pushed through a pilot version for his home state in 2001. —B.M.

## TECHNOLOGY

## International Digital TV?

New digital TV outlets have gone live in Athens and Moscow. OK, that's Athens, Ohio, and Moscow, Idaho. They are among the 20 towns and cities with new digital stations on the air. That's according to Decisionmark, which is tracking the digital conversion stick by stick. As of last week, the total was 857 stations. —J.E.

## SYNDICATION

## What Is an In-Joke, Alex?

Syndicated quiz show *Jeopardy!*, known for its clever categories, got seriously self-referential in a recent show. Four categories sharing the board April 21 were King World, Sony, Columbia Pictures and Try "Star." King World, of course, is the show's long-time distributor



and Sony the show's owner, while Columbia Pictures and Tri-Star are the former names of the show's producer

(since changed to Sony Pictures Television). The categories actually dealt with 1) various monarchs, though not TV royals Roger and Michael; 2) facts about Sony, including founder Akio Morita and the introduction of video-tape; 3) pictures of people from Colombia (Simon Bolivar, for example); and 4) star-related answers (starstruck, starfish).

As for Juan Valdez's picture, that was not a plug says *Jeopardy!* producer Harry Friedman, adding that the show has been approached about product placement. —J.E.

## Sinclair's Pittsburgh Outlet Pares Staff

BY MARK K. MILLER

Sinclair-owned WPGH-TV Pittsburgh last week fired 11 news and production employees while also announcing that it will introduce an 11 p.m. weeknight newscast on June 9.

The staff cuts are part of Sinclair's new centralized news operation—News Central—based in Hunt Valley, Md., Sinclair's corporate headquarters near Baltimore. News Central feeds international and national news as well as weather to supplement WPGH-TV's local reporting. WPGH-

TV has been using News Central weekend weather reports since the beginning of the year.

The 11 p.m. newscast will run 30 minutes and will follow the Fox affiliate's hour newscast at 10 p.m. In addition, the station will expand its current Saturday 10 p.m. newscast from 30 minutes to an hour.

The addition of the weeknight half-hour follows similar introductions at other Sinclair stations, including its flagship, WBFF(TV) Baltimore.

Among those laid off last week were WPGH-TV meteorologist Matt Morano,

weekend sports anchor Matt Fine and reporter Bill Clark, according to the *Pittsburgh Post-Gazette*. The paper also reported that the fired staffers can apply for jobs at other Sinclair stations that are preparing to introduce local newscasts that will also feature News Central material. Sinclair owns or operates 63 stations in 41 markets.

WPGH-TV Station Manager Alan Frank said in a prepared statement that "Sinclair is very committed to the News Central model. It's a multimillion-dollar venture aimed at creating a new way to present news."

In addition to supplementing the Sinclair stations' newscasts, News Central, scheduled to launch May 28, will also be able to supply entire newscasts for the company's stations that don't currently air news.

"We're building a mini-network that will include as many as 40 markets," Frank told the Associated Press last week.

His station, he said to AP, will have a new news set that matches those at News Central for a seamless appearance. Frank wouldn't comment to BROADCASTING & CABLE. ■

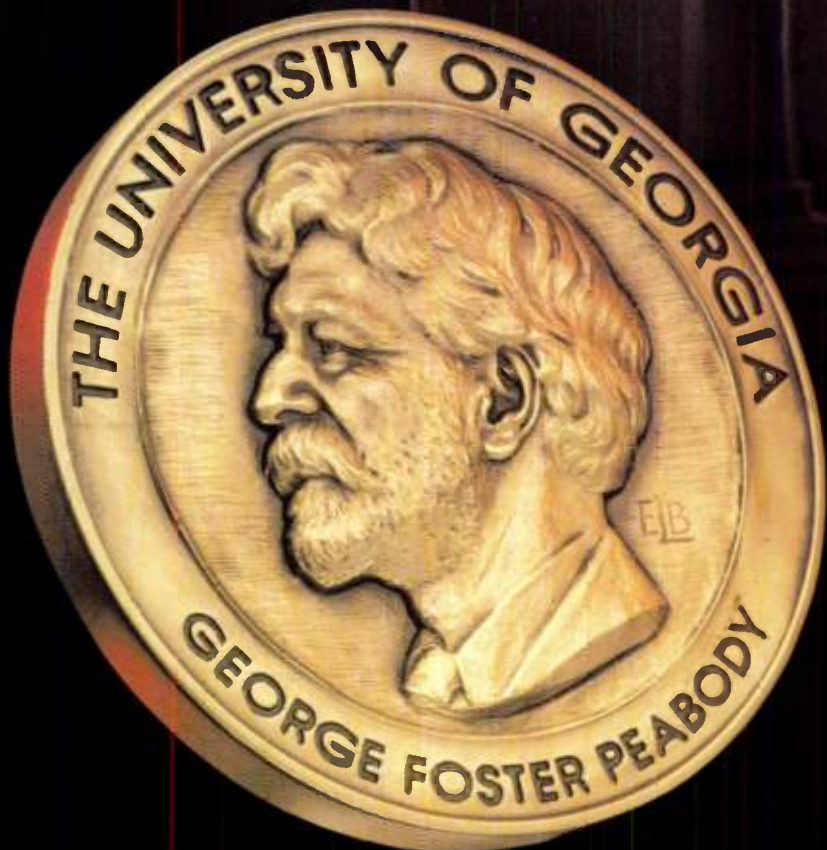


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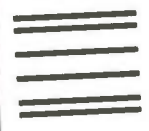
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## FAST TRACK

## A Good Picture Can Land You in Jail

**FOX NEWS CHANNEL** last week axed an engineer who allegedly returned from Iraq with an illegal stash of goods, including paintings. Fox said it had fired **BEN JOHNSON**, a satellite truck engineer who traveled with the Army's 3rd Infantry Division, after learning that he had admitted to the thefts. At press time, the Justice Department said it is investigating other members of the news media for looting.

## Bottom Lines Near the Top

First-quarter operating profits at the **POST-NEWSWEEK** TV stations fell 21% to \$26.3 million on a 6% decline revenue to \$70.8 million, the company reported last week. Post-Newsweek blamed the decreases on the tough comparison to last year, when its **NBC** stations had the Olympics. Also hurting results was the war in Iraq, which started in mid-March and resulted in "several days of commercial-free coverage." The company also cited the switch last July of its **WJXT(TV)** Jacksonville, Fla., to independent status after its CBS affiliation expired.

## Fully Programmable

**THE WB** has placed an early new-season order for 22 episodes of **CARSEY-WERNER-MANDABACH**-produced sitcom *Grounded for Life*. The WB took over *Grounded* in February after **FOX** decided not to place a full-season order for the show. Meanwhile, The WB decided to cancel seven-year veteran *Sabrina, the Teenage Witch*. ...

Independent cable networks would be damaged if Washington policymakers force operators to offer a tier of family-oriented programming, a top official for the **HALLMARK CHANNEL** said last week. **CROWN MEDIA** Chief Operating Officer **PAUL FITZPATRICK** told the Washington Metropolitan Cable Club that he fears that networks with family-oriented program-

## ON LEAVE



## Where's Leeza?

Leeza Gibbons is out as host of *Extra*, at least for May, but she has not been axed. Warner Bros. says Gibbons asked not to have to host the show in May. It may allow her more time to devote to a charity fighting Alzheimer's disease (her mom's a victim). A spokesman said Warner Bros. and Gibbons would discuss her future with the company this summer. Sources say her contract expires around that time.

ming would be relegated to a new tier that only a portion of general cable subscribers would buy. That would be "devastating," he said. ...

**ESPN** is trolling for a new **SportsCenter** host. The sports net is plotting a new reality show, *Dream Job*, to search for a sportscaster. The winner gets a one-year contract and a free lesson in tricky contracts: "They could get the 2 a.m. *SportsCenter* on a Tuesday night," quipped Executive VP of Programming **MARK SHAPIRO**. ...

**TNT** chief **STEVE KOONIN** is adding **TBS SUPERSTATION** to his watch. He will head both channels as executive VP/COO. The move comes after new TBS Chairman **PHIL KENT** reorganized the company's structure, promoting former ad-sales chief **MARK LAZARUS** to president of **TURNER ENTERTAINMENT GROUP**.

## Grid and Bear it, Says Powell

The **FCC** launched an inquiry last week to examine ways the government can speed delivery of broadband Internet services via power lines. Despite years of idle talk of delivering telecom services over the power grid, FCC Chairman **MICHAEL POWELL** predicted the idea will become a commercial reality this year: "This is a monumental moment and a breakthrough."

## Corrections

Dennis FitzSimons is the president and chief executive of Chicago-based Tribune Co. A caption on page 3 of the April 21 edition misstated his title.

Also in the April 21 issue, it was incorrectly reported that CBS News executive producer Lyne Pitts, who is married to correspondent Byron Pitts, is pregnant. CBS News colleague Jim Axelrod and his wife are expecting a baby.

## Viacom Gets All Comedy's Laughs Now

BY ALLISON ROMANO

It's hardly a stretch to imagine the boys from *South Park* sharing a corporate home with MTV's *The Osbournes* and guy channel Spike TV. Now, with Viacom Inc. buying out AOL Time Warner's stake in Comedy Central, the channel that's just for laughs gets a chance to thrive off both a big-media parent and its well-matched cable portfolio.

After much speculation, Viacom, which already owns half of Comedy Central, agreed last week to pony up \$1.23 billion in cash for AOL's 50% stake. It was likely difficult to part with young, male-skewing Comedy Central, but, struggling to pay off a hefty debt, AOL is forced to sell even valuable assets. The deal is expected to close late in the second quarter.

AOL still retains a 50% stake in Court TV, partnered with Liberty Media. Eventually, some industry observers venture, AOL will try to buy the rest of Court TV.

The net's ownership structure paves a clear path for a single owner in the "not too distant future," said Court TV Chairman Henry Schleich. He contends AOL is the likely buyer and for good reason: "There has never been a case when owning a largely analog, fully distributed cable network [like Court TV] is other than a pretty good thing."

In the Viacom family, Comedy Central will join MTV Networks, Viacom's cable portfolio comprising MTV, VH1, Nickelodeon, Spike TV (formerly TNN) and BET. Comedy Central President Larry Divney is staying on. Like the company's other successful channels, said MTVN Chairman Tom Freston, Comedy will



Daily Show's Jon Stewart is one of Comedy Central's stars.

enjoy a good measure of autonomy.

Clearly, Viacom now has reason to invest in growing Comedy, which was a 0.7-rated network in prime for the first quarter. When it was still a joint venture, said Viacom COO Mel Karmazin, "if we had the opportunity of putting \$1 million on MTV or putting \$1 million on Comedy Central, obviously, that money went to MTV because we owned 100% of it."

Expect Comedy to get more promotion and increased budget for programming and development.

And Dan Rather at Viacom's CBS, who has won four Peabody Awards for news excellence, has a peer in Comedy's *Daily Show* Jon Stewart host, who received television's highest honor in 2000 for the show's "Indecision 2000" coverage of the presidential election.

It could cost some Comedy jobs, though, particularly in areas where there is overlap, like back-office departments and affiliate sales. Freston, who held a town meeting with Comedy's New York and Los Angeles staffers last Tuesday, wouldn't comment on possible job cuts. Comedy employs about 350 staffers.

But Karmazin alluded to it. Under the AOL-Viacom ownership structure, Comedy operated as an independent network on distribution. It has grown to 82 million homes and is nearly fully distributed. "Now they will be part of Viacom," Karmazin pointed out, "and we expect advantages there." ■

## Iraq War, The Reality Series

BY JOHN EGGERTON

Just think of it as the amazing race to find weapons of mass destruction. The Department of Defense has contracted with reality TV producer Bertram van Munster (producer of CBS's *The Amazing Race*, and ABC's *Profiles from the Front Lines*) to film Operation Iraqi Freedom and the transition to what DOD hopes is democracy.

Van Munster and a crew of six have been filming in Iraq for the past three weeks and have footage that likely will be used in Defense Department briefings as well as for archival purposes, he says. The producer and crew are basically functioning as independent contractors for the government. "They have given us a mandate for what to do," he says. "We hand them the tapes. We

don't edit anything."

Van Munster was first approached by Assistant Secretary of Defense for Public Affairs Torie Clarke about undertaking the two-month assignment. His ABC series, *Profiles from the Front Lines*, was a look at soldiers in Afghanistan but the network discontinued it when the Iraq situation heated up.

The producer says he may try to put together a TV series of his own from the footage. "I definitely have plans. If the quality of the material is such that we can make a coherent story out of it, I would definitely try to go the John Huston, Frank Capra route," a reference to the famed filmmakers who were enlisted by the government to help chronicle World War II.

While all the film remains the property of DOD, van Munster believes he will also be able to use the footage. ■



# Reality Central Seeks To Become a Reality

BY JOHN M., HIGGINS

**R**eality-show contestants who try to exploit their exposure usually shoot for acting or modeling gigs. But one former contestant is looking to leverage his experience into a reality-show cable network.

Reality Central is planned as a digital cable channel focusing entirely on the reality TV genre. That means mixing reruns of off-network reality series, episodes of foreign series that have never aired in the U.S., and E! Entertainment-like news and features about reality shows and their contestants.

## BIG PLANS

The chairman of the network is Blake Mycoskie, who finished third with his sister, Paige, on the second round of CBS's *The Amazing Race*.

Mycoskie had already started a small billboard company but now has raised money to start a channel.



Blake Mycoskie (l) and Larry Namer will team up to launch Reality Central network.

Coming in third on the second season of *The Amazing Race* is pretty much the extent of Mycoskie's TV background. But he has teamed with Larry Namer, who in 1988 helped launch Movietime, the network that was later reworked into E!. Namer has more recently been a consultant and has been involved in other cable and Internet ventures, such as Recovery Network and faltered interactive-TV ventures Steeplechase Media and television.com.

## A HOT GENRE

"Reality TV is one of the hottest television genres to come around," according to Mycoskie. Young viewers, he observed, are particularly addicted to the shows, and many are dedicated to three or more of them.

Mycoskie and Namer say they've raised about \$20 million from private investors but would

not name them. Namer estimates that's enough money to carry Reality Central through a planned launch by March 2004 plus 12 months of operation. He believes the venture will ultimately need \$50 million, low for a successful cable network.

Namer said he has had only the most preliminary conversations with cable operators about distribution.

Namer's goals are relatively modest. He figures Reality Central can succeed with 20 million subscribers at the end of four

years and a Nielsen household rating of a 0.3.

A significant obstacle is the short shelf life of reality shows. Those made for broadcast TV spike up with heavy promotion but don't seem to hold up in reruns after everyone knows who

got thrown off the island or married the bimbo.

But a small cable channel can thrive on them, Namer said. "It's one thing if you need another big rating, but you're talking about a cable network that only needs a 0.3 or 0.4." ■

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## COUNTERPOINT

GUEST COMMENTARY BY ROBERT CORN-REVERE

# Leave Programming out of the Media-Ownership Debate



The FCC's broadcast-ownership proceeding has become a public referendum about the quality of media content.

When the FCC launched the omnibus proceeding to review its various ownership rules, it did so under a congressional mandate to "determine whether any of such rules are necessary in the public interest as the result of competition." A critical question is whether the commission must show that the rules are "indispensable" to the public interest or merely consistent with the public interest. Traditionally, three issues are included in the public-interest calculus supporting restrictions: competition, localism and diversity of information sources.

In the current proceeding, though, another issue occupies a prominent position: whether ownership rules are needed to promote "good" broadcast content. Arguments are being made that sex and violence on TV, a lack of creativity in entertainment programming, and the quality of newscasts are all related to media concentration.

Commissioners Michael Copps and Jonathan Adelstein have asked whether media concentration has contributed to an increase in indecent and violent programming. Copps has suggested that media bigness has spawned a "race to the bottom" and that such trends might change if media owners were located closer to their communities of license.

In fact, the theory that community pressures would force local owners to clean up their acts has no real-world support. In the 1990s, the FCC abandoned its policy of giving competing broadcast applicants extra credit for integrating ownership with local management after courts found that the FCC had accumulated "no evidence to indicate it achieves even one of the benefits that the commission attributes to it."

The local market for recorded video products similarly cuts against Commissioner Copps's theory. National chains Blockbuster or Wal-Mart do not rent or sell videos with hardcore sexual content, for example. To get the harder stuff, you need to go to your local mom-'n'-pop video store.

The debate also considers the quality of local newscasts. A Project for Excellence in Journalism study submitted to the FCC suggested that large-group

ownership is associated with lower-quality newscasts. It examined such factors as whether newscasts on various stations covered the whole community, were significant and informative, demonstrated enterprise, were authoritative, were fair and balanced, and had a local orientation.

Its conclusions, though, were roundly criticized in an analysis submitted on behalf of three of the four largest broadcast networks and suggesting that none of the Project's findings were statistically significant, that the raw data was not made available, and that the results were erratic. Among other things, the critique noted that newscast quality (as graded by the study) varied in different dayparts even among stations owned by the same group and that the study offered no explanation for this phenomenon.

**To avoid problems with the First Amendment, both the means and the ends underlying FCC rules must be free from content considerations.**

Most significant, the study based its evaluation of newscast quality on broad subjective criteria. Even if such generalized values—whether a newscast is "significant," "informative," "authoritative" or "fair"—can be measured accurately, the more important question is whether this is a legitimate basis for government action. The FCC got out of the "fairness" business 16 years ago, and there is no justification for getting back in under the guise of structural rules.

A third faction injecting content considerations into the debate over ownership includes writers and producers who advocate a return to a form of the financial-interest and syndication rules (fin-syn). They argue, among other things, that network concentration has promoted the proliferation of reality programming to the detriment of creative, high-quality scripted dramas and sitcoms. They urge the FCC to adopt a "content-neutral" form of the fin-syn rules to combat "blandness" in prime time programming and to promote an environment where viewers can see "feisty females in lead roles on sitcoms."

Even if the current infatuation with reality programming could be legitimately tied to anything other than changing audience tastes, the professed interest in promoting certain types of program formats is anything but content-neutral.

Nor does the demand for non-network-production quotas have anything to do with "diversity," a key touchstone of the FCC's ownership inquiry. Producer Stephen J. Cannell wrote in the pages of this magazine ["How Networks Can (and



Corn-Revere: If broadcast TV had made *The Sopranos*, it would have been blander, like *Kingpin* (shown).

Do) Stifle Producers," 2/24/03, p.16] that the broadcast networks passed on a proposal for a show that became *The Sopranos*, which then was successfully pitched to HBO. The show that finally aired, Cannell wrote, "went on to redefine the face of television."

If nothing else, this example proves that the increased choices for producers and viewers alike has led to an increase in diversity and a reduction in televised blandness—not the other way around. It is difficult to imagine what *The Sopranos* would have looked like as a broadcast-network show (*Kingpin*, perhaps?) and even harder to fathom how Hollywood's take on the broadcast-ownership pro-

ceeding can be squared with Commissioner Copps's interest in reducing sex and violence on TV.

The lesson here is that the FCC should scrupulously avoid injecting programming quality into its review of the ownership rules. As hard experience with the courts has shown, to avoid problems with the First Amendment, both the means and the ends underlying FCC rules must be free from content considerations. ■

*Corn-Revere is a First Amendment attorney with Davis Wright Tremaine and former legal assistant to FCC Commissioner James Quello.*

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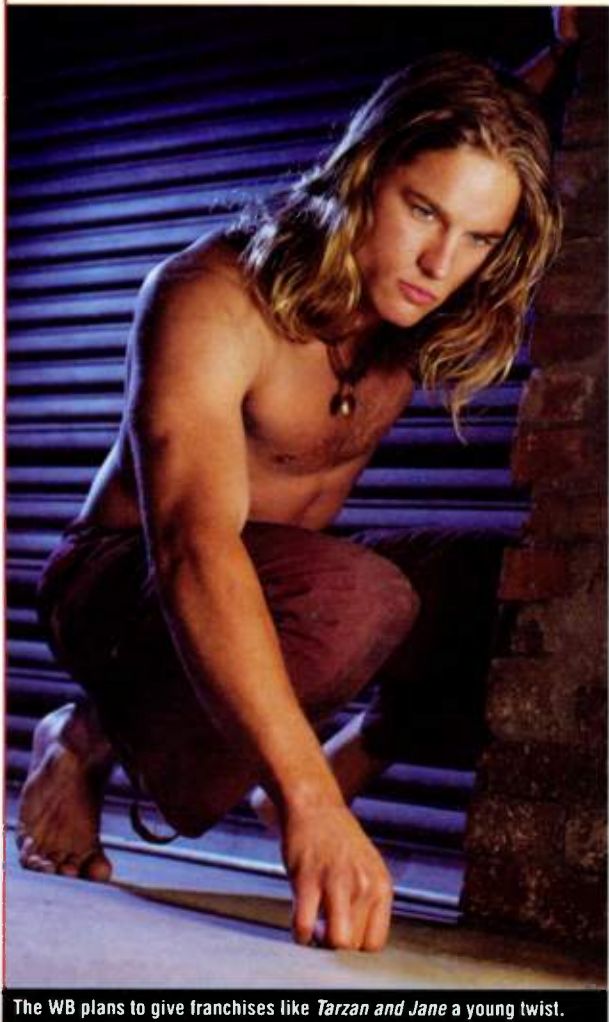
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# PROGRAMMING

## The Future Is Now for Nets

Heading into upfronts, it's time for some tough schedule decisions



The WB plans to give franchises like *Tarzan* and *Jane* a young twist.

BY PAIGE ALBINIAK

**W**ith the upfronts looming, development executives at the broadcast nets are scrambling to put the finishing touches on pilots before making their final scheduling choices. Some networks need more work than others. CBS, The WB and Fox seem stable, NBC needs more successful comedies, and ABC and UPN are in rebuilding phases.

The major networks announce their new schedules the week of May 12.

ABC, though in a better position this year than last, still has plenty of work to do. It plans to continue the strategy it began successfully last year: build strong comedies middle America likes. It also is looking further back in its past for family-oriented, character-driven dramas like *thirtysomething*, *My So-Called Life*, *NYPD Blue* and *The Practice* to play at 10 p.m. ET.

"We had some success this season starting to create some of these building blocks. We are also looking for ways to ex-

pand family comedies, while finding young-adult comedies that work for us," said Vice President of Comedy Development Stephanie Leifer.

Fox, for the first time, faces the new season as a network with a stable schedule and an either first- or second-place finish in its key adults 18-49 demographic. May sweeps will decide its 18-49 rank.

"The schedule won't look significantly different than it does now. If we can finally focus on Thursday night and get something established there, then we're ahead of the game," said Executive Vice President of Strategic Program Planning Preston Beckman.

Fox is hoping to use the success of *American Idol* to launch young-skewing female dramas, such as *The O.C.*, which has a *Melrose Place* feel, and *Wonder Falls*.

Thursday night is a problem for every network except CBS. NBC, the network that once owned Thursday, is seeing its must-see TV decline while CBS's schedule is on the rise. Although NBC can expect a stable 2003-04 with *Friends* committed for its final year, 2004-05 could be a different story if it can't develop a show that can anchor Thursdays.

### Thursday night is a problem for every network but CBS and, to an extent, NBC.

"Our goal is really to get to 10 comedies on the air," said Karey Burke, NBC's head of development.

To remedy its comedy problem, NBC is looking at 15 comedy pilots, as opposed to only seven dramas. NBC's comedies and dramas have a lot of star power attached, particularly *Miss/Match* starring *Clueless*'s Alicia Silverstone, *Touch 'Em All McCall* with Tom Selleck, *Mr. Ambassador* with Rupert Everett, and *The Lyon's Den* with Rob Lowe.

CBS chose not to talk to the press about its development plans until the schedule is announced. But, thanks to CBS Chairman Leslie Moonves's slow building of the net's prime time schedule over the years, there are very few holes to fill. Its challenge now is to skew younger, as it looks at third place in adults 18-49 for the season, just one-tenth of a ratings point ahead of ABC.

The WB, after a great year by all accounts, is sticking with what it knows: family-based, character-driven dramas. The network still needs to build a Thursday night, and its sitcoms aren't the performers its dramas are.

With Sunday, Monday and Tuesday night all performing solidly, the network needs to focus on Wednesdays as *Dawson's Creek* wraps up its run. The network is working on some known drama franchises with a young twist, such as *Tarzan and Jane* and *MacGyver*.

UPN needs to turn itself around after a tough year, with a 20% average downturn in its ratings. "Everything we are doing, we hope feels different," said President of Entertainment Dawn Ostroff, who is developing her first full slate of programming for the network. ■



NBC will try out Alicia Silverstone's *Miss/Match*.

## Fox in Summer Slightly Less Real

BY PAIGE ALBINIAK

**F**ox's sweeps summer schedule is shaping up, with reality and specials taking up a good chunk of Fox's prime time.

But there's a wrinkle. Although Fox isn't going to launch its entire fall schedule this summer, says Preston Beckman, executive vice president of strategic program scheduling, it is going to try to get some shows established early. In October, except for promos, much of Fox's schedule is clogged with baseball playoffs and the World Series, and some new series never get a chance to get sampled.

Otherwise, Fox, like NBC, will go with heavy doses of original reality fare on Mondays, Tues-



*American Idol* became a national sensation when it premiered on Fox last summer.

days, Wednesdays and Thursdays this summer, instead of repeating scripted shows.

Reality show *Anything for Love* will launch June 16, airing double episodes Mondays at 8 and 8:30 p.m. ET, leading into *Paradise Hotel* at 9 p.m. *Anything for Love* features people doing crazy things to win the partner of their choice.

*American Juniors*, a kiddie spinoff of *American Idol*, will air Tuesdays at 8 p.m., premiering May 27. It will lead into new drama *Keen Eddie*, at 9 p.m.; *Eddie* premieres June 3.

After *American Juniors* ends, Fox will keep the space warm with another reality show in the Tuesday 8 p.m. time slot, until it launches the third edition of *American Idol* next January.

It was *Idol*, of course, that became a national sensation when Fox premiered it last summer.

Thursday nights will feature the Bruce Nash-produced *Stupid Behavior Caught on Tape* at 8 p.m., starting May 29. That will be followed by wacky talent show *30 Seconds to Fame* at 8:30 p.m. Newsmagazine *The Pulse* will air at 9 p.m. on Thursdays. ■



## SYNDICATION WATCH

## RATINGS | April 7-13

Nielsen Media Research

Top 25 Shows  
Adults 18-49

RANK	PROGRAM	AA	GAA
1	Friends	4.3	5.0
2	Seinfeld	4.2	4.9
3	Seinfeld (wknd)	3.8	4.5
4	Everybody Loves Raymond	3.4	3.8
5	Will & Grace	2.7	3.0
6	That '70s Show	2.5	3.1
7	Wheel of Fortune	2.3	NA
7	Entertainment Tonight	2.3	2.3
9	King of the Hill	2.1	2.4
9	Oprah Winfrey Show	2.1	2.2
11	Jeopardy	2.0	NA
11	Judge Judy	2.0	2.8
13	Everybody Loves Raymond (wknd)	1.8	NA
13	Home Improvement	1.8	2.2
15	Frasier	1.7	1.7
16	Dharma & Greg	1.6	1.7
16	Stargate SG-1	1.6	1.7
16	Dr. Phil	1.6	1.6
16	Friends (wknd)	1.6	1.6
20	Andromeda	1.5	1.6
20	Maury	1.5	1.6
20	The X-Files	1.5	1.6
23	Divorce Court	1.4	1.9
23	WW Police Videos	1.4	1.4
25	Live With Regis and Kelly	1.3	NA
25	Buffy the Vampire Slayer	1.3	1.5
25	Maximum Exposure	1.3	1.4
25	Access Hollywood	1.3	1.3
25	Draw Carey	1.3	1.3
25	Entertainment Tonight (wknd)	1.3	1.3
25	Extra	1.3	1.3
25	Inside Edition	1.3	1.3

Top Off-Net Sitcoms  
Adults 18-49

RANK	PROGRAM	AA	GAA
1	Friends	4.3	5.0
2	Seinfeld	4.2	4.9
3	Seinfeld (wknd)	3.8	4.5
4	Everybody Loves Raymond	3.4	3.8
5	Will & Grace	2.7	3.0

According to Nielsen Media Research Syndication Service Ranking Report April 7-13, 2003

AA = Average Audience Rating

GAA = Gross Aggregate Average

ONE NIELSEN RATING = 1,067,000 households,

which represents 1% of the 106.7 million TV

Households in the United States

NA = not available

| reality |

## The Show Found on the Web

BY PAIGE ALBINIAK

**P**egged as something between a soap opera and a reality series, Twentieth Television's new syndicated strip *Classmates* debuts June 30 on selected Fox owned-and-operated stations in major markets, such as New York, Los Angeles and Chicago.

Like recent launches *Texas Justice*, *Ex-treme Dating* and *Good Day Live*, *Classmates* will have a slow rollout, giving Twentieth a chance to "test it, tweak it and get audience feedback," says Robb Dalton, president of programming, production and development.



**Twentieth Television's Robb Dalton balked at *Classmates* at first but then realized that the show's reunions presented opportunities for storytelling, making it 'a real-life soap opera.'**

The show is the first project from Twentieth's new program-development unit Foxlab to make it on-air.

The idea for *Classmates* came about when Foxlab realized that, with 35 million subscribers, Classmates.com is a bottomless pit of stories. Dalton initially balked at a show based on a Web site, but, when he realized all the opportunities for storytelling that the reunions presented, he got enthusiastic. "At its core, this show is a real-life soap opera," he says.

The show also plans to follow up on people it reunites and air those stories, Dalton says. In one of the first segments, two high school sweethearts who hadn't seen each other since he left for the military 10 years ago are reunited. Both have been married and divorced in the intervening years, and she has a son she named after him.

"I believe they're going to get married. If they do, we'll do it on the show," Dalton says.

The show's production team just started working two weeks ago but has already determined that it takes about 40 leads, gathered from Classmates.com, to put together a match with a story to film. Twentieth had 3,500 leads to start with and has been gathering about 300 to 500 leads a week.

Twentieth funds its slow rollouts, so the shows cost stations nothing before they go national, if they do. If the test run goes well, *Classmates* will launch nationally in January, June or September 2004.

Executive producer David Armour runs the show and with executive producers Matt Papish and Glen Freyer. *Classmates* is produced by Classmates Online, Pipeline Entertainment and Small Cages Productions in association with Foxlab and Twentieth Television. ■

## Syndie

## Insider

## Banish Daylight Saving Time!

Court shows were the one bright spot in the week ended April 13, as every court show moved up in a week where war coverage and daylight saving time pulled most of syndication downward.

Viewers were either away from their sets and enjoying the extra hour of sunlight or watching the fall of Baghdad on cable, with news-net viewing up 10% from the prior week. But colder than normal weather in the Northeast and the beginning of spring break seemed to bring some different daytime viewers to their sets.

Four of the seven court shows saw double-digit increases. Paramount's *Judge Joe Brown* gained 10% to a 3.4 rating; Twentieth's *Divorce Court*, coming off its lowest rating of the season, was up 17% to 2.8. Twentieth's *Texas Justice*, also bouncing off a season low, gained 21% to 2.3. And Warner Bros.' *Judge Mathis* surged 12% to 1.9. As for the others, genre leader *Judge Judy* from Paramount rose 2% to 4.8. Warner Bros.' *People's Court* was up 5% to 2.1. And Sony's *Judge Hatchett* advanced 7% to 1.6.

In access, Paramount's *Entertainment Tonight*, the No. 1 magazine show, was up 2% to 5.3, while King World's *Inside Edition* was flat at 3.2. Warner Bros.' *Extra* gained 4% to 2.5, but NBC Enterprises' *Access Hollywood* fell 11% to 2.4.

In daytime, talk shows were clearly mixed. King World's *Oprah Winfrey Show*, the top talker, gained 4% to 5.1 after hitting a new season low the prior week. But King World's *Dr. Phil* slipped 4% to 4.4. Buena Vista's *Live With Regis and Kelly*, in repeats for the week, plunged 17% to a new season low of 2.9. And Universal's *Maury* tied *Regis and Kelly* at a 2.9, but it was up 4% for the week.

## Crossing Over Host Has Live Assignment

Psychic John Edward, of Universal's *Crossing Over With John Edward*, is crossing over to ABC to serve as co-host of ABC's late-night talk show *Jimmy Kimmel Live* during the week of April 28-May 2.

Edward, who spends his time talking to the dead for audience members on his syndicated strip, will help Kimmel interview *According to Jim*'s Jim Belushi, *24*'s Sarah Wynter, actress Rebecca Romijn-Stamos from the new *X-Men* movie, and *Grounded for Life*'s Donal Logue.

20th TV  
WE OWN  
THE  
WEEKEND!

#1 THE X FILES™ 2.8

#2 the practice 2.6

#4 Buffy  
the vampire slayer 2.4

Coming This Fall—ANGEL





# NIELSEN | Apr. 14-20 | RATINGS

## THE PRIME TIME RACE

### Top 10 Basic Cable Shows

Apr. 14-20

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. Sp Rpt: Cal Atty Gen*	4/18	FOXN	3.8
2. Hannity & Colmes	4/18	FOXN	3.4
2. Sp Rpt: Ca Police	4/18	FOXN	3.4
4. The O'Reilly Factor	4/16	FOXN	3.3
5. The O'Reilly Factor	4/14	FOXN	3.2
5. Hannity & Colmes	4/18	FOXN	3.2
7. The O'Reilly Factor	4/15	FOXN	3.1
8. WWE 10p	4/14	TNN	3.0
9. Hannity & Colmes	4/15	FOXN	2.9
9. The O'Reilly Factor	4/18	FOXN	2.9

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. WWE 10p	4/14	TNN	2.6
2. Tr Sp/Hollywood 10p	4/19	TLC	2.4
3. Helen of Troy, Pt. 1	4/20	USA	2.2
3. WWE 9p	4/14	TNN	2.2
5. Tr Sp/Hollywood 9p	4/19	TLC	1.8
6. Punk'd	4/14	MTV	1.7
6. South Park	4/16	COM	1.7
6. RW/RR Battle/Sexes	4/14	MTV	1.7
9. Tr Sp/Hollywood 11p	4/19	TLC	1.6
9. Mv: Field of Dreams	4/20	TBS	1.6

SOURCE: Turner Entertainment Research, Nielsen Media Research

## Broadcast Networks

Apr. 14-20

Total households (in millions)

	WEEK	STD
1. NBC	8.0	8.2
2. CBS	7.2	8.8
3. FOX	5.6	6.4
4. ABC	5.3	6.8
5. WB	2.3	2.7
6. UPN	2.1	2.4
7. PAX	0.7	0.9

Adults 18-49 (in millions)

	WEEK	STD
1. NBC	4.9	5.8
1. FOX	4.9	5.4
3. ABC	3.7	5.0
4. CBS	3.5	5.0
5. WB	1.8	2.3
6. UPN	1.7	1.9
7. PAX	0.3	0.4

## Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	STD
1. CSI	CBS	13.2
2. Friends	NBC	12.8
3. American Idol Tue	FOX	12.7
4. Everybody Loves Raymond	CBS	12.4
5. American Idol Wed	FOX	11.8
6. Law & Order Thurs	NBC	11.2
7. CSI: Miami	CBS	11.0
8. Will & Grace	NBC	10.7
9. Scrubs	NBC	10.6
10. Law & Order: SVU	NBC	10.5

Adults 18-49 (in millions)

	WEEK	STD
1. American Idol Tue	FOX	11.4
2. Friends	NBC	10.8
2. American Idol Wed	FOX	10.8
4. Will & Grace	CBS	9.4
5. Scrubs	NBC	8.9
6. CSI	CBS	8.2
6. Good Morning Miami	NBC	8.2
8. Bernie Mac	FOX	8.0
9. Law & Order Thurs	NBC	7.8
10. Everybody Loves Raymond	CBS	7.5

SOURCE: Nielsen Media Research  
\* Program length less than 15 minutes

	abc	CBS	NBC	FOX	PAX	UPN	WB
<b>MONDAY</b>							
Week 30	5.6/8	9.7/16	6.7/11	5.3/8	0.5/1	2.2/4	2.1/3
8:00	69. John Stossel Special 4.1/7	20. King of Queens 7.9/13	39. Fear Factor 6.3/10		131. Dirty Rotten Cheater 0.4/1	99. The Parkers 1.8/3	87. 7th Heaven 2.7/4
8:30		17. Yes, Dear 8.7/14		52. Married by America 5.3/8		93. One on One 2.3/4	
9:00		4. Ev Lvs Raymond 11.6/18	28. Third Watch 7.0/11		131. Sue Thomas, F.B. Eye 0.4/1	95. Platinum 2.2/3	103. Everwood 1.6/2
9:30	77. The Practice 3.6/6	12. Still Standing 9.3/14					
10:00		7. CSI: Miami 10.3/17	33. Crossing Jordan 6.8/11		117. Diagnosis Murder 0.8/1		
10:30							
<b>TUESDAY</b>							
	5.6/9	7.3/12	7.0/11	9.5/15	0.7/1	1.9/3	3.3/5
8:00	64. 8 Simple Rules 4.4/7	35. JAG 6.6/11	31. Museum of Television & Radio Women of TV Comedy 6.9/11	3. American Idol 11.9/19	125. Weakest Link 0.5/1	93. Buffy the Vampire Slayer 2.3/4	83. Gilmore Girls 2.9/5
8:30	68. According to Jim 4.2/7						
9:00	52. According to Jim 5.3/8	39. The Guardian 6.3/10	34. Watching Elle* 6.7/10	28. 24 7.0/11	125. Just Cause 0.5/1	105. Platinum* 1.5/2	73. Smallville 3.8/6
9:30	58. Lost at Home 4.7/7						
10:00	24. NYPD Blue 7.5/12	15. Judging Amy 8.9/15	27. Dateline NBC 7.2/12		112. Diagnosis Murder 1.0/2		
10:30							
<b>WEDNESDAY</b>							
	7.2/12	5.9/10	6.9/11	8.1/13	0.7/1	1.8/3	2.5/4
8:00	44. My Wife & Kids 5.8/10	46. Star Search 5.7/10	43. Dateline NBC 5.9/10	35. That '70s Show 6.6/11	121. Candid Camera 0.7/1	95. Enterprise 2.2/4	91. Dawson's Creek 2.4/4
8:30	51. George Lopez 5.4/9			5. American Idol 11.0/18			
9:00		35. 60 Minutes II 6.6/10	49. The West Wing 5.5/9	23. Bernie Mac 7.6/12	124. Doc 0.6/1	107. The Twilight Zone 1.4/2	90. Angel 2.6/4
9:30	19. The Bachelor 8.0/13			31. Wanda at Large 6.9/11			
10:00		49. 48 Hours Investigates 5.5/9	13. Law & Order 9.2/15		114. Diagnosis Murder 0.9/2		
10:30							
<b>THURSDAY</b>							
	3.9/7	9.7/16	10.4/17	3.6/6	0.8/1	3.3/6	1.4/2
8:00	87. American Girl 2.7/5	15. Survivor: Amazon 8.9/15	2. Friends 12.0/21	77. TV's Funniest Game Shows 2 3.6/6	125. It's a Miracle 0.5/1		107. Sabrina/Witch 1.4/2
8:30			9. Scrubs 9.9/16				107. Brad Gluckman 1.4/2
9:00	86. American Girl 2.8/4	1. CSI 12.4/20	8. Will & Grace 10.0/16	77. The Pulse 3.6/6		80. WWE Smackdown! 3.3/6	103. Jamie Kennedy 1.6/3
9:30			14. Good Mng Miami 9.0/14				111. On the Spot 1.1/2
10:00	39. Primetime 6.3/11	20. Without a Trace 7.9/14	6. Law & Order 10.5/18		114. Diagnosis Murder 0.9/2		
10:30							
<b>FRIDAY</b>							
	4.9/9	4.4/8	7.6/14	3.1/6	0.7/1	0.8/2	1.9/4
8:00	56. America's Funniest Home Videos 5.1/10	66. Star Search 4.3/8	46. America's Most Talented Kid 5.7/11	83. Fastlane 2.9/6	121. Friday Night Fix—Thomas 0.5/1	117. Platinum 0.8/2	100. What I Like About 1.7/3
8:30							105. Greetings/Tucson 1.5/3
9:00	70. 8 Simple Rules 3.9/7	61. Hack 4.5/8	26. Dateline NBC 7.4/13	80. John Doe 3.3/6		117. Platinum 0.8/1	91. Reba 2.4/4
9:30	80. Regular Joe 3.3/6						98. Grounded for Life 2.1/4
10:00		66. CSI: Miami 4.3/8	10. Law & Order: Special Victims Unit 9.8/18		112. Diagnosis Murder 1.0/2		
10:30	42. 20/20 6.0/11						
<b>SATURDAY</b>							
	2.9/6	4.3/8	5.5/10	4.5/8	0.5/1		
8:00		61. Touched by an Angel 4.5/9	73. Hunter 3.8/8	70. Cops 3.9/8	125. Diagnosis Murder 0.5/1		
8:30				61. Cops 4.5/9			
9:00	83. ABC Saturday Night at the Movies—The Birdcage 2.9/6	57. The District 4.8/9	52. Law & Order 5.3/10	58. AMW: America Fights Back 4.7/9	125. 34th Annual Dove Awards 0.5/1		
9:30							
10:00		75. The Agency 3.7/7	24. Law & Order: Special Victims Unit 7.5/14				
10:30							
<b>SUNDAY</b>							
	6.3/11	6.0/10	8.4/15	3.4/6	0.7/1		1.9/3
7:00		28. 60 Minutes 7.0/14		100. X-Men 2 Preview 1.7/4	125. Candid Camera 0.5/1		107. Gilmore Girls 1.4/3
7:30			18. 100 Years of Hope and Humor 8.1/15	95. The Pitts 2.2/4			
8:00		55. Becker 5.2/9		64. The Simpsons 4.4/8	114. Doc 0.9/2		87. Charmed 2.7/5
8:30	38. ABC Sunday Night at the Movies—The Ten Commandments 6.4/11	48. Becker 5.6/9		70. Oliver Beene 3.9/6			
9:00			11. Law & Order: Criminal Intent 9.6/15	58. Malcolm/Middle 4.7/7	117. Sue Thomas, F.B. Eye 0.8/1		100. Black Sash 1.7/3
9:30				75. The Pitts 3.7/6			
10:00		44. CBS Sunday Movie—Ice Bound 5.8/9					
10:30			22. Boomtown 7.7/13		121. Just Cause 0.7/1		
11:00							
11:30							
<b>Averages</b>							
Week	5.0/9	6.7/11	7.5/13	5.2/9	0.7/1	2.0/3	2.2/4
S-T-D	6.4/10	8.2/13	7.7/13	6.0/10	0.8/1	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 | Tan tint is winner of time slot | (NR)=Not Ranked; rating/share estimated | \*Premiere | Programs less than 15 minutes in length not shown | S-T-D = Season to date | SOURCES: Nielsen Media Research, CBS Research | Compiled By Kenneth Ray



MARKET | Roanoke | FOCUS

# Mississippi Courts To Test Cameras

BY JOHN EGGERTON

**Y**ou can now spell *Mississippi* with another eye, the electronic kind. The Mississippi Supreme Court last week adopted new rules permitting a test of broadcast pool coverage of some state courtrooms, trial and appeals, including its own (the high court had already allowed a Webcasting feed of its proceedings).

The test begins July 1 and ends Dec. 31, 2004, but can be extended.

At the discretion of the judge, "televi-

**The Mississippi Supreme Court has allowed Webcasting of its proceedings since 2001, with the feed available to broadcasters.**

sion, radio, photographic, recording or other electronic devices" will be allowed in the state Supreme Court, Court of Appeals, chancery courts, circuit courts and county courts. Excluded will be municipal courts and justice (small-claims) courts, whose proceedings are not transcribed for appeal purposes.

Coverage also includes photographing jurors or potential jurors, and certain kinds of trials—such as divorce, child-custody and domestic-abuse and "in camera" proceedings (those before a judge in chambers or a cleared courtroom)—are also excluded.

The Mississippi Supreme Court has allowed Webcasting of its proceedings since 2001, with the feed also available to broadcasters, but this is the first time it has opened its trial courts to the electronic press.

For a state-by-state outline of where cameras are allowed, check out <http://www.rtnda.org/foi/scc.shtml>. ■

## AT A GLANCE

### The Market

DMA rank	67
Population	1.1 million
TV homes	445,000
Income per capita	\$14,944
TV revenue rank	79
TV revenue	\$49,700,000

### Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WDBJ(TV)	7	CBS Schurz
2	WSET-TV	13	ABC Allbritton
3	WSLS-TV	10	NBC Media General
4	WFXR-TV	27	Fox Grant
5	WPXR(TV)	38	Pax Paxson
6	WDRL-TV	24	UPN Danville TV Ptrshp.

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

### Cable/DBS

Cable subscribers (HH)	275,900
Cable penetration	62%
ADS subscribers (HH)**	111,250
ADS penetration	25.2%
DBS carriage of local TV?	May 2003

\*\*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 (WSET)	14/22
Network Show	
CSI (WDBJ)	18/28
Evening Newscast	
WDBJ	19/31
Late Newscast	
WDBJ	9/26

\*\*\*February 2003, total households  
SOURCES: Nielsen Media Research, BIA Research

# Growing in the Springtime

**S**pring is in the air in southwest Virginia, and the azaleas and dogwood aren't the only things growing in the Roanoke-Lynchburg market. "Business is substantially improved over this time a year ago," says Bob Lee, president/general manager of CBS affiliate WDBJ(TV). "The market was kind of slow to recover from the 9/11 fallout. But the market has come along, and there is a general wellness in business here across all categories."

Mike Brunette, general manager of NBC affiliate WSLS-TV, says Roanoke is "probably a little bit luckier than a lot of markets in that we don't have high highs or low lows. I think, like everybody, we had our pause with the war, but now we're seeing activity kicking back in. I think there's a little more confidence now."

Another positive development, according to Lee and Brunette, is that both DirecTV and EchoStar are poised to offer local-into-local service next month, though probably not in time for the May book. "DBS penetration in our market is 25%, which is very high. But, when we go into Nielsen diary examinations, we find that same 25% of viewers accounts for about 35% of television viewing," Lee says.

Both Lee and Brunette describe Roanoke as a competitive news market. Brunette explains: "The ABC affiliate in Lynchburg [WSET-TV] pretty much serves the eastern half on the other side of the mountain. And then the larger part of the population in Roanoke and the New River Valley is split between ourselves and the CBS station. But we also produce the 10 o'clock newscast for the Fox station [WFXR-TV], and we have moved the Pax station [WPXR] into our building, and we run our 6 o'clock news on Pax at 7 and our 11 at 11:30."

Brunette is especially pleased with the boost his 5 p.m. news is getting from *Dr. Phil*. "We've always struggled to get a good lead-in. In one of the key demos, we tied our news competitor at 5 plus tied *Oprah* at 5, and we've doubled our female 18-49 demo from a year ago."—Mark Miller



PHOTO: ROANOKE VALLEY CONVENTION AND VISITORS BUREAU

## WHAT THEY DO

**3.7%** is the unemployment rate in Roanoke-Lynchburg, low compared with the 5.8% national rate

**6,000** guest rooms can accommodate tourists and business travelers

**200K** sq. ft. of meeting space is available at a conference center and two civic centers

SOURCES: Bureau of Labor Statistics and Roanokegov.com

# HATCHETT RULES ATLANTA!

As the **#1** syndicated program on WAGA, **JUDGE HATCHETT** delivers the time period's best performance in 3 years from 10-11am!

**5.5**

**HOUSEHOLD RATING!**

**#1**

**IN THE TIME PERIOD!**

**+90%** OVER YEAR AGO!

JUDGE HATCHETT

Source: NSI, WRAP Overnights, M-F, (4/14/03 - 04/18/03), year ago = (3/28/02 - 4/24/02) [www.sonypicturestelevision.com](http://www.sonypicturestelevision.com)



# TV BUYER

## NBC Plans Post-*Friends* Era

Zucker has strategy to keep ad dollars on the net's biggest night

BY STEVE MCCLELLAN

**F**or many advertisers, NBC's Thursday-night schedule is a must buy. But recently, those advertisers have been wringing their hands and wondering how NBC will sustain the magic once *Friends* departs at the end of the 2003-04 season. They won't be in the dark for long. NBC Entertainment President Jeff Zucker says he will disclose what he has up his sleeve for the post-*Friends* Thursday-night era at the network's prime time upfront presentation on May 12.

Zucker will also detail plans for next season, and the strategy for Thursday is to stand pat with the current lineup. "I feel good about those plans," he says, adding, "I think we have a good shot" at a *Friends*-sized hit with a show he has decided to replace it with.

For the past couple of seasons, NBC has tried to come up with a new crop of hits to maintain its Thursday-night supremacy.

But time may be running out. Analysts say the network may have one more development season to succeed or lose its supremacy in both Thursday-night ratings and ad dollars.

"With *Friends* apparently entering its last season and recent declines among *Frasier*, *West Wing* and even *ER*, new-series development will be more important than ever if NBC is to retain its lead among adults 18-49,"



Thursday Prime Time Advertising

	'02 REVENUE	VS. '01
ABC	\$283.8M	-34%
CBS	\$660.1M	+30%
NBC	\$983.0M	Flat
FOX	\$127.3M	+11%
PAX	\$20.1M	-6%
UPN	\$103.8M	+20%
THE WB	\$84.5M	-8%
TOTAL	\$2.3B	+1%

SOURCE: Competitive Media Reporting

says Steve Sternberg, senior vice president and director of audience analysis, Magna Global USA.

The stakes are enormous: Advertisers spend close to \$1 billion annually on NBC's prime time Thursday-night schedule. The actual tally, according to Competitive Media Reporting, was \$983 million in 2002.

That's the single biggest pile of ad dough spent on any network on any night of the week—by far. It's more than CBS and ABC combined did last

year on Thursdays (\$944 million).

Last year, NBC took in almost as much money spent on movie ads on Thursday (\$113 million) as Fox had total revenue for the night (\$127 million).

However, while NBC's Thursday ad total was the biggest in '02, it was flat with '01. Meanwhile, CBS, driven by *Survivor* and *CSI*, the latter having overtaken *ER* this season as the top-rated drama among adults 18-49 and 25-54, posted a 30% gain in Thursday-night advertising last year to a little more than \$660 million. CBS's gain was a big loss for ABC, which almost disappeared on most Thursday nights. Its ad intake on Thursdays dropped 34% last year.

Movie dollars and auto spending drive the night for all the networks. Thursday-night auto dollars (cars and light trucks, foreign and domestic) totaled \$280 million in 2002. Movie money reached \$216 million.

Movie producers spend a disproportionate amount of their network budgets (\$1.1 billion in 2002, according to Nielsen's Monitor-Plus ad-tracking service), or about 20%, on Thursdays. And they spend a disproportionate amount of their Thursday-night budgets on NBC: \$113 million, or 52%. CBS got the next-biggest chunk in 2002, with \$50 million; ABC got \$29 million; Fox, \$14 million.

Movie marketers target Thursday because that night has the greatest concentration of 18- to 49-year-olds viewers (followed by Monday and Sunday). ■

## EBB & FLOW

### Syndie's Fine, Report Confirms

Second-quarter syndication is largely sold out and, according to Bob Cesa, EVP/advertising sales and cable programming at Twentieth Television, "at prices considerably higher than in the upfront." Syndication CPMs are seeing 15%-30% increases, he says. "And there's not a lot left for third quarter."

Roy Dundas, SVP/group director, national broadcast, Initia-

### Late-Night Median Age

# 11 years

younger than broadcast

tive Media, suggests, "War credits are being cashed in. From what we see, options are coming in low, and, as summer ratings [traditionally] drop but with the same units to sell, that will artificially tighten up availability."

Additional ammunition to boost syndication's appeal could come from a soon-to-be released Syndication Network Television Association study.

A preview of the presentation made available to BROADCASTING & CABLE says, "In virtually every program genre, syndication reaches a younger audience than the Big Four nets."

—Jean Bergantini Grillo

### NEXT WEEK:

## Radio

TELEVISION CRIT  
ASSOCIATION A



| research |

# Telemundo Trumpets Hispanic Power

BY STEVE MCCLELLAN

Armed with new market research, Telemundo is telling advertisers they need to boost spending in Spanish-language television or miss reaching one of the fastest-growing and biggest consumer buying segments of the U.S. population.

That message is rapidly becoming a broken record: According to 2000 U.S. Census figures, there are now about 40 million Hispanics, or 13.4% of the total U.S. population; by 2020,

Telemundo Executive Vice President Steve Mandala calls that a "huge business opportunity" for corporate America.

Adds Global Insight Managing Director Chris Hollings, "Sales to the Hispanic population is the fastest-growing submarket for almost every consumer product or service."

That includes big-ticket items like cars. Telemundo Vice President Mike O'Shea, in presenting some of the data from the new study to ad/marketing executives in New York last week, said car sales to Hispanics over the next decade will climb significantly

## HOT SPOTS

### FX Playing Upfront Games

FX NETWORKS is making its agency and client rounds with an upfront-sales pitch that has a videogame-animation look. The departure from its former PowerPoint presentation befits FX's marketing tagline "Rewriting the rules. Changing the game," said FOX CABLE ENTERTAINMENT EVP of Ad Sales BRUCE LEFKOWITZ.

WILD TANGENT, which developed the format, also created a separate 3-D animated online game for the programmer's newest series, *Lucky*. FX plans to drive viewers to this game—to be made available for online play or free download at [www.fxnetworks.com](http://www.fxnetworks.com)—via promotional spots. In addition, said WildTangent EVP of sales and marketing DAVE MADDEN, the game will be pushed to 3.5 million users of WildTangent's own Web "game channel." His firm also is in talks with Road Runner and others about offering the game, he added.

In addition, FX plans a tournament tied to this online game, with a trip to Las Vegas as the grand prize, Madden said. In its upfront calls, FX also will be pitching integrated sponsorship opportunities that include the online game, he said.

### Coke CSTV Role Will Include Content Development

One facet of Coca-Cola's \$15 million deal with COLLEGE SPORTS TELEVISION, execs said, will involve content development for the fledgling network. The companies jointly announced earlier this month that their deal—encompassing Coke's \$10 million equity stake in CSTV and \$5 million in marketing and promotion opportunities—would involve programming that will "build upon existing Coca-Cola sports initiatives," such as "Footballtown USA" and "Copa Coca-Cola." So far, the only joint involvement announced calls for the soft-drink giant to sponsor CSTV's Sunday-night Notre Dame sports block this fall. CSTV is already on DirecTV but has no MSO carriage deals as yet.

### Accounts

A.G. EDWARDS & SONS has selected INTERPUBLIC GROUP OF CO.'s Minneapolis-based GARMICHAEL LYNCH as its agency after a two-month account review. The account has been estimated at \$20 million, but the firm spent just \$1.5 million in measured media last year, by CMR estimate. Previously, Edwards had used agencies on a project basis. The other finalist for the St. Louis-based brokerage firm's review was MCKINNEY & SILVER, Raleigh, N.C. ...

ASK JEEVES INC. tapped TBWA/CHIAT/DAY, San Francisco, to handle its U.S. creative account. In addition, the search engine appointed TBWA's OMNICOM sibling OMD USA to take over media buying and planning. Previously, Ask Jeeves, whose creative was handled in-house, used GREY GLOBAL GROUP'S MEDIACOM media unit for planning and buying. Ask Jeeves has been working with TBWA Worldwide in the UK. Its ad spending has plunged to nearly \$1 million last year, according to CMR.

### Campaigns

HERSHEY FOODS has just begun a broadcast- and cable-network campaign for Reese's Pieces, the first for that chocolate/peanut-butter candy brand since 1994. In the spot, titled "Center of Attention," a drawing comes alive, with the candy depicted in a Claymation fantasyland. OMNICOM GROUP'S DDB WORLDWIDE, New York, is the agency.

Protagonista



Increase in  
Hispanic  
Spending  
by 2020  
**400%**

Hispanics will make up 19% of the population.

But sales of Hispanic-television ads lag the data, by plenty.

Telemundo commissioned market-research firm Global Insight to crunch the numbers (from the Census Bureau and other public-domain databases) and forecast the impact that Hispanic consumers and their spending in key ad categories will have on the U.S. economy over the next decade.

Telemundo executives say that only about half of major advertisers spend money on Spanish-language TV in the U.S.

That could be a mistake going forward, they believe, given the fact that Hispanic spending power will grow an estimated 400% between now and 2020, to \$2.5 trillion, according to the Global Insight forecast. That translates to average annual growth of more than 9%, which is 3 percentage points higher than the growth forecast for spending by the non-Hispanic population over that period.

higher than sales to the general population.

On average, car sales to Hispanics will increase 5.4% annually, vs. 1.4% for the general population. By 2012, Hispanics will account for 11% of all new-car sales, totaling some \$32 billion.

The motion picture industry will rely on the Hispanic population for a bigger chunk of its box-office growth over the next decade. Currently, Hispanics account for almost 15% of the industry's \$9.5 billion in box office receipts. Global Insight predicts that, by 2012, Hispanics will account for 18% of some \$16 billion in movie-ticket sales.

Over the next five years, Global Insight projects that Hispanic spending on prescription drugs will climb at an annual rate of 15.2%, compared with 12.6% for spending growth in the category by non-Hispanic households. In part, says O'Shea, that will be due to the 10 million newly insured Hispanic employees entering the workforce over the next decade. ■

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IN COMEDY — Actor

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## WASHINGTON

# NAB Wants DTV Leeway

Says 'use-it-or-lose-it' coverage requirements are unfair

By BILL MCCONNELL

**B**roadcasters want the FCC to make sure that TV stations aren't penalized by uncertainty over final DTV channel assignments. Last week, the NAB and the Association for Maximum Service Television urged the FCC to drop plans for "use-it-or-lose-it" deadlines for stations to reach their entire coverage area with a digital signal.

An FCC proposal would strip stations of their rights to cover their entire coverage area well before the end of the DTV transition. In the case of Big Four network affiliates in top-100 markets, that would be July 1, 2005; for all other DTV broadcasters, a year later.

The deadlines pose a problem because not all stations have a DTV allotment in core channels 2-50. Those outside the core eventually will have to relocate because that spectrum is being auctioned to other

To diminish the potential for chaos on the allotment table, NAB and MSTV asked the FCC to establish a May 1, 2005, deadline for electing to keep their current DTV channel or switching to their analog. Broadcasters also

**To diminish the potential for chaos, NAB and the Association for Maximum Service Television asked for a May 1, 2005, deadline for stations to elect to keep their current DTV channel or switch to their analog.**

users, the trade groups warned, forcing another reallocation after the DTV transition.

Instead, the broadcasters want to postpone the drop-dead date until the transition to DTV is complete and the elimination of analog channels gives them better frequency choices.

should be prohibited from swapping their analog and digital channels without first being subjected to an FCC rulemaking.

Responding to proposals that the FCC issued two months ago, they urged the agency to let smaller-market and lower-revenue stations phase in DTV

hours of operations. Broadcasters awaiting permanent DTV assignments should not be forced to launch lower-power operations on temporary channels, they added. The groups also reiterated calls to eliminate analog/digital simulcasting requirements and to establish technical requirements for receivers.

The National Cable & Telecommunications Association, on the other hand, argued that eliminating the simulcasting mandate would lead stations to perpetuate their analog station as a distinct revenue stream.

The Advanced Television Systems Committee argued that the FCC would need to take no action if broadcasters rolled out new digital transmission systems that rely on many cellular-phone-style transmitters in a market rather than a lone high-power antenna tower. The idea, devised by the Merrill Weiss Group, is being promoted as a way to get around signal echoes and other reception problems.

Distributed transmission

### Digital Revisions

DTV rules currently under review:

- Analog simulcasting quota
- Interference protections for unserved coverage areas
- Assistance to noncommercial stations.
- DTV-set labeling (capabilities and cable-ready status)
- Feasibility of multiple transmission sites
- V-chip requirements
- Program-guide codes

would be similar to low-power translators and booster stations already used to expand TV stations' reach. The only difference: ATSC says the FCC should grant distributed transmitters the same interference protection as primary towers. Translators and boosters, by contrast, must yield to other primary licensees that create or receive interference.

The Consumer Electronics Association argued that broadcasters should be required to stick with DTV programming quotas. ■

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# TV Duop Songs Differ

BY BILL MCCONNELL

**W**ith Republican FCC commissioners apparently coming to three-vote agreement on significant opportunities for crossownership of local broadcast outlets and newspapers, TV-station groups are turning their lobbying toward making it easier to own two TV stations in midsize and small markets.

Several groups have proposed a variety of ideas that would loosen restrictions on TV duopolies when the FCC completes its sweeping review of broadcast ownership rules.

Currently, the FCC permits duopolies in bigger markets, where eight separately owned stations would remain and only one station is among the four top-rated. Many top TV groups, along with the NAB, say duopolies in big markets are nice but the combos are really needed in smaller markets, where struggling stations would benefit from the efficiencies of scale that paired operations provide.

The big question now is which plan, or variation thereof, will the FCC implement.

Some sources tracking the deliberations predict an idea floated by Hearst-Argyle, which would permit TV pairs in any market as long as collective audience share is 30% or less, has the best shot. The deals also must meet Justice Department/Federal Trade Commission horizon-

tal-merger guidelines. Hearst-Argyle's plan would stand a good chance of passing court muster, sources say, because it mirrors antitrust rules and does not set an arbitrary cutoff point for which markets duopolies can occur.

The "eight-voice test" was struck down by federal appeals judges as an arbitrary limit. Although judges did not indicate that more-lenient duopoly rules were necessarily the way to go, broadcasters think they have persuaded the commission's Republican majority.

Democrats Michael Copps and Jonathan Adelstein have been skeptical of the industry's plea for small-market relief, and the Dems' public-advocate allies say permitting more concentration in small markets is the last thing the FCC should be doing.

Other competing plans include the NAB's "10/10" proposal, which would allow pairs in smaller markets when a station with a 10 share would join with a lower-rated station. Case-by-

case mergers would be permitted in smaller markets. The plan has pretty much been ruled out by the commissioners, industry sources say.

Likewise, Belo Corp.'s suggestion to eliminate the eight-voice test but preserve a prohibition on mergers between the four top-rated stations is viewed as permitting too many small-market mergers. That argument appears to be hurting a LIN/Raycom plan to permit pairs anywhere unless all stations in a market would have one owner. ■

**An idea floated by Hearst-Argyle, which would permit TV pairs in any market as long as collective audience share is 30% or less, reportedly has the best shot.**



## CAPITAL WATCH

### Fritts Sticks at 35%

Despite a change in thinking by at least one of his prominent members, National Association of Broadcasters President Eddie Fritts Wednesday called on the FCC not to give in to network demands for a higher national TV-ownership cap. "In our view, the 35% cap has been good for localism and diversity," he told the Media Institute in Washington Wednesday. Although Belo has told the FCC it could accept a hike in the cap on one company's national reach to 45% of TV households, Fritts said NAB is holding its ground. Asked how much of a hike would prompt an NAB court challenge, Fritts wouldn't say. As for radio-ownership limits, Fritts said the FCC should not alter local-market measurements to reduce the number of stations one company can own in a market.

### Been There, Done That, Says Gannett

Responding to criticism from Media Access Project President Andrew Schwartzman that Gannett neither participated in nor covered a recent media-ownership forum in Phoenix, a spokeswoman for the company said it had sent a statement to be read at the hearing, adding that the judgment as to whether to cover the forum had been entirely up to the local Gannett station and newspaper in the market. Schwartzman had been seconding a complaint of undercoverage by FCC Commissioner Michael Copps, who called for the series of ownership forums and continues to push for more public input.

### Radio License Threatened

The FCC last week upheld a \$39,000 fine against KTCM(FM) Kingman, Kan., for failing to comply with a host of safety and operational requirements. The commission is also investigating whether further sanctions are warranted, including revocation of the station's license. Maria Salazar, owner of the station, was ordered to pay the fine after the FCC found the antenna at an unauthorized location and without proper lighting. The station also failed to install Emergency Alert System equipment, maintain a main studio, or keep a public inspection file. Salazar has not responded to a notice of apparent liability for the fine issued last July.

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# BUSINESS



## CHANGING HANDS

### TVs

#### WTVW-TV Evansville, Ind.

**PRICE:** \$44 million

**BUYER:** GNS Media Inc. (G. Neil Smith, president)

**SELLER:** Quorum Broadcasting Co. (J. Daniel Sullivan, president)

**FACILITIES:** Ch.7, 316 kW, ant. 1,001 ft

**AFFILIATION:** Fox

**COMMENT:** GNS may ultimately allow Liberty Media to purchase the GNS stock. Liber-

ty owns WFIE-TV/Evansville

### Combos

#### WXCO-AM and WYCO-FM Wausau (Wausau-Stevens Point), Wis.

**PRICE:** \$3.4 million

**BUYER:** Badger Communications LLC (David W. Winters, president/CEO); owns nine other stations, including WMZK-FM Wausau-Stevens Point

**SELLER:** Seehafer Broadcasting Corp. (Don Seehafer, president)

**FACILITIES:** WXCO-AM: 1230 kHz, 1 kW; WYCO-AM: 107.9 MHz, 100 kW, ant. 1,030 ft.

**FORMAT:** WXCO-AM: Sports; WYCO-AM: Hot AC

#### WJZY-FM Carolina Beach and WMFD(AM) Wilmington, N.C.

**PRICE:** \$1.5 million

**BUYER:** Ocean Broadcasting LLC (Macon B. Moye, manager); owns two other stations, including WAZO-FM and WRQR-FM Wilmington

**SELLER:** Carl V. Venters (Charles H. Sullivan Jr., president)

**FACILITIES:** WJZY-FM: 106.7 MHz, 6 kW, ant. 341 ft.; WMFD-AM: 630 kHz, 800 W day/1 kW night

**FORMAT:** WJZY-FM: Smooth Jazz; WMFD-AM: Sports/Talk

### FMs

#### WWZY-FM Long Branch (Monmouth-Ocean), N.J.

**PRICE:** \$20 million

**BUYER:** Press Communications LLC (Richard T. Morena, CFO); owns three other stations, including WHTG-AM and FM and WBHX-FM Monmouth-Ocean

**SELLER:** Nassau Broadcasting Partners LP (Louis Mercatanti Jr., president/chairman)

**FACILITIES:** 107.1 MHz, 630 W, ant. 541 ft.

**FORMAT:** Spanish AC

**WWXY-FM Hampton Bays (Nassau-Suffolk), N.Y.**

PEABODY





**PRICE:** \$2 million  
**BUYER:** Jarad Broadcasting Co. Inc. (John Caracciolo, president); owns three other stations, including WDRE-FM, WLIR-FM and WXXP-FM Nassau-Suffolk  
**SELLER:** Nassau Broadcasting Partners LP (Louis Mercatanti Jr., president/chairman)  
**FACILITIES:** 107.1 MHz, 6 kW, ant. 279 ft.  
**FORMAT:** Modern Rock

**WKWL-FM Troy (Dayton), Ohio**  
**PRICE:** \$1.2 million  
**BUYER:** Educational Media Foundation; owns 63 other stations, none in this market  
**SELLER:** Hawes-Saunders Broadcast Properties Inc. (Ro Nita Hawes-Saunders, president)  
**FACILITIES:** 96.9 MHz, 3 kW, ant. 315 ft.

**FORMAT:** Urban/Oldies  
**WMRZ-FM Buena Vista (Columbus), Ga.**  
**PRICE:** \$1 million  
**BUYER:** Davis Broadcasting Inc. (Gregory A. Davis, president/director); owns four other stations, including WEAM-AM, WOKS-AM, WFXE-FM and WKZJ-FM Columbus  
**SELLER:** Popwell Corporate Group (James Popwell Sr., president)  
**FACILITIES:** 100.7 MHz, 12 kW, ant. 479 ft.  
**FORMAT:** Adult Standard

**WCRQ-FM Dennysville, Maine**  
**PRICE:** \$195,000  
**BUYER:** WQDY Inc. (William G. McVicar, president); owns two other stations, neither in this market

**SELLER:** Citadel Communications Corp. (Farid Suleman, CEO)  
**FACILITIES:** 102.9 MHz, 100 kW, ant. 456 ft.  
**FORMAT:** Hot AC

**KBMV-FM Birch Tree, Mo.**  
**PRICE:** \$175,000  
**BUYER:** Bob Knight; owns four other stations, none in this market  
**SELLER:** Eagle Bluff Enterprises (Steven Fuchs, president)  
**FACILITIES:** 107.1 MHz, 15 kW, ant. 328 ft.  
**FORMAT:** Hot AC

**KWCO-FM Chickasha (Oklahoma City), Okla.**  
**PRICE:** \$114,400  
**BUYER:** Kenny Communications Inc. (Matthew K. Mollman, president); no other

broadcast interests  
**SELLER:** Tyler Broadcasting Corp. (Ralph H. Tyler, operating manager)  
**FACILITIES:** 105.5 MHz, 3 kW, ant. 443 ft.  
**FORMAT:** Classic Hits

**WIGH-FM Lexington, Tenn.**  
**PRICE:** \$20,000  
**BUYER:** American Family Association Inc. (Donald E. Wildmon, president); owns 107 other stations, none in this market  
**SELLER:** Guiding Hands for the Blind Inc. (Steve Beverly, chairman)  
**FACILITIES:** 88.7 MHz, 15 kW, ant. 548 ft.  
**FORMAT:** Educational  
**COMMENT:** American Family has also agreed to continue to carry Union University's men's

and women's basketball games through 2005  
**KREU-FM Roland (Ft. Smith, Ark.), Okla.**  
**PRICE:** \$10,000  
**BUYER:** Fred Baker, et al (Fred Baker, president); owns two other stations, KFSA(AM) and KISR-FM Ft. Smith  
**SELLER:** Sequoya Communications Corp. (Polly A. Crews, president/director)  
**FACILITIES:** 92.3 MHz, 730 W, ant. 930 ft.  
**FORMAT:** '70s Oldies  
**COMMENT:** At the time of the sale, Baker was already operating the station.  
**KVRS-FM Lawton, Okla.; KRVS-FM Lafayette, La.**  
**PRICE:** \$10  
**BUYER:** American Family Asso-

AWARD  
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ciation Inc. (Donald E. Wildmon, president); owns 106 other stations, including KSJY-FM Lafayette

**SELLER:** Lawton Educational Broadcasting Foundation (Harold Wilson, president)

**FACILITIES:** KQRS-FM: 90.3 MHz, 1 kW ant. 187 ft.; KRVS-FM: 88.7 MHz, 100 kW, ant. 1,243 ft.

**FORMAT:** KQRS-FM: Christian; KRVS-FM: Variety

**COMMENT:** American Family Association will also pay \$800 per month to the Dorothy Wilson trust during the life of Dorothy Wilson

### AMs

**KVIN(AM) Turlock (Modesto), Calif.**

**PRICE:** \$500,000

**BUYER:** Nelson F. Gomez; owns six other stations, including KBYN-FM and KCFA-FM

Modesto

**SELLER:** Threshold Communications (James Arata, general partner)

**FACILITIES:** 1390 kHz, 5 kW

**FORMAT:** Smooth Jazz

**WGSR(AM) Fernandina Beach (Jacksonville), Fla.**

**PRICE:** \$335,000

**BUYER:** Florida Sports News Network LLC (Larry Caluffetti,

president); no other broadcast interests

**SELLER:** RJM Communications Inc. (Rickman J. Morrison, president/director)

**FACILITIES:** 1570 kHz, 10 kW day/30 W night

**FORMAT:** Gospel/R&B Oldies

**WWON(AM) Waynesboro, Tenn.**

**PRICE:** \$140,000

**BUYER:** Harvey Fischer; owns

one other station, not in this market

**SELLER:** Wayne County Community Radio (Gerald E. Dilts, managing member/GM)

**FACILITIES:** 930 kHz, 470 W day/91 W night

**FORMAT:** Oldies/Full Service

**WKSJ(AM) Prichard (Mobile), Ala.**

**PRICE:** \$100,000

**BUYER:** Satellite Radio Network

TCA AM

EMMY

PEABO

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TIME PE





(Michael Gliner, president); owns five other stations, none in this market

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

**FACILITIES:** 1270 kHz, 5 kW day/103 W night

**FORMAT:** Adult Standard

**WMOV(AM) Ravenswood, W.Va.**

**PRICE:** \$50,000

**BUYER:** Harvey Fischer; owns

one other station, not in this market

**SELLER:** Harold F. Parshall

**FACILITIES:** 1360 kHz, 1 kW day

**FORMAT:** Country

**WABN(AM) Abingdon (Johnson City-Kingsport-Bristol), Va.**

**PRICE:** \$50,000

**BUYER:** Living Faith Ministries Inc. (Buford Smith, president/CEO); no other broadcast

interests

**SELLER:** Abingdon Church of the Nazarene (Dickie Kegley, director)

**FACILITIES:** 1230 kHz, 1 kW

**FORMAT:** Oldies/AC

**KNIR(AM) New Iberia (Lafayette), La.**

**PRICE:** \$45,000

**BUYER:** Radio Maria Inc. (Joseph Fugulo, president);

owns three other stations, none in this market

**SELLER:** Bonin Broadcasting Corp. (Donald Bonin, president)

**FACILITIES:** 1360 kHz, 1 kW day/209 W night

**FORMAT:** Nostalgia

**WYMR(AM) Bridgeport, Ala.**

**PRICE:** \$45,000

**BUYER:** Stone Collins Commu-

nications Inc. (William J. Lord, VP); owns two other stations, none in this market

**SELLER:** Dade County Broadcasting Inc. (Evan E. Stone, president/director)

**FACILITIES:** 1480 kHz, 1 kW day/39 W night

**FORMAT:** Adult Standard

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



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Entertainment Weekly*

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*Tom Long  
Detroit News*

"...criminally funny."

*Howard Rosenberg  
Los Angeles Times*



# BRINGING ITS

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*Mark Morrison  
USA Today*

"...critics are hailing it as the rebirth of the sitcom. It definitely screams innovation."

*David Hochman  
TV Guide*

"Move over, *Seinfeld*. The Mac Man's in the house."

*Devin Friedman  
GQ*



**Awards:**

2002 Emmy® Award Winner – Outstanding Writing for a Comedy Series

2002 TCA Winner – Outstanding Comedy Series & Actor

2003 Image Award Winner – Outstanding Comedy Series & Actor

2002 Peabody Award Winner

WINNING WAYS...

2002 Emmy® Award Nominee – Outstanding Actor in a Comedy Series

2002 People's Choice Nominee – Best Comedy Series & Actor

2003 Writer's Guild Award Nominee – Comedy Series

2003 Screen Actors Guild Award Nominee – Best Actor in a Comedy Series

2003 Golden Globe Nominee – Best Actor in a Television Series, Comedy



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## Multichannel NEWS

Issue Date	Focus	Space close	Materials Due
June 2	NCTA Preview Issue	Tues., 5/14	Thurs., 5/20
June 9	NCTA Data Book	Wed., 5/21	Wed., 5/28
June 9	NCTA Issue/Newsday	Tues., 5/21	Thurs., 5/28
June 16	NCTA Wrap-Up	Tues., 5/29	Thurs., 6/4

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

## BROADCASTING CABLE

Issue Date	Focus	Space close	Materials Due
June 2	NCTA Preview Issue	Fri., 5/23	Tues., 5/27
June 9	NCTA Show Issue	Fri., 5/30	Tues., 6/3
June 16th	NCTA Wrap-Up	Fri., 6/6	Tues., 6/10

Contacts: Chuck Bolcom 775-852-1290 • Marcia Orcutt 323-549-4114 • Rob Payne 212-337-7022  
Cheryl Mahon 646-746-6528

## CED

Issue Date	Focus	Space close	Materials Due
June	ITV & VOD: What's New & What Works	Mon., 5/5	Wed., 5/7
June	NCTA Show Daily	Wed., 5/21	Fri., 5/23
July	NCTA Wrap-Up	Mon., 6/9	Wed., 6/11

Contacts: Linda Sommer 303-470-4871 • Bill Parker 303-470-4870 • Todd Marquez 303-470-4873



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# CABLE PROGRAMMING

## Strategy Sampler

Most cable networks are flexing their muscles on original programs. Here are several networks' strategies and plans for the months ahead. Compiled by John M. Higgins and Allison Romano

### Court TV

The difference may be subtle, but Court TV is trying to position itself as less about crime and more of a mystery channel. Senior VP of Development Ed Hersch said that, unlike broadcast newsmagazines that "begin and end on a sobbing soundbite," Court TV is focusing on the investigation. That means more forensic experts, fewer relatives of homicide victims.

Mastermind



To showcase this approach, Court TV will label part of its prime time schedule I Zone, an hour featuring a mix of documentaries, reality-based dramas, specials and unscripted reality shows. New programs include *Heist!*, a half-hour look at audacious bank robberies and museum thefts around the world; *Hollywood Justice*, about celebrities caught up in crimes; and *Masterminds*, focused on elite, brilliant bank robbers, murderers and con men.

One limited series is *The Innocence Project*, about real-life wrongful convictions that have been overturned. The requisite *Trading Spaces* knock-off is *Caper Challenge*, in which two teams must emulate past difficult and complex robberies on elaborately built sets containing laser alarms, security vaults and other high-tech systems.

### Food Network

Ever seeking the right balance between shows about cooking and shows merely about food, Food Network is drift-

Date Plate



Clockwise from top left: FX's *The Shield*, Discovery's *Monster Garage*, Cartoon Network's *Duck Dodgers* and Sci Fi's *Battlestar Galactica*.

# Summer Is Still Cable's Main Stage

Nets use broadcast's 'repeat season' to launch their series

## SPECIAL REPORT

BY ALLISON ROMANO

It's tough to be original. USA Network was so pleased with freshman drama *The Dead Zone* last summer that it promoted the show to a winter run for its second season. After a strong debut in January, though, Sunday nights in February proved far more competitive than *Dead Zone's* prior summer slot, and the show's numbers faded.

After initial bliss with freshman hits like *Dead Zone* and USA Network's other drama, *Monk*, and FX's *The Shield*, cable channels are rediscovering how tough a





Disney Channel's *That's So Raven* (top) gets good Nielsen marks; Comedy Central axed satire *That's My Bush* in '01.

changing. Most cable nets are earmarking more money for original production, and, thanks both to cable's success with scripted shows and to the recent reality glut on broadcast, they are gaining access to top-notch writers, producers and actors. ABC Family programming chief Linda Mancuso says the comedy genre is attractive because there aren't many sitcoms. And broadcast networks, focused on drama and reality, have had real trouble developing sitcoms that stick.

At ABC Family, two scripts are in development: *1,001 Dates*, about two Manhattan matchmakers, and *Twenty Nothing*, a *Friends*-style comedy based in Royal Oak, Mich. Mancuso plans to make 26 episodes of each. "If you hit a home run with a comedy," she says, "you can rerun it to the ground."

Sister net Disney Channel recently welcomed its first sitcom, *That's So Raven*, which posts encouraging Nielsen marks.

Of course, network execs say, half-hour shows are hardly a

bargain. A high-quality comedy will likely run more than \$500,000 per episode. Broadcast networks spend upwards of \$1 million per episode for the average sitcom. Star-studded shows are wildly more expensive.

Still, cable programmers are keeping a tight rein on costs.

For its unnamed scripted project, Comedy Central grabbed two young writers who don't yet qualify for the Writer's Guild union, which makes them affordable, and paired them with an experienced supervisor. Another new Comedy show *Reno: 911* is a hybrid scripted/sketch comedy: The scenes are set, but actors take characters and storylines on the fly. Comedy Central sometimes tests ideas at its Los Angeles comedy club The Comedy Central Stage before committing.

"There's never as much money" for cable development as for broadcast shows, says Comedy Senior Vice President of Original Programming and Development Lauren Corrao, who formerly executive-produced ABC's *The Job*.

"But we try to use it to our advantage. On cable, people are looking for an alternative."

WE's *Tinsley Bumble*, which kicks off in June with six episodes, is a scripted/improv hybrid. The Rainbow Media-owned network created and produced the show in-house, using a single digital camera. With a price tag said to be under \$100,000 per episode, the show is more akin to reality shows than to traditional sitcoms.

"We were determined to do a comedy, and this is the way we found to do it," says WE General Manager/Executive Vice President Martin Von Ruden.

Also trying to manage costs, ABC Family is tinkering with traditional development. Mancuso doesn't plan to shoot pricey pilots. In fact, she won't film pilots at all. "It doesn't make sense, especially for us."

Instead, she'll cast the show and then have actors in for table reads, saving valuable production dollars for the scripts that get a green light. ■

## STRATEGY SAMPLER

show starring actor Ashton Kutcher, are particularly hot right now. Drew Barrymore's ex-husband Tom Green hosts a new late-night strip show *The New Tom Green Talk Show* beginning June 12. A new reality show starring newlywed musicians Jessica Simpson and Nick Lachey kicks off in August.

Other reality strains are going strong, too. *Made* offers teens a chance to live a dream, like making the cheerleading squad; *Sorority Life*, a reality show on sororities, is returning for its third season; *The Real World* also returns, this time in Paris.

### TNT and TBS Superstation

After some time on the sidelines, Turner Broadcasting System's general-entertainment nets want back into the original-series business. For TNT, that means a new scripted drama by summer 2004. The net enjoys big ratings for acquisitions, such as *Law & Order*, sports, with the National Basketball Association and NASCAR; and original movies. But it has been missing an original series since *Witchblade* was axed last year after two seasons of decent ratings. TNT also plans eight original movies and miniseries for the coming TV season.

After focusing on its fringe "Non-Stop Comedy Block" of acquired sitcoms, TBS Superstation is turning to sprucing up its prime time. A new reality show for fall is *House Rules*, a *Trading Spaces*-type show where three teams of remodelers compete to win the house they are making over. TBS also plans 13 original movies, many of the action variety, for the coming season.

### Lifetime

In August, Lifetime will add two new dramas to its schedule and open up a second night of originals on Saturdays. The additions come as Lifetime, queen of basic cable for months on end, has slipped in recent ratings, with first-quarter Nielsen marks off 23%. Lifetime executives contend that the new series, along with a strong slate of summer original movies, will drive "Television for Women" back up.

Nick & Shelley

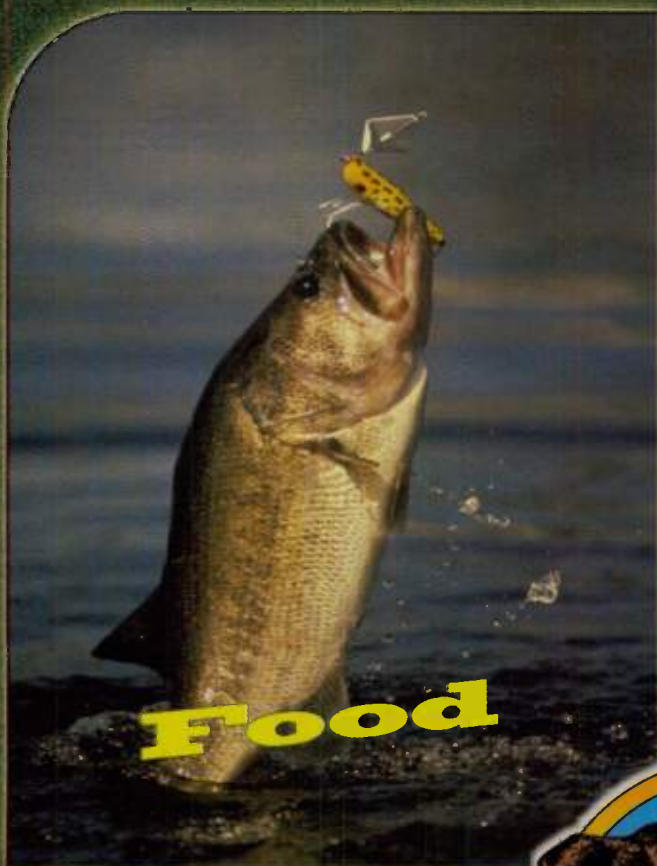


The four pilots: *Nick & Shelley*, featuring a divorced couple who are still detective partners; *Wild Card*, starring Joely Fisher as a former blackjack dealer trying to raise her sister's kids and investigate frauds; and *Follow the Leeds*, with Sharon Lawrence as a woman running a private-investigation business with her mom and sister. In *1-800 Missing* former *ER* star Gloria Reuben teams up with a teenage psychic to solve cases.

Lifetime plans to spend \$800 million on programming over the next two years. That includes plans for new reality shows, such as redecorating show *Merge*, where newlyweds try to combine their belongings, and *Make Me Over*, where friends and family propose radical hair, wardrobe and cosmetic changes.



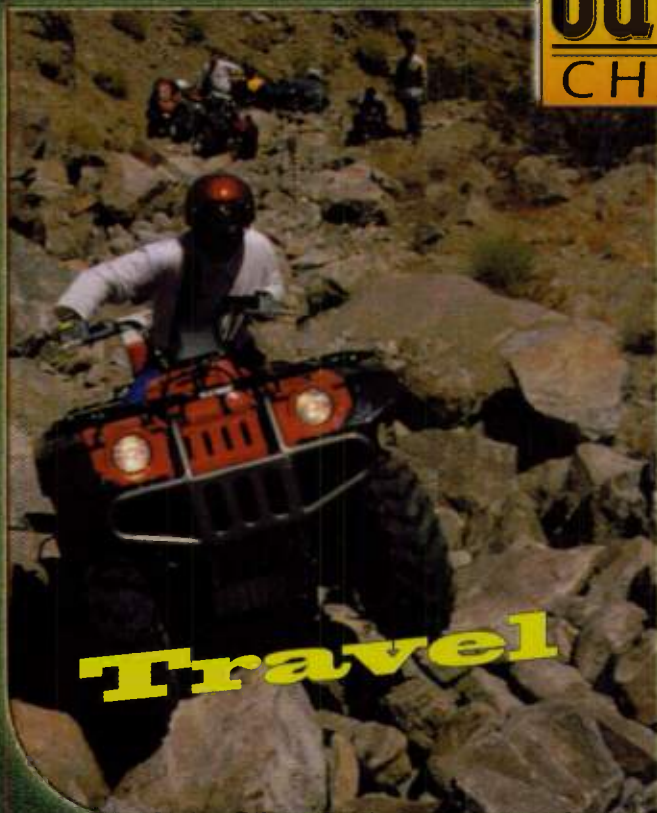
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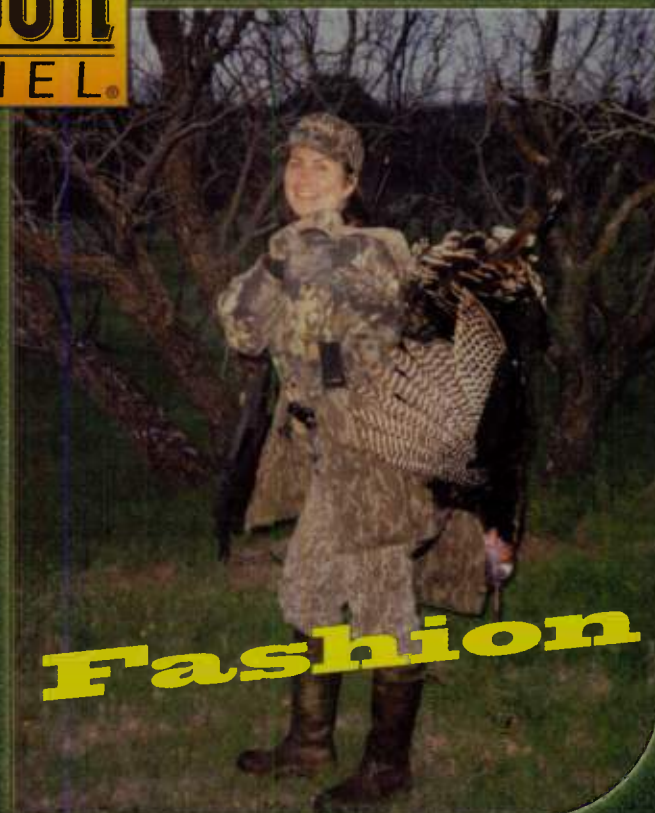
**Food**



**Art**



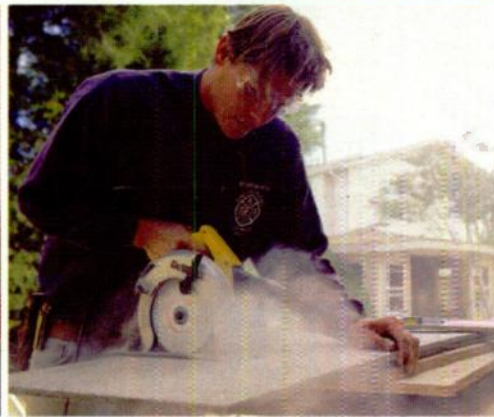
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At less than \$100,000 an episode and 3.0-4.0 average rating, TLC's *Trading Spaces* is the Holy Grail for programmers.

| the business side |

# It's Production On the Cheap

A cadre of independent producers crank out programming for basic-cable nets

BY JOHN M. HIGGINS

Some cable networks boast about their original programming as if it's a rarity. USA Network calls itself "cable television's leading provider of original series and feature movies." TNT even likes to spell "originals" with a capital "O," as in its "line-up of dramatic Original films."

Of course, while TNT may be producing only eight movies a year, some successful channels are loaded with original product, hours and hours of shows on home decorating, adventure travel, animal psychologists. And basic networks like Discovery Channel and A&E rely on squads of small production houses, virtually unknown, churning out hundreds of episodes of dozens of series each year.

The major difference is that networks that load up on what are very loosely referred to as "reality" shows aren't paying the kind of money the broadcast and cable entertainment nets do. Cable producers are commonly tasked with producing an hour of television for \$100,000 to \$200,000, an hour that will be aired over and over and over with no additional payments to the producer. Often, those deals come with no backend: no international sales, no DVD splits.

## SMALL PRODUCERS

Viewers envision networks with vast squads of staffers actually shooting all their programs, said Vinnie Kralyevich, whose New York-based Kralyevich Productions Inc. shoots such programs as Bravo's *Page to Screen* and Court TV's *Dominick Dunne's Power, Privilege and Justice*. That's true at only some networks, such as E!, the cable sports and news channels, and, to some degree, Court TV.

"There's this perception that the Discoveries and the A&Es and the Court TVs are making all these shows themselves," said Kralyevich. "But they have practically nobody in-house actually making

them. We're doing it. That's how they can do it so cheap."

At the same time, the cable networks depend on a strong community of independent producers to crank out programming smoothly and much more cheaply than they could do if forced to staff up in-house.

"This is going to be our salvation," said Jonathan Rodgers, former president of Discovery Networks who is starting a black-oriented channel for Comcast and Radio One. "Not only will this give us about 25% of our programming, we're hoping our demand will create production companies, which, by and large, are not now owned by African-Americans."

Even the network executives who hire the producers are a bit puzzled by the business.

"How do they make any money?" said Eileen Opatut, Food Network senior vice president of programming and production. "I know what we do and the paces we put them through. They can't be skimming money off the top. There isn't anything to skim from."

Indeed, it can be a tough road for a company getting, say, a \$1 million assignment to do a medical talk show for Discovery Health. "What is it they say, supermarkets are about a 5% [profit] margin?" asked Gary Grossman, a veteran cable producer partnered in Weller/Grossman Productions with ex-*Entertainment Tonight* anchor Robb Weller. "Sometimes we're in the supermarket level. It's very low."

Even though a small "reality row" of small cable producers has sprung up around Los Angeles, their world is far from the Hollywood community producing shows for broadcast nets.

The likes of CBS are willing to throw \$1.5 million per episode at producers of even a moderately priced drama like *Hack*. The sixth year of a hit like NBC's *The West Wing* can push the studio's take to \$7 million an episode. That's why a reality show like ABC's *Are You Hot?* seems a bargain at \$700,000 per episode.



But cable networks give small producers a fraction of those budgets. An hour-long light documentary on The History Channel might fetch \$150,000. Food Network pays just \$40,000 to \$60,000 for a cooking show that travels out into the field. HGTV might pay as little \$20,000 for a half-hour home-improvement show shot in a studio.

#### WORK-FOR-HIRE

Sometimes, the production company comes up with an idea it pitches to the networks and can keep some sort of backend. More often, the network develops or licenses an idea and hires a production shop to manufacture it.

The Holy Grail in this world is *Trading Spaces*, which, at less than \$100,000 per episode, regularly delivers a prime time Nielsen household rating of 3.0-4.0.

**'What is it they say, supermarkets are about a 5% [profit] margin? Sometimes we're in the supermarket level. It's very low.'**

**GARY GROSSMAN,**  
Weller/Grossman Productions

That's huge for a network that had averaged a 0.8 in prime.

Looking for a bridge from its woman-oriented afternoon block of *A Wedding Story*, *A Baby Story* and *A Dating Story* to the early-fringe home-improvement shows, TLC licensed the idea for *Trading Spaces* from Dutch producer Endemol, which developed British success *Changing Rooms* for BBC.

#### NO BACKEND

The current *Trading Spaces* producer, Banyan Productions, is not the first one. Initially, TLC tapped Ross Productions but became unhappy with the costs. TLC bid the job out after the first season and hired Banyan. After a change of hosts and a polish of on-air graphics for the second season, *Trading Spaces* really started breaking out.

"It's a great format," said Banyan CEO Jan Dickler, who started the company with other refugees (including wife Susan Cohen-Dickler) from KYW-TV Philadelphia, whose *Evening Magazine* was shut down in 1991. "We were showing a lot of success with the TLC daytime bloc. We were able to deliver that every day."

Banyan expects to produce 700 episodes of different cable shows this year. But, for all TLC's financial success (three 30-second

spots on a single episode can sell for more than the episode cost to produce), Banyan hasn't seen a great bonus. TLC General Manager Roger Marmet wouldn't get into details but said the cost of *Trading Spaces* is only slightly higher than it was a year ago.

When the network generates the idea, the producers get only the original fee. Steve Rosenbaum, CEO of New York-based Camera

Planet, was surprised recently to see one of 13 hours of a health show he produced seven years ago for a predecessor of ailing Health Network. "I think they've run [the series] 900 times."

Even if the producer comes up with the idea, networks like HGTV, A&E and sister channel History often still demand all rights: domestic, international, home video.

KPI's Kralyevich tries to mix

commissioned product like History Channel programs about biblical figures with his own aimed more internationally that he can sell direct-to-video in the U.S. One such project is *Luche Libre*, a program about a day in the life of Mexican wrestlers. "It's the kind of thing I could never pitch to a network."

Camera Planet now tries to develop all its own ideas and se-

cure some other backing before approaching a U.S. cable network, Rosenbaum said. "We walk into a network with foreign presale, a DVD deal, then say, 'We'd love for you to be our U.S. partner.' That way we're coming to [the cable network] with more than a good idea and a bunch of cameras. The truth is that making television has become a commodity business." ■

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## TECHNOLOGY

# Spectrum-Sharing Plan Hits Roadblock

Database problems further hinder reclamation of broadcasters' ENG band for mobile services

By BILL MCCONNELL

**T**he drive to establish DTV and reclaim old analog channels has suffered its share of potholes, but nothing like the axle-breakers encountered by a similar government plan to take some spectrum that broadcasters use for backhaul transmissions and give it to wireless services and others.

For half a decade, the FCC has been trying to figure out how broadcasters can share spectrum used for electronic newsgathering with purveyors of new mobile satellite services (MSS) and others seeking spots on various broadcast auxiliary bands. ENG allows broadcasters to transmit sports, news and other programming from the field back to TV studios for editing prior to broadcast. Plans to share the spectrum have been plagued by delays and are now a couple of years behind schedule.

The latest setback came April 15, when database problems forced the FCC to postpone for six months plans to implement coordination procedures necessary to make room for the new services and estimate any compensation for stations.

The problem stems from an FCC licensing database that failed to account for the number of TV pick-up transmitters used and other demands on backhaul channels. Because of the oversights, the database contains inaccurate geographic coordinates as well as incorrect antenna heights, makes and models. The blame lies less with the FCC than with outdated or missing information, particularly for licenses granted before receive-site information was required in 1974.

An analysis by consultants Cavell, Mertz & Davis showed that, for 6,163 out of 21,033 backhaul channels, almost a third, geographic coordinates for the location of receive stations were either missing or inaccurate. "It should be readily apparent" that the licensing database of auxiliary channels is not yet ready to support mandatory coordinating procedures, the Society of Broadcast Engineers told the FCC in a request for the delay. The society received half of the one-year postponement it requested.

In postponing the procedures until Oct. 16, the FCC agreed that, absent a stay, broadcasters "will suffer irrepara-



The FCC is forcing broadcasters to eventually relinquish 35 MHz on the 2 GHz band and will shrink the size of electronic-newsgathering channels.

ble harm" because, without a fix in the database, there is increased likelihood of interference to receive facilities.

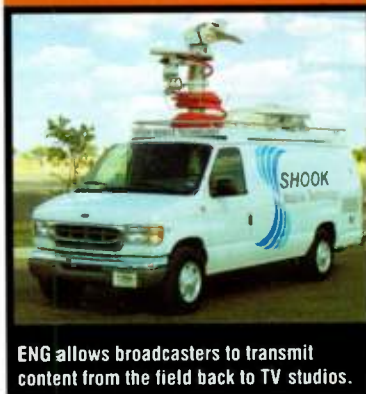
This isn't the first delay. Negotiations between MSS companies and broadcasters have dragged on since summer 2000 over what compensation TV stations should receive for replacing or recalibrating equipment to accommodate new, downsized channels on the 2 GHz band.

The FCC is now pledged to reveal compensation details before Sept. 6, when mandatory negotiations between the two industries expire. The FCC is forcing broadcasters to eventually relinquish 35 MHz on that band and will shrink the size of ENG channels.

Delays in working out compensation have frustrated AT&T Wireless and Cel-

## Focus

### NEWS TECH



ENG allows broadcasters to transmit content from the field back to TV studios.

sat America, which have urged the FCC to ignore one of their own and start issuing licenses for portions of the 2 GHz band. They criticized ICO Global Communications for hindering reallocation of the spectrum with a fight to reduce the cost of moving broadcasters. "ICO continues to waste the commission's time with yet another attempt to undermine the process and avoid paying their rightful costs to relocate existing 2 GHz license holders," AT&T told regulators in a May 2000 letter. At the time, ICO was undergoing bankruptcy reorganization.

Broadcasters also will be sharing auxiliary spectrum on the 950 MHz and 2.5, 7 and 13 GHz bands as well.

On the 2.5 GHz band, potential prob-

lems became apparent when an FCC order declared that low earth satellite stations faced little interference concerns on channel A10 because no broadcast facilities were located there. But the broadcast engineers countered that they were "aghast" that, in fact, there were "no fewer" than 87 TV facilities using channel A10.

By letting broadcasters amend existing license information, the FCC also relieved stations of what could have been a \$24 million bill if they had been forced to make new applications for licenses from scratch. Each new application would cost roughly \$3,820 in FCC fees and consulting costs, the broadcast engineers said.

Spectrum-sharing has posed such thorny problems that, in 2001, the society hired a national frequency-coordination director to serve on its headquarters staff in Indianapolis. The post also oversees game-day frequency-coordination efforts with the National Football League, which the SBE has been assisting since 1999, as well as regular frequency coordination through the SBE's nationwide network of volunteer coordinators. ■



# Patent Win Buoy Northpoint

Auction could be delayed while its lawsuit is adjudicated

BY BILL MCCONNELL

**N**orthpoint Technology executives predict that a new patent covering a portion of the company's plan for an earth-bound competitor to satellite TV will bolster their lawsuit against a would-be rival.

Northpoint, which paid for and conducted research necessary to persuade the FCC to authorize a terrestrial microwave competitor to DBS and cable, is suing both the agency and competing applicant MDS America over plans to auction the necessary spectrum.

The most recent patent, granted Feb. 11, covers Northpoint's method for using direct-broadcast-satellite spectrum to transmit at power levels so low the signal won't interfere with DBS service. The spectrum is located

**'This is strong vindication for our claim to have invented the technology.'**

**SOPHIA COLLIER**, Northpoint

on the 12 GHz band used by EchoStar and DirecTV. Those companies say the system, which would rely on microwave transmitters dispersed around the country, would wreak havoc on their customers' reception.

Northpoint argues that the patent and several others give it exclusive right to technology necessary to roll out the terrestrial pay-TV service without hurting DBS. MDS America, Northpoint says, has violated those patents in tests of its rival service and can't roll out a nationwide version without violating Northpoint's rights again.

Officials at the Washington-based company are particularly pleased by the latest patent because it was granted over MDS objections. Northpoint's rival had argued that much of the necessary technology for the service was already in the public domain.

"This is very strong vindication for our claim to have invented the technology," said Northpoint chief executive Sophia Collier. MDS officials deny the assertion.

The two companies will make their case to federal judges later this year. The federal appeals court in Washington has been holding in abeyance Northpoint's patent-infringement suit against MDS until the FCC wrapped up petitions to recon-

sider its terrestrial-pay-TV proceeding. Last week, the FCC reaffirmed its plan to permit the service and auction the necessary spectrum. Another Northpoint

suit challenges the legality of the FCC auction.

Though the FCC said it planned to keep the June 25 auction date, a May 1 seminar for potential bid-

ders was postponed indefinitely with no explanation. Sources predict the auction will be delayed and rescheduled after the cases are resolved.

At issue in the infringement case are patents that allow Northpoint to use DBS spectrum purportedly without creating interference to providers using it.

Northpoint's system is based

on the principle that it can share spectrum with DBS by orienting its signal in the opposite direction. Other patents cover transmission of a terrestrial signal from a different compass point or elevation angle, as well as a plan to operate a terrestrial network in the presence of satellite signals and allow reception of local broadcast TV signals. ■

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## PEOPLE

## THE FIFTH ESTATER

## He Likes the Action in Covering Conflict

O.J., Election Night 2000, war in Iraq: Ryan was there

**A**lthough he doesn't have much time to rest, Marty Ryan finally has a little time to reflect on Fox News Channel's coverage of the war in Iraq. Ryan, a veteran news producer, was the executive producer of Fox's coverage. It was hardly the first time he has been at the center of covering major stories (including 9/11) for Fox and other news outlets.

In 2000, for example, he was Fox's point man for the contentious and crazed Election Night coverage, which, all things considered had more turning points than the conflict in Iraq. And, jokes Ryan, "both stories lasted about a month."

At 56, Ryan, a Chicago native, hasn't seemed to have lost much of his get-up-and-go, and this is a journalist who spent many of those years getting up very early. He became the producer of NBC's *Today Show* in 1982. Under executive producer Steve Friedman, whom he replaced when Friedman left in 1987, *Today* began to dominate. In some ways, the two-hour length of that show helped Ryan get ready for the 24/7 nature of cable news, which then consisted of only CNN.

"I think we all went through some growing pains," he says of cable news, but he reasons that the all-day news cycle isn't really that different from how newsrooms, even local ones, have always operated—except, for most of those hours, it wasn't being seen by viewers. "You do a show at 4 and another one at 11, but, in between, there's a car chase and you cut in, or you're working on getting more information about the stories you're working on. That's kind of what we do in cable news."

If he had his druthers, Ryan would have been the center-fielder for his much beloved Chicago Cubs, but he gave up on that dream, "when I realized I couldn't hit a curveball."

Ryan's early training began in 1974, when he was the evening-news producer for NBC-owned WMAQ-TV in news-crazed Chicago. It

was there that he found his first journalistic hero, Ed Planer, the station's news director at that time. "He was a mentor. He encouraged me to ask, 'Why do you think this is the way to do this?' or 'Why don't we do this?'"

Ryan, however, never aspired to the top job. He liked producing best, and, he notes, management has mundane downsides: "I didn't want to be the guy in charge of finding out who was throwing spitwads at whom," he laughed.

He also credits Chicago's rough-and-tumble political world for his interest in politics. (Along with being executive producer for political coverage, he is also executive producer of Fox Broadcasting's *Fox News Sunday*.) "I love being involved in Election Night. Think of it: For that one day, for that one time, you really do know what people want and what they're thinking. Because they're telling you."

He now credits Fox chief executive Roger Ailes for building a network that reacts quickly and without lots of bureaucracy, one of the real differences of working at the network.

He has worked for NBC—the network, WMAQ-TV and KNBC-TV, where he was executive producer of its O.J. Simpson coverage—and ABC, where he was the executive producer of the daytime talk show *Home*. At Fox, he says, the biggest enjoyment is the staff—or lack of it.

He recalls that, during the 2000 presidential race, the major networks arranged a meeting to discuss pool coverage. "There were three of us from Fox there, and the door opened and in came 14 guys from another network I'd rather not mention. The guy next to me said, 'Who are all those guys?' I said,

"Well, three of them are me, three of them are you, four of them are our other guy, and the rest, I don't know.' We're an extremely lean machine. We just have a really good command structure."—P.J. Bednarski

## Marty Ryan

Executive producer, political coverage, Fox News Channel, and executive producer, Fox News Sunday



B. Nov. 16, 1946, Chicago

## EDUCATION

BA, English, Bradley University, 1970; MS, journalism, University of Missouri, 1973

## EMPLOYMENT

Producer, WMAQ-TV Chicago, 1974-79; senior producer, *The Today Show*, 1982-87; executive producer, *The Today Show*, 1987-90; executive producer, *Home Show* (ABC), 1991-93; executive producer KNBC-TV Los Angeles, 1994-95; executive producer *Fox News Sunday*, Fox News, 1995-99; current positions since 2002

## PERSONAL

M. Carolyn, Aug. 17, 1968; children: Kelly Gilmer (30), Casey (25)



## FATES &amp; FORTUNES

## Broadcast TV

**MIKE BROWN**, national sales manager, KTLA(TV) Los Angeles, promoted to local sales manager.



**MIKE BROWN**  
KTLA(TV) Los Angeles

## Cable TV

At Comcast Cable: **BARRY TAYLOR**, president, Wheaton Village Inc., Millville, N.J., appointed area director, government and community affairs, Comcast Cable's Southern New Jersey systems; **KATHY ETEMAD**, chief of staff for Council of the District of Columbia's Councilmember Kevin P. Chavous, joins as manager, government relations, Washington.

## Programming

**TRICIA MELTON**, VP, marketing, Oxygen Media, New York, joins Lifetime, New York, in the same capacity.

**THOMAS P. SOUTHWICK**, VP, freelance writer, Denver, named VP, corporate communications, Starz Encore Group, Englewood, Colo.

At ESPN: **MANISH JHA**, senior VP, sales strategy and new media, affiliate sales and marketing division, Bristol, Conn., named senior VP/GM, emerging media and data services; **SPENCE KRAMER**, director, marketing, New York, promoted VP, advertising and promotion.

At Home Shopping Network, St. Petersburg, Fla: **KAI SAWATZI**, senior VP/European creative director, Olay Skincare and new business, Saatchi & Saatchi, London, joins as senior VP/executive creative director; **OTIS HOWARD**, lighting director, The Light Design Group, New York, joins as VP, set design and lighting; **BETHANY BUNNELL**, founder, SunSafe Inc., Miami, joins as VP, on-air promotion and graphics.

## Media

**LISA DOLLINGER**, senior VP, marketing and communications, radio division, Clear Channel Communications, San Antonio, named senior VP, worldwide corporate communications.

At *ESPN* magazine and ESPN.com, New York: **JOHN KOSNER**, senior VP, business operations, ESPN.com and *ESPN*, named senior VP/GM, ESPN.com; **GEOFF REISS**, senior VP, programming, production and operations, ESPN.com, named senior VP/GM, *ESPN*; **JOHN PAPANEK**, senior VP/editor in chief, *ESPN*, named senior VP, editorial, *ESPN*, ESPN.com and emerging media; **GARY HOENIG**, executive editor, *ESPN*, named editor in chief.

## Journalism

**MARK GINTHER**, assistant news director, KSTP-TV/KSTC-TV Minneapolis-



**KATHY ETEMAD**  
Comcast Cable



**LISA DOLLINGER**  
Clear Channel



**STEPHANIE GREENHUT BAUMOEL**  
FerenComm

St. Paul, named news director, WHO-TV Des Moines, Iowa.

**JOEL GROVER**, investigative reporter, KCBS-TV Los Angeles, joins KNBC(TV) Los Angeles, in the same capacity.

**CHRIS GAILUS**, weekend anchor, WFAA-TV Dallas, joins WNYW(TV) New York, as morning co-anchor *Good Day New York, Wakeup Edition*.

At CN8, Philadelphia: **CATHY BALLOU**, host, *Calling All Cooks*, Food





Network, Atlanta, and **CYNDI EDWARDS**, co-host, *Breakfast at the NewRO*, CHRO-TV Pembroke, Ontario, Canada, join as co-host, *Your Morning on CNB*.

**DARA WELLES**, fill-in news anchor, WQXR-FM New York, adds WOR(AM) New York to her duties.

**ANDRÉ MOREAU**, reporter/fill-in anchor, KCAL(TV) Los Angeles, joins KFMB-TV San Diego as weekend anchor.

**KEITH JONES**, weekend anchor, WPXI(TV) Pittsburgh, joins WOWK-TV, Huntington, W.Va., as primary anchor.

**JANELLE WANG**, morning reporter/anchor, KPTV(TV) Portland, Ore., joins KGO-TV San Francisco, as morning anchor/fill-in anchor.

**HEATHER ROWE**, anchor, KEPR-TV Yakima, Wash., joins KWBA(TV) Tucson, Ariz., as main anchor.

**ANNE CRAIG**, reporter, WOFL(TV) Orlando, joins WNYW(TV) New York, in the same capacity.

**JESSICA SCHAMBACH**, reporter, KOCO-TV Oklahoma City, promoted to morning co-anchor.

**MELANIE SANDERS**, weekend anchor, WDSU(TV) New Orleans, joins WNCN(TV) Raleigh, N.C., as co-anchor 5 p.m. weeknight newscast.

**STEVEN COOPER**, consumer/investigative reporter, WKMG-TV Orlando, Fla., promoted to weekend morning anchor/investigative reporter.

**VINCE SIMS**, consumer reporter/weekend anchor, KTUL(TV) Tulsa, Okla., joins WPXI(TV) Pittsburgh, as reporter/weekend morning anchor.

**ANNIE SCHNEIDER**, weekend meteorologist, WFOR-TV Miami, joins WLVI-TV Boston as entertainment and lifestyle reporter/weekend meteorologist.

**DANNY ROMERO**, freelance weather anchor, KNBC(TV) Los Angeles, named weekend weather anchor.

#### Internet

**RANDY STEARNS**, media director, ABC-News.com, New York, named executive producer.

## OBITUARY

**THOMAS CAULFIELD**, a veteran TV writer, died of complications from a heart attack April 11 at Brotman Medical Center in Los Angeles.

He began as a staff writer for Universal Television on such shows as *Thriller* (1960-1962) and *Tales of Wells Fargo* (1957-1962), both on NBC.

He also wrote and produced documentaries for radio and, later, TV, where they continue to run on such cable networks as A&E Network and The History Channel.

More recently, he was senior executive copy editor for online entertainment news service WireImage, co-founded by his son, Michael.

#### Advertising/Marketing/PR

At Major Market Network, New York: **SEAN REILLY**, network supervisor, and **MATT YOX**, associate group director, both OMD, New York, join as account executives.

**REBECCA LYNN MEYER**, local sales manager, WAOW-TV/WYOW(TV) Wausau, Wis., rejoins Continental Television Sales, Chicago, as VP/sales manager.

**STEPHANIE GREENHUT BAUMOEL**,

publicity director, FerenComm, New York, promoted to VP.

#### Radio

**BERNADETTE DUNCAN**, former news writer, ABC Radio Networks, New York, joins Launch Radio Networks, New York, as manager, programming.

#### Associations/Law Firms

**CARMEN ALZNER**, executive director, PROMAX&BDA Europe, Cologne,

Germany, named senior VP/managing director, programming.

**STEVE SOLOMON**, principal, Hutton & Solomon, New York, joins the executive committee of the New York Production Alliance.

#### Allied Fields

At Concrete Pictures, Philadelphia: **MARK JOHNSTON**, creative director, Pittard Sullivan, New York, joins in the same capacity; **JACK BANG**, art/design

director, Telenium Communications Group, Philadelphia, joins as designer/producer; **MILES DAVIS MOOR**, producer, promoted to head, production.

#### WHAT'S YOUR FATE?

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

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*Awards*

Through ballot nominations and personal references, the following people at both broadcast television stations and cable networks have been chosen to receive the first annual BRAND BUILDER AWARD.

These executives will formally receive their awards at the upcoming PROMAX & BDA conference in Los Angeles on June 6.

Each honoree along with their individual accomplishments will be profiled in a special commemorative issue publishing in the June 2nd

issues of both Multichannel News and Broadcasting & Cable. These issues will receive distribution at the conference itself as well as the award ceremony.

Plan now to send your own congratulatory message to these honorees responsible for building many of today's leading television brands.

## AND THE WINNERS ARE...

NBC, **John Miller**, *Co-President/The Agency*

NBC, **Vince Manze**, *Co-President/The Agency*

WB, **Bob Bibb**, *Co-President of Marketing*

WB, **Lou Goldstein**, *Co-President of Marketing*

CBS, **Ron Scalera**, *Senior Vice President Advertising & Promotions*

ABC, **Mike Benson**, *Senior Vice President Marketing*

ABC, **Geoff Calnan**, *Vice President, On-Air Promotion*

FOX, **Roberta Mell**, *Executive Vice President Marketing*

Sinclair Broadcasting Group, **Bill Butler**, *Vice President Programming & Promotion*

WBIR-TV Knoxville (NBC), **Steve Dean**, *Promotion Director*

CBS O&O's, **Tom Remiszewski**, *Vice President Creative Services & Marketing*

KCBS-LA, **Marshall Hites**, *Director of Creative Services, Advertising & Marketing*

NBC News, **Frank Radice**, *Senior Vice President Advertising & Promotions*

KPLR-St. Louis (WB), **Suzi Schrapen**, *Creative Services Director*

WPVI-Philadelphia (ABC), **Caroline Welch**, *Director Creative Services*

PBS, **Lesli Rotenberg**, *SVP Brand Management & Strategic Positioning*

E! Entertainment, **Jill Taffet**, *Vice President Senior Executive, Creative Director*

Food Network, **Michael Smith**, *Vice President Creative Services*

Telemundo Puerto Rico, **Nelson Montes Bono**, *Promotion Supervisor*

VH1, **Christina Norman**, *General Manager*

A&E, **Artie Scheff**, *Senior Vice President Marketing*

ESPN, **Lee Ann Daly**, *Senior Vice President Advertising, Promotion and Marketing*

TV Land, **Larry Jones**, *Executive Vice President - General Manager*

G4, **Dale Hopkins**, *Senior Vice President Affiliate and Ad Sales*

Hallmark, **Chris Moseley**, *Executive Vice President Worldwide Brand Marketing*

Disney, **Eleo Hensleigh**, *Executive Vice President Worldwide Brand Marketing*

Martha Stewart, **Heidi Diamond**, *Executive Vice President, President*

SCI FI Channel, **Dave Howe**, *Senior Vice President Marketing & Creative Services*

HBO, **Eric Kessler**, *President Sales & Marketing*

Court TV, **Art Bell**, *Executive Vice President Programming & Marketing*

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FACETIME



U.N. Has It Going On

Actors **DANNY GLOVER** and **MICHAEL DOUGLAS** (second and third from right, respectively) were on hand at the United Nations for the April 15 screening of **SHOWTIME**'s original documentary series *What's Going On?* The 10-part series, which began on Jan. 19 on Showtime in partnership with **RCN ENTERTAINMENT**, focuses on global issues such as war, hunger and the HIV/AIDS crisis through the eyes of children and is narrated by a host of celebrities including Glover, Douglas, **ANGELINA JOLIE** and **LAURENCE FISHBURNE**. Glover is also a UN Goodwill Ambassador, and Douglas serves as a UN Messenger of Peace.

Pictured (l-r): **ORLY WISEMAN** and **NICOLE SILVER**, co-presidents, RCN and executive producers of *What's Going On?*; **SASHI THAROOR**, UN under-secretary-general for communications and public information; **MATTHEW BLANK**, chairman and CEO, Showtime Networks; **LOUISE FRÉCHETTE**, UN deputy secretary-general; Douglas; Glover; **DAVID MCCOURT**, chairman and CEO, RCN Corp.

Museum Pieces

Joe Abruzzese (second from right), Discovery's president of advertising sales, gathered with his Discovery cohorts at the network's advertising-sales upfront at the American Museum of Natural History in New York last month: (from left) Evan Sternschein, senior VP, national advertiser sales; Samantha Brown, host of *The Travel Channel's Great Hotels*; Paige Davis, host of *TLC's Trading Spaces*; and that show's designer, Kia Steave-Dickerson.



The gang over at **TV GUIDE CHANNEL** were looking exuberant at their ad-sales upfront at the New York club Show, where the theme was "Destination Entertainment."

Pictured (l-to-r): **MADELEINE FORRER**, senior VP/GM, TV Guide Channel; **SUSAN HAWK**, TV Guide Channel *Survivor* correspondent; **DEBBIE MATENOPOULOS**, **KEN TAYLOR**, **CYNTHIA GARRETT** and **KATIE WAGNER**, all TVGC hosts; special guests **TRISTA REHN** of *The Bachelorette* and **DOMING CHIANESE** of *The Sopranos*; and **BILL ROSOLIE**, senior VP/director of sales, TV Guide Network Group.



NATAS's Management 7

The **NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES** held its first Management Hall of Fame event in New York on April 15, inducting seven members recognized as important early innovators in television.

The inductees were: **DANNY VILLENUEVA**, partner, Spanish International Communications (Univision); **ROBERT M. BENNETT**, former president, Metro Media; **WARD L. QUAAL**, former president, WGN Continental; **TOM MURPHY**, chairman and CEO Emeritus, CapCities (ABC); and, posthumously, **STANLEY E. HUBBARD SR.**, founder of Hubbard Broadcasting Inc.; **J. LEONARD REINSCH**, former chairman, Cox Broadcasting; and **DONALD W. MCGANNON**, former president, Westinghouse Broadcasting.

Pictured (l-r): Villanueva; **ANDY FISHER**, president, Cox Television; **STANLEY S. HUBBARD**, chairman, Hubbard Broadcasting; **DENNIS SWANSON**, executive VP/COO, Viacom; **PETER O. PRICE**, president, NATAS; Quaal; Murphy; **TERRANCE MCGANNON**; and Bennett.



DATE BOOK

This Week

**April 28-29**  
**Second Annual PAC-ABLE Golf Tournament & Cable Day**  
Hermitage Hotel, Nashville, Tenn. Contact: Stacey Briggs, sbtcta@aol.com.

**April 28-30**  
**Association of National Advertisers Seminar: Creative, Media, Integrated Marketing, Direct Marketing, Agency, TV, Internet.** New York. Contact: Patricia Hanlon, 248-391-3121.

**April 30**  
**Satellite Entertainment 2003** Hyatt Regency Monterey on the Del Monte Golf Course, Monterey, Calif. Contact: 831-643-2222.

**May 1**  
**Cable Positive**  
Annual Benefit Dinner. The Metropolitan Pavilion, New York. Contact: Melissa Hinnen, 212-459-1502.

**May 2003**  
**May 4-7**  
**Association of National Advertisers Advertising Financial Management Conference.** Palm Beach, Fla. Contact: Patricia Hanlon, 248-391-3121.

**May 11-14**  
**SCTE Cable-Tec Expo 2003** Philadelphia. Contact: 800-542-5040.

**May 12**  
**NBC Upfront Sales Presentation** Metropolitan Opera House, New York. 1 p.m. Contact: Rebecca Marks, 818-840-3914 or 212-307-7171.

**May 13**  
**ABC Upfront Sales Presentation** Radio City Music Hall, New York. 4 p.m. Contact: Kevin Brockman, 818-460-6655.

**May 13**  
**WB Upfront Sales Presentation** Sheraton Towers, New York. 10:30 p.m. Contact: Pamela Morrison, 818-977-6155 or 212-581-1000.

Media Biz Quiz

1. The futures committee of NBC and its affiliates are exploring business opportunities, including:

- A) Jointly operating an Olympics Web site.
- B) Franchising *Fear Factor* fast-food restaurants (featuring show memorabilia).
- C) Using affiliates' DTV spectrum to increase coverage of the Pax and Telemundo Networks.
- D) Offering classified ads over the Web.

2. All the following words or meanings entered the American lexicon during the course of the Iraqi War except:

- A) Embed (n.)—a war

correspondent officially attached to a military unit.

B) De-embed (v.)—to become officially detached from a military unit after reporting on its activities.

C) Disembed (v.)—to insult a war correspondent who becomes officially attached to a military unit.

D) Embed (v.)—to become officially attached to a military unit for purposes of reporting on its activities.

3. CBS executives considered several names for its Hitler miniseries next month before settling on:

- A) *Hitler Sweeps to Power.*



Will you soon be dining on *Fear Factor* take-out?

- B) *Springtime for Hitler.*
- C) *Hitler: The Rise of Evil.*
- D) *It Could Happen Here.*

4) According to *The Washington Post*, the closed-captioning on ABC's *World News Tonight* told hearing-impaired viewers that Federal Reserve Chairman Alan Greenspan was:

- A) "In the hospital for an enlarged prostitute."
- B) "Likely to be reappropriated by President Bush."
- C) "Not likely to be of any lower interest for several months."
- D) "Suffering from a rash of turbulence."

5) NATPE's Rick Feldman said he was happy to get the job as the new president because:

- A) He hates big crowds.
- B) He thinks he can convince

those big syndicators they'd be better off building really big booths.

C) This will surely get him out of the habit of calling it "NAPTE."

D) He thinks he can make changes that will make the show more effective for syndicators.

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**B&C  
SMART**

# TOP 25 MEDIA GROUPS

**ISSUE DATE**

**May 12, 2003**

**SPACE CLOSE**

**May 2, 2003**

**MATERIALS CLOSE**

**May 6, 2003**

On May 12, *Broadcasting & Cable* features its exclusive over-view of the top 25 media groups in the industry. This in-depth profile singles out companies with a host of significant media holdings in the U.S. and provides you with the only industry-specific review around. Be part of this important issue. Call your *Broadcasting & Cable* sales rep today.

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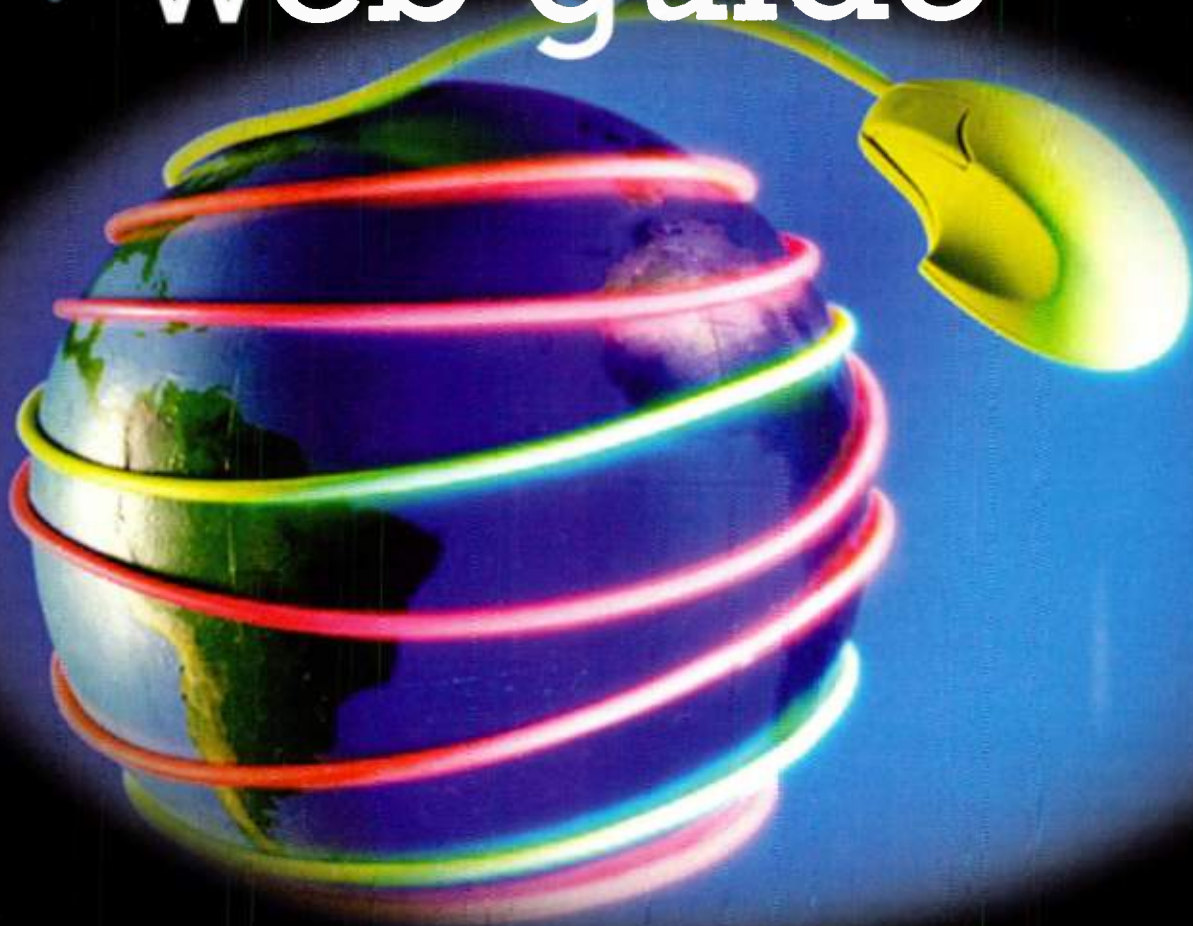
VISIT OUR WEB SITE: [www.broadcastingcable.com](http://www.broadcastingcable.com)

World Radio History



 Reed Business Information  
Television Group

# Spring '03 web guide

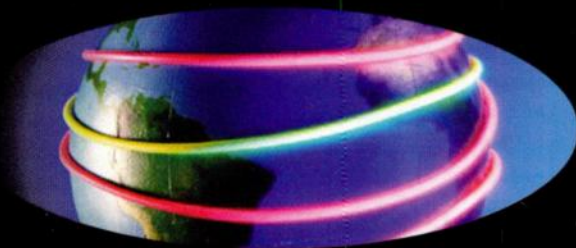


TO TELEVISION INDUSTRY WEB SITES

A SPECIAL ADVERTISING SUPPLEMENT TO

**BROADCASTING & CABLE** **Multichannel** NEWS





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## introduction

It seems unimaginable that as recently as 1994 there were only about 3000 Web sites on the Internet – or that the Internet itself was then generally regarded as a shadowy, exotic realm accessible only to an elite group of techno-nerds hunched over their keyboards late into the night, exchanging arcane secrets in indecipherable languages. Today there are millions of Web sites with new ones being launched on what seems to be an hourly basis.

The Web can still be a complex and baffling place without a road map. Hence this guide, which shows at a glance some of the valuable information and resources that are only a mouseclick or two away at television related Web sites.

## NETWORK CONSUMER



**AMC**  
amctv.com

Amctv.com is for everyone who's ever imitated Dustin Hoffman in front of a mirror, who cries just thinking about the good-bye scene in Terms of Endearment or has seen Saturday Night Fever at least 58 times.

Amctv.com is for movie people.

- AMC Movie Companion Database featuring over 16,000 titles
- Program schedules
- Email reminders
- Exclusive content
- Interactive games
- Sweepstakes & contests
- Polls, movie reviews and discussion boards
- Movie merchandise and more!



**Cinemax**  
www.cinemax.com

Check out Cinemax.com and get closer to your favorite movies – with comprehensive reviews of thousands of original web programming and fan communities:

- Background information on Cinemax's exclusive Reel Life documentary series
- Complete Cinemax programming schedule and a downloadable monthly guide
- Online Cinemax sign-up
- Discussion boards and chat rooms



NETWORK CONSUMER



**CNN**  
**CNN.com**

CNN.com is the top ranked news site on the World Wide Web delivering unmatched interactive news coverage, including video and audio. Staffed 24 hours a day, seven days a week with the resources of CNN's global team of almost 4,000 news professionals, CNN.com delivers up-to-the minute coverage of national and international news, politics, technology, entertainment and more.



**CNN en Español**  
**CNNenEspañol.com**

CNNenEspañol.com is CNN's award-winning Spanish-language Web site offering comprehensive news coverage for Spanish-speakers across Latin America and the U.S. Leveraging the CNN News Group's global newsgathering resources, CNNenEspañol.com brings users the world's top Latin American, International and U.S. breaking news stories and headlines, including business and financial news, special in-depth sections, weather reports and forecasts, and information on sports, technology, entertainment, health and travel.

NETWORK CONSUMER



**CNNfn**  
**CNNmoney.com**

From CNN and Money magazine, CNN/Money combines business news and in-depth market analysis with practical advice and answers to personal finance questions. Breaking business news, stock quotes and market insight draw a strong at-work business audience, complemented by personal finance tips, tools and exclusive columns from Money magazine writers.



**CNN International**  
**Edition.cnn.com**

Produced by a team of seasoned CNN journalists from every corner of the world, CNN.com international edition delivers immediate access to global news coverage - around the clock. In addition to breaking international news and the latest regional business analysis, CNN.com international edition (<http://edition.cnn.com>) offers users an array of eclectic lifestyle reports including information on travel, entertainment, science and technology.



NETWORK CONSUMER



**COMEDY CENTRAL**  
www.comedycentral.com

comedycentral.com is the ultimate destination on the web for comedy seekers. Visitors find extras for the shows they love, plus joke-of-the-day, games, downloads, contests, a full TV schedule and other just-for-the-web content. Users can even take home a bit of Comedy Central with our online store. Web surfers who need a laugh break come to comedycentral.com.



**Discovery Networks**  
Discovery iMedia

Discovery Communications continues to innovate with Discovery iMedia – interactive content and unique innovations that allow consumers to further explore their world, their way.

Discovery iMedia initiatives enhance the on-air experience of each of the Discovery Networks, extending all of our quality brand relationships to the internet with Discovery.com, and through broadband, enhanced television and interactive TV experiences.

Discovery iMedia is committed to producing the highest quality, family-friendly, real-world storytelling and interactives with a mission to fulfill consumer curiosity and inspire exploration.

NETWORK CONSUMER



**DIY**  
DIYnet.com

If you're looking for concise and complete do-it-yourself step-by-step instructions, DIYnet.com is the website for you. With more than 10,000 projects on topics ranging from crafts and decorating to home improvement and hobbies, completion of your next DIY venture is just a click away.

Think of DIYnet.com as your "encyclomedia" of do-it-yourself information. With DIY, just Watch. Click. Print. Do!



**E! Online**  
www.eonline.com

E! Online, the web's number one entertainment news site, gives viewers the latest inside scoop on movies, music and television.

Our fans enjoy:

- Up-To-The-Minute Entertainment News
- The Latest Celebrity Gossip
- Fashion Pics & Pans
- Original Interactive Features, Games and Quizzes
- E! Program Listings and Exclusive Show Extras
- Extensive Award Show Coverage



NETWORK CONSUMER



**Fine Living**  
**FineLiving.com**

FineLiving.com is more than just an "added value." It's a genuine extension of Fine Living - the first television network dedicated to inspiring and empowering people to live better and get the most out of life. Our informative and entertaining programming covers five lifestyle categories viewers care about most including: Adventure, Personal Space, Transportation, Favorite Things and Fine Living Every Day. FineLiving.com offers viewers a convenient, interactive resource that provides information and guidance on maximizing "viewers" precious time and money. Supplementing the rich website content, our "Notes to Self" newsletter is sent out on a monthly basis to almost 500k (and growing) subscribers. Nowhere else will users be more inspired to "Live like you mean it."



**Food Network**  
**FOODNETWORK.com**

"FOODNETWORK.COM is the perfect accompaniment to your favorite Food Network shows. It's easy to use, with complete programming schedules, information about Food Network chefs and shows, and of course, lots of great food suggestions. In addition to more than 25,000 recipes, the popular website features useful menus, cooking how-to's, holiday guides, wine pairings, plus handy recipe-and-ingredient searches. Fans can also find contests, games, and a store stocked with chef and show products."

NETWORK CONSUMER



**Game Show Network**  
**www.gsn.com**

Game Show Network, the leader in interactive television, has over 84 hours of sync-to-broadcast programming. Log on to www.gsn.com and play along for a chance to win great prizes in a weekly sweepstakes. Plus, catch up on game show trivia, play multi-player games and chat with other online users. Enjoy the net's hottest playground even more with a broadband connection.

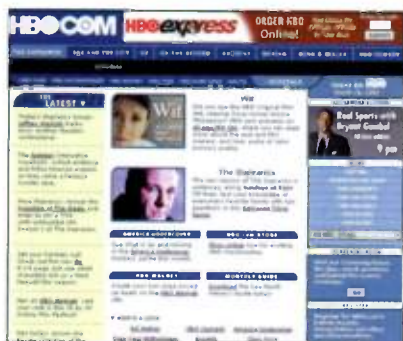


**Hallmark Channel**  
**www.hallmarkchannel.com**

Hallmarkchannel.com is the place to go for the stories behind-the-scenes on Hallmark Channel. Sneak previews of upcoming originals, exclusive behind-the-scenes, cast interviews, photo galleries and the latest sweepstakes enhance the entertainment experience. Imovative and useful features include program schedules, a monthly newsletter, e-greetings from Hallmark, plus customizable show reminders.



NETWORK CONSUMER



**HBO**  
[www.HBO.com](http://www.HBO.com)

Check out HBO.com to get closer to your favorite HBO shows -- featuring exclusive online entertainment and fan communities:

- Original web programming
- Discussion boards and chat rooms
- Games and polls
- Video clips from your favorite shows
- Exclusive kids entertainment web site
- Complete HBO programming schedule and a downloadable monthly guide
- Online HBO sign-up
- HBO store



**HGTV**  
[HGTV.com](http://HGTV.com)

HGTV.com is the leading online destination for home and garden ideas, with approximately three million unique visitors monthly. At HGTV.com, people can search more than 35,000 projects and video tips. They'll also find an interactive Program Guide, Episode Finder, Calculators, dozens of Message Boards, an Interactive Library of 80 animated how-to projects and more!

NETWORK CONSUMER



**The Independent Film Channel (IFC)**  
[www.Affiliates.IFCTV.com](http://www.Affiliates.IFCTV.com)

IFC's affiliate website is your one-stop resource for:  
Promotion & publicity materials  
Guide kits Schedules Research Contacts IFC On Demand info & assets



**Outdoor Life Network**  
[www.OLNTV.com](http://www.OLNTV.com)

OLNTV.com keeps you up-to-date on all your favorite outdoor adventure programs. Known for outstanding programming that spans a variety of activities, OLN takes viewers to the next level by showcasing the outdoor experience in a very unique way. As the official website of the Tour de France, as well as the best source for updates on Global Extremes: Mt. Everest and PBR, OLNTV.com keeps your fingers on the pulse of the Great Outdoors.



NETWORK CONSUMER



**QVC**  
**QVC.com**

For Quality, Value and Convenience, shop with QVC's top-rated Web site. You'll find nearly a million products over a wide range of categories, including jewelry, fashion, beauty, electronics, and home décor. Shop by size for fashion. Watch QVC TV on the Web. Check out our Today's Special Value. And use our LiveHELP for instant online Customer Service.



**Showtime**  
**SHO.com**

There's no limit to what your subs will find at SHO.com including:

- Showtime Unlimited® programming schedules for Hollywood Hits, Showtime Original Pictures and more
- Destination Web sites for hit series including *Queer As Folk*, *Soul Food*® and *Family Business*
- Fight schedule on America's #1 Boxing Network™
- Special consumer offers and sweepstakes

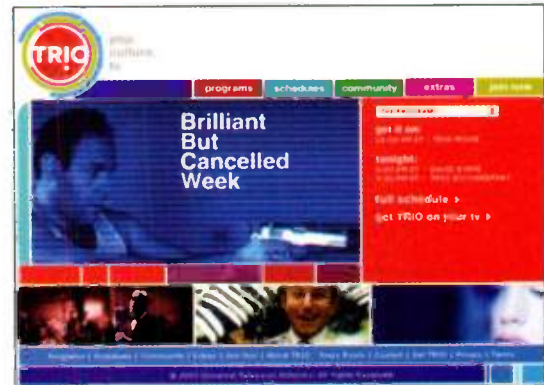
NETWORK CONSUMER



**Sundance Channel**  
**sundancechannel.com**

Sundance Channel Online provides an informative companion to Sundance Channel:

- Searchable guide to Channel programming.
- Customizable schedule, weekly emails, news, and offers.
- Discussion boards for DOCday, a weekly showcase of documentaries.
- Background on films and filmmakers, as well as original shows like *Anatomy of a Scene*™.
- A monthly directory of film festivals and events.



**Trio**  
**triotv.com**

Pop culture surrounds us in movies, music, magazines, video games, and an ever-expanding entertainment universe. Finally, one network brings it all together: TRIO. The destination for the best in pop culture, with a point of view like no other on TV - or the Web. Triotv.com provides a second medium for viewers to discover TRIO, while accessing all the latest programming information. Triotv.com delivers Web-exclusive promotions, downloads, and broadband content from a uniquely TRIO perspective.



NETWORK CONSUMER



**Turner Classic Movies**  
[Turnerclassicmovies.com](http://Turnerclassicmovies.com)

Turnerclassicmovies.com is the leading online destination for classic movie lovers featuring streaming broadband media, in-depth feature articles, photo galleries, message boards, daily polls, trivia challenges, games, eCards, wallpaper, MP3 player skins and much more. Visitors can enjoy extensive movie search capabilities, upcoming schedule information, and exciting interactive tools highlighting TCM's popular programming like "The Essentials."



**Univision**  
[www.univision.com](http://www.univision.com)

Univision Online ([www.univision.com](http://www.univision.com)) is the most popular Spanish-language Internet destination in the United States. It caters to Hispanic Americans by offering culturally relevant entertainment, news, sports and services.

NETWORK CONSUMER



**WE: Women's Entertainment**  
[www.we.tv](http://www.we.tv)

With powerful originals, captivating movies and hit off-network series, WE: Women's Entertainment provides women with an upbeat television experience so they can relax, recharge and enjoy great entertainment. Join us at [www.we.tv](http://www.we.tv) to:

- Get WE's complete program schedule
- Enjoy exclusive video, interactive games and online activities for popular shows like Felicity and WE originals like Full Frontal Fashion and Single in L.A.
- Enter sweepstakes and contests
- Participate in polls, discussion boards, more!

NETWORK AFFILIATES



**ABC Family**  
[ABCFamily.com](http://ABCFamily.com)

ABCFamily.com is an interactive entertainment, information and community online destination that provides an extended experience to viewers featuring original content for ABC Family series, specials and movies. The site empowers viewers to impact programming through interactive polls, online events and content submissions, and uses wireless platforms to extend programming.



NETWORK AFFILIATE



**ABC Cable Networks Group**  
**ABCCNG.com**

ABC Cable Networks Group affiliate web site, [abccng.com](http://abccng.com), offers easy navigation for the latest ABC Family, Disney Channel, SOAPnet and Toon Disney Marketing, Local Ad Sales, Programming, Video-On-Demand, Public Affairs, Research, Customer Service, Technical Information, Premiums and more. Go to [abccng.com](http://abccng.com) for immediate access to the tools you need to support your business.



**AMC Networks**  
**www.amcnetworks.com**

[amcnetworks.com](http://amcnetworks.com) is the user-friendly destination created with our affiliate's needs in mind. Our affiliate partners can download network logos, programming schedules, tune-in ads, broadband content and sign-up online for AMC, WE:Women's Entertainment and FUSE marketing campaigns that will connect them with their customers and local businesses.

Now [amcnetworks.com](http://amcnetworks.com) has a fresh, new design with faster and easier navigation to help affiliates get the AMC Networks promotional materials and programming information they need quickly.

NETWORK AFFILIATE



**COMEDY CENTRAL**  
**"Get It Online"**  
**www.comedycentral.com**

"Get It Online" is a valuable resource exclusively for Comedy Central affiliates. "Get It Online" offers up-to-the-minute local ad sales and marketing information, as well as instant access to programming, research, promotions, pro-social opportunities, VOD information, CSR updates, materials, contacts, premiums, games and more. Take advantage of this comprehensive affiliate resource and receive a free gift just for registering on the site.



**C-SPAN Affiliates**  
**c-span.org/affiliates**

Market your system with C-SPAN

C-SPAN's affiliate web site at [c-span.org/affiliates](http://c-span.org/affiliates) offers the resources cable systems need to meet their marketing goals. Here, affiliates can order premiums, customize sample letters to educators and government officials, view and request promotional spots, and download logos. Find tools for your local education community, such as C-SPAN in the Classroom's free lesson plans and activities. The site also features information about the C-SPAN School Bus, including how to request a bus visit to your community and ideas about how to make the most of a visit.



NETWORK AFFILIATE



**Daystar**  
[daystar.com](http://daystar.com)

Daystar is the second largest and fastest growing Christian television network!

- No programming (license) fees.
- 24 hour/day, 7 day/week network, with no infomercials.
- Promotional and marketing support available in your market.

Our primary focus is to launch on your digital tier. For more information about how Daystar can help your Cable System, please visit our website at [www.daystar.com](http://www.daystar.com) or contact Dave Troxel at either: [dave.troxel@daystar.com](mailto:dave.troxel@daystar.com) or 817-571-1229 ext. 596.



**Discovery Networks (iPAK)**  
[Discoveryaffiliate.com](http://Discoveryaffiliate.com)

Discovery Networks invites you to visit iPAK at [www.discoveryaffiliate.com](http://www.discoveryaffiliate.com), our web site dedicated to the marketing, affiliate ad sales and public relations needs of our affiliates. Gain immediate and up-to-date access to our latest promotions, marketing tools, programming highlights, affiliate ad sales resources, acquisition and retention support and CSR training tools. Whatever your needs are, iPAK is designed to help drive your business forward. Log on today!

NETWORK AFFILIATE



**DMX MUSIC**  
[dmxmusic.com/affiliates/index.html](http://dmxmusic.com/affiliates/index.html)

DMX MUSIC's Affiliate website was created with you, the Affiliate, in mind. Jam-packed with all the tools and information you need to maximize your marketing efforts and promote DMX MUSIC as part of your digital acquisition campaigns, the site features:

- Digital Launch Forms
- Channel line-ups & descriptions
- Programming Schedules
- Cross Channel/Radio Spots
- Ad Slicks
- Logos
- CSR Training Materials
- Premiums
- Digital Music Research

Let DMX MUSIC help you drive digital subscriptions – your one-stop shop online for all things DMX MUSIC!



**ESPN**  
[AffiliateZone.espn.com](http://AffiliateZone.espn.com)

Visit the site rated #1 in the industry\*

ESPN's Affiliate Zone can assist you in maximizing your business objectives. Visit today to receive updated programming, marketing and ad sales information, as well as play pools and games designed just for you.

- One click access to programming on all four ESPN networks
- Marketing graphics and materials - order online!
- Affiliate Forum: Interact with industry contacts and ESPN Employees!
- CSR, PPV, Research, Geographic and Technical Specific Sections
- ESPN Affiliate NFL Pool and College Hoops Challenge: Win trips and big prizes

\* - Beta 2002 Cable Operator Study



NETWORK AFFILIATE



**EWTN Global Catholic Network**  
[www.ewtn.com](http://www.ewtn.com)

EWTN Global Catholic Network, now in its 22nd year, has grown into the largest religious media network in the world. EWTN's website has become a key link to viewers and internet users worldwide — [www.ewtn.com](http://www.ewtn.com) logs more than 7 million page views per month!

Now EWTN brings you its NEW affiliate support site, offering on-line ordering of marketing materials, downloadable images and logos, current and advance programming schedules, and much more!



**Fox Cable Networks**  
[foxcable.com](http://foxcable.com)

Fox Cable Networks powers up a dynamic new online service, packed with interactive marketing and local ad sales tools for affiliates. Log on to [foxcable.com](http://foxcable.com) and access sales and marketing tools, print materials, programming information, and much more. With just the click of a mouse, you'll have immediate access to the marketing resources of Fox Sports Net, FX, the National Geographic Channel, Fox Movie Channel, Speed Channel, Fox Sports World, Fox Sports en Español, Fox Sports Digital Nets, Fox Enhanced TV and our newest network, Fuel.

NETWORK AFFILIATE



**Hallmark Channel**  
[www.insidehallmarkchannel.com](http://www.insidehallmarkchannel.com)

Insidehallmarkchannel.com is an online service providing valuable resources for Hallmark Channel affiliate partners. From cross-platform partnership opportunities, research and company news to program schedules, CSR training and technical data, [insidehallmarkchannel.com](http://insidehallmarkchannel.com) offers information and tools vital to developing successful marketing and local ad sales programs.

Sign-up and partner with Hallmark Channel to grow your business today.



**MTV Networks**  
[mtvn.com](http://mtvn.com)

MTV Networks: Channel Our Strength Online

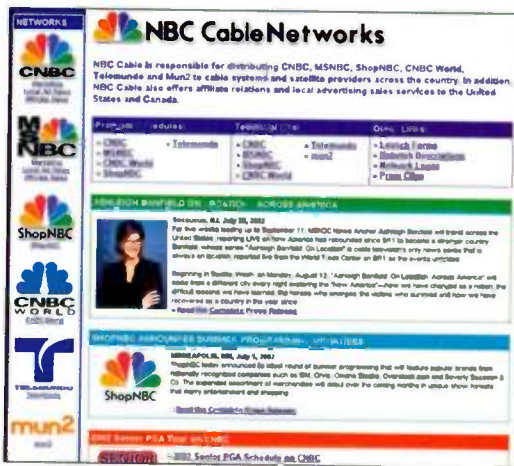
- Customized to meet your needs
- Serving up filtered content relevant to you
- Easy access to a wealth of tools and information
- Dozens of revenue building promotions at your fingertips
- Instantly connect to your MTVN representative

21 network brands. 1 robust web site.

Make the connection: [mtvn.com](http://mtvn.com)



NETWORK AFFILIATE



**NBC Cable Networks**  
[www.nbccableinfo.com](http://www.nbccableinfo.com)

This comprehensive site provides ongoing and updated support for all of the NBC Cable Networks affiliates' Marketing, Local Ad Sales and Community Relations efforts. Information can be found on CNBC, MSNBC, The Complete Olympics, CNBC World, ShopNBC, Telemundo, and mun2. Content includes: program schedules, launch forms, promotions, downloadable art, press releases, research, and technical information.



**The Outdoor Channel**  
[www.outdoorchannel.org](http://www.outdoorchannel.org)

Are you looking for an easy way to distribute marketing materials to your staff? Do you need a logo or the latest market research? Do you want to review our current promotions or find a sales contact for your area? Visit [www.outdoorchannel.org](http://www.outdoorchannel.org) for all of the resources that you need without all of the paperwork.

NETWORK AFFILIATE



**Outdoor Life Network**  
[www.OLNTVAFFILIATES.com](http://www.OLNTVAFFILIATES.com)

This isn't just a website, it's a tool to boost your bottom line. Loaded with OLN's schedules, program descriptions, logos and streaming promos, OLNTVAFFILIATES.com is a powerful site you can use every day to enhance and increase sales. Browse special events and programming, read up on the latest promotions and keep your sales force up on what OLN has to offer. Bookmark OLNTVAFFILIATES.com today.



**Playboy TV Networks**  
[Pbtvnetworks.com](http://Pbtvnetworks.com)

The Playboy TV Networks affiliate website is available 24 hours a day to provide marketing support, programming information, and technical resources designed to help maximize your adult subscription and pay-per-view revenues.

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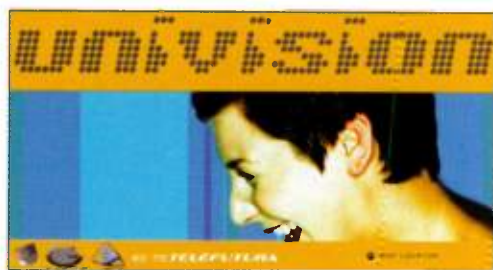
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Visit us at [www.ncta.com](http://www.ncta.com) for the latest information about the cable industry, including recent press releases, industry statistics, NCTA regulatory filings and policy positions, cable's commitment to quality programming, technology and public affairs initiatives, and much more.

ORGANIZATION



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# Feldman Mans the Helm as New NATPE Chief

Continued from page 1

ager of KCOP-TV Los Angeles, takes the helm of NATPE today, after the association conducted a three-month search for a new president.

He replaces Bruce Johansen, who stepped down from NATPE in January after 10 years on the job. The association chose Feldman in an unanimous vote after considering 43 candidates and narrowing them down to five who were interviewed last week. Former Emmis executive Madelyn Bonnot had been the leading candidate until she dropped out the week before final interviews because she determined she could not relocate her family to Los Angeles from New Orleans.

"At the end of the day, Rick had the broad experience in every area," said Peggy Kelly, chairman of NATPE's board of directors and senior vice president of

president of Sony Pictures Division. "He's got the fire in his belly to do it, and he's got the relationships at the agency level, the station level and the studio level."

Feldman wasn't ready to reveal specific ideas he might have to revitalize NATPE, but he said

he's ready to roll up his sleeves.

"I have a different take, a different perspective and a lot of energy," he said. "I have ideas about what I want to do, but first I want to make sure that my ideas make sense for everybody. That means meeting with all the

syndication chiefs and NATPE's board of directors before deciding what direction to take NATPE in next."

Other candidates in the final running, sources said, were former Columbia TriStar President Barry Thurston; Lisa Markham,

who ran Tribune's KSWB-TV San Diego and Pappas Telecasting's KMPH-TV Fresno, Calif.; and Jamie Bennett, former president of Pearson International and former head of programming, production and development for Buena Vista Television. ■

**'I have ideas about what I want to do, but first I want to make sure that my ideas make sense for everybody.'**

**RICK FELDMAN,**  
New NATPE president

global client services at advertising agency Universal McCann. "He's incredibly energetic and passionate about the job. He's an idea-a-minute kind of guy. He has a reputation of being terrific with staff, and he's very eager to take on the challenge."

Feldman takes on the task of rebuilding NATPE as the annual convention moves permanently to Las Vegas next year after years of lagging attendance in New Orleans and syndicator complaints about the expense of transporting stars and syndication staffers there. More basically, though, by the time NATPE arrives each January, the syndication buying frenzy is already over, mainly because consolidation has made clearing shows easier.

"I think Rick is a terrific guy," said Dick Robertson, president, Warner Bros. Domestic Television Distribution. "I've known him for many years, and he is an absolutely superb executive. If anybody can figure out how to solve the various issues that are challenging NATPE, I'd put my money on Rick."

Other syndicators were just as enthusiastic as Robertson about Feldman. "Rick loves the television business, and he really wanted this job," said Steve Mosko,

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## Belo Favors Raising Cap

Continued from page 1

Donald Evans called on the commission to stick to a June 2 date for completing a review of all broadcast-ownership rules, which includes the cap and other major regulations.

"The current review is the most thorough and comprehensive in the 60-year history of the media-ownership rules," Evans wrote.

The missive comes as deregulation critics at the FCC and on Capitol Hill are pressuring Powell to slow down. The latest call for delay came from Democratic Commissioner Jonathan Adelstein, who criticized the June 2 deadline in an op-ed piece in the April 24 *San Francisco Chronicle*.

There was also a little surprise: Dallas-based station group and newspaper owner Belo Corp. bucked its broadcast brethren by dropping opposition to a hike in the national TV-ownership cap. In return, though, Belo wants FCC commitments to rein in abusive tactics allegedly committed by major networks in their relations with affiliates.

"The time has come for proponents of divergent opinions to coalesce around a rational revision of these long-outdated" broadcast-ownership rules, Belo Chairman Robert Decherd wrote to Powell in a letter that became public last week. Endorsing a 45% cap on one company's TV-household reach, he said, "All parties need to make reasonable concessions."

Belo is on the NAB board and is a member of the Network Affiliated Stations Alliance; both groups are



**The time has come to coalesce around a rational revision' of the broadcast-ownership rules.**

**ROBERT DECHERD,**  
Belo Corp.

leading the fight to retain the 35% cap. Few TV NAB/NASA members appear to be following Belo's lead. The trade groups themselves are as adamant as ever that a higher cap would allow major broadcast networks to buy enough stations around the country that other station owners would have little leverage to elicit favorable affiliation agreements with the nets.

Despite Belo's defection, NASA Chairman and Post-Newsweek Stations President Alan Frank said the determination to preserve today's limit is "stronger than ever" among most station groups.

Like a few other groups, Belo is less concerned about networks' leverage than about winning the right to set up TV/newspaper combos and doesn't want deregulation on that front to get delayed by continuing fights over the national TV cap.

Other rules being examined are local limits on TV duopolies, crossownership of TV/radio combos, and multiple ownership of leading broadcast networks.

Belo's Decherd suggested that the national ownership cap be increased on condition that the FCC put a stop to network abuses alleged by TV-group owners negotiating affiliation agreements. Affiliates' biggest complaint is that networks prevent them exercising their right to reject net programs.

For their part, the big broadcast networks denounced affiliates' attempts to paint them as bullies. NAB/NASA arguments are three "red herrings" that are "unsupported, ill-considered and irrelevant," Fox, CBS, and NBC told the FCC last week. ■

## Clear Channel's Upfront

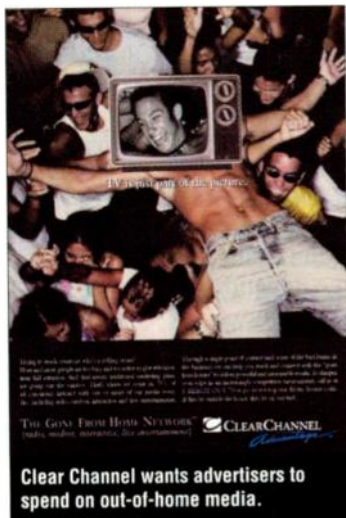
Continued from page 1

According to Lori Wellinghoff, senior vice president, Clear Channel Advantage, the company's cross-platform sales arm, the basic pitch is that advertisers should focus not just on who their target audiences are but where they are. And where they are is outside of the home, where TV is less effective, she said.

Clear Channel provides a lot of options. It owns more than 1,200 radio stations in the U.S., most often heard in cars. It operates about 935 Web sites, which draw most of their visits during the day, when people are at work. In addition, Clear Channel claims it can post ads on 150,000 outdoor, transit and street displays throughout the world. It also offers sponsorships and signage in connection with its 76 entertainment venues and with the more than 29,000 live events it produced last year.

"We're suggesting that perhaps the Holy Grail of finding why media plans are becoming less and less effective is to follow the trail of the consumer," she said. "By balancing media plans with more consideration to media that reach people and motivate people when they're gone from home, you can reverse declining return on media investment overall."

Clear Channel will present "very radical and im-



portant research" demonstrating that most people spend most their waking hours away from home and exposed to media other than TV, Wellinghoff says, adding that advertisers ought to spend more money than they do on those out-of-home media as a "complement" to their TV buys.

Agency executives say they want to know more.

"It makes a lot of sense," said Andy Donchin, director of national broadcast for Carat. Whether it makes sense for individual clients at Carat remains to be seen, he said, but "Clear Channel has a very legitimate platform so it's something that needs to be considered."

Said Bob Riordan, senior vice president, national broadcast, MPG, "It's an interesting idea. I think everyone has to take a look at it, especially with the inflationary nature of network and cable right now."

He says that clients are increasingly angered by and "very frustrated with" the yearly ad-rate hikes imposed by networks and cable while their audiences continue to shrink. "You could

see a shift in dollars to alternative media and a pulling away from network and cable a little bit this year."

The major networks declined to comment on the Clear Channel platform, which the company is calling the "Gone From Home Network." ■

## ESPN Puts a Twist On Fee Increases

Continued from page 1

its products, including ESPN Classic, startup Spanish-language service ESPN Deportes, and a new pay-per-view service. Further, ESPN wants long-term commitments and pricing schedules for more-uncertain products, such as a high-definition ESPN feed, a nascent interactive-TV product, video-on-demand packages and a high-speed Internet product.

Bodenheimer, president of both ESPN and ABC Sports, calls the proposal an "opportunity" for affiliates. He cites ESPN's high ratings (particularly during football season), its high ranking in independent consumer surveys and its high level of appeal in selling basic-cable subscriptions.

He also argues that operators substantially offset their license fees by selling local ads on ESPN. He contends that the ad revenue will come to \$781 million this year, or about 92 cents per cable subscriber per month.

Operators adding up the pieces say that whatever savings they got on ESPN would be offset by the costs of the other products. For example, one senior MSO executive said his rate for ESPN2—now about 45 cents monthly—had always increased 6%-8% a year but the new deal calls for "double double-digit hikes."

"Five years later than they should have, they've realized that it's dangerous to run the rates of ESPN up," says the MSO president, who sees the proposal as a baseball bat. "So they're going to build value in other ways."

He contends that ESPN executives fear political repercussions from being the most expensive basic-cable channel and demanding a 20% hike each year. Already, ESPN and its siblings account for 20%-25% of basic-cable programming costs.

As for the ancillary products, operators are averse to 10-year pricing deals on something like broadband services or video-on-demand because they can't tell what the economics will be. "Imagine if, two years ago, you had set the pricing for interactive-TV product until 2010," said a senior executive at one cable operator. "There's no business, but you're still paying big for the product."

That's assuming operators are willing to pay anything at all. One programming executive who wants to launch ESPN HD is balking at a price that starts at 85 cents and keeps climbing. "First,



George Bodenheimer argues that ESPN's fees can be offset by local ad sales.

this is basically a simulcast of something I'm already paying a lot of money for," the executive said. "Then they said they need to cover the cost of the hi-def technology. But those costs are going to go down, not up, and their rate card only goes up."

Jerry McKenna, vice president of strategic marketing for MSO Cable One, concurs. "If you're providing the same programming just in different delivery, we believe that is a cost of doing business ESPN should incur, not something its customers should be paying for. We're already paying for that programming once."

Sean Bratches, executive vice president of affiliate sales and marketing for ESPN, said the rates on ESPN HD might change as the technology costs fall.

ESPN is critical to Disney, which is misfiring in many other parts of its business. The spots network is such a money-maker that the network group should deliver 30% of the company's consolidated operating income this year—around \$1 billion out of \$2.7 billion—even though it accounts for just 10% of the company's revenues, \$3.8 billion out of Disney's total \$27 billion.

But, between the escalating cost of sports rights and ESPN's grab for more sports and games, the network isn't quite as lucrative as it used to be. Morgan Stanley media analyst Richard Bilotti says ESPN's sports-rights payments have surged from \$525 million in 1997 to \$2.2 billion this year. That has sliced operating profit margins from a huge 52% to a more modest 20%. He expects operating profit on ESPN's main channel to fall 14% this year, to \$575 million, despite a 16% increase in revenues, to \$2.8 billion. ■

Additional reporting by Allison Romano





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