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MEL KARMAZIN

Viacom President

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May 19, 2003

Broadcasters Face 'Sweet Buy and Buy' With New Dereg Rules

BY BILL MCCONNELL

Another wave of industry consolidation is cresting, ready to break as the federal government nears the most significant media-ownership deregulation since the 1996 Telecommunications Act.

The prospect of more buying opportunities will have media brokers and investment bankers "burning up the phones" to line up deals until June 3, one industry observer predicted. The window for consolidation may be short-lived in small markets, where there will be room for no more than one TV duopoly or newspaper/TV combo.

Last week, FCC Chairman Michael Powell handed the other commissioners his plan to relax limits on national and local ownership of broadcast stations. Although officially confidential,

Continued on page 47

The Next Wave

NATIONAL TV-OWNERSHIP CAP

TODAY: 35% of TV households
PROPOSED: 45%

NEWSPAPER CROSSOWNERSHIP

TODAY: Forbidden (70 grandfathered combos)
PROPOSED: Permitted in markets with four stations

TV TRIOPOLY

TODAY: Forbidden
PROPOSED: Permitted in markets with 18 TVs

TV DUOPOLY

TODAY: In markets with eight separately owned TV stations
PROPOSED: In markets with six

RADIO/TV CROSSOWNERSHIP

TODAY: In large markets, capped at six radios and two TVs
PROPOSED: Capped at eight radios and two TVs

RADIO-MARKET MEASUREMENT

TODAY: By signal contour
PROPOSED: BIA measurement

FCC: MEDIA DEREG

Capitol Critics Dig In

BY BILL MCCONNELL

With a barrage of letters and a handful of bills, members of Congress are ratcheting up pressure on the FCC to either step up or step away from the agency's

imminent deregulation of the broadcast industry.

No doubt the messages on both sides of the issue are an attempt to sway Chairman Michael Powell and his fellow commissioners, but members of Congress are also staking out

Continued on page 47

IT'S SHOW TIME | 2003 NETWORK UPFRONTS



NBC Entertainment President Jeff Zucker, announcing NBC's new schedule, was ushered to the stage by the cast of Will & Grace.

VERTICALLY CHALLENGED

Networks stray from home, but just a little

BY PAIGE ALBINIAK

Vertical integration is not quite what it was at the broadcast networks. All except UPN filled more than half of their new fall schedules with shows at least co-produced by a studio owned by their parent company, but that's fewer than last year.

All told, the six broadcast networks picked up 51 new shows, including midseason orders, exactly the same number they picked up last year. This year's new shows comprise 24

comedies, 24 dramas and three unscripted programs. Last year at this time, the networks picked up 23 comedies, 26 dramas and two reality shows. Last

Continued on page 50

New Shows Picked Up

NET.	TOTAL*	FROM AFFIL. STUDIO
ABC	9	6 (Touchstone)
CBS	7	4 (Viacom, Paramount, CBS Productions)
Fox	11	6 (20th Century Fox TV)
NBC	8	5 (NBC Studios)
WB	11	9 (Warner Bros. TV)
UPN	5	1 (Viacom Productions)

*Including midseason orders

Embedded in New York

Bednarski at the Upfronts

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Your 7-Network Guide

Prime time for fall 2003

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Network-by-Network

The strategy, the shows

Page 20

The Hispanic Boom

Four nets and growing

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NEWSPAPER

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#BC7537812# JAN04 REG 109



RAY'S BIG PAYDAY



P. 50

Let the Upfront Buying Begin

Broadcast, cable, syndication markets all break this week

BY STEVE MCCLELLAN

By the time you read this, the network, cable and syndication upfront ad sales marketplaces will have begun. Simultaneously. That's a departure from most years, when buyers usually started with the networks and then dealt with cable and then syndication.

It ought to move quickly, insiders say. The broadcast network market will likely be wrapped up by week's end, with record spending commitments plunked down at what has become the typical sizzling upfront pace.

The top-tier cable networks and syndicators are also expected to write substantial business this week, although it was unclear whether they will finish up by Friday.

"We're battenning down the hatches," said David Levy, president of ad sales for the Turner entertainment and sports networks. "I think ... we're going to see it break" this week, he said.

One major syndicator was expecting to start cutting deals last Friday.

Levy said he expects Turner and other top-tier cable networks to start moving their inventory simultaneously with the broadcast networks. Whether he'll finish or not this week will depend on how negotiations play out and how quickly buyers and sellers can agree on price.

Not surprisingly, the two sides differed on just how much more money will be in the marketplace this year. Agency executives estimate that the total will come in slightly higher—2% or 3%—than last year's record \$8.1 billion broadcast-network upfront.

Bob Riordan, senior vice presi-

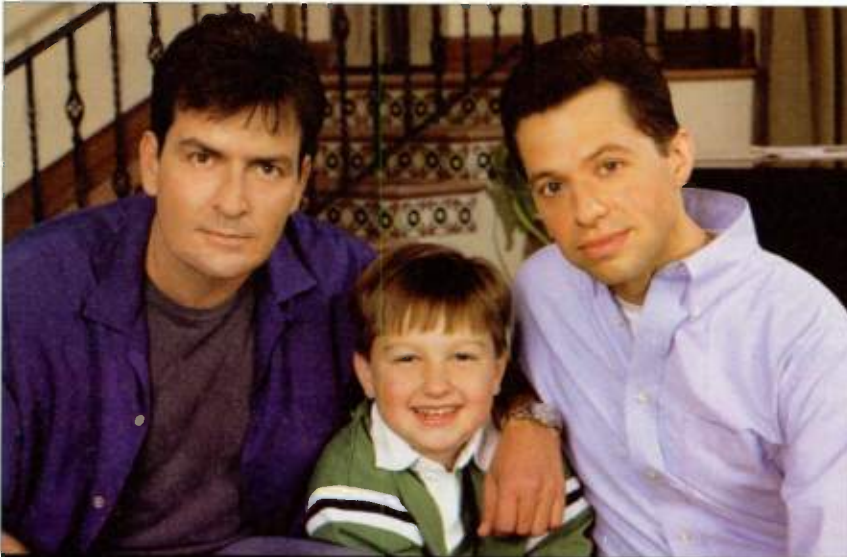
dent, national broadcast, MPG, estimates that upfront dollars this year may total \$8.4 billion, or about \$300 million more than last year.

Riordan and others don't believe that any of the additional money in this year's market is "new." Rather, it is money that advertisers will spend upfront instead of holding for scatter to take advantage of better pricing.

Network executives were guessing

going to pay it,' and then they pay it."

But that attitude might cost CBS market share, says MPG's Riordan. "If CBS tries to price itself two or three points higher than NBC, they will not garner the dollars" to achieve parity with NBC in share of upfront ad dollars. On the other hand, if CBS "wants to go for share" and price its ad packages accordingly, it could reach market-share



Advertisers will size up new shows like CBS's *Two and a Half Men* when making their buying decisions.

that this year's upfront pool of dollars will be greater than the total suggested by buyers—perhaps in the high single digits, on a percentage basis, above last year. In fact, CBS Chairman and CEO Les Moonves said the market might reach \$9 billion, or about 11% higher than last year's take.

But buyers say they won't pay it, Moonves was told. He responded: "It's the normal dance. Every year, it's 'Woe is me, we can't afford to pay it, we're not

parity with NBC. "It's going to be close," he said.

Last year, NBC had the single biggest piece of the upfront pie with roughly \$2.7 billion. CBS was second with a little more than \$1.9 billion. ABC raked in about \$1.5 billion, and Fox collected \$1.3 billion. The WB garnered \$580 million, UPN about \$250 million.

Buyers say the biggest battle—both this week for share of the up-

Continued on page 50

BREAKING...

FCC Drops Spectrum-Lease Idea

WASHINGTON—The FCC has discarded plans to explore whether new rules allowing wireless licensees to lease unused portions of their spectrum to other telecommunications companies should be expanded to broadcasters. Chairman Michael Powell had planned to ask for further public comment on the issue, but Democratic commissioners Michael Copps and Jonathan Adelstein persuaded their colleagues to remove that provision. "Allowing television and radio broadcasters to sell to non-broadcasters access to the spectrum that Congress and the FCC gave them for free would have been a terrible mistake," Copps said during the commission's May 15 meeting.

AP Will Do Vote Analysis for Networks

NEW YORK—The Associated Press signed five-year agreements with ABC, NBC, CBS, CNN and Fox News Channel to provide special vote-tabulation services for them, starting with next year's presidential primaries. The AP will take over one of the two primary functions of the Voter News Service, disbanded after election-night failures in 2000 and 2002. The other VNS function, conducting exit polls, will be taken over by two veteran polling experts under an agreement reached earlier.

McDermott To Lead ABC Affil Board

NASHVILLE, TENN.—Deborah McDermott, executive vice president, Young Broadcasting, was elected to chair the ABC TV affiliates advisory board. McDermott had been vice chair. She replaces Bruce Baker, executive vice president of Cox Broadcasting, who will remain on the board.

Two Texas Stations Preempt *Hitler*

CORPUS CHRISTI, TEXAS—Stations in Corpus Christi and Laredo, Texas, have opted not to air two-part miniseries *Hitler: The Rise of Evil*, about the young Adolf Hitler. Dale Remy, GM of KZTV(TV) Corpus Christi and KVTV(TV) Laredo said he was concerned with the film's "humanizing" Hitler and decided the show would not "benefit our audience or our stations." Remy offered to run the show in late night, but CBS declined. *Hitler* will air on UPN affiliate KTOV-LP Corpus Christi.

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Fox Won't Be Big Buyer if Cap Is Raised

BY JOHN M. HIGGINS

Even if the station-ownership rules are loosened as expected, don't expect News Corp. to embark on a major shopping spree. That's how the Murdochs—News Corp. Chairman Rupert and his son, deputy COO Lachlan—described their plans last week. News Corp.'s takeover of Chris-Craft last year put the Fox station group over current Federal Communications Commission restrictions, which limit a owner to stations reaching no more than 35% of U.S. TV homes. By the FCC's calculation, Fox stations reach more than 37%.

Even if networks succeed in their lobbying to get the FCC to raise the cap to 45%, which is likely, the Murdochs won't be big buyers.

"But I would think that the matter of company strategy, we would only be interested in one or two very selective markets," said Rupert Murdoch. "We are not out to increase the reach dramati-

cally." However, he would like to buy stations in markets where Fox already operates, creating a duopoly.

Lachlan added that the company is interested primarily in trading stations with other owners. "I think, with the 35 stations that we currently operate, we have ample opportunity to facilitate in swaps for the markets that we would like to acquire as opposed to paying into cash or shares."

The Murdochs' remarks came as the News Corp. and its Fox Entertainment subsidiary posted earnings for the third fiscal quarter ended March. The TV-station group increased revenues just 6% to \$463 million. But that's largely because Fox Network had the Super Bowl last year and didn't have it this year. Operating cash flow grew a weak 4% to \$179 million.

Despite the success of *Joe Millionaire*, Fox Network suffered from the same



'We are not out to increase the reach dramatically.'

RUPERT MURDOCH,
News Corp.

comparison plus preemption of some commercials during war coverage. Revenue increased just 1% to \$558 million while cash flow flipped from negative \$45 million to positive \$37 million.

The cable-network group was strong, lifted by prewar interest in Fox News Channel. Revenues increased 18% to \$515 million, and cash flow jumped 27% to \$106 million.

"I'd say the bigger story is how well Fox News is doing with the end of the war," said News Corp. President and COO Peter Chernin. "Since the war, Fox News

has managed better than any of its competitors to hold on to its new viewers." Nielsen ratings show that CNN and MSNBC have lost every bit of the audience gains they posted during the war but Fox News has hung on to a big slice of its increase. ■

Cablevision Growth Slows

BY JOHN M. HIGGINS

Despite rate hikes and the rollout of high-priced digital cable, growth at Cablevision Systems' video operations ground nearly to a halt during the first quarter.

Part of the problem was subscriber losses due to the MSO's dispute over carriage of the Yankees Entertainment and Sports (YES) Network. That dispute wasn't resolved until the end of the quarter,

so baseball fans were still canceling service. Basic subscribers dropped 11,500 from December and 51,000 from first quarter 2002.

But another problem is that some customers are buying fewer services. Morgan Stanley media analyst Richard Bilotti estimates that 50,000 additional customers downgraded from high tiers to cheaper broadcast basic service, keeping access to all broadcast channels but likely switching over the DirecTV for basic cable and pay channels. That means subscribers cut their monthly bills from around \$52 to about \$11.

Further, Bilotti estimates that Cablevision lost another 166,000 units to subscribers dropping pay channels.

Cable division President Tom Rutledge blamed the video slowdown on a huge channel shuffle within its

metro New York market to unify the network lineup and channel positions among system clusters. Now CNN, for example, is on ch. 25 in many systems, and Fox News is one channel up at 26.

"We reduced the total number of channel lineups in the cable system from 52 to eight," Rutledge said. "And we changed the security of our service and put ourselves in a position so that we could market more effectively across our platform. It was a very disruptive process."

This is despite a surge in digital cable sales. Cablevision was late to the digital game, rolling out service only last year. During the first quarter the company added 185,000 units, reaching 401,000, or 14% of basic subscribers. That's much better than some analysts had expected.

High-speed-data sales were also strong, increasing by 83,000 units to 853,000, or 22% penetration of homes marketed (29% of basic subscribers).

Still, that didn't increase revenue growth much, with total cable unit sales growing a weak 6% to \$594 million. Operating cash flow was better, up 10% to \$231.5 million.

Rutledge noted other causes for the slow revenue growth. The company charges subscribers less for MSG Network because it lost rights to New York



Many Nets and Yankees fans fled Cablevision during the MSO's battle with the YES Network.

Yankees and New Jersey Nets games; altogether, that cost Cablevision \$5 million. Also, the cable division no longer sells cable modems directly, shifting \$6.5 million of revenue out of the unit.

Rainbow Programming's revenues increased 16% to \$176.6 million, while cash flow quintupled to \$38 million. Cablevision likes to separate what it calls its core networks—which made \$58 million—lumping the weak or losing units into a "Developing Programming/Other" line. That includes not only startups like VOD service Mag Rack but also longtime operations like MuchMusic USA (soon to be Fuse), News 12 and Rainbow Advertising Sales Corp.

Companywide revenues rose 8% to \$982.2 million and cash flow rose a big 35% to \$299.2 million. ■

'We put ourselves in a position so that we could market more effectively across our platform. It was a very disruptive process, and, in that process, we lost some pay-TV subscriptions.'

TOM RUTLEDGE,
Cablevision

WEEK OF DATE

B&C INDICES

THE B&C 10



BROADCAST TV GROUPS



CABLE TV MSO S



RADIO



	CLOSE	WEEK	YTD
Dow Jones	8713.14	2.6%	4.5%
Nasdaq	1551.38	4.1%	16.2%

The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$13.98	6.2%	6.7%
Clear Channel	\$40.50	5.7%	8.6%
Comcast Corp.	\$29.22	1.7%	29.3%
Cox Comm.	\$29.20	-4.1%	2.8%
Disney	\$18.46	1.6%	13.2%
EchoStar	\$31.62	-5.0%	42.0%
Fox Ent.	\$26.90	1.1%	3.7%
Hearst-Argyle	\$24.20	1.7%	0.4%
Tribune	\$49.77	4.2%	9.5%
Viacom	\$45.10	3.9%	1.9%

GOOD WEEK

Sirius	\$1.41	35.6%	120.3%
Paxson	\$4.80	32.6%	133.0%
Scientific-Atlanta	\$20.06	27.6%	69.1%
SeaChange	\$9.86	24.5%	60.3%
Crown Media	\$5.47	19.7%	142.0%

BAD WEEK

Pegasus	\$29.76	-5.8%	125.5%
EchoStar	\$31.62	-5.0%	42.0%
Cox Comm.	\$29.20	-4.1%	2.8%
Cablevision	\$20.60	-4.1%	23.1%
Grey Global	\$639.00	-3.6%	4.6%

PAXSON POPS

51%

Bud Paxson managed to talk his stock up sharply in one day. A Thursday *Wall Street Journal* noted that, by loosening ownership limits, the FCC is likely to trigger another takeover wave among small broadcasters, quoting the Paxson Communications CEO as feeling like "the prettiest girl" at the dance

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

FAST TRACK

Powell Gets It From Right and Left

Even the GOP-friendly **NATIONAL RIFLE ASSOCIATION** is coming out against media deregulation because, it says, one likely result is that antigun media companies will gain more outlets. And for ideological balance, women representing a peace organization disrupted an **FCC** meeting last week, also protesting dereg.

NRA Executive Vice President **WAYNE LAPIERRE** last week asked members to call on the FCC to stop its planned relaxation of broadcast ownership rules. "DO THIS TODAY for the sake of your Second Amendment rights," an NRA bulletin urges (emphasis NRA's).

The NRA asserts that strict limits are needed to prevent "gun-hating giants like AOL Time Warner, Viacom/CBS and Disney/ABC from silencing your NRA when we've needed to take our message directly to the American people."

At the FCC, women representing the peace movement **GLOBAL EXCHANGE** wore pink slips meant for Chairman **MICHAEL POWELL**. The slips weren't the paper kind but the undergarment variety with the words "You're Fired" written on them. They charged Powell with "betrayal of the public interest." Eventually, security escorted the women out.

NAB Salutes Stations

The **NAB** has named the winners of its fifth annual Service to America Awards for community service. The award for overall excellence goes to **WGAL-TV** Lancaster, Pa. The Children's TV awards go to **KVIA-TV** El Paso, Texas (small market); **WAVY-TV** Portsmouth, Va. (medium market); and **WLTW(TV)** Miami (large market).

Partnership Awards for broadcaster/corporate/community partnerships go to **WCVB-TV** Boston and **UNITED WAY OF MASSACHUSETTS BAY/KEYSPAN ENERGY DELIVERY** (TV) and **KDWB-FM** Minneapolis and **UNIVERSITY PEDIATRICS FOUNDATION**.

The Friend in Need Awards, one each for TV and radio, are for "service in the face of natural disasters and other potentially life-threatening situations." This year's winners are **WAFF-TV** Huntsville, Ala., and **WWZZ-FM/WWVZ-FM** Arlington, Va. The awards will be given out at the Service to America summit June 9 in Washington.

News Noted

Ad spending on network, cable and syndicated TV was down 5% for the first quarter of 2003, compared with first quarter 2002. That's according to just-released preliminary figures from **NIelsen MONITOR-PLUS**. The biggest gainer among all media was Hispanic TV, where ad spending was up 15%. ...

Thanks to the acquisition of 16 new TV stations in 2002, Atlanta-based **GRAY TELEVISION** posted a 107% increase

in broadcasting revenues for first quarter 2003 to \$52.6 million, with those new stations accounting for \$27.5 million of the total. Without the new acquisitions, however, broadcasting revenue was up just 1%.

Robert Stack, 84, Passes Away

ROBERT STACK, who had starring roles in *The Untouchables* and *Unsolved Mysteries*, died May 15 in Los Angeles. He had recently undergone radiation treatment for prostate cancer, but his wife said he died of heart failure. He was 84.

Corrections

In the May 12 Market Focus on Youngstown, Ohio, the No. 1 Evening Newscast was incorrectly reported. **WFJM** and **WKBN** tied for the top spot with a 13 rating/24 share Monday-Friday average.

The Top 25 Media Companies list in the May 12, 2003, issue erroneously characterizes one of the investments of the New York Times Co. The company is a minority investor in New England Sports Ventures and 50%-owner of DTC (Discovery Times Channel), but those two companies are otherwise unrelated.

Media industry layoffs totaled 2,244 in April. A May 12 story reported that correctly, but a chart carried an incorrect number.

Children's Upfront Is Back on an Upswing

Tight supply means higher prices for kids-TV buyers

BY ALLISON ROMANO

The kids are back in play. The kids upfront market, that is. After a few rough selling seasons, children's TV is fetching higher prices from advertisers that find themselves chasing fewer avails.

With about 70% of Nickelodeon's upfront deals closed, the market is progressing quickly, said Jim Perry, senior vice president of ad sales for Nick. "We expect to have it all wrapped up before the adult cable market kicks off [in June]."

Children's total take is expected to rise between 8% and 12% on single-digit increases in costs per thousand (CPMs), the programmers say. Last year's upfront generated between \$700 million and \$800 million in sales.

Predictable kids categories like toys and package goods are leading the market. Entertainment, particularly movies and videogames, are also contributing.

Perry attributes the price increases to a decline in supply. Kids programming options have been shrinking. Fox and ABC Family, for instance, have trimmed their kids blocks.

Viacom's Nickelodeon and AOL Time Warner's Cartoon Network are the dominant players. Both typically rank among the top five of all cable networks in prime time and total day.

Walt Disney Co.'s Disney Channel, while highly rated, does not sell traditional advertising or participate in the upfront front. Sister net Toon Disney, which averages a modest 0.4 Nielsen rating, does sell ads and gets the upfront push from Disney's ABC Cable sales force.

Unlike in adult TV, where broadcasters send their repeats to cable, in kids programming, it is the cable networks that lead. On Saturday mornings on three broadcasters, Nickelodeon's Nick Jr. block plays on CBS; Discovery Kids airs on NBC; and ABC Cable programs and sells ABC's block. The cable networks sell the ad inventory.

With all these players, the kids market is clearly "much more complicated than just one buy," said Julie Friedlander, Zenith Media senior vice president and account manager.

Take Cartoon, for example. Its ratings are down, and it's missing a big new hit show (Nick has several). But, says Friedlander, "Cartoon is a smart buy because they still do decent numbers and they are much more efficient [than Nickelodeon]." And Cartoon sells time for Kids WB.

Cartoon says it has closed about 50% of its upfront inventory so far.



Highly rated *Fairly Odd Parents* is one of Nickelodeon's hit shows.

Even with a limited number of kids programmers, media buyers say there is hardly any one that is a must-buy.

"They all have strengths and weaknesses, but they are all very different," said John Wagner, Starcom Entertainment media director and kids negotiator. "They don't compete on the same platforms."

Nick is the ratings leader and boasts hits *SpongeBob SquarePants* and *Fairly Odd Parents*. Cartoon Network scores with boys and offers its young-adult nighttime block *Adult Swim*.

Disney's Toon Disney caters to kids 2-11 with shows like *Aladdin* and *The Little Mermaid*, while ABC Family's after-school hours appeal more to boys with shows like *Mighty Morphin Power Rangers*.

Discovery Kids, which airs on NBC's Saturday-morning block, tends to program more live-action and high-brow shows, such as a kids version of TLC's hit *Trading Spaces*.

Disney bundles its kids options together for advertisers, selling them time on Toon Disney, ABC Family and a piece of ABC Kids on Saturday mornings.

"People realize you can reach kids on cable, but there is still a need to reach non-cable, and that's on the weekends," said Kerry Hughes, vice president of kids sales and marketing, ABC Cable.

Hughes, who has concluded nearly 60% of her deals, says there has been renewed interest this year from smaller package-goods and candy companies.

Discovery Kids is in active negotiations and has closed some business, a spokesperson said. ■

Even with a limited number of kids programmers, buyers say there is hardly any one that is a must-buy.



*There's No End
In Sight...*

To Oprah's Year-To-

TOP 50 MARKETS/DMA RTG
FEB '02 VS FEB '03

W18-34

Station	Market	% Increase
WABC	NEW YORK	+27%
KABC	LOS ANGELES	+37%
WLS	CHICAGO	+59%
WPVI	PHILADELPHIA	+31%
WJLA	WASHINGTON, DC	+32%
WSB	ATLANTA	+25%
WXYZ	DETROIT	+9%
KHOU	HOUSTON	+52%
KING	SEATTLE	+52%
KTVK	PHOENIX	+13%
KCRA	SACRAMENTO	+291%
WFTV	ORLANDO	+195%
WTAE	PITTSBURGH	+62%
KSDK	ST. LOUIS	+67%
KGW	PORTLAND, OR	+27%
WBAL	BALTIMORE	+118%
WTHR	INDIANAPOLIS	+25%
KGTV	SAN DIEGO	+38%
WFSB	HARTFORD	+86%
WTVD	RALEIGH/DURHAM	+47%
WSMV	NASHVILLE	+97%
WISN	MILWAUKEE	+30%
KMBC	KANSAS CITY	+40%
WBNS	COLUMBUS, OH	+33%
WYFF	GREENVILLE/SPART.	+63%
KSAT	SAN ANTONIO	+52%
WWMT	GRAND RAPIDS	+32%
WPTV	WEST PALM BEACH	+80%
WBMA	BIRMINGHAM	+17%
WVEC	NORFOLK	+79%
WMC	MEMPHIS	+6%
WIVB	BUFFALO	+13%
KOCO	OKLAHOMA CITY	+91%
WXII	GREENSBORO	+67%
WGAL	HARRISBURG	+492%
WJAR	PROVIDENCE	+11%
KOAT	ALBUQUERQUE	+52%
WHAS	LOUISVILLE	+75%

TOP 50 MARKETS/DMA RTG
FEB '02 VS FEB '03

W18-49

Station	Market	% Increase
WABC	NEW YORK	+33%
KABC	LOS ANGELES	+12%
WLS	CHICAGO	+32%
WPVI	PHILADELPHIA	+6%
KGO	SAN FRANCISCO	+18%
WCVB	BOSTON	+11%
WJLA	WASHINGTON, DC	+10%
WSB	ATLANTA	+10%
WXYZ	DETROIT	+15%
KHOU	HOUSTON	+44%
KING	SEATTLE	+82%
WFLA	TAMPA	+6%
KTVK	PHOENIX	+47%
KMGH	DENVER	+36%
KCRA	SACRAMENTO	+263%
WFTV	ORLANDO	+81%
WTAE	PITTSBURGH	+22%
KSDK	ST. LOUIS	+4%
KGW	PORTLAND, OR	+7%
WBAL	BALTIMORE	+32%
WTHR	INDIANAPOLIS	+12%
KGTV	SAN DIEGO	+12%
WFSB	HARTFORD	+20%
WSOC	CHARLOTTE	+2%
WTVD	RALEIGH/DURHAM	+22%
WSMV	NASHVILLE	+42%
WISN	MILWAUKEE	+4%
KMBC	KANSAS CITY	+51%
WBNS	COLUMBUS, OH	+20%
WYFF	GREENVILLE/SPART.	+41%
KTVX	SALT LAKE CITY	+25%
KSAT	SAN ANTONIO	+24%
WWMT	GRAND RAPIDS	+26%
WPTV	WEST PALM BEACH	+75%
WBMA	BIRMINGHAM	+31%
WVEC	NORFOLK	+23%
WWL	NEW ORLEANS	+11%
WMC	MEMPHIS	+31%
KOCO	OKLAHOMA CITY	+70%
WXII	GREENSBORO	+73%
WGAL	HARRISBURG	+88%
WJAR	PROVIDENCE	+70%
WHAS	LOUISVILLE	+62%

Year Growth...

TOP 50 MARKETS/DMA RTG
FEB '02 VS FEB '03

W25-54

Station	Market	% Increase
WABC	NEW YORK	+38%
KABC	LOS ANGELES	+17%
WLS	CHICAGO	+22%
WPVI	PHILADELPHIA	+5%
KGO	SAN FRANCISCO	+7%
WCVB	BOSTON	+20%
WJLA	WASHINGTON, DC	+13%
WSB	ATLANTA	+20%
WXYZ	DETROIT	+11%
KHOU	HOUSTON	+37%
KING	SEATTLE	+96%
WFLA	TAMPA	+34%
KTVK	PHOENIX	+51%
KMGH	DENVER	+29%
KCRA	SACRAMENTO	+245%
WFTV	ORLANDO	+23%
WTAE	PITTSBURGH	+24%
WBAL	BALTIMORE	+38%
WTHR	INDIANAPOLIS	+25%
WFSB	HARTFORD	+12%
WSOC	CHARLOTTE	+10%
WSMV	NASHVILLE	+45%
WISN	MILWAUKEE	+10%
WCPO	CINCINNATI	+20%
KMBC	KANSAS CITY	+37%
WBNS	COLUMBUS, OH	+33%
WYFF	GREENVILLE/ SPART.	+33%
KTVX	SALT LAKE CITY	+32%
KSAT	SAN ANTONIO	+23%
WWMT	GRAND RAPIDS	+36%
WPTV	WEST PALM BEACH	+39%
WBMA	BIRMINGHAM	+36%
WVEC	NORFOLK	+18%
WWL	NEW ORLEANS	+8%
WMC	MEMPHIS	+34%
KOCO	OKLAHOMA CITY	+47%
WXII	GREENSBORO	+119%
WGAL	HARRISBURG	+63%
WJAR	PROVIDENCE	+75%
WHAS	LOUISVILLE	+47%



Oprah's Continued

TOP 50 MARKETS DMA RTG
FEB '03/#1'S IN TIME PERIOD

W18-34

Station	Market	RTG	
WABC	NEW YORK	3.3	#1
KABC	LOS ANGELES	3.7	#1
WLS	CHICAGO	4.3	#1
WPVI	PHILADELPHIA	4.6	#1
KGO	SAN FRANCISCO	2.8	#1
WCVB	BOSTON	2.3	#1
WFAA	DALLAS	3.4	#1
WJLA	WASHINGTON, DC	2.9	#1
WSB	ATLANTA	5.5	#1
KHOU	HOUSTON	4.4	#1
KING	SEATTLE	5.0	#1
WFLA	TAMPA	2.5	#1
WCCO	MINNEAPOLIS	3.7	#1
WEWS	CLEVELAND	3.4	#1
KTVK	PHOENIX	5.2	#1
KMGH	DENVER	5.0	#1
WFTV	ORLANDO	5.6	#1
WTAE	PITTSBURGH	4.2	#1
KGW	PORTLAND, OR	5.6	#1
WBAL	BALTIMORE	4.8	#1
WTHR	INDIANAPOLIS	6.0	#1
KGTV	SAN DIEGO	3.3	#1
WFSB	HARTFORD	4.1	#1
WSOC	CHARLOTTE	3.1	#1
WTVD	RALEIGH/DURHAM	4.4	#1
WSMV	NASHVILLE	7.3	#1
WISN	MILWAUKEE	4.3	#1
WCPO	CINCINNATI	3.8	#1
KMBC	KANSAS CITY	6.0	#1
WBNS	COLUMBUS, OH	5.3	#1
KTVX	SALT LAKE CITY	3.6	#1
KSAT	SAN ANTONIO	6.4	#1
WWMT	GRAND RAPIDS	4.1	#1
WPTV	WEST PALM BEACH	4.5	#1
WBMA	BIRMINGHAM	4.2	#1
WVEC	NORFOLK	6.8	#1
WIVB	BUFFALO	4.5	#1
KOCO	OKLAHOMA CITY	6.1	#1
WGAL	HARRISBURG	7.1	#1
WJAR	PROVIDENCE	2.0	#1
KOAT	ALBUQUERQUE	3.2	#1
WHAS	LOUISVILLE	5.6	#1

TOP 50 MARKETS/DMA RTG
FEB '03/#1'S IN TIME PERIOD

W18-49

Station	Market	RTG	
WABC	NEW YORK	4.0	#1
KABC	LOS ANGELES	3.7	#1
WLS	CHICAGO	5.8	#1
WPVI	PHILADELPHIA	5.2	#1
KGO	SAN FRANCISCO	4.0	#1
WCVB	BOSTON	4.0	#1
WFAA	DALLAS	4.4	#1
WJLA	WASHINGTON, DC	3.4	#1
WSB	ATLANTA	6.4	#1
WXYZ	DETROIT	6.0	#1
KHOU	HOUSTON	5.2	#1
KING	SEATTLE	7.1	#1
WFLA	TAMPA	3.5	#1
WCCO	MINNEAPOLIS	5.1	#1
WEWS	CLEVELAND	3.8	#1
KTVK	PHOENIX	5.6	#1
WFOR	MIAMI	2.9	#1
KMGH	DENVER	6.0	#1
KCRA	SACRAMENTO	5.8	#1
WFTV	ORLANDO	5.6	#1
WTAE	PITTSBURGH	4.5	#1
KGW	PORTLAND, OR	4.5	#1
WBAL	BALTIMORE	4.9	#1
WTHR	INDIANAPOLIS	5.5	#1
KGTV	SAN DIEGO	3.7	#1
WFSB	HARTFORD	4.8	#1
WSOC	CHARLOTTE	4.4	#1
WSMV	NASHVILLE	7.4	#1
WISN	MILWAUKEE	5.2	#1
WCPO	CINCINNATI	4.2	#1
KMBC	KANSAS CITY	7.7	#1
WBNS	COLUMBUS, OH	5.5	#1
KTVX	SALT LAKE CITY	4.5	#1
KSAT	SAN ANTONIO	6.3	#1
WWMT	GRAND RAPIDS	4.3	#1
WPTV	WEST PALM BEACH	5.6	#1
WBMA	BIRMINGHAM	5.1	#1
WVEC	NORFOLK	6.5	#1
WWL	NEW ORLEANS	5.9	#1
WMC	MEMPHIS	4.2	#1
WIVB	BUFFALO	5.2	#1
KOCO	OKLAHOMA CITY	7.3	#1
WXII	GREENSBORO	3.8	#1
WGAL	HARRISBURG	6.4	#1
WJAR	PROVIDENCE	3.9	#1
KOAT	ALBUQUERQUE	4.3	#1
WHAS	LOUISVILLE	6.8	#1

Dominance...

TOP 50 MARKETS/DMA RTG
FEB '03/#1'S IN TIME PERIOD

W25-54

Station	Market	RTG
WABC	NEW YORK	4.7 #1
KABC	LOS ANGELES	4.2 #1
WLS	CHICAGO	6.1 #1
WPVI	PHILADELPHIA	6.3 #1
KGO	SAN FRANCISCO	4.4 #1
WCVB	BOSTON	4.9 #1
WFAA	DALLAS	5.0 #1
WJLA	WASHINGTON, DC	4.4 #1
WSB	ATLANTA	8.3 #1
WXYZ	DETROIT	7.0 #1
KHOU	HOUSTON	5.6 #1
KING	SEATTLE	8.8 #1
WFLA	TAMPA	4.7 #1
WCCO	MINNEAPOLIS	6.0 #1
WEWS	CLEVELAND	4.6 #1
KTVK	PHOENIX	6.5 #1
WFOR	MIAMI	3.6 #1
KMGH	DENVER	6.7 #1
KCRA	SACRAMENTO	6.9 #1
WFTV	ORLANDO	5.3 #1
WTAE	PITTSBURGH	5.7 #1
KGW	PORTLAND, OR	5.0 #1
WBAL	BALTIMORE	6.2 #1
WTHR	INDIANAPOLIS	6.5 #1
KGTV	SAN DIEGO	4.4 #1
WFSB	HARTFORD	5.6 #1
WSOC	CHARLOTTE	5.3 #1
WSMV	NASHVILLE	8.4 #1
WISN	MILWAUKEE	6.4 #1
WCPO	CINCINNATI	5.3 #1
KMBC	KANSAS CITY	8.6 #1
WBNS	COLUMBUS, OH	6.5 #1
KTVX	SALT LAKE CITY	5.0 #1
KSAT	SAN ANTONIO	6.9 #1
WWMT	GRAND RAPIDS	5.3 #1
WPTV	WEST PALM BEACH	6.1 #1
WBMA	BIRMINGHAM	5.7 #1
WVEC	NORFOLK	7.1 #1
WWL	NEW ORLEANS	6.9 #1
WMC	MEMPHIS	5.1 #1
WIVB	BUFFALO	6.2 #1
KOCO	OKLAHOMA CITY	7.8 #1
WXII	GREENSBORO	4.6 #1
WGAL	HARRISBURG	7.0 #1
WJAR	PROVIDENCE	4.9 #1
KOAT	ALBUQUERQUE	4.5 #1
WHAS	LOUISVILLE	7.2 #1



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REGULATION

The Other Eisner
Weighs In

Michael Eisner has filed comments at the FCC in support of maintaining media-ownership rules and extending the comment period. No, it isn't the same one who oversees Disney and ABC. This Michael Eisner—no relation—is a geologist and environmental regulator working for the state of Maryland and just one of thousands of citizen complainers who have filed comments to the FCC Web site. Eisner cited the lack of news coverage of the issue by the major media, saying it has "at least the appearance of conflict of interest." He would also like to see more public hearings. "I'm a regulator, and I deal with the public-participation process," he says. "When we issue permits, we have multiple hearings around the state. The rapidity and the secrecy with which they are trying to do this is not a good omen for democracy."—J.E.

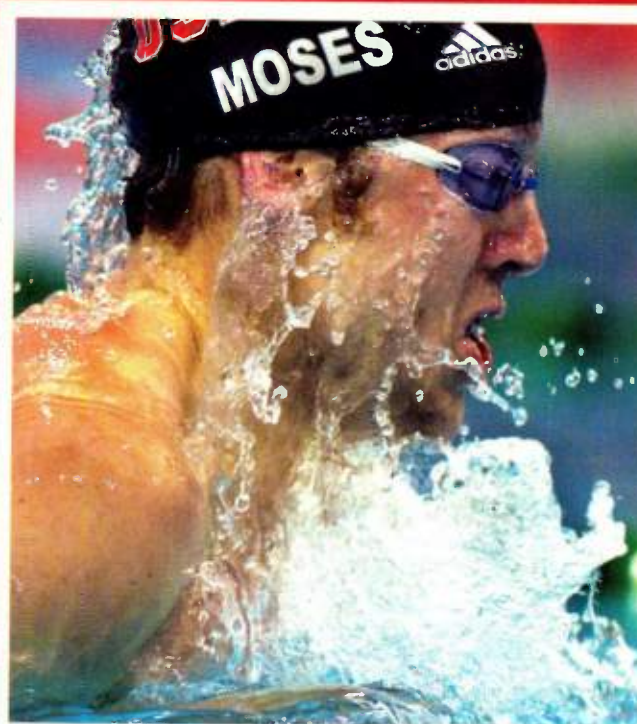
BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

ABC Seeks Olympic Gold

PROGRAMMING

Money, that is. ABC asked its TV affiliates last week to make a financial contribution toward the network's upcoming bid for the U.S. TV rights to the 2010 and 2012 Olympics, which are being auctioned in a package June 5 by the International Olympics Committee. Sources say the network's proposal is similar to the Olympic payment mechanism set up by NBC and its affiliates—a combination of cash (deducted from compensation payments) and ad inventory. The cash and inventory add up to a \$200 million contribution, sources said. All four of the major TV nets are expected to make bids, and all are expected to ask for some affiliate help. CBS has already raised the issue and will pursue further talks on the subject at its annual affiliate meeting after Memorial Day.—S.M.



REGULATION

Chicago Says No to Dereg

Chicago's Tribune Co. has lobbied the FCC and Capitol Hill on eliminating the ban on local newspaper/broadcast crossownership but apparently hasn't made much headway at home. On May 7, the Chicago City Council voted 50-0 to oppose FCC plans to loosen the restriction and other media-ownership limits. The vote was no endorsement of Tribune, which owns the *Chicago Tribune* as well as WGN-TV and -AM stations in the market, but not necessarily a swipe, said Barbara Popovich, head of Chicago's five cable access channels: "The real concern is a loss of local commitment, with radio as the most extreme example. Clear Channel now owns six channels here, and we understand the market's last jazz station is going by the wayside."—B.M.



KIDS TV

Consolidation's Effect

Advocacy group Children Now will issue a report May 21 concluding that consolidation of TV markets diminishes programming aimed at kids. With the FCC set to allow TV duopolies in more markets, the study indicates a "dramatic" decrease in children's-TV programming in Los Angeles following creation of duopolies by NBC and Fox. The study counted the number of series each station broadcast, number of hours devoted, and how often the same shows were repeated across different stations.—B.M.

JOURNALISM

The 'Blair
Watch' Project

Searching out the past journalistic transgression's of Jayson Blair has become something of a new pastime, encouraged, we might add, by his old bosses at the *New York Times*. Here's our contribution. Before making headlines of his own with his work on the national desk, Blair spent some time on the paper's New York Metro desk. While there, he covered the Metropolitan TV Alliance's efforts to build a replacement TV transmission tower after 9/11. For the most part, the stories appear to have been embellishment-free. There was one misstep about a year ago, though, when he wrote an article that said broadcasters were pushing for a tower with a restaurant and observation deck. That came as a surprise to the MTVA, which told BROADCASTING & CABLE at the time that that wasn't the case and that, instead, a number of designs were under consideration. A source suggests that Blair was attempting to use the article to smoke out the real information from his source.—K.K.



Hollander Is Tapped To Be Infinity President

BY ALLISON ROMANO

Just a month after Viacom President Mel Karmazin took aim at Infinity Broadcasting's lackluster financials, the Viacom-owned radio group has a new president.

Joel Hollander, most recently president and CEO of Viacom-owned radio syndicator Westwood One, is now president of Infinity, reporting to Chairman and CEO John Sykes. Hollander is taking over for ousted Infinity chief John Fullum, who left several weeks ago after Infinity posted gloomy first-quarter results,

prompting a public scolding by Karmazin.

Hollander, who starts on June 16, will oversee operations for Infinity's 183 radio stations. He says his task will be "growing our local operations and competitive positions in the markets and communities that we serve."

Hollander is a veteran of the Infinity family. Before heading Westwood One, a position he took on in 1998, he was general manager of Infinity's popular WFAN(AM) New York. He started his career in radio sales, working for a number of New York stations.

That sales experience should come in

handy. On a conference call with analysts last month, Karmazin was critical of Infinity's sales efforts.

For the first quarter, radio revenues were down 2% to \$443 million for the quarter while cash flow was flat at \$197.5 million.

Calling the results "very disappointing," Karmazin said, "We need to take a look at the way we're structured. There is nothing fundamentally wrong with radio. It is a fabulous business. It's not like anyone believes that satellite radio or any other technology is taking any advertising from us."

He said that, if every sales person in-

creased radio sales 8%, revenue would have increased the same amount. Karmazin himself headed Infinity in the 1980s and built it into one of the dominant radio companies, so he takes a special interest in its fortunes, or lack of them.

Taking over at Westwood One is Shane Coppola, who served as executive vice president until 2002, when he left to become managing partner of Columbus Capital Partners LLC. In the 1990s, he was executive vice president of Metro Networks, a service for local traffic, news and weather that was acquired by Westwood One in 1999. ■



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STATION BREAK

BY DAN TRIGOBOFF

Community Service

WAUSAU, Wis.—Mention Wisconsin and most people think of cheese or the Packers, not Southeast Asians. But there are about 15,000 Hmong immigrants living in and around Wausau. The city's minority-affairs office wanted to produce a half-hour news show targeting that population and enlisted NBC affiliate WJFW-TV in nearby Rhinelander and Wausau's cable access channel. The result was *Hmong News*, a weekly half-hour news program, supported by commercials in Hmong, that is rerun on the access channel.

According to WJFW-TV General Manager Ron Montezon, the show, launched Sunday, April 13 in the 10:30-11 a.m. time slot, is a success. "Viewers say it's very creative, unique and they applaud our efforts. Advertisers have been extremely supportive: The show is sold out for 52 weeks."

The program is co-hosted by Blong Yang and Mai Kao Moua, who also host a weekly Hmong broadcast on WXCO(AM) Wausau. Notes Montezon, "They memorize their scripts from start to finish" because of problems in using Hmong language characters on a prompter.

The show's volunteer staff of six works with WJFW-TV's news director, production manager and the cable access manager. And the station, Montezon adds, is setting up an intern program so those volunteers may be able "to work with our station leading into a possible career in broadcast television."

Changing Hats

JACKSONVILLE, Fla.—WJXT(TV) anchor Deborah Gianoulis is moving out from behind the anchor desk, where she has been a fixture since 1981. She's tapping a background that includes documentary projects to become the Post-Newsweek station's outreach and development manager and develop long-form projects for her TV Verite production company. TV Verite's first production, *One Mind at a Time*, aired on WJXT in January.

SPORTS

Bullish on the Bears on TV

Da Bears are on WMAQ-TV. The NBC O&O signed a five-year deal covering preseason games and pre- and post-game shows during the regular season plus a series of specials. In addition, the preseason games will be simulcast in Spanish on co-owned Telemundo WSNS(TV). The first special will cover the unveiling of the renovated Soldier Field, set to reopen Sept. 29. Shown outside Soldier Field are (l-r) Leo



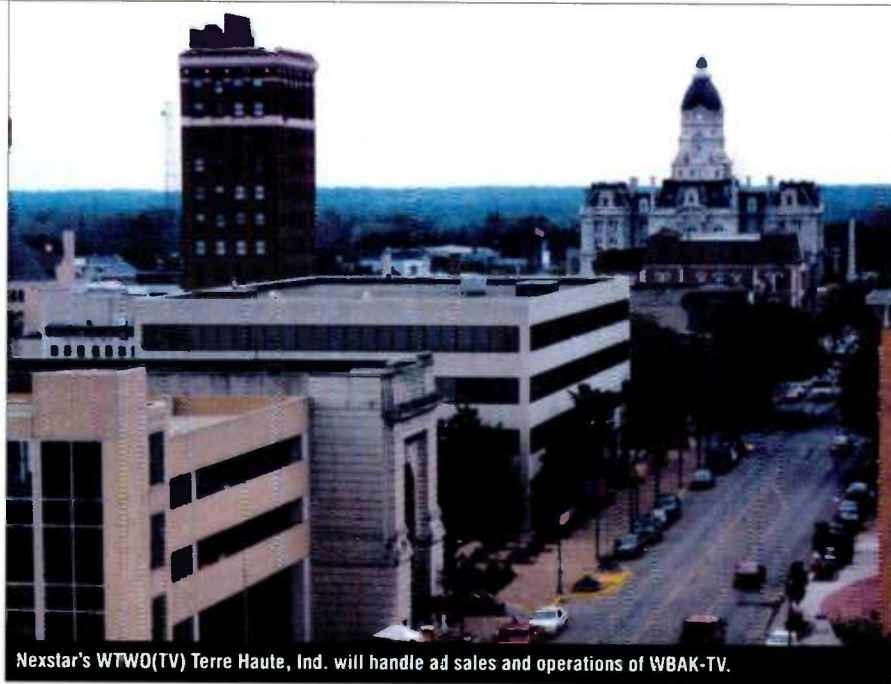
Ramos, GM of WSNS; Dave Greeley, Bears chief marketing officer; and Larry Wert, GM of WMAQ-TV.

General Manager Sherry Burns said of the Gianoulis move: "As [former CBS affiliate] WJXT evolves in its role as a purely local TV station, our emphasis on local programs will only grow. Deborah's desire to pursue her dream of documentary production fits perfectly with our need for more content-driven local shows."

WBTB Anchor Dies

CHARLOTTE, N.C.—WBTB(TV) reporter and anchor Bob Knowles, 42, died May 13 at his home. In 2000, he was diagnosed with uveal melanoma, a rare form of cancer that affects the eyes. Soon after surgery to remove an eye, Knowles returned to the air, wearing a patch until he could be fitted with a prosthesis. He continued to work as an anchor and the lead investigative reporter with the station's I-Team. In late 2001, doctors found signs of the cancer in his liver. Experimental chemotherapy treatment at the National Institute of Health brought it into remission. This March he married Emily Patrice. Within weeks after the couple returned from their honeymoon, the liver cancer returned. On Friday, May 2, Knowles made a brief visit to the WBTB studios to promote the American Cancer Society's Greater Charlotte Relay for Life. To send the station any thoughts, memories or a message to Knowles's family, send an e-mail to rememberingbob@wbtb.com.

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.



Nexstar's WTWO(TV) Terre Haute, Ind. will handle ad sales and operations of WBAK-TV.

'Duopoly' in Terre Haute

Nexstar runs two stations under shared-sales pact

BY KEN KERSCHBAUMER

Nexstar Broadcasting Group and Mission Broadcasting are once again proving that, with a little creativity, even small- and mid-size-market stations can get into the duopoly game.

Last week, the two entered into a shared-services and -sales agreement whereby Nexstar's NBC affiliate WTWO(TV) Terre Haute, Ind., will handle the ad sales and operations of WBAK-TV, the local Fox affiliate.

On May 9, Mission announced that it is purchasing WBAK-TV from Bahakel, pending FCC approval, for \$3 million. The two companies struck a time-brokerage agreement that gives Mission control of the station's advertising time. Mission then turned around and assigned the rights to Nexstar.

Mission is a small group on the grow. Along with WBAK-TV, the group is buying KRBC-TV Abilene-Sweetwater, Texas, and KACB-TV San Angelo, Texas, from LIN Television. Once those deals close, it will have eight stations in seven markets.

Mission Executive Vice President and COO John Ditt-

temier says the company also has a pending shared-services agreement with Nexstar-owned CBS affiliate KTAB-TV Abilene, Texas. Other markets in which the two companies have agreements are Wilkes-Barre-Scranton, Pa.; Wichita Falls, Texas; and Joplin, Mo.

"We have a variety of marketing agreements in markets with Nexstar, and the synergies allow us to make necessary improvements to the stations," says Ditt-

temier. "Otherwise, it would be very difficult for the standalone station to provide new resources for its operation."

Nexstar COO Duane Lammers says Bahakel will continue to control the pro-

gramming for WBAK-TV until the purchase is approved by the FCC, expected late this year. "We'll perform the operating functions like engineering, traffic, and engineering for a fee for WBAK," he adds. "It's basically everything except programming decisions."

Irving, Texas-based Nexstar owns 14 small-market stations and has deals to acquire two more stations in the works. With Terre Haute, it will have de facto duopolies in eight markets through local marketing agreements, shared-services agreements and joint sales agreements. Nexstar's reach extends from Wilkes-Barre-Scranton, Pa., (DMA No. 53) to San Angelo, Texas, (No. 196). It reaches 3.5% of the nation's 106.7 million TV homes.

WTHI-TV, the Terre Haute CBS affiliate owned by Emmis Communications, currently produces the 10 p.m. newscast for WBAK-TV. Lammers says that relationship will continue for a while but isn't part of the long-term plan. "There are some contract issues that need to be worked out."

Lammers couldn't say if the WBAK-TV 10 p.m. newscast would continue once the WTHI-TV deal ends. "It's something we have to study as we don't know what the economic impact will be and

if it will be economically viable."

For now, he says, the goal is to take advantage of what he considers fantastic synergies on the sales side because Nexstar will control the inventory and retain sales revenues from both stations. "It gives WTWO a chance to talk about some programming it doesn't have, like the NFL. We can also sell both sets of NASCAR inventory."

The idea, he adds, is to make both stations stronger and more competitive, not only against other broadcasters but also other media outlets. "We have to compete with cable and radio and things like that. But this will just flat out make the two stations a more powerful media entity." ■

'This will just flat out make the two stations a more powerful media entity.'

DUANE LAMMERS,
Nexstar



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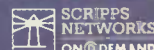
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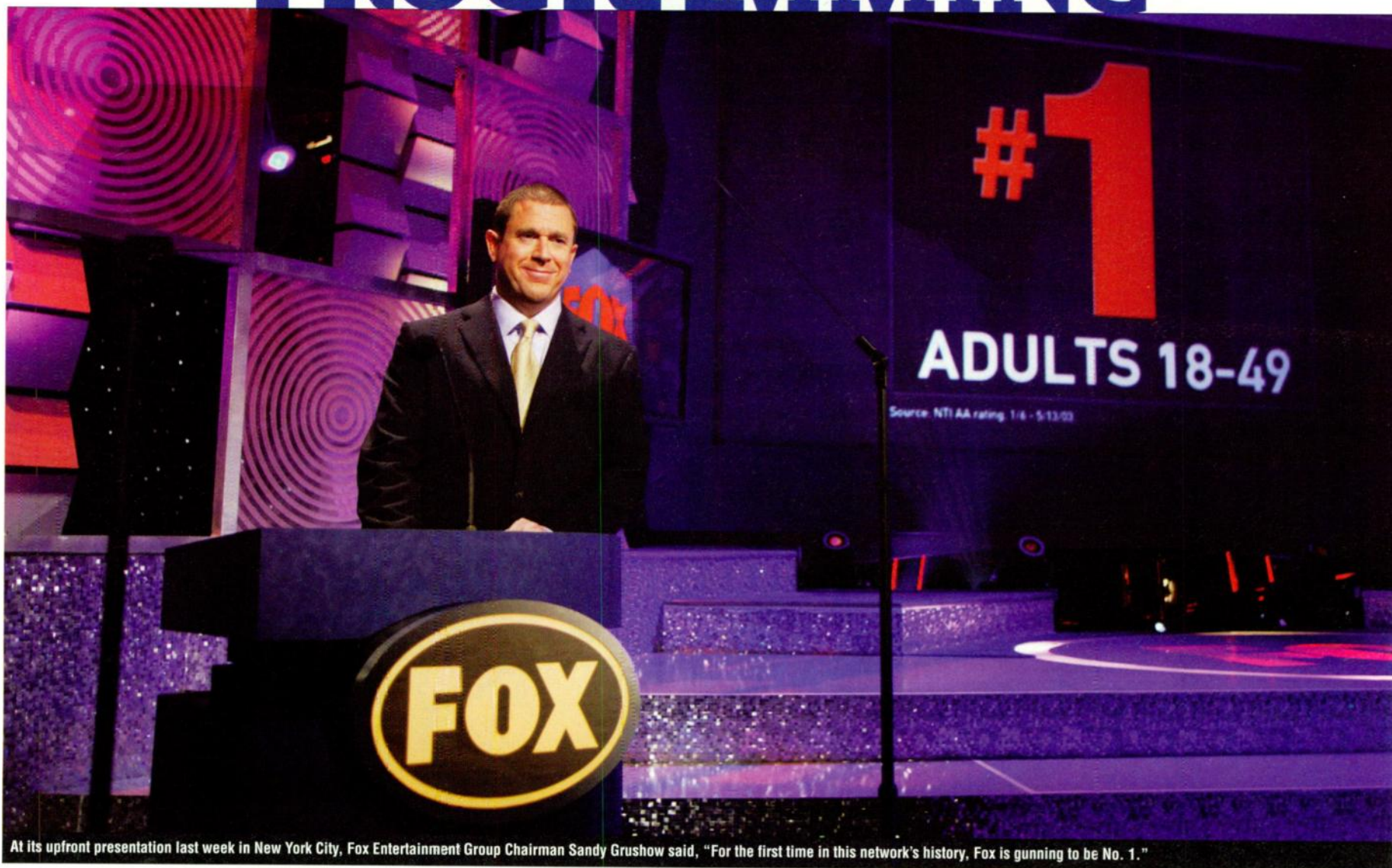
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World Radio History

PROGRAMMING



At its upfront presentation last week in New York City, Fox Entertainment Group Chairman Sandy Grushow said, "For the first time in this network's history, Fox is gunning to be No. 1."

At Upfronts, a Blur of Hype, Stats and Hope

By P.J. BEDNARSKI

Emphasize the positive, bury the negative, or at least make it fuzzy enough that it's not glaringly obvious. While the object of broadcast-network upfronts is to get advertisers to give some of the \$8 billion or more of their spending to your network, the method is to make buyers believe the hype and forget the disasters that annually make up about 80% of the schedule.

It was like that again last week, when the major networks put their best face (and presumably, their best new programming) forward in the annual rite of salesmanship, where, as they say at the beginning of the baseball season, anything can happen.

Sometimes, though, it was hard to put a happy spin on anything. At ABC, most troubled of all if you don't count UPN (and not many have so far), there was, instead a kind of cheery defensiveness. "I'm

not going to spend a lot of time talking about the numbers," said Mike Shaw, president of sales and marketing for that still-struggling network, as he welcomed the crowd to Radio City Music Hall.

In case anyone missed ABC's predicament, Lloyd Braun, chairman of ABC Entertainment, reminded the crowd that, "starting last season, ABC began a massive rebuilding process. Our main objective was to reverse a multi-year ratings decline during which we had effectively lost the foundation of our schedule."

ABC's late-night comedian Jimmy Kimmel didn't pretend Disney's network was turning any corner. "We're not No. 1," he said, "and let's be honest, we're probably never going to be No. 1." It was such a bluntly honest appraisal he got a huge laugh. Nothing much of the audience saw clips of tended to contradict his appraisal.

The pariah at every network is reality programming, about which nearly every network is in denial. Both CBS Chairman and CEO Les

Moonves, and The WB President and COO Jed Petrick accused other networks of "the old bait-and-switch," (both used the same term), suggesting that competitors sell advertisers scripted programs that are preempted for cheap reality shows the sponsors never wanted. Kimmel was more to the point, although ABC stands among the accused: "As you may notice, we no longer call them reality shows around here. ... From now on, they'll simply be referred to as 'shit.'"

SELECTIVE REALITY

On a conference call with investors last week, Peter Chernin, chairman and COO of Fox parent News Corp., took a different view about the low-rent reputation that reality has acquired. "I do think, to be fair, in my opinion, one of the misconceptions in the broadcast business is that these reality shows are so cheap. These reality shows have gotten pretty expensive. They are high quality productions shot on location, etc.,

and they have no repeat value. So there's not a huge cost differential between the higher-quality reality shows and scripted shows."

It's clear that networks may have dissed reality, but, in reality, everybody is still slinging higher-quality versions of it.

CBS's venerable *Survivor*, it was announced, will have an "all-star" installment featuring contestants from previous editions. (Yes, including Rudy.) And ABC will broadcast four hours leading up to *Bachelorette* star Trista Rehn's marriage to her TV catch, Ryan Sutter.

Over at NBC, Donald Trump will "star" as himself, allowing a bunch of would-be executives to land a full-time job with him if they succeed in a series of tests, in *The Apprentice* (from *Survivor* producer Mark Burnett). Fox will keep pumping out *American Idol*.

Yet really, executives said, advertisers have spoken, and they don't want reality. Not much anyway.

At upfronts, separating fact from wishful thinking is futile, as

is remembering (or believing) which network is No. 1 in some demographic. Indeed, at NBC and CBS, demographics were so much a part of the presentations that both networks had songs about themselves touting their respective hotness.

The cast of NBC's *Will & Grace* performed a medley of pop hits referring to NBC Chairman Bob Wright and NBC Entertainment President Jeff Zucker as "the two bald wizards that advertisers love" (to the tune of The Who's "Pinball Wizard"). At CBS, the cast of Broadway hit *Chicago*, sang to the tune of "All That Jazz": "Come on, babe/It's time to pay upfront/We want your clients' cash/If we may be blunt/You got to buy today/Or else you'll really pay/For all those ads."

At CBS, the network touted its dominance in total viewers (it is the only network that seems to take that stat seriously) but Moonves also noted that, in the 18-49 and 25-49 demographics, the network had narrowed the

gap between itself and NBC to razor-thin margins: "The race is now closer than ever." For example, he said, the 25-54 ratings gap between CBS and dominant NBC had shrunk from 1.3 rating points to 0.4, or 504,000 persons. "That's Toledo!" he exclaimed.

COUPLING CLICKS

In fact, CBS and Fox each think NBC is ready to be toppled. At the Fox upfront, Fox Television Entertainment Group Chairman Sandy Grushow said, "For the first time in this network's history, Fox is gunning for No. 1." He pointed out, as did Moonves at CBS, that NBC's younger demos are eroding.

Moonves, who likes to tweak Zucker, belittled NBC's schedule. "All I know is that they have Whoopi Goldberg, John Larroquette, Christine Baranski, Ryan O'Neal and Jimmy Caan. That sounds like a CBS schedule to me. Those are *our* actors. Where's the sizzle? I guess they are all on *Coupling*, huh?"

Despite all the talk about NBC's wobbliness, it's still the network to beat and overall still has television's best and most upscale shows. As Moonves said, NBC's new *Coupling*, advertised as a sexy version of *Friends*, looks just like that, with lots of talk about condoms and breasts, and a good bit of humor that works.

"It's everything you'd expect of us on Thursdays," Zucker said, which means it's either another show that will sink at 9:30 or one that will become the replacement for *Friends* after next season. (Bet the latter.)



CBS chief Les Moonves (l) chats with new series star Charlie Sheen at the network's party.

At the upfront presentation, NBC showed a tape showing Zucker agonizing over what to do about the end of *Friends*. He ends up at a clinic that houses a self-help group called "Network Presidents Who Lost Their #1 Comedy" and hears a sorrowful Warren Littlefield, ex-NBC Entertainment president, lament how his life turned to misery when he couldn't persuade Jerry Seinfeld to sign up for another season.

NO BIG BUYER BUZZ

This was a fairly buzzless upfront, although, clearly, the networks had their own favorites.

ABC is plugging *I'm With Her*, about a schoolteacher who begins dating a beautiful actress, slated for Tuesdays at 8:30 p.m. ET. Network entertainment chief Susan Lyne says it is the most successfully tested sitcom since the network began keeping records of its audience research of pilots.

Fox seemed to have several shows that are out of the ordinary mold. *The O.C.* is a *Beverly Hills 90210*-like drama set in Orange County, but Fox seems highest on *Skin*, a drama from Jerry Bruckheimer, about a boy whose D.A. father is investigating his girl's friend porn-king dad.

At CBS, on Friday at 8 p.m., new drama *Joan of Arcadia* is weird enough that Moonves couldn't really adequately explain it. Teenage Joan "sees" God, but, as Moonves said, "this is not *Touched by an Angel*."

And young women at The WB's upfront seemed to swoon watching a clip from *Tarzan and Jane* (the swinger has moved to New York). It stars newcomer Travis Fimmel, who is a lot sexier than his name. ■

Sked, Capsules ▶



The WB Entertainment President Jordan Levin (foreground) was accompanied by an aggregation of the network's talent.

Hot Off the Upfront Press...

"Nevertheless, there's a vast crapshoot aspect to this process. It stems not only from the lurking insecurities at the heart of any show-biz enterprise, but from an anticipated shift in what viewers will want in coming months.

To put that in concrete terms, the general consensus is America finally may be growing sick of reality shows (*Yesssss!*)."

KAY MCFADDEN, *The Seattle Times*

"ABC's fourth new comedy, *It's All Relative*, will air Wednesdays right before *The Bachelor*. It's just like *The Birdcage*, the American remake of *La Cage aux Folles*, only the guy's parents are the uptight heterosexuals and the girl's are two gay guys. We have no idea why that change was made unless ABC was worried that ad execs might be loath to sell pink pills that make you happy on a sitcom about a hetero guy who had been raised by two gay men."

LISA DE MORAES, *The Washington Post*

"So why, then, would ABC rent out Radio City Music Hall for its upfront presentation this year? Why would it hire 30 or so members of the Broadway musical *Hairspray* to do a big dance number from the show, complete with Harvey Fierstein in drag popping out of a giant aerosol can? Why would it hire a seven-piece band and backup singers and have Jim Belushi and Dan Aykroyd in suits, sweating to the oldies in an ear-splitting set to cap off the afternoon? I guess if you're going to lose \$300 million, what's another mil thrown at a losing cause?"

AARON BARNHART, *Kansas City Star*

"Those who say crime doesn't pay haven't been watching CBS."

DAVID BIANCULLI, *New York Daily News*

"Nobody enjoys upfronts week as much as Moonves. Particularly now that his network is the clear No. 1 in viewership and is solidly profitable, the CBS chieftain relishes the chance to kick his opponents while they're down. Wednesday afternoon, Moonves stood behind a podium and regaled his audience with zingers and put-downs that reminded everyone who was top dog."

AARON BARNHART, *Kansas City Star*

"NBC, the first network to unveil its plans for the 2003-04 fall season, presented a lineup to advertisers yesterday that appeared to correct some mistakes, perpetuate others and use the final season of *Friends*, complete with a two-hour finale in May, as its ace in the hole."

DAVID BIANCULLI, *New York Daily News*

"During the morning phone news conference, Zucker called it 'the hottest sextet to hit American television in a decade.' He used the expression again during his presentation to advertisers. Maybe he's hoping reporters will use the phrase so that NBC can run ads for the show that say: 'The hottest sextet to hit American television in a decade'—*The Washington Post*."

LISA DE MORAES,
The Washington Post,
on NBC's *Coupling*

"A kind of *CSI* for the William Bennett set."

ALEXANDRA WOLFE,
The New York Observer,
describing NBC's new *Las Vegas*.

"WB will continue with too-hip-to-live dramas on four of the six nights it programs, but on Thursdays and Fridays will try to attract more viewers with *Reba*-esque comedies that seem soooo off WB's 'I'm Young I'm Hot You're Not' brand. Maybe it's just not possible to be terminally hip and scripted funny."

LISA DE MORAES, *The Washington Post*

"At the upfront, instead of throwing money at showy production numbers that have nothing to do with TV, The WB invested in eye-popping film-quality trailers, the kind that make even the most pedestrian comedy seem like groundbreaking television."

AARON BARNHART, *Kansas City Star*

"That's the upfronts for you. The version of network history you get here is like state photography in Stalinist-era Russia, with programs that fell from grace expunged from official memory. There will be scant mention, as the networks announce this fall's surefire hits, of *Birds of Prey*, *Hidden Hills*, *That Was Then*, *girls club* or any of last fall's surefire hits.

JAMES PONIEWOZIK, *Time Magazine*

TRUE GRID

The broadcast networks' prime time schedule for fall 2003

	abc	CBS	NBC	FOX	PAX	upn	WB
MONDAY							
8:00	Primetime Monday	Yes, Dear	Fear Factor	Joe Millionaire	It's a Miracle	The Parkers	7th Heaven
8:30		Still Standing		<i>Wonderfalls</i> prem. Jan. '04		The Opposite of Sex	
9:00	Monday Night Football (through January)	Ev. Loves Raymond	Las Vegas	Skin	Sue Thomas, F.B. Eye	Girlfriends	Everwood
9:30		Two and a Half Men				Half & Half	
10:00	ABC Movie of the Week (in January after football)	CSI: Miami	Third Watch		Diagnosis Murder		
10:30							

TUESDAY

8:00	8 Simple Rules...	Navy CIS	Whoopi	American Juniors <i>American Idol</i> prem. Jan. '04	Weakest Link	One on One	Gilmore Girls
8:30	I'm With Her		Happy Family			All of Us	
9:00	According to Jim	The Guardian	Frasier	24	Just Cause	Rock Me Baby	Fearless
8:30	Less Than Perfect		Good Morning Miami			The Mulletts	
10:00	NYPD Blue	Judging Amy	Law & Order: Special Victims Unit		Diagnosis Murder		
10:30							

WEDNESDAY

8:00	My Wife and Kids	60 Minutes II	Ed	That '70s Show	Candid Camera	Enterprise	Smallville
8:30	It's All Relative			A Min. With Stan Hooper			
9:00	The Bachelor	The King of Queens	The West Wing	Bernie Mac	Doc	Jake 2.0	Angel
8:30		The Stones		Cedric the Entertainer			
10:00	Karen Sisco	The Brotherhood of Poland, N.H.	Law & Order		Diagnosis Murder		
10:30							

THURSDAY

8:00	Threat Matrix	Survivor	Friends	Tru Calling	It's a Miracle	WWE Smackdown	Steve Harvey's Big Time
8:30			Scrubs				Jamie Kennedy Exper.
9:00	Extreme Makeover	CSI: Crime Scene Investigator	Will & Grace	The O.C.	Diagnosis Murder		What I Like About You
8:30			Coupling				Run of the House
10:00	Primetime Thursday	Without a Trace	ER				
10:30							

FRIDAY

8:00	George Lopez	Joan of Arcadia	Miss Match	Wanda at Large	Friday Night Flix	UPN Movie Friday	Reba
8:30	Back to Kansas		Luis				Like Family
9:00	Hope & Faith	JAG	Dateline NBC	Boston Public			Grounded For Life
8:30	Life With Bonnie						All About the Andersons
10:00	20/20	The Handler	Boomtown		Diagnosis Murder		
10:30							

SATURDAY

8:00	The Wonderful World of Disney	48 Hours Investigates	NBC Saturday Night Movie	Cops	Diagnosis Murder	
8:30		Hack		America's Most Wanted: America Fights Back		
9:00						
10:00	L.A. Dragnet	The District			Pax	
10:30						

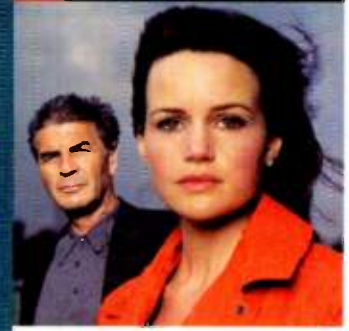
SUNDAY

7:00	America's Funniest Home Videos	60 Minutes	Dateline NBC	Oliver Beene	Colgate Country Showdown	Smallville: Beginnings
7:30				King of the Hill		
8:00	10-8	Cold Case	American Dreams	The Simpsons	Doc	Charmed
8:30				The Ortegases		
9:00	Allas	CBS Sunday Movie	Law & Order: Criminal Intent	Malcolm in the Middle	Sue Thomas, F.B. Eye	Tarzan and Jane
8:30				Arrested Development		
10:00	Practice		The Lyon's Den		Just Cause	
10:30						

new show new time

Note: Pax did not announce any new shows for fall 2003 last week. The grid reflects its current schedule.

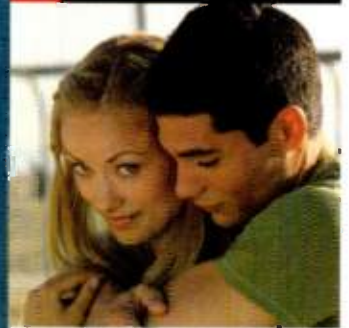
ABC KAREN SISCO



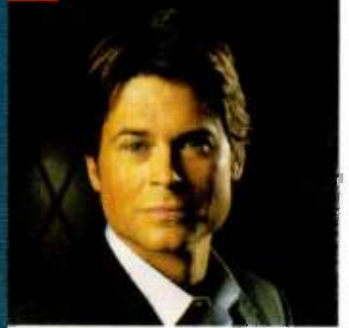
CBS THE HANDLER



Fox SKIN



NBC THE LYON'S DEN

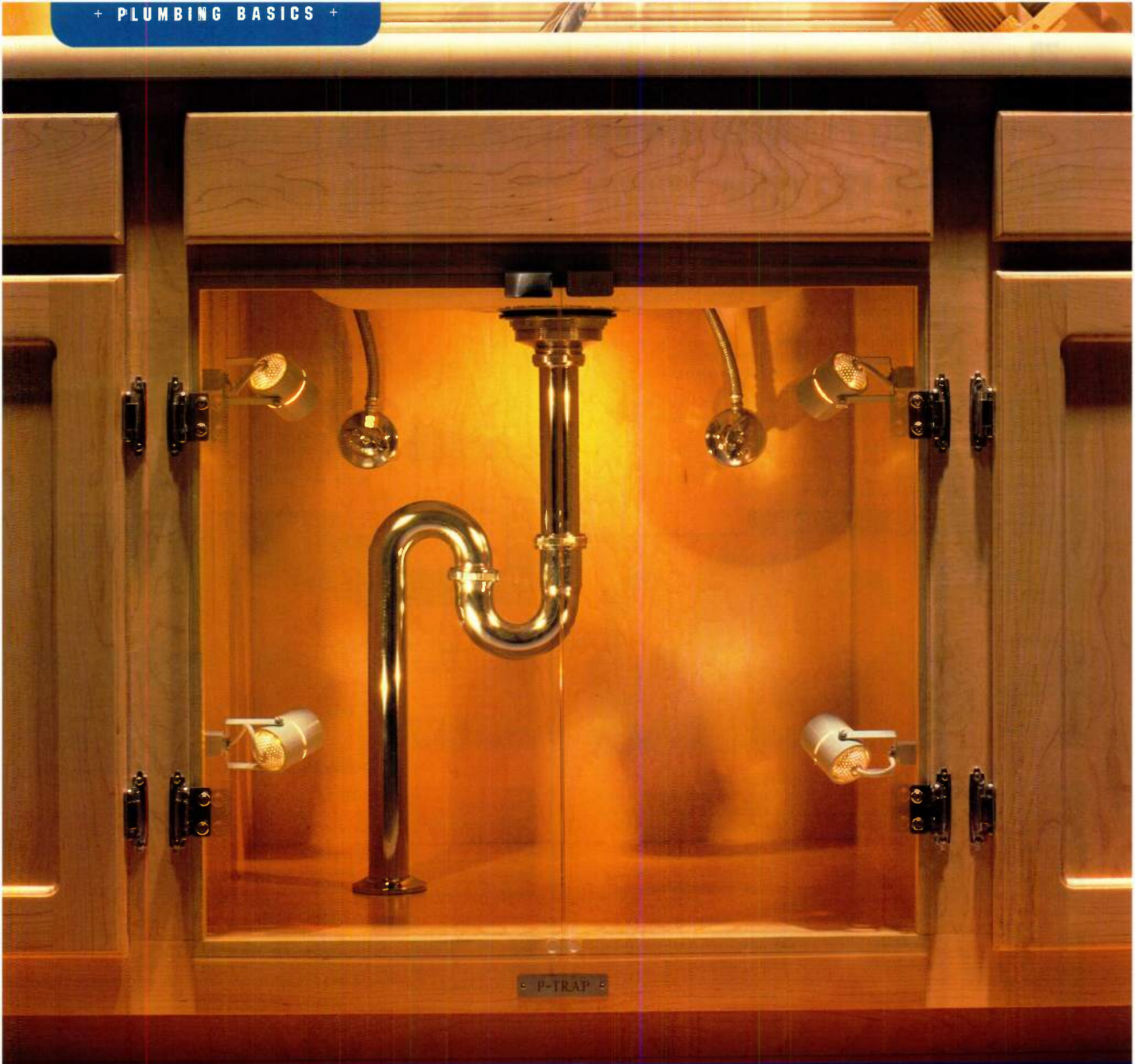


WB RUN OF THE HOUSE



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2002-03 RANK

18-49 **1** HH **2**

Based on Nielsen S-T-D average rating for adults 18-49 and total households

MONDAY

8:00	Fear Factor
9:00	Las Vegas
10:00	Third Watch

TUESDAY

8:00	Whoopi
8:30	Happy Family
9:00	Frasier
8:30	Good Morning Miami
10:00	Law & Order: Special Victims Unit

WEDNESDAY

8:00	Ed
9:00	The West Wing
10:00	Law & Order

THURSDAY

8:00	Friends
8:30	Srubs
9:00	Will & Grace
8:30	Coupling
10:00	ER

FRIDAY

8:00	Miss Match
9:00	Dateline NBC
10:00	Boomtown

SATURDAY

8:00	
8:30	
9:00	NBC Saturday Night Movie
10:00	
10:30	

SUNDAY

7:00	Dateline NBC
8:00	American Dreams
8:00	Law & Order: Criminal Intent
10:00	The Lyon's Den

New Show New Time

NBC Prepares Ground For Life After *Friends*

NBC bragged that it's the No. 1 network in adults 18-49 in every single daypart for the second year running, and, at its upfront presentation last week, NBC Entertainment President Jeff Zucker promised a three-peat. With *Friends* on board for its absolute final year—Zucker swears—and 24/7 coverage of the 2004 Summer Olympics in Athens, he is probably not going to break his promise. It's year 2004 and beyond that NBC needs to worry about.

NBC hopes the 2003-04 schedule will go a long way toward helping the network maintain its dominant position in prime time. To that end, NBC plans three new comedies and three new dramas this fall, with one comedy on deck for mid-season.

Zucker's biggest priority is to fix Tuesday night in the 8-9 slot, and he hopes Whoopi Goldberg, John Larroquette and Christine Baranski are up to the task.

The network also hopes that *Coupling* on Thursdays at 9:30 p.m. will be as big a hit in the U.S. as it is in the UK. Biggest surprise of the schedule? Moving *Law & Order: SVU* from Fridays to Tuesdays at 10 p.m., where it will face ABC stalwart *NYPD Blue*.



New for the Fall 3 sitcoms / 3 dramas

COUPLING (sitcom, Thursday, 9:30)—"The hottest sextet to hit television in a decade," Zucker says of this British sex-drenched comedy that is heir apparent to *Friends* for 2004-05. Executive-produced by Phoebe Sutton, Ben Silverman, Beryl Vertue, Sue Vertue and Steven Moffat. From NBC Studios, Reveille and Universal Television.

WHOOPI! (sitcom, Tuesday, 8)—Goldberg as ex-pop singer who now runs a small Manhattan hotel. Executive-produced by Goldberg, Tom Werner, Marcy Carsey and Caryn Mandabach. From Carsey-Werner-Mandabach and NBC Studios.

HAPPY FAMILY (sitcom, Tuesday, 8:30)—A married couple (Baranski and Larroquette) can't quite get their adult kids to move out. Written and executive-produced by Moses Port and David Guarascios, from NBC Studios.

LAS VEGAS (drama, Monday, 9)—Elite casino security team at work. Sexy, flashy. Gary Scott Thompson executive-produces with Scott Steindorff, Justin Falvey and Darryl Frank. From NBC Studios and DreamWorks Television.


THE LYON'S DEN (drama, Sunday, 10)—Rob Lowe is part of a secretive upper-crust Washington law firm. Remi Aubuchon writes and executive-produces, along with Lowe, Brad Grey, Bernie Brillstein and director Rod Holcomb. From 20th Century Fox and Brillstein-Grey Television.

MISS MATCH (drama, Friday, 8)—Light-hearted yarn starring Alicia Silverstone as divorce attorney/matchmaker. Darren Star, Jeff Rake, Brian Grazer and David Nevins executive-produce. From 20th Television with Imagine Entertainment and Darren Star Productions.

For Midseason

THE TRACY MORGAN SHOW (sitcom)—Based on *Saturday Night Live's* Morgan's experiences raising a family. David Israel, Jim O'Doherty and Lorne Michaels executive-produce, along with David Miner, Dave Becky, Marcy Carsey, Tom Werner and Caryn Mandabach. From Carsey-Werner-Mandabach, NBC Studios, SNL Studios and 3 Arts.

THE APPRENTICE (reality)—From *Survivor's* Mark Burnett, NYC media tycoon Donald Trump eliminates job candidates until he finds a worthy apprentice for six-figure job. From Mark Burnett Productions.



'NBC is No. 1 in every single daypart. No other network has ever done it. Next season, we will do it again.'

JEFF ZUCKER, NBC Entertainment



2002-03 RANK

18-49 **2** HH **4**

Based on Nielsen S-T-D average rating for adults 18-49 and total households

MONDAY

8:00	Joe Millionaire
8:30	Wonderfalls prem. Jan. '04
9:00	Skin
9:30	
10:00	
10:30	

TUESDAY

8:00	American Juniors
8:30	American Idol prem. Jan. '04
9:00	24
9:30	
10:00	
10:30	

WEDNESDAY

7:00	That '70s Show
8:30	A Min. w/Stan Hooper
9:00	Bernie Mac
9:30	Cedric the Entertain.
10:00	
10:30	

THURSDAY

8:00	Tru Calling
8:30	
9:00	The O.C.
9:30	
10:00	
10:30	

FRIDAY

8:00	Wanda at Large
8:30	Luis
9:00	Boston Public
9:30	
10:00	
10:30	

SATURDAY

8:00	Cops
8:30	Cops
9:00	America's Most Wanted: America Fights Back
9:30	
10:00	
10:30	

SUNDAY

7:00	Oliver Beene
7:30	The King of the Hill
9:00	The Simpsons
8:30	The Ortegass
9:00	Malcolm in the Middle
8:30	Arrested Develop.
10:00	
10:30	

new show new time

Fox Is Poised To Grab the Top Spot Next Fall

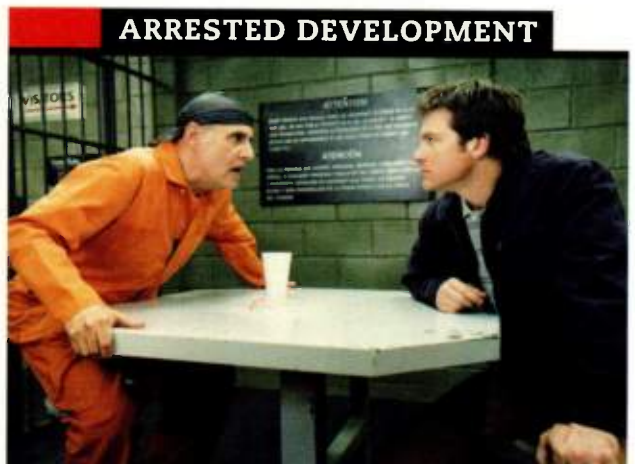
Fox caught the TV world off guard this year, when *Joe Millionaire* and *American Idol* turned a miserable fourth quarter into stellar first and second quarters, and took first place in adults 18-49 from January through May. It wasn't enough to win the season, but it was enough to put Fox on firm footing for next year.

Like every other network, Fox is vowing to steer clear of reality fixes for failing time periods, and Fox Entertainment President Gail Berman says she expects this schedule to give Fox a shot at its first season-to-date No. 1 title.

But Fox also hopes to get the most out of this year's reality successes, keeping *American Idol* or its derivative, *American Juniors*, on the schedule year-round and planning a second edition of *Joe Millionaire* for fall.

Fox Television Entertainment Group Chairman Sandy Grushow said this is the first time ever that Fox is launching a fall schedule with hits in place on almost every night of the week.

"Virtually every new show will be in a protected time period," Berman said.



New for Fall 3 dramas / 4 comedies

THE O.C. (drama, Thursday, 9)—Suburban soap opera in vein of old-school Fox hits *Melrose Place* and *Beverly Hills 90210*. Executive-produced by Doug Liman, McG and Dave Bartis. From Wonderland, Hypnotic and Warner Bros. Television.

SKIN (drama, Monday, 9)—Modern-day Romeo-Juliet tale in which teen-age boy's father, the L.A. district attorney, investigates his girlfriend's porn-king father. Executive-produced by Jerry Bruckheimer, Jonathan Littman and writer Jim Leonard. From Jerry Bruckheimer Productions, Hoosier Karma Productions and Warner Bros. Television.

TRU CALLING (drama, Thursday, 8)—Morgue worker discovers a power to reverse time and solve murders. Jon Feldman writes and executive-produces. From 20th Century Fox Television and Original Television.

ARRESTED DEVELOPMENT (sitcom, Sunday, 9:30)—Single father is pulled into running the family business when his father is arrested for dodging taxes. Ron Howard, Brian Grazer, David Nevins and Mitch Hurwitz executive-produce. From Imagine Television and 20th Century Fox Television.


LUIS (sitcom, Friday, 8:30)—Luis Guzman stars as small-business owner in Spanish Harlem. Will Gluck executive-produces. From 20th Century Fox Television.

A MINUTE WITH STAN HOOPER (sitcom, Wednesdays, 8:30)—TV slice-of-life columnist (Norm McDonald) moves to small town. Lori Jo Hoekstra executive-produces with writers Barry Kemp and Norm McDonald. From Paramount Television.

THE ORTEGAS (sitcom, Sundays, 9:30)—A mix of comedy, improv and talk show. Jimmy Mulville, Denise O'Donoghue, Gavin Polone, Wally Wolodarsky executive-produce. From Pariah and Hat Trick Productions.

For Midseason

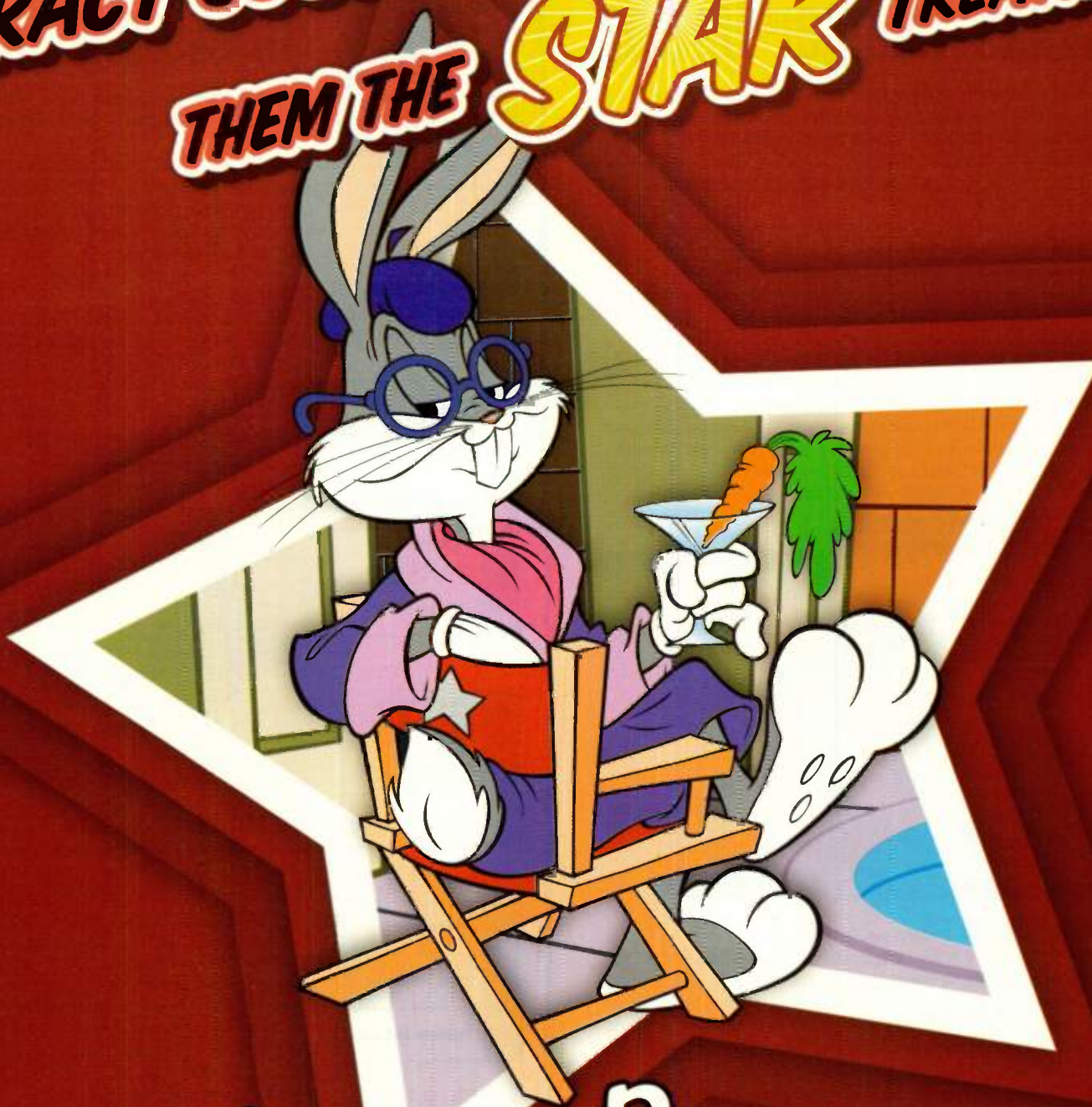
WONDERFALLS (drama)—Inanimate objects begin talking to a young girl in a souvenir shop. Bryan Fuller and Todd Holland write and executive-produce. From 20th Century Fox and Regency.



'This is a schedule we believe can challenge NBC for leadership in adults 18-49 and keep the lead in adults 18-34 and teens.'

GAIL BERMAN, Fox Entertainment

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World Radio History



2002-03 RANK

18-49 HH
3 1

Based on Nielsen S-T-D average rating for adults 18-49 and total households

MONDAY

8:00	Yes, Dear
8:30	Still Standing
9:00	Ev. Loves Raymond
9:30	Two and a Half Men
10:00	CSI: Miami
10:30	

TUESDAY

8:00	Navy CIS
8:30	
9:00	The Guardian
9:30	
10:00	Judging Amy
10:30	

WEDNESDAY

8:00	60 Minutes II
8:30	
9:00	The King of Queens
9:30	The Stones
10:00	The Brotherhood of Poland, N.H.
10:30	

THURSDAY

8:00	Survivor
8:30	
9:00	CSI: Crime Scene Investigation
9:30	
10:00	Without a Trace
10:30	

FRIDAY

8:00	Joan of Arcadia
8:30	
9:00	JAG
9:30	
10:00	The Handler
10:30	

SATURDAY

8:00	48 Hours Investigates
8:30	
9:00	Hack
9:30	
10:00	The District
10:30	

SUNDAY

7:00	60 Minutes
7:30	
8:00	Cold Case
8:30	
9:00	
9:30	
10:00	CBS Sunday Movie
10:30	

New Show New Time

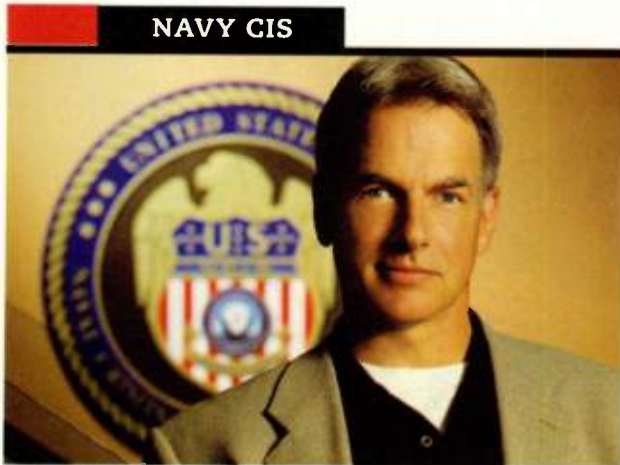
CBS Shuffles Deck, Seeks Younger Demos

CBS is aggressively moving shows around its schedule this fall to strengthen Wednesday and Friday nights, exporting known shows from Monday and Tuesday to those nights. The network also wants to boost Sunday by building another Jerry Bruckheimer franchise, *Cold Case*, at 8 p.m. ET. (*CSI*, *CSI Miami* and *Without a Trace* are also produced by Bruckheimer.)

The network will roll out the most new dramas of any network (5) and the fewest new comedies (2). Three of the dramas—*Navy CIS*, *The Handler* and *Cold Case*—are crime-based, a successful genre for CBS.

Two are character-driven: David E. Kelley's *Brotherhood of Poland*, *N.H.*, and *Joan of Arcadia*, from *Judging Amy* creator and executive producer Barbara Hall.

CBS enters the 2003-04 season tops in viewers, and CBS Chairman/CEO Leslie Moonves said he expects CBS to close the ever-shrinking gap between it and NBC in adults 18-49 (he claims NBC leads that demo by 0.6 in Nielsen ratings) and adults 25-54 (where CBS says it trails by 0.4). Still, for the 2003-04 season, NBC has the 2004 Summer Olympics and the last season of *Friends*, and Fox will return with *American Idol*, so improving younger demos at CBS is no sure thing.



NAVY CIS

New for the Fall 2 sitcoms / 5 dramas

TWO AND A HALF MEN (sitcom, Monday, 9:30)—The life of a wealthy bachelor (Charlie Sheen) is turned upside-down when his separated brother (Jon Cryer) and nephew move into his Malibu beach house. Chuck Lorre, Lee Arohnsohn, Eric Tannenbaum, Kim Tannenbaum, Mark Burg and Oren Koules executive-produce for Chuck Lorre Productions and The Tannenbaum Company with Warner Bros. Television.

NAVY CIS (drama, Tuesday, 8)—*JAG* spinoff starring Mark Harmon about the Navy's criminal investigative services unit. *JAG*'s Donald P. Belasario executive-produces, with Paramount Network Television.

THE STONES (sitcom, Wednesday, 9:30)—Two adult children live at home with their divorcing parents, played by Robert Klein and Judith Light. David Kohan and Max Mutchnik executive-produce for KoMut Entertainment with Warner Bros. Television.

THE BROTHERHOOD OF POLAND, N.H. (drama, Wednesday, 10)—Kelley's quirky drama about three brothers and their families living in a small town. Moonves compared it to *Picket Fences*. Kelley and Michael Pressman executive-produce. From David E. Kelley Productions with Twentieth Century Fox Television.

JOAN OF ARCADIA (drama, Friday, 8)—Teenage girl moves with her family to the suburbs and begins to get messages from God, whom she sees in everyday people. Barbara Hall executive-produces. From CBS Productions with Sony Pictures Television.

THE HANDLER (drama, Friday, 10)—*The Sopranos*' Joe Pantoliano stars as an FBI boss who trains agents for *Mission Impossible*-like tasks. Chris Haddock executive-produces. From Viacom Productions.

COLD CASE (drama, Sunday, 8)—Female detective investigates old crimes left unsolved. Jerry Bruckheimer, Jonathan Littman and Meredith Stiehm executive-produce. From CBS Productions with Warner Bros. Television.

For Midseason

CBS has no midseason series.



'We beat NBC [on Thursday night] this season by 2 million viewers. A year ago, they beat us by 3 million viewers.'

LESLIE MOONVES, CBS



2002-03 RANK

18-49 HH
4 3

Based on Nielsen S-T-D average rating for adults 18-49 and total households

MONDAY

8:00	Primetime Monday
8:30	
9:00	Monday Night Football (through January)
9:30	ABC Movie of the Week (in January after football)
10:00	
10:30	

TUESDAY

8:00	8 Simple Rules...
8:30	I'm With Her
9:00	According to Jim
9:30	Less Than Perfect
10:00	
10:30	NYPD Blue

WEDNESDAY

8:00	My Wife and Kids
8:30	It's All Relative
9:00	The Bachelor
9:30	
10:00	Karen Sisco
10:30	

THURSDAY

8:00	Threat Matrix
8:30	
9:00	Extreme Makeover
9:30	
10:00	Primetime Thursday
10:30	

FRIDAY

8:00	George Lopez
8:30	Back to Kansas
9:00	Hope & Faith
9:30	Life With Bonnie
10:00	
10:30	20/20

SATURDAY

8:00	
8:30	The Wonderful World of Disney
9:00	
9:30	
10:00	L.A. Dragnet
10:30	

SUNDAY

7:00	America's Funniest Home Videos
7:30	
8:00	10-8
8:30	
9:00	Alias
9:30	
10:00	The Practice
10:30	

new show new time

ABC Looks To Build On Sitcom Successes

Finishing the season in fourth place in adults 18-49, ABC still has a way to go in a rebuilding effort that started after a disastrous 2001-02 season

ABC hopes to build on its comedies, with which it had modest success this year. It is adding four comedies to bring its total to 10—the most of any network and the most for ABC in four years—and wants to increase that number to a dozen by midseason. It also is bringing back its "TGIF" Friday sitcom block.

It adds action-packed crime dramas this fall. All of last season's new dramas crashed and burned.

David Kelly's *The Practice* returns to Sundays at 10 p.m. President of Entertainment Susan Lyne apologized publicly to Kelley for moving the show to Monday in January. Now, back where it once belonged, on Sunday, it will face NBC's new legal drama show, *The Lyon's Den*. ABC is also moving *The Wonderful World of Disney* to Saturday night.

HOPE & FAITH



New for the Fall 4 sitcoms / 3 dramas

BACK TO KANSAS (sitcom, Friday, 8:30)—New York City guy marries and moves to his wife's Kansas hometown, where he struggles to fit in with her family. Tom Hertz and Brad Grey executive-produce. From Brad Grey Television with Twentieth Century Fox Television.

HOPE & FAITH (sitcom, Friday, 9)—Faith Ford (*Murphy Brown*) as a housemom and Kelly Ripa as a suddenly out-of-work soap-opera star end up living together. Joanna Johnson executive-produces and writes, with Guymon Casady, Emile Levisetti, and Michael Edelstein. From Touchstone.

I'M WITH HER (sitcom, Tuesday, 8:30)—Schoolteacher falls in love with movie star. Chris Hency and Marco Pennette write and executive-produce, with Mike Tollin, Brian Robbins and Joe Davola. From Tollin-Robbins with Warner Bros. Television.

IT'S ALL RELATIVE (sitcom, Wednesday, 8:30)—Engaged couple struggles with parents: Bobby's are blue-collar Irish Catholics, Liz was reared by two gay men. Ann Flett-Giordano and Chuck Ranberg write and executive-produce with Craig Zadan and Neil Meron. From Touchstone and Paramount.

10-8 (drama, Sunday, 8)—Rookie's tough training to become a Los Angeles sheriff. Jorge Zamacona writes and executive-produces, with Aaron Spelling and E. Duke Vincent. From Spelling and Touchstone.

KAREN SISCO (drama, Wednesday, 10)—Based on Jennifer Lopez's character in the theatrical release *Out of Sight*, the adventures of a smart, sexy federal marshal. Jason Smilovic and Scott Frank write and executive-produce. From Jersey Television and Universal.

THREAT MATRIX (drama, Thursday, 8)—Homeland Security Agency fights terrorism—and *Friends* and *Survivor*. Daniel Voll writes and executive-produces, with Emile Levisetti, Michael Edelstein and Keith Addis. From Touchstone and Industry Television.

For Midseason

LINE OF FIRE (drama)—Mafia vs. the FBI. Executive-produced and written by Rod Lurie, with Marc Frydman and Jeff Melvoin. From Dream-Works Television and Touchstone.

STEPHEN KING'S KINGDOM HOSPITAL (drama)—*ER* crossed with *The Shining*, according to King himself. Thirteen episodes executive-produced and written by King with Mark Carliner. From Sony Pictures Television with Touchstone.



'ABC has always been known as the broadest of the broadcasters, targeted at the big suburban middle of the country.'

SUSAN LYNE, ABC

THE VANGUARD AWARDS

On Tuesday, June 10, 2003 The Vanguard Awards will be presented during The National Show, NCTA's 52nd Annual Convention and International Exposition, June 8-11 at McCormick place, Chicago, IL. The theme for this year's show is "Leading the Digital Revolution."

The Vanguard Awards are the cable industry's opportunity to honor the men and women who are, in fact, leading the digital revolution. Inaugurated in 1965, The Vanguards are presented to individuals who excel in business and in personal commitment to colleagues, and whose accomplishments merit the recognition of the cable industry. This year's award winners are shown on the right along with their award category.

Join us in celebrating this high mark of distinction! Your message in this issue provides an outstanding forum to honor Vanguard Award winners. To congratulate the winners and show your support, call your sales representative to reserve space today.

ISSUE DATE

June 16, 2003

SPACE CLOSE:

June 6

MATERIALS DUE

June 10

*Distinguished Vanguard Award
for Leadership (Man)*

NICK DAVATZES
President & CEO, A&E Television Networks

*Distinguished Vanguard Award
for Leadership (Woman)*

DEBRA LEE
President & COO, Black Entertainment Television

*Vanguard Award
for Young Leadership*

LYNN ELANDER
Vice President, Video Product Development
Cox Communications, Inc

*Vanguard Award
for Programmers*

CHRIS ALBRECHT
Chairman & CEO, Home Box Office

*Vanguard Award
for Associates and Affiliates*

JOHN D. CLARK, JR.
President & CEO
Society of Cable Telecommunications Engineers

*Vanguard Award
for Science and Technology*

MARK COBLITZ
Senior Vice President, Strategic Planning
Comcast Corporation

*Vanguard Award for
Cable Operations Management*

GARY T. McCOLLUM
Vice President & General Manager
Cox Communications, Inc

*Vanguard Award for
Government and Community Relations*

RICHARD H. BEAHR
President & COO, Court TV

Vanguard Award for Marketing

KEVIN LEDDY
Senior Vice President, Strategy & Development
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World Radio History



2002-03 RANK

18-49 HH
5 5

Based on Nielsen S-T-D average rating for adults 18-49 and total households

MONDAY

8:00	7th Heaven
8:30	
9:00	Everwood
9:30	
10:00	
10:30	

TUESDAY

8:00	Gilmore Girls
8:30	
9:00	Fearless
9:30	
10:00	
10:30	

WEDNESDAY

8:00	Smallville
8:30	
9:00	Angel
9:30	
10:00	
10:30	

THURSDAY

8:00	S. Harvey's Big Time
8:30	Jamie Kennedy Exper.
9:00	What I Like About You
9:30	Run of the House
10:00	
10:30	

FRIDAY

8:00	Reba
8:30	Like Family
9:00	Grounded For Life
9:30	The Andersons
10:00	
10:30	

SATURDAY

8:00	
8:30	
9:00	
9:30	
10:00	
10:30	

SUNDAY

7:00	Smallville: Beginnings
7:30	
8:00	Charmed
8:30	
9:00	Tarzan and Jane
9:30	
10:00	
10:30	

New Show New Time

The WB Sticks With Scripted Programs

The WB has set its bar high for next year after record-setting Nielsen ratings during both the November and February sweeps. To maintain its growth, the network has picked up two dramas and four comedies, all produced by or in association with The WB sister company Warner Bros. Television.

Although The WB is making changes on five out of the six nights of its schedule, the network is sticking with strong scripted programming. It is moving hit show *Smallville* into *Dawson's Creek* slot on Wednesdays at 8 p.m. ET and leaving *Buffy* spinoff *Angel*—going into its fifth season—at 9. *Fearless* will appear in *Smallville's* Tuesday 9:00 time period.

Jordan Levin, The WB entertainment president, has it right when he says that nowhere else on broadcast TV can viewers find so many character-driven dramas. And on no other network do the dramas skew so young.

The WB's challenge always has been comedy, but next season's lineup of Thursday and Friday sitcoms looks stronger this year than last. The network's patience with *The Jamie Kennedy Experiment* may finally pay off, although it's still hidden in that tough Thursday 8:30 p.m. timeslot.

THE ANDERSONS



New for the Fall 3 sitcoms / 2 dramas / 1 variety

STEVE HARVEY'S BIG TIME (variety, Thursday, 8)—The WB alum returns, interviewing funny but "ordinary" people. Harvey, Madeleine Smithberg and Rushion McDonald executive-produce with Telepictures Productions.

RUN OF THE HOUSE (sitcom, Thursday, 9:30)—When parents move to Arizona, three elder siblings are left to care for 15-year-old sister. Creator Betsy Thomas will executive-produce, with Eric and Kim Tannenbaum, Robert Sternin and Prudence Fraser. From The Tannenbaum Co. with WBTV.

LIKE FAMILY (sitcom, Friday, 8:30)—Multi-ethnic comedy starring The WB alum Holly Robinson Peete. Dan Fogelman created, while Rick Wiener, Kenny Schwartz and Warren Littlefield executive-produced. From WBTV.

ALL ABOUT THE ANDERSONS (sitcom, Friday, 9:30)—Comic Anthony Anderson plays a struggling actor and single dad who moves back in with his parents. Adam Glass writes and executive-produces with Marco Pennette and James Widdoes. Anderson produces. From WBTV.

FEARLESS (drama, Tuesday, 9)—A young FBI agent (Rachel Leigh Cook) lacks the fear gene. Jerry Bruckheimer, Jonathan Littman, Jeremy Littman, Vincent Ngo and Evan Charnov executive-produce. From Jerry Bruckheimer Television with Warner Bros. Television.

TARZAN AND JANE (drama, Sunday, 9)—Remakes the classic story, now set in New York City. *Spiderman's* Laura Ziskin executive-produces, with David Gerber, P.K. Simonds, writer Eric Kripke and director David Nutter. From WBTV.

For Midseason

ONE TREE HILL (sitcom)—Two half-brothers compete in basketball and for the love of the same girl. Mark Schwahn executive-produces, with Mike Tollin, Brian Robbins and Joe Davola. From Tollin/Robbins with WBTV.

GILMORE GIRLS SPIN-OFF (drama)—Rory Gilmore's boyfriend, Jess, moves to Venice, Calif., to live with the father he never knew. Amy Sherman-Palladino writes, creates and executive-produces, with husband Daniel. From Dorothy Parker Drank Here Productions and WBTV.

MAKE MY DAY (reality)—Hidden-camera show imported from Britain. Sue Fellows executive-produces. From Monkey Television/UK and Brad Grey Television.



"For us, it's about what works on The WB and what doesn't. Our shows are warm, powerful and wish-fulfilling."

JORDAN LEVIN, The WB



2002-03 RANK

18-49 HH
6 6

Based on Nielsen S-T-D average rating for adults 18-49 and total households

MONDAY

8:00	The Parkers
8:30	The Opposite Sex
9:00	Girlfriends
8:30	Half & Half
10:00	
10:30	

TUESDAY

8:00	One on One
8:30	All of Us
9:00	Rock Me Baby
9:30	The Mulletts
10:00	
10:30	

WEDNESDAY

8:00	Enterprise
8:30	Jake 2.0
9:00	
9:30	
10:00	
10:30	

THURSDAY

8:00	
8:30	
9:00	WWE Smackdown!
9:30	
10:00	
10:30	

FRIDAY

8:00	
8:30	
9:00	UPN Movie Friday
9:30	
10:00	
10:30	

SATURDAY

8:00	
8:30	
9:00	
9:30	
10:00	
10:30	

SUNDAY

7:00	
7:30	
8:00	
8:30	
9:00	
9:30	
10:00	
10:30	

new show new time

UPN's Ostroff Looks For Flow, Consistency

In UPN President of Entertainment Dawn Ostroff's first development season, the goal was to add some flow to the struggling network, because Mondays urban comedies weren't doing flowing an audience into Tuesday's *Buffy* block, which in turn didn't flow into Wednesday's sci-fi night and so on with Thursday's *Smackdown!*

So this season, fixing flow became job one.

Now Mondays and Tuesdays will comprise sitcoms, with UPN's most popular show, *One on One*, moving over to anchor an otherwise all-new Tuesday lineup. That will be followed by what appears to be the network's most promising new show *All of Us* and *Rock Me Baby* and *The Mulletts*, a show that Ostroff says is "like [the movie] *Dumb and Dumber* but even dumber."

UPN still has a flow problem on Wednesdays, although it hopes *The Mulletts* will attract young men who watch *Enterprise* at 8 p.m. ET. Sci-fi action thriller *Jake 2.0* follows in the tough 9 p.m. time slot.

Ironically, UPN picked up all its comedies from Warner Bros. Television, the same studio that is producing 100% of rival net The WB's new shows.

Thursdays and Fridays remain intact, with *WWE Smackdown!* on Thursdays and movies on Fridays.

THE MULLETS



New for the Fall 4 sitcoms/1 drama

THE OPPOSITE SEX (sitcom, Monday, 8:30)—Hip-hop artist Eve stars as a fashion designer navigating the 21st century world of love, romance and career. Executive-produced by Robert Greenblatt, David Janollari and writer Meg DeLoatch. From Greenblatt-Janollari Studio with Warner Bros. Television.

ALL OF US (sitcom, Tuesday, 8:30)—Based loosely on the life of Will and Jada Pinkett-Smith. A man must figure out a way to relate to his soon-to-be wife and his ex while raising the son they all adore. Executive-produced by the Smiths, James Lassiter and writer Betsy Borns. From Overbrook Productions with Warner Bros. Television Productions.

ROCK ME BABY (sitcom, Tuesday, 9)—Radio shock jock (Dan Cortese) deals with life changes after he becomes a father. Executive-produced by Tony Krantz, Bob Myer and writer Tim Kelleher. From Flame Entertainment with Warner Bros. Television.

THE MULLETS (sitcom, Tuesday, 9:30)—Blue-collar guys with really ugly hairstyles live and love and fall down a lot. Executive-produced by Eric and Kim Tannenbaum and writers Bill Oakley and Josh Weinstein of *The Simpsons*. From The Tannenbaum Co. with Warner Bros. Television.

JAKE 2.0 (drama, Wednesday, 9)—Computer technician is transformed into a secret agent with superpowers when he is accidentally infested with microscopic computers. Executive-produced by Gina Matthews, Grant Scharbo and Silvio Horta. From Roundtable Entertainment with Viacom Productions.



"Each of our new shows was selected to work with our returning shows. Our No. 1 priority this year was to identify our brand."

DAWN OSTROFF, UPN

NCTA

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June 8-11, 2003

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Multichannel NEWS

Issue Date	Focus	Space close	Materials Due
June 2	NCTA Preview Issue	Tues., 5/19	Thurs., 5/21
June 9	NCTA Data Book	Wed., 5/21	Wed., 5/28
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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Paul Mauriello 646-746-6960

BROADCASTING & CABLE

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

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CED

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

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From left: Telefutur's *Betty Toons*, based on the popular *novela* *Betty la Fea*, and reality/game show hybrid *Armas Seducción*; Azteca America's *Academia*.

Hispanic Upfront Heats Up

Spanish-language nets expect double-digit gains

BY ALLISON ROMANO

Telemundo trotted out J. Lo., Univision and Telefutur got a plug from Oscar De La Hoya, and Azteca America staged an interpretive dance as the rival Spanish-language networks chased advertising dollars in upfront presentations in New York last week.

With their market looking for double-digit gains this upfront season, Hispanic broadcasters are trying to tempt clients with new programming—including a few innovations—and not-so-subtle reminders of their individual strengths.

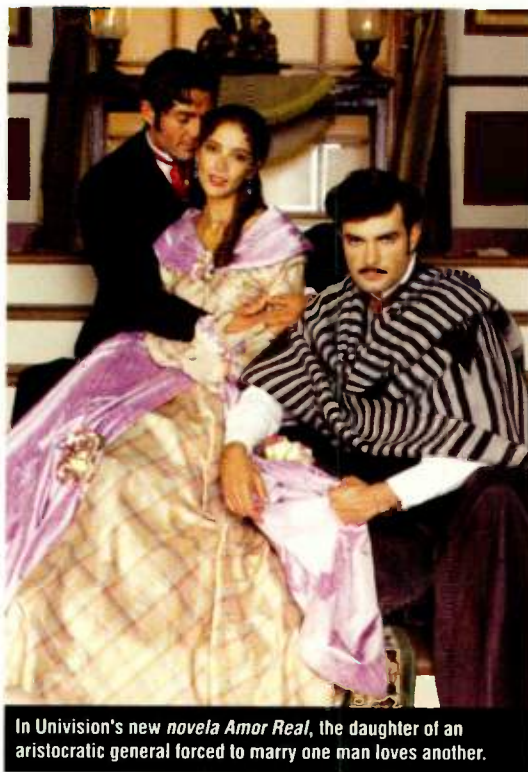
Media buyers were buzzing last week over news of Telemundo's new production deal with actress/musician Jennifer Lopez. Her production company Nuyorico will first produce a *novela* for Telemundo and then may create reality and variety shows. No word whether Lopez will appear on-screen.

Univision offered some novelty, too, with what it billed as the first Spanish-language interactive *novela*. *Rebeca*, a story of star-crossed lovers, will let viewers vote on the ending.

Univision doesn't need many stunts to build its audience, though. The network controls nearly 70% of the Hispanic market. It launched sister net Telefutur last year to increase the company's stranglehold and challenge Telemundo. Telefutur now ranks second in some dayparts.

Even with that dominance, Univision execs are aggressively chasing more upfront dollars and new business. (At the upfront presentation, boxer De La Hoya made a cameo appearance in a *Joe Millionaire* spoof in which network salesmen courted a Hispanic media buyer.) Univision maintains separate sales staffs for its three networks (the third is cable network Galavision). Another sales team is dedicated solely to pharmaceuticals, a potentially lucrative category.

The upside is clear. Last year, Univision signed 120 advertisers in the upfront. English-language networks like NBC work with closer to 250 advertisers. And, while estimates say Hispanic networks grabbed \$750 million in last year's upfront, English-language broadcasters raked in \$8.3 billion, and cable networks collected another \$4.6 billion.



In Univision's new *novela* *Amor Real*, the daughter of an aristocratic general forced to marry one man loves another.

Univision Networks ad sales chief Tom McGarrity expects the Hispanic market to be more robust this year because many companies are just now factoring Hispanic marketing into their budgets. "It took time for the [2000] Census to catch up with corporate America," McGarrity said.

According to Census data, there are 37 million Hispanics in the U.S., 11% of the population. The population is expected to

'You can't get away from this freight train of growth.'

JIM McNAMARA, Telemundo

grow to 49.3 million by 2010. And the Hispanic audience is younger, with a median age of 27 vs. 37 for non-Hispanics, according to Nielsen Media Research.

"You can't get away from this freight train of growth," said Telemundo President Jim McNamara. He expects to see upticks from pharmaceuticals, financial services, entertainment and automotive advertising.

Telemundo will be challenged in this market, though. Since NBC plunked down \$2.7 billion to acquire it a year ago, it has lost viewership to Telefutur.

One tactic to draw more viewers is producing U.S.-based *novelas*. Telemundo will

have three set in the U.S. this TV season as part of its \$100 million programming budget. The network plans to make about three originals a year at its new production facility in Miami.

Telemundo will draw on its NBC relationship for events, including the 2004 Summer Olympics and the Golden Globe. Repurposing efforts, which started with a modestly watched replay of NBC's *Kingpin*, are a work in progress, McNamara said.

Another sort of repurposing happens on Azteca America, the American outlet of Mexican broadcaster TV Azteca. The network, which counts about 25 stations and hopes to add 19 more by the end of the year, airs programming produced and distributed by its Mexican parent. Azteca America made its first-ever upfront presentation in New York. Chairman Ricardo Salinas describes his network as an alternative to "monopoly" player Univision: "We know

you've been wanting an alternative, and this time it's for real," he told advertisers.

But even with alternatives, Univision still rules the Spanish-language market. It's simply too big to ignore.

"Univision can walk in and say give me a 100% [of your business]," said Lisa Contreras, director of media buyer Carat Multicultural. "They now have the No. 1 and the No. 2 broadcast networks plus Galavision on cable."

Univision and Telefutur program as broad-based general-entertainment networks but offer counterprogrammed schedules: When Univision airs its steamy *novelas* in prime time, Telefutur has sports and Hollywood blockbusters. As a result, both are enjoying ratings growth.

Univision is also dipping into original, U.S.-based productions, but cautiously. It already has programming deals with Latin American producers, including one with Mexico's Televisa under which Univision receives programming in exchange for a portion of its ad revenue.

"We have such a huge supply we can choose from," said Univision President and COO Ray Rodriguez. "Every time we produce in the U.S., we have to make sure it will attract advertisers that are not on Univision." ■

New From Los Cuatro Grandes

Telefutur

Year-old broadcaster Telefutur focuses on counterprogramming its sister network Univision. In prime time, that means movies and sports to offset Univision's *novelas* and news. Telefutur's entertainment offerings for the coming season include three new series: *Noticias Calientes*, a behind-the-scenes comedy about a network newscast and its staff; animated *Betty Toons*, a spinoff of Univision's hit *novela* *Betty la Fea* featuring the *Betty* cast as kids; and reality/game-show hybrid *Armas de Seducción*, which challenges men and women to use their powers of seduction to win the competition.

Telemundo

NBC-owned Telemundo is sticking with *novelas* in prime time with a sprinkling of reality shows. Its slate of six new *novelas* includes U.S. productions *Amores de Mercado*, a rags-and-riches story of two men who swap identities, and *La Ley Del Silencio*, exploring the life of a young Houston priest. Reality show *Protagonistas de La Fama*, where musicians, actors and dancers will compete for a grand prize, is the third installment of the *Protagonistas* franchise. On new *Bachelorette*-style show *La Cenicienta*, a young Latina and her family pick her new *novio* from a batch of suitors. Telemundo is plotting two big weekend miniseries: *Zapata*, the story of Mexican folk legend Emiliano Zapata, and *Rumberas*, a love story set in the 1940s.

Univision

Already the dominant player in the U.S. Hispanic-TV marketplace, Univision is largely keeping its proven mix of *novelas*, news, sports and movies. Some innovations are planned for next season, however. *Novela Rebeca*, which the network bills as the first interactive *novela*, will allow viewers to vote on the ending. Univision's first originally produced *novela*, *Te Amare en Silencio*, a story of a deaf woman searching for love, was shot and produced in Los Angeles. Breaking from the *novela* form is new weekly scripted legal drama *Al Filo de la Ley*, about an Hispanic law firm in Los Angeles. In summer 2004, Univision welcomes its next big soccer event, the Latin American championship tournament, Copa America 2004.

Azteca America

The newest entrant in Spanish-language broadcasting is Azteca America, the American offspring of Mexican broadcaster TV Azteca. Azteca America is aiming for 18- to 49-year-old Hispanic viewers with programming—*novelas*, talk shows and soccer—imported from the Mexican parent. In prime time, Azteca America will offer *novelas* and is also planning a half-hour sitcom. The network projects that it will reach 83% of U.S. Hispanics by the end of the year with stations in 44 markets.

SYNDICATION WATCH

RATINGS | April 28-May 3

Nielsen Media Research

| roundup |

Top 25 Shows

Adults 18-49

RANK/PROGRAM	AA	GAA
1 Seinfeld	4.6	5.3
2 Friends	4.4	5.1
3 Seinfeld (wknd)	3.7	4.4
4 Everybody Loves Raymond	3.4	3.8
5 Oprah Winfrey Show	2.8	2.8
6 Will & Grace	2.7	2.9
7 That '70s Show	2.6	3.1
8 Entertainment Tonight	2.4	2.4
9 Wheel of Fortune	2.3	NA
10 Jeopardy	2.1	NA
10 King of the Hill	2.1	2.3
10 Friends (wknd)	2.1	2.1
13 Judge Judy	1.9	2.7
13 Home Improvement	1.9	2.3
15 Everybody Loves Raymond (wknd)	1.8	NA
16 Dr. Phil	1.7	1.7
17 Entertainment Tonight (wknd)	1.6	1.6
17 Maury	1.6	1.6
19 Just Shoot Me (wknd)	1.5	1.7
19 Dharma & Greg	1.5	1.6
19 Frasier	1.5	1.6
22 Live With Regis and Kelly	1.4	NA
22 Wheel of Fortune (wknd)	1.4	NA
22 Stargate SG-1	1.4	1.5
22 The Practice	1.4	1.5
22 The X-Files	1.4	1.5

Top Off-Net Dramas

Adults 18-49

RANK/PROGRAM	AA	GAA
1 The Practice	1.4	1.5
1 The X-Files	1.4	1.5
3 ER	1.2	1.4
3 Buffy the Vampire Slayer	1.2	1.3
4 Providence	1.1	1.1
5Profiler	0.6	0.7

According to Nielsen Media Research Syndication Service Ranking Report April 28-May 3, 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

May's a Cruel Month, Too

BY JOHN EGGERTON

TV viewers were drawn outside the home in the week ended May 4, sending the levels of "people using television" (or PUT) down 10% and driving down the ratings of syndicated shows after the first full week of the May sweeps.

The weekly movie-review shows managed to buck the down trend. They were up strongly for a second straight week. That performance coincided with big spring movie openings and arguably sent even more viewers from the small set to the big screen. Buena Vista's *Ebert & Roeper* was up 11% to a 2.1, putting it 24% over the previous two weeks, though down 13% from this time last year. Paramount's *Hot Ticket* was the only show in syndication to hit a new season high for the week; it was up 18% to a 2.0, up 43% in the past two weeks, and up 33% year-to-year.

Elsewhere, Sony's *Seinfeld* returned to the top of the off-net-sitcom heap and was the only off-net in the top 10 to gain over the week before, up 5% to a 6.6 and up 12% over last year. Warner Bros.' *Friends* stayed aloft in the ratings but was down 3% to a 6.4 for second place. It was followed by King World's *Everybody Loves Raymond*, down 8% to a 5.9. Two sitcoms hit new season lows: Warner Bros.' *The Drew Carey Show*, down 10% to a 1.8, which was good for 10th place, while Twentieth rookie *The Hughleys* was down 14% to a 1.2.

In daytime, King World's *Oprah Winfrey Show* was one of only two talk shows in the top 10 to gain ground (Paramount's *Montel* was the other). *Oprah* led all talkers with a 6.0, up 2% for the week and up 5% year-to-year. *Montel* was up 4% to a 2.5, good for fifth place. On the down side, King World's rookie *Dr. Phil* slipped a slight 2% to a 4.7; Buena Vista's *Live With Regis and Kelly* took a 12% hit to a 3.6 in Kelly Ripa's second week back after a two-month maternity leave; and Universal's *Maury* fell 13% to a 2.8.

None of the seven court shows were up. Paramount's *Judge Judy* led the field, unchanged at a 4.8 but down 19% from last year, the biggest year-to-year drop of any court show; Paramount's *Judge Joe Brown* fell 6% to a 3.2, and Twentieth's *Divorce Court* was off 3% to a 2.8. ■

Movie-review shows like *Hot Ticket* saw ratings rise.

Syndie

Insider

Reba To Shift to Friday

The WB is moving its three-year-old sitcom *Reba* to Fridays at 8 p.m. ET this fall, partly to convince studios and top writers and producers that the network can launch comedies that will do well enough to go on to syndication. Many WB affiliates air top off-net comedies—Warner Bros.' *Friends* and *Will & Grace*, Sony's *Seinfeld*, and King World's *Everybody Loves Raymond*—in their access spots. The WB Entertainment President Jordan Levin says it makes sense to take advantage of that lead-in on Friday night with *Reba*, the network's strongest comedy, followed by a comedy block comprising multi-ethnic *Like Family* at 8:30 p.m., Carsey-Werner-Mandabach's *Grounded for Life* at 9 and *All About the Andersons*, featuring comic Anthony Anderson, at 9:30. The WB is known for its strong, young-skewing dramas, but dramas aren't syndication favorites, and hit comedies in off-net can be a studio's driving revenue stream.

ABC Slates 'Oprah Winfrey Presents'

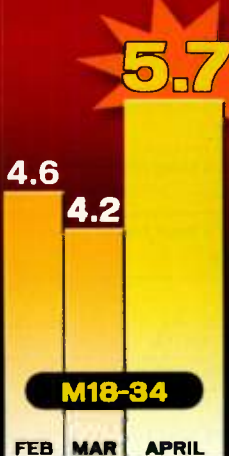
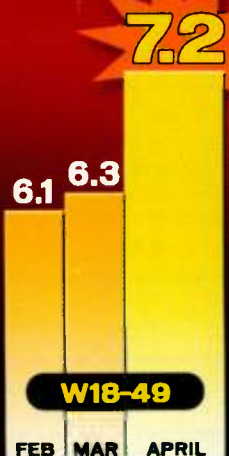
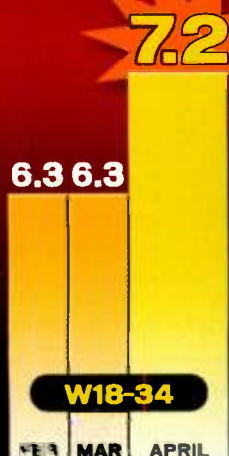
Daytime's Oprah Winfrey is again bringing her production talent to prime time next year with made-for-TV movie *Oprah Winfrey Presents: Their Eyes Were Watching God*. The adaptation of the Zora Neale Hurston classic, in which an independent woman finds herself outcast in the small Florida town where she lives, will star Halle Berry. ABC plans to air the special during May sweeps 2004. ABC last aired an Oprah Winfrey Presents special in August 2002, with miniseries *The Wedding*, based on the novel by Dorothy West and also starring Berry.

Daytime Emmys Show Goes Interactive

Viewers of ABC's *Daytime Emmys*, on which syndicators and daytime broadcasters reap awards for such shows as *The Oprah Winfrey Show*, were able to participate in various polls via their cell phones, computers or set-top boxes. ABC and The Walt Disney Internet Group's Enhanced TV Group used Proteus's wireless interactive-TV service to allow viewers to choose "Daytime's 10 Most Memorable Moments" after questions were flashed on the screen during the show. Answers were returned to participants quickly via Proteus. Participating cellular carriers included AT&T Wireless, Cingular Wireless, Spring PCS and Nextel. *The Daytime Emmys* aired Friday, May 16 at 8 p.m. ET.

Pushing it to the MACS! Best Month Ever!

The Bernie Mac Show.

Wed. 9pm
FOX

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Source: NTL, Galaxy Explorer, PA for calendar month dates 11/01 to 4/03, W18-34, W18-49, M18-34, M18-49 AA Rtg

--- AVAILABLE 2005 ---

NIELSEN | May 5-11 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

May 5-11

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NBA: Lakers/Spurs	5/5	TNT	4.9
2. NBA: Lakers/Spurs	5/7	TNT	4.5
3. NBA: Spurs/Spurs	5/9	TNT	4.4
4. WWE 10p	5/5	TNN	3.1
4. NBA: Kings/Mavericks	5/8	ESPN	3.1
6. Fairly Odd Parents	5/10	NICK	3.0
6. SpongeBob SqrPants	5/10	NICK	3.0
8. NBA: Mavricks/Kings	5/11	TNT	2.9
9. SpongeBob SqrPants	5/11	NICK	2.8
9. NBA: Mavricks/Kings	5/10	ESPN	2.8

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. NBA: Lakers/Spurs	5/5	TNT	3.9
2. NBA: Spurs/Lakers	5/9	TNT	3.7
2. NBA: Lakers/Spurs	5/7	TNT	3.7
4. WWE 10p	5/5	TNN	2.7
5. NBA: Kings/Mavericks	5/8	ESPN	2.5
6. RW/RR Battle/Sexes	5/5	MTV	2.3
6. NBA: Mavricks/Kings	5/11	TNT	2.3
8. WWE 9p	5/5	TNN	2.2
8. What Not 2 Wear	5/10	TLC	2.2
10. NBA: Mavricks/Kings	5/10	ESPN	2.1

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

May 5-11

Total households (in millions)

	WEEK	STD
1. CBS	9.3	8.8
2. NBC	8.0	8.2
3. ABC	6.2	6.8
3. FOX	6.2	6.4
5. WB	3.0	2.8
6. UPN	2.3	2.4
7. PAX	0.8	0.9

Adults 18-49 (in millions)

	WEEK	STD
1. NBC	5.5	5.7
1. FOX	5.5	5.4
3. CBS	5.4	5.0
4. ABC	4.2	4.9
5. WB	2.5	2.3
6. UPN	1.9	1.9
7. PAX	0.3	0.4

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	
1. CSI	CBS	17.0
2. ER	NBC	15.4
3. American Idol Tue	FOX	14.1
4. American Idol Wed	FOX	13.9
4. Everybody Loves Raymond	CBS	13.9
6. Friends	NBC	13.7
7. Friends 8:30p	NBC	13.3
8. Survivor: Amazon	CBS	12.6
9. Law & Order	NBC	12.4
10. Survivor: Amazon Finale	CBS	12.2

Adults 18-49 (in millions)

	WEEK	
1. ER	NBC	13.4
2. American Idol Wed	FOX	13.3
3. American Idol Tue	FOX	13.0
4. Friends	NBC	12.1
5. Friends 8:30p	NBC	11.9
6. Survivor: Amazon Finale	CBS	11.5
6. CSI	CBS	11.5
8. Will & Grace	NBC	11.3
9. Survivor: Amazon Reunion	CBS	10.6
10. Survivor: Amazon	CBS	9.0

SOURCE: Nielsen Media Research

Week 33	abc		CBS		NBC		FOX		PAX		UPN		WB	
	6.7/10	9.9/15	7.4/11	4.6/7	0.7/1	2.3/4	4.0/6	MONDAY						
8:00	45. ABC 50th Anniversary	26. King of Queens 8.1/13												
8:30	Bloopers 6.1/10	23. Yes, Dear 8.4/13			61. Boston Public 5.2/8	115. It's a Miracle 0.6/1				96. The Parkers 2.1/3			68. 7th Heaven 4.5/7	
9:00		4. Ev Lvs Raymond 13.0/19	29. Fear Factor 7.7/12							95. One on One 2.2/3				
9:30		12. Still Standing 10.2/15			75. Mr. Personality 4.0/6	115. Sue Thomas, F.B. Eye 0.6/1				93. Girlfriends 2.5/4			79. Everwood 3.5/5	
10:00	37. The Practice 6.9/11	15. CSI: Miami 9.7/15	38. Crossing Jordan 6.7/11							94. Half and Half 2.4/4				
10:30														
TUESDAY														
	6.1/10	8.7/14	5.6/9	10.5/16	0.6/1	2.1/3	3.8/6							
8:00	61. 8 Simple Rules 5.2/9	21. JAG 8.6/14	67. Most Outrageous Game Show Moments 4.6/7	3. American Idol 13.2/21	122. Weakest Link 0.4/1	91. Buffy the Vampire Slayer 2.6/4	79. Gilmore Girls 3.5/6							
8:30	63. According to Jim 5.0/8													
9:00	48. According to Jim 5.8/9	27. The Guardian 8.0/12	34. Frasier 7.4/11	28. 24 7.9/12	122. Just Cause 0.4/1	102. Platinum 1.5/2	73. Smallville 4.2/6							
9:30	59. Less Than Perfect 5.3/8		52. Watching Ellie 5.7/9											
10:00	30. NYPD Blue 7.6/12	16. Judging Amy 9.3/15	52. Dateline NBC 5.7/9			108. Diagnosis Murder 0.9/1								
10:30														
WEDNESDAY														
	7.8/12	6.4/10	9.1/14	9.0/14	0.7/1	2.2/3	2.9/5							
8:00	42. My Wife & Kids 6.4/11	43. Star Search 6.2/10	39. Dateline NBC 6.6/11	32. That '70s Show 7.5/13	115. Candid Camera 0.6/1	89. Enterprise 2.7/4	82. Dawson's Creek 3.3/5							
8:30	46. George Lopez 6.0/9			4. American Idol 13.1/21										
9:00	16. The Bachelor 9.3/14	41. 60 Minutes II 6.5/10	19. The West Wing 8.9/14	24. Bernie Mac 8.2/12	115. Doc 0.6/1	100. The Twilight Zone 1.6/2	91. Angel 2.6/4							
9:30				35. Bernie Mac 7.0/11										
10:00	30. Extreme Makeover 7.6/13	39. 48 Hours Investigates 6.6/11	9. Law & Order 11.6/19			108. Diagnosis Murder 0.9/1								
10:30														
THURSDAY														
	5.1/8	12.4/20	13.0/21	3.0/5	0.7/1	3.2/5	1.6/2							
8:00	85. Favorite Stars: Then and Now 3.2/5	8. Survivor: Amazon 11.4/19	6. Friends 12.8/21	82. Miss Dog Beauty Pageant 3.3/5	121. It's a Miracle 0.5/1	85. WWE Smackdown! 3.2/5	100. WB Special Movie—Pitch Black 1.6/2							
8:30			7. Friends 12.5/20											
9:00			11. Will & Grace 11.3/17	89. The Pulse 2.7/4	110. Diagnosis Murder 0.8/1									
9:30	46. Primetime 6.0/9	14. Without a Trace 9.8/16	2. ER 13.1/22											
10:00														
10:30														
FRIDAY														
	5.6/10	6.9/13	6.9/12	5.0/9	0.6/1	1.3/2	2.1/4							
8:00		52. Star Search 5.7/11												
8:30	48. America's Funniest Home Videos 5.8/11	32. CBS Friday Movie—Murder She Wrote: The Celtic Riddle 7.5/13	48. Dateline NBC 5.8/11	63. Fox Movie Special—The Matrix 5.0/9	115. Friday Night Flix—MHC: Crimes of Passion 0.6/1	104. UPN's Movie Friday—Eraser 1.3/2	98. What I Like About 1.8/4							
9:00							99. Greetings/Tucson 1.7/3							
9:30							98. Reba 2.8/5							
10:00	58. 20/20 5.4/10		19. Law & Order: Special Victims Unit 8.9/16		115. Diagnosis Murder 0.6/1		96. Grounded for Life 2.1/4							
10:30														
SATURDAY														
	5.4/10	5.8/11	4.4/8	4.4/9	0.7/1									
8:00		56. The Price Is Right 5.5/11	87. Most Outrageous Game Show Moments 3.0/6	78. Cops 3.8/8	112. Diagnosis Murder 0.7/2									
8:30				72. Cops 4.3/9										
9:00	55. ABC Saturday Night at the Movies—The Green Mile 5.6/11	35. The District 7.0/13	75. Law & Order 4.0/7	66. AMW: America Fights Back 4.8/9	112. Pax Saturday Night Movie—Beyond the Prairie 0.7/1									
9:30														
10:00		63. The Agency 5.0/9	43. Law & Order: Special Victims Unit 6.2/11											
10:30														
SUNDAY														
	4.5/8	10.5/18	6.8/12	4.7/8	1.0/2	2.7/5								
7:00		24. 60 Minutes 8.2/16	75. Dateline NBC 4.0/8	79. The Simpsons 3.5/7	112. Candid Camera 0.7/1		102. Gilmore Girls 1.5/3							
7:30				73. King of the Hill 4.2/8										
8:00	68. ABC Sunday Night Movie—E.T. The Extra-Terrestrial 4.5/8	10. Survivor: Amazon Finale 11.8/19	59. American Dreams 5.3/9	48. The Simpsons 5.8/10	104. Doc 1.3/2		82. Charmed 3.3/5							
8:30				56. Malcolm Middle 5.5/9										
9:00			21. Law & Order: Criminal Intent 8.6/13	68. 90210 Ten Year High School Reunion 4.5/7	106. Sue Thomas, F.B. Eye 1.1/2		106. Charmed 1.5/2							
9:30														
10:00		13. Survivor: Amazon Reunion 10.1/17	18. Law & Order: Criminal Intent 9.2/15											
10:30	68. Dragnet 4.5/7				107. Just Cause 1.0/2									
Averages														
Week	5.8/10	8.7/15	7.5/13	5.8/10	0.7/1	2.2/3	2.8/5							
S-T-D	6.3/10	8.2/13	7.7/13	6.0/10	0.8/1	2.2/4	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 | Wheeling | FOCUS

'Wasteland' Reappraised

BY JOHN EGGERTON

In the latest issue of the *Federal Communications Law Journal*, a host of scholars, lawyers, activists and others revisit then-FCC Chairman Newton Minow's 1961 "Vast Wasteland" speech to the NAB, in which he said much of television's potential was wasted on drivel. In the *Journal*, Minow says that, if anything, the wasteland is even vaster than before.



Then-FCC chief Minow called TV a "vast wasteland" in 1961.

He also takes a dim view of the current FCC laissez-faire attitude toward regulation: "A lot of people take issue with me on the ground that the marketplace will provide everything. I say, 'If that's true, why do we have public libraries? Why do we have public hospitals?' We do these things because the marketplace does not provide everything."

The "vast wasteland" phrase and the sentiment certainly caught on in 1961; Newton was named the top newsmaker of the year by the Associated Press.

In the *Journal*, weighing in on the present state of television are current FCC commissioners Michael Copps, Kathleen Abernathy and Kevin Martin.

Copps re-coins the term as "consolidated media wasteland" and outlines his concerns over ownership deregulation.

Abernathy, by contrast, says she does not feel it is her place, as a commissioner, to make "value judgments on the content of broadcasts." She concludes instead that is "in the hands of Congress, the media and the public to lead us on the path from a vast wasteland to a fertile plain."

Martin pushes for his family-viewing hour and family-friendly cable and satellite programming packages. ■

AT A GLANCE

The Market

DMA rank	150
Population	352,000
TV homes	142,000
Income per capita	\$13,575
TV revenue rank	161
TV revenue	\$13,900,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WTOV-TV	9	NBC Cox
2	WTRF-TV	7	CBS W.Va. Media

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

Cable/DBS

Cable subscribers (HH)	107,920
Cable penetration	76%
ADS subscribers (HH)**	24,140
ADS penetration	17.2%
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***
Jeopardy (WTOV)	19/32
Network Show	
ER (WTOV)	18/29
Evening Newscast	
WTOV	22/38
Late Newscast	
WTOV	18/37

***February 2003, total households

SOURCES: Nielsen Media Research, BIA Research

Putting Synergy To Work

In Wheeling, W.Va.-Steubenville, Ohio, steel used to be king. These days, steel is still around, somewhat smaller but hanging in there, while tourism, gaming and retail distribution centers pick up the slack.

In terms of television, it's a two-station market. And each uses the synergies of group ownership to improve offerings to viewers and advertisers. Tim McCoy, general manager of Cox-owned WTOV-TV, explains, "We look at our station plus Cox's WPXI(TV) Pittsburgh and WJAC-TV Johnstown, Pa., as a regional group of stations. If you put all three together, they would be the 13th market in the country. We also share news resources."

WTRF-TV is part of a four-station West Virginia group put together recently by West Virginia Media Holdings (the others are WBOY-TV Clarksburg, WOWK-TV Charleston-Huntington and WVSX Beckley-Lewisburg). "We have certainly put more of an emphasis on news," says General Manager Jim Squibb, "and we will be expanding the amount of news coverage we do, both for West Virginia and Ohio. We're also selling the stations as a package."

WTOV-TV, McCoy says, compensates for weak national spending in the second quarter through better local sales. Squibb says, at his station, "sales are good. I don't think, economically, the market is growing in dollars. We're just doing an excellent job of getting what we think should be our share."

New contributors to the local economy include the area's two gaming facilities: Wheeling Island and the Mountaineer Gaming Resort in Chester, W.Va. Other sure bets are the distribution centers under construction for Wal-Mart and Cabela's.

Local programming is a major emphasis at WTOV-TV, according to McCoy. "We do five newscasts a day and a ton of local programming. Other than news, we're probably doing close to 150 hours of local programming. The gem is *Jamboree in the Hills*," a local country-music festival in July. "This will be the 14th year in a row that we've broadcast it. Last year, we broadcast 34 hours live. What's great is that it's first-run programming in the summertime. The ratings are through the roof." —Mark K. Miller



DAVID E. FATALEH / WEST VIRGINIA DIVISION OF TOURISM

WHAT THEY DO

\$100K is the top prize from the slot machines at Wheeling Island Race Track and Gaming Center.

\$60 is the top ticket price to see Wayne Newton at Mountaineer Gaming Resort on Aug. 21.

SOURCES: www.wheelingdowns.com; www.mtrgaming.com

HATCHETT RULES MIAMI!

With the time period's **BEST** performance in 4 years, **JUDGE HATCHETT** delivers solid ratings on WSVN at 3:00pm!

3.3 HOUSEHOLD RATING!
+27% OVER YEAR AGO!

OUTPERFORMS PEOPLE'S COURT & GENERAL HOSPITAL at 3:00pm!



JUDGE HATCHETT

Source: NSI, WRAP Overnights, M-F, 3:00-3:30P, (5/5/03-5/9/03), year ago = May '02 Sweep, Best = May Sweep histories

www.sonypicturestelevision.com

TECHNOLOGY

Special Focus

Technology Focus: *Underscores Broadcasting & Cable's commitment to routinely cover 6 pressing technological issues, at both the station and operator level. Weekly, Broadcasting & Cable will devote coverage to these issues.*

■ **DTV: Migration to Digital/ HDTV Production**

The migration to digital continues to move forward, as stations and cable operators search for proper balance of services and solutions. This focus will update readers on the latest trends, from the aisles of consumer electronics stores to the halls of Washington. Also, in this issue, a wrap-up of all the technology news and events out of this year's NAB show.

ISSUE DATE: **June 16, 2003**
SPACE CLOSE: June 6, 2003
MATERIALS CLOSE: June 10, 2003

■ **Traffic & Sales Automation**

Today's broadcast facilities are a complex mix of cables, servers and computer files. As such, the automation system which plays traffic cop, gets the burden of keeping things running smoothly. This focus is all about tips and trends, providing direction for stations to help maximize the potential of their facilities.

ISSUE DATE: **June 23, 2003**
SPACE CLOSE: June 13, 2003
MATERIALS CLOSE: June 17, 2003

*BONUS DISTRIBUTION AT
 AWRT Gracie Awards, New York, 6/26*

■ **Servers Storage and Networking**

Servers, Storage and Networking comprise one of the biggest issues and trends in the broadcast industry: the move to a digital infrastructure. This section will look at recent installations, new products and developments in this ever-growing sector.

ISSUE DATE: **June 30, 2003**
SPACE CLOSE: June 20, 2003
MATERIALS CLOSE: June 24, 2003

■ **Station Operations/Centralcasting**

Stations today face a myriad of choices when determining how to operate their facility. Each station operation focus will profile a station which recently updated its operations, examining the hardware and the reality of bringing in new technology. *And*, in the April 7 issue you'll find our special supplement devoted to outstanding achievers in the technology field.

ISSUE DATE: **JULY 7, 2003**
SPACE CLOSE: June 27, 2003
MATERIALS CLOSE: July 1, 2003

*BONUS DISTRIBUTION AT
 TVA Critics Tour, Hollywood, 7/7-7/25*

■ **News Technology:**

Most local news operations continue to provide an important revenue stream, along with valuable and distinct content. The tools of the TV news trade are constantly evolving. This focus will look at the latest trends and how news operations are improving their on-air look with behind-the-scenes tools.

ISSUE DATE: **July 14, 2003**
SPACE CLOSE: July 3, 2003
MATERIALS CLOSE: July 8, 2003

BUSINESS



CHANGING HANDS

TVs

KFTL-TV Stockton, Calif.

PRICE: \$65 million

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

SELLER: Family Stations Inc. (Harold Camping, president)

FACILITIES: Ch. 64, 1,950 kW, ant. 2,868 ft.

AFFILIATION: Ind.

COMMENT: Deal with Univision's Telefutera Television Group includes translator stations K15ET Fresno, K02OA Chico, and K54ED Redding, all Calif.

KLSB-TV Nacogdoches, Texas

PRICE: \$2.575 million

BUYER: Media Venture Management Inc. (Brian E. Cobb, president)

SELLER: Paul T. Lucci

FACILITIES: Ch. 19, 4,270 kW, ant. 1,499 ft

AFFILIATION: NBC

COMMENT: Communications Corp. of America assigned its

MHz, 480 W, ant. 804 ft.

FORMAT: KELY(AM): Oldies; KCLS-FM: AC

COMMENT: Reed Inc. is forgiving the debt owed by Virtual Concepts in purchase of the stations in 2001

WTMB(AM), WBOG-FM and WXYM-FM Tomah, Wis.

PRICE: Undisclosed price

BUYER: Family Radio Inc. (Dick Record, president); owns six other stations, none in this market

SELLER: Magnum Radio Inc. (David R. Magnum, president)

FACILITIES: WTMB(AM): 1460 kHz, 1 kW; WBOG-FM: 94.5 MHz, 8 kW, ant. 564 ft.; WXYM-FM: 96.1 MHz, 44 kW, ant. 525 ft.

FORMAT: WTMB(AM): Adult Standard; WBOG-FM: Oldies; WXYM-FM: Hot AC

BROKER: Kalil and Co. Inc.

COMMENT: These stations and three others were sold for a combined total of \$4.334 million. Family Radio was originally sup-

BUYER: Superior Broadcasting (Chris Devine, president); owns WVTV-FM Chicago

SELLER: NextMedia Group (Skip Weller, president/COO)

FACILITIES: 93.5 MHz, 3 kW, ant. 276 ft.

FORMAT: AC

BROKER: Peter Handy of Star Media Group Inc.

COMMENT: See above

AMs

WAMG(AM) Boston

PRICE: \$8.6 million

BUYER: Salem Communications Corp. (Edward G. Atsinger III, president/CEO); owns 89 other stations, including WEZE(AM) and WROL(AM) Boston

SELLER: Mega Communications Inc. (Adam Lindemann, chairman/president/CEO)

FACILITIES: 1150 kHz, 5 kW

FORMAT: Spanish/Variety

WBEE(AM) Harvey (Chicago), Ill.

PRICE: \$1.78 million

BUYER: M. & K. Gallagher (Michael Gallagher, owner); owns one other station, not in this market

SELLER: Mariner Broadcasters Inc. (Charles Sherrell, president)

FACILITIES: 1570 kHz, 1 kW day/500 W night

FORMAT: Jazz/Gospel

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

Station Sales Scorecard

	2003 YTD*		2002	
	NUMBER	VALUE (000)	NUMBER	VALUE (000)
TELEVISION	14	\$218,138	92	\$2,493,292
RADIO	329	\$1,145,768	815	\$5,396,459

SOURCE: BIA Financial Networks

*Through May 14

option to purchase the station to Cobb.

Combos

WPDR(AM) and WDDC-FM Portage (Madison), Wis.

PRICE: \$1.1 million

BUYER: Zoe Communications (Michael Oberg, president); owns four other stations, none in this market

SELLER: Kramer Broadcasting (Ed Kramer, president)

FACILITIES: WPDR(AM): 1350 kHz, 1 kW day/41 W night; WDDC-FM: 100.1 MHz, 3 kW, ant. 374 ft.

FORMAT: WPDR(AM): Talk/AC; WDDC-FM: Country

KELY(AM) and KCLS-FM Ely, Nev.

PRICE: \$211,951

BUYER: Reed Inc. (Bryan D. Reed, president); no other broadcast interests

SELLER: Virtual Concepts (Michael Davis, individual)

FACILITIES: KELY(AM): 1230 kHz, 250 W; KCLS-FM: 101.7

posed to purchase all six but assigned its rights to three stations to Mid-West Family.

FMS

WJTW-FM Joliet (Chicago), Ill.

PRICE: \$32 million

BUYER: Hispanic Broadcasting Corp. (McHenry Tichenor, Jr., president/CEO); owns seven other stations, none in this market

SELLER: Superior Broadcasting (Chris Devine, president)

FACILITIES: 93.5 MHz, 3 kW, ant. 276 ft.

FORMAT: AC

BROKER: Peter Handy of Star Media Group Inc.

COMMENT: Includes an upgrade to improve the signal over Chicago. This deal occurs after Superior purchased the option to buy the station from NextMedia Group for \$21 million (see below).

WJTW-FM Joliet (Chicago)

PRICE: \$21 million

TELEMUNDO

has acquired

KNSO-TV

Fresno, California

from

SAINTE 51, LP

for

\$33,000,000

The undersigned acted as exclusive broker in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

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

TECHNOLOGY

JON ELSWICK/WHPA



The White House News Photographers' gala was enhanced this year with the help of Thomson Grass Valley's new wireless digital triax camera system, which gave photographers easier access throughout the ballrooms.

Thomson Wireless Systems Roam Free At WHPA Gala

BY KEN KERSCHBAUMER

Thomson Grass Valley's new wireless digital triax camera system had a debut not only worthy of black tie but requiring it. It was used to help smooth out production of the recent White House News Photographers' Association gala in Washington.

The production team deployed two systems, working with Thomson LDK series portable cameras to give the photographers greater flexibility in roaming the two ballrooms at the Omni Shoreham Hotel. The bidirectional system uses a digital radio video link and an omnidirectional antenna to send the video signals via DVB-T COFDM transmission, which Thomson Grass Valley says has more gentle rolloff than MPEG-based systems. The wireless system can be docked to the LDK-100 and LDK-200 series camera. For the gala, the antennas were mounted on the lighting trusses over the stage.

According to dinner co-chair Ed Eaves, White House News Photographers' Association executive board member and *Dateline NBC's* senior

segment editor, the goal was to have more-intimate camera coverage throughout the hall. Without the cabling that is usually required, the camera operators were able to move freely between the crowds and on stage.

The two handheld cameras supplemented four studio cameras used to capture the event for the in-house audio/video system.

"Using the system on the performance stage was wonderful because the cameras had complete mobility without dragging cables around or having a cable puller," adds Eaves. "It worked beautifully."

The system also gave the event an Oscar-esque quality as the handhelds easily captured the expression of the winners at their tables. "We were able to get tableside shots, something that is complicated if there aren't wide aisle ways and guys dragging the cable," says Eaves.

He described the performance of the wireless systems as "great" from a picture-quality standpoint as well. Looking at the video a couple of days later, he didn't see any artifacts that would have resulted from poor RF conditions.

"We were thrilled to death," he says of reaction to the system's performance. He expects to use the system next year. ■



Chris Matthews played host at the WHPA dinner last week.

Sony Keeps Around The Horn in Tune

ESPN program requires intricate handling of audio elements

BY KEN KERSCHBAUMER

ESPN's *Around the Horn*, which features a Washington-based host playing the role of referee among four sports journalists in remote locations, makes the most of Sony's DMX-R100 console. In fact, it makes so much of it that it needs two of them linked together.

On the freewheeling program, host Max Kellerman scores the comments made by the guests, awarding and deducting points and even knocking guests off the program or muting them. It has a vast number of audio elements.

"Before we did the program, I sat on a couch for three days

going through ins and outs of audio and realized that one DMX slated for the show wasn't going to do it," says Bill Kramer, Atlantic Video audio engineer. The program is taped at Atlantic Video's Washington facility.

The show requires 48 active faders to be available at any time, Kramer says. Tying the two DMX-R100 consoles together provides 96, with the second set of 48 used in edit mode. All the audio sources are isolated, including the audio feeds, sound effects and elements from the Matrox computer, a system controlled by Kellerman to keep the guests' scores.

The program is recorded live to tape or, in this case, video server, as each camera feed is recorded on a Thomson Grass Valley Profile. The content is edited back onto the Profile, which provides 100% accurate locking to timecode.

"We can edit the audio and video to the frame, and it works great," Kramer says of the system, which also uses a Thomson Grass Valley Kalypso production switcher.

Production begins every day with the music, sound bites, wipes and other elements being set for the noon taping. Once the show is shot, the facility has 90 minutes to put it together before transmitting it to ESPN's facility in Bristol, Conn.

Kramer says the Sony audio desk has proved a cost-effective way to get a digital audio desk into the facility. "It offers a lot of options and bang for the buck. Something like an AMS Neve Libra Live console with more than 100 active channels and tons of processing will cost more than \$300,000. We have 96 active faders for less than \$40,000."

The high-stakes action of the program required more than just flexibility on the audio side. Grass Valley had to write new software for the Kalypso switcher and new editing software for the Profile server.

"The show is absolutely insane," says Kramer. "It's definitely very complex. You have to stay in tune, or you'll lose it immediately." ■

Focus

AUDIO



Atlantic Video's Bill Kramer (l), with Joel Tiltman and Sony's DMX-R100 console.

Suppliers Await Decision on Ownership Cap

The effect of greater concentration of buying power is a concern

By Ken Kerschbaumer

Washington and the FCC aren't the only places abuzz over the impact of potentially relaxed media-ownership caps. Broadcast-equipment manufacturers across the country and around the world are quietly waiting to see just what impact larger groups will have on their business. Whether the impact is good or bad, many just seem relieved that the decision will be made.

"It removes uncertainty in the market so that stations can make more capital purchasing decisions," says Pinnacle Systems Senior Vice President Bob Wilson.

NEW CAPS, NEW ACQUISITIONS

Manufacturers say that, once it became clear that changes in the ownership caps were looming, capital expenditures were further deflated as station owners looked to keep balance sheets as lean as possible in an effort to remain attractive to potential buyers.

The new caps are expected to open up new acquisitions for the larger groups and further consolidation among smaller groups. And manufacturers believe that, once the acquisitions are completed, new equipment will be brought in to create new operational efficiencies. Large or small, efficiency is the goal.

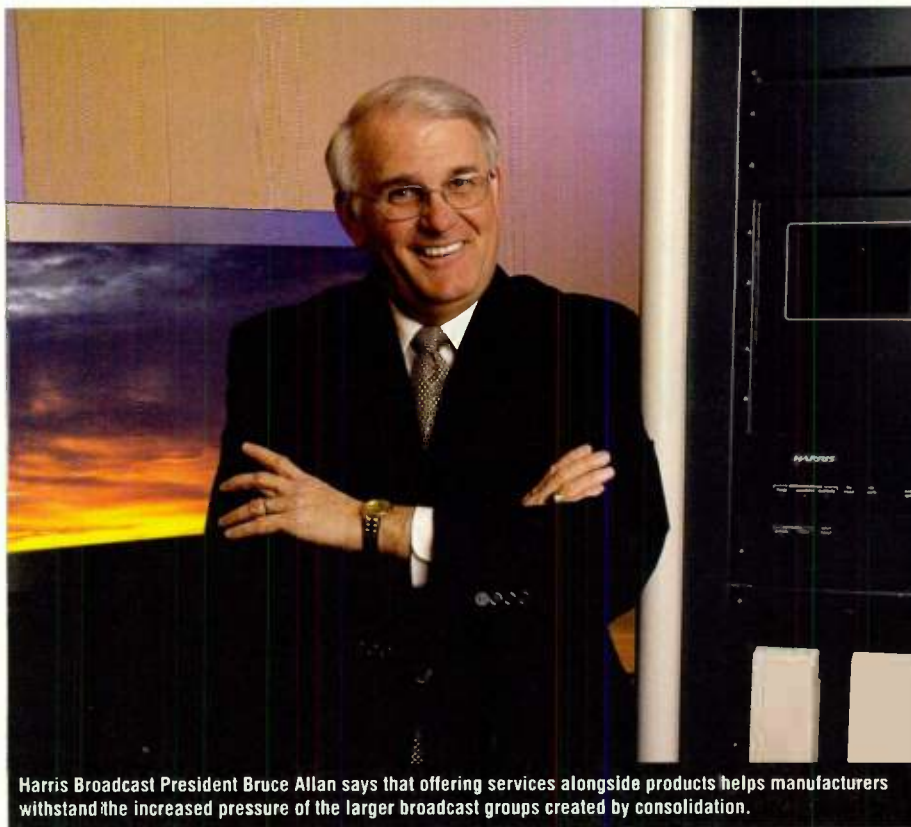
"Everyone thinks about networks and big broadcasters, but we're seeing smaller groups buying other stations to have some benefits [of consolidation]," notes Harris Broadcast President Bruce Allan.

The phrase "economies of scale" does cause some concern among manufacturers. Economies of scale usually leads to lower unit prices. So quantities involved in a sale may rise, but drops in price could erode revenues. The upside, however, is a greater presence in more facilities, and that does lend itself to greater longevity for a product and more stability for a manufacturer.

CONSOLIDATION BENEFITS

VizRT Americas President Isaac Hersly says companies like his could benefit greatly from additional consolidation as they earn the trust of major broadcast organizations. Companies like CBS or the AOL Time Warner properties, he says, will "move our technologies downstream to every level, buying one solution for many different stations."

The number of stations that Hersly defines as "many" won't be as large as some manufacturers hoped and others feared. It appears that the cap will be increased to 45% of national TV-household reach.



Harris Broadcast President Bruce Allan says that offering services alongside products helps manufacturers withstand the increased pressure of the larger broadcast groups created by consolidation.

Wilson believes the ownership cap will be revisited every couple of years, most likely resulting eventually in an industry without caps.

"The challenge for manufacturers will be how to help content producers reduce the cost of producing each stream," he says of the growing channel universe that has provided the diversity of voices that have made the cap expandable.

But even a 45% cap will have an impact on manufacturers. The market has already been tightened by the slumping economy and the still-recovering advertising market. The DTV transition has also shifted capital expenditures into



Use of VizRT systems at AOL Time Warner hints at consolidation's promise for gear makers.

different areas of the broadcast plant.

"It's going to force us to be more competitive in a market that has already seen prices dropping and competition from all sides," Hersly says. "In the long run, consolidation will impact the engineers [at the stations as well]. But technology isn't at a level where you can do a cookie-cutter installation and spread the same plan at each station. Plus all the plants are of different ages."

With or without a cookie-cutter ap-

proach, the larger broadcast groups will find more power to negotiate. Allan, who gained experience in the consumer-electronics market working at RCA, says, "The larger they are, the more pressure they can exert on a vendor." And that is why manufacturers will continue to offer more than just products: "While always sensitive to pricing, our services and support now put us in a different category [than simply selling equipment]."

SMALLER GROUPS, FEWER BUYS

The buying advantage won't go only to the larger groups. Smaller groups will gain leverage simply because there will be fewer stations and groups for manufacturers to reach. And, with fewer buyers, each remaining buyer is much more important, something that has salespeople across the country on edge.

There will, however, be at least one new opportunity: more demand for centralized operations. With the possibility of duopolies turning into triopolies, centralized operation becomes a focus as the best way to gain operational efficiencies.

"Centralization is one of our levels of expertise," says Hersly.

Wilson says that, while nationwide centralcasting continues to face last-mile connectivity problems, the duopoly model has proved to offer cost savings. "Centralization in local markets shows operating efficiencies. 'And,' he adds, "if duopolies work, why not triopolies that share new resources?"

Groups with 35 to 40 stations are already taking a hard look at the centralcasting model, Allan says. "The key is to come up with a footprint that provides benefits to smaller groups." ■

Cutting Edge

BBC's New Beginning

BBC News has signed Genesis Networks to provide the network with a "portable-bandwidth" MPLS/IP video network between New York, London, Washington, Brussels and Paris. The video network allows BBC News to commit available bandwidth anywhere it is needed on the network. Individual video "feeds" will be brought in to BBC Television Centre in London in real time, as requirements change during the day.

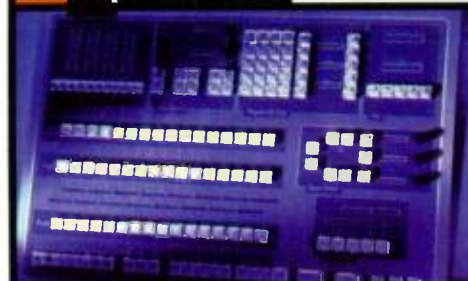
Comcast's Real Fun

Beginning in July, Comcast high-speed Internet customers will have access to more than 130 of RealOne's downloadable and online games without having to leave the Comcast broadband home page. Greg Butz, Comcast vice president of marketing and business development, says the objective is to enrich Comcast's online experience with a wide array of broadband services through the broadband home page at Comcast.net. The games join other features like movie trailers and high-resolution photos. The companies are not disclosing terms of the deal.

Leitch Rounds 'Em Up

Canadian broadcaster Craig Media will use Leitch's VR440 shared-storage server, the Opus master-control switcher, and LogoMotion II logo-insertion system for its latest digital cable channel, Stampede. Stampede, which will focus on Western-themed movies, TV series, music and sports, launches this summer.

opus switcher



Ford Gets Sirius

Ford Motor Co. and Sirius have signed a deal whereby Ford will offer satellite radio as a dealer-installed option beginning in September. The deal covers 2004 models of Ford Thunderbird, Mustang, Explorer, Sport Trac and Expedition; Lincoln Navigator, Aviator, LS and Town Car; and the Mercury Mountaineer. Pricing plans will be announced shortly.

Multi-TV DVR Trial

Comcast, Samsung and Ucentric Systems will begin a trial in the Philadelphia area testing Multi-TV DVR capabilities, which extend DVR to TVs throughout the home. Samsung digital set top boxes will incorporate Ucentric's DVR- and home-media-networking software to deliver the services. The trial will begin later this year, and, according to Comcast, TV viewers will be able to select and control individual video recordings from a single in-home recording library shared among multiple television sets. Consumers will also be able to pause a program in one room and pick it up at exactly the same scene on a TV in another room.

SPOT CABLE

LOCAL SYSTEM ADVERTISING

STRATEGIES



Adelphia and Cartoon Network teamed up on a contest awarding a Honda Odyssey. Congratulating winner Kimy Stuhr (seated) are (l-r) Adelphia's Darlene McGill, Turner's Leigh Majors, Adelphia's Allison Bowers, dealership Manager Darrell Colleto, and Stuhr's parents.

Cable Ad Revenue

YEAR	NETWORK (MILLION)	CABLE SYSTEM (MILLION)	TOTAL (MILLION)
1999	\$8,593	\$3,026	\$11,619
2000	\$10,259	\$3,507	\$13,766
2001	\$11,249	\$3,965	\$15,214
2002*	\$12,852	\$4,603	\$17,455
2003*	\$14,912	\$5,023	\$20,115

*Projected

SOURCE: Veronis Suhler Stevenson Communications

Non-Network TV Ad Revenue

YEAR	TV STATION* (MILLION)	ANNUAL GROWTH	CABLE SYSTEM* (MILLION)	ANNUAL GROWTH
1996	\$20,747		\$1,893	
1997	\$21,435	3.3%	\$2,191	15.7%
1998	\$22,828	6.5%	\$2,538	15.8%
1999	\$23,180	1.5%	\$3,026	19.2%
2000	\$25,806	11.3%	\$3,507	15.9%
2001	\$22,676	-12.1%	\$3,965	13.1%
2002**	\$23,680	4.4%	\$4,603	16.1%
2003**	\$24,075	1.7%	\$5,203	13.0%
2004**	\$25,588	6.3%	\$5,873	12.9%
2005**	\$24,994	1.6%	\$6,514	10.9%
2006**	\$27,576	6.1%	\$7,265	11.5%

* Includes national and local spot sales

**Projected

SOURCE: Veronis Suhler Stevenson Communications

Taking Aim at Stations

Cable systems eye \$24 billion in broadcast revenue

BY ALLISON ROMANO

Whether courting the local pizza shop or package-goods giants like Procter & Gamble, cable-system operators make the same pitch: Spot cable gives advertisers more bang on the buck.

This year, though, cable systems' local broadcast rivals are projected to book more than four times as many ad dollars. It's a deficit that frustrates and motivates cable salespeople.

"We're ready to talk turkey with advertisers and show them all the progress in audience, in programming and in the back room," said outgoing Cabletelevision Advertising Bureau President Joe Ostrow.

Cable systems generated about \$4 billion in revenue in 2001 from the sale of the two minutes per hour that comes

with each of the cable networks they carry, according to media investment firm Veronis Suhler Stevenson. The take is projected to rise to \$5.2 billion this year.

Still, TV stations grab far more loot. They booked \$22.7 billion in total ad revenue in 2001, \$9.8 billion from national accounts, \$12.9 billion from local. Their sales are projected to top \$24 billion in 2003.

The knock used to be that buying cable spot was just too complicated. Cable systems within a market weren't interconnected, and back-office operations were inefficient, if not incompetent.

But those arguments against cable are less relevant. MSOs have consolidated their hold on markets. Interconnects, such as Los Angeles-based AdLink, have made buying easier. By the end of this year, interconnects will be operating in 75 of the top 100 markets, up from just 10 markets

in early 2000, according to National Cable Communications. NCC, which operates interconnects and sells local cable to national advertisers, is jointly owned by Time Warner, Cox Communications and Comcast.

The days of "peddling" a tape

from headend to headend are virtually gone. According to NCC, in 144 markets, a cable operator or interconnect can now deliver at least 50% of all cable subscribers with one contract, one tape and one invoice.

What's more, cable viewership is growing. In 2002, ad-supported basic cable surpassed the seven broadcast networks. It grabbed a 48% share of the prime time audience vs. broadcasters' 45%, according to Nielsen Media Research data from the CAB. That trend is continuing this year, with

cable outdelivering broadcast in prime for nine straight weeks through May 4.

And just like the cable networks, which rant about getting seconds in the national advertising market, cable systems want ad dollars to follow the eyeballs to cable.

Operators are pushing the attractiveness of their regional footprints and huge subscriber bases. Time Warner Cable, for instance, can offer advertisers the Houston, San Antonio and Austin, Texas, markets. Comcast, with about 22 million subscribers, can deliver most of Chicago and Philadelphia.

Operators point to their medium's ability to drill down into local areas and offer particular demographics through niche networks.

In the Champaign-Springfield, Ill., market, the nation's No. 82 DMA, Insight Communications' interconnect, Insight Media Advertising, took on local system sales for another operator in the market, Mediacom. Now Insight can offer advertisers nearly 88% coverage in a far-flung market that covers 13,000 square miles.

That one-stop shopping appeals to local and national ad-

vertisers, said General Manager Tara Gallahue. "We now have more options for advertisers so they can pick and choose markets. We're making it easier for people to buy local television."

A former salesperson for local stations, Gallahue doesn't differentiate between broadcasting and cable: It's all television, she said. Across the country, cable operators and interconnects are preaching the same message.

Clearly, cable operators have a lot riding on increasing advertising revenue. They've spent billions upgrading their systems to accommodate digital services and have built up their advertising arms and interconnects. As subscriber growth slows, local advertising stands out as a growth opportunity. Advertising now accounts for about 10% of operators' revenue, but most want—and need—and more.

"We've made all this investment in the cable pipe," said Larry Fisher, president of ad sales for Time Warner Cable. "Now the cable business can take advantage of the revenue stream."

He envisions more than just selling 30-second spots. He sees opportunities to sell localized video-on-demand, targeted in-

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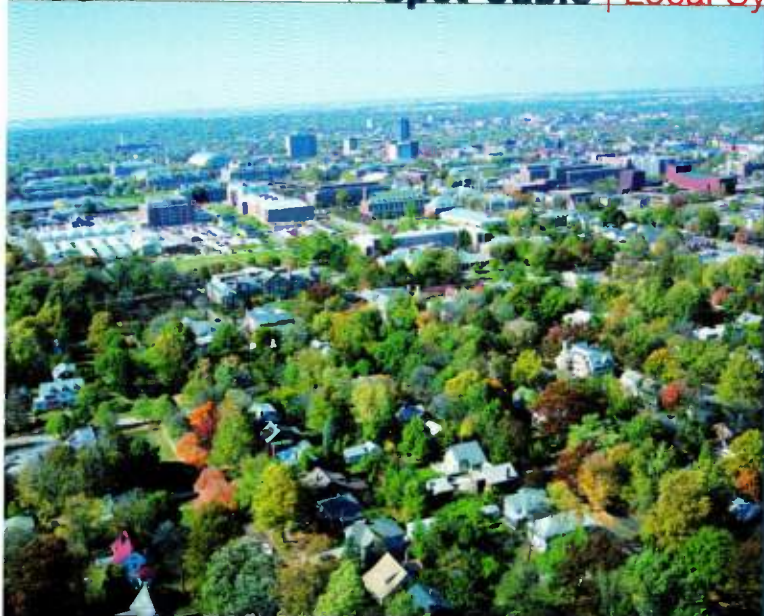
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Source: Nielsen Media Research; 12/30/02-01/26/03



Insight Media Advertising took on local system sales for Mediacom in Champaign, Ill.

commercials and even shopping channels for retailers.

Cable advertising's pitchman Ostrow trumpets cable's ability to eliminate waste and reach specific audiences. "You know exactly who the audience will be on ESPN or Lifetime. You have no clue who the audience is for the newest 'let's-drop-the-net-and-see-who-we-catch' show on NBC or CBS."

But, buyers lament, they really *don't* know exactly who is watching. That's because local viewing data is hard to come by.

"Everyone knows people are watching cable, but there is still a lot of confusion over cable ratings," said Mary Barnas, senior vice president and director of local broadcast for media buyer Carat USA. And without better ratings, time buyers find cable can be tough to sell to their clients.

Nielsen Media Research's national rating system reports demographic ratings as well as share of viewership, but local demographic data is not metered. Instead, local demo ratings are extracted from the national data. Buyers can see local household ratings, but they use demographic data to buy time.

Without true local measures, "it assumes audience is identical in different regions," said Kevin Gallagher, senior vice president, director of Starcom Worldwide's local investment group.

The few examples of true local data show that is clearly not the case. One system, Ad Com, measures local cable viewership in Jacksonville, Fla., Dallas-Fort Worth and San Francisco. Its data shows what cable channels and shows pop in individual markets and compares them with the national averages.

In Dallas, during the first week in May, for example, Fox News Channel's *The O'Reilly Factor* on and E! Entertainment Television's *Anna Nicole Show* ranked among the top 25 shows and performed well above their national averages. In San Francis-

co, though, *O'Reilly* and *Anna Nicole* were nowhere to be found. There, TNT's NBA playoffs and *Trading Spaces* were among the most popular draws.

Perhaps the most promising new local-measurement system is Nielsen's Local People Meter system, being tested in Boston. It provides both household and demographics ratings on a local level by putting Nielsen meters into the local markets. Nielsen plans to roll people meters out in the top 10 markets by 2005.

Cable operators stand to benefit from that information. "The top 10 DMAs represent the lion's share of local television advertising," said Ostrow. Indeed, according to Nielsen, \$8 billion is spent on local TV advertising in those markets.

Another system, Arbitron's Portable People Meter, currently being tested on radio and television in Philadelphia, could also yield promising data on cable viewership.

It's no surprise that local broadcasters, championed by the Television Bureau of Advertising, denounce cable data—both older methods and developing ones—as unstable. They are trying to safeguard their local and national spot dollars. In nearly every market, save perhaps Los Angeles, there is one dominant MSO, noted TVB President Chris Rohrs. "It's created a monopolistic gatekeeper and enabled cable to become a competitor" in the local advertising market.

But, unlike at the national level, where cable channels offer bargain-basement spots based on cost per thousand viewers (CPMs), local cable is often pricier than broadcast.

The TVB also pushes broadcast's blanket coverage. It reaches everyone in a market with a TV set. In contrast, cable distribution is limited. And, according to TVB, Nielsen viewership data for cable networks includes satellite homes. ■

Broadcasters Strike Back

In the battle for advertising dollars, TV stations argue that rival cable systems overstate their viewership

BY STEVE MCCLELLAN

You know you must be doing something right when the competitor that used to ignore you is now spending thousands of dollars on research and promotion campaigns to show how ineffective you are.

It wasn't that long ago that broadcasters barely acknowledged the sales efforts of its local cable competition. But consolidation, technology (in the form of more extensive cable interconnects) and more aggressive cable sales pitches have changed all that.

And the numbers are beginning to add up. Charles Thurston, president of ad sales for Comcast Cable, said that, in 2000, cable MSOs and cable ad reps pulled about \$252 million out of the Los Angeles market, or about 19% of the market's TV advertising.

Bill Fee, general manager, WCPO-TV Cincinnati, estimates that cable takes between 15% and 20% (between \$21 million and \$28 million) of the market's TV dollars, up from perhaps 5% a decade ago.



'Cable MSOs are putting a huge emphasis on local sales now, and that's forced them to become more sophisticated in the numbers business.'

CHRIS ROHRS, TVB

"Comcast is out there basically telling people they're going to eat our lunch," said a source at a major group TV owner. "You can't ignore that."

And the broadcast industry isn't. It has mounted an extensive campaign to "clarify" issues that it says have been muddled by cable's own effort to gain sales momentum. Much of the broadcast effort to point out cable's weaknesses has fallen to the Television Bureau of Advertising.

The TVB has focused both on the way Nielsen Media Research reports its ratings data and on how cable interprets and reports that data to clients and the press.

Perhaps the broadcasters' single biggest accomplishment in the propaganda battle so far has been persuading Nielsen to make substantive changes in the way it reports cable ratings in local-market reports.

Starting in the fourth quarter, Nielsen will specifically report ratings for cable program services that distinguish between viewing to cable systems and satellite services. Thus, an advertiser who wants to know how much of ESPN's audience in New York watched via Time Warner Cable and how much of the audience watched via DirecTV would be able to see those ratings broken out separately.

It's an important distinction because cable ads sold locally don't appear on the satellite-delivered signals—a point the TVB and broadcasters never tire of stressing. And, in certain markets, the satellite portion of the viewing to a given program service climbs to 30%, even 40% of the total viewing to that service. So that's 30% or 40% of that programming service's au-

dience that is not exposed to local cable ads.

But cable also benefits from Nielsen's new reporting method. For the first time, all the local cable ratings will be issued simultaneously with the broadcast ratings. Up to now, the cable ratings have been delayed by two weeks or more, giving broadcasters an unfair advantage, the cable side says.

Joe Ostrow, head of the Cabletelevision Advertising Bureau, welcomes Nielsen's new reporting methods. Broadcasters, he said, "are playing their own version of *Fear Factor*. The reality is, they have a lot to be afraid of. Cable's audience continues to grow nationally, and locally as well."

Comcast's Thurston put it another way: "The more the TVB barks at the cable industry, I think the more positive attention we're getting."

TVB President Chris Rohrs counters that broadcasters just want advertisers to know what they're buying and who and how big the audience is when they buy local cable. "Cable MSOs are putting a huge emphasis on local sales now, and that's forced them to become more sophisticated in the numbers business."

"Driving this," he added, "is a desperate

need for revenue as subscriber counts are falling. It's created a real urgency to drive revenue on the ad-sales side because there isn't growth on the subscriber side."

In April, right around the time of the TVB's annual conference in New York, the organization spent thousands on a 16-page advertising insert for ad trade publications. Much of it was used to detail DBS's audience gains at the expense of cable. "Satellite delivery is eroding cable's ability to deliver local ads," blared one line in the insert. It also detailed market by market the extent of that erosion.

And TVB will unveil a new pre-upfront ad campaign this week with a lead that said, "Apples to apples, broadcast TV has more juice than cable." The ad cites Nielsen data that, in April of this year, the top 151 rated shows in the adult 25-54 demographic were all broadcast shows: "Before you spend precious ad dollars on cable television, see if you like them apples."

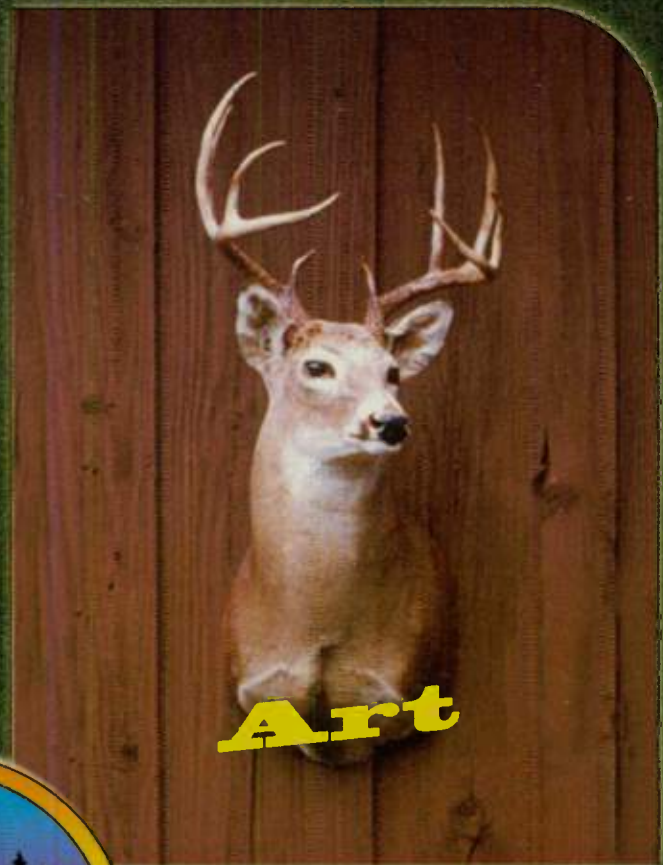
Recently, Rohrs paid a visit to Cincinnati and made a presentation to about 100 local TV advertisers on behalf of the five local broadcasters in the market. Similar trips to other markets are likely, TVB said.

WCPO-TV's Fee said that the presentation was not "cable bashing." Rather, it involved "painting what we consider a more realistic picture of the ratings business in Cincinnati" than the cable operators'. Cable, he said, "has a history of showing cable ratings that are their universe, not the total universe." Having someone from outside the market—Rohrs, that is—make the presentation "gave credibility to it," said Fee. ■

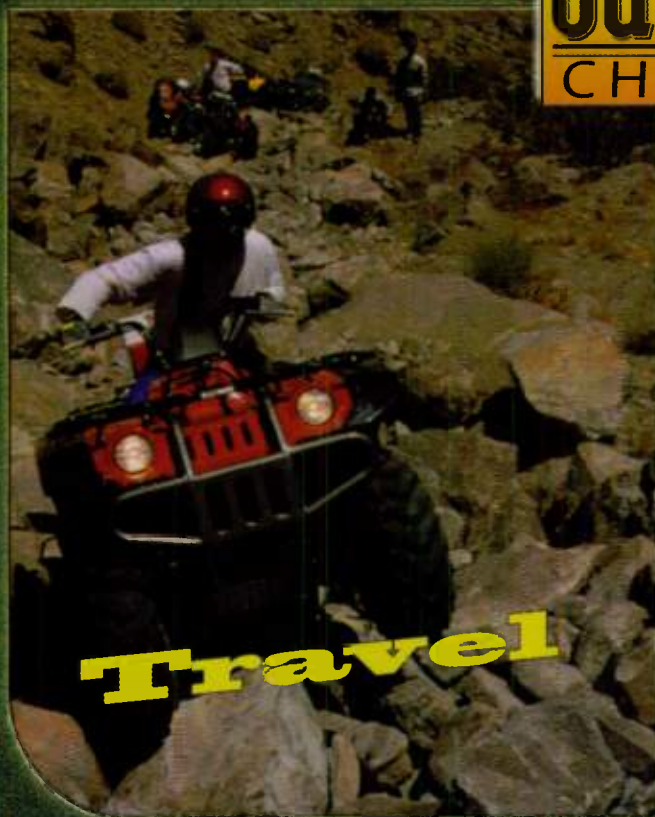
Outdoor Channel Style . . .



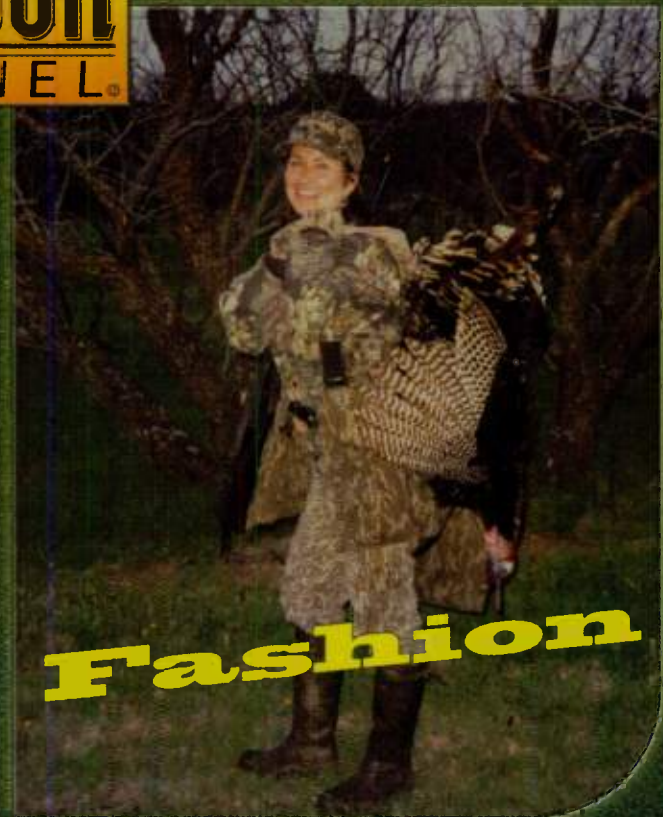
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A Formidable Presence

As Comcast absorbs AT&T's systems, Thurston looks to provide one-stop shopping for national and local advertisers

Charlie Thurston controls a lot of local ad inventory. As Comcast Cable's president of advertising sales, he has local avails from 20 to 50 networks on systems serving 22 million subscribers. He likes to brag how Comcast's recent takeover of AT&T's cable operations give him presence in 22 of the largest 25 markets. He hopes that's a formidable enough footprint for national advertisers to regard Comcast as they would a big TV-station group and be interested in buying all the markets at once. Even excluding smaller markets, though, it's a footprint that gives Thurston more than 65,000 spots to fill. Per day. (That's more than 23 million per year.)

But he's ready for the challenge. Before arriving at Comcast last year, Thurston was CEO of Adlink, the highly regarded interconnect that sells on all the systems in the Los Angeles market. He spoke TO BROADCASTING & CABLE Deputy Editor John M. Higgins about the state of the local cable ad market and how well Comcast is digesting the AT&T ad-sales operation. An edited transcript follows:

Right now, national spot is poor for TV stations, national radio is poor, local radio is weak. National network cable is great. Where is spot cable?

In general, it has been fairly soft due to the economy and certainly the war. We had a fair amount of cancellations the last 10 days

of March. Regional/national certainly was also affected, but that's the strongest business because we've been building new interconnects in major markets. Building interconnects creates easy one-stop shopping. Our local retail business was up 4% year-to-year, and our combined

regional/national spot was up 28% year-to-year. If you look at just the AT&T markets, first-quarter growth was 11% year-to-year, and the Comcast growth was 19% year-to-year. Those two averaged together equal 14%.

So growth in the old Comcast sys-

Charles W.
Thurston



THE JOB: President of advertising sales, Comcast Cable Communications, responsible for the cable operator's local, regional and national advertising sales operations, since 2002

CAREER HIGHLIGHTS: President and CEO, Adlink, the cable interconnect serving the Los Angeles market; 1992-2002; general sales manager, Adlink, 1989-1992; general manager, advertising sales, Continental Cablevision, 1986-1989; sales, Cablevision Systems, 1980-1986

EDUCATION: BA, Williams College, 1980

PERSONAL: B. Nov 7, 1958, Rye, N.Y.

tems was better? Now that you're trying to turn around the AT&T systems, I assume they would be growing faster for a while.

Here's the reason. Over the last couple of years, we built out our top 15 markets with interconnects, starting with No. 4 Philadelphia, No. 8 Washington and No. 10 Detroit, all the way through Charleston and the Carolinas. So we have upgraded our top 15 Comcast markets with one-stop-shopping interconnects. We are in the process of taking those same standards and best practices and applying them to all of the new AT&T markets that we have inherited. We're also now building interconnects in some of these small-

er Comcast markets.

What we'd like to see develop over the next couple of years is a station-group type of buy. You come to Comcast to buy Miami, Philadelphia, Detroit, San Francisco, Dallas, Chicago, Denver. We want you to have the same experience—using research, the turnaround time in buying advertising, getting invoices back electronically.

We're looking to create a very uniform and simplified approach for local, regional and national spot advertisers.

That's the Holy Grail for you: for advertisers to regard Comcast as having a national footprint.

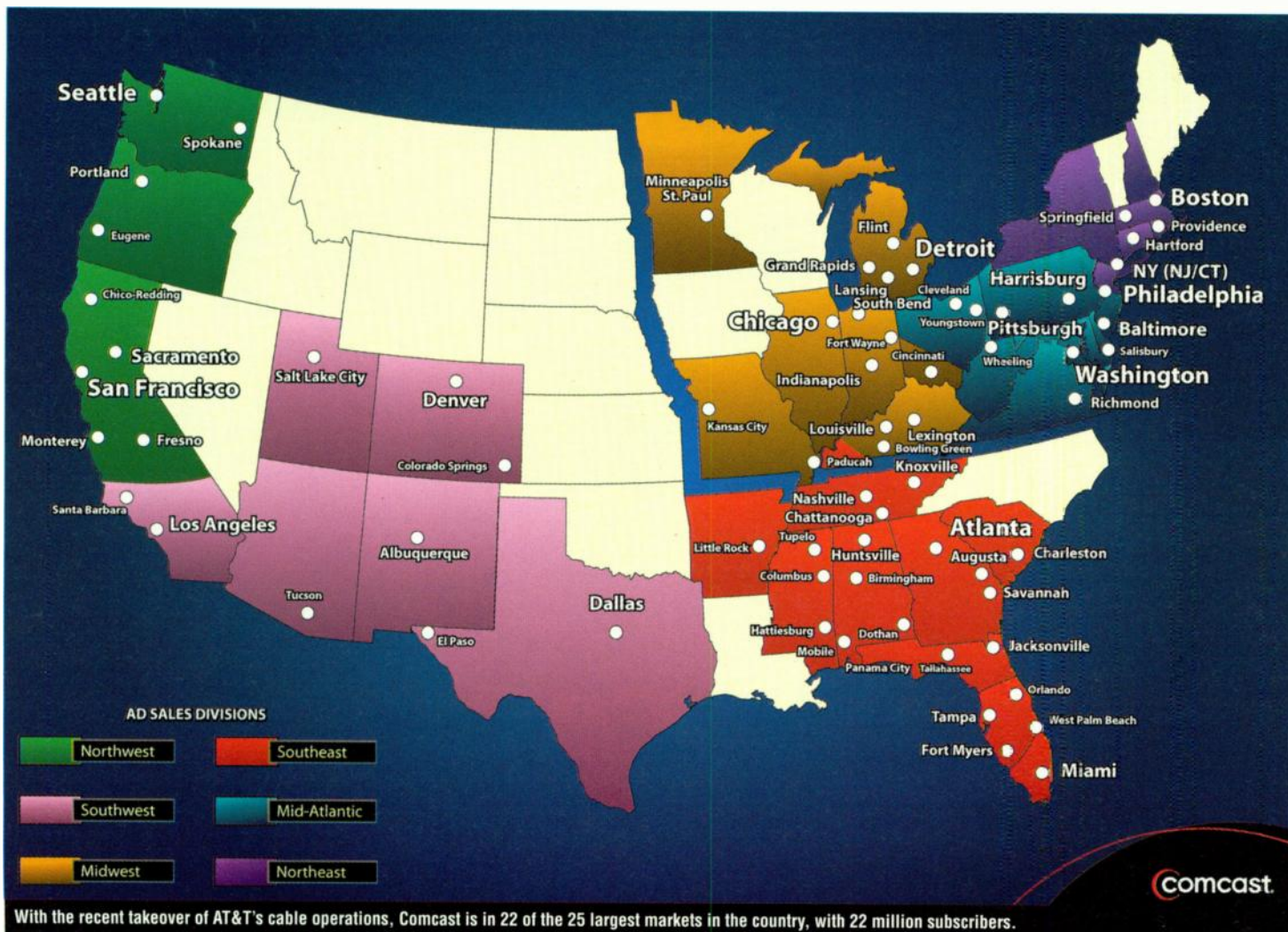
We're right on the cusp. We're already out in the agencies, demonstrating the markets that we have brought to interconnect status in a very short period of time. Our footprint, when we're done with all these affiliate deals, is going to be roughly 30 million subscribers across 72 markets, including 22 of the top 25 markets. That's a pretty compelling lineup of advertising opportunities.

We are in 72 DMAs out of the 210 across the U.S. In 54 of those 72, we are going to be the leading provider of cable advertising. So we're actually going to be building and managing the cable interconnect in those 54 markets.

In the other 18 markets, where we're the little guy, we are usually already part of an interconnect, like Adlink in Los Angeles. Or we are going to be working with the large MSO in that particular market to create an interconnect. We have done that in West Palm Beach with Adelphia, and we are doing that with Time Warner and Adelphia in Cleveland.

Explain how you segment the market differently than TV stations.

Really, when we look at local cable, we divide it into three categories. There's the local retail



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business that's been the traditional ad-sales component for cable MSOs over the last 20 years, where we sell to a one-store franchise or dealer location. They can target part of a market without having to buy the whole market as they must on a television station. Then there's the regional component, which really is market-wide business, where we compete directly with an ABC, CBS or Fox station in the marketplace. And then there's the national-spot component, which is simply buying the whole DMA in 10, 15, 20 markets across the U.S.

So we're in the business of trying to upgrade and augment our capabilities for advertisers in all three of those categories. What we're trying to do is make it as easy and as streamlined as buying traditional television stations.

It seems a little crazy in this day and age that cable operators haven't interconnected some major markets. New York is split. Cleveland. AT&T never interconnected in a market the size of Seattle? To me, that's a giant indication of how cable can still be primitive and how it treats ad sales.

Not really. If you look at the history of the cable industry, you had multiple owners within these markets.

You would need an interconnect if you didn't have multiple owners?

To a degree, but even when you have one large MSO in the marketplace, you're going to have other geographies in the marketplace that are owned by other cable companies. So really, if you look at the AT&T and Comcast deal, it was the tipping point.

But Seattle is just turning on an interconnect today. That wasn't done 10 years ago, even though AT&T or TCI has owned 60%-70% of the Seattle market for more than seven years.

Correct, but you still had a number of other MSOs in that marketplace. So what we are simply doing is aggressively doing affiliate deals with the remaining cable providers in the marketplace so that we can work towards getting anywhere from 98% to 100% of the local cable insertion under one roof. That's what we are moving at very rapid pace in doing. Quite frankly, the success rate we're having is better than we'd hoped for.

How much of the local cable business is still like local radio, selling 50 spots for \$2,000? It's a more of a basic sell by the spot vs. by the ratings point?

The traditional local retail aspect of it—where we're typically competing with radio, newspaper, di-

'We're in the business of trying to upgrade and augment our capabilities for advertisers in local retail, regional and national spot. What we're trying to do is make it as easy and as streamlined as buying traditional television stations.'

rect mail, or even billboard—is less ratings driven because you're selling just a portion of the marketplace.

But we've got a lot of sophisticated research showing product usage for the particular categories we are trying to sell. We also use automotive data from Polk, and that'll show us car sales by ZIP code from the previous year. So we can build a pretty compelling story in trying to bring a single dealer on by being able to map out where their prior-year sales were by car model by ZIP code. We're able to roll up those ZIP codes by cable system so, if there are 15 ZIP codes that make up a cable system, we can cluster that information together and then provide a pretty good menu as to which of their models they should be advertising in which geographies.

It's a pretty sophisticated sale now. The Nielsen research I referred to we used constantly for

very aggressively, both in the last year and in the last six months in upgrading technology, commercial insertion, and doing affiliate deals. We are circling back on a lot of the other markets and going through the criteria of what we expect an interconnect to live up to. They have to meet a whole laundry list of criteria from technology to traffic software to billing practices to offering advertisers one invoice, one tape, one distribution system, etc., before we give them the interconnect stamp.

Keep in mind, AT&T was really a combination of TCI and Media One, which had swallowed 10 or 15 separate MSOs before. So there was a lot of fragmentation in the advertising industry simply because there were so many owners. It's not as if one MSO was doing it right and everybody else was doing it wrong. Each MSO did it slightly differently. Los Angeles is a perfect example: You

and not into the rearview mirror. The opportunity we have here is, we've put a team of executives together and it's a combination of cable advertising veterans, broadcasters that we've brought over from some of the top stations and station groups, and then a whole host of radio, agency or new-media executives. So we feel like we're creating a new-media company that is going to take the best from the 15 Comcast markets. The buildout of the plant, so that we can actually have a common distribution system to get commercials to all of our cable headends within an interconnect, is happening. The buildout of upgrading networks from 24 or 32 to 40-plus in markets is happening with lightning speed. And I think the other key to the equation is getting better research that will validate all of the new gross ratings points that we're accumulating between the new geographies we are adding

from the diary because the meter/diary methodology was set up for the 1950s, when *I Love Lucy* was doing a 33 share of viewing and it was easy to remember when you filled out your diary. Now you've got 200-plus networks, especially when you're in the digital cable household, and it's an antiquated technology. It's like using a grandfather clock to time a race.

Zero cell: When they can't match it up, they put in a zero for that period?

Yes. So what happens to us is, if you look at households, all the ad-supported cable networks combined will do as much as a 45 or 50 share in an individual marketplace. But, when you look at the demographic ratings and the demographic share for those same networks, it falls apart because you're trying to get someone at the end of the week to reconstruct the viewing that went on in their household and a diary based on three kids, on four TV sets, watching as many as 200 networks. The technology certainly can't keep up with how viewership has splintered and proliferated.

So the beauty of the Local People Meter is that it is the same technology as the national people meter, which is able to much more closely match the meter, saying the TV's on with the actual person that's viewing that set. And advertisers buy not by household ratings but by demographic ratings.

The beauty of our business is we're able to target demographic groups much more precisely. If you're looking for men, it's sports on ESPN, and it's the History Channel. So, when the Local People Meter numbers start rolling out in the top 10 markets, it's going to be a sea change of capabilities for the way agencies and advertisers can target cable.

When do you expect that to become effective?

I would imagine once it's rolled out in New York and Los Angeles. New York, Madison Avenue, is certainly the heartbeat of the advertising industry, and Los Angeles and then Chicago are the other key media centers in the U.S. So, when you get the Local People Meters in those markets and you get the media community used to using that methodology every day, I think it's going to change pretty quickly. From that, you'll see other markets—a Philadelphia, Atlanta, Detroit, Washington.

What length of time?

According to Nielsen, it's going to take several years to roll that out. ■

Comcast Cable Ad Sales

	2001	2002	2003	2004
Value (million)	\$948.0	\$1,025.5	\$1,097.2	\$1,250.3
Annual growth	—	8.0%	7.0%	14.0%
Total cable revenues (million)	\$14,645.3	\$16,252.5	\$17,585.7	\$19,220.4
As % of total cable revenues	6.5%	6.3%	6.2%	6.5%

SOURCE: CSFB analyst Lara Warner

'The Nielsen meter/diary methodology is an antiquated technology. It's like using a grandfather clock to time a race. ...

The technology certainly can't keep up with how viewership has splintered and proliferated.'

both our regional marketwide advertisers and our national spot advertisers. And that's where we've had one arm tied behind our back because of all the flaws in the Nielsen meter/diary handshake.

When you got your hands on the AT&T systems, how did you find their ad-sales operations run?

There were some terrific markets, and there were some okay markets. I would say, going down a list of some of the best AT&T markets, San Francisco, Atlanta, Boston. Chicago had made quite a bit of improvement over the last couple of years. And Dallas has worked

had 80 different cable systems with as many as 25 owners just a few years ago. So certainly trying to get standards and best practices throughout 25 different organizations and 80 different systems was asking a lot. You're inserting on anywhere from 25 to 50 cable networks within each one of those geographies.

Right, but Adlink was the best-run interconnect, period. So, even with all that fragmentation, it succeeded. There are markets where operators—AT&T, Comcast and others—have for several years owned 60% to 70% or more where ad sales haven't run as well.

I'm really into looking forward

to interconnects and the new networks that we're adding.

Research is the last missing piece. The good news is that Nielsen has announced that they're going to roll out the Local People Meters, which we've been testing in Boston with them for a couple of years, starting with New York and Los Angeles this fall and rolling that out through the top 10 markets.

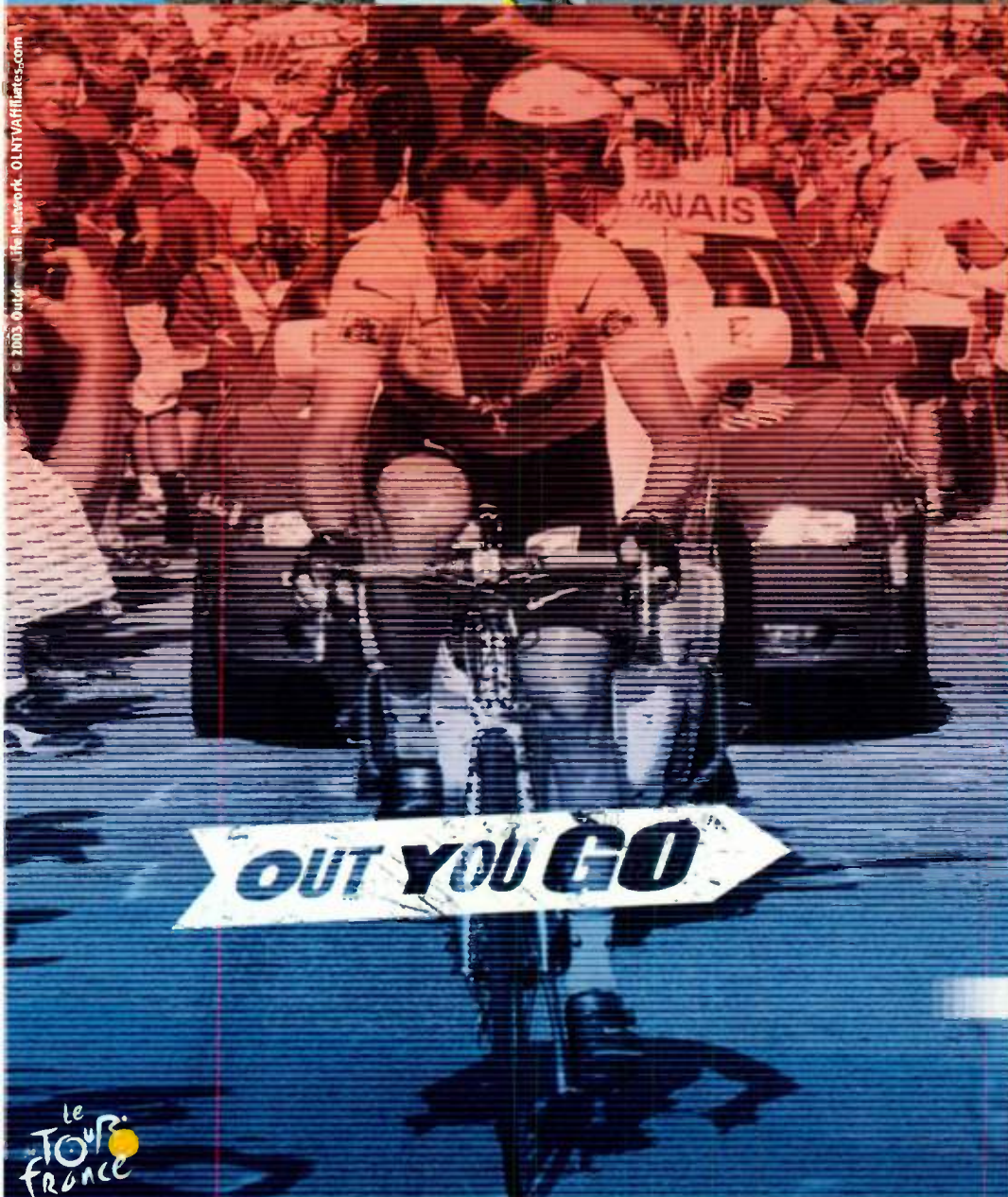
From your perspective, what are the big problems?

The biggest problem is Nielsen, the "zero cell" phenomenon. You show viewership in the household from the meter, but you can't marry information to it

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P R E S E N T I N G . . .

BRAND BUILDER

The following people at Television Stations and Broadcast and Cable Networks have been chosen by a select industry committee to receive the first annual Brand Builder Award.

These executives will formally receive their awards at the upcoming PROMAX & BDA conference in Los Angeles on June 4-6.

Each honoree along with their individual accom-

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.

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

AND THE WINNERS ARE...

The 2003 Television Century Award Winners

ABC Cable Networks Group, **Anne Sweeney**, *President*

Fox Television Entertainment Group, **Sandy Grushow**, *Chairman*

Hubbard Broadcasting, **Stanley S. Hubbard**, *Chairman*

The Recipients of the First Annual PROMAX & BDA, Broadcasting & Cable and Multichannel News

BUILDER Awards

Studio Marketing Award Winners

Buena Vista Television, **Sal Sardo**, Executive Vice President, Marketing
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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Food Network, **Michael Smith**, Vice President
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Telemundo Puerto Rico, **Nelson Montes Bono**,
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VH1, **Christina Norman**, General Manager
A&E, **Artie Scheff**, Senior Vice President Marketing
ESPN, **Lee Ann Daly**, Senior Vice President
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Martha Stewart, **Heidi Diamond**, Executive Vice
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Vice President Marketing & Creative Services
HBO, **Eric Kessler**, President
Sales & Marketing
Court TV, **Art Bell**, Executive Vice President
Programming & Marketing

Publishing Date: 6/2/2003

Space Close: 5/19/2003

Material Due: 5/21/2003

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PROMAX BDA

PEOPLE

THE FIFTH ESTATER

Continuing the Shaw Family Tradition

ABC sales chief comes from a long line of broadcasters

For Mike Shaw, president, sales and marketing, of the ABC Television Network, broadcasting is a family affair spanning three generations.

When he was 12, in 1967, his father, Reid, then general manager of General Electric Broadcasting, was profiled in this magazine, known as *Broadcasting* at the time. Thirty years earlier, in 1936, his grandfather, Donald S., a senior advertising executive at NBC radio, had been profiled.

Shaw's uncle (Don Jr.) headed affiliate relations for ABC-TV in the 1960s and went on to become a radio-station owner. And Shaw's three siblings (Steve, Gayle and Andy) are all in the radio business.

For Shaw, though, it wasn't a case of destiny, even though he started hanging around television stations when he was about 10. At that age, he says, "like most kids, I was going to do almost anything other than what my dad did."

Nevertheless, he spent time at stations as a kid, watching local news and other programs being produced. And thanks to Uncle Don, he even got an early peek at ABC's new fall schedules: Visiting his cousins, he would get a private screening.

During his college years at Syracuse University, Shaw worked summers at GE's WRGB-TV Albany, N.Y., operating film and tape machines and studio floor cameras.

Once out of college, it didn't take him long to figure out he didn't want to do what he had spent four years preparing for, a career in finance. He landed a job as ad-sales account executive in the Chicago office of rep firm John Blair & Co. Two years later, in 1979, he left for a similar position at WLS-TV Chicago and, two years after that, headed to co-owned ABC Spot Sales.

In 1983, Shaw joined CNN and helped open the news net's Chicago sales office. In those days, it was not unusual for CNN founder Ted Turner to go out on calls with sales executives. "Ted was very advertiser-friendly and also opened a lot of doors," Shaw recalls.

In 1984, Shaw joined Television Program Enterprises, the syndication arm of TeleRep founded by Al Masini. There he sold ad time for shows like *Entertainment Tonight*, *Solid Gold* and *Star Search*, which commanded ratings that most network shows would kill for today.

He jumped to Camelot Entertainment, the ad-sales arm of King World Productions, in 1987. At the time, Camelot sold time for a lot of shows outside of the King World stable, including all the Disney-owned Buena Vista Television syndication programs (*Live With Regis and Kathie Lee*, the *Disney Afternoon*).

In 1991, Buena Vista set up its own ad-sales operation and hired Shaw to run it.

Buena Vista parent Disney acquired ABC in 1996, and Shaw was soon noticed by network executives. In 1999, he was hired as executive vice president at ABC's network ad-sales department. In 2000, he succeeded the retiring Marvin Goldsmith as president, sales and marketing, the ABC Television Network.

Shaw was there during the exhilarating days of *Who Wants To Be a Millionaire* and dotcom ads. But viewers soon tired of *Millionaire* and the recession hit, and the result has been a couple of very challenging years for ABC.

But Shaw takes the pressure in stride. "I've been doing it for 25 years. I love the sales process. It's business, it isn't personal." And each spring brings new hopes: "Every year, you go into the upfront, and you're pretty optimistic about your new schedule."

And diversions take his mind off the job's pressures. He's an avid skier. On weekends, if you're up early and touring the byways of Connecticut, you might just catch him on BMW motorcycle with a small gang of fellow bikers.

But don't mistake them for Hell's Angels: The "gang" includes his brothers and a few suburban-Connecticut pals, including Dan Rank, the former head of national broadcast for ad-buying firm OMD.—*Steve McClellan*

Michael Shaw

President, Sales and Marketing, ABC-TV



B. Sept. 1, 1954, Yonkers, N.Y.

EDUCATION

BS, finance and management, Syracuse University, 1977

EMPLOYMENT

Account executive, John Blair, Chicago, 1977-79; WLS-TV Chicago, 1979-81; ABC Spot Sales, Chicago, 1981-83; director of sales, CNN, Chicago, 1983-84; vice president, sales, Television Program Enterprises, Chicago, 1984-87; vice president, sales, Camelot, Chicago, 1987-91; executive vice president, ad sales, Buena Vista Television, New York, 1991-99; executive vice president, ABC Television Network, New York, 1999-2000; current position since 2000

PERSONAL

M. Karin, July 18, 1981; children: Connor (20), Taylor (17)



FATES & FORTUNES

Broadcast TV

KENT STEELE, station manager/VP, operations, WLIW(TV) Long Island, N.Y., named executive director, broadcasting, WNET(TV) New York.

JEFF MALONEY, VP, sales, KSTU(TV) Salt Lake City, joins WTVT(TV) Tampa, Fla., in the same capacity.

TRICIA SERJU, manager, corporate communications, Belo Corp., Dallas, named director, communications, KTVT(TV)/KTXA(TV) Dallas.

AT KFVS-TV/WQWQ-TV Cape Girardeau, Mo.: **MIKE WUNDERLICH**, production manager, promoted to director, operations; **CHUCK VOSS**, creative services director, WPSD-TV Paducah, Ky., joins in the same capacity.

DAN MAYASICH, general sales manager, KPXM(TV) Minneapolis/St. Paul, joins KPNX(TV) Phoenix in the same capacity.

THOMAS STOVALL, local sales manager, KPOM-TV/KFAA(TV) Fort Smith, Ark., joins KACB-TV San Angelo, Texas, as station manager.

SYLVIA TORRES, national sales manager, KWHY-TV/KVEA(TV) Los Angeles, named local sales manager, KFTR(TV) Los Angeles.

JOHN FELL, assistant controller, WPHL-TV Philadelphia, promoted to controller.

Cable TV

GARY TRAVER, senior VP/GM, Comcast Media Center, Denver, promoted to senior VP/COO.

At Charter Communications: **DAVID FELDMAN**, former VP, technology, Jones Intercable, Denver, joins the St. Louis office in the same capacity;

LARRY KASCHINSKE, financial consultant, Charter, Denver, appointed VP, finance, Great Lakes division, Madison, Wis.

RICHARD SBRAGIA, manager, business development, Cox Communications, Atlanta, promoted to director, business operations.

Programming

At Fox Entertainment Group, New York: **JEAN ROSSI**, executive VP, sales, Fox Broadcasting Co., adds president of Integrated Sales to her duties; **NEIL MULCAHY**, senior VP, sales, Fox Broadcasting Co., adds executive VP of Integrated Sales to his duties.

At Turner Network Sales, Atlanta: **COLEMAN BRELAND**, senior VP, marketing and sales, promoted to executive VP; **KAREN BYKO**, senior VP, business planning and operations, promoted to executive VP, business operations.

At ABC Cable Networks, Burbank, Calif.: **CYNTHIA DERICK**, executive re-

KENT STEELE
WNET(TV) New YorkGARY TRAVER
Comcast Media Center

gional director, Western region, promoted to VP; **FRANK SCOTELLO**, executive regional director, sales and marketing, promoted to VP, Central region.

At Discovery Networks, Silver Spring, Md.: **MATT KATZIVE**, director, communications, Discovery Channel and Discovery Kids Channel, promoted to VP; **SEAN GALLAGHER**, executive producer, Discovery Channel, named director, development.

TARA SORENSEN, VP, creative affairs, Sony Picture Television's Family Entertainment division, Los Angeles, joins National Geographic Television & Film, Beverly Hills, as VP, development, kids' programming and production.

KEITH LEGOY, senior VP, sales, Europe, Sony Pictures Television International, London, appointed managing director, Latin America, Miami.

MATTHEW GLOTZER, VP, business development, Twentieth Century Fox Television Distribution, Los Angeles, named VP, video-on-demand and business development.

CHUCK DEVENDRA, general sales manager, WTSP(TV) Tampa, Fla., joins Ohio News Network, Columbus, Ohio, in the same capacity.

WHAT'S YOUR FATE?

Send it to Llanos Alleyne, editorial assistant, Broadcasting & Cable (e-mail: palleyne@reedbusiness; fax: 646-746-7028; mail: 360 Park Avenue South, New York, N.Y., 10010).

CLASSIFIEDS

TELEVISION

News Careers

REPORTER

WTVD-TV, the ABC owned station in Raleigh-Durham, North Carolina has an immediate opening for a general assignment reporter. At least three years experience covering live, local news is preferred. Send resumes and non-returnable tapes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

WEEKEND METEOROLOGIST

KMSP, FOX Minneapolis. Join the fastest growing Twin Cities TV station in one of the best markets in the US. Win severe weather coverage, produce interesting weather segments everyday. Degree in meteorology & AMS seal will get you started. High production and forecasting skills will make you connect with our viewers. Send non-returnable tape of your last 3 weathercasts to: HR, KMSP/WFTC, 11358 Viking Drive, Eden Prairie, MN 55344. EOE/M/F/D/V

NEWS DIRECTOR

Media General Broadcast Group www.mgbg.com WTVQ-TV Responsible for the strategic and tactical management of a 35-person newsroom that produces 32 hours of news per week. WTVQ is the ABC affiliate for Lexington, KY. As the News Director, you will be responsible for developing and executing a strategic plan that will grow the stations competitive position in the market. The News Director is responsible for hiring, training and development of the news staff. The News Director will be responsible for setting and maintaining the ethical standards of the news operation. The News Director will be responsible for interacting with the other station department heads and contributing to the overall stations well being. Send resume and references to: Human Resources, PO Box 55590, Lexington, KY 40509. Pre-employment drug screening. EOE. M/F/D/V.

Management Careers

VP/GENERAL MANAGER

Nexstar-owned, CBS affiliate, WROC - TV in Rochester, NY is searching for an experienced and qualified candidate for a unique and challenging position. We seek a leader that can take Rochester's fastest-growing television station from an established platform to new heights with demonstrated successes in leading sales-driven organizations, as well as proven leadership and promotion of teamwork in all station-related departments. Candidate must have strong passion for community-involvement, a broad range of programming experience and a track record of growth in news ratings, while maintaining a focus on the bottom line. Prior broadcast television management is a pre-requisite. Prior broadcast television General Management is preferred. Interested candidates, please forward your credentials and creativity to: Tim Busch, SVP, Regional Manager, Nexstar Broadcasting, 201 Humboldt Street, Rochester, NY 14610. No phone calls please. Nexstar Broadcasting is an equal opportunity employer.

Technical Careers

BROADCAST TECHNICIANS

ENG Personnel for a major broadcast facility in NYC. *ENG field operations with camera (and microwave truck) experience. *Videotape Editors *ENG Maintenance **Broadcast studio personnel.** *Studio Technical Directors *Audio Operators *CG (Pinnacle Deko) Operators *Broadcast Equipment Maintenance Technicians. Candidates must have experience operating in a live news and/or entertainment show environment. Employment would commence Spring/Summer 2003. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resume to: BMC, Box 322, 998C Old Country Road, Plainview, NY 11803. Fax: 212-308-6996 Phone: 212-751-2393. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An equal opportunity employer.

FULL-TIME BROADCAST TECHNICIAN

KTRK-TV, is looking for a full-time Broadcast Technician. This person must be able to work flexible hours. Broadcast television experience preferred. Duties will include: Studio camera operation and related equipment for live and tape broadcast. *Set up various props and sets and help with lighting changes. *A background working with the Euphonix CS 3100 Audio Board is a plus. *Dealing with all on-air personalities, and studio guests in a professional manner Send resumes to: Rick Herring, Senior Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Fax: (713) 663-4669. Equal Opportunity Employer M/F/D/V

ASSISTANT CHIEF ENGINEER

KFVS-TV, CAPE GIRARDEAU, MO, a Raycom Media station, has an immediate opening for an ASSISTANT CHIEF ENGINEER. Candidate must possess excellent electronic background with "to the component level" electronic troubleshooting skills and a minimum five years experience in broadcast engineering maintenance, including a solid knowledge of VHF & UHF television transmitters and RF systems. Candidate must possess above average computer, communication, management and supervisory skills and willingness to work with an "on call" status and assume the duties of Chief Engineer when called upon. Must have a FCC General Radiotelephone Operator License or SBE certification. Must pass drug screen and possess clean driving record. Equal Opportunity Employer. M/F/H/V Send resume to: Human Resources, KFVS-TV, P.O. Box 100, Cape Girardeau, MO 63702.

ENGINEERING MANAGER

WABC-TV, New York has an opening for an Engineering Manager. WABC-TV is in the process of rebuilding its entire technical facility, including digital video and audio systems built around server-based technology, IT system upgrades, and new state-of-the-art production, editing, and graphics systems. We are looking for an individual with a solid technical background to assist in the design, operation, and maintenance of these systems. The successful candidate will need to have 6 or more years experience providing Engineering and IT support to broadcast News and Master Control/On-Air operations at a major market television station. This position includes managerial responsibilities as well as the need to understand complex digital video, digital audio, and LAN systems, with a proven ability to diagnose and rectify problems quickly. The need to understand users' workflow requirements and provide training on new systems requires that the candidate have excellent communication skills and a proven ability to work well with others under pressure. The ideal candidate will have a solid background in video, audio, RF and IT components and systems, project management experience, an Engineering degree, and experience working with labor contracts in a represented facility. This open position is for the late afternoon/evening hours. Please send resume to: Bill Beam, Director of Engineering, 7 Lincoln Square, New York, NY 10023. We are an equal opportunity employer.

Finance Careers

CONTROLLER

As a result of an internal promotion, WCCO 4, the CBS O&O in Minneapolis/St. Paul has an immediate opening for a Controller who will be responsible for all financial, accounting, strategic business planning and other operational functions as well as supervision of the business office team. This management position reports directly to the Vice President and General Manager and works closely with station department managers as well as corporate managers. Candidates must have thorough knowledge of accounting theory and internal accounting controls. Requirements include: Degree in finance, plus 5 years of media experience in roles of increasing responsibility in finance and accounting management. CPA preferred. Must have strong analytical, computer and interpersonal skills, as well as excellent oral and written communication skills. Please send resume (no telephone calls please) to: Rene LaSpina, WCCO-TV, 90 South 11th Street, Minneapolis, MN 55403. Fax: 612-330-2627 EOE

Research Careers

MARKETING/RESEARCH DIRECTOR

Univision owned and operated New York stations are looking for a Marketing and Research Director. Position will report to Director of Sales and be responsible for analyzing and creating presentations to support two stations sales team. Must be proficient in the use of IBM compatible computers, MS Office 2000 (Word, PowerPoint, Excel). Working knowledge of Nielsen Galaxy, DDS, Scarborough/Prime Next, Simmons/Choices, R.L. Polk, Claritas and TNS/Competitive Media required. Looking for someone who is analytical and creative with 5-8 years experience. Bilingual Spanish is a plus. EOE. Job No. WXTV 03-3 (Please indicate job number on resume). Apply via fax (201) 287-9422.

Sales Careers

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Meetings of the Public Broadcasting Service Board of Directors and its committees will take place at the Fontainebleau Hilton Hotel, 4441 Collins Avenue, Miami Beach, Florida on June 5-6, 2003. Schedule and tentative agenda for each meeting follows: **Investment Subcommittee**, in executive session, 3:00 p.m., June 5, investment managers and other business. **Nominating Committee**, in executive session, 4:45 p.m., June 5, candidates for nomination, committee governance, board officers and other business. **Membership Committee**, 8:30 a.m., June 6, common carriage, program differentiation plan, sponsorship, and other business. **Finance, Budget and Audit Committee**, in executive session, 10:45 a.m., June 6, financial report, FY2004 budget recommendation, audit plan, investment report, and other business. **Board of Directors**, 1:45 p.m., June 6, reports from management and board committees on strategic planning, nominating, governance, legal, finance, education, membership, technology and distribution, FY2004 budget recommendation; and other business. **The meetings of the Membership Committee and the Board of Directors are open to the public; however, some portions of these meetings may be held in executive session.**

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Rules Will Remove Big Barriers

Continued from page 1

details of the plan began to leak out even before the proposal was circulated. The resulting rumors and press reports set off intense lobbying by industry, activists and Congress seeking last-minute changes.

The sweeping plan relaxes nearly all of the major national and local limits, except for radio, in which alterations to the way local markets are measured would adversely impact Clear Channel and a few other groups that have bought large shares of many small and rural markets.

DIVIDED ON DEREG

The deregulatory proposal has divided the panel along partisan lines and has sowed dissension among the three Republicans and two Democrats. Republicans and deregulation fans say new rules are a necessity if broadcasters are to achieve the economies of scale necessary to compete against pay-TV and fund the transition to digital. Democrats and opponents of deregulation counter that conglomerates already control news and entertainment programming to such a degree that there's a dangerously low number of voices.

Last week, the split widened as Powell rejected a request by

The new ownership provisions outwardly take the same "prophylactic" approach to checking monopolization that Powell derided when he became chairman in 2001. Rather than establish strict voice tests and audience limits that apply across multiple markets, he originally envisioned a market-by-market approach, favored by antitrust regulators, that measures the impact of each deal individually.

Forced to ditch that approach by fellow Republican Kevin Martin, who felt it overcomplex, Powell argues that the new limits are at least based on rigorous economic analysis rather than the "out-of-thin-air" approach derided by judges.

The new limits are based in part on the widely discussed but still mysterious "diversity index," an economic model that gives weighted values to various media in a market to determine how much additional concentration can be tolerated without reducing the number of voices.

The index was once envisioned at the centerpiece of case-by-case merger reviews; its relegation to a much smaller role in justifying relaxed limits has disappointed the Democrats on the panel.

Under the plan, broadcasters

permitted in nearly all of country's largest 100 markets.

Crossownership of local newspapers and TV stations would be permitted in markets with four separately controlled stations, translating to roughly the country's largest 150 markets. That standard is more relaxed than the six-station test reported early last week.

As expected, the 35% cap on one company's national TV-household reach would be raised to 45%, absolving Fox and Viacom's CBS of FCC-mandated station sales. Here, too, however, the affiliates and the NAB are fighting—this time to retain the current limit and limit the broadcast networks' leverage over affiliation contracts. Republican allies for keeping the cap were multiplying more like rabbits than elephants last week.

'KEEP THE CAP'

Four GOP members of the Senate Commerce Committee, who with the panel's Democrats comprise a 14-8 majority, urged the FCC to retain the 35% cap, and scores of lawmakers have signed on to a House bill that would bar the commission from changing the limit.

In radio, large-market radio/TV combos would be increased from six radios and two TVs to eight radios and two TVs. Local-market measurement would be tightened by relying on BIA market designations rather than today's complex signal-contour model, which many say exaggerates the number of stations in a market.

The new standard would hurt industry giant Clear Channel because several company acquisitions in small and midsize markets have been delayed pending the rule change and likely will now be forbidden. Other approved acquisitions that violate the new rule could be retained, however. Those noncompliant combos may be sold as an intact cluster once but not resold as such.

While the FCC appears to have gone out of its way to accommodate owners that would face divestitures without rule changes, there is a clear effort to penalize the country's largest radio group, if even in a small way. Clear Channel, which grew exponentially to more than 1,200 radio stations after national radio caps were lifted in 1996, has been criticized for bullying artists and monopolizing the concert-promotion business. "In certain markets, they've acquired more power than we would have wanted," Commissioner Kathleen Abernathy told reporters last week. ■

FCC Commissioner Michael Copps says Powell is 'running roughshod over the requests of the American people.'

Democrats Michael Copps and Jonathan Adelstein for a one-month postponement of the June 2 vote on broadcast-ownership changes. Although agency chairmen generally grant such requests as a courtesy, Powell cited opposition of the GOP commissioners (including himself) and pressure from courts to rewrite the rules as reasons for staving the course.

Copps charged Powell with running "roughshod over the requests of the American people and the precedents of this commission. This rush to judgment means that we will not fully understand the impact of the specific proposals on our media landscape before we are forced to vote."

While it's true that there will be almost no chance for public debate on Powell's specific proposal, it's hard to take seriously a charge that the FCC is rushing the decision. Powell formed a media-ownership working group in October 2001 to review the rules and has been working on changing broadcast rules since February 2002, when the court struck down the 35% cap.

would soon have unprecedented opportunity to own three TV stations in the country's largest markets. Regarding small markets, a furious battle by the National Association of Broadcasters is under way to relax restrictions on TV-station pairs even further than Powell suggested.

TRIOPOLIES ALLOWED

Three-station TV "triopolies" would be permitted in markets with 18 stations. The provision translates roughly to the country's five largest media markets: New York, Los Angeles, Chicago, Philadelphia and San Francisco-San Jose. The provision is a big win for NBC, which is under orders to sell KWHY-TV Los Angeles, one of three outlets it owns in the city after acquiring Telemundo last year.

Only one station among a three-station cluster could be rated among a market's top four.

As for other rule changes, TV duopolies would be permitted in markets with six stations. Pairs among a market's top four stations would be banned. Effectively, that means that TV duopolies and TV/newspaper combos would be

Many on Capitol Hill Fight To Retain the Ownership Limits

Continued from page 1

starting points for their own fight to rewrite the FCC's new rules. That fight begins shortly after the FCC's vote and may heat up when lawmakers return from summer break.

"This battle continues in Congress. The FCC won't have the last word," said one industry lobbyist.

Sen. Ted Stevens (R-Ark.), chairman of the powerful Appropriations Committee, signaled last week that he's going to captain a battle over what will be the most contested issue: reinstating the 35% cap on a broadcaster's national TV-household reach if the FCC lifts it to 45% as expected.

The issue has bitterly divided broadcast networks and their affiliates: There's nothing like a conflict between two favorite business constituencies to break up GOP unity.

The tensions created by the industry split were made apparent to the Senate Commerce Committee last week when Viacom President Mel Karmazin faced off against small-group owner Jim Goodman of Capitol Broadcasting.

Karmazin downplayed the prospects for his CBS network, saying owning stations is where the profits are. "When I die,

'This battle continues in Congress. The FCC won't have the last word.'

Industry lobbyist

I want to come pack as a network affiliate," he quipped. If networks can't build more-profitable O&O stables that reach most of the country, high-value content like the NFL will migrate to cable, where nets earn dual revenue streams of both advertising and programming fees from operators.

Goodman, on the other hand, warned that networks will make it harder for local owners to reject network programming in favor of local shows if a larger pool of O&Os gives them the upper hand in contract talks with remaining affiliates. "There isn't any way you can suggest allowing these large companies to own more stations improves localism and diversity."

Stevens, joined by Commerce Committee ranking member Ernest Hollings (D-S.C.), last week introduced legislation—not expected to go anywhere—that would enshrine the 35% cap and leave future changes to the sole discretion of Congress.

"While many of us in Congress had hoped that the FCC would recognize the serious consequences that could result from a laissez-faire approach to media ownership, it appears the message is not getting through," Hollings said.

Fellow Commerce Committee Republican Trent Lott (Miss.), one of four on the panel to call for keeping the 35% cap, said the FCC should leave ownership rules as they are.

Another hot issue in Congress is likely to be the UHF discount, which counts only half of a UHF station's audience toward an owner's audience-reach total. The FCC has chosen to retain the discount. Critics say it makes no sense today because cable carriage has mooted most of the technical disadvantages of a UHF signal. "The frustration many in Congress feel over the FCC lifting the 45% cap is compounded by continuation of the UHF discount," said longtime deregulation foe Andrew Schwartzman, president of Media Access Project.

Others are simply frustrated by Powell's unwillingness to reveal details of the plan publicly or delay the June 2 vote.

Hollings last week asked Commerce Committee Chairman John McCain (R-Ariz.) to march Powell and his fellow commissioners up the Hill to make his proposal public and explain why a delay was not granted. His sentiments were echoed by 93 House Democrats, who asked in a letter that Powell delay the June 2 vote. Powell politely declined. McCain denied the request but will hold another in a series of ownership hearings Thursday with News Corp. Chairman Rupert Murdoch among those testifying.

The crowd pushing the FCC to move forward is just as determined. House Commerce Committee Chairman Billy Tauzin (R-La.), seeking to keep the FCC on track, has matched letter for letter his Democratic counterpart Rep. John Dingell (Mich.). ■



EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

Separation Anxiety

Perhaps Congress has come to realize that, if the FCC is allowed to further deregulate the broadcast and cable industries, as it has been instructed to do by the Congress itself and subsequently the courts, the government will lose its comfortable grip on the major media. Last week, a majority of the Senate Commerce Committee, including four Republicans, dispensed with the deference generally accorded the FCC's decisions and told the agency to keep the restrictions of media ownership just as they are.

Lawmakers say they support ownership limits because they ensure that radio and TV stations offer local programming and a diversity of viewpoints. But we have always suspected a darker motive: that regulation, any regulation, gives government officials a means to control the electronic media.

Ironically, the very people who complain that news organizations are waving the flag and carrying the government's canteen in the Iraq war are the same ones who want more regulatory control, not less, over those same organizations. That route leads to the image that continues to stick in our minds, and our craw, of the network news presidents grilled by Congress following the 2000 election. Just imagine Arthur Sulzberger or Donald Graham agreeing to a government flogging over their news coverage. Government intimidation of the press is what people from other countries flee from when they come here.

Just maybe, if the big media companies didn't have to constantly worry about the effects of their decisions on various

bureaucrats and elected officials, they could be a tad more critical of the government that currently holds the leash. Did the major news organizations go soft in their coverage of the war in Iraq as some quid pro quo for ownership deregulation? We don't think so. But, so long as the major news media are under the thumb of various government agencies, the clouds of suspicion will always be there.

Did the industry cave on the V-chip to earn brownie points in Washington? Have some station owners paid off indecent-cy fines as a cost of business or an investment in future goodwill? You better believe it. That is conduct unbecoming a free press. But of course, the electronic press isn't free. That fundamental inequity remains at the root of our support for less government control, even if the result is far from ideal.

Deregulation clearly has its downside: Bigger companies can be bullies as well as protectors; jobs are lost. But no change comes without cost, and all freedom entails the risk that it will be abused.

We are not calling for an end to the spectrum regulations that guard against interference and allow companies to safely navigate the seas of waves and wires. We are also solidly behind rules that prevent companies from abusing their size and power in the marketplace. The first is the true province of the FCC; the second should be that of the Justice Department.

If antitrust laws need to be strengthened or better enforced to guard against monopolistic practices, so be it. But the electronic media should be as free as the print press. Period.



AIRTIME

GUEST COMMENTARY

Diversity Without Regulation

Last month, the National Association of Broadcasters wrote every member of the U.S. Senate asking them to support a bill sponsored by Sen. John McCain (R-Ariz.) that would foster market-based, voluntary measures to increase diversity in broadcast ownership.

NAB and Sen. McCain do not agree on every issue. Nonetheless, we strongly back the Telecommunications Ownership Diversification Act of 2003 and intend to lobby aggressively for its passage.

We have always believed that ownership diversity is good for localism and good for the business of broadcasting. There is no question that Sen. McCain's bill will go a long way toward helping underrepresented groups gain entrance into the ranks of mass-media ownership.

By providing sellers of telecommunications assets a tax deferral, the bill could make it significantly more affordable for sellers to divest broadcast properties to qualified small and minority-owned businesses. Moreover, the legislation would reduce the tax on gains from investment in certain small businesses, providing investors an incentive to consider them.

Increasing employment and ownership opportunities in broadcasting for underrepresented individuals has consistently been a priority of NAB.

For 23 years, NAB's Department of Human Resource Development has assisted stations in recruiting and retaining qualified personnel through programs like our Broadcast Career Center Web site. Each year at the NAB Convention, a Career Fair co-hosted with the Radio-Television News Directors



The time has come for Congress to embrace Sen. McCain's attempt at correcting past imbalances in media ownership.

EDDIE FRITTS
NAB

Association and the Broadcast Education Association provides employers the opportunity to interview nearly 2,000 job seekers. A similar fair is held annually at the NAB Radio Show as well.

Through a partnership with Howard University in Washington, the NAB Education Foundation (NABEF) has pledged nearly a half million dollars to help train talented students in media sales. Most graduates of the NAB Media Sales Institute have landed jobs at some of the largest broadcast companies in America. Next month, we will graduate another 30, bringing to about 90 the number of minority and non-minority students who have benefited.

The Broadcast Leadership Training Program targets mostly senior-level women and minority broadcast employees from stations all over the country with an intensive MBA-style education program geared toward giving each person the skills needed to join the ranks of radio- and television-station ownership. At the upcoming June 9 NAB Service To America Summit, 18 exceptional broadcasters will graduate from the program, bringing to 58 the total number of BLT graduates.

The American melting pot has always been a land of opportunity, without regard to color, gender or creed. The time has come for Congress to embrace Sen. McCain's attempt at correcting past imbalances in media ownership. We urge swift passage of his legislation.

Fritts is president of the National Association of Broadcasters



OPEN MIKE

'Coffee creamer'

Editor: I want to thank P.J. Bednarski for his wonderful and insightful column ("Let's Be Real Funny," 5/5, p. 29).

I'm been a TV writer of game shows and a comedy writer but never a sitcom writer. I've always felt oddly ill at ease with them, and now I know why! If I happen to watch one, my general *modus operandi* is to listen to the lines for humor and ignore all the sweetening. Many times, I've found that I'm not laughing all too much.

I've been a big fan of *Sex and the City*, and it's always seemed odd to me that people classify it as a "sitcom"; I'm now redefining what sitcom means in my head.

I sincerely hope that the laugh track will now become *apparent* to all those couch potatoes who've been passively fooled by it for years. It's time for a wake-up call! A good joke is priceless. Canned laughter is so obviously inauthentic to the listening ear. It may do the job to encourage the viewer to sense something's "funny," but it's about as real as powdered coffee creamer.

And maybe that's the trouble with most people: They just aren't paying attention and don't realize what they're missing. I don't know where my career is heading, but I do know I want to make a difference in how people perceive things!

This was my first issue of BROADCASTING & CABLE. I look forward to more of your insights.

RUTH DEUTSCH,
Los Angeles



TWO CENTS



"We're very proud of *Hitler*."

LES MOONVES

to reporters at the CBS upfront.

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LINDA STASI, *New York Post,*
on CBS's *Hitler: The Rise of Evil*.

"[*Dawson's Creek*] wasn't realistic, but it was absorbing in its own absurd way. *My So-Called Life*, an obvious inspiration that lasted only a season on ABC, was better-written and more down-to-earth, but that may have been its downfall—the teens who watched *Dawson's Creek* in droves (at first) could fantasize about being as bright or funny or gorgeous as these kids."

ALAN SEPINWALL,
New Jersey's *The Star-Ledger*

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

Conflict of Disinterest

TV news should drop the excuses and pick up the ownership story

FCC Commissioner Michael Copps and I had lunch in New York last fall to talk about the media-ownership proceeding now coming to a head. He has been the major opponent of loosening the rules. I favor anything that gets government out of the media business (see editorial, opposite page), so we mostly disagreed. But we did concur on two points: 1) the food at Union Pacific justifies its expense-account prices (we split the check) and 2) TV news's neglect of the media-ownership story has been disgraceful.

Can you imagine the broadcast-network newsmagazines or cable news networks ignoring significant deregulation of any other industry the size of TV and radio? I can't. Every time a suitcase gets lost, they want to talk about airline deregulation, and that happened 25 years ago.

What if President Bush moved to deregulate the pharmaceutical industry? "Hey, fellows, no need to submit those new drugs for testing. Just go ahead and sell 'em. You'll save a lot of money on lab rats, and PETA will love ya."

The media business is the most narcissistic around. It loves to talk about itself, to publicly agonize about what it does and how it does it. Even as the tanks rolled through the Iraqi desert toward Baghdad, pundits pondered the independence of embedded reporters, the inherent conflict between patriotism and journalism, and whether it is okay to show the carnage of war.

I don't mean to denigrate such introspection. How media cover the world is important. Media are vital to democracy and the preservation of American freedom.

It is for that very reason that media should be covering the who's who of media and how changes in the FCC rules might impact the roster. After the FCC votes June 2, fewer companies will come to own more TV and radio stations, and bigger companies will absorb smaller ones. What does that mean?

Most Americans don't understand how concentrated media is and how much more concentrated it might become. They look at the dazzling array of channels on the programming grid and assume they must be getting a lot of different points of view. They don't real-

ize that most of the channels are controlled by a handful of like-minded corporations. But they should know. And they should be part of the FCC debate as the FCC prepares its new rules.

I also don't think the public understands how government regulation of content and ownership can restrict what they see and hear on TV, or how not deregulating might result in fewer newscasts in their communities.

So given all this, why is big media sitting out the dereg story? The media execs say they have an ethical conflict: They can't do a big story on an is-

though if any did, I would like to see them). But the news divisions are run by smart folks who know that it's not a good idea to take on the bosses and, besides, resources are limited and there are a lot of other stories to cover.

Media have had opportunities. Over the past several months, the FCC or one or two of the commissioners held public hearings, which drew people for and against deregulation. The hearings—in New York, Richmond, Los Angeles, Seattle and Durham, N.C.—provided plenty of lively video.

Some big media are paying atten-



Can you imagine the broadcast-network newsmagazines or cable news networks ignoring significant deregulation of any other industry the size of TV and radio?

sue in which they are a party. How convenient. At this point, of course, a major TV story might slow down, if not derail, the march toward deregulation, and those same media execs are counting on deregulation. That is why I suspect TV decision-making has as much to do with self-interest as ethical purity.

I'm not saying e-mails went out from corporate headquarters warning the news division off the story (al-

tion. The national newspapers—*The New York Times*, *The Washington Post*, *USA Today* and *The Wall Street Journal*—have been giving it substantial treatment of late. On the TV side, C-SPAN has been good, covering, for instance, Sen. McCain's hearing last week that aired all sides of the issue. Bill Moyers' *Now* on public television has been hammering away at the story. And last Thursday, ABC's Peter Jennings finally stepped up with a respectable and even-handed report.

But it's not enough. The network newsmagazines, the other evening newscasts and the cable talk shows need to get on this story—and soon. The final FCC countdown has begun. ■

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Warner Bros. Wins Prime Time Derby

Continued from page 1

year, 80% of new series were at least partly produced by a network-affiliated studio. This year, that percentage is 60%.

Altogether, Warner Bros. nabbed a record 15 new series orders, giving it 28 shows on prime time this fall.

The WB picked up by far the highest percentage of shows produced by an affiliated studio, with 100% of its fall series produced by Warner Bros. Television. That adds five shows to the five Warner Bros.-produced shows already on The WB's schedule.

"I don't mean to sound disingenuous, but we truly chose the shows we felt were the best," said The WB Entertainment President Jordan Levin. "But we're obviously going deeper and deeper into a vertical future."

Both Levin and Warner Bros. Television President Peter Roth say it has been a priority for the network and the studio to work closer together, and they have certainly accomplished that.

"We have the No. 1, 3 and 4 highest-rated series on that network in *Smallville*, *Gilmore Girls* and *Everwood*," Roth says. "But, this year, we have at least two series on each of the six broadcast networks. While we are a primary supplier to The WB, and that was in fact one of our important goals four years ago, we are equally represented on other networks."

Sometimes, synergy was absent. All of Viacom-owned UPN's four comedies were produced by Warner Bros., which has no affiliation with Viacom. Only one of UPN's shows, *Jake 2.0*, comes from Viacom Productions.

"We just went for the best projects,"

said UPN President of Entertainment Dawn Ostroff. UPN has some big-name talent working on several of its shows, including hip-hop star Eve on *The Opposite Sex* and superstars Will and Jada Pinkett-Smith executive-producing *All of Us*, based loosely on their marriage.

Warner Bros. Television will produce both shows, which seem expensive but aren't, said CBS Chairman and CEO Leslie Moonves. "Compared to *Buffy the Vampire Slayer*—which was a ridiculously expensive show with a \$2.4 million license fee—these sitcoms represents less than 50% of the cost of that show, around \$1 million per hour."



'We truly chose the shows we felt were the best, but we're obviously going deeper and deeper into a vertical future.'

JORDAN LEVIN,
The WB

Networks in general are placing big bets on comedies this year, acquiring a total of 20 sitcoms for fall and four for midseason in the hopes that at least one will hit it big and go on to make hundreds of millions of dollars in syndication.

"A successful sitcom can be worth an awful lot of money to a studio that, in almost all cases, is owned by a company that owns the network," says Garry Hart, president of Paramount Television Production. Paramount

also has a diverse programming slate next fall, placing six new series on the air for a total of 18 shows on broadcast network TV next year. Of those, nine are on UPN or CBS; the rest are spread out amongst the other four nets.

ABC, UPN and Fox are leaning the most toward comedy, although NBC Entertainment President Jeff Zucker said prior to the upfronts that NBC would like to expand into more nights of comedy and ultimately get 10 sitcoms on the

air. Currently, NBC runs six comedies and still is working to fix its troubled Tuesday 8-9 p.m. timeslot.

Twentieth Century Fox, once the top-volume producer in the industry, has been vocal in its efforts to slim down its development and production.

"Three years ago, we had 24 series on the fall schedule, and, in the plane ride home, we both wanted to kill ourselves," says Dana Walden, president of Twentieth Century Fox Television, who runs the studio with Gary Newman. "If you are not careful about managing the volume, you max out the resources of your company because you only have so many executives to manage all of those shows."

"These new shows fit well into our mandate of smart, selective development," Walden continued. "They worked financially well for the studio, worked well in international arrangements, and commanded premium license fees and timeslots from the networks."

Twentieth scored eight pickups, adding to its 13 series on the air. Of those 21 shows, 11 are for Fox.

Touchstone, whose primary mandate is to develop for co-owned Disney net ABC, scored six new series, all of them for ABC. That adds to its eight returning series, six of which are on ABC.

Universal, which has been lobbying Washington on the difficulty of getting shows in prime time when a studio isn't co-owned with a network, had one new show picked up in *Karen Sisco* for ABC. That adds to the six shows the studio has on the air, four of them from Dick Wolf, creator of the *Law & Order* franchise.

Sony also got back into the network prime time business this year, with three pilots picked up: *Joan of Arcadia* on CBS, *Kingdom Hospital* on ABC and *The Mayor* on The WB. *Joan* is co-produced by CBS Productions; *Kingdom Hospital*, by Touchstone. ■

Quick Upfront Start For Cable, Network And Syndication

Continued from page 2

front money and next season for share of target audience—will be between CBS and NBC.

Last week, Moonves predicted that CBS will "close the gap" next season with NBC among adults 18-49, a gap that now stands at just six-tenths of a rating point.

"He said that last year, too," said Roy Rothstein, senior vice president, Zenith Media. He believes that CBS may continue to narrow the gap, as it did this year. Whether it can close it and whether it really wants to remains to be seen: With an audience median age of 51, "CBS still has the highest median age of any network," Rothstein said.

And there's possibly a limit to

Agency executives estimate that the broadcast-network upfront will come in 2% or 3% over last year's record \$8.1 billion. Network execs guess it will be in the high single digits, on a percentage basis, above 2002.

how young CBS really wants to get. The reason? Drug money. CBS gets the dominant share of prescription-drug advertising, including more than \$200 million in such ads last year, according to CMR, the New York-based ad tracker. "That's a 35-plus demo," said Rothstein.

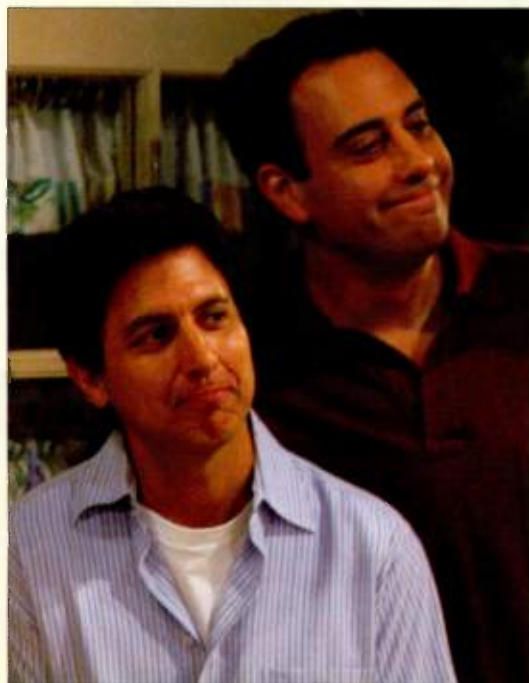
As for ABC, the consensus seems to be that network is taking small steps in the right direction but still is not a serious contender for first or second place next year. "ABC is in significantly better shape going into the fall than it was going into this season, but that's not really saying much," said Steve Sternberg, senior vice president, director of audience analysis, Magna Global USA. He and others question the renewals of *Life With Bonnie* and *Less Than Perfect*, "modest performers at best."

The network also failed to exploit its *Bachelor* lead-in "because it didn't have any appropriate 10 p.m. dramas." Thursday still needs a complete overhaul, and, "possibly most important of all, ABC needs something on Monday," after football.

Agency executives said The WB, with a flashy new production of *Tarzan and Jane* (he has moved to New York) seemed to enhance their programming lineup.

"They should do at least as well as they did this season," said Rothstein. "I think they helped themselves on Thursday and a little bit on Friday and Wednesday as well." ■

\$1.8M per Show for Our Good, Good Friend, Ray Romano



Actor Ray Romano became the highest-paid actor on television last week, securing himself a \$1.8 million-per-episode deal for the next season of CBS's hit comedy, *Everybody Loves Raymond*. That comes to nearly \$40 million for a 22-episode season.

Romano's new contract beats the \$1.6 million-per-episode that Kelsey Grammer gets for *Frasier*. But Grammer's deal remains the most lucrative, because it's for two years and a total of \$75 million. Romano's only covers next season, which could be the show's last, conceded CBS Chairman and CEO Leslie Moonves during an upfront press conference in New York last week.

Everybody Loves Raymond is a financial winner for CBS, which is upping its license fees for the show from less than \$3 million an episode to between \$5 and \$6 million, according

to reports. But the show, produced by HBO Independent Productions and David Letterman's Worldwide Pants, rakes in top advertising dollars as the ninth-highest rated show on television; it also pulls in an upscale audience. The show anchors CBS's strong Monday night line-up.

Everybody Loves Raymond also is a revenue driver for CBS sister company, King World. Sources say the show draws weekly license fees of around \$2.5 million, plus barter time for King World.

While CBS negotiated to keep *Raymond* on the air, it also was considering what to do with Ted Danson's *Becker*, which CBS pulled from its line-up next year. Moonves said CBS executives are in discussions with Becker's producers over whether to bring the show back at some point during the upcoming season.—Paige Albiniak

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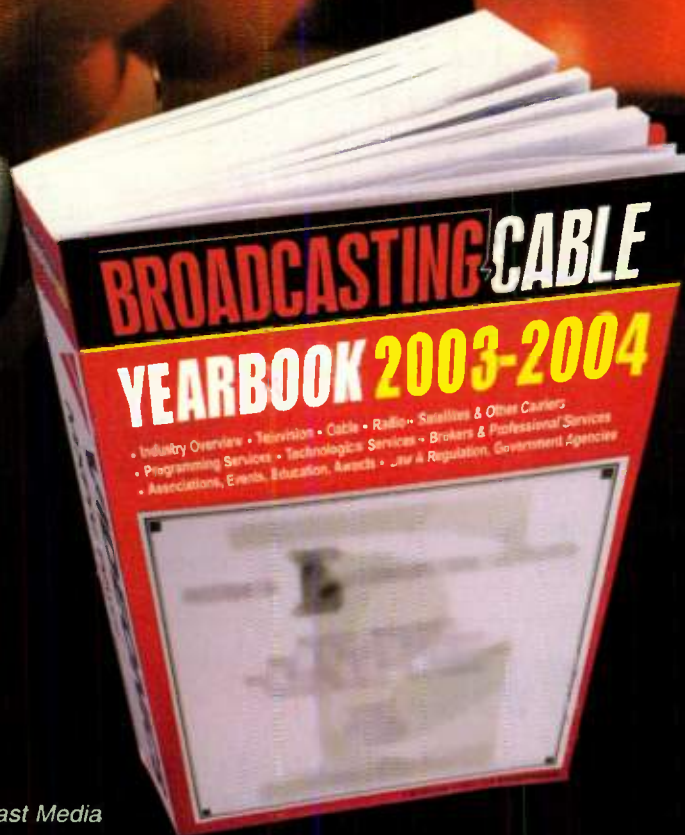


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