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VTR Lookalikes

Servers recall tape machines

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Revisiting Retrans

What a long, strange trip it's been

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BROADCASTING & CABLE

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THE BUSINESS OF TELEVISION & RADIO

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May 12, 2003

UNSTOPPABLE

More Oprah Crowds Out Successors

BY PAIGE ALBINIAK

Oprah Winfrey plans to stay on the nation's TV screens through 2007-08—and a deal with the ABC owned stations is nearly signed, sources say—but not everyone is happy to hear

Continued on page 43



The queen of talk is extending her TV stay two more years until 2008.

BIDE TIME, THEN BUY

Broadcasters can't wait for the FCC to loosen media-ownership rules

BY STEVE MCCLELLAN

For three of the top five TV station group owners—Viacom, Fox and Tribune—the likelihood of looser ownership rules is not just critical for expansion plans. Liberalized rules are also necessary for those three groups to keep the stations they already own.

For Viacom and Fox, the critical rule in question is the ownership cap, which now allows a single owner to acquire stations reaching just 35% of U.S. TV households. (The FCC counts only half the household base that UHF stations reach.) For Tribune Co., it's whether newspaper/television cross-ownership rules will

Ready for June 2

Strategies in a post-dereg world

Wcom	Buy/swap for duopolies
NBC	Expand Pax, Telemundo
Fox	Buy for duopolies
ABC	Who knows?
Tribune	Seek newspaper-TV combos
Lamco	Sell to highest bidder
Young	Sell KRON-TV in S.F.
Granite	Sell WB affiliates
Lin	Merge, merge, merge

tion trading because buyers and sellers want to know how the rules will change before making big new investments. FCC Chairman Michael Powell promises to have the FCC's deregulation positions solidified by June 2. Most believe that the cap will rise to 45% and the FCC will abolish newspaper crossownership rules.

Then it's Katy bar the door.

Says Fratrack, "Assuming the changes are substantive, I would imagine there will be a significant increase in transaction activity."

Most analysts say such activity will occur mostly in midsize to small markets, with looser duopoly rules spurring station trades there.

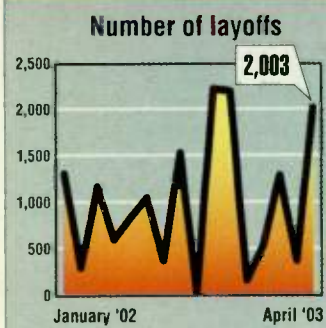
But there are some big-market acquisition opportunities. Granite's two WB's in San Francisco

Continued on page 46

That Pink Slip Is Showing—Again

'Please Report to HR'

BY JOHN M. HIGGINS



When you get the ax, colleagues start treating you like a SARS carrier. In the days after Tola Murphy-Baran found out she was being restructured out of her job running part of the NFL's media operations, she felt shunned. Colleagues would avert eye contact in the hallway or balk rather than enter an elevator she had just entered.

"People avoid you; they don't

Continued on page 46

SOURCE: Challenger, Gray and Christmas

MADISON AVE.



MAGNA MONEY

\$10B

As lead negotiator for two giant media buyers, Bill Cella has the biggest pot of ad dollars. Here's his take on this year's upfront.

COVERAGE STARTS PAGE 22

2003 THE NETWORK UPFRONTS



Can *Coupling* (above) pick up where *Friends* leaves off?

MONDAY, MAY 12
NBC
Lincoln Center/Metropolitan Opera House, 1 p.m.

TUESDAY, MAY 13
TV Azteca
Metropolitan Pavilion, 8:30 a.m.

The WB
Sheraton Towers, 10:30 a.m.

ABC
Radio City Music Hall, 4 p.m.

WEDNESDAY, MAY 14
Univision
Lincoln Center/Alice Tully Hall, 10:30 a.m.

Telemundo
The Beacon Theater, 7 p.m.

CBS
Carnegie Hall, 3 p.m.

THURSDAY, MAY 15
UPN
Madison Square Garden Theater, 11:30 a.m.

Fox
City Center, 4 p.m.

Nothing But Consensual

NBC kicks off upfront week in New York today (May 12) with the unveiling of its fall prime time schedule. It includes *Coupling*, a sexy new sitcom that the network hopes will raise eyebrows and ratings. **PAGE 41**

NEWSPAPER

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#BC7537812# JAN04 REG 077

Comcast: Integrating AT&T Is Going Well

MSO stemmed subscriber loss, saw cable system revenues rise

BY JOHN M. HIGGINS

Comcast's turnaround of AT&T Broadband's ailing cable systems is going much better than expected, as evidenced by unexpectedly strong results for the first quarter.

When they took over AT&T's 11 million-subscriber cable systems, Comcast executives braced themselves for a three-year turnaround, a year longer than they have budgeted for past system acquisitions like Jones Intercable and Lenfest Communications. "Is it so screwed up that you can't fix it?" Comcast Cable President Steve Burke recalled his team asking. "Is it so big that you won't have enough people to do it?"

The answer, it seems, is no. "This acquisition seems to be conforming to Comcast standards at the same pace as any other acquisitions," Burke said in an interview. "I've never been this far ahead of a plan in my life."

Not that there aren't some potholes at Comcast. Companywide operating cash flow fell short of expectations because of shortfalls at the MSO's networks unit, which includes E! Entertainment Television and Golf Channel. Digital-subscriber growth was a little less than expected because systems are shifting resources to sales of high-speed data services.

But one positive surprise is Comcast's reversal of basic-subscriber losses at AT&T's systems. It's not that the gain is so huge—43,000 new subscribers during the three months ended March—but Comcast executives hadn't expected those systems



'This acquisition seems to be conforming to Comcast standards at the same pace as any other acquisitions.'

STEVE BURKE, Comcast Cable

to begin adding customers until the third quarter at the earliest. AT&T Broadband lost an astounding 561,000 subscribers last year, largely because the company emphasized sales of phone services rather than basic cable. Sales workers got a \$90 commission to sign up a telephone subscriber, but only \$10 to sign up a

1.3-1.4 million the company had earlier projected.

Cable system revenue rose a moderate 10% to \$4.2 billion, but cash flow surged 35% to \$1.4 billion. That's a "pro forma" comparison, assuming that the AT&T systems had been acquired in January 2002. Now, Comcast doesn't have some restructuring costs that AT&T Broadband did last year, but Comcast is simply running the systems better. One big change: no more loss-leader deals to push telephone sales. Burke said telephone subscriber growth is slower, but the new subscribers are profitable.

Other MSOs posted positive first quarter earnings as well last week. Insight Communications' revenues rose 12% to \$215 million while cash flow increased 16% to \$90.1 million, driven in large part by gains in high-speed data sales. Cox posted strong financial results for the first quarter ended March. Revenues jumped 16% to \$1.4 billion, while operating cash flow surged 19% to \$479 million. Basic-subscriber growth ran 0.6%, not great but better than the declines other MSOs experienced last year. Margins improved a full point to 35.1%. ■

1Q Report Cards				
MSO	REV.	CASH CHNG.*	FLOW	CHNG.*
Comcast	\$4.2B	+10%	\$1.4B	+35%
Insight	\$215M	+12%	\$90.1M	+16%
Cox	\$1.4B	+16%	\$479M	+19%

*Vs. first quarter 2002
SOURCE: Company reports

basic-cable subscriber.

"The problem was the way they had their sales team focused on telephone, no matter what the cost," said Comcast Chief Financial Officer John Alchin. "They had higher commissions, higher targets on telephone."

Cable-modem sales totaled 417,000, about 75,000 more than expected. That brings the company's total to 4 million and penetration to 19%. The company now expects to add 1.6 million high-speed Internet subscribers for the year, up from the

BREAKING...

IFC Offers 'Uncensored' Movies

NEW YORK—IFC is bringing previously censored movies, documentaries and music to the U.S. for the first time as part of a new subscription video-on-demand offering. Each month, Uncensored on Demand will offer a new slate of programming on such topics as cinema, religion, music and politics. IFC doesn't yet have any MSOs signed on to distribute the product.

Insight To Sell for MediaCom in Ill.

NEW YORK—Insight Communications is taking oversight of MediaCom's local ad sales in Illinois. The partnership covers about 80,000 subscribers in the state, concentrated in the Peoria, Champaign/Springfield, and Quincy DMAs. MediaCom's systems were formerly managed by Cox.

Court Upholds Public TV's Ad, Rights

WASHINGTON—Public-TV stations may offer subscription services, including advertising-supported ones, on a portion of their digital spectrum, federal judges ruled Friday. "Digital technology offers enough capacity that public stations can offer subscription services while still preserving their primary use for public educational broadcasts," said the federal appeals court here. The United Church of Christ, Media Access Project and others argued that FCC rules prohibit any advertising or subscription service on noncommercial channels.

Terrestrial Pay-TV Auction Postponed

WASHINGTON—The FCC last Friday called off a June 25 auction of spectrum slated for a terrestrially based competitor to DBS. The commission said it will reschedule the sale after it decides on proposals to accelerate buildout requirements for the winners and to change license coverage areas from Component Economic Areas used by the Commerce Dept. to Nielsen Designated Market Areas, the TV-industry standard. Besides waiting on its own rule revision, the FCC could face court-ordered changes, too. Northpoint Technologies, which originally asked the FCC to create the service, says it is entitled to the spectrum free and challenged the auction in court.

BROADCASTING & CABLE

May 12, 2003

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The B&C

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The Top Media Groups

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News Corp. Takes Political Heat

Hill critics blast DBS deal but are unlikely to derail it

By Bill McConnell

Rupert Murdoch's liberal critics couldn't conceal a sense of desperation last week as they grilled the media baron on his proposed acquisition of control of satellite-TV leader DirecTV.

Recognizing that his pledge not to discriminate against either competing pay-TV distributors or rival programmers is likely to ease regulators' concerns about his market power, Murdoch's opponents were left to spend much of their time arguing against his politics and the perceived right-wing bias of his Fox News Channel and other news operations.

"You are scaring the hell out of me," railed Rep. Maxine Waters (D-Calif.) at the News Corp. chief during a May 8 House Judiciary Committee hearing on the deal. She predicted that, if the deal is approved by the FCC and the Justice Department, the conservative Murdoch would promote the Republican and Bush Administration lines. "Why should we support a transaction that could reduce diversity of opinion?"

Similar fears were voiced by Rep. Jerry Nadler (D-N.Y.), who charged that Murdoch has a long history of "using concentrated media power to distort the politics of the U.S. and other nations for your own commercial purposes." Specifically, he pointed to reports that Murdoch pulled BBC World Service from satellite transmissions in China at the request of authorities offended by the channel's critical coverage of the country's regime.

The committee's ranking Democrat, Michigan Rep. John Conyers, said after the

hearing that he plans to examine whether Fox News Chairman Roger Ailes—whom *Washington Post* reporter Bob Woodward has characterized as offering "political advice" to Bush advisers—gives News Corp. undue influence on the merger.

Still, Congress has no power over the deal beyond haranguing the FCC and the Justice Department, both of which must give their OK. For the regulators, such content concerns are off-limits.

One Democrat, New York Rep. Anthony Weiner, recognized that objections to perceived bias can't be parlayed into a realistic case against the deal, which calls for Murdoch to pay General Motors \$6.6 billion for a one-third stake and voting control of DirecTV.

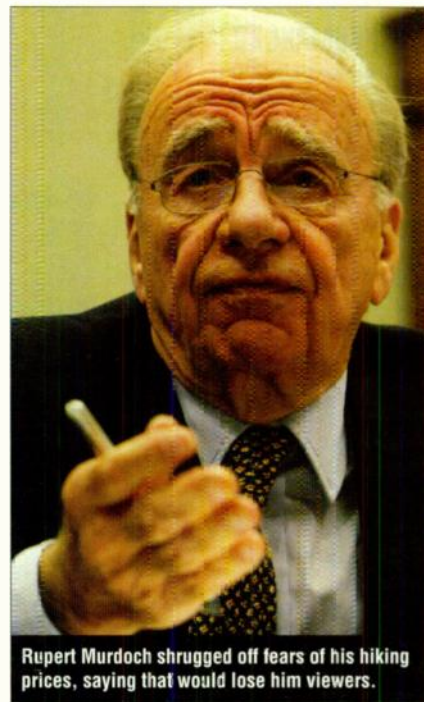
"Maybe Mr. Murdoch is not the dream owner of this thing," he said, predicting that he'll beam "reality dreck" on "2,000 stations." But "I'm not sure what the objections are."

But two key witnesses at the hearing did voice serious economic reservations.

Also playing off Fox's conspicuous role in the reality-TV craze, the president of a small Oregon cable system serving just 8,000 subscribers, predicted that News Corp. control over DirecTV

would spell disaster for rural cable operators, who are most vulnerable to satellite-TV competition. "The reality will be like the Fox show *Joe Millionaire*: The merger has superficial appeal ... but, at the end, the ugly truth will emerge," said Uvision President Neal Schnog, who also is vice chair of the American Cable Association.

Small cable operators that have no programming networks of their own to boost their negotiating position will be left open to onerous terms from Fox to carry its channels, which include the broadcast



Rupert Murdoch shrugged off fears of his hiking prices, saying that would lose him viewers.

network and cable's FX, Fox News Channel, a part of the National Geographic channel and the Speed network. Already, "25% of my programming costs go to back to [News Corp.]," he said, complaining that he can't say no to News Corp. fee hikes or demands to carry all its affiliated channels.

Consumers Union Director Gene Kimmelman said News Corp. has no other way to grow DirecTV besides hiking programming costs, because DBS's growth has slowed as cable operators have become more aggressive on price.

But Murdoch insisted that hiking prices is a crazy strategy that would lose him viewers. Denying DBS provider EchoStar Fox O&Os, for example, would cost him \$400 million in annual ad revenue.

As for predictions that he will raise the cost of Fox News Channel to \$2 per subscriber, he said cable systems and EchoStar would have sufficient power to reject his programming if his charges are too high. ■

Rep. Anthony Weiner predicts Murdoch will beam 'reality dreck' on '2,000 stations,' but 'I'm not sure what the objections are.'

Similar fears were voiced by Rep. Jerry Nadler (D-N.Y.), who charged that Murdoch has a long history of "using concentrated media power to distort the politics of the U.S. and other nations for your own commercial purposes." Specifically, he pointed to reports that Murdoch pulled BBC World Service from satellite transmissions in China at the request of authorities offended by the channel's critical coverage of the country's regime.

Cable MSOs Dismiss Cheap DSL Deals

By John M. Higgins

Cable executives are striving to calm fears of a high-speed-data price war, contending that consumers will get tangled up in the strings attached to new telco price plans for DSL service.

Verizon sent a brief shudder through cable stocks a little more than a week ago by dropping DSL prices to \$35 a month, undercutting the \$40 that Cox, Comcast and other MSOs typically charge for high-speed Inter-

net service. (Data subs that don't also take cable get charged \$45-\$55 monthly.)

Baby Bell SBC is touting an even cheaper price in some markets, \$25 a month (before the extensive fine print, of course).

High-speed Internet service has become a great business for cable operators, particularly since weak and expensive DSL competition has allowed them to raise their prices. What now?

Cox Communications CEO Jim Robbins said the MSO doesn't plan to respond. "We really have some ques-

tions as to the sustainability and the profitability of our competitors' actions here. But we're not experts on

'The SBC offering has more strings attached than Pinocchio.'

JOE ROONEY,
Cox Communications

their economics. We just know what we know, and we know what our customers want."

Cox executives are particu-

larly critical of SBC's deal. Senior Vice President of Marketing Joe Rooney said, "The SBC offering has more strings attached than Pinocchio."

To get the cheap rate, SBC's customers must buy "bundled" local and long-distance phone services costing an additional \$32 and sign one-year contracts.

Insight Communications President and COO Kim Kelly agreed. "I'm not seeing any pricing pressure on our modem products. In fact, that category is just going up, and we had our best quarter in gains." ■

WEEK OF MAY 2-8

B&C INDICES

THE B&C 10



BROADCAST TV GROUPS



CABLE TV MSO'S



RADIO



	CLOSE	WEEK	YTD
Dow Jones	8491.22	0.4%	1.8%
Nasdaq	1489.69	1.2%	11.5%

The B&C 10

	CLOSE	WEEK	YTD
ADL Time Warner	\$13.16	-3.1%	0.5%
Clear Channel	\$38.32	-1.1%	2.8%
Comcast Corp.	\$28.72	-4.8%	27.1%
Cox Comm.	\$30.45	-8.8%	7.2%
Disney	\$18.17	-2.9%	11.4%
EchoStar	\$33.28	11.0%	49.5%
Fox Ent.	\$26.60	4.3%	2.6%
Hearst-Argyle	\$23.80	3.6%	-1.3%
Tribune	\$47.76	-1.3%	5.1%
Viacom	\$43.42	1.2%	-1.9%

GOOD WEEK

Playboy	\$11.67	23.0%	15.2%
Pegasus	\$31.58	18.1%	139.2%
Crown Media	\$4.57	15.1%	102.2%
Entravision	\$8.73	12.8%	-12.5%
Paxson	\$3.62	12.4%	75.7%

BAD WEEK

Cox Comm.	30.45	-8.8%	7.2%
LIN TV	\$22.39	-5.7%	-10.4%
Cablevision	\$21.48	-5.6%	28.3%
MediaCom	\$9.41	-5.5%	6.8%
Comcast Corp.	\$28.72	-4.8%	27.1%

PEGASUS FLIES

+139%

Pegasus Communications has soared nearly 140% this year, despite ailing operations. Everyone thinks, if Rupert Murdoch gets control of DirecTV, a takeover of the rural reseller of DirecTV's DBS services will be next. If you had bought it even a week after the deal was announced, you would be ahead 67%.

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

FAST TRACK

Hubbard, Grushow, Sweeney To Be Honored by PROMAX&BDA

PROMAX&BDA will introduce the 2003 Television Century Awards at its confab June 4-6 in Los Angeles. The first to be honored are **STANLEY S. HUBBARD**, CEO of the **HUBBARD MEDIA GROUP**; **SANDY GRUSHOW**, chairman of the **FOX TELEVISION ENTERTAINMENT GROUP**; and **ANNE SWEENEY**, president of **ABC CABLE** networks, all for their long service to the television industry. **PROMAX&BDA** will also launch its annual Brand Builder Awards, presented in conjunction with **BROADCASTING & CABLE** and *Multichannel News* magazines, on June 6 honoring the best hands-on marketers in the business.

Separately, **A&E TELEVISION NETWORKS** President and CEO **NICKOLAS DAVATZES** and **BET** President and COO **DEBRA LEE** will be honored for their leadership in the cable industry at next month's **NATIONAL CABLE TELECOMMUNICATIONS ASSOCIATION** convention in Chicago. Davatzes and Lee are among nine honorees for the 2003 Vanguard Awards.

Fully Programmable

HBO's hit singles series *Sex and the City* returns for its final summer season beginning June 22 with 12 episodes. It returns in January for an eight-episode miniseries to finish out its six-season run. ...

SCRIPPS NETWORKS' FINE LIVING is adding four new shows, including *The Wine Show*, featuring a female master sommelier instructing regular people how to buy and appreciate wine, and *Born American*, a look at American-made pop culture icons from Coca-Cola to Monopoly. ...

The big-screen extension of **DISNEY CHANNEL**'s hit series *Lizzie McGuire* scored big in its opening weekend. *The Lizzie McGuire Movie* tallied an estimated \$17 million at the box office in its first weekend, which ended May 4. ...

Two reality shows are coming to the **DISCOVERY HEALTH CHANNEL**. *Buff Brides*, which tracks 20 brides-to-be as they try to slim down over four months, debuts in October. *Discovery Health's Body Challenge 3* tasks three men and three women to slim down and get healthy over 16 weeks; it debuts in January.

And Now the News

Four senior House Democrats last week added their names to the list of consolidation critics demanding the FCC reveal specifics of proposed rule changes before a planned June 2 commission vote. Signing on were Reps. **JOHN DINGELL** and **DAVID OBEY**, the ranking Democrats on the House Commerce and Appropriations Committees, and Reps. **ED MARKEY** and **JOSÉ E. SERRANO**, ranking members on subcommittees for telecommunications and for Commerce Department and Judiciary appropriations. Separately, Senate Commerce Committee Chairman **JOHN MCCAIN** will hold a hearing on media-ownership changes Tuesday with **VIACOM** President **MEL KARMAZIN**, **CAPITOL BROADCASTING** President **JIM GOODMON** among those to testify. ...

Combined ad revenues for **ABC**, **CBS** and **NBC** dropped 11% in the first quarter of 2003 to approximately \$2.66 billion, according to tabulations compiled by **ERNST & YOUNG** and released by the **BROADCAST CABLE FINANCIAL MANAGEMENT ASSOCIATION**. The 2002 Olympics in Salt Lake City appear to be the biggest factor in the decline: In first quarter 2003, sports advertising was down 48%, BCFM said. Other day-parts showed healthy increases for the quarter, including prime time (19%), late-night (24%) and early-morning (9.7%). ...

NBA post-season play pushed **TNT** to the top of last week's cable **NIelsen** chart. **TNT** grabbed a 2.2 prime time average with 1.9 million viewers. Two NBA telecasts—both contests between the Minnesota Timberwolves and the Los Angeles Lakers—scored ratings around 4.0, according to Nielsen Media Research data for the week of April 28-May 4.



NBC still has made-for-TV biopic *Martha Stewart Inc.*, starring Cybill Shepherd, on tap for sweeps.

Sweeps Still Too Close to Call

BY PAIGE ALBINIAK

The finale of *American Idol* next week may give Fox the adults 18-49 win in the May sweeps, but NBC is expected to retain its 18-49 season crown by a scant three-tenths of a rating point.

Sweeps-to-date (April 24-May 7), NBC was in the lead by a hair in adults 18-49, at a 4.4 rating/12 share. But Fox was right on NBC's heels with a 4.3/12, and the two-night finale of *American Idol* May 20 and 21 is expected to draw huge ratings that could easily push Fox over the top.

Meanwhile, NBC is seeing strong performances from its scripted shows—such as *Friends*, *Will & Grace* and all three *Law & Order* franchises—as they move toward their finales.

CBS and ABC were battling it out for third place, with CBS slightly ahead with a 3.4/10 and ABC right behind with a 3.3/9.

In viewers, CBS is ahead of NBC by 650,000 viewers season-to-date, with CBS tallying 12.8 million viewers and NBC 12.1 million. Season-to-date, CBS is further ahead in the category, with 12.34 million to NBC's 11.37 million.

Fox is dominating adults 18-34, with a 4.5/15 in the first two weeks of the sweeps period. Its closest competitor is NBC, with a 3.8/12.

NBC is maintaining its leadership in adults 25-54 with a 5.1/13. Surprisingly, CBS and Fox are nearly tied in the older adult demo, CBS coming in at a 4.4/11 and Fox at a 4.3/11. Season-to-date, NBC wins the demo with a

5.4/13, followed by CBS with a 4.8/11 and Fox with a 4.6/11.

Across the board, Fox is showing the most growth, up 19% in adults 18-49, 25% in adults 18-34 and 26% in viewers. The WB is the only other network to show consistent growth sweeps-to-date, jumping 5% in persons 12-34, 5% in adults 18-34 and 6% in adults 18-49.

Both NBC and UPN are down sweeps-to-date vs. last year. NBC dropped 19% in adults

How They're Faring**Adults 18-49****SWEEPS* SEASON****

ABC	3.3/9	3.6/10
CBS	3.4/10	3.9/10
Fox	4.3/12	4.6/12
NBC	4.4/12	4.7/12
UPN	1.4/4	1.5/4
The WB	1.9/5	1.8/5

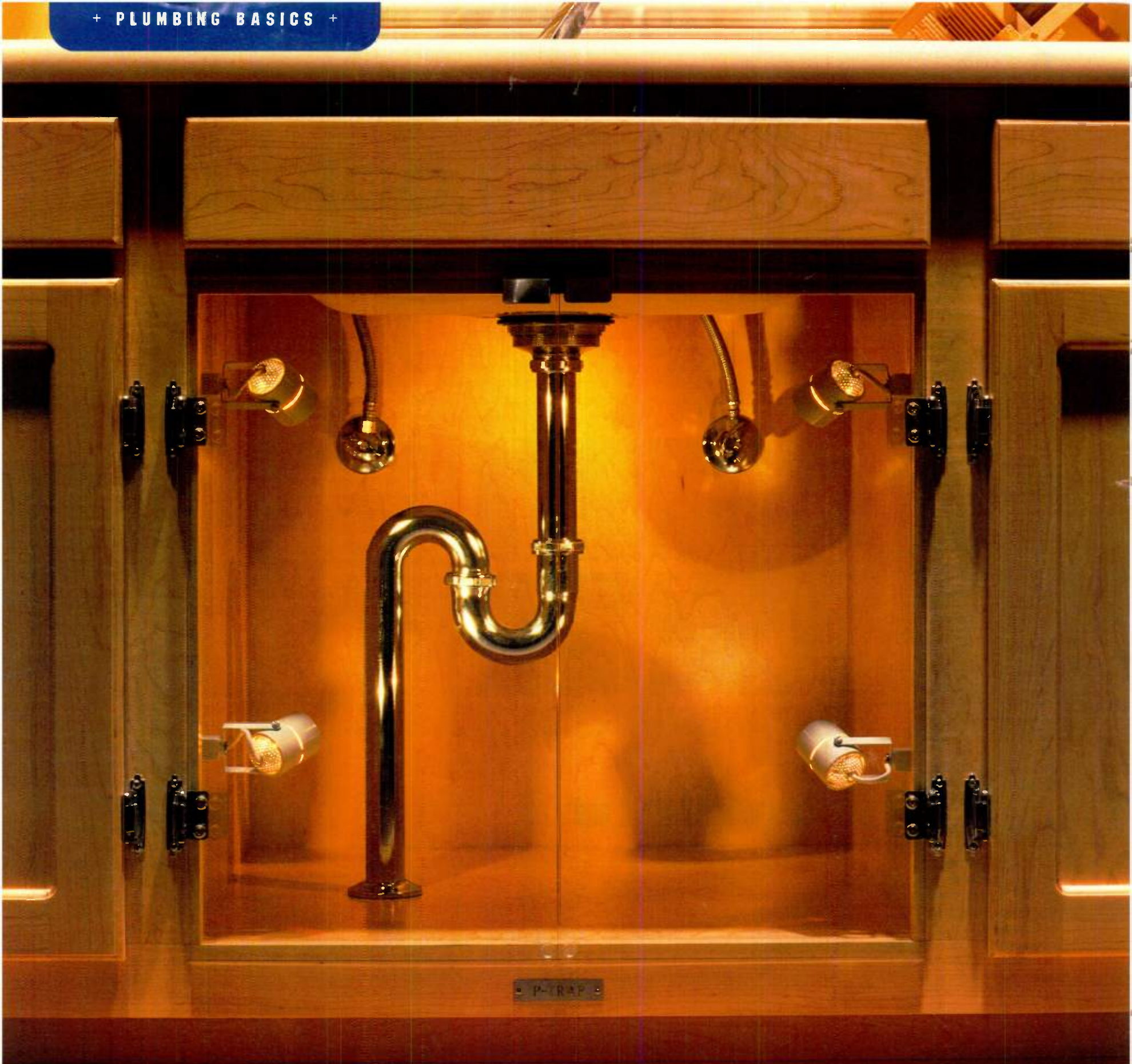
*4/24/03-5/7/03

**9/23/02-5/04/03

SOURCE: Nielsen Media Research

18-49, 21% in adults 18-34, 16% in adults 25-54 and 17% in viewers; last year, NBC's celebration of its 75th anniversary boosted its ratings. UPN is down 12% in persons 12-34, 12% in adults 18-34, 22% in adults 18-49 and 17% in viewers.

Halfway through the sweeps, several big events remain. CBS's Hitler miniseries is slated for May 18 and May 20, and NBC airs a Martha Stewart biopic starring Cybill Shepherd on May 19. The May sweeps concludes Wednesday, May 21. ■



DO IT YOURSELF AND BE PROUD. From plumbing and design to automotive and landscaping, DIY-Do It Yourself Network offers viewers 90% original programming and a multitude of projects to take pride in. Which is important to know if you want to increase the flow of cable penetration while adding depth to your cable lineup. **WATCH. CLICK. PRINT. DO!**



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Southeast: 865/694-2700
West: 310/228-4500
Satellite: 310/228-4505

REGULATION

What About
Two Caps?

Instead of a per-company cap on TV-station ownership, why not a per-network cap? Thus, Viacom could own CBS outlets covering 45% of U.S. homes and also own UPN stations reaching some additional amount of coverage. Same would hold true for NBC and its NBC, Telemundo and Paxson stations. And it works for affiliate group owners: For example, Tribune Co. could have WB affiliations in 45% of the nation and another group of Trib stations affiliated with some other network.

That was one idea being floated last week. But it didn't seem to have much traction. "It's time we put that proposal to rest," said a well-placed source. To what extent the cap gets raised, we'll see soon. Details of FCC Chairman Michael Powell's plan were to be revealed to fellow commissioners today.

—S.M., B.M.

UPFRONT

Can't Find Pax?

Pax TV won't take the podium during this week's upfronts in New York. Instead, it will share in NBC's presentation. In March, Pax held four days of pre-upfront sessions with 150 buyers in West Palm Beach, Fla. NBC, which owns a stake in Paxson, also sells Pax TV's time, so it made sense to combine forces in New York. —P.A.

BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

They Could Be Jackasses

Imagine NBC Chairman Bob Wright on *Fear Factor*. Disney chief Michael Eisner as the next *Bachelor* or Viacom bigwigs Sumner Redstone and Mel Karmazin in *Jackass the Movie*. Well, you don't have to imagine that last one because it actually happened last week at the MTV Networks upfront, when Sumner and Mel, clad in matching ties and wearing giant, plush panda heads, joined MTVN execs in a video spoof of the gross-out movie that once was an MTV hit show, too.

In another scene, the MTVN brass—including Van Toffler, president of MTV and MTV2, made to look like a midget and Nickelodeon President Herb Scanlon in a muscle suit—careened down a New York street in an oversized shopping cart and plowed into a fruit stand. MTVN's dapper Chairman Tom Freston sailed alongside in his own shopping cart straight into Madison Square Garden, the site of MTVN's first joint upfront. (Well, it was actually a stunt double flying in live on stage.)

Quipped Freston on his arrival, "A bunch of morons just ran over a fruit stand on 34th Street." —A.R.

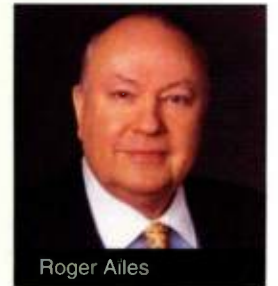


CABLE

JOURNALISM

The Book
On Fox
Vs. CNN

Hollywood Reporter L.A.-based journalist Scott Collins scored a low-six-figure advance from the Viking imprint of Penguin Group for a book on the cable news wars. Collins covers the broadcast networks primarily but wrote a number of stories on the



Roger Ailes

cable news nets when he was at the defunct Inside.com.

"There are great characters and a great scene here," he says, including the likes of Fox's Roger Ailes and Bill O'Reilly and former CNN chief Walter Isaacson. The working title in his initial proposal was *Right Turn*, a reference to Fox News' seizure of the conservative mantle, but that has been scrapped. He's on a tight schedule, facing an October deadline. "It looks like a rush job," said one network executive. Collins said he's finding the players fairly cooperative. He'll report; we'll decide.

—J.M.H.

PROMOTION

Sub the C for the K and . . .

When MTV Networks execs unveiled their new logo for Spike TV at their big upfront show last Tuesday, we were a little surprised. First, Spike—the rechristened TNN—is supposed to be "the first network for men." We're talking strippers and wrestlers here (both are on the schedule). But cursive script of the logo seems a little girlish, better-suited for a Lifetime spinoff.

"It seems a little nelly," said an

exec at another network, who was definitely not referring to the rapper. At the same time, though, it evokes the logo of a network that is definitely aimed at men: "adult" network Spice, which is owned by Playboy. A Spice executive said the similarity has been noted, but would comment no further. A Spike spokesman helpfully noted: "It's not the size of the font that matters. It's what you do with the brand and programming." —J.M.H.

SPICE
Spike™

Style Channel Has New Designs on Reality

BY ALLISON ROMANO

Style, the digital sibling of E! Entertainment Television, is redecorating with a batch of new reality fare. Eight series are on tap for the coming TV season, including *Style Court*, a spoof courtroom show where people bring their fashion disaster friends and family to court for a style makeover.

Style is striving for shows that portray "compelling lifestyle stories about real people in real life situations," said Senior Vice President of Programming Stephen Schwartz.

Style programmers are well schooled in making this breed of lifestyle and reality shows. Schwartz and several Style staffers, including Vice President of Programming Heather Moran, are TLC veterans. Schwartz himself was executive vice president of TLC's cult redecorating hit *Trading Spaces*.

On *Clean House*, Style's new *Trading Spaces*-esque show, a team of cleaners and organizers remakes a cluttered home. *A Second Look*, hosted by former *Good Morning America* correspondent Chantal Westerman, offers homeless men and women an "internal and external" makeover and chronicle's their

search to find new jobs and homes and reconnect with people in their lives.

Guess Who's Coming to Redecorate reunites people with former friends—after the person who comes back into their lives has already redecorated their home. Style is available in about 30 million, mostly digital, homes.

British celeb chef Nigella Lawson is returning to Style with a new show, *Forever Summer With Nigella*, instructing viewers on ways to re-create their summer vacation at home.

For lovers of E!'s *True Hollywood Stories* comes *The Dark Side of Style*, exploring scandals of the beauty and fash-

ion industries, from shoplifters to eating disorders.

Style reaches 31 million, mostly digital, homes. The network doesn't publish ratings yet, though. Although some middling networks do publish ratings, the size of the network subscriber base isn't necessarily a very good predictor of ratings.

When to publish ratings is a source of angst for growing cable nets. Some networks fret that ratings aren't stable until the channel reaches about 50 million homes. Still, sometimes to lure advertisers and prove credibility (particularly if the early numbers look good), channels move early to distribute ratings. ■

Women Can't Take Their Eyes Off Maury!

#1 with Women 18-49, 9am to 5pm

#1 - **WPIX/W**, New York
 #1 - **KTLA/W**, Los Angeles
 #1 - **WGN/W**, Chicago
 #1 - **WPHL/W**, Philadelphia
 #1 - **KBWB/W**, San Francisco
 #1 - **KDAF/W**, Dallas
 #1 - **WTTG/F**, Washington DC
 #1 - **WDIV/N**, Detroit
 #1 - **KCPQ/F**, Seattle
 #1 - **KOVR/C**, Sacramento
 #1 - **WPGH/F**, Pittsburgh*
 #1 - **WXIN/F**, Indianapolis
 #1 - **WTIC/F**, Hartford
 #1 - **WNCN/N**, Raleigh
 #1 - **WXIX/F**, Cincinnati
 #1 - **WOTV/A**, Grand Rapids
 #1 - **WVBT/F**, Norfolk
 #1 - **WDSU/N**, New Orleans
 #1 - **WNYO/W**, Buffalo

#1 - **WUPN/U**, Greensboro
 #1 - **WLWC/U**, Providence
 #1 - **KVWB/W**, Las Vegas
 #1 - **KFBT/I**, Las Vegas*
 #1 - **WOLF+/F**, Wilkes Barre
 #1 - **WEWB/W**, Albany, NY
 #1 - **KLRT/F**, Little Rock
 #1 - **WRIC/A**, Richmond
 #1 - **WTNZ/F**, Knoxville*
 #1 - **WSIL+/A**, Paducah
 #1 - **KTAL/N**, Shreveport
 #1 - **WZDX/F**, Huntsville
 #1 - **WDSI/F**, Chattanooga
 #1 - **WATM/A**, Johnstown-Altoona*
 #1 - **KVEO/N**, Harlingen
 #1 - **WTAT/F**, Charleston, SC
 #1 - **WTWC/N**, Tallahassee
 #1 - **WSYM/F**, Lansing
 #1 - **WFQX+/F**, Traverse City

#1 - **WFXQ/F**, Augusta
 #1 - **KEVU/I**, Eugene
 #1 - **WXTX/F**, Columbus, GA
 #1 - **WLOV/F**, Columbus-Tupelo
 #1 - **KAQY/A**, Monroe-El Dorado
 #1 - **KBTW/N**, Beaumont
 #1 - **KTMJ/F**, Topeka
 #1 - **KQFX/F**, Columbia-Jeff. City
 #1 - **WJET/A**, Erie
 #1 - **WFXL/F**, Albany, GA
 #1 - **WCKD/U**, Bangor
 #1 - **KPSE/U**, Palm Springs
 #1 - **WDFX/F**, Dothan
 #1 - **WYDC/F**, Elmira
 #1 - **KLAX/A**, Alexandria
 #1 - **KFQX/F**, Grand Junction
 #1 - **WOHL/F**, Lima
 #1 - **KYOU/F**, Ottumwa

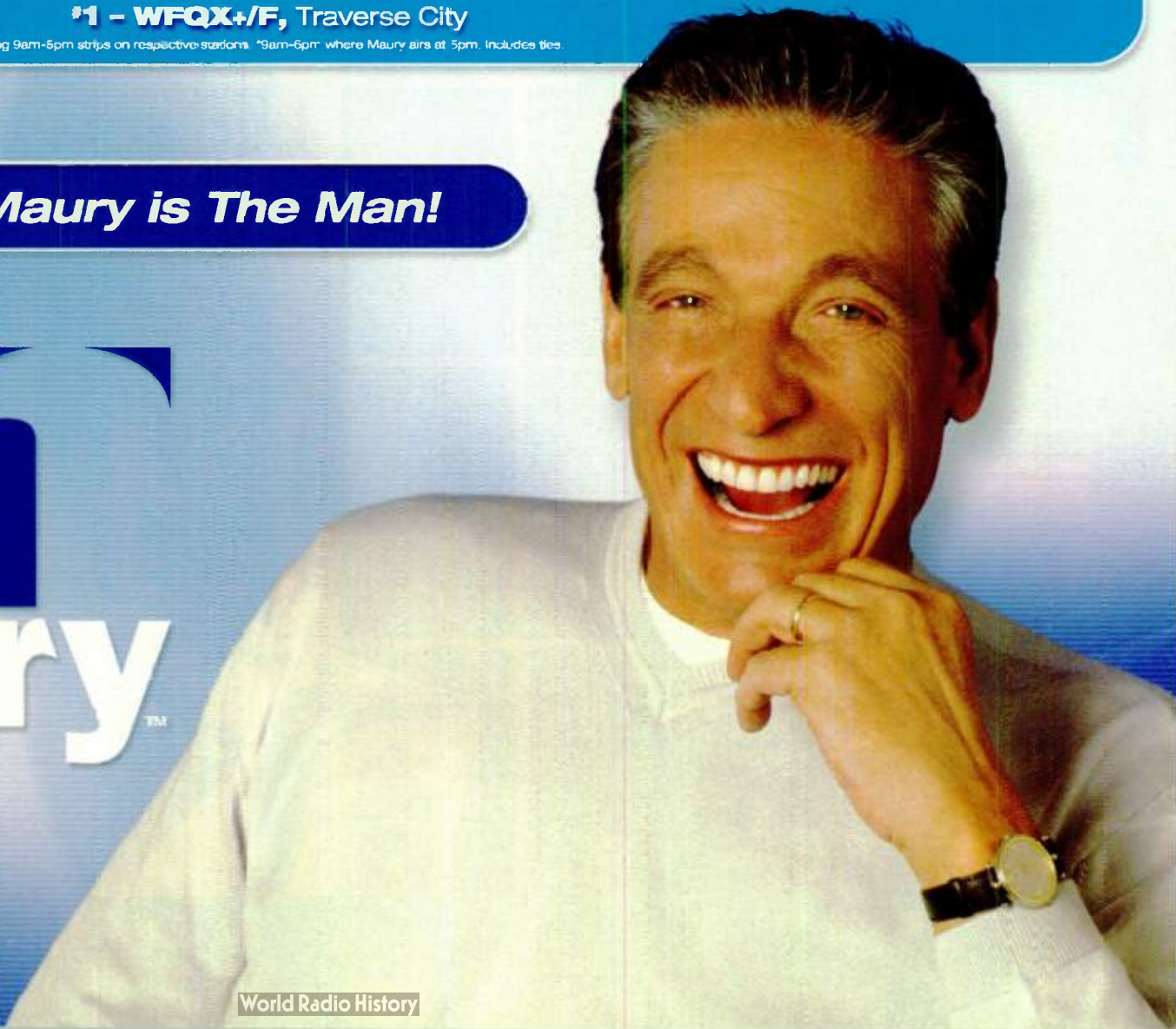
Source: Feb '03 NSI/WRAP Sweeps. Rank based on W18-49 rating among 9am-5pm strips on respective stations. *9am-6pm where Maury airs at 5pm. Includes ties.

All Across America, **Maury is The Man!**

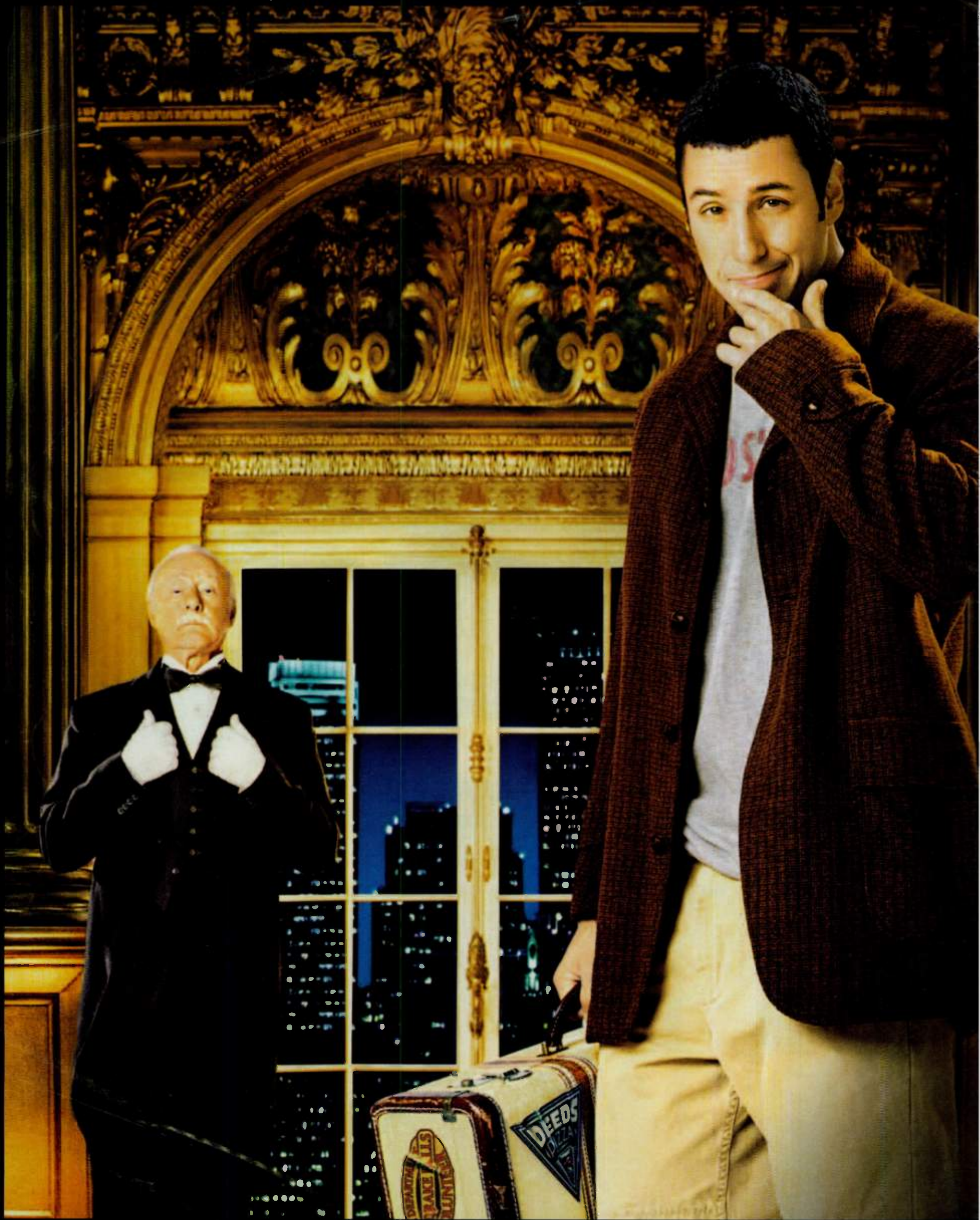
mauryTM



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World Radio History



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* Source: The Hollywood Reporter. Reflects 2003 top-100 releases based on box-office grosses through 3/4/03.

STATION BREAK

BY MARK MILLER

New Hispanic Station in Southwest Florida

CAPE CORAL, FLA.—Florida has a new television station: WTPH-TV, ch. 14, a TV Azteca America affiliate owned by Tu Programacion Hispana LLC. Station President Jose M. Blanco told the Fort Myers, Fla., *News-Press* that the station is broadcasting 24 hours daily and, once its studios are completed, will produce up to five hours of Spanish-language programming every day. Planned local programs include a newscast and a local topic opinion show. Blanco expects work on the studios to be finished by June 1.

Blanco said he is talking with cable operators in the market about carrying WTPH-TV but has no agreements yet.

Hispanic Cross-Media Promotion

LOS ANGELES—Univision O&O KMEX-TV Los Angeles and *La Opinion*, Southern California's largest Spanish-language newspaper, have signed a cross-promotion agreement. KMEX-TV will present "key news headlines" from the following day's paper on its 11 p.m. news, right before the paper goes to press. In addition, the station will produce a segment based on *La Vibra*, *La Opinion*'s weekly entertainment magazine. For its part, the paper will promote various topics and segments appearing in KMEX-TV newscasts.

According to KMEX-TV spokeswoman Patricia Ramos, while the arrangement right now doesn't involve any sharing of news coverage, "eventually both newsrooms will be cooperating with each other on stories," but there's no timetable on when that will happen. In 1998, the two news organizations cooperated in arranging and broadcasting the country's first gubernatorial debate in Spanish, according to Ramos.

HONORS

More Degrees Than a Thermometer



William F. Baker (left), president and CEO of noncommercial WNET(TV) Newark, N.J., receives an honorary Doctor of Humane Letters degree from Seton Hall University at the New Jersey school's commencement ceremonies today. Baker has been president of WNET since 1987. Prior to joining the station, he was president of Westinghouse Television and chairman of its cable and programming companies. During his tenure there, he helped launch Discovery and the Disney Channel and introduced Oprah Winfrey as a show host on WJZ-TV Baltimore. Baker holds B.A., M.A. and Ph.D. degrees from Case Western Reserve University; this is his fifth honorary degree.

KMEX-TV is the flagship of Univision Television Group. *La Opinion* is distributed throughout the five-county Southern California area and is co-owned by Lorenzo Enterprises and the Tribune Co.

A Half-Century of Caring

LOUISVILLE, KY.—WHAS-TV's efforts to help children here were recognized at the 39th Annual Midwestern Regional Emmy Awards. The station was presented with the chapter's Board of Governors Award for 50 years of service to children through the *WHAS Crusade for Children*. Since 1954, the *WHAS Crusade for Children* has raised nearly \$96 million to help fund hospitals, schools and agencies that make life better for children with special needs in Kentucky and Southern Indiana.

Miles In at Urban Television

FORT WORTH, TEXAS—Urban Television Network has named Jacob R. Miles III its new president. He also serves as president of the Dallas-Fort Worth chapter of NAMIC. He has worked for General Mills Entertainment Group and Tonka and founded Cultural Exchange Entertainment Corp., where he created, licensed and developed toys and entertainment properties for television. Urban Television Network has approximately 70 affiliates that reach approximately 22 million households, according to Randy Moseley, the company's chairman and CEO.

Dan Trigoboff is recovering from surgery and will return. In his absence, Mark Miller is writing *Station Break* and can be reached by e-mail at mkmiller@comcast.net. Readers and contributors may also send e-mails to dtrigoboff@reedbusiness.com.



KCTV(TV) photographer Mike Horine chased down a twister near his home in Parkville, Mo.

CNN NEWSOURCE

K.C.'s Latest Twist

KCTV's coverage gets high marks from viewers

BY KEN KERSCHBAUMER

The tornadoes that swept across Kansas City, Mo., on May 4 also swept KCTV(TV) upward in the ratings. Meredith-owned KCTV was the only station to pull its entire prime time schedule that Sunday night, even though the storms were at their most dangerous earlier in the day. Viewership continued to build; at 8:45 p.m., the households-using-television (HUT) level rose to 81%, and KCTV's 29 share was larger than all its competitors put together.

"It wasn't a difficult decision, and we'd rather err on the side of being too aggressive in helping viewers out than not," says News Director Regent Ducas.

Unexpectedly, the move has paid off in improved ratings.

General Manager Kirk Black says the station scored a 19.4 share in the 8-10 p.m. period, tops in the market. (Fox's WDAF-TV was next with a 16.7 share). More important, he says, the station has seen an uptick in ratings for its morning, 4:30 and 10 p.m. news in the days following the preemption.

"We're outperforming our sweeps forecast by 23% at 10 p.m.," says Black. "Hopefully, that will continue."

Tornadoes in the Midwest in May aren't a surprise, but the ferocity of the May 4 storms were. Some 90 twisters touched down, setting a single-day record. Nine tornadoes struck Kansas City, damaging more than 1,900 structures and causing more than \$125 million in damage. Two of the tornadoes were F4 in strength, the second-highest rating.

Only one Kansas City resident was killed despite the massive damage. Over-

all, the storms killed 40 people across Arkansas, South Dakota, Kansas, Missouri, Nebraska and Tennessee.

After KCTV's prime time run, KMBC-TV resumed its No. 1 news position at 10 p.m., pulling a 19.4/28 share.

Kansas City stations certainly made viewers aware of the impending danger and may have helped save lives, says KMBC-TV General Manager C. Wayne Godsey. "I really credit the Kansas City broadcasters with getting the word out accurately and on time with allowing people to take shelter."

One of those people was KMBC-TV anchor Kris Katz. His family was having a birthday party when the storm hit. The family took shelter, but the home was destroyed.

He says his station made the decision to run the two-hour season finale of *Alias* (which pulled in a 10 rating/13 share) at 8 p.m. to give the news team a chance to prepare for the 10 p.m. newscast. The station had done four hours of post-storm reports.

His station's helicopter managed to capture some of the most compelling video, including shots of an F4 tornado touching down in Parkville.

According to Ducas, KCTV-TV also grabbed shots of the twister, because cameraman Mike Horine lived in Parkville. With the help of his wife, who

handled the driving, he was able to follow and get shots of the twister that were shown across the country on CNN.

This isn't the first time a station has kept its storm coverage going while others folded. Most notably, in the summer of 1998, WEWS(TV) Cleveland preempted its ABC prime time lineup to give wall-to-wall coverage of a severe storm, and, while some rival stations accused the station of overkill, it was a Nielsen and public-relations triumph for the station. ■

'It wasn't a difficult decision, and we'd rather err on the side of being too aggressive in helping viewers out than not.'

REGENT DUCAS,
KCTV(TV)
Kansas City, Mo.

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DON'T GET LEFT IN THE

DARK!

The B&C



Economic uncertainty, corporate scandals, and the large issues of war and peace may have wreaked havoc on Wall Street, but it did little to alter the B&C 25 (formerly the Top 25 Media Groups).

Still firmly at the top is AOL Time Warner, despite its on-going financial struggles. Its \$41 billion in revenue dwarfs even that of notable media players Disney (\$25.3 billion) and Viacom (\$24.6 billion).

News Corp., which is trying to convince Washington that it is not too big to acquire control of No. 9 Hughes Electronics and its DirecTV, landed at No. 7.

The B&C 25 includes only companies with significant TV or radio interests in the U.S. and ranks them by their media and entertainment revenue in fiscal 2002, which, for most, ended with the calendar year.

The biggest mover of the list was Vivendi Universal. It dropped from No. 2 last year to No. 6. But that was because we are reporting only its media and entertainment revenue this year. Last year, we included returns from its telecommunications and utility holdings. (Vivendi Universal may drop from the ranking entirely next year. It wants to divest its media holdings.)

—Compiled by
Kim McAvoy

SPECIAL REPORT

MEDIA GROUPS



1

Rev.
\$41B

Richard Parsons,
CEO/chairman-elect

1 AOL Time Warner

New York
(NYSE: AOL)
Rank last year: 1
TOP EXECUTIVE: Richard D. Parsons, CEO/chairman-elect
REVENUE: \$41.0 billion
OPERATING CASH FLOW: \$8.7 billion
OPERATING INCOME: -\$40 billion
52-WEEK HIGH: \$20.70
52-WEEK LOW: \$8.70
BROADCASTING: The WB Television Network (Tribune owns 22%); Warner Bros. Television; Telepictures Productions
CABLE SYSTEMS: Time Warner Cable serves roughly 10.8 million subscribers
CABLE PROGRAMMING: HBO and Cinemax (including HBO2, HBO Signature, HBO Family, HBO Comedy, HBO Zone, HBO Latino, MoreMAX, ActionMAX, ThrillerMAX, WMAX), HBO Independent Productions, HBO Downtown Productions, HBO joint ventures in more than 50 countries; Comedy Central (AOLTV

is selling its 50% stake to Viacom); Court TV; Turner Broadcasting System: TBS Superstation, Turner Network Television, Cartoon Network, Turner Classic Movies, Turner South, Boomerang, TCM Europe, Cartoon Network Europe, TNT Latin America, Cartoon Network Latin America, TCM & Cartoon Network Asia Pacific, CNN/U.S., CNN Headline News, CNNRadio Noticias, CNN Newsource, CNN.com, CNNMoney.com, CNN Student News, CNN.com; CNN International, CNNfn, CNN en Español, CNN Airport Network, CNNRadio; joint ventures: Cartoon Network Japan, CETV, NBCTurner NASCAR RACES, CNN+, Viva+

INTERNET: America Online (AOL): AOL Service; AOL Anywhere; AOL International (including AOL Latin America, AOL Germany, AOL France, AOL Canada); Compuserve; ICQ; MapQuest; Moviefone; Netscape; AOL Music; AOL Local; AOL Instant Messenger; AOL Broadband

FILMED ENTERTAINMENT: Warner Bros. Pictures; New Line Cinema (including New Line Features, New Line Home Entertainment, New Line New Media, New Line Television, New Line Distribution, New Line Merchandising/Licensing, New Line Music); Castle Rock Entertainment; Warner Bros. International Theatres; Warner Bros. Online; Warner Bros. Animation (Looney Tunes); Hanna-Barbera; D.C. Comics; MAD magazine

VIDEO: Warner Home Video
MUSIC: Warner Music Group: The Atlantic Recording Corp.; Elektra Entertainment Group; Warner Bros. Records; Warner/Chappell Music Inc.; Warner Bros. Publications; Alternative Distribution Alliance; Giant Merchandising; Warner Music International; Warner Music Latina; Warner Strategic Marketing Inc.; Rhino Entertainment; Warner Commercial Marketing; Warner Special Products; WMG Soundtracks; WEA Manufacturing

PUBLISHING: AOL Time Warner Book Group: Little, Brown & Co., Adult Trade Books, Warner Books, Little, Brown & Co. Children's Publishing, Bulfinch Press, Warner Faith, Time Warner Audio Books, Time Warner Books UK; Time Inc. publishes roughly 140 magazines including *Time*, *People*, *Sports Illustrated* and *Fortune*; IPC (British magazine publisher); Synapse (magazine subscription agent)

SPORTS FRANCHISES: Atlanta Braves; Atlanta Hawks; Atlanta Thrashers; Turner Field; Philips Arena (AOLTV plans to sell teams.)

RETAIL AND CONSUMER PRODUCTS: Warner Bros. Consumer Products



2

Rev.
\$25.3B

Michael Eisner,
chairman/CEO

2 The Walt Disney Co.

Burbank, Calif.
(NYSE: DIS)
Rank last year: 3
TOP EXECUTIVES: Michael Eisner, chairman/CEO; Robert Iger, president/COO
REVENUE: \$25.3 billion
OPERATING CASH FLOW: \$2.3 billion
OPERATING INCOME: \$2.8 billion
52-WEEK HIGH: \$24.98
52-WEEK LOW: \$13.48
BROADCASTING: ABC Television Network, ABC Radio, Radio Disney and ESPN Radio Networks; 10 ABC owned-and-operated TV stations; 70 radio stations; Touchstone Television (the network's television production group); Buena Vista Productions (first-run syndication); Walt Disney Television Animation
CABLE PROGRAMMING: Disney Channel, Disney Channel International, Toon Disney, ABC Family, SOAPnet, Fox Kids International; 80% of ESPN, 50% of Lifetime Television (joint partner with Hearst Corp.), 39.5% of E! Entertainment Television and A&E Television Networks (joint venture with NBC and Hearst).

INTERNET: ABC Internet Operations and Walt Disney Internet Group, including Disney.com, ABC.com, ABCNews.com, ESPN.com, and DisneyStore.com

FILMED ENTERTAINMENT: Walt Disney Pictures, Touchstone Pictures, Hollywood Pictures, Miramax; Dimension Films; production studios: Buena Vista Motion Picture Group, Buena Vista International; Buena Vista Theatrical Group

VIDEO: Buena Vista Home Entertainment

MUSIC: Buena Vista Music Group

THEME PARKS AND RESORTS: Walt Disney World Resort in Florida and Walt Disney World Resort in California; Disney Cruise Line; company receives royalties generated on revenue from Tokyo Disneyland Resort and royalties and management fees from Disneyland Resort Paris; it markets interest in Disney Vacation Club and operates eight ESPN Zone sports-themed restaurants and entertainment operations.

SPORTS FRANCHISES: Anaheim Angels; Mighty Ducks; (Disney has agreed to sell Angels for an estimated \$180 million to Phoenix businessman Arturo Moreno)

RETAIL AND CONSUMER PRODUCTS: Disney Stores; Disney Catalog

3 Viacom

New York
(NYSE: VIA)
Rank last year: 4
TOP EXECUTIVES: Sumner M. Redstone, chairman/CEO; Mel Karmazin, president/COO
REVENUE: \$24.6 billion
OPERATING CASH FLOW: \$5.5 billion
OPERATING INCOME: \$4.6 billion
52-WEEK HIGH: \$50.90
52-WEEK LOW: \$29.79

BROADCASTING: CBS Television Network and United Paramount Network (UPN); Viacom Television Stations Group: 39 stations (16 owned-and-operated CBS stations, four CBS satellite stations, 18 UPN-affiliated stations and one independent); CBS Enterprises (King World Productions and CBS Broadcast International); Infinity Broadcasting (operates more than 180 radio stations); equity position in Westwood One (radio syndicator); Viacom Outdoor (outdoor advertising unit and part of Infinity); Paramount Television (provides programming for broadcast, first-run syndication and cable markets) including Big Ticket Television, Paramount Domestic Television, Paramount International Television, Paramount Network Television, Spelling Television and Viacom Productions

CABLE PROGRAMMING: MTV Networks (MTV: Music Television, Nickelodeon, VH1, The New TNN, MTV2, Nick at Nite, TV Land, CMT, The Digital Suite from MTV Networks); Showtime Networks Inc. (including Showtime, The Movie Channel and FLIX; also operates and manages Sundance Channel, which it co-owns with Robert Redford and Universal Studios); BET (including BET on Jazz, BET Books, BET Pictures [produces made-for-TV movies and documentaries] and BET.com; Comedy Central (Viacom has 50% interest and is spending \$1.2 billion to purchase AOL Time Warner's 50% stake in network)

INTERNET: MTV.com; CBS.com and CBSNews.com; Nickelodeon.com (Nick.com, Nickjr.com, nick-at-nite.com, tvland.com, teachers.nick.com and gas.nick.com); VH1.com

FILMED ENTERTAINMENT: Paramount Home Entertainment; United International Pictures (Viacom has 33% interest in company, which handles film distribution outside U.S. and Canada); Famous Play-

Now & Then

RANK '03	'02	COMPANY	'02 REV (\$B)
1	1	AOL Time Warner	41.0
2	3	Walt Disney	25.3
3	4	Viacom	24.6
4	5	Comcast	21.1
5	6	Sony	20.0
6	2	Vivendi Universal	19.7
7	7	News Corp.	15.2
8	9	Cox Enterprises	9.9
9	8	Hughes Electronics	8.9
10	10	Clear Channel	8.4
11	12	NBC	7.1
12	1	Gannett	6.4
13	13	Tribune	5.4
14	16	Hearst	5.2
15	18	EchoStar	4.8
16	14	McGraw-Hill	4.7
17	NR	USA Interactive	4.6
18	16	Charter	4.5
19	15	Cablevision	4.0
20	19	Adelphia	3.4
21	20	New York Times	3.1
22	NR	Washington Post	2.6
23	NR	Liberty Media	2.1
24	22	Discovery	1.7
25	23	E.W. Scripps	1.5

NR=Not ranked last year

MUST-HAVE INDUSTRY TOOLS:

(a) advertising-



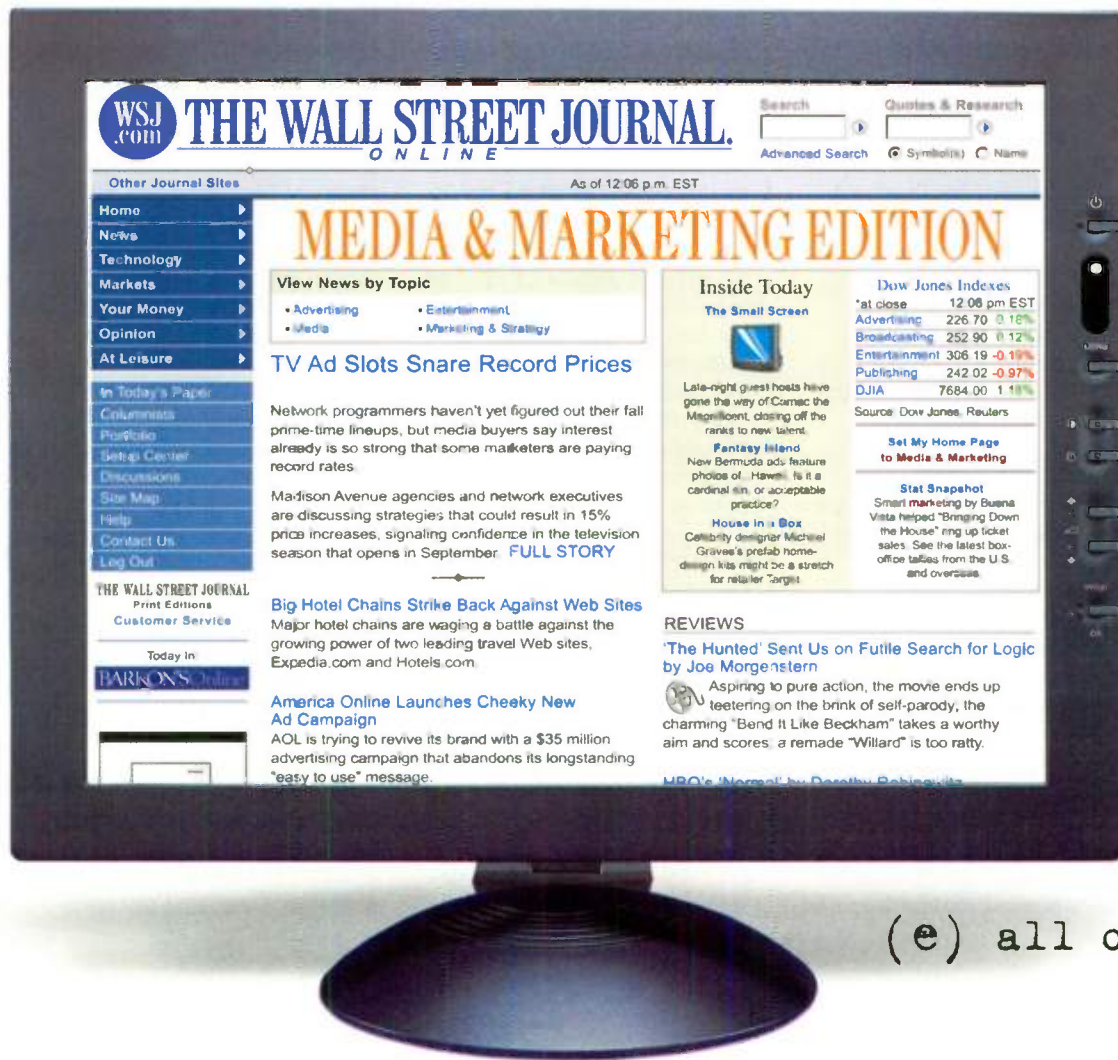
(b) media-



(c) entertainment-



(d) marketing-



(e) all of the above

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ers (Toronto-based theatrical exhibitor); United Cinemas International
VIDEO: Blockbuster
MUSIC: Famous Music Publishing
PUBLISHING: Simon & Schuster
THEME PARKS AND RESORTS: Paramount Parks



4 Comcast

Philadelphia
(NASDAQ: CMCSA, CMCSK)
Rank last year: 5
TOP EXECUTIVE: Brian L. Roberts, president/CEO
REVENUE: \$21.1 billion
OPERATING CASH FLOW: \$5.8 billion
OPERATING INCOME: \$583 million
52-WEEK HIGH: \$31.14
52-WEEK LOW: \$16.40
CABLE SYSTEMS: Comcast Cable Communications serves 21.3 million subscribers (includes completed acquisition of AT&T Broadband systems); Comcast Digital Cable; Comcast High-Speed Internet Service
CABLE PROGRAMMING: QVC; Comcast SportsNet; E! Entertainment Television and Style; The Golf Channel; Outdoor Life Network; G4; New England Cable News
INTERNET: E! Online
SPORTS FRANCHISES: Comcast-Spectacor (majority ownership of Philadelphia Flyers and 76ers)

5 Sony Corp.

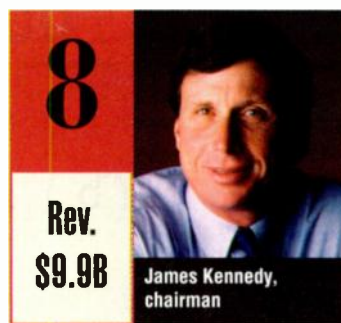
Tokyo
(NYSE: SNE)
Rank last year: 6
TOP EXECUTIVES: Nobuyuki Idei, chairman/group CEO, Sony Corp.; Howard Stringer, vice chairman, Sony Corp., and chairman/CEO, Sony Corp. of America Media/Entertainment
REVENUE: \$20.0 billion
OPERATING CASH FLOW: Not available
OPERATING INCOME: \$1.43 billion
52-WEEK HIGH: \$59.95
52-WEEK LOW: \$31.42
TELEVISION PROGRAMMING: Sony Pictures Television; Sony Pictures Television International; Game Show Network (partnership with Liberty Media)
FILMED ENTERTAINMENT: Columbia Pictures; Screen Gems; TriStar; Sony Pictures Classics; Sony Pictures Animation; Sony Pictures Imageworks
INTERNET: Sony Online Entertainment; Sony Pictures Digital Networks: SoapCity, Screenblast and SPIN; Movielink; pressplay
VIDEO: Columbia TriStar Home Entertainment
MUSIC: Sony Music: Columbia Records, Epic Records, Crescent Moon Records, Sony Wonder, Legacy Recordings; Sony Music International; Sony Classical; Sony/ATV Music Publishing; Sony Disc Manufacturing

6 Vivendi Universal

Paris
(NYSE: V)
Rank last year: 2
TOP EXECUTIVES: Jean-René Fourtou, chairman/CEO; Edgar Bronfman Jr., executive vice chairman
REVENUE: \$19.7 billion
OPERATING CASH FLOW: \$1.89 billion
OPERATING INCOME: \$1.37 billion
52-WEEK HIGH: \$33.20
52-WEEK LOW: \$8.90
BROADCASTING: Universal Television
CABLE PROGRAMMING: USA Networks; Sci Fi Channel; Newsworld International; Trio
INTERNET: Vivendi Universal Net (MP3.com, Emusic, RollingStones.com, Education.com)
FILMED ENTERTAINMENT: Universal Studios; Universal Pictures
VIDEO: Universal Studios Home Video; Vivendi Universal Games
MUSIC: Universal Music Group
THEME PARKS AND RESORTS: Universal Studios Recreation Group (with theme parks in U.S., Europe and Japan)

7 News Corp.

Sydney, Australia
(NYSE: NWS, FOX)
Rank last year: 7
TOP EXECUTIVES: Rupert Murdoch, chairman/CEO; Mitchell Stern, chairman, Fox TV Stations
REVENUE: \$15.2 billion
OPERATING CASH FLOW: \$2.24 billion
OPERATING INCOME: \$1.9 billion
52-WEEK HIGH: \$30.89
52-WEEK LOW: \$17.60
BROADCASTING: 37 TV stations (26 Fox affiliates, 10 UPN affiliates and one independent); Fox Television Network; Fox Entertainment Group (80.6% owned by News Corp., includes Fox Television Studios, 20th Century Fox Television, Twentieth Television)
CABLE PROGRAMMING: Fox Movie Channel; Fox News Channel; FX; majority ownership of Speed Channel; Fox Sports Networks; National Geographic Channel
SATELLITE: Hughes Electronics: DirecTV, DirecTV Latin America; Hughes Network Systems and PanAmSat (News Corp. agreed last month to pay \$6.6 billion for 34% of Hughes stock); various other satellite operations in Europe, Asia, Australia and Latin America
INTERNET: Fox.com
FILMED ENTERTAINMENT: 20th Century Fox; 20th Century Fox Español; 20th Century Fox International; Fox Searchlight Pictures; Fox Studios Australia; Fox Studios Baja; Fox Studios LA
VIDEO: 20th Century Fox Home Entertainment; Fox Interactive
MUSIC: Fox Music and Music Publishing; Festival Records; Mushroom Records
PUBLISHING: HarperCollins Publishers; Gemstar-TV Guide; more than 175 newspapers, including *New York Post*, *Weekly Standard*, *The Sun*, *The Sunday Times*
SPORTS FRANCHISES: Los Angeles Dodgers; 40% of Madison Square Garden Entertainment Complex (Radio City Music Hall, New York Knicks and New York Rangers)



8 Cox Enterprises

Atlanta
(Privately held)
Rank last year: 9
TOP EXECUTIVES: James C. Kennedy, chairman; Jim Robbins, president/CEO, Cox Communications; Andrew Fisher, Cox Television
REVENUE: \$9.9 billion
OPERATING CASH FLOW: \$2.8 million
OPERATING INCOME: \$1.2 million
BROADCASTING: Cox Television: 15 stations (three NBC, three ABC, three Fox, one UPN and two CBS affiliates, three independents); Cox Radio: 78 stations; iBlast
CABLE SYSTEMS: Cox Communications provides cable service to 6.3 million subscribers; Cox Digital Cable; Cox Digital Telephone; Cox High Speed Internet
CABLE PROGRAMMING: Discovery Communications (24.9%), Music Choice (13.6%), In Demand (11.1%)
PUBLISHING: Cox Newspapers: 17 dailies including *Atlanta Journal-Constitution*; 25 non-dailies

9 Hughes Electronics

Subsidiary of General Motors Corp.
 El Segundo, Calif.
(NYSE: GMH)
Rank last year: 8
TOP EXECUTIVE: Eddy W. Hartenstein, senior executive VP, Hughes; chairman, DirecTV (once deal with News Corp. closes, Hartenstein becomes vice chairman of Hughes)
REVENUE: \$8.9 billion
OPERATING CASH FLOW: \$672.4 million
OPERATING INCOME: \$394.7 million
52-WEEK HIGH: \$15.30
52-WEEK LOW: \$8.00
SATELLITE: DirecTV (11.2 million subscribers); PanAmSat; DirecTV Latin America; Hughes Network Systems; (News Corp., is spending \$6.6 billion for a 34% stake in Hughes, Fox Entertainment will run DirecTV)

10 Clear Channel

San Antonio
(NYSE: CCU)
Rank last year: 10
TOP EXECUTIVES: Lowry Mays, chairman/CEO; Mark Mays, president/COO
REVENUE: \$8.4 billion
OPERATING CASH FLOW: \$2.2 billion
OPERATING INCOME: \$1.6 billion
52-WEEK HIGH: \$53.97
52-WEEK LOW: \$20.00
BROADCASTING: Television: 36 stations (seven NBC, seven ABC, seven CBS, eight Fox, five UPN affiliates and two independents); Clear Channel Communications News Networks; radio: 1,224 stations; Premiere Radio Networks (syndication); Clear Channel Radio Sales; Katz Media Group

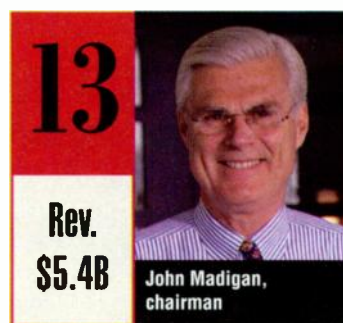
PROGRAMMING: Clear Channel Entertainment Television
PUBLISHING: The Network Magazine Group; *Inside Radio*
OTHER: Clear Channel Outdoor; Clear Channel Entertainment (produces and markets live entertainment events); SFX Sports (talent-management and -marketing agency)

11 NBC

Subsidiary of General Electric
 New York
(NYSE: GE)
Rank last year: 12
TOP EXECUTIVES: Bob Wright, chairman/CEO; Randy Falco, group president, NBC Television Network; Jay Ireland, president, NBC TV Stations
REVENUE: \$7.1 billion
OPERATING CASH FLOW: Not available
OPERATING INCOME: \$1.7 billion
52-WEEK HIGH: \$33.45
52-WEEK LOW: \$21.30
BROADCASTING: 29 TV stations (14 NBC affiliates, 14 Telemundo stations and one independent); 32.5% of Paxson Communications; NBC TV Network; Spanish-language Telemundo network; NBC Enterprises (syndicated programming); NBC Entertainment, NBC Studios (produces programming for NBC Network)
CABLE PROGRAMMING: Bravo; CNBC; CNBC World; MSNBC (with Microsoft Inc.); mun2 and Telemundo; 15% of ShopNBC; interests in A&E TV Networks (joint venture with ABC and Hearst-Argyle), History Channel and National Geographic Channels International
INTERNET: NBC.com; MSNBC.com

12 Gannett

Arlington, Va.
(NYSE: GCI)
Rank last year: 11
TOP EXECUTIVES: Douglas H. McCorkindale, chairman, president/CEO; Craig Dubow, president/CEO, Gannett Broadcasting
REVENUE: \$6.4 billion
OPERATING CASH FLOW: \$2.1 billion
OPERATING INCOME: \$1.9 billion
52-WEEK HIGH: \$62.76
52-WEEK LOW: \$79.35
BROADCASTING: 22 TV stations (six CBS, three ABC, and 13 NBC affiliates)
INTERNET: usatoday.com and more than 100 Web sites linked to TV and newspapers
PUBLISHING: 94 daily U.S. newspapers, including *USA Today*, more than 400 non-daily publications; *USAWeekend*; Newsquest



13 Tribune Co.

Chicago
(NYSE: TRB)
Rank last year: 13

TOP EXECUTIVES: John Madigan, chairman; Dennis FitzSimons, president/CEO
REVENUE: \$5.4 billion
OPERATING CASH FLOW: \$1.5 billion
OPERATING INCOME: \$1.3 billion
52-WEEK HIGH: \$49.98
52-WEEK LOW: \$35.66
BROADCASTING: Television: 27 stations (one ABC, 20 WB and six Fox affiliates); WB Television Network (22%); Tribune Entertainment (first-run and syndicated television business); radio: WGN(AM) Chicago; iBlast(25%)
CABLE PROGRAMMING: Superstation WGN; TV Food Network (31%); Golf Channel (9%); all-news Chicagoland TV
INTERNET: Tribune Interactive manages Web sites for daily newspapers and TV stations; Legacy.com (40%); CareerBuilder (37%); Apartments.com; Cars.com; Zap2It.com; BrassRing.com (27%)
PUBLISHING: 12 major newspapers, including *Chicago Tribune*, *Los Angeles Times*, *Baltimore Sun*, *The Hartford Courant*, *Orlando Sentinel* and *Newsday*; various Spanish-language newspapers (including *Hoy* [New York]) and *!Exito!* [Chicago]; *Chicago* magazine; *Williamsburg* magazine
SPORTS FRANCHISES: Chicago Cubs and Wrigley Field



14 The Hearst Corp.

New York
(Privately held)
Rank last year: 16
TOP EXECUTIVES: Victor Ganzi, president/CEO; David J. Barrett, president/CEO, Hearst-Argyle Television
REVENUE: \$5.2 billion
OPERATING CASH FLOW: Not available
OPERATING INCOME: Not available
BROADCASTING: Hearst-Argyle Television (66% owner): 34 stations (one UPN, two WB, one CBS, 11 NBC, 18 ABC affiliates and one independent); radio: WBAL(AM) and WIYY-FM Baltimore; syndication partner with NBC Enterprises; Hearst Entertainment
CABLE PROGRAMMING: 50% of Lifetime Entertainment Services, including Lifetime Television, Lifetime Movie Network, Lifetime Real Women (joint partner with Walt Disney); New England Cable News (partnership with Comcast); 20% of ESPN; A&E Television Networks, including A&E Network, History Channel, Biography Channel and History Channel International (joint venture with NBC and ABC)
PUBLISHING: 12 dailies, including *San Francisco Chronicle*, *Houston Chronicle*, *Seattle Post-Intelligencer*, monthly consumer magazines, including *Esquire*, *Town & Country*, *Good Housekeeping*, *Oprah*, *Cosmopolitan*; King Features Syndicate

rock pop rap latin r&b jazz country gospel hip-hop

hip-hop gospel country jazz r&b latin rap rock pop

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(Nasdaq: DISH)

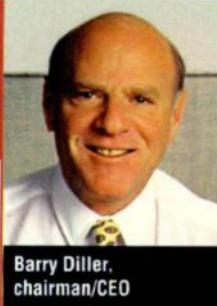
Rank last year: 18

TOP EXECUTIVE: Charles Ergen, chairman/CEO**REVENUE:** \$4.8 billion**OPERATING CASH FLOW:** \$806 million**OPERATING INCOME:** \$421.3 million**52-WEEK HIGH:** \$32.15**52-WEEK LOW:** \$13.41**SATELLITE:** DISH Network (8.18 million subscribers); EchoStar Technologies Corp.**16 McGraw-Hill**

New York

(NYSE: MHP)

Rank last year: 14

TOP EXECUTIVE: Harold McGraw III, chairman/president/CEO**REVENUE:** \$4.7 billion**OPERATING CASH FLOW:** \$1.1 billion**OPERATING INCOME:** \$1 billion**52-WEEK HIGH:** \$68.00**52-WEEK LOW:** \$50.71**BROADCASTING:** four ABC-affiliated TV stations: KMGH-TV Denver, KGTV (TV) San Diego, KERO-TV Bakersfield, Calif., and WRTV(TV) Indianapolis**INTERNET:** Business Week Online**PUBLISHING:** McGraw-Hill Education; *Aviation Week*, *BusinessWeek*


17

Rev.
\$4.6B

Barry Diller,
chairman/CEO

17 USA Interactive

New York

(Nasdaq: USAI)

Rank last year: NR

TOP EXECUTIVE: Barry Diller, chairman/CEO**REVENUE:** \$4.6 billion**OPERATING CASH FLOW:** \$545.2 million**OPERATING INCOME:** \$150 million**52-WEEK HIGH:** \$35.00**52-WEEK LOW:** \$15.31**TELEVISION PROGRAMMING:** Home Shopping Network, America's Store, Home Shopping en Español (HSE)—carried on cable, broadcast TV or satellite; Home Shopping Europe; TV Travel Group**INTERNET:** HSN.com; citysearch.com; Match.com; Ticketmaster.com; Expedia; Hotels.com; evite.com; Styleclick**OTHER:** Ticketmaster; Expedia; Precision Response Corp.; Electronic Commerce Solutions**18 Charter**

St. Louis

(NASDAQ: CHTR)

Rank last year: 16

TOP EXECUTIVES: Paul Allen, chairman; Carl Vogel, president/CEO**REVENUE:** \$4.5 billion**OPERATING CASH FLOW:** \$1.8 billion**OPERATING INCOME:** -\$4.28 billion**52-WEEK HIGH:** \$9.03**52-WEEK LOW:** \$0.76**CABLE SYSTEMS:** Charter Communications has 7 million subscribers (services include digital cable, high-speed internet, pay-per-view, interactive TV and telephony)**OTHER:** Charter Business Networks (offers high-speed data, voice and internet services)**19 Cablevision**

Bethpage, N.Y.

(NYSE: CVC, RMG)

Rank last year: 15

TOP EXECUTIVES: Charles Dolan, chairman; James Dolan, president/CEO**REVENUE:** \$4.0 billion**OPERATING CASH FLOW:** \$1.04 billion**OPERATING INCOME:** \$68 million**52-WEEK HIGH:** \$27.17**52-WEEK LOW:** \$4.67**CABLE SYSTEMS:** Cablevision Systems serves 3 million subscribers; iO: Interactive Optimum (digital products and services); Optimum Online (high-speed Internet access)**CABLE PROGRAMMING:** Rainbow Media Holdings; AMC; The Independent Film Channel; WE: Women's Entertain-

ment; MuchMusic USA; Fox Sports Net (50%); MSG Network and Fox Sports Net New York; MetroChannels; News 12 Networks; five regional sports networks outside New York market; MagRack (video-on-demand service offering original programming);

SPORTS FRANCHISES: New York Knicks; New York Rangers; WNBA Liberty**20 Adelphia**

Denver

(OTC: ADELQ.PK)

Rank last year: 19

TOP EXECUTIVES: William T. Schleyer, chairman/CEO; Ron Cooper, president/COO**REVENUE:** \$3.4 billion**OPERATING CASH FLOW:** \$1.1 billion**OPERATING INCOME:** \$871.4 million**52-WEEK HIGH:** 80 cents**52-WEEK LOW:** 15 cents**CABLE SYSTEMS:** serves 5.8 million subscribers; Adelphia Digital Cable; Adelphia Power Link (high-speed internet access)


21

Rev.
\$3.1B

Russell Lewis,
president/CEO

21 New York Times

New York

NYSE: NYT

Rank last year: 20

TOP EXECUTIVES: Russell T. Lewis, president/CEO, The New York Times Co.; Cynthia Augustine, president, The New York Times Co. Broadcast Group**REVENUE:** \$3.1 billion**OPERATING CASH FLOW:** \$685 million**OPERATING INCOME:** \$545 million**52-WEEK HIGH:** \$53.00**52-WEEK LOW:** \$38.60**BROADCASTING:** Television: eight stations (four CBS, two NBC and two ABC

affiliates); radio stations: WQXR(FM) and WQEW(AM) both New York

CABLE PROGRAMMING: Discovery Times Channel (joint venture with Discovery Communications)**INTERNET:** more than 40 Web sites, including NYTimes.com and Boston.com**PUBLISHING:** Newspapers: *New York Times*, *Boston Globe*, *International Herald Tribune* and 16 others**SPORTS FRANCHISES:** 50% interest in DTC, which is a minority investor in New England Sports Ventures (owner of Boston Red Sox, Fenway Park and 80% of New England Sports Network)**22 The Washington Post**

Washington

(NYSE: WPO)

Rank last year: 21

TOP EXECUTIVES: Donald Graham, chairman/CEO; Alan Frank, president, Post-Newsweek Stations; Thomas O. Might, president/CEO, Cable One**REVENUE:** \$2.6 billion**OPERATING CASH FLOW:** \$497.5 million**OPERATING INCOME:** \$377.6 million**52-WEEK HIGH:** \$764.00**52-WEEK LOW:** \$516.00**BROADCASTING:** Post-Newsweek Stations: six TV stations (one CBS, two ABC, two NBC affiliates and one independent); iBlast**CABLE:** Cable One has more than 700 subscribers**INTERNET:** Washingtonpost.Newsweek Interactive: washingtonpost.com; Newsweek.msnbc.com; stake in BrassRing**PUBLISHING:** *The Washington Post*, *Newsweek*, *Teen Newsweek*, *The Herald*, *The Gazette*, *The Washington Post National Weekly Edition*; *The Washington Post Writers Group*; Post Newsweek Tech Media Group; several community and military newspapers; Arthur Frommer's Budget Travel**23 Liberty Media**

Englewood, Colo.

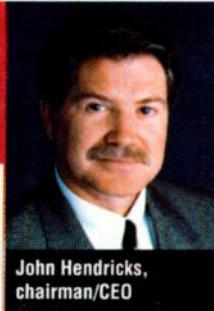
(NYSE: L)

Rank last year: Not ranked

TOP EXECUTIVES: John Malone, chairman; Robert Bennett, president/CEO**REVENUE:** \$2.1 billion**OPERATING CASH FLOW:** \$200 million**OPERATING INCOME:** -\$184 million**52-WEEK HIGH:** \$12.52**52-WEEK LOW:** \$6.16**PROGRAMMING:** AOL Time Warner (4%); News Corp. (18%); Vivendi Universal (3%); USA Interactive (20%); Viacom (1%); Starz Encore (100%); Discovery Communications (50%); Court TV (50%); E! Entertainment Television (10%); stake in ABC Family; Game Show Network (50%); QVC (42%); QVC-The Shopping Channel (UK) (34%); International Channel (90%); MacNeil/Lehrer Productions (67%); Jupiter Programming (50%); Corus Entertainment (18%); Crown Media (13%); Pramer S.C.A. (Argentina) (100%); Premium Movie Partnership (Australia) (20%)**SATELLITE:** Liberty Satellite & Technology (87%); Hughes Electronics (1%); Sky Latin America (9%); XM Satellite Radio (1%); Wildblue Communications

(13%); On Command Corp. (70%); Astrolink International (27%);

Aerocast.com (39%)

INTERNET: ACTV (16%); Ascent Media Group (94%); OpenTV Corp. (46%); priceline.com (1%)


24

Rev.
\$1.7B

John Hendricks,
chairman/CEO

24 Discovery

Silver Spring, Md.

(Privately held)

Rank last year: 22

TOP EXECUTIVES: John S. Hendricks, chairman/CEO; Judith A. McHale, president/CEO

(Liberty Media controls 49% of Discovery, with Cox Communications, Advance/Newhouse and John Hendricks holding stakes)

REVENUE: \$1.7 billion**OPERATING CASH FLOW:** \$379 million**OPERATING INCOME:** NA**CABLE PROGRAMMING:** Discovery Channel; TLC; Animal Planet; Travel Channel; Health Channel, Discovery Kids; BBC America; Discovery's digital networks: The Science Channel, Discovery Times Channel (partnership with New York Times Co.), Discovery Home & Leisure Channel, Discovery Wings Channel and Discovery en Español; Discovery Networks International**INTERNET:** Discovery.com; Discoveryschool.com**OTHER:** Discovery HD Theater; Discovery on Demand; Discovery School Video Library; Discovery Satellite Radio**25 E.W. Scripps Co.**

Cincinnati

(NYSE: SSP)

Rank last year: 23

TOP EXECUTIVES: William Burleigh, chairman; Ken Lowe, president/CEO-COO; John F. Lansing, senior vice president, broadcast**REVENUE:** \$1.5 billion**OPERATING CASH FLOW:** \$480.8 million**OPERATING INCOME:** \$418 million**52-WEEK HIGH:** \$83.64**52-WEEK LOW:** \$65.13**BROADCASTING:** 10 TV stations (six ABC and three NBC affiliates, one independent)**CABLE PROGRAMMING:** Home & Garden Television (HGTV); Food Network; Fine Living; DIY (Do It Yourself Network); Fox Sports Net South (12%); Shop At Home Network (70%)**INTERNET:** foedtv.com; hgtv.com; diynet.com; shopathometv.com**PUBLISHING:** 21 daily newspapers, including *Rocky Mountain News*, *The Knoxville News-Sentinel*, *Cincinnati Post* and *Albuquerque Tribune***OTHER:** Scripps Howard News Service and United Media (licensing and syndication)**4th Annual Age Boom Academy**

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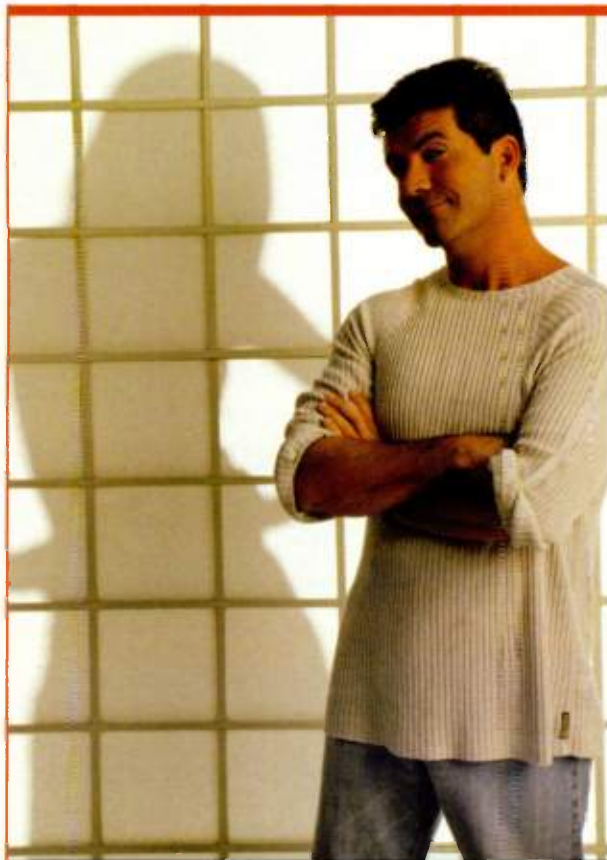


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PROGRAMMING



American Idol's Simon Cowell is executive-producing relationship series *Cupid*, which is on CBS's schedule for the warm months.

Attack of Net Reality Shows This Summer

BY PAIGE ALBINIAK

NBC, like Fox, is aggressively programming this summer, with plans for more than half its summer schedule to be originals. Six of them will be reality shows. "We are serving notice with this move that NBC intends to compete 12 months a year," said NBC Entertainment President Jeff Zucker. "In addition, we want the majority of our programs to offer something new to viewers who are accustomed to looking elsewhere for entertainment when the days grow longer."

Other networks may have been served, but, so far, only Fox is taking up the challenge. But Fox learned the value of summer last year when *American Idol* stacked up Nielsen ratings against repeats on other networks.

SIX BY JULY 4

This summer, prior to the Fourth of July, NBC will air six reality programs, three of them new and three returning.

The new shows are *Fame*, which features choreographer Debbie Allen's search for new talent; *For Love or Money*, in which 15 women compete for a bachelor's heart, each one knowing that she will win \$1 million if he chooses her; and Jay Mohr's *Last Comic Standing: The Search for the Funniest Person in America*, in which

a panel of judges narrows a group of comedians to 10 finalists who live in a house together while they compete for an NBC talent contract.

Fame premieres Wednesday, May 28 with a two-hour special; *For Love or Money*, with a two-hour special on Monday, June 2; and *Last Comic Standing*, on Tuesday, June 10.

SPECIALS, TOO

Returning are *Dog Eat Dog*, a stunt-filled game show; *Meet My Folks*; and *Crime & Punishment*, a legal documentary from *Law & Order* creator Dick Wolf. *Dog Eat Dog* returns Tuesday, May 27 with back-to-back episodes. *Crime & Punishment* starts back up on Sunday, June 1, and *Meet My Folks*, which had a three-episode run in March, returns Monday, June 9.

Reality and specials will dominate Fox's prime time this summer, although the network also plans to launch some scripted series during the warm months. Reality show *Anything for Love*, featuring people doing crazy things to win the partner of their choice, debuts June 16, leading into *Paradise Hotel*, which started casting on April 25. *American Juniors*, a kiddie spin-off of *American Idol*, premieres on May 27. It will lead into new drama *Keen Eddie*, which premieres June 3.

Thursday nights on Fox will feature *Stupid Behavior Caught on Tape*, starting May 29. That will be followed by wacky talent show *30 Seconds to Fame*. News magazine *The Pulse* also will air on Thursdays.

The other broadcast nets also have some reality and specials planned for summer but aren't programming originals as aggressively as NBC and Fox.

AMAZING RACE AGAIN

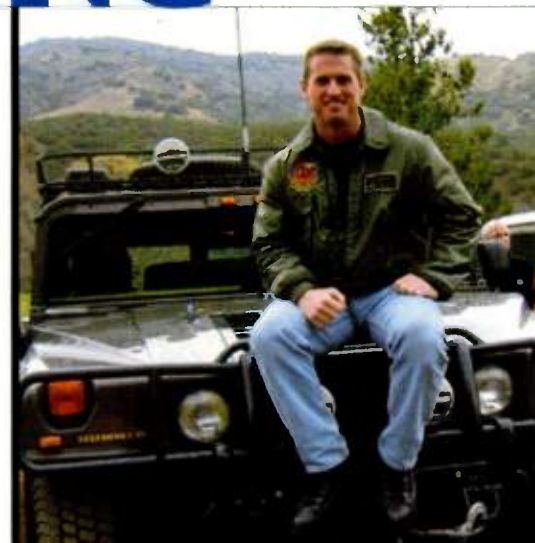
CBS will air three reality shows this summer. *Amazing Race 4* debuts May 29. *Big Brother 4* starts later in the summer. *Cupid*, from *American Idol*'s Simon Cowell, in which a woman looks for her true love (and \$1 million) with the help of two friends, starts production May 19 and will be broadcast this summer.

ABC's summer schedule is still in flux, but reality show *The Family* restarts its run in June, and Roseanne's unscripted show begins in late July or August. ABC will burn off unaired originals of *The Drew Carey Show*, which technically has been renewed but has been a ratings liability all year.

The WB has plans for several shows in place, including surfer show *Boarding House: North Shore*, starting June 18. The net also is trying to launch sitcom *The O'Keefes* starting May 22. Two Pepsi-sponsored shows remain without a premiere date: *Pepsi Smash* will come on around midsummer, and *Play for a Billion*, hosted by Drew Carey, will appear in early fall before the official start of the TV season.

At UPN, *America's Top Model* starts May 20 and runs through July 8; *WWE Smackdown!* stays in originals 52 weeks a year.

Cable networks HBO, Lifetime, USA and ESPN will use the reality-filled summer months to launch a load of scripted series. ■



Tactical to Practical, showing the military roots of everyday things, will air on History Channel's "Tech Tuesdays."

War Is Hell—and a Theme Night on History

BY ALLISON ROMANO

The History Channel is reorganizing its prime time schedule into seven theme nights, such as "Tech Tuesdays" and "Time Machine Thursdays."

Executive Vice President and General Manager Dan Davids says organizing prime time helps viewers identify the programming and creates flow. The nights, he adds, should lead to "higher ratings and additional opportunities for sponsorships."

History is also introducing four series. *Extreme History With Roger Daltrey* re-creates some of history's most harrowing scenarios. It will air on the channel's "History Sundays" showcase block.

For Saturday's "History's Mysteries" block comes *Come Home Alive*, where Americans recount first-hand experiences with international aggression like terrorism and war. And *Tactical to Practical*, showing how many everyday items have military roots, will air on "Tech Tuesdays."

History Now will explore current events and their historical context. It will air on various nights depending on the content.

Mondays will be "History Matters" night; Wednesdays, "Modern Marvels," looking at invention and innovation. "Heavy Metal Fridays" showcase three series on military history.

The new series are slated to debut in late September and October. History has ordered eight to 12 episodes of each. It is making what Davids calls an "incremental investment" in programming, though he declined to provide details.

History spent \$120 million on programming last year, according to Kagan World Media, and has increased its budget between 10% and 20% annually over the past three years.

After a strong first quarter, when History averaged a 0.9 rating, viewing slipped 22% in April to a 0.7, according to Nielsen Media Research.

Davids attributes most of the defections to war coverage. "When news ratings [for the cable news nets] went up to 8.0 or 9.0 collective household rating, it drained off a lot of our information-hungry men." ■



Choreographer Debbie Allen will search for new talent on *Fame* on NBC.

SYNDICATION WATCH

RATINGS | April 21-27

Nielsen Media Research

| talk shows |

Top 25 Shows

Households

RANK/PROGRAM	AA	GAA
1 Wheel of Fortune	8.8	NA
2 Jeopardy	7.0	NA
3 Friends	6.6	8.0
4 Everybody Loves Raymond	6.4	7.3
5 Seinfeld	6.3	7.3
6 Seinfeld (wknd)	6.0	7.2
7 Oprah Winfrey Show	5.9	5.9
8 Entertainment Tonight	5.5	5.6
9 Wheel of Fortune (wknd)	5.1	NA
10 Judge Judy	4.8	7.0
10 Dr. Phil	4.8	4.9
12 Live With Regis and Kelly	4.1	NA
13 Will & Grace	3.9	4.4
14 Entertainment Tonight (wknd)	3.8	3.9
15 That '70s Show	3.7	4.6
16 Judge Joe Brown	3.4	4.5
17 Inside Edition	3.3	3.4
18 Who Wants To Be a Millionaire	3.2	NA
18 Home Improvement	3.2	4.1
18 King of the Hill	3.2	3.7
18 Maury	3.2	3.5
18 Friends (wknd)	3.2	3.3
23 Everybody Loves Raymond (wknd)	2.9	NA
23 Divorce Court	2.9	3.8
25 Frasier	2.8	3.1

Top Off-Net Sitcoms

Households

RANK/PROGRAM	AA	GAA
1 Oprah Winfrey Show	5.9	5.9
2 Dr. Phil	4.8	4.9
3 Live With Regis and Kelly	4.1	NA
4 Maury	3.2	3.5
5 Jerry Springer	2.4	2.6
5 Montel Williams Show	2.4	2.5

According to Nielsen Media Research Syndication Service Ranking Report April 21-27, 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

Ol' Maury and Jerry Still Kick

BY PAIGE ALBINIAK

The combination of two Universal talkers—*Maury* and *The Jerry Springer Show*—has improved time periods for stations in the top three markets, giving each of them an extra boost as the May sweeps period gets into full swing.

In New York, the combo has boosted ratings sweeps-to-date from 10 a.m. to 2 p.m. on Tribune's WPIX-TV by 32% year-to-year, according to Nielsen's overnight local household ratings through May 5.

At 10 a.m., *Maury's* 3.3 rating/11 share on WPIX-TV wins the hour. Competitors include Buena Vista's *Wayne Brady*, Warner Bros.' *People's Court* and Twentieth's *Texas Justice*, as well as CBS soap *The Guiding Light*. *Maury* also improves on its lead-in, Warner Bros.' *Jenny Jones*, which ranks third in its time period with a 2.4/8.

In the next hour, *Jerry's* performance improves on *Maury's*, scoring 3.5/12. That gives the show second place vs. CBS's *The Price Is Right* and beats ABC's *The View*, NBC Enterprises' *The John Walsh Show* and the combination of Twentieth's *Divorce Court* and news on Fox-owned WNYW-TV.

A second run of *Maury* at noon earns the top rating among all WPIX-TV's strips, 3.7/12. At 1 p.m., a second run of *Jerry* beats last year's combination of King World's *Inside Edition* and Warner Bros.' *Change of Heart* by nearly a full rating point.

WPIX-TV Vice President and General Manager Betty Ellen Berlamino attributes the performance to the consistency of both the shows. While NBC and Fox have moved around their morning schedules, *Maury* has been on the air in New York at 10 a.m. for years.

In Los Angeles, the combo of *Maury* and *Jerry* from 9 to 11 a.m. on Tribune's KTLA-TV has taken the station from last year's sixth place into a second-place tie with Fox-owned KTTV-TV with a 2.0/7. Only ABC-owned KABC-TV, airing Buena Vista's *Live With Regis and Kelly* and *The View*, beats KTLA-TV, whose ratings in the two-hour block have doubled year-to-year.

In Chicago, *Jerry* wins second place on Fox-owned WFLD-TV at 11 a.m. with a 3.1 rating and has helped boost ratings for the station's noon news by 59%. On Tribune-owned WGN-TV, *Maury* has strengthened the 3 p.m. time period year-to-year by more than 70%, even though lead-in *Jenny Jones* has slipped 2% at 2 p.m. *Maury* ties King World's *Dr. Phil* on NBC-owned WMAQ-TV for second place in the time period. ■



The Jerry Springer Show, teamed with Maury, provides a sweeps boost.

Syndie

Insider

Starting Over Gets a Producer

Jim Johnston was named day-to-day producer on NBC Enterprises' new syndicated reality show *Starting Over*. The show has been cleared in more than 84% of the country for the 2003-04 season, NBC says, and has been sold in 47 of the top 50 markets.

Starting Over, about women facing new challenges in life, is from Bunim-Murray Productions, which also produces MTV's *Real World* and *Road Rules*. Johnston has worked with Bunim-Murray before, serving as producer for *The Real World—Boston* and the original story editor on *Road Rules*. Most recently, he has been nominated for two Daytime Emmys for Outstanding Children's Series and Special as senior producer of PBS's *Zoom*.

Ripa Return Boosts Regis and Kelly

The return of Kelly Ripa from maternity leave to Buena Vista's *Live With Regis and Kelly* drove the show to a 4.1 national household rating, a 28% week-to-week gain, and a 17% jump over last year in the first week of the May sweeps. In all, seven of the 13 talk shows were up, five were flat and only one fell.

The other talk winners were King World's *Oprah Winfrey Show*, which was up 18% to 5.9. Second place went to King World's *Dr. Phil*, which was up 7% to 4.8, followed by Universal's *Maury*, up 3% to 3.2. Universal's *Jerry Springer Show* increased 9% to 2.4. NBC Enterprises' *John Walsh Show* increased 17% to 1.4, and Universal's *Crossing Over With John Edward* was up 9% to 1.2. The lone talker to decline was Warner Bros.' *Jenny Jones*, down 11% to 1.6.

Among off-net sitcoms, Warner Bros.' *Friends* regained the lead with a 10% increase to 6.6, while King World's *Everybody Loves Raymond* was also up 10%, to a 6.4. That left Sony's *Seinfeld* in third place for the first time in six months, flat at 6.3.

Conan Reruns Stay on Comedy Central

NBC Enterprises will continue to repurpose *Late Night With Conan O'Brien* on cable's Comedy Central through next year, NBC said. NBC Enterprises and Comedy Central have signed a one-year contract to extend the deal. *Late Night* airs on NBC at 12:35 p.m. Monday through Friday and then re-airs on Comedy Central in the early evening the next day.

MAC the Man!

The Bernie Mac Show

FOX

M18-34

5.5 #1

M18-49

5.2 #1

The Bachelor

ABC

4.0

3.9

West Wing

NBC

2.2

3.8

Angel

WB

2.2

2.0

60 Minutes II

CBS

1.0

1.7

Twilight Zone

UPN

0.7

1.0

The Bernie Mac Show

Wed. 9pm FOX



Sources: NTL, Galaxy Explorer, 4/30/03, 9-9:30pm TP, M18-34 & M18-49 AA Rtg

--- AVAILABLE 2005 ---

NIELSEN | April 28-May 4 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

April 28-May 4

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. Presidential Address	5/1	FOXN	3.5
1. NBA: Lakers/T'wolves	4/29	TNT	3.5
1. WWE 10p	4/28	TNN	3.5
4. NBA: T'wolves/Lakers	5/1	TNT	3.3
4. Winston Cup Race	5/3	F/X	3.3
4. Pres Addr/Analysis	5/1	FOXN	3.3
7. SpongeBob SqrPants	5/4	NICK	3.2
8. WWE 9p	4/28	TNN	3.1
9. SpongeBob SqrPants	5/3	NICK	3.0
9. Fairly Odd Parents	5/4	NICK	3.0

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. Winston Cup Race	5/3	F/X	2.9
2. WWE 10p	4/28	TNN	2.8
2. NBA: Lakers/T'wolves	4/29	TNT	2.8
4. WWE 9p	4/28	TNN	2.7
4. NBA: T'wolves/Lakers	4/24	TNT	2.7
6. Trading Spaces 9p	5/3	TLC	2.5
7. RW/RR Battle/Sexes	4/28	MTV	2.0
7. Punk'd	4/28	MTV	2.0
7. NBA: Kings/Jazz	4/28	TNT	1.9
10. Trading Spaces 8p	5/3	TLC	1.8

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

April 28-May 4

Total households (in millions)

	WEEK	STD
1. CBS	8.5	8.8
2. NBC	8.2	8.2
3. FOX	6.3	6.4
4. ABC	6.0	6.8
5. WB	2.8	2.8
6. UPN	2.4	2.4
7. PAX	0.8	0.9

Adults 18-49 (in millions)

	WEEK	STD
1. NBC	5.5	5.7
2. FOX	5.4	5.4
3. CBS	4.3	4.9
3. ABC	4.3	4.9
5. WB	2.4	2.3
6. UPN	1.9	1.9
7. PAX	0.3	0.4

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	STD
1. CSI	CBS	15.6
2. ER	NBC	14.0
3. Friends	NBC	13.6
4. American Idol Tue	FOX	13.2
5. Law & Order	NBC	12.9
6. Everybody Loves Raymond	CBS	12.7
7. American Idol Wed	FOX	12.6
8. CSI: Miami	CBS	12.4
9. Friends 8:30p	NBC	12.3
10. Will & Grace	NBC	12.0

Adults 18-49 (in millions)

	WEEK	STD
1. American Idol Tue	FOX	12.5
2. ER	NBC	11.6
3. Friends	NBC	11.4
4. American Idol Wed	FOX	11.3
5. Will & Grace	NBC	10.9
6. CSI	CBS	10.8
7. Friends 8:30p	NBC	10.3
8. Survivor: Amazon	CBS	8.3
8. Law & Order	NBC	8.3
8. The Bachelor	NBC	8.3

SOURCE: Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	upn	WB
32	5.1/8	10.1/16	7.7/12	5.0/8	0.7/1	2.4/4	3.6/6
MONDAY							
8:00	45. ABC 50th Anniversary Bloopers 6.0/10	26. King of Queens 7.9/13	31. Fear Factor 7.6/12	66. Boston Public 4.9/8	121. It's a Miracle 0.6/1	99. The Parkers 2.2/4	74. 7th Heaven 4.2/7
8:30		24. Yes, Dear 8.2/13				96. One on One 2.4/4	
9:00		6. Ev Lvs Raymond 11.9/18	22. Third Watch 8.4/12	64. Mr. Personality 5.1/8	121. Sue Thomas, F.B. Eye 0.6/1	92. Girlfriends 2.6/4	88. Everwood 3.0/4
9:30	69. ABC Monday Night Movie—Charlie's Angels 4.7/7	13. Still Standing 9.6/14				92. Half and Half 2.6/4	
10:00		8. CSI: Miami 11.6/19	33. Crossing Jordan 7.0/11		115. Diagnosis Murder 0.8/1		
10:30							
TUESDAY							
	6.0/9	9.0/14	5.8/9	10.0/15	0.6/1	1.9/3	3.6/6
8:00	58. 8 Simple Rules 5.3/9	17. JAG 9.1/14	80. NBC Funniest Outtakes 4.0/6	4. American Idol 12.4/20	125. Weakest Link 0.4/1	97. Buffy the Vampire Slayer 2.3/4	85. Gilmore Girls 3.2/5
8:30	64. According to Jim 5.1/8						
9:00	54. According to Jim 5.4/8	22. The Guardian 8.4/13	28. Frasier 7.8/12	31. 24 7.6/11	125. Just Cause 0.4/1	107. Platinum 1.4/2	80. Smallville 4.0/6
9:30	69. Less Than Perfect 4.7/7		45. Watching Ellie 6.0/9				
10:00	29. NYPD Blue 7.7/13	15. Judging Amy 9.5/15	43. Dateline NBC 6.3/10		111. Diagnosis Murder 0.9/1		
10:30							
WEDNESDAY							
	7.3/11	6.0/10	8.8/14	9.5/15	0.9/1	2.2/3	2.7/4
8:00	54. My Wife & Kids 5.4/9	62. Star Search 5.2/9	54. Dateline NBC 5.4/9	7. American Idol 11.8/19	111. Candid Camera 0.9/1	90. Enterprise 2.7/4	90. Dawson's Creek 2.7/5
8:30	62. George Lopez 5.2/8						
9:00	19. The Bachelor 8.7/13	35. 60 Minutes II 6.7/10	18. The West Wing 8.8/13	26. Bernie Mac 7.9/12	115. Doc 0.8/1	104. The Twilight Zone 1.7/3	92. Angel 2.6/4
9:30				41. Wanda at Large 6.4/10			
10:00	29. Extreme Makeover 7.7/12	44. 48 Hours Investigates 6.2/10	5. Law & Order 12.1/20		111. Diagnosis Murder 0.9/2		
10:30							
THURSDAY							
	4.8/8	11.9/19	12.1/19	3.3/5	0.8/1	3.2/5	2.3/4
8:00	74. My Wife and Kids 4.2/7	11. Survivor: Amazon 10.8/18	3. Friends 12.8/21	84. Cops: Caught Red-Handed 4.9/8	121. It's a Miracle 0.6/1	85. WWE Smackdown! 3.2/5	97. Jamie Kennedy 2.3/4
8:30			8. Friends 11.6/18				
9:00		Presidential Address					
9:30					111. Diagnosis Murder 0.9/1		100. Brad Gluckman 2.1/3
10:00	58. Primetime 5.3/8	1. CSI 14.6/22	10. Will & Grace 11.2/17				
10:30		19. Without a Trace 8.7/15	2. ER 13.1/22				
FRIDAY							
	6.2/11	5.4/10	7.5/14	3.6/7	0.5/1	1.3/2	1.9/4
8:00	49. America's Funniest Home Videos 5.9/11	66. Star Search 4.9/9	39. America's Most Talented Kid 6.5/12	82. Fox Movie Special—Big Momma's House 3.6/7	125. Friday Night Fix—Cave In 0.4/1	109. UPN's Movie Friday—Love and Basketball 1.3/2	101. What I Like About 1.8/4
8:30							105. Greetings/Tucson 1.6/3
9:00	45. America's Funniest Home Videos 6.0/11	52. Hack 5.7/10					95. Reba 2.5/4
9:30							101. Grounded for Life 1.8/3
10:00	38. 20/20 6.6/12	52. CSI: Miami 5.7/10	15. Law & Order: Special Victims Unit 9.5/17		118. Diagnosis Murder 0.7/1		
10:30							
SATURDAY							
	4.2/8	5.2/10	5.3/10	4.4/8	0.7/1		
8:00		54. The Price Is Right 5.4/11	74. Hunter 4.2/8	82. Cops 3.6/7	118. Diagnosis Murder 0.7/1		
8:30				74. Cops 4.2/8			
9:00	74. ABC Saturday Night at the Movies—Gladiator 4.2/8	50. The District 5.8/11	69. Law & Order 4.7/9	68. AMW: America Fights Back 4.8/9	118. Pax Saturday Night Movie—Frozen Impact 0.7/1		
9:30							
10:00		73. The Agency 4.4/8	34. Law & Order: Special Victims Unit 6.9/13				
10:30							
SUNDAY							
	5.8/10	8.5/14	7.6/13	5.4/9	1.0/2		2.1/3
7:00	72. ESPN Blunderful World of Sports 4.5/9	24. 60 Minutes 8.2/15	58. Dateline NBC 5.3/10	87. King of the Hill 3.1/6	124. Colgate Country Showdown 0.5/1		101. Gilmore Girls 1.8/3
7:30				74. King of the Hill 4.2/8			
8:00	39. Tim Allen Presents 6.5/11		50. American Dreams 5.8/10	41. The Simpsons 6.4/11	107. Doc 1.4/2		88. Charmed 3.0/5
8:30				35. The Simpsons 6.7/11			
9:00		21. CBS Sunday Movie—Lucy 8.6/14	13. Law & Order: Criminal Intent 9.6/15	35. Malcolm/Middle 6.7/10	110. Sue Thomas, F.B. Eye 1.1/2		106. Charmed 1.5/2
9:30				58. Oliver Beene 5.3/8			
10:00	45. Alias 6.0/10		12. Law & Order: Criminal Intent 9.8/16		115. Just Cause 0.8/1		
10:30							
Averages							
Week	5.7/9	8.0/13	7.7/13	5.9/10	0.7/1	2.2/4	2.6/4
8-T-D	6.3/10	8.2/13	7.7/13	6.0/10	0.8/1	2.3/4	2.6/4

KEY: Each box in grid shows rank, program, total-household rating/share | Blue bar shows total-household rating/share for the day | Top 10 shows of the week are numbered in red | TV universe estimated at 106.7 million households; one ratings point is equal to 1,067,000 TV homes | Tan tint is winner of time slot | (NR)=Not Ranked; rating/share estimated | *Premiere | Programs less than 15 minutes in length not shown | S-T-D = Season to date | SOURCES: Nielsen Media Research, CBS Research | Compiled By Kenneth Ray

MARKET | Youngstown | FOCUS



The pay channel is touting reruns of its hit *Sex and the City* to network and other major station groups.

HBO Pushes Group Sex

BY PAIGE ALBINIAK

HBO is meeting with network-owned stations and other major station groups to gauge interest in the pay channel's hit, *Sex and the City*, as an off-net sitcom for 2005-06, sources confirm.

The new push for the syndie sale doesn't mean that HBO has given up hope on getting a network window for the show, although no new talks are happening. In February, word broke that HBO was trying to sell sanitized versions of the urban comedy to the broadcast networks for prime time for about \$3 million an episode.

No networks bit because they were worried that they might seem to lack faith in their own program development if they picked up a show from the pay channel, whose hit shows increasingly rival broadcast hits in terms of ratings and exposure.

HBO hired Scott Carlin from Warner Bros. Domestic Television and Tom Cerio from Buena Vista to handle its new syndicated sales division; selling *Sex and the City* is their first project. HBO is expected to try to sell its other hit series, *The Sopranos* and *Six Feet Under*, and could also sell its lesser hits, such as *Arliss*, to TV stations. The syndication sales force of AOL Time Warner sister company Warner Bros. Domestic Television is helping HBO sell *Sex*.

HBO shows have ended up on a broadcast network in the past. In the early '90s, Fox aired episodes of the channel's *Tales From the Crypt* and *Dream On*, but neither show experienced much ratings success. ■

AT A GLANCE

The Market

DMA rank	100
Population	708,000
TV homes	278,000
Income per capita	\$14,705
TV revenue rank	104
TV revenue	\$35,200,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER	
1	WFMJ-TV	21	NBC	Vindicator Prntg.
1	WKBN-TV	27	CBS	Piedmont TV
2	WYTV(TV)	33	ABC	Chelsey Bcstg.
3	WYFX-LP	62	Fox	Piedmont TV

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

Cable/DBS

Cable subscribers (HH)	205,720
Cable penetration	74%
ADS subscribers (HH)**	38,920
ADS penetration	13.6%
DBS carriage of local TV?	No

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

What's No. 1

Syndicated Show	RATING/SHARE***
<i>Everybody Loves Raymond</i> (WFMJ)	12/21
Network Show	
<i>CSI</i> (WKBN)	21/18
Evening Newscast	
WFMJ	15/25
Late Newscast	
WKBN	11/26

***February 2003, total households

SOURCES: Nielsen Media Research, BIA Research

News-Hungry Viewers

Last week was a busy one in Youngstown, Ohio, for David Coy. The general sales manager of co-owned WKBN-TV and WYFX-LP was promoted to GM on Monday following the apparently sudden resignation of Roland Adeszko. But it shouldn't take him too long to get up to speed; he has been at the stations since 1982.

Programming-wise, Coy is pleased with his CBS-Fox combination. "I get the benefit of an older-skewing CBS and younger-skewing Fox," he says. Plus, he adds, "I've got all the football, save *Monday Night* on ABC and Notre Dame on NBC. And I've got the Steelers and Browns preseason."

All the stations agree that Youngstown is a big news town. Coy's two stations produce a combined 33 hours of news a week, and he says, "we would like to expand both morning and early fringe."

At NBC affiliate WFMJ-TV, a popular feature of the newscasts is live reports from two area hospitals, says GM John Grdic. On the sales side, he reports success with "live remotes in our 6 o'clock newscast. Normally, where we'd run a commercial cluster," he says, "we're running live remotes. It's really working for the car dealers."

In a strong news market, the stations look for ways to differentiate themselves. ABC affiliate WYTV(TV)'s way is a "straight-to-the-point format based on a much heavier story count," says GM Bob Romine. "It's not a fast news pace. It's just about telling great stories in a shorter period of time. There is very little chit-chat between anchors." WYTV calls it "News for busy people." Says Romine, "We're about six months into this and very anxiously awaiting the results."

WYTV is the only station in the market that has gone digital. It turned on the digital channel last November and is working on getting a secondary affiliation. Romine says, "We have enough bandwidth to pass the ABC hi-def signal and still pass through a digital signal of secondary affiliate. We're in the process of putting together a business plan. We hope we have a secondary signal up and running in the very near future."—Mark K. Miller



WHAT THEY DO

49 parks are maintained by the Youngstown Park and Recreation Commission.

16 golf courses—Youngstown is No. 26 on Golfweek's list of America's Best Municipal Golf Courses.

SOURCE: Youngstown & Mahoning Convention & Visitors Bureau

HATCHETT RULES BIRMINGHAM!

JUDGE HATCHETT delivers SUPERIOR results with the BEST performance in the time period in 4 years on WBRC!

#1

IN THE TIME PERIOD!

5.5

HOUSEHOLD RATING!

+12%

OVER YEAR AGO!

JUDGE HATCHETT

Source: NSI, WRAP Overnights, 11:30am - 12noon tp, 4/28/03-5/02/03; year ago=May '02; tp history=May Sweep dates

www.sonypicturestelevision.com

TV BUYER

That 800-Pound Gorilla Is Named Magna

Buying firm led by Bill Cella controls \$10B in ad spending

BY STEVE MCCLELLAN

Call him the market-maker. That's the role Bill Cella and the company he runs, Magna Global, want to play in the up-front ad-sales market this spring, when advertisers plunk down their money on next season's new programming lineups.

Cella's strategy: go first and pay less. The reason that ought to work, he says, is the huge amount of money—upwards of \$10 billion—that he and his Magna team represent at the bargaining table when they negotiate TV ad rates and spending.

Magna estimates that its advertiser clients account for up to 25% of all broadcast-network prime time advertising. Technically, Magna's "clients" are the two huge co-owned media-planning and -buying arms of the Interpublic Group of Companies, Initiative Media and Universal McCann.

Initiative and McCann are the entities that work with the advertiser clients, which include some of the nation's leading marketers. Among them: Home Depot, Coors, and Bell South (at Initiative) and Coca-Cola, Sony, Johnson & Johnson (at McCann). Interpublic formed Magna Global almost two years ago with the goal of getting the best prices possible by putting the whole stack of TV advertising dough under one negotiating arm.

LOOKING FOR AN A-PLUS

Cella says it's working. Last year's upfront was the first year that Magna Global represented all of Interpublic's broadcast-network money in the upfront. And the rates were better than they otherwise would have been, he says.

"I'd give ourselves a B for last year in our first outing. You strive for the A-plus, and, hopefully, we'll do better this year." Magna's big share of upfront ad dollars "certainly resonates with the networks," he says. "It can make their market."

Typically, the networks strive to raise prices throughout the upfront process, as less and less inventory remains available.

With 20%-25% of a network's inventory sold at the start—to Magna clients—then the networks "can legitimately say to the other buyers, 'We

have a big base down, and now you guys have to pay a little bit higher price because [Magna] was the first one in.'"

NO DOUBLE-DIGIT INCREASES

One thing Cella is fairly certain of is that this year's upfront market is not going to yield the kind of double-digit rate increases that some on the network side are talking about. Just two weeks ago, Viacom President Mel Karmazin told analysts during a teleconference that he believes network upfront prices—at



Reality show *The Restaurant* will feature product-placement deals from Magna Global clients.

least for CBS—will be in the 15%-20% range. Executives at other networks are not quite as bullish but still say that 10% or a little higher may be attainable.

One high-level executive at another network said last week he expects the major networks to get 7%-10% rate hikes for the 18-49 demo.

The way Cella sees it: 7% maybe, 10% not likely.

"I don't think the market is going to warrant double-digit numbers," he says. Instead, he sees price hikes in the mid- to high-single digits.

And if the networks try to impose "ridiculously high rates, then we will take a hard look at putting more money toward cable." Each year, he says, advertisers get increasingly comfortable with the idea of allocating more of their budgets to cable. "That should be a real concern to the networks" and have a

moderating effect on rate hikes.

Cella argues that there is still a "general malaise" in the national economy that is affecting many advertisers. "Not all companies are doing that well," and that could negatively impact the amount of total ad spending in the coming upfront.

Broadcast-network sales executives, eager to have Cella as a customer, were not eager last week to comment on Magna or on his remarks.

But Joe Abruzzese, who negotiated with Cella last year as head of ad sales at CBS, and will do so this year as head of ad sales for the Discovery Networks, says the biggest advantage Magna has is "the large and diverse group of accounts they have." That in turn, provides Magna with a lot of information about the marketplace, which, "helps them make better decisions," he says.

ENTERTAINMENT, TOO

Abruzzese also credits Cella with being open to new ideas, and as a result, "he hears a lot of them first." As for the go-first-pay-less strategy, Abruzzese says, "nine times out of 10 it will work."

Meanwhile, Magna is also gearing up on the programming front, having formed Magna Global Entertainment (MGE), overseen by former McCann-Erickson executive Robert Riesenberg.

By creating sponsored programming, Cella says Magna hopes to give clients more bang for their media buck and also to

control the programming environment to address such issues as clutter and personal video recorders.

One of the more high-profile programs MGE is involved with is the new reality show *The Restaurant*, about the thrills and pressures of toiling in a trendy new eatery in the Big Apple. The show, a venture of Reveille, Universal Television and MGE, will air on NBC this summer.

The Restaurant will feature product-placement deals with at least three Magna Global advertisers: Coors beer, American Express and Mitsubishi. Magna has also done deals with Turner Broadcasting for several shows, including the Lowe's-sponsored *House Rules* home-improvement show and a series of made-for-TV movies under the "Johnson & Johnson Spotlight Presentation" banner. ■

EBB & FLOW

For Cable Buys, Size Matters

There are no equal rights for cable networks.

"The cable upfront is the season of the haves and have-nots," noted one long-term network insider. "For the big guys with ratings and relationships, CPM increases could hit the 11%-15% range. For midsize nets, plus 3%, just because there's so much inventory out there."

Upfront Guess

+11-15%

Lifetime Executive VP Sales Lynn Picard agreed. "You can't lump all cable networks together," she said. Picard expects top tier networks with limited programming supply to get CPM increases in the low teens.

The top 10 national TV advertisers recorded double-digit percentage increases in network cable's share of their total U.S. household impressions over the past five years, according to the Cabletelevision Advertising Bureau. "The increasing weight to cable, given all the media choices available, proves cable is providing superior value and effectiveness," noted CAB President/CEO Joe Ostrow.

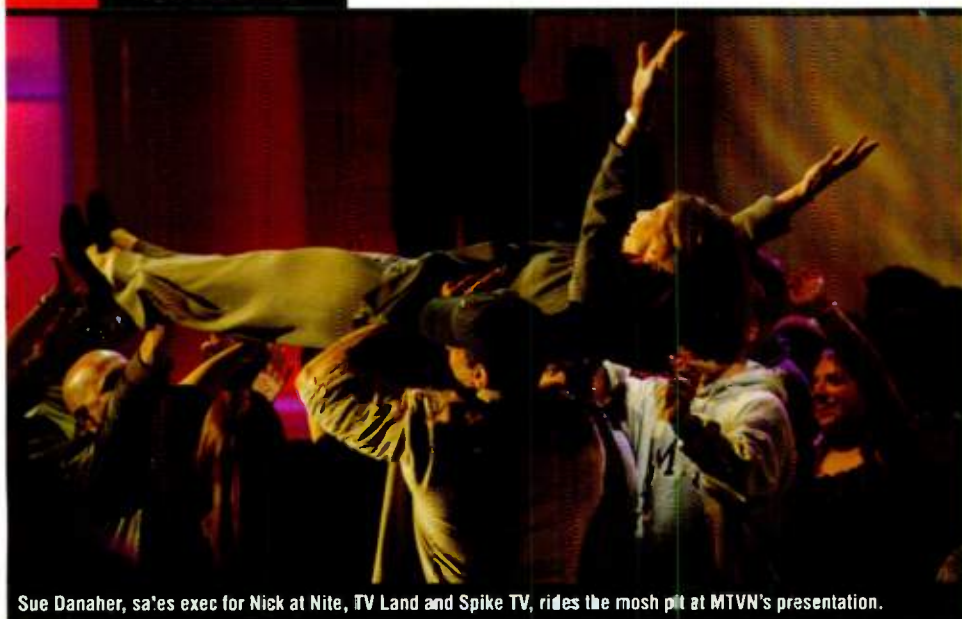
Spot cable, however, is "off the torrid pace set in first quarter," according to Andrew Ward executive VP and director of sales, National Cable Communications. Despite advertisers' delaying or canceling some advertising going into second quarter, Ward expects second-quarter spot revenue growth in the mid teens.

Anne Elkins, senior VP and director of local broadcast, MediaCom, responding to recent Television Bureau of Advertising attacks on local cable ratings, said, "The fight the TVB is waging is a testament to how well local/spot cable is selling. Local cable measurement is appalling. But that doesn't mean there isn't a place or value for cable."—Jean Bergantini Grillo

NEXT WEEK:

Networks

UPFRONT



Sue Danaher, sales exec for Nick at Nite, TV Land and Spike TV, rides the mosh pit at MTVN's presentation.

MTVN Is a Little of a Lot of Things

Freston brandishes his array of channels at broadcast

By Allison Romano

With an arsenal that spans TV extremes from Ashton Kutcher's prank show *Punk'd* to classic family sitcom *All in the Family*, MTV Networks peddles programs to satisfy most TV tastes. Now, for the first time, Viacom Inc.'s stable of cable channels will marshal its forces to fight broadcast networks for advertising dollars.

MTVN's most successful niche nets like MTV and Nickelodeon have always done well snaring ad dollars for themselves. But, to make a run for a bigger share of the pie, MTVN is touting the collective reach and brand prowess of all its channels.

MTV Networks Chairman Tom Freston says his "one big shopping cart" of channels offers clients "the marketing solutions you need and the best counter you can get to broadcast inflation."

That cart includes music nets MTV, VH1, MTV2 and CMT, as well as entertainment outlets Nickelodeon, Nick at Nite, TV Land, the new Spike and College Television Network.

The push to siphon off broadcast loot started last week broadcast-style at MTVN's first joint upfront presentation. Nearly 3,000 media buyers and clients packed New York's Madison Square Garden Theater and were treated to music acts Elton John and Kid Rock and energized presentations by MTV execs. Viacom stars, from President Mel Karmazin to *Daily Show* host Jon Stewart (soon to be part of the MTVN family), helped with the pitch.

MTVN is not the first cable family to make a collective appeal. Discovery Networks and Turner Broadcasting present, and often sell, some of their nets in concert, and Turner, particularly, has put its bull's-eye right on broadcast-network buyers.

But MTVN's specific appeal, buyers say, is its targeted demographics and programming. "There are more targeted networks, like HGTV or ESPN," said Horizon Media Execu-

tive Vice President of Broadcast Aaron Cohen, "but MTVN does a multiplicity of things."

That will only get stronger when Viacom's acquisition of Comedy Central is finalized within weeks. Comedy is selling on its own this upfront but will be part of future MTVN deals.

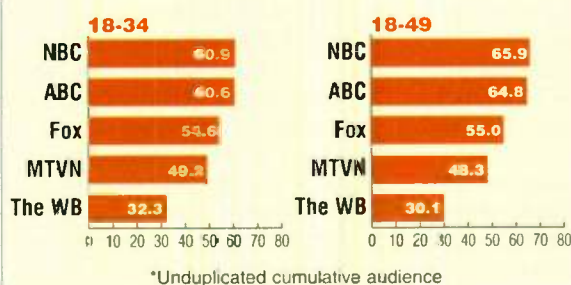
Much like their counterparts at Turner and Discovery, people at MTVN are trying to debunk what they claim are myths about advertising on cable. Reach and share, they claim, can be replicated. Maybe a single show doesn't deliver broadcast ratings, but batch of cable shows or channels can. (Plus, they come at lower CPMs). And, while broadcast audience share is declining, cable is attracting more and more eyeballs.

MTVN claims the biggest share of adults 18-34 and 18-49 on cable. Even more, it says it rivals broadcasters for these coveted demographic groups. Among 18- to 49-year-olds, the group outdelivers The WB and chases NBC. And, in the 18-34 demo, MTVN says,

MTVN's Unique Viewers

Average monthly cum^e in prime time

Broadcast-bashing MTV Networks touts its collective strength with key demographic groups. But the glaring omission: tallies for Viacom corporate cousins CBS and UPN.



SOURCE: Nielsen Media Research, MTVN

it controls 10% of all ad-supported viewing and outdraws The WB and rivals Fox.

Media buyer Tom DeCabia, executive vice president for PHD says, "They got the community's attention. They are laying the seeds now for the future."

One aspect of the presentation raised eyebrows: In numerous comparisons to NBC, ABC, Fox and The WB, there was no mention of older-skewing CBS and thinly viewed UPN. Both are owned by Viacom. ■

HOT SPOTS

ESPN Defends Rate Hike

ESPN defended against MSO criticism of its latest annual license-fee increase with a fact sheet released Tuesday that talked up the benefits that affiliates derive from ESPN and its various sibling networks.

ESPN and ABC Sports President **GEORGE BODENHEIMER** told Tuesday's Senate Commerce Committee hearing on cable rates, "ESPN is a major contributor to cable's success."

According to the fact sheet, the various ESPN networks "will generate almost three-quarters of a billion dollars" in local ad revenues for operators this year.

Operators pay about \$11 per month per subscriber for basic-cable programming, ESPN reported—of which more than \$4 a month per subscriber is recouped by local ad sales.

For ESPN alone, Bodenheimer said, local ad sales "offset a significant portion of the wholesale cost" to operators via the affiliate fees. "As a result, the net wholesale cost for ESPN is about \$1 a sub per month."

Agencies

THE GAP INC. concluded its recent review, keeping its TV buying at **OMNICOM GROUP's PHD USA**, New York. PHD will continue handling media for the company's retail chains, **THE GAP**, **OLD NAVY** and **BANANA REPUBLIC**. All told, the company spent more than \$240 million on broadcast and cable last year, by TNS/CMR estimate. ...

VIRGIN ATLANTIC AIRWAYS wrapped its review, choosing Miami-based **CRISPIN, PORTER & BOGUSKY** to handle its U.S. creative. Crispin replaces **CMG COMMUNICATIONS**, New York. The account is estimated at \$10 million-plus. ...

Omnicom Group's **TBWA/CHIAT/DAY**, New York, beat out **HAVAS's ARNOLD WORLDWIDE**, Boston, for the estimated \$150 million-plus **NEXTEL COMMUNICATIONS** creative account. Nextel's media-account review is ongoing, with contenders Havas's **MEDIA PLANNING GROUP**; Omnicom's **PHD**; **PUBLICIS'S STARCUM**; and Nextel's media incumbent **INTERPUBLIC'S INITIATIVE MEDIA**. ...

FEDERATED DEPARTMENT STORES has concluded its lengthy account review by selecting **INTERPUBLIC'S LOWE & PARTNERS**, New York. Lowe beat out finalists **BBDO WORLDWIDE**, New York, part of Omnicom, and **CAMPBELL-EWALD**, Warren, Mich., part of Interpublic. Federated, which previously handled its account in-house, will focus its initial TV and print creative on **MACY'S** next holiday-shopping campaign. The estimated \$20 million account is the first win for Lowe since its recent merger with Interpublic's **BOZELL**.

Campaigns

Danke Schoen, **WAYNE NEWTON**, but it's time to say auf Wiedersehen. **AFLAC's** TV duck is getting a new costar: **CHEVY CHASE**. In its latest spot, titled "Supermarket," *Saturday Night Live* alum Chase is recognized by fellow grocery shoppers, who then ask him to fall down à la his physical-comedy skits on the NBC late-night series. He declines, saying, "After all, it's not like I have that insurance"—although, like most of the characters that have appeared in the spots, he can't quite recall the company's name. The AFLAC duck drops a box of Wheaties on Chase's head and squawks, "AFLAAAC!" By the end of the spot, Chase is just about the only thing left standing in the store. **KAPLAN THALER GROUP** created the spot. ...

SHERATON HOTELS last week broke its latest broadcast and cable campaign, themed "Let's Spend the Night Together," featuring a cover version of the **ROLLING STONES'** once controversial song of the same name. The campaign focuses on the chain's service and hotel improvements as well as such amenities as the "Sweet Sleeper" bed. Sheraton hasn't advertised since 1999 and then only in print. **INTERPUBLIC GROUP OF COS.' DEUTSCH**, New York, is the agency on the campaign. Sheraton's media budget for this year is reported at \$25 million. ...

Seinfeld alum **JULIA LOUIS-DREYFUS** is appearing in **COMMERCE BANK's** new broadcast-network campaign. In one spot, the actress, having been rebuffed by a teller for trying to exchange coins for paper money, grabs a Commerce Bank newspaper ad and jumps on a desk to raise the ad—à la Sally Field's union campaign in the film *Norma Rae*. ...

Responding to requests from more than 200 cable systems, the **CABLE TELEVISION ADVERTISING BUREAU** created a 15-minute reel, containing pro-cable sound bites from more than 30 celebrities. The spots, shot during last January's **TELEVISION CRITICS ASSOCIATION** tour, feature such names as **TOM SELLECK**, **KELSEY GRAMMER**, **ERIN BROCKOVICH**, **JACQUELINE BISSET** and **ED ASNER**. Each spot talks about cable's appeal to creative talent and concludes with the tagline "Cable—the Power of Choice."

WASHINGTON

Who's To Blame for High Cable Rates?

Industry insiders disagree; GAO will weigh in this fall

BY BILL MCCONNELL

At last week's Senate hearing examining the impact of media concentration on consumer cable rates, three cable-industry executives on various sides of the issue either directly or implicitly pushed Congress to rein in the villains.

Each insisted they weren't the bad guys.

YES Network CEO Leo Hindrey charged that MSOs were "irresponsible" in blaming his network, which shows Yankees games in the New York area, for gouging consumers because, he pointed out, more than half the available cable channels are owned by cable operators themselves. He called on lawmakers to require that cable operators provide programming services the same tiering and compensation terms, regardless of ownership.

Blaming the "phantom" of programming costs for higher rates is both "hypocritical" and "simply wrong," he said.

The heads of top MSOs Cox Communications and Cablevision Systems put the blame on programmers, particularly pricey sports channels ESPN and YES. "Sports programming is disproportionately driving up cable prices for every one," Cox CEO Jim Robbins told the Senate Commerce Committee. "I believe the only people making money in the sports business are sports programmers, like ESPN, and ball players—at the expense of the American consumer."

A week before, ESPN had told operators that rates for the powerhouse sports net will climb 20% in August.

Different sectors of the cable industry floated opposing legislative remedies to the problem of escalating cable prices, including a call by one MSO executive to retain the 35% cap on a broadcaster's TV-household reach. The National Cable & Telecommunications Association disassociated itself from calls for regulatory reform and questioned whether rates are actually climbing at a troubling pace.

What action lawmakers will take, if any, is a crap shoot. Commerce Committee Chairman John McCain (R-Ariz.) has long railed against cable rates and last week suggested that subscribers were being "gouged."

Lawmakers' willingness to move legislation may depend on recommendations of the General Accounting Office, which is studying whether cable rates are actually out of control or appropriately reflect the rising cost of obtaining sports channels as the FCC has long insisted.

GAO says the report will be complete in October.

Robbins said he was "not asking for new regulations," despite only moments earlier floating ideas that would amount to a clampdown on broadcast nets and sports programmers.

He said the lawmakers could remedy the problem of escalating sports and other programming costs by forbidding programmers from forcing operators to put expensive networks on basic or expanded-basic tiers.

Instead, channels costing more than \$1 per sub could be relegated to a separate mini-tier for subscribers who want that programming. He also called on lawmakers to examine broadcast networks' ability to "abuse" the retransmission-consent process by forcing MSOs to carry sibling cable channels on the expanded-basic tier, and he urged them to call on the FCC to retain the 35% cap.

Cable networks strenuously oppose mini-tiers and a similar idea—offering individual channels on an à la carte basis. The networks argue that many channels, not just ESPN, would be too pricey for consumers unless the costs are spread across all subscribers.

Cablevision Systems CEO Chuck Dolan, fresh from a public feud with YES, called on Congress to rein in programmers by eliminating "must-buy" practices that require subscribers to buy basic, then expanded basic before obtaining premium channels. He also said broadcast networks should be barred from tying rights to carry local O&Os to carriage of the nets' sibling cable channels.

YES "demanded nearly four times more than we had paid the year before for the same programming," he complained.

Cablevision has its own sports and programming investments: the New York Knicks and New York Rangers as well as regional channel MSG Network.

Besides YES, the operators' attack focused on Disney's ESPN, which will soon charge \$2.40 per subscriber. In comparison, other channels carried on expanded tiers typically charge a buck or less.

No ESPN executive testified, but the company did participate via press release.

Robbins asserted that, thanks to ESPN and broadcast networks' retrans demands, his programming costs climbed 12% last year, to more than \$1 billion. Local advertising on ESPN, the most expensive of the channels he buys, allowed him to recoup only 10% of Disney's price.

ESPN derided that number and said MSOs regain half of fee through local ad sales. ■



Cablevision Systems' Chuck Dolan called on Congress to rein in programmers by eliminating 'must-buy' practices.



CAPITAL WATCH

High Court Key to Campaign-Reform Survival

The Supreme Court is the last hope for a new campaign-finance-reform law that would restrict election-season political ads and ban large corporate and union contributions to political parties. On May 2, a special panel of federal judges declared most of the law unconstitutional and barred the Federal Election Commission from enforcing the objectionable parts. The ruling sets the stage for a final showdown in the Supreme Court, which was expected to take up the case no matter what the lower court ruled.

If the law is to be resurrected in time for the 2004 presidential election, the high court justices will have to revive it quickly.

The law, pushed through Capitol Hill by Sens. John McCain (R-Ariz.) and Russ Feingold (D-Wis.), restricted the types of ads that can be broadcast near an election. The law also banned "soft money" donations to political parties, a gigantic source of funds for political TV ads.

Dereg Foe Urges Powell Recusal

There's little that Jeff Chester can say that would surprise FCC Chairman Michael Powell, but the FCC chief probably didn't see this one coming. Chester, head of the Center for Digital Democracy, has been one of Powell's fiercest critics during the debate over media-ownership rules. Wednesday, Chester asked Powell to recuse himself from the review, the most important rule-making media-wise on the FCC's plate. Chester charged that Powell favors deregulation so stridently that he has developed an "ideologically driven" record on the impact of industry consolidation rather than an objective one. "Under your leadership, the FCC has engaged in an intellectually dishonest inquiry," Chester wrote in the request to Powell. "Given your bias ... we urge you to recuse yourself from voting in the proceeding." The FCC is slated to revise nearly all its broadcast ownership rules June 2. A spokesman for Powell had no comment.

Tracking DTV Progress

The FCC will grill broadcasters, cable operators and programmers on their efforts to facilitate the DTV transition. Each industry segment will be put under a microscope to help the commission gauge the transition's progress and determine what, if any, additional regulatory actions are needed. The survey plans were disclosed May 1 in letters Chairman Michael Powell sent to heads of the Commerce Committees, Sen. John McCain and Rep. Billy Tauzin (R-La.), respectively, and other senior lawmakers. Broadcasters will be asked whether they are using digital spectrum to its fullest with HDTV, multicasting and novel uses or simply offering a minimal single stream of standard-definition programming. Cable operators will be asked to tell which digital broadcast channels are being carried and why some aren't. TV-set manufacturers must detail the extent to which receiver improvements are being incorporated. All sectors will be asked to spell out efforts to promote DTV to consumers.

Los Angeles-Area TV Gets OK To Exit Analog Early

KVMD(TV) Twentynine Palms, Calif., won FCC approval to relinquish its analog channel and broadcast solely in DTV. The early return is being permitted because KVMD demonstrated that nearly all its viewers receive TV via cable or satellite, making traditional over-the-air reception unnecessary. To inform any unknown analog-dependent viewers, KVMD must announce the switch once between 6 and 11 p.m. four days a week until analog transmission ceases.

GROUPS QUESTION HISPANIC ACQUISITION



Consumer groups called on the FCC to block Univision's pending acquisition of radio group Hispanic Broadcasting if the deal would create greater concentration in Spanish-language broadcasting. "This merger, if approved, could result in a few large corporations obtaining excessive control over the most important sources of news and information in a number of communities," wrote Gene Kimmelman (above), Consumers Union Washington chief, and Mark Cooper, Consumer Federation of America research director.

BUSINESS



CHANGING HANDS

Combos

WJER-FM Dover and WJER(AM) Dover-New Philadelphia, Ohio
PRICE: \$4.3 million
BUYER: Clear Channel Communications (John Hogan, CEO Radio); No. 1 group owns 1,204 other stations, none in this market
SELLER: WJER Radio Inc. (Gary A. Petricola, president)
FACILITIES: WJER-FM: 101.7 MHz, 3 kW, ant. 328 ft.; WJER-AM: 1450 kHz, 1 kW
FORMAT: WJER-FM: AC; WJER-AM: AC
BROKER: Robert Chaisson of Chaisson & Co. Inc.

KHLO-AM and KKBG-FM Hilo, KLEO-FM Kahaluu, and KKOA-FM Volcano, Hawaii
PRICE: \$2.2 million
BUYER: Pacific Radio Group Inc. (Richard C. Bergson, president); owns five other stations, none in this market
SELLER: Maverick Media (Gary Rozynek, president/COO)
FACILITIES: KHLO-AM: 850 kHz, 5 kW; KKBG-FM: 97.9 MHz, 30 kW, ant. -240 ft.; KLEO-FM: 106.1 MHz, 7 kW, ant. 2,996 ft.; KKOA-FM: 107.7 MHz, 18 kW, ant. 236 ft.
FORMAT: KHLO-AM: Oldies; KKBG-FM: AC; KLEO-FM: CHR; KKOA-FM: CHR
BROKER: Joe Rapchak of Blackburn & Co. Inc. and Tony Rizzo of Blackburn & Co. Inc.

FMs

KKCS-FM Colorado Springs, Colo.
PRICE: \$18 million
BUYER: Superior Broadcasting (Chris Devine, president); owns one other station, not in this market
SELLER: Walton Stations (John B. Walton Jr., president)
FACILITIES: 101.9 MHz, 72 kW, ant. 2,280 ft.
FORMAT: Country
BROKER: Doug Ferber of Star Media Group Inc.

KNHK-FM Reno, Nev.
PRICE: \$4.25 million
BUYER: NextMedia Group (Skip Weller, president/COO); owns 59 other stations, including KJZS-FM, KRZQ-FM, KSRN-FM and KTHX-FM Reno
SELLER: Citadel Communications Corp. (Farid Suleman, CEO)
FACILITIES: 92.9 MHz, 45 kW, ant. 2,654 ft.
FORMAT: Classic Rock

NEW FM(CP) Grass Valley (Sacramento), Calif.
PRICE: \$960,000
BUYER: Salem Communications Corp. (Edward G. Atsinger III, president/CEO); owns 88 other stations, including KFIA-AM, KTKZ-AM and KKFS-FM Sacramento
SELLER: Grass Valley Broadcasting LLC (Amador S. Bustos, managing member)

FACILITIES: 103.3 MHz, 500 W, ant. 1,079 ft.
FORMAT: NOA

WWWK-FM Marathon, Fla.
PRICE: \$540,000
BUYER: Vox Media Corp. (Jeff Shapiro, COO); owns 33 other stations, including WAVK-FM Marathon
SELLER: Gary Violet

FACILITIES: 97.7 MHz, 2 kW, ant. 200 ft.
FORMAT: Dance

KTCJ-FM Centerville, Texas
PRICE: \$450,000
BUYER: Good Samaritan Communications Inc. (Michael Augustus, president); no other broadcast interests
SELLER: Gerald R. Proctor
FACILITIES: 105.9 MHz, 25 kW, ant. 328 ft.
FORMAT: Dark

KNOR-FM Healdton, Okla.
PRICE: \$380,000
BUYER: On the Air Inc. (Patrick Ownbey, president); no other

broadcast interests
SELLER: Witko Broadcasting LLC (Dick Wilkowski, president)
FACILITIES: 97.7 MHz, 25 kW, ant. 328 ft.
FORMAT: Country

WJNS-FM Yazoo City (Jackson), Miss.
PRICE: \$350,000
BUYER: Family Worship Center

Church Inc. (Jimmy Swaggart, member); owns 15 other stations, none in this market
SELLER: Willis Broadcasting Corp. (Levi E. Willis, president)
FACILITIES: 92.1 MHz, 20 kW, ant. 358 ft.
FORMAT: Gospel
BROKER: Wally Tucker of MGMT Services Inc.

KZNX-FM Astoria, Ore.; KZOE-FM Longview, Wash.
PRICE: \$135,000
BUYER: WAY FM Media Group Inc. (Robert D. Augsburg, president); owns five other stations, none in this market
SELLER: Columbia Heights As-

sembly of God
FACILITIES: KZNX-FM: 89.7 MHz, 200 W, ant. 1,027 ft.; KZOE-FM: 90.3 MHz, 500 W, ant. 784 ft.
FORMAT: KZNX-FM: Religion; KZOE-FM: Inspiration

AMs

WAIT(AM) Crystal Lake (Chicago), Ill.
PRICE: \$8.25 million
BUYER: NewsWeb Corp. (Charles Groos, COO); owns three other stations, including WCFJ-AM, WCSN-AM and WSBC(AM) Chicago
SELLER: NextMedia Group (Skip Weller, president/COO)
FACILITIES: 850 kHz, 3 kW
FORMAT: News/Talk
BROKER: Bob Heymann of Broadcasting Asset Management Corp. and Jack Minkow of Broadcasting Asset Management Corp.

KKGT(AM) Portland, Ore.
PRICE: \$1.25 million
BUYER: Bustos Media Holdings LLC (Amador S. Bustos); owns two other stations, including KMUZ(AM) Portland
SELLER: William Sizemore
FACILITIES: 1150 kHz, 5 kW day/47 W night
FORMAT: Talk

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

	2003 YTD*		2002 TOTAL	
	NUMBER	VALUE (000)	NUMBER	VALUE (000)
TELEVISION	12	\$521,881	92	\$2,493,142
RADIO	310	\$1,005,283	816	\$5,397,298

SOURCE: BIA Financial Networks *Through May 7

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World Radio History



VIDEO SERVERS

STORAGE AND NETWORKING

Bit of This, Byte of That

Manufacturers offer a variety of shapes and sizes to meet the differing needs of their broadcast customers

BY KEN KERSCHBAUMER

The days of video servers' being the broadcast equivalent of the Model T, with all looking basically the same, have passed, as video-server and disc-based products usher in a new era.

True, servers of the past had different-colored rack units, but that tended to be the distinguishing characteristic. Today, products like Thomson Grass Valley's disk-based iVDR or Doremi's MCS Server are clearly positioned in both price and style as a VTR replacement. Front-panel controls are like that of a VTR.

More important, they enable a broadcast organization to buy in to server technology in pieces without the outlay required to convert a large portion of a facility to disk-based storage. Video is no longer served from a rack unit in a back room; it may, in fact, be served from a desktop unit.

Despite looking like and mimicking a VTR, the units still provide the cost benefits that drive the move to server-based storage.

"If you only compare a video server to a VTR, the server is more expensive, but, as part of a total system solution, the investment in servers in the long run is more cost-effective because they are much more efficient," says Chris Golson, SGI senior director, Media Industries. "You shouldn't look

or part of a common-storage networked-server architecture.

"Standalone servers are still popular, but there is a major trend toward networked servers sharing very reliable common storage," he says. "An analogy is the standalone computer versus one that is connected to storage over a network."

The trend at Pinnacle is toward common storage. Kovalick says 70% of Pinnacle's MediaStream sales are the servers based on Palladium storage.

Also enabling common storage are improved networking

capabilities, and they drive workflow enhancements. Eddy Jenkins, Leitch director of product marketing for video servers, says the ability to connect servers and provide all users with immediate and simultaneous access as content is being recorded is a powerful tool most broadcasters find attractive. Leitch, he says, uses 2-GB Fiber Channel for this purpose, with industry-standard host bus adapters

Continued on page 31

Special Report

at the purchase as merely a VTR replacement but as a significant opportunity to begin to address a workflow improvement."

Today's video-server market is divided into ingest and playout servers (typically MPEG-compression-based) and event-replay servers for sports and news (typically multi-format), according to Pinnacle Systems CTO Al Kovalick. A major differentiator, he says, is whether a server is standalone

Profiles



Avid's MEDIAArray ZX provides close to 3 TB of storage and has software that identifies problems in the storage subsystem.

Avid

Avid's lineup of servers includes AirSPACE and MEDIAArray ZX, the latter used for Avid Unity MediaNetwork systems.

MEDIAArray ZX has a 16-drive chassis that provides nearly 3 TB of storage in 4RUs. It has a built-in, upgradable layer of software that manages storage and identifies developing problems within the storage subsystem and the clients. Configuration sizes range from 1.44 TB to 2.88 TB, with options for expanding as the need arises. A Unity MediaNetwork system supports more than 17 TB.

Avid's AirSPACE servers can handle from 24 to 198 hours of storage in DVCPRO 20- or 50-Mb/s or IMX 50-Mb/s MPEG formats. Avid says the server is designed for news-story playout, feed-room ingest or transmission applications such as spot and program play-to-air or time-delay.

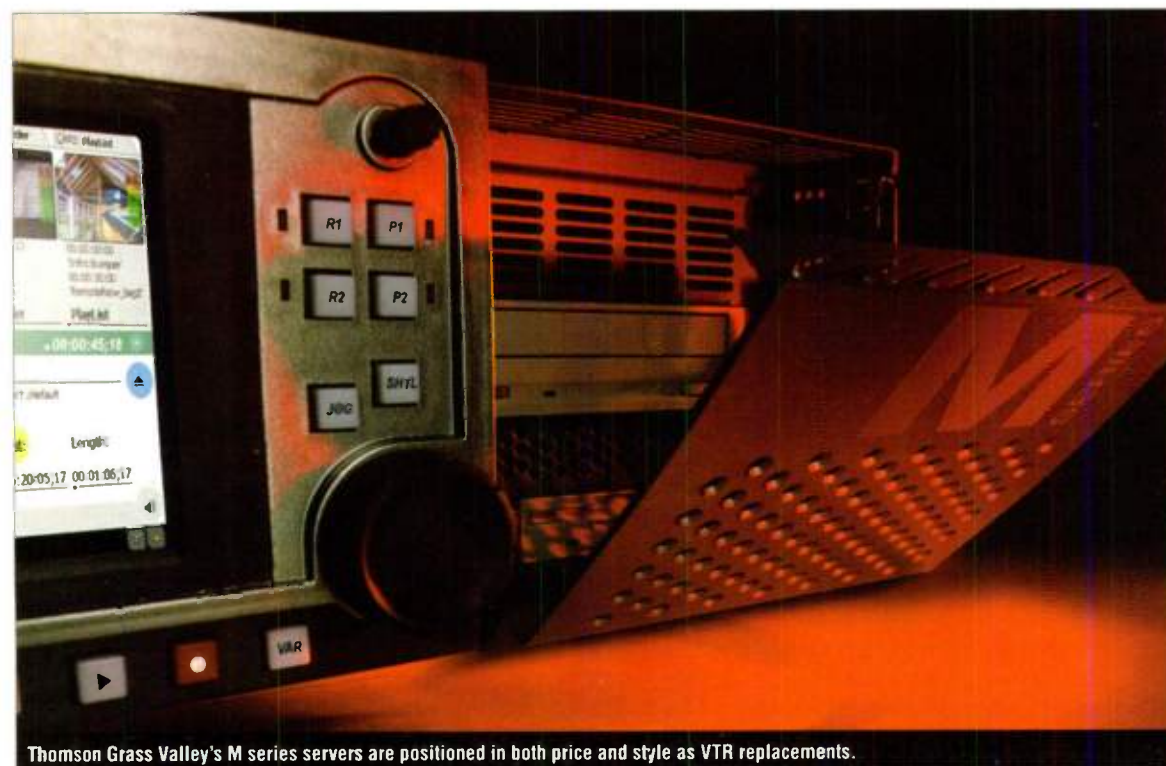
Avid also has built an asset-management system for its servers, Avid Unity MediaManager. The system handles video and audio content from a central location outside of the editing station.

MediaManager is designed to integrate seamlessly with all the products in the workgroup. "It takes no additional effort for all for the metadata to be captured," says Avid Broadcast Director David Schleifer. "As a result, it is always there when you need to search it." The information is also Web-based, making it accessible from anywhere.

Avid's server lineup is intended to offer tight integration with the overall workflow. "Whether it is the ability to record directly to local drives and to shared storage, the ability to play to air while still transferring, the ability to synchronize transfers with the Avid iNEWS rundown," Schleifer says, "each is an integration point where we look to make our system work better."

Also impacting server performance is Avid's new DNA system. "The DNA architecture delivers many streams and layers to the editor with improved ren-

Continued on page 28



Thomson Grass Valley's M series servers are positioned in both price and style as VTR replacements.

P r o f i l e s

Continued from page 27

dering and transcoding performance," he says. "In the overall solution, it lets you get more complex material to air faster than ever."

DoReMi

DoReMi's server lineup is based on the MCS Server, which can handle up to four channels and can be configured to handle two record/two play, one record/three play, or other variations. Input options include composite, S-video, component and SDI in/out, and MPEG-2 compression is selectable up to 50 Mb/s. The server is housed in a 3RU enclosure and has networking capability if more channels are required.

In addition, the front panel mimics VTR controls, and the server offers external RAID-5 storage.

Marketing Director Ramzi Shakra considers the front-panel design one of the server's more attractive features. "For example, we have a jog/shuttle wheel and record, play and fast-forward buttons. To record, simply press play and hit record."

An LCD display on the front panel, he points out, displays the video playing on the server channel, and buttons on the front panel allow for switching between the four channels.

Remote control is an important feature in a server, and DoReMi's software allows for that control via Ethernet. It communicates via TCP/IP with the server, and each in/out video channel can be given its own IP address on the local network.



Leitch's VR440's switchless infrastructure allows the construction of a 16-channel VR server without hubs or fabric switches.

Leitch

Leitch's server architecture is based on a storage-area-network (SAN) approach but has evolved to also incorporate network-attached-storage (NAS) systems.

Explains Eddy Jenkins, director of product marketing for video servers, "That approach provides the best of both worlds: the performance of SAN for mission-critical operations and the cost-effectiveness of NAS resulting from the use of equipment designed for the IT market."

It's important, he adds, to use industry protocols and easy integration into IT infrastructures. The servers are format-independent and can handle DV, MPEG, IMX and ASI formats. Data rates are selectable between 4 and 50 Mb/s. RAID technology is used to provide data protection and the choice of RAID 3 or ECC parity for the protection from any one or more drive failures in a single system.

"Our support of the MXF initiative and connectivity to IT infrastructure provides customers with the flexibility to design a server system that meets their needs from a physical and application perspective," Jenkins says. "The security and tracking of media and metadata is achieved through the development of VR-MediaNet, an integrated SQL database available through the server/user interface, which provides comprehensive data and resource management."

One product in Leitch's server lineup is the VR440

shared-storage broadcast server. From 2 to 100 channels can be configured on 2-Gb/s Fibre Channel. In addition, a switchless infrastructure allows for a 16-channel VR server domain to be constructed without the need for Fibre Channel hubs or fabric switches.

The company has also introduced a complementary product, the NEO VR. Also known as the DVR-3901, it's the industry's first full-featured digital video recorder packaged on a single module for the NEO platform.

The DVR-3901 is a standard-size NEO module with dual fixed onboard high-capacity hard drives. With its standard and comprehensive array of interfaces for digital and analog video and audio, time-code and control, the DVR-3901 is suitable for a variety of applications.

Masstech

Masstech hits the market with its MassChannel server and complementary products designed for networking a facility's devices.

It's intended as a high-quality, low-cost server to meet a specific need: quality playout with a focused application. "In our case," says Joe French, vice president of sales and marketing, "we see the need to have a complete server application that can do cable-network playout, disaster-recovery playout, and specialty playout, where the need for complex machine control is not a mandate."

French says Masstech believes the video server needs to have an IT-based infrastructure with standard network configuration. "The server has to be smart enough to request material when it needs it and smart enough to manage the networking on its own."

Omneon

Omneon's latest server development is Media Server System version 2.1 software. New features include edit-in-place functionality, new SDTI-CP support (which the company says is an important requirement to enable the transfer of MXF, or Material eXchange Format, files; and single file system access across the entire Omneon Media Server System product family.

The goal of the system's open architecture is to improve interoperability with many different types of editing systems. As an example, the company points to integration with Apple's Final Cut Pro workstations and Pinnacle Liquid editing systems.

Among additions to the system's Media Tools lineup, DelayTool adds real-time program-delay capability to the Omneon Media Server System; TransferTool enables media to be copied, transferred and managed between Omneon systems and external standard platforms and workstations; ViewerTool allows the parsing and viewing of video program streams within MPEG transport streams stored on the Omneon server.

Pinnacle Systems

The lineup of servers from Pinnacle Systems includes the MediaStream family, a product line that has become well-established but continues to evolve. The MediaStream 900si has up to 12 video channels and is based on the company's Palladium Store 1000 storage subsystem. MediaStream 900, which, unlike the 900si, doesn't offer a direct upgrade path to networked storage, handles up to 12 video channels (both the 900si and 900 provide 240 or 370 hours of storage at 8 Mb/s). Also in the line: MediaStream 300 (up to five video channels and 9-25 hours storage at 8 Mb/s); MediaStream 700 (up to 12 video channels and 36, 150 or 300 hours storage at 8 Mb/s); and MediaStream 1600 (up to 16 video channels and the same storage capacity as the 700). All servers except the 300 are expandable to more than 1,000 hours.



The Pinnacle MediaStream 900 handles up to 12 video channels and provides 240 to 370 hours of storage at 8 Mb/s.

According to GTO Al Kovalick, Pinnacle is re-vamping its entire product line to include MXF native on disk. That allows the servers to import/export MXF files as well as to store all media in MXF on the storage system. Among other changes: including HD capability on the servers for free and designing products for selected workflows, such as news or ingest/playout.

"That involves designing with proxies and metadata in mind," says Kovalick. "Our Vortex News system is a good example of a tightly integrated workflow composed of all networked media devices. The notion of a server is somewhat hidden, but it's still present as ingest/playout nodes."

Bulletproof reliability continues to be an important factor for customers, he says. "This applies to systems that are configured for a common-storage method of working. For us, that means Palladium Store."

Common storage means one thing: a common file system. The file system is important, Kovalick explains, because it allows every attached device to see the same files on the storage. Other important features include the use of common proxy formats, which enable all attached nodes to generate (as needed) and manipulate proxy materials, and the use of common disc A/V formats by all attached media components. "An ingest node," he adds, "will store a format that an editor can edit and an output node can playout."

Also needed is a common XML-based Metadata scheme. Kovalick says this is an area that is still immature in terms of standards.

Quantel

It was only about five years ago that the future of Quantel, a company that had built its livelihood on proprietary black boxes and high-end post-production and production tools, seemed shaky in the age of open-standards platforms. The company's GenerationQ lineup has changed that.

Trevor Francis, business manager for news and sports, says that, today, the benefits of server-based production are widely understood and accepted. But the key factor is not just to replace a server system but rather to drive return on investment.

Quantel's GenerationQ product line includes the sQServer architecture.

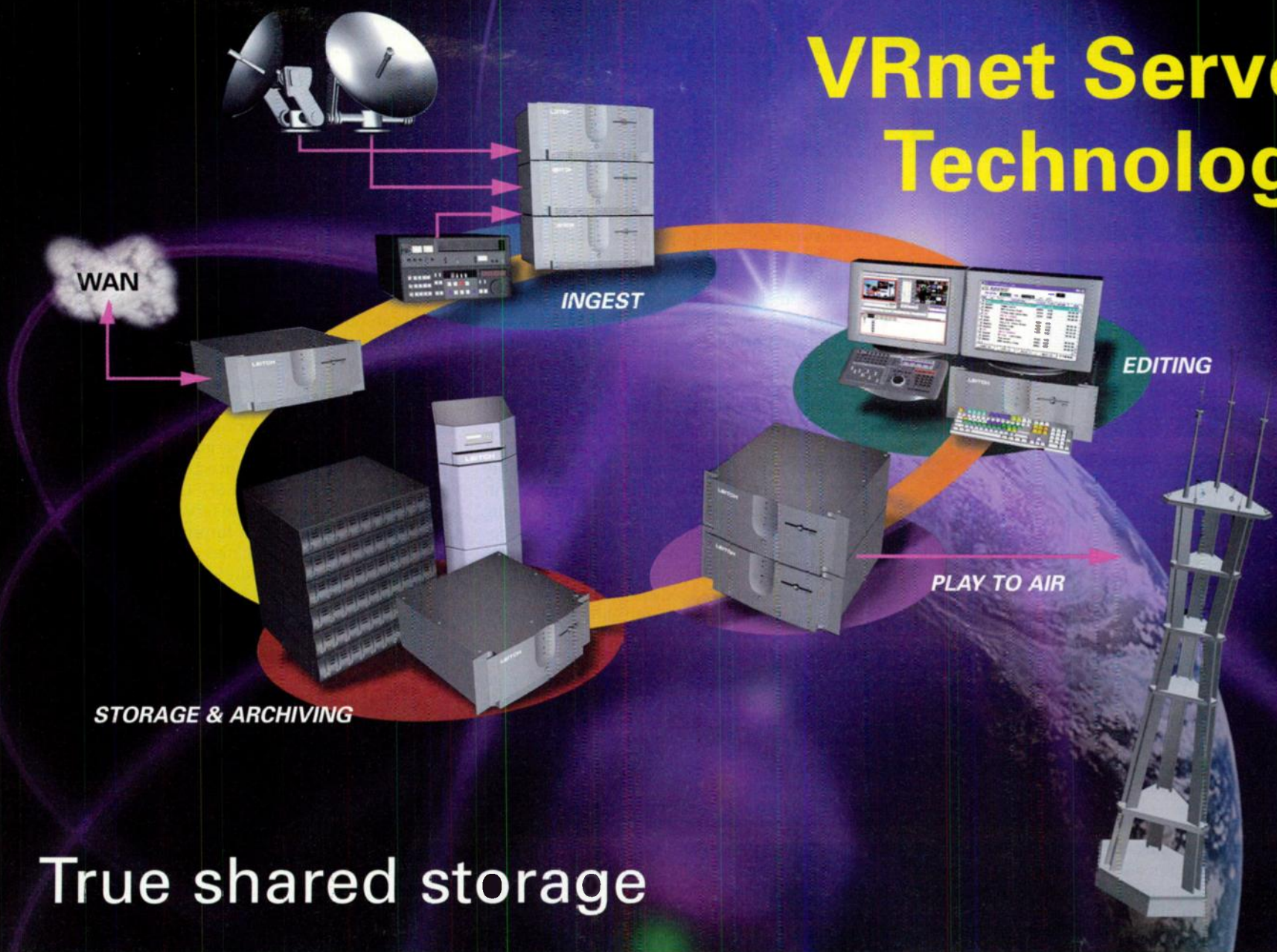
"The sQServer is designed to be bilingual, exchanging video with video devices and files with IT devices," says Francis. "It fits perfectly into both environments and allows maximum utility of both traditional video and IT infrastructures."

The unique feature of the sQServer is that it stores content as single frames of video, not as single files comprising multiple frames.

"We recognize the benefits of IT for connectivity, archiving, asset management, etc., but also recognize that TV production is about manipulating video at a frame level," says Francis. "Therefore, we argue that a server that can move video as files and manage it as frames is the best possible solution."

Continued on page 30

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P r o f i l e s



Quantel's GenerationQ server lineup uses sQserver architecture and can store content as single frames of video.

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Quantel calls it "Frame Magic" and manages the entire database at the frame level. That offers massive operational benefits over purely IT-based systems, Francis says.

Specifically designed for live broadcast production, the sQServer's use of proprietary technology gives the company an advantage, he believes. "Television is a real-time process and requires total reliability and deterministic processes. Other manufacturers struggle to provide those characteristics using off-the-shelf computer components."

But the use of proprietary technology does not mean the system isn't open. The server supports industry-standard protocols like Gigabit Ethernet, DV, MPEG, MXF, AAF and MOS.

Francis says Quantel servers were never conceived as a pure VTR replacement and can handle ingest, editing and playout, all inside one box. "The fact that the ingest/playout can be video and/or files over IT topology, that all editing and graphics applications are PC-based and also connected via Ethernet shows Quantel's complete commitment to networking technology."

SeaChange

SeaChange's most recent addition to its Broadcast Media Cluster system is the introduction of a Media-Publisher package for nonlinear editing systems. It allows NLE clients to import MPEG files directly from the Broadcast MediaCluster (BMC) and Broadcast MediaLibrary (BML) into editing timelines.

"The files can then be trimmed and edited per the capability of the specific NLE," says Vice President, Broadcast Engineering, John Pittas. "An MPEG file can then be rendered from the finished timeline and exported back to the BMC for playout or to the BML for archiving. The most exciting feature about this package is that it can work on both long-GOP and I-frame-only MPEG files."

Pittas says that being an early advocate of IP gave SeaChange a leg up on a market where other manufacturers made mistakes in trying to mimic the real-time behavior of video routers by advocating such exotic technologies as ATM or in believing that all digital video file content must be transferred via Fibre Channel.

"We held steady in our vision that the multiple delivery services established by IP for the data industry would eventually be demanded by broadcast operators," he says. "The behavioral robustness and

economy of scale of IP networking have relegated all other network technologies to specialized niches, such as storage networks for Fibre Channel or telecom metro-area networks for ATM."

When it comes to differences from the competition, Pittas points to SeaChange's use of patented RAID2 architecture. "It provides single-point fault-resilient storage using only a single copy to do so. All other server manufacturers must use some form of data replication in order to provide a similar level of fault resilience."

The use of RAID2 translates into an immediate economic advantage to the customer, he adds, not only because of the reduced cost of the storage but also in the use of less rack and floor space and in reducing recurring expenses such as power and cooling. "Because each SeaChange BMC or BML can provide single-point fault resilience with a single file copy, then two machines, each with only one copy of the data copy, can provide three points-of-failure resilience."

SGI

SGI's philosophical approach to servers is to integrate a server as part of video and IT, according to Chris Golson, senior director, Media Industries. "That allows us to take advantage of the IT attributes of servers, which means the user can utilize IT switches, IT protocol, IT bandwidth, and IT strength and simplicity."



SeaChange's new MediaPublisher package lets nonlinear editing systems work with its Broadcast Media Cluster system.

And, he believes, SGI can interface into the IT infrastructure more efficiently than its competition. "You don't have things like video routers and switches to worry about as much. And you don't have things like—and this is key—decoding and re-encoding to worry about as much."

Because SGI specializes in high-bandwidth networking and I/O with the media server, Golson says, the system can transfer files over FTP while ingesting up to 30 times faster than real time. And, he adds, SGI's XFS file system is UNIX-based, open, stable and now part of the open source community.

SGI's CXFS shared-file system is designed for storage area networks. Golson says it unites a facility's entire operations with a SAN. "SGI CXFS is a behavior on top of the SGI XFS file system that enables every client, regardless of operating system on the network, to have access to the entire facility's central content store, as if the content is residing on the clients' local hard drives. This allows true file sharing without the need to copy files."

CXFS also provides infinite structure because it

supports and interfaces seamlessly with IRIX, Linux, Windows NT, Windows 2000, Solaris and soon Mac OS X operating systems.

Networking Media Server for Broadcast and the SAN Server 1000 storage area with CXFS shared-file system can turn a slow, video-centric workflow into an effective data-centric infrastructure, Golson says. "By enabling the secure sharing of video as data files across high-speed networks, broadcasters can get news to air faster, and post-production professionals can move multiple film or video resolution projects through their facilities simultaneously."

Just after NAB, SGI introduced the SGI Onyx 350 visualization system and the SGI Origin 350 server for production, broadcast and broadband. The new platforms are intended to improve CPU performance and memory capabilities and offer more I/O capacity and additional redundancy features while holding prices steady.

Thomson Grass Valley

Increased storage capacities and greater bandwidth, more cost-effective digital distribution/compression, future-proofed investments, including an easy, cost-effective upgrade path to HD, and of course, greater workflow efficiencies are all demands placed on video servers.

Thomson Grass Valley Group looks to meet those demands with its PVS 3000 Profile XP Media Platform, according to Vice President of Marketing Mike Cronk. SD and HD material can be played out from the same server and on the same timeline. SD format support includes MPEG 4:2:0 at 4 to 50 Mb/s. Long-GOP and HD format support includes MPEG-2 High Level at 20 to 80 Mb/s, long GOP 4:2:0; 1080i at frame rates of 50 and 59.94 f/s; and 720p at 59.94 f/s.

He adds that it also supports automatic upconversion and downconversion of materials to independent timelines. "And, very importantly, this automatic conversion preserves closed-caption information."

Servers have replaced VTRs in many applications, but Thomson's iVDR is designed to expand those functions. "Applications that require a VTR-like user interface, removable media and a VTR-like price point can use disk-based technology, like the iVDR," he says. "Advantages include strong networking support, format flexibility, greater record capacity and simultaneous multichannel operation."

The Thomson product line offers basic networking support. "For example, the M-Series iVDR interface streamlines the way that clips and media are 'sent to' and 'imported from' other networked devices and removable media devices," Cronk explains. "Great care has been taken so that operators do not need to have extensive IT training to either set up M-Series units on a network or go through myriad menus to simply send a clip to removable storage or memory device."

360 Systems

Two new low-priced video servers are available from 360 Systems. The Image Server 2000 three-channel MPEG-2-based server can record one video channel and play two channels at once, all with four digital audio channels. It's available with up to a terabyte of program storage, holding up to 128 hours of video. It also supports both I-frame and long-GOP formats and can operate in Main Level or 4:2:2 Profile with data rates up to 50 Mb/s. Cost is \$10,000.

A higher-end system, the Image Server 7000, is available for \$24,000. It can play up to six video programs at once and has two independent video input channels as well. Storage capacity is 2.5 TB, enough to hold 300 hours of video. It also has a 64-bit bus for high-speed network-transfer capability.

—Compiled By Ken Kerschbaumer

Continued from page 27

and fabric switches that can be upgraded as new standards are adopted.

"We also use Ethernet networks for command and control, as well as to enable the user to send FTP files over IT networks," he says. "Our servers include 10/100baseT connectivity as standard with the option of GB Ethernet for local-area networks."

In shopping for a server, Golson says, the biggest mistake stations make is treating a server like a box or a VTR replacement and then either over-stressing it or overcompensating when facility needs require growth.

In the first instance, "people underestimate their future needs

Despite the warnings, though, customers may find that falling storage prices make too much storage hard to forgo.

"After this NAB, with the drop in prices of servers, I believe a lot of customers are expecting a lot more video channels and hours of storage for a lot less than they have been quoted in the past," says Ramzi Shakra, marketing director at Doremi.

The complexities of server integration pose another pitfall, according to Jensen. Stations often underestimate the amount of training and familiarization required by operators and also don't change operating procedures to take advantage of workflow improvements.

The newsroom is probably the most sensitive area. The server must not only evolve but also

manage to keep pace with changes in newsroom, graphics and news-gathering technologies.

The newsroom server needs production-quality compression like DV25, 50 or IMX, says Avid Broadcast Director David Schleifer; other servers, reliability and speed. Stations that use servers for long-form or commercial playback often focus on cost per stream and reliability only,

making those servers a poor fit for news production.

In the end, Golson says, a server is selected to improve productivity and increase profits. Those goals can be accomplished through a variety of ways. Each manufacturer offers its own approach to meeting those two goals. On the following pages, we provide a closer look at the differences and similarities between the various choices. ■

EIGHT IS ENOUGH

What customers want from a shared-storage system

There are eight requirements that customers are demanding in a common-storage server system, according to Pinnacle Systems Chief Technical Officer Al Kovalick:

1. Very highly reliable shared storage demonstrating no single point of failure and also including a fault-tolerant distributed file system.
2. Scalable (while active) to large number of I/O channels.
3. Every I/O node networkable to storage using standard IT technology.
4. Proven control from any of the popular automation vendors.
5. Compliance with standards and a path to MXF and flexible metadata formats; a choice of compression formats or use of MOS is also attractive.
6. SD and HD in same server and automatic up-and-down conversion.
7. File transfer I/O over Ethernet.
8. Interoperability with other devices, such as nonlinear editors, and ability to integrate into the eventual workflow of a facility.

and choose a system that is not scalable. They think they can put in X number of channels, and a year later they find themselves stressed out," he says. "They then have to buy a new, larger system."

In the second, a station overcompensates when it anticipates future needs but buys too much of the wrong kind of storage. "Many locations have a lot of unnecessary storage, and that's because they didn't really understand the technology of the system," Golson explains.

Joe French, Masstech vice president of sales and marketing, agrees, adding that some broadcasters believe the bigger the server, the safer the solution. "We believe that the server should be very specific to the workflow. Using IT solutions, the user can build a network of alternative storage that best fits the overall workflow."

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plishments 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.

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KingWorld, **Delilah Loud**, Senior Vice President of Advertising and Promotion
Paramount Domestic Television, **Michael Mischler**, Executive Vice President, Marketing
Sony Pictures Television, **Robert Oswaks**, Executive Vice President, Marketing
Universal Domestic Television, **Dan Weiss**, Executive Vice President, Worldwide Marketing
Warner Bros. International Television, **Lisa Gregorian**, Senior Vice President, Television Creative Services

Brand Builder Award Winners

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, **George Schweitzer**, Executive Vice President
Marketing & Communications
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 Schrappen**,
Creative Services Director
WPVI-Philadelphia (ABC), **Caroline Welch**,
Director Creative Services
PBS, **Lesli Rotenberg**, SVP Brand Management
& Strategic Positioning
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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
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Vice President Marketing & Creative Services
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PEOPLE

THE FIFTH ESTATER

Wright Spreads the Word in Washington

Religious broadcasters have increasingly serious clout

In the past year, National Religious Broadcasters has played a lead role in some very earthly matters. It has lobbied hard on some divisive issues—cable carriage of DTV signals, Webcasting royalties, funding noncommercial TV stations' conversion to digital—and has been largely responsible for swaying key lawmakers to the broadcasting industry's side.

"We have a lot of similar interests and concerns of mainstream broadcasters," says NRB President Frank Wright. The organization boasts 1,600 members from all over the world. Members must be evangelical Christians dedicated to using radio, television and the Internet to spread the Christian Gospel.

The group was behind then-Senate Majority Leader Trent Lott's October 2002 endorsement of cable multicasting rights for broadcasters and, a month later, Sen. Jesse Helms's decision to block a vote on Webcasting royalties until the bill included acceptable terms for broadcasters' streaming operations, not just Internet-only operators.

Amazingly, these victories came just a few months after NRB fell into turmoil after the death of long time president Brandt Gustavson. Board members blocked installation of Gustavson's successor Wayne Pederson, who wanted to move the group away from conservative political activism. After a year, Wright, with no operational experience as a broadcaster, was plucked to fill the post from the Center for Christian Statesmanship, a Capitol Hill ministry he had directed for eight years. He guesses his nomination was acceptable to both the activist camp and Pederson's supporters because his conservative evangelical leanings are unchallenged yet the Center shunned endorsement of legislation "like the plague."

The Center, which holds weekly Bible studies for lawmakers and staffers, refused to take positions on legislation. "We didn't want to be seen as having two agendas," Wright explains.

NRB, of course, endorses legislation, especially as it affects religious broadcasters. Apparently worldly issues like must-carry rules and Webcasting royalties, Wright insists, are essential to helping evangelical broadcasters reach as broad an audience as possible—a divine mission in the view of his members.

Some of NRB's battles are more clearly parochial. The organization won a fight to eliminate an FCC rule limiting the amount of airtime noncommercial licensees could devote to "proselytizing" and has endorsed a bill that would protect the tax-exempt status of religious organizations that speak out on "political issues."

Wright, who is not a minister but rather has a PhD in finance, founded the Center for Christian Statesmanship at the urging of his pastor, Rev. D. James Kennedy, head of Coral Ridge Presbyterian Church in Ft. Lauderdale, Fla.

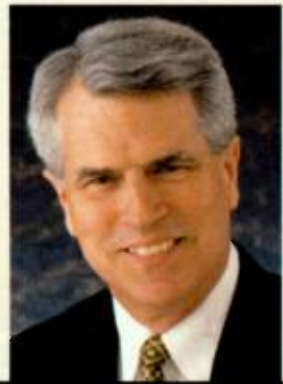
Wright had aimed to become an academic researcher, but Kennedy urged him to go to Washington. Wright was dumbfounded. "I just spent five years of blood, sweat, toil and tears earning a doctorate in finance, and you want me to chuck all that?" he asked his mentor. After praying over the request, he moved his family to Reston, Va. It was a homecoming of sorts: He had been born and reared in Washington's Maryland suburbs.

That background gives him a political savvy that prevents him from taking the attention of politicians too much to heart. President Bush, perhaps the first president who would describe himself as an evangelical Christian, is much admired among NRB members for speaking to the group's convention in February, but Wright notes that nearly every president since Nixon has made an appearance.

None are immune from using NRB to advance their political platforms, he says. "We don't kid ourselves. They clearly see these visits as a chance to advance an agenda. We're not trying to claim otherwise."—Bill McConnell

Frank Wright

President, National Religious Broadcasters



B. May 29, 1952, Bethesda, Md.

EDUCATION

University of Maryland, 1971-73; BBA, International Business, Florida Atlantic Univ., 1990; PhD, Finance, Florida Atlantic Univ., 1995

EMPLOYMENT

Executive director, Alliance for Responsible Growth, Ft. Lauderdale, Fla., 1982-84; community services director, Coral Ridge Presbyterian Church, Ft. Lauderdale; 1985-87; self-employed real estate property manager, 1988-95; adjunct finance instructor, Florida Atlantic Univ., Boca Raton, 1993-94, Nova Southeastern Univ., Ft. Lauderdale, 1994-95; executive director, Center for Christian Statesmanship, Washington, 1995-2003; current position since February

PERSONAL

M. Ruth, Aug. 23, 1980; children: Jim (16), Laura (14) and David (11)



FATES & FORTUNES

Broadcast TV

MARK SANDSTROM, local sales manager, WPWR-TV Gary, Ind., joins WBBM-TV Chicago as account executive.

CHAD BOYLAN, account manager, WFLX(TV) West Palm Beach, Fla., joins WBZL(TV) Miami, as account executive.

Cable TV

At Comcast Cable: **BARBARA HAGEN**, VP/GM, Southwest Florida systems, promoted to VP, business operations; **LARRY SCHWEBER**, senior director, marketing, West, Southwest and Central Florida systems, promoted to GM, Naples/Fort Myers systems; **JOHN DELVISCIO**, VP/GM, Northern New Jersey systems, named area VP.

At Cox Communications Cleveland: **CHRISTY FREDERICK**, principal, StrongForce Group, Chicago, joins as director, public relations and government affairs; **FRANK CHONKO**, inside sales representative, promoted to commercial sales representative.

COLLEEN ABDOULAH, president/COO, WideOpenWest, Englewood, Colo., appointed, president/CEO.

Programming

HOWARD KATZ, president, ABC Sports, New York, named chief operating officer, NFL Films, Mt. Laurel, N.J.

MIKE WALD, VP, Worldwide Pay Television, Sony Pictures Television International, Culver City, Calif., promoted to senior VP.

NATHAN FONG, divisional VP, Twentieth Century Fox International, Los Angeles, named senior VP/division chief financial officer, Discovery Networks International, Silver Springs, Md.

SHIRLEY POWELL, senior VP, network communications, Turner Entertainment Networks, Atlanta, named senior VP, corporate communications, Turner Broadcasting System, Atlanta.

CLAIRE COWART, chief operating officer, Lumapath Inc., Maynard, Mass., joins Court TV, New York, as senior VP, business development and strategy.

BERNARD BELL, VP, affiliate sales, Tribune Media Services, Chicago, named senior VP, affiliate sales and marketing, for a yet to be named Comcast Cable/Radio One cable network.

ERIC W. BECKER, director, corporate communications, Starz Encore Group, Englewood, Colo., promoted to executive director.

At Outdoor Channel, Temecula, Calif.: **GREG HARRIGAN**, director, advertising sales, promoted to VP, ad-



BARBARA HAGEN
Comcast Cable



NATHAN FONG
Discovery Networks



ERIC BECKER
Starz Encore



JENNIFER DONELAN
CBS Newspath

vertising sales; **WADE SHERMAN**, VP, business development, promoted to senior VP, programming; **AMY HENDRICKSON**, VP, affiliate sales and marketing, promoted to senior VP.

At Lifetime: **SONJA VISSER**, regional account manager, Southeast territory, New York, promoted to regional director, distribution and field marketing; **LILLIAN MARTIN**, regional marketing director, affiliate sales and marketing, Scripps Networks, Los An-



ges, joins as regional marketing director, affiliate sales and marketing, Los Angeles.

CHRISTINA JACKSON, designer, worldwide video design, Hallmark Channel, Los Angeles, promoted to senior designer.

SCOTT PACKARD, account executive, CBS Sports, New York, joins Discovery Digital Networks, New York in the same capacity.

Media

IAN AARON, president/CEO, TVN Entertainment, Los Angeles, joins Gemstar-TV Guide International, Los Angeles, as president, TV Guide Television Group.

Journalism

JENNIFER DONELAN, reporter/fill-in anchor, WDIV-TV Detroit, named correspondent, CBS Newspath, Chicago.

BARRY NOLAN, senior correspondent, *Extra*, New York, joins CN8, Boston, as host *CN8 Nitebeat*.

JASON MADERER, sports director, WNEG-TV Toccoa, Georgia, joins Central Florida News 13, Orlando, Fla., in the same capacity.

Radio

MIKE ROSE, senior account executive, traffic, Clear Channel, Los Angeles, named VP/sales manager, Clear

Channel Radio Sales, Los Angeles.

PAUL MEMOLI, director, affiliate sales, Excelsior Radio Networks, New York, joins AP Radio, New York, as regional sales executive.

GEOFF METCALF, talk-show host, KSFO(AM) San Francisco, joins Talk America Radio Network, Newark, N.J., as host, *Geoff Metcalf Live*.

Advertising/Marketing/PR

BRIAN GORDON, VP, Bragman Nyman

Cafarelli, New York, named VP/GM.

JIM DWYER, controller, Arbitron, New York, promoted to VP, accounting services and treasury.

Internet

At Lifetime Online, New York: **LISA BLACK**, director, business marketing and development, Lifetime Online, promoted to VP; **KRIS SCUMAS**, director, content development, new media, promoted to VP.

Associations/Law Firms

CHARLES MARSHALL, legislative assistant to U.S. Senate Whip Mitch McConnell (R-Ky.), joins Brooks, Pierce, McLendon, Humphrey & Leonard, Raleigh, N.C., as attorney.

RICH CRONIN, president/CEO, Game Show Network, Los Angeles, named to the Cable & Telecommunications Association for Marketing board of directors.

Technology

ED DRABIK, manager, sales and marketing, Financial Advantage Inc., Rockville, Md., joins Communications Engineering Inc., Newington, Va., as director, marketing and sales.

WHAT'S YOUR FATE?

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

OBITUARY

STEVE YOUNG, CNNfn anchor and CNN correspondent, died on April 27 after a long battle with lung cancer. He was 61.

Young, whose speciality was technology, joined CNN in 1987. He was the founding anchor of CNNfn's *Digital Jam*, which focused on advances in the technology sector and a frequent contributor to the news net's *Moneyline*. He was also an adjunct faculty member at Columbia University's school of journalism.

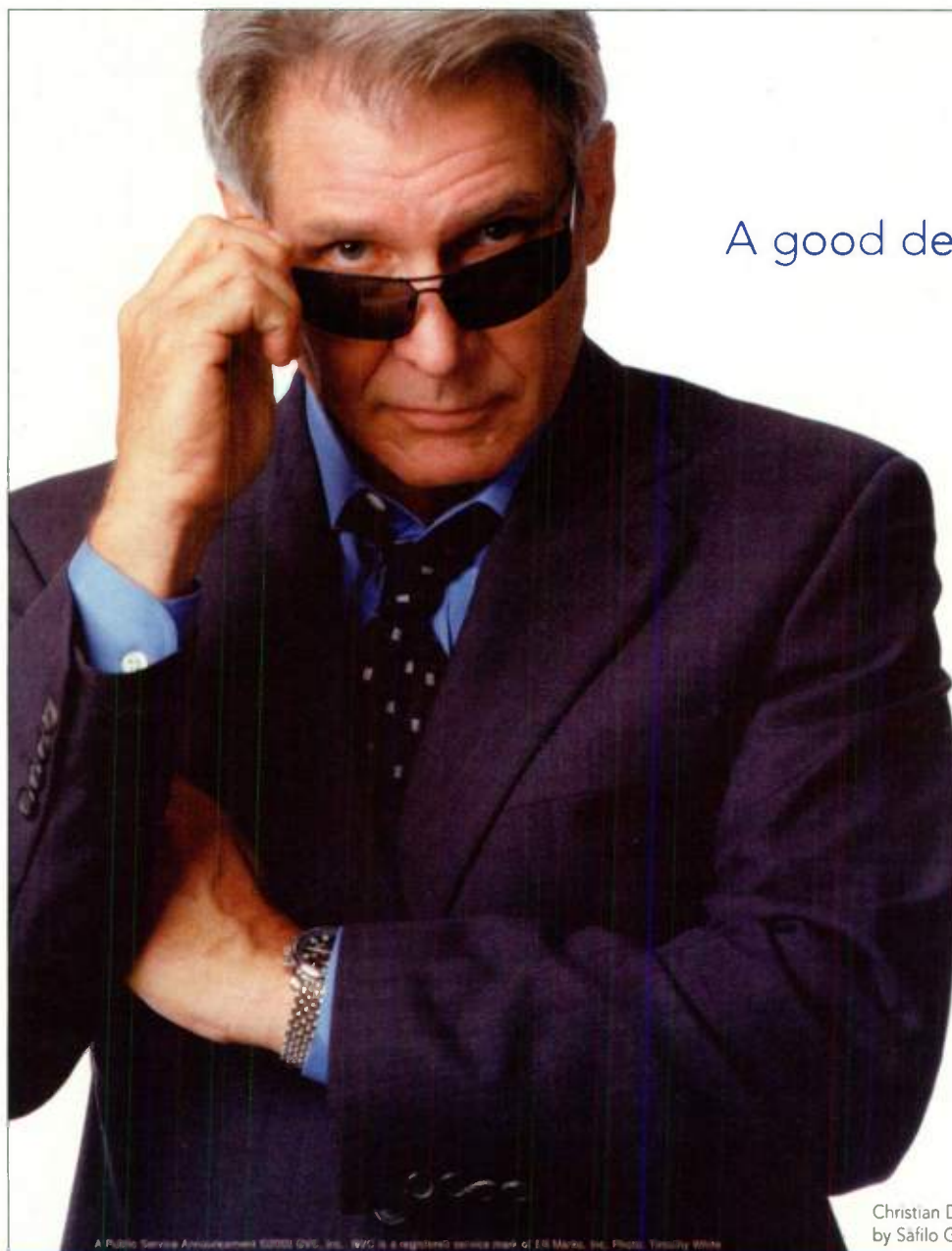
Before joining CNN, Young spent 20 years with CBS News where he also covered technology.

NORVIN DUNCAN, a veteran newsman and broadcaster whose 62-year career included 42 years at WFBC-TV (now WYFF-TV) Greenville, S.C., died of cancer April 25 in Greenville. He was 85.

Duncan was WFBC-TV's first anchor when it went on the air in 1954 and was an announcer, program director and editorial chairman at the station.

He joined WGGG-TV Greenville in 1983 as assistant to the president, remaining there until his death.

He was also a past president of the Radio & Television News Directors Association of the Carolinas.



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NBC Hopes Sexy New *Coupling* Will Be TV's Next Break-Out Hit

BY PAIGE ALBINIAK

Developing and launching new TV shows is a crapshoot for all networks, but this year the stakes are especially high for NBC.

Today, NBC announces its fall schedule during its New York upfront presentation, and, with Tuesday and Thursday comedy anchors *Frasier* and *Friends* entering their last years on the air, the network needs to convince advertisers that it has come up with shows that can replace those two long-lasting megahits.

One show that might help the skeptical advertising masses: *Coupling*, a very sexy import from Britain that it has been semi-privately touting as American television's next breakout hit.

Nine months ago, NBC, Reveille Productions and Universal Television spent \$2 million to shoot the first pilot of the show but, after deciding they could make it better, spent another \$2

million to shoot another one. The show features six sophisticated singles who date and mate and never stop talking about it. The dialogue is fast and funny, and the show is a big hit in Britain, where it airs on the BBC.

Should *Coupling* work creatively, it would fit well in NBC's Thursday 9:30 p.m. ET slot, replacing *Good Morning, Miami*, whose renewal remains uncer-

tain. *Coupling* also could air Tuesdays at 9:30 p.m., following *Frasier*. NBC executives also say they want to launch more comedies on other nights next year but that will depend partly on the strength of the network's comedy development. (NBC says it wouldn't air

Coupling any earlier because of all the, well, coupling, going on or being talked about.)

Other comedies that are leading candidates to make NBC's schedule are *Happy Family*, starring John Larroquette and Christine Baranski; two Carsey-Werner-Mandabach

projects, one with Whoopi Goldberg and one with Tracy Morgan; family sitcom *Stuck in the Middle With You*, starring Timothy Busfield and Annie Potts; and *Come to Papa*, featuring comic Tom Papa. NBC is looking to add only one or two dramas next year. ■

'It's sexy, but it's much less overtly sexual than anything on cable and less overtly sexual than anything even on *Will & Grace*.'

BEN SILVERMAN,
Reveille Productions

million to shoot another one.

Already, the media is salivating at the idea of a sexually over-the-top show coming to prime time TV. But the show's executive producer says that, although it is "hilarious," its sexual gratuity won't come close to rivaling cable shows like HBO's *Sex and the City*.

"It's sexy, but it's much less overtly sexual than anything on cable and less overtly sexual than anything even on *Will & Grace*," says Ben Silverman, executive producer and CEO of Reveille Productions. "It features sophisticated adults talking in adult language about realistic portrayals of single life. It's very intelligent, thoughtful and representative of single life in a humorous way."

The easy part about *Coupling* is that it's already a proven success in the U.K., and writer Phoef Sutton is adapting the existing scripts so they have a more American feel. Sitcoms in the U.S. also run

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June 9	NCTA Issue/Newsday	Tues., 5/27	Thurs., 5/29
June 16	NCTA Wrap-Up	Tues., 6/03	Thurs., 6/05

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Syndicators Have To Adjust to Winfrey's Decision to Stay On

Continued from page 1

that daytime-TV staple *Oprah Winfrey Show* will be around for five more years. She had announced she would quit after the 2005-06 season.

Many TV stations paid huge license fee increases to King World for *Dr. Phil* because they believed that, starting in fall 2006, they would be able to move the show to 4 p.m. to lead into their local news.

"People bought *Dr. Phil* under the premise that they would overpay for the show in the first years so they could own it later and upgrade," says one industry executive. "Now those people are furious."

In many major markets, *Oprah* runs at 4 p.m., a prime daytime spot that takes viewers right into a station's early news. Because of the importance of that lead-in to their bottom line, stations are willing to pay top dollar for the syndicated show they depend on to deliver the biggest news audi-

'People bought *Dr. Phil* under the premise that they would overpay for the show in the first years so they could own it later and upgrade. Now those people are furious.'

Syndication executive

ence. When King World renewed *Dr. Phil* for two years earlier this year, stations collectively paid license fees of about \$2 million a week.

That's double what they paid when King World rolled out the show.

When Oprah and her production company, Harpo, helped launch *Dr. Phil*, they prohibited it from going head-to-head against *Oprah* in any market. Unless *Dr. Phil* can maintain his current rating strength through at least 2008, a tall order for any show, it is likely he will never get the chance to be daytime's top talker. It also will be harder for stations to make their money back on *Dr. Phil*, because they won't be able to charge as much for advertising at 3 p.m. as they could at 4 p.m.

"It's the equivalent of having him not as the opening-day pitcher but just part of the rotation," says one industry analyst.

Still, syndicators say daytime TV is better with *Oprah* on the air than without. "It's healthy for the syndication business to have multiple hits," says one executive.

"Stations know that there are hits on the air and that they have to pay good money for them."

Sources say that, as part of her new contract, Winfrey will return to making some 35 weeks of originals a year. She had been winding down and was going to

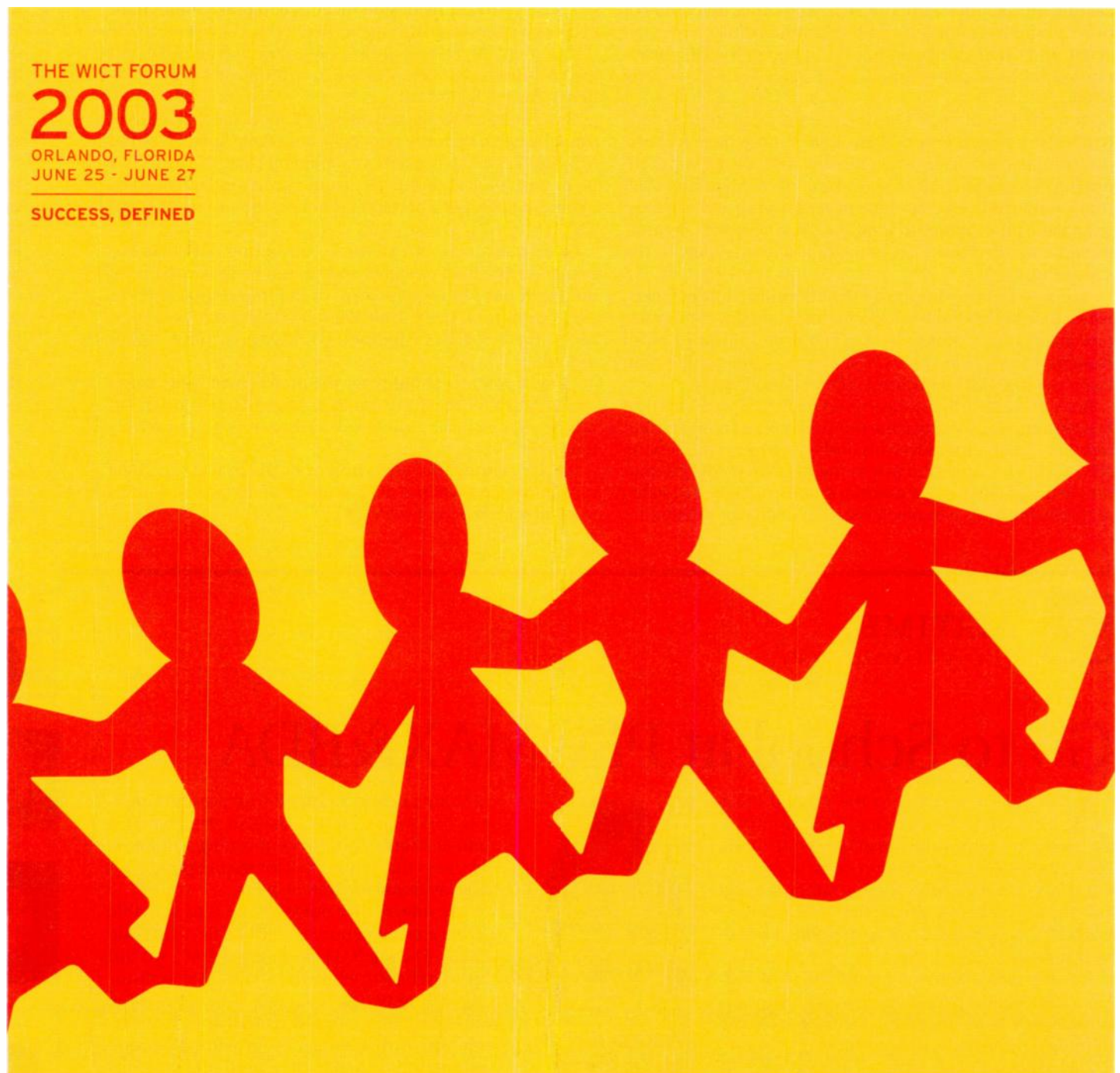
produce only 20 weeks of originals in 2004-05 and 15 weeks of originals in 2005-06. She also is expected to produce more originals starting as early as next year, after doing 26 weeks this season.

The return of *Oprah* also means that other syndicators

have to adjust their development plans. If Buena Vista was considering trying to win the valuable 4 p.m. slot for *Wayne Brady* on the ABC-owned stations, that opportunity is now closed. And, if Warner Bros.' *Ellen Degeneres* does well next

year, it also will have less chance to be upgraded into more valuable early-fringe time periods.

"The economics of what you develop has changed going forward," says one executive. "The highest-paid, highest-rated time period is no longer available." ■



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EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

Who's Afraid of News Corp.?

We were among the few who favored the merger of DirecTV and EchoStar. Sure, it would have reduced the "multichannel video providers" available to consumers from three to two, but our marketplace of ideas (what we call the real world) also includes broadcasting, newspapers, the Internet, and other deliverers of news and entertainment. The Republic would have survived, and Charlie Ergen in full command of the DBS heavens would have constrained cable rates for a good long while.

Now we have Rupert Murdoch stepping up to buy controlling interest in DirecTV. His deal should have no serious trouble passing antitrust muster. After all, he is not reducing consumer choices. At the end of the day, fans of all that wonderfully diverse cable programming will still have two viable alternatives to their local cable system, assuming, of course, a tree isn't blocking the dish's view of the southern sky.

And News Corp., despite all the attention Murdoch gets, is not that big. In the B&C 25 ranking of media companies (see page 12), it ranks No. 7. Even if you lump in all of Hughes/DirecTV's revenue, News Corp. is still smaller than main rivals AOL, Time Warner, Viacom and Disney.

But some are raising concerns about News Corp.'s vertical integration. As this magazine pointed out last month when Murdoch finally announced his deal to acquire a DBS service, News Corp. becomes the first of the Big Five media companies to have it all: a major position in the five major segments of the TV business (studios, TV stations, cable or satellite TV,

cable networks, broadcast networks). Some cable operators worry that the vertically integrated News Corp. will deny them access to its cable programming and discriminate against them in pricing.

We don't see that as much of a threat. We believe Murdoch when he says that he has no incentive to make it tough for cable operators to distribute his networks. They need all the distribution they can get. Besides, Murdoch has agreed to put the non-discrimination promise in writing and have it codified in the FCC approval.

Other cable programmers may have more to worry about than the cable operators do. Will News Corp. give CNN and MSNBC "fair and balanced" treatment on DirecTV? Will ESPN be as easy to find on the electronic program guide as Fox Sports? Will FX get a better channel position than USA and TNT?

Good questions. But all these competing networks belong to media heavyweights and should be fully capable of duking it out with News Corp. in the marketplace. If DirecTV dumps on CNN, Time Warner Cable can make things tough for Fox News Channel. What goes around comes around.

Cable operators should fear the marriage of News Corp. and DirecTV. With all the might of Murdoch behind it, DirecTV will be chasing cable subscribers more aggressively than ever.

But it's nothing the government needs to fear. The best thing it can do is OK the deal, stand clear and watch with us as competition does its work. ■



OPEN MIKE

Better Than Nothing

Editor: I read P.J. Benarski's column "Let's Be Real Funny" in the May 5 edition of BROADCASTING & CABLE. I am responding because ironically, this is about the fourth article I've come across since January that blasts the laugh track (the other three were written before laugh-track inventor Charles Douglass' death).

I don't think the problem with sitcoms today is a mechanical laugh machine. The problem is that, on most sitcoms, there is very little to laugh at, whether it is a live audience or artificial laughter. Rather than Hollywood being so ashamed and secretive of the laugh track, they should be focusing their time and energy on—well, making situation comedy actually funny.

I work in the entertainment business, and, having attended tapings of numerous sitcoms, I know for a fact that most of the laughter you hear in the finished film or tape is "canned." Even shows like *Friends* and *Frasier*, which typically film in front of an audience, use heavy "sweetening." And "sweetening" is more of an insult to the viewer.

The "funny" thing about the laugh track is not the sound of the obviously fake laughter itself, but it is humorous just to see where the show's producers feel a laugh should be and how loud they want it to be.

"Laughter is the best medicine" as they say. The world can never laugh too much. And, since most of our sitcoms aren't providing enough laughter, why is it such a federal case to provoke real laughter with artificial laughter?

KEVIN BOLES,
Los Angeles
(Received via e-mail)



AIRTIME

GUEST COMMENTARY

Go to School at PROMAX&BDA

As we look forward to the Annual PROMAX&BDA Conference next month, it seems appropriate to address one of the major issues facing promotion departments today: How do we develop or grow our brand and still support the station's sales efforts? Here at WKYC-TV in Cleveland, we've developed a five-step strategy.

1. Sales, news, Web and promotion work collaboratively to keep existing clients and grow existing shares. More important, we all need to help develop new business opportunities.

2. Plan early and plan often. Last year brought us the Olympics and a strong political season. We knew that 2003 would not have those revenue advantages. So, early last fall, our team began to brainstorm new-business ideas. One idea was a year-long "Ohio's Hometowns" campaign in celebration of the state's bicentennial. It involves exposure in our weather segments, in-show billboards, promos and Web elements. We attracted significant new dollars from established clients who don't normally do event-based marketing.

3. Don't reinvent the wheel. Every month, every quarter, every year, we get the same requests for additional promos to help close a deal. Many tend to be from entertainment promoters who do more than one event or show. We created "Hot Ticket," a vehicle that allows us to throw a certain number of simple spots into the pitch. The 15-second spots push the



Whether it's night courses, consultants, in-house training or companywide seminars, it's important to keep learning and improving our skills.

MICKI BYRNES
WKYC-TV
Cleveland

event but are also wrapped with a community-image message. News has also designated a number of areas within our morning and weekend shows that format well for sales exposure but are away from key content areas.

4. We now realize our Web site is as valuable a programming source as it is a new revenue stream. During 9/11 and Target Iraq, we did hourly Webcasts while the station was wall-to-wall with network coverage. We also use the Web to extend our brand, as well as provide interaction with viewers by providing unique content and a chance to "sound off" via polls and surveys. We often pose a question in our evening topical promo and direct viewers to the Web. We then weave those reactions throughout the 11 p.m. show. The stronger our Web site, the more we are able to package it into business proposals.

5. Whether it's night courses, consultants, in-house training or companywide seminars, it's important to keep learning and improving our skills. This year's PROMAX&BDA conference, June 4-6 in Los Angeles, will strive to provide participants with useful, valuable and relevant information that will make a real difference back at home. We hope you can join us. ■

Byrnes, director of marketing and promotion at WKYC-TV Cleveland, is past chair of PROMAX.



TWO CENTS



"I was a women's studies major." **Joe Millionaire** runner-up **SARAH KOZER's** reason for eschewing full-frontal nudity in her upcoming appearance in *Playboy*.



"Worse yet, Mr. Zucker could keep *The Ripples* on the schedule and watch its ratings slip slowly for months before it dies, an NBC tradition now known as the *Watching Ellie* scenario." **DAVID BLUM**, *The New York Times*



"We were poor. You know how to tell if a person's poor? You look in the fridge. If there's nothing in there but bologna, you're talkin' serious poor. ... We used to fry it up till a black circle formed at the edges, then roll it like a hot dog and eat it slow, make it last. You'd be chewing with your eyes closed, telling yourself, Never had nothin' taste so good!" **BERNIE MAC** in his new book, *Maybe You Never Cry Again*.

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).

**HARRY A. JESSELL**
EDITOR IN CHIEF

The Book of Ironies

The shifting fortunes of retransmission consent

It is hard to top last week's revelation about Bill Bennett for irony. This guy writes the Biblical-sounding *The Book of Virtue* and gives speeches to the self-righteous about how swell it is to be virtuous. Then, *Newsweek* and *The Washington Monthly* report that the former Secretary of Education and drug czar is a closet gambler, sometimes losing hundreds of thousands in Las Vegas and Atlantic City.

The story, however, does confirm Bennett's basic dorkiness. His games of choice are (or were) video poker and slot machines, games he could play alone over there with the chain-smok-

was supposed to. Instead, it strengthened cable TV. How? Instead of squeezing cable operators for retransmission-consent fees and pouring the revenue into their TV stations, multi-media companies led by Fox used their retrans rights to get carriage (and license fees) for new cable networks. This is how FX came to be. Using the same basic formula, ABC and Hearst turned their retrans rights into ESPN2, and NBC founded America's Talking, which morphed into MSNBC.

Most other broadcasters without cable networks came up empty, of course. John Malone, then head of ca-

upward pressure on cable rates and sucking up scarce cable bandwidth that could be put to better uses, like HDTV, he said.

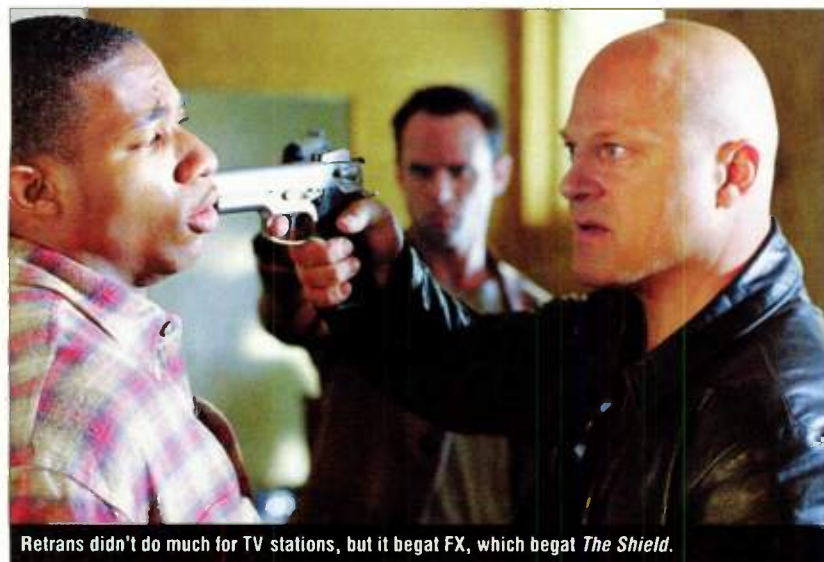
I don't know if this too counts as irony, but the cable operators' kvetching comes just as some of those broadcasters without cable networks seem more determined to figure out a way to get retrans bucks out of cable operators. Leading the effort is Emmis's Jeff Smulyan, who sees TV broadcasting's very future tied to getting a second revenue stream, something beyond just advertising. A monthly retrans check fits nicely into his vision.

Smulyan wants legislation that would build retrans fees into the law or an antitrust exemption that would allow all the broadcasters in a market to negotiate en masse with the local cable operator. An operator may be able to stare down one station, his theory goes, but not six when they represent ABC, CBS, NBC, Fox, The WB and UPN—about half the operator's viewership at any given moment.

Two weeks ago, FCC Chairman Michael Powell suggested that raising the 35% TV-station cap was the best way of ensuring the competitive health of broadcasting. Right problem, wrong cure, Smulyan said: "It is gratifying to see that the chairman has recognized that the growth of multichannel providers and their increasing power at the expense of over-the-air television is by far the most important issue for the future of broadcasting." But "the suggestion is like offering the networks a flu shot while exposing every other broadcaster in America to asbestos."

There must be a lesson for someone in all this irony. It's for those cable operators who smugly turned away broadcasters when they asked for cash a decade ago but cut deals for the broadcasters' new cable networks. And who better to deliver this lesson than Bill Bennett? "We should know that too much of anything, even a good thing, may prove to be our undoing," he writes in *The Book of Virtue*. "We need to set definite boundaries on our appetites." ■

Jessell may be reached at
hjessell@reedbusiness.com



Retrans didn't do much for TV stations, but it begat FX, which begat *The Shield*.

ing old ladies. This may give some comfort to those who forked over big bucks (\$50,000, *Newsweek* says) to hear him preach. They can tell themselves that at least he wasn't doing the hard stuff like craps and blackjack.

Yes, it's hard to top Bill Bennett for irony, but let's revisit retransmission consent, which, I believe, has produced the rare double-reverse irony.

In 1992, TV broadcasters won a great victory in Washington. Congress granted them retransmission-consent rights. For the first time, they could demand compensation from cable operators that wanted to carry their local signals. In their successful campaign for the rights, broadcasters argued that the retrans fees would improve the service to their communities.

The first irony: The law did little to strengthen local broadcasting as it

ble giant Tele-Communications Inc. and cable's undisputed leader, made clear in his retrans talks that he would not pay for broadcast signals but would pay license fees for new cable networks. In so doing, he turned broadcasting's Washington victory into cable's marketplace victory. Cable got a bunch of new channels; most broadcasters got squat. Ironic, isn't it?

Now the double-reverse irony: Leading cable operators are now complaining that the Big Media companies are still using retransmission consent in their cable carriage deals. In congressional testimony last week, Cox Communications' Jim Robbins said retrans was created to "protect and benefit" local broadcasting but is being used "to leverage nationwide carriage of new, unproven cable networks." These networks are putting

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

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EDITORIAL/NEW YORK

Harry A. Jessell/Editor in Chief/646-746-6964
P.J. Bednarski/Editor/646-746-6965
Steve McClellan/Deputy Editor/646-746-7023
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EVENTS

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Loosened Rules Should Spur Deals

Continued from page 1

and Detroit and Young's KRON-TV in San Francisco are on the market. Fratrack says he wouldn't be surprised to see Allbritton or McGraw Hill sell. Others note that Disney/ABC has taken more than one look at both and ultimately passed.

'MONEY IS ON SALE'

Bishop Cheen, director, high yield group, Wachovia Securities, concurs that loosened duopoly rules is likely to spur station-trading activity. And there's plenty of investment capital waiting for the opportunity, he said: "If you allow for consolidation in the middle markets or if you allow additional crossownership," there's plenty of financing available to support new transactions. "Money is on sale right now."

tered new markets." Not only is Fox currently over the current cap, but parent News Corp. is trying to buy control of DirecTV, which would eat up a lot of the company's acquisition funds.

At Tribune, the key rule is the current ban on TV/newspaper crossownership. Two years ago, it bought The Times Mirror Co., giving it new newspaper/TV combinations in four markets (New York, Los Angeles, Hartford and South Florida), anticipating that the FCC would modify or do away with the ban altogether.

"Our key issue right now getting those combinations permanently aligned in our portfolio," said Tribune Broadcasting President Pat Mullen.

Mullen also acknowledged that Tribune would like to buy more stations going forwards. "We like news-

vestment in GNS and WTVW-TV conforms with current duopoly rules. "What further arrangement we might have—and, frankly, I hope there will be one—remains to be seen. Neil will be making a proposal, but we have not seen it yet, and it will depend a lot on what the new rules say."

Liberty, of course, isn't the only group owner trying to sort out its options. "Everybody is," said Keelor, flatly.

Others, like Smith, are looking at station purchases hoping to team up with another station in the market. Keelor says he has been contacted by a handful of entrepreneurs like Smith and is talking to several companies as well.

Exactly how much station trading will be sparked by the new rules is unclear. "I think it's going to be very deliberate," says Victor Miller, broadcasting analyst at Bear Stearns. "I think we'll see a lot of swaps and a lot of LMAs [local marketing agreements] bought in immediately." Most LMAs give the operating station the option of creating a duopoly if and when the rules allow it.

MERGER TALKS

Said Paul Sweeney, broadcast analyst at Credit Suisse First Boston: "I think it will be primarily individual-station-specific" as companies try to create duopoly or multimedia platforms.

Analysts are watching LIN TV Corp., Raycom, Emmis, Liberty and others. Keelor's response: "The market is very dynamic, but we've had no specific merger talks with anyone."

On a teleconference with analysts and investors two weeks ago, LIN TV CEO Gary Chapman confirmed that a merger with another group was one of two main alternatives.

He didn't provide specifics, but Wall Street sources say LIN has talked to Raycom, the 34-station group based in Montgomery, Ala., about merging.

Sinclair may put a handful of stations in play after the new rules come out. Sources say that, in recent presentations to investors, company executives have indicated that more than a half dozen stations, accounting for 15% to 20% of its operating cash flow, are up for "strategic review." The stations include KOVR(TV) Sacramento, Calif.; KDNL-TV St. Louis, and KMWB-TV Minneapolis, in markets where the company has one outlet and can't afford to create a duopoly.

Emmis CEO Jeff Smulyan has confirmed that the company has talked to Fox about buying several of the network's stations in smaller markets.

Granite Broadcasting CEO Don Cornwell told investors and analysts two weeks ago that the company hopes to sell its two WB stations and "re-deploy" the proceeds into Big Three affiliate stations in midsize markets. He said an appraiser evaluated the stations, in Detroit and San Francisco, at \$280 million. ■

Layoffs Continue To Rise At Media Companies

Continued from page 1

want to talk to you," she said. And, while some believed the worst of the slump was over, her experience and new statistics suggest that's sadly not true.

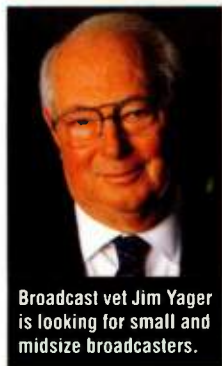
A layoff-tracking study updated last week by Challenger Gray & Christmas found that media companies terminated 2,244 workers during April. That's five times the number cut just the month before (360) and four times the number during April 2002.

Pay network Showtime is whacking 70 employees, while Home Box Office is axing 20. Equipment vendor Tektronix has set more layoffs, and Comedy Central affiliate sales, advertising and programming staffers are bracing for the coming takeover by MTV Networks. PBS stations are cutting staff after weak fundraising results, and Sinclair Broadcasting stations is slicing workers as the station group centralizes its newscasts.

For a while, employers slowed the pink-slip pace. Now it appears from the data, the really bad times are making a comeback.

Worse, employment data show that the one

Yager's Building a TV Group



Broadcast vet Jim Yager is looking for small and midsize broadcasters.

Veteran broadcaster Jim Yager is about to become entrepreneur Jim Yager. He's betting that the new ownership rules will motivate a fair number of small and midsize broadcasters to sell their stations that will fit well at Barrington Broadcasting, the company he's forming. Barrington will also manage eight network-affiliate stations for New York-based Chelsey Broadcasting Corp.

Yager hopes to build a company with station assets that may accrue to \$500 million. He had been chief operating officer of Benedek Broadcasting for over 15 years until Benedek was acquired by Gray Television in 2002. Chelsey is owned by an investment group that bought the Benedek stations not purchased by Gray.—S.M.

Viacom stations now reach 38.8% of households, including the UHF discount, while Fox stations reach 37.8%. Both groups and others have lobbied aggressively for a bigger cap. Both groups would be unhappy if it isn't raised, although, of all the proposed changes, lifting the cap is perhaps the most politically sensitive.

Viacom President Mel Karmazin has told investors and analysts repeatedly that he likes duopolies (as evidenced by last year's acquisition of KCAL(TV), the single biggest station deal of 2002 at \$650 million) and would like to expand the TV group's footprint if the cap is lifted.

NBC would also buy more stations under loosened rules. Sources familiar with the network's thinking say it wants to expand its portfolio of Spanish-language stations (it already owns 15 through its acquisition of Telemundo last year). One of those sources says loosened rules would "provide more flexibility and more options with Paxson," of which the network currently owns just under a third.

Fox sources insist that the company's future station-acquisition plans are limited. "We could end up doing a couple more duopoly deals," said an insider familiar with the current thinking. "I'd be shocked if we en-

paper/TV combinations, and we like duopolies."

And midsize and smaller groups and entrepreneurs are beginning to make some moves now.

Case in point: the sale of WTVW-TV Evansville, Ind. The Fox affiliate has been bought by Neil Smith for \$44 million.

Smith, a 20-year veteran of Liberty Corp. (formerly Cosmos Broadcasting), recently decided to go out on his own and acquire TV stations. Guess who is an investor? That's correct: Liberty.

DUOPOLY TEST

And Liberty owns WFIE-TV, the NBC affiliate in Evansville, too.

Currently, Liberty is simply an investor in Smith's company, GNS Media, although, down the road, Liberty might possibly buy Smith out in Evansville and create a duopoly there if the FCC changes the current rules.

The rules currently don't allow for a duopoly in Evansville, the Nielsen No. 97 DMA, because there aren't enough independent commercial TV "voices" in the market.

But the FCC is expected to adopt another, more liberal litmus test for duopoly.

For now, says Liberty Corp. President Jim Keelor, the company's in-



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TOLA MURPHY-BARAN,
former NFL executive

sector that had been adding thousands of workers—cable systems—has dried up. At a time when networks, TV and radio stations, and studios were battered by the 2000 dotcom crash, the recession, the crunch from consolidation, and 9/11, MSOs added 30,000 workers to sell and install new digital and Internet services.

Now, though, cable operators' workforce is beginning to shrink. The U.S. Bureau of Labor Statistics says that, since December, systems have dropped 5,000 workers from an all-time high of 239,200 workers. Charter, Comcast and Adelphia are doing the most shuffling of workers.

The numbers, however, paint a bleaker picture than media executives do.

"We are seeing a real interest in revenue-generating positions," said Michele James, CEO of New York-based media headhunter James & Co. "There are a lot of sales positions that were cut and haven't been backfilled" that companies are now starting to replenish. The same goes for marketing managers.

Media companies are not hiring finance or other administrative staffers, he said.

"For the first time in two years, we're replacing people that are leaving," said a senior executive at one major media conglomerate. "That's a major improvement. And remember, those people are going to other companies that are hiring."

Murphy-Baran who until April 30 was the NFL's senior vice president of market development, remains upbeat; she's even taking yoga lessons. "I've been on this treadmill rat race for a lot of years. I think it's going to be a lengthy search."

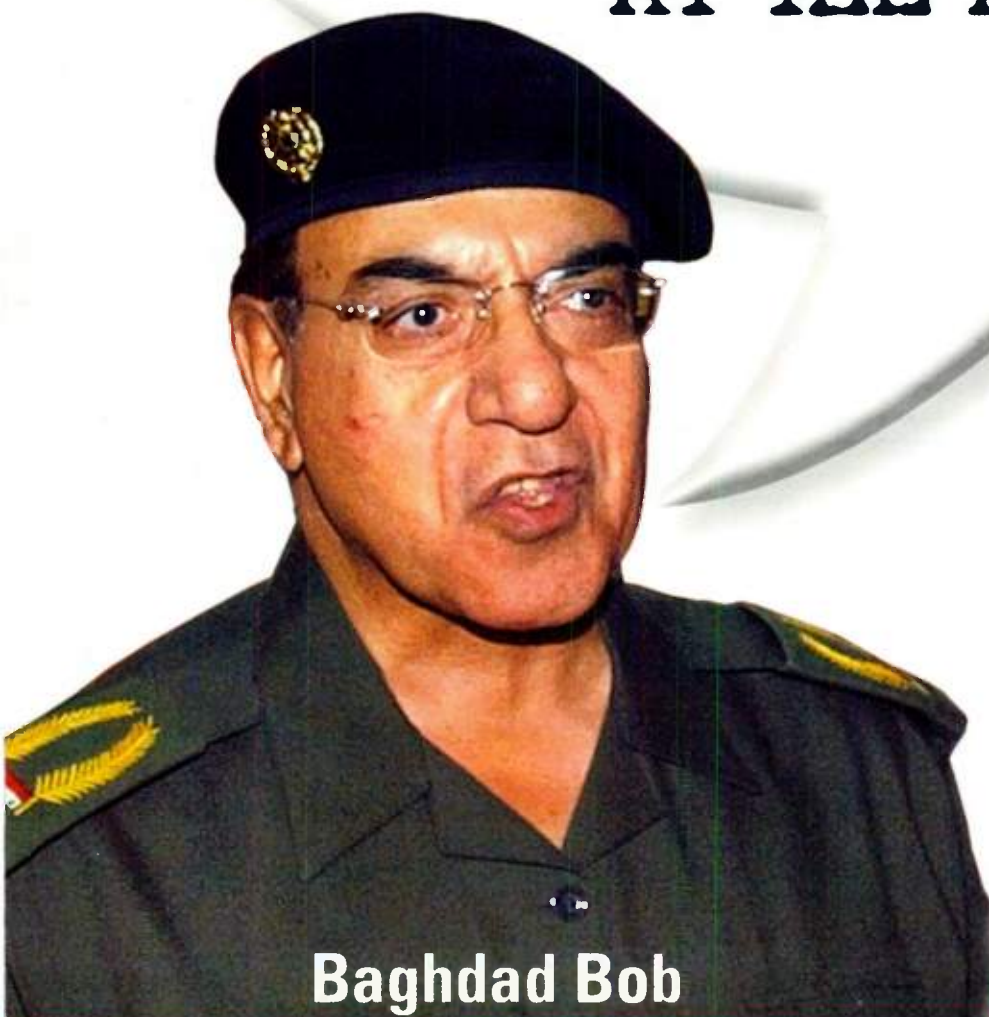
Challenger Gray counts 59,245 layoffs by media companies since January 2001. The media slump long predated 9/11, with media companies axing 5,000 to 8,000 per month between May and August 2001. ■

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