

Scheduling Conflicts

The key matchups for 2003-04

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62nd ANNUAL Peabody AWARDS

The best in TV and radio

Insert

The FCC Giveaway

Moyers fights a good fight

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May 26, 2003

MEDIA OWNERSHIP

Broadcasters Lobbying FCC For Small-Market TV Duops

BY BILL MCCONNELL

Concerned the FCC may not go far enough in permitting ownership of two TV stations in small markets, broadcasters led by the National Association of Broadcasters last week kicked a lobbying effort into high gear.

"No problem in the broadcast-ownership area is more



FCC Chairman Michael Powell's duopoly plan does not go far enough, the NAB says.

pressing or more in need of remedy than relief to mid-sized and smaller stations," wrote LIN Television President Gary Chapman and three other heads of small and midsize chains to the FCC last week.

In a proposal that FCC Chairman Michael Powell gave to fellow commissioners two weeks ago, broadcasters could own two stations—a so-called duopoly—in

Continued on page 27

Now Playing

The latest look at proposed changes in the FCC rules

NATIONAL TV OWNERSHIP CAP

Aggregate coverage of TV station groups

TODAY: 35% of 106.7 million TV households (UHF stations are counted as having half coverage of VHF stations)

PROPOSED: 45% (UHF discount remains the same)

NEWSPAPER CROSSOWNERSHIP

Ownership of broadcast stations and daily newspapers in same market

TODAY: Forbidden, although more than 70 grandfathered combos exist

PROPOSED: Permit crossownership in markets with four separately owned TV stations, roughly the top 150 TV markets

TV TRIOPOLY

Ownership of three TV stations in same market

TODAY: Forbidden

PROPOSED: Permit in markets with 18 TV stations, roughly top five TV markets

TV DUOPOLY

Ownership of two TV stations in same market

TODAY: Permitted only in markets with eight separately owned TV stations, roughly top 50 markets

PROPOSED: Prohibit duopolies between any of market's four top-rated stations, effectively limiting combos to top 100 markets at best

2003 BROADCAST UPFRONT

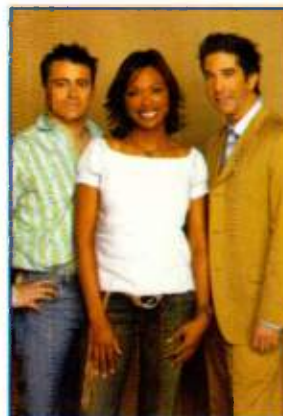
'EXTRAORDINARY'

Fast and furious, network advertisers spend record \$9.4B

BY STEVE MCCLELLAN

How in the world did this happen? The broadcast networks upfront broke quickly and lucratively last week, with advertisers bringing \$1.1 billion more to the table and committing \$9.41 billion to the six networks' 2003-04 lineups. That's up a stunning 13% from a year ago, with NBC leading the way.

No doubt about it, this year's



Friendly Market

NET	2003 (\$B)	2002 (\$B)	CPM CHNG. '03 v. '02	INVENTORY SOLD '03/'02
NBC	\$2.9	\$2.7	+16%	84%/83%
CBS	\$2.2	\$1.9	+19%	82%/82%
ABC	\$1.8	\$1.5	+15%	84%/84%
Fox	\$1.6	\$1.3	+15%	84%/84%
WB	\$0.7	\$0.6	+23%	80%/78%
UPN	\$0.3	\$0.3	NA	NA/80%

NA—Not available
Note: Figures do not include prime time sports inventory sold by ABC and NBC

SOURCES: Network and agency executives

market sizzled, with quickie transactions that sounded like a trip to the dry cleaner. The market started last Tuesday. It was done by Friday.

"The overwhelming response to the network upfront is just a complete reaffirmation from national advertisers

Continued on page 30

MADISON AVE.



VERY BEST RATING

+60%

The Hallmark Channel is enjoying big increases in prime time rating (0.5 to 0.8 since August), distribution, ad revenue

TV BUYER PAGE 13

Cable-Hungry Advertisers Push Upfront Toward \$6B

BY STEVE MCCLELLAN AND ALLISON ROMANO

The strong demand for network TV time is spilling over to cable, where several networks are reporting sharp increases in upfront spending.

According to buyers and sellers, total upfront spending could jump to between \$5.7 billion and \$6 billion, up 20%-25% from 2002.

But much of the gain is coming from selling more time. In fact, the huge cable inventory is keeping a check on prices. Cable prices are up, but nowhere near the mid- and high-teen percentage increases that the broadcast networks' reaped.

Many buyers were saying that

KEEPING PACE

Total cable upfront



the price gap between cable and broadcast is probably widening.

"It's going to be a lot tougher for the cable guys," says Bob Riordan, senior vice president, national broadcast, MPG. "There are too

Continued on page 30

NEWSPAPER

#BXNPRT *****
#BC7537812# JAN04 REG 204 ***3-DIGIT 462



McCain Weighs In for Fin-Syn

Senator offers some support to independent writers, directors

BY BILL MCCONNELL

Writers and directors struggling to revive restrictions on broadcast networks' in-house programming last week were warmed by a thin ray of hope when Senate maverick John McCain told them "I'll do what I can" to preserve opportunities for independent producers.

While that wasn't an overwhelming vote of confidence, sympathy from the head of the Senate Commerce Committee was welcome relief after months of cold shoulders from the FCC, where the creative community's petition to impose a watered-down version of restrictions on network in-house production has received scant attention.

No matter that McCain offered little hope of reinstating anything along the lines of the financial-interest and syndication rules, or fin-syn. "It's clearly been declared unconstitutional by the courts," he told reporters after a wide-ranging Commerce Committee hearing on media-ownership issues. "I don't have the answer."

But to those seeking new restrictions on the networks, McCain's support is more significant than his lack of optimism.

Michael Gardner, the Washington attorney leading the fight on behalf of a coalition of writers, said times have changed since the court tossed out the old fin-syn rules limiting the nets' in-house programming in the mid 90s. Since the rules were eliminated, he said, there's now solid evidence that programming diversity has been harmed—data lacking when the court ruled.

The pressures facing non-network

producers are just one unfortunate result of the larger media-consolidation trend, warned Sen. Ernest Hollings, the committee's ranking Democrat. "We will see fewer creative outlets for independent TV and content producers," he said. "I fear that a 'shoot-first-ask-question-later' strategy plays right into the hands of the media conglomerates and leaves the American people a day late and a dollar short."

Since repeal of fin-syn, networks' share of in-house prime time shows

convinced the network that he would quit, NBC relented to allow him to portray beloved Dr. Huxtable, an obstetrician. The show's success helped turn around the then-faltering NBC.

News Corp. Chairman Rupert Murdoch testified in defense of his plan to gain control of DirecTV and then, addressing fin-syn, said the nets don't have the will or the desire to produce their entire lineup. "If anyone comes to us with a show that can get us an audience," he said,



Sen. Hollings (r) greeted News Corp.'s Murdoch before the Commerce Committee hearing.

climbed from 15% to roughly 77% in 2002. (Recent measures indicate that it dropped to 60% in 2003.) What's being lost, said Thomas Fontana, whose production and writing credits include *St. Elsewhere*, *Homicide* and *Oz*, is the freedom to say no when network executives pressure creators to unwisely alter their shows.

Fontana recalled that NBC wanted Bill Cosby to play a Las Vegas entertainer on his early-'80s sitcom, *The Cosby Show*. When Cosby con-

"we'll be the first to buy."

Murdoch said Fox produces 30% of its shows in-house, co-produces another 35% and buys the final 40% from outside producers like Fontana.

Gardner, given his faith that new rules could survive court challenge, views the sympathy of a powerful committee chairman as an important advance. He is pushing a plan that would carve out 25% of the Big Four nets' prime time schedule for outside producers. ■

BREAKING...

Powell Issues DTV Query

WASHINGTON—As promised by FCC Chairman Michael Powell, the Media Bureau has sent letters to companies in six separate industry groups requesting updates on their progress in rolling out digital television services. The recipients were the seven broadcast networks and PBS, network affiliates in top-100 markets, the nine largest cable operators, DirecTV and EchoStar, and consumer-electronics manufacturers and retailers. The aim is to identify areas where the transition to DTV isn't getting necessary attention and draw up possible federal action to speed the conversion.

Brouillette Returns to Commerce Panel

WASHINGTON—Dan Brouillette was named staff director for the House Energy and Commerce Committee, replacing David Marvontano. Brouillette returns to Capitol Hill June 2 after serving as a partner to the Alpine Group, where he counseled financial-services, telecommunications and high-technology clients. He was an aide to committee Chairman Billy Tauzin from 1989 to 1996.

Move Over, Tiger. Here Comes Annika

NEW YORK—Golfer Annika Sörenstam drew an impressive crowd to USA Network's first round coverage of the Bank of America Colonial event last Thursday. USA posted a 1.9 overnight rating for its coverage of Sörenstam's play from 10 a.m. ET to 3 p.m., three times higher than a typical first round. Viewership peaked at 2 p.m. with a 2.5 overnight rating.

CAB Confab Hits New High

CHICAGO—The Cabletelevision Advertising Bureau reported that its 10th annual Cable Sales Management Conference in Chicago May 17-21 set a new attendance record. All told, 1,278 people attended the gathering, according to the CAB. That included 256 agency and client executives who turned out for "Chicago Cable Day" on Monday, which featured a spot-cable sales pitch from National Cable Communications. Attendance by cable operators, interconnects, networks and vendors rose 35% from a year ago.

BROADCASTING & CABLE

May 26, 2003

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MAY SWEEPS

Idol drives Fox to second win in 18-49s

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ABC Has Little To Brag About

Network ends season in third place; its fall slate gets mixed reviews

BY PAIGE ALBINIAK

ABC may have "stopped the bleeding" during the season that just ended, but it's clear to the network that this season it better keep a good supply of Band-Aids around. While this season looks better than last, ABC is a long way from being fully competitive.

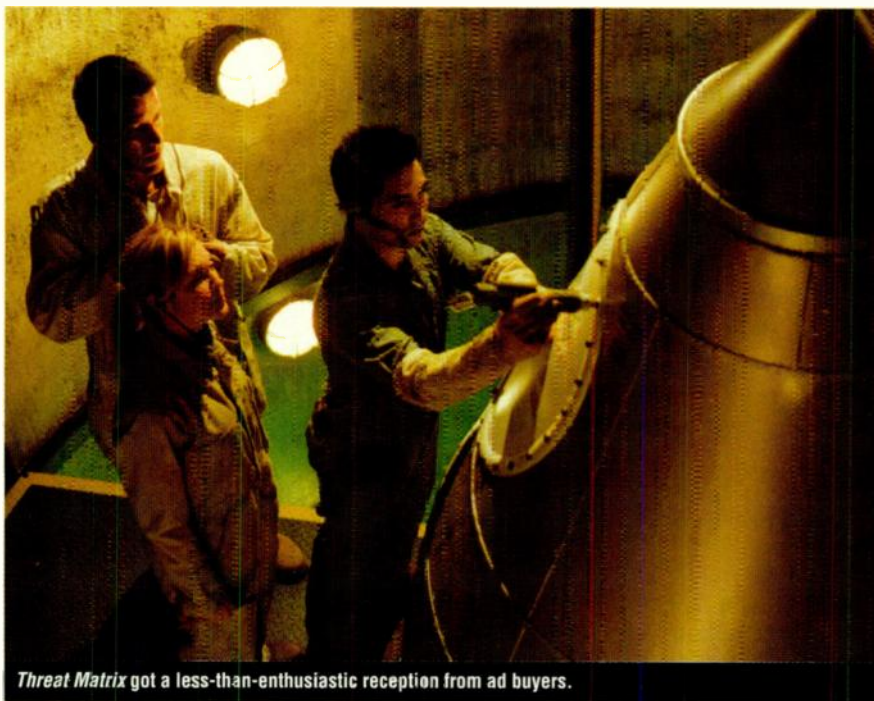
This season, the network limped to a third-place tie with CBS in the 18-49 demographic and barely beat Fox for third place in viewers. Reviews of its new fall programming are mixed at best.

"They are more on track than they have been, but they didn't have a good year from an affiliate's standpoint," says Alan Frank, president of Post-Newsweek Stations. "They had a start last fall, and then they totally departed from their strategy and got wiped out. They ran after reality and forgot shows that were working. It was a big mistake."

ABC Entertainment Chairman Lloyd Braun and ABC Entertainment President Susan Lyne say the network met its goals for the year. "This was our best year-to-year improvement in more than 22 years, excluding the *Millionaire* year," Braun says. But according to the numbers, those goals were accomplished by only the narrowest measure.

With the season's final numbers in, ABC was up 6% in adults 18-49 and 3% in total viewers. Without the Super Bowl, though, the network would essentially be flat with the 2001-02 season, and that season was a post-*Who Wants To Be a Millionaire* disaster.

If Braun is worried, he's not admitting it. "I believe we are on the right track as to



lorette to No. 28 for *Extreme Makeover*. Even the much maligned *Are You Hot* was No. 49, beating renewed *Life With Bonnie*, *Less Than Perfect* and *Dragnet*.

The rest of ABC's renewed comedies fall into the middle range, with *According to Jim* at No. 43, *George Lopez* at No. 44 and *8 Simple Rules* at No. 45. And all those mid-rated shows are the building blocks for the 2003-04 season and the basis for Braun's optimism.

The Practice, which is undergoing a major facelift with most of the cast departing the show, ranks only No. 58 out of the top 18-49 shows, suggesting that, even if the show declines, it may make little difference in ABC's overall performance. ABC's moving the show to Mondays at 9 p.m.

television together, but I'm not sure ABC has all the pieces yet."

"ABC was the worst," said one researcher. "I didn't even understand the schedule."

"With *Dragnet* coming out of the *Wonderful World of Disney* on Saturday nights, what were they thinking?" asked another. "Where are their minds?"

Many ad buyers are down on ABC's drama development, particularly *10-8* on Sundays at 8 p.m. and *Threat Matrix* on Thursdays at 8 p.m. Some thought *Karen Sisco* on Wednesdays at 10 p.m. looked promising but wondered whether it could sustain against NBC powerhouse *Law & Order*.

Others were not so tough on the network, saying they thought the return of ABC's family TGIF lineup would work on



'They had a start last fall, and then they totally departed from their strategy and got wiped out.'

ALAN FRANK,
Post-Newsweek Stations



'Every network has a different blueprint and different profile. I am 100% confident we will make even further strides next year.'

LLOYD BRAUN,
ABC Entertainment

how to rebuild ABC," he says. "Every network has a different blueprint and a different profile. I am 100% confident that we will make even further strides next year."

For ABC, only reality shows and *Monday Night Football* broke into this season's top-30 list of prime time shows in adults 18-49. None of ABC's scripted shows—not *Alias*, not *The Practice*, not *NYPD Blue*, not *8 Simple Rules for Dating My Teenage Daughter*—made the list. Tuesday's *NYPD Blue* is ABC's top 18-49 scripted show at No. 35, while Wednesday's *My Wife and Kids* is its top scripted comedy at No. 39.

Several of ABC's reality shows—*The Bachelor*, *The Bachelorette*, *Celebrity Mole* and *Extreme Makeover*—fared better, ranging from No. 10 for *The Bache-*

certainly hurt its ratings. Its return to Sundays at 10 p.m. with a mostly new cast, altered storyline and halved license fee might be the show's death knell.

"There's some duplicitousness here," Frank says. "You don't cut a fee from \$7 million to \$3.5 million and expect nothing to happen. I appreciate trying to get more-reasonable rates, but, when you hurt a product in order to get it cheaper, you get a product that is maybe worth less."

Few are impressed by ABC's 2003-04 schedule. "The problem ... is that there's not a good amount of audience flow from one hour to the next," says Steve Sternberg, director of audience analysis at Interpublic Group's Magna Global USA. "I think families do want to watch

Friday nights. They also praised some of ABC's comedy development, particularly *I'm With Her* on Tuesdays at 8:30 p.m. and *Hope and Faith* on Fridays at 9 p.m.

"I think their concept of bringing back TGIF is a really good one," says Paula Barra, associate director of communications insights at OMD. "I don't know how they are going to keep people through *Back to Kansas*, but I think *Hope and Faith* has a lot of potential."

"At least, they are trying to build some nights using the moderate success they had last year," said Stacey Lynn Koerner, executive vice president of global research integration for Initiative Media. "They will be able to stabilize or improve slightly with the schedule they brought out." ■

WEEK OF MAY 16-22

B&C INDICES

THE B&C 10



BROADCAST TV GROUPS



CABLE TV MSO'S



RADIO



	CLOSE	WEEK	YTD
Dow Jones	8594.02	-1.4%	3.0%
Nasdaq	1507.55	-2.8%	12.9%

The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$14.35	2.6%	9.5%
Clear Channel	\$39.85	-1.6%	6.9%
Comcast Corp.	\$29.65	1.5%	31.3%
Cox Comm.	\$29.46	0.9%	3.7%
Disney	\$18.12	-1.8%	11.1%
EchoStar	\$32.24	2.0%	44.8%
Fox Ent.	\$27.50	2.2%	6.1%
Hearst-Argyle	\$24.53	1.4%	1.7%
Tribune	\$49.64	-0.3%	9.2%
Viacom	\$45.59	1.1%	3.0%

GOOD WEEK

Interep	\$2.11	17.2%	-9.4%
Paxson	\$5.62	17.1%	172.8%
Vivendi	\$18.10	14.8%	12.6%
Charter	\$2.36	14.0%	100.0%
Big City Radio	\$0.72	10.8%	-57.6%

BAD WEEK

Pegasus	\$26.03	-12.5%	97.2%
Saga Comm.	\$19.20	-9.7%	1.1%
Playboy	\$10.42	-8.9%	2.9%
Salem Comm.	\$21.48	-7.8%	-6.6%
Motorola	\$8.44	-7.3%	-2.4%

PEGASUS 'SELL'

\$26

Analyst Tom Eagan put a well-timed "sell" recommendation on Pegasus Communications. Pegasus' stock had soared on speculation that News Corp. would buy the DirecTV reseller. On May 15, the stock was trading at \$29 per share. It settled at \$26 after News Corp.'s Chase Carey blasted the valuation.

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

The Syndication Beat

May got lustier in the second week, with most syndicated shows gaining ground in the second full week of the sweeps. (Syndication ratings are reported slowly by **NIELSEN**.) Four of the top five rookie first-run shows were up over the first week of the sweeps period. **KING WORLD**'s *Dr. Phil* was up 4% to a 4.9, while **BUENA VISTA**'s *Who Wants To Be a Millionaire*, which had another million-dollar winner May 8, hit its highest rating yet in New York, a 5.6/14. Nationally, *Millionaire* was up 7% to a 3.2. **SONY**'s *Pyramid* was up 6% to a 1.9. **WARNER BROS.**' *Celebrity Justice*, cleared mainly in late-night, was up 8% to a 1.3 tied with **NBC ENTERPRISES**' *The John Walsh Show*, which was unchanged.

The big winner was *The Oprah Winfrey Show*, which opened up its biggest lead in 12 weeks over second-place *Dr. Phil*. *Oprah* was up 5% to a 6.3.

Warner Bros.' *Friends* was the top off-net sitcom, up 3% to a 6.6. Sony's *Seinfeld* dropped out of the top spot, down 2% to a 6.5. King World's *Everybody Loves Raymond* was up 3% to a 6.1.

Separately, **SONY PICTURES TELEVISION** has cleared its comedy *King of Queens* on **FOX**-owned **KTTV(TV)** and **KCOP(TV)** Los Angeles, bringing the show's clearances to 98% for a Sept. 15 syndication launch. Los Angeles was the last major market in which Sony was seeking a clearance.

Noted

Long-struggling cable network **TECHTV** has retained an investment banker to look for partners or buyers. **GREENBRIDGE PARTNERS**' **MIKE YAGEMANN**, who has long worked on deals for TechTV owner **PAUL ALLEN**, is "exploring strategic alliances" for the network, which could include an outright sale. Industry executives said that is Allen's preferred outcome is recover the \$450 million he put into it. ...

CBS late last week backed off a threat to withhold high-definition programming from its 2003-04 schedule after House Commerce Committee Chairman **BILLY TAUZIN** and Telecommunications Subcommittee Chairman **FRED UPTON** urged the net to reconsider last

REPURPOSING

TNT Gets *Boomtown* Reruns

NBC's *Boomtown*, featuring Mykelti Williamson (left), is getting a sophomore season, and syndicator NBC Enterprises has cut a repurposing deal for the Peabody Award-winning drama with TNT. The series' first season will air on TNT on Monday nights beginning May 26. TNT is said to be paying in the neighborhood of \$200,000 per episode.

year's threat to eliminate HD from its upcoming lineup unless the government implements the broadcast-flag copy-protection regime. The FCC has pledged to rule on the proceeding this fall. ...

The series finale of *Buffy the Vampire Slayer* scored **UPN** some of its highest ratings of the season. *Buffy* went off the air with a bang, winning its best ratings since last November in adults 18-49, total viewers, females 12-34 and female teens.

Condolences

C. ROBERT OGREN JR., former VP of engineering and operations for **LIN TELEVISION CORP.**, died May 18 in New Bedford, Mass. He was 59.

He joined LIN in 1990, following a stint at WBAL-TV Baltimore, where he was director of engineering. Besides WBAL-TV, he also worked at WTEV-TV Jacksonville, Fla.; WBZ-TV Boston; and WLNE(TV) New Bedford, Mass., his hometown. He also served as chairman for the local chapter of the Society of Broadcast Engineers. Ogren retired from LIN Television last December, citing health reasons.

CORRECTION

A photo of Warner Bros. Television President Peter Roth on page 50 of the May 19 edition ran with a quote from The WB Entertainment President Jordan Levin.

MTVA Puts N.J. Plan On Hold

Renewed NYC tower negotiations are getting serious

BY KEN KERSCHBAUMER

Recently revived conversations between the New York Metropolitan Television Authority and New York City may soon result in a deal to build a new broadcast tower in Manhattan to replace the World Trade Center tower lost on 9/11.

As of now, the MTVA still has a plan on the books to put the new tower in Bayonne, N.J. But last week, Federal Aviation Administration spokesman Jim Peters said the group asked the FAA to put a review of its New Jersey application on hold.

The FAA had asked several relevant organizations for comments. MTVA President Ed Grebow said one of those groups, the New York Terminal Radar Approach Facility (TRAY), which handles radar operations for the airports in the New York metropolitan area, objected to the placement and design of the tower. Once the MTVA found out about TRAY's concerns, it asked that the review be placed on hold.

Grebow says MTVA is pondering whether to revise the Bayonne plans or continue to work on a deal with New York City—which is what broadcasters have wanted all along. There are active negotiations with the city, he says, and that alone is a big step for the MTVA.

Previous MTVA President Doug Land had a tough time gaining traction with New York Mayor Mike Bloomberg. The mayor was hesitant to allow the construction of a tower on Governors Island, off the southern tip of Manhattan. Eleven months ago, New York broadcasters couldn't



A broadcast tower could be placed at the new World Trade Center site.

even get a meeting with the mayor. Bloomberg seemed concerned with radiation from the tower and even questioned if a tower was necessary in an age of cable and satellite television.

That reluctance, however, was before the depths of New York's current fiscal crisis set the administration into scramble mode in an attempt to find new revenue. After hiking property taxes nearly 19% and creating a program to allow corporate sponsorship of New York City landmarks, getting additional revenue from the MTVA suddenly seems a good idea.

Grebow has gained the traction broadcasters lacked a year ago. If he manages to close the deal, the MTVA will get what it wanted from the beginning: a tower in Manhattan.

One possible site for the tower is atop the new Trade Center site, designed by architect Daniel Libeskind, planned for lower Manhattan.

The importance of the location has little to do with prestige and everything to do with service. New York City broadcasters have said that a tower in Manhattan would best replicate Trade Center coverage areas, ensuring over-the-air service to boroughs like the Bronx or Queens. ■

NCTA Expects No Attendance Drop-Off

BY JOHN M. HIGGINS

Headlined by hacks and flacks—Microsoft's Bill Gates and now-famed Pentagon mouthpiece Torie Clark—the National Cable & Telecommunications Association's annual convention (June 8-11) is expected to draw about the same number of attendees as last year's show.

Although they refused to release any details, NCTA executives said that registrations for this year's National Show seemed to be on the same pace as last year.

Like other media trade shows, the National Show has been hammered during the past few years as the economy slumped and industry consolidation prompted cable opera-

tors, networks and equipment companies to slice the number of attendees and amount of exhibition space leased.

According to NCTA President Robert Sachs, for this year's show in Chicago, "roughly, we are tracking with last year." Last year's show in New Orleans drew 17,000 attendees, down 30% from the 24,000 at the 2001 convention in Chicago. Similarly, the roughly 200 exhibitors will match the 2002 total, but the association would not say how much floor space has been leased.

In its efforts to accommodate companies reluctant to spend \$100,000-\$300,000 on a booth, the NCTA has signed 16 cable networks—including BET, Oxygen, Comedy Central, HBO and HSN—to cheaper executive suites on one corner of the show floor. ■



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For more information, contact Ron Hebshie at 818-569-7347

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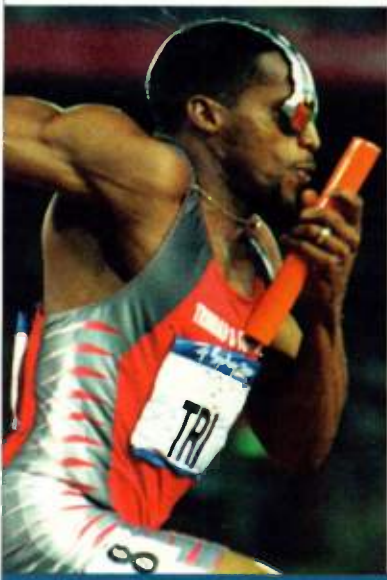
World Radio History

REGULATION

Discovering America

Senators backing a new terrestrially based pay-TV service appeared taken aback that more than one company is vying for the spectrum. "I think they were surprised to discover we exist," said Harold Kirkpatrick, head of MDS America, whose company has built systems overseas. One co-sponsor of legislation, which requires the spectrum to be issued free rather than via a planned FCC auction, asked Kirkpatrick for a one-on-one meeting.

Still, most lawmakers at a hearing on the bill last week voiced continued support for Northpoint, which instigated the FCC's authorization of the new service. MDS America is Northpoint's prime rival for the spectrum and, believing it would win the spectrum in an open bid, wants the frequencies auctioned. Sens. Conrad Burns and John Sununu, both backers of the bill, criticized the DBS industry for its opposition to the terrestrial service.—B.M.



SPORTS

More HD Olympics?

NBC is contemplating creating a separate high-definition service for its coverage of the 2004 Summer Olympics. This week, the company is hoping to nail down the lineup for Bravo HD (the network launches in July). And it is also trying to decide whether it wants to offer the HD Olympics coverage over Bravo HD or create a separate service. That decision would impact Bravo HD cable deals, so expect a decision sooner rather than later.

"The cost of doing the Olympics in HD is a huge hurdle," says NBC Cable President David Zaslav. "But, given the amount of demand that we sense from the DBS and cable distributors, we're looking real hard at green-lighting an effort."—K.K.

BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

CABLE

Unlucky 13?

FX's *Lucky* hasn't lived up to its name when it comes to the ratings game. More than halfway through its 13-episode run, the half-hour dark comedy continues to slide. Last week, *Lucky* dropped to a 0.7 household rating, well below FX's recent 1.1 prime time average, according to Nielsen data. The series, with a hefty \$1.5 million per-episode price tag, debuted to an encouraging 2.2 rating but now averages a 1.3. FX blames heavy cable news competition during the Iraq war and more competition in the May sweeps.

After spending millions to market *Lucky's* debut, FX has cut back on the promotional budget. Post-sweeps, though, FX says it will spend more. "We have six episodes left; we'll see how it does," a spokesman said.

Entertainment President Kevin Reilly has also said he'll consider re-airing *Lucky* later this summer as a companion to his new drama about plastic surgery, *Nip/Tuck*, which bows July 22.—A.R.



MARKETING

Disney/OMD Loses Magic

Media buyer OMD and Disney/ABC have decided not to renew a cross-platform deal they negotiated last year valued at about \$1 billion.

The deal still has another four months to run, and both sides stressed that the decision not to renew was mutual and amicable. It



simply made more sense to let it run its course and continue to do business through more-traditional channels, such as the upfront and scatter markets, sources said.

Meanwhile, OMD has struck a deal to spend \$250 million with MTV Networks, and talks reportedly are ongoing between OMD and MTVN parent Viacom's cross-platform sales department, Viacom Plus, that could see the deal expanded to additional Viacom outlets.—S.M.

REGULATION

Try, Try Again

The FCC May 28 will try to auction 256 new licenses that did not sell in September, when the agency originally put frequencies currently used for ch. 54, 55 and 59 on the block. The channels, using frequencies reclaimed from broadcasters, make up the so-called C and D blocks of the 700 MHz band. Other portions of the 700 MHz band—ch. 52, 53, 56-58 and 60-69—will be sold later.

The government is reclaiming channels on the 700 MHz band as part of its effort to convert broadcasters to digital transmissions and offering their old analog channels for new uses.—B.M.

New Watchdog Group for Child-Friendly TV

By Ken Kerschbaumer

Common Sense Media, a new non-partisan media-watchdog group designed to keep parents informed about the appropriateness of media of all types took to the Web last week with the launch of its Web site, www.common-sensemedia.org.

Its board of directors reads like a "who's who" of the media industry, with former FCC Chairmen Bill Kennard and Newton Minow, Oxygen Media executive Lawrence Wilkinson, and Robert

Wehling, former chief marketing officer for Procter & Gamble among the names. Advisers include Dr. William Baker of WNET-TV New York; Gary Knell, president and CEO, Sesame Workshop; and Tim Zagat, co-founder and co-chair of Zagat Survey.

James Steyer, founder, chairman and CEO of Common Sense Media, says the idea for the non-profit organization came about during his travels across the country last year in support of his book *The Other Parent, The Inside Story of the Media's Effect on our Children*.

"Parents and others I spoke with said

they felt overwhelmed by the media's influence on their lives and those of their kids," he says. "But they found they have nowhere to go for easy-to-understand information about media content. The current system of ratings is a hodgepodge, with separate ratings for TV, movies, music, Internet and videogames."

Television's ratings system, in which program producers or their networks, rather than a separate board, rate show content, has largely been ignored by parents and viewers, although most surveys say parents are concerned about the neg-

ative effect of television on their children.

Version 1.0 of the Common Sense Media Web site includes in-depth descriptions of all types of media. The reviews are designed to provide parents with a sense of both the quality and appropriateness of content for children.

The organization hopes to tap Zagat to create a Zagat survey for media. Other Common Sense print and television outlets for the content are also on the agenda, and Steyer hopes that, within a year, Common Sense will offer a weekly or monthly guide that parents can use to make more informed decisions on media. ■

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STATION BREAK

BY MARK MILLER

TV, Radio, Newspaper Join Forces

SAN FRANCISCO—CBS-owned KPIX-TV and KCBS(AM) are collaborating with the *San Francisco Chronicle*. The alliance, announced last week, has the TV station, the all-news radio outlet and the newspaper working together on news projects and polls, cross-promotion, new-business development and co-sponsorship of events.

"This partnership represents a great opportunity for more in-depth news reporting in the Bay Area, utilizing the unique strengths of newspaper, television and all-news radio," says KCBS VP/GM Frank Oxarart.

KPIX-TV News Director Dan Rosenheim adds, "We are pleased to have joined forces with one of the best newspapers in northern California. The combination of the KPIX news department with the *Chronicle's* newsroom will deliver to Bay Area news consumers a new level of journalistic excellence."

In addition to the news partnership, the *Chronicle* and KPIX-TV will co-sponsor major area events and broadcasts.

David Ives, 1919-2003

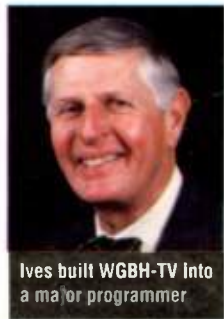
BOSTON—David O. Ives, longtime head of noncommercial WGBH-TV (and WGBH-FM), whose leadership built the television station into a major provider of public-broadcasting programming, died May 16 in San Francisco, where he was visiting family. He was 84.

Ives joined WGBH-TV in 1960 as director of development. He became the station's president in 1970, held that post until 1984 and then served as vice chair of the station's board of trustees until 2001. During his tenure, the station produced shows and series that received the highest critical and popular praise, including *Nova*, *Frontline*, *Masterpiece Theatre*, *Mystery!* and *Evening at Pops*, as well as "how-to" programs from Julia Child's cooking shows to *This Old House*.

He was unflagging in his efforts to promote his station, becoming familiar to viewers during pledge drives, when he would cheerfully demonstrate pledge-gift umbrellas, perform songs and skits he had written, and even ride an elephant. Every spring, he would trade his signature bow tie for a red apron and urge viewers to "Bid, bid, bid!" during the WGBH Auction, an event he created in 1966.

He received public broadcasting's highest honor, the Ralph Lowell Award, in 1985.

Ives is survived by his second wife, Patricia, two sons and five grandchildren. Services are scheduled for May 29 at Harvard Memorial Church, Cambridge, Mass.



Ives built WGBH-TV into a major programmer

Fighting Crime With a Camera

NEW YORK—Telemundo O&O WNJU(TV) New York anchor Jorge Ramos and the station's *Noticiero 47* were honored last week by the Crime Stoppers Program of the New York City Police Foundation for their help in solving a 10-year-old crime and their promotion of the Crime Stoppers program. On April 3, during his "Crimes Sin Resolver" segment of *Noticiero 47*, Ramos reported on an unsolved crime committed in 1993. Although the crime had been reported earlier on *America's Most Wanted*, no suspects had ever been identified. Following Ramos's report, the Crime Stoppers unit received an anonymous phone call from a WNJU viewer, and an arrest was made three days later.

Separately, after seeing a picture of a fugitive on a WBRE-TV Wilkes-Barre, Pa., newscast last week, a viewer alerted police to his whereabouts, and he was recaptured. The man, who had been in custody after threatening to harm himself and his 6-year-old daughter during a standoff with police, had escaped from the hospital where he was undergoing a psychiatric evaluation.

Helping Out

KANSAS CITY, Mo.—In response to the tornadoes that devastated Missouri and Kansas earlier this month, Meredith Broadcasting's KCTV(TV) raised more than \$50,000 for storm victims with an on-air fundraiser. In addition, the station donated \$2,500 to the Salvation Army.

Ready for Drive Time

PHILADELPHIA—Nearly 15,000 viewers cast votes in the final round of WCAU-TV's "Best Summer Gig Ever" contest, with the prize of being a traffic reporter at the station from June through August. The winner: John Ogden of Marlton, N.J., a recent communications graduate of La Salle University.

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



American Idol's strength drove Fox to a win in the 18-49 demo for the second consecutive sweeps period.

Fox Sings Sweetly in Sweeps

NBC, down 20%, finished in second place

BY PAIGE ALBINIAK

Powered by an unstoppable *American Idol*, Fox this season won two consecutive sweeps periods in the key adult 18-49 demo for the first time in its history and positioned itself to overtake NBC as the No. 1 network in the demo next season.

American Idol is so strong that even NBC Entertainment President Jeff Zucker took a moment during his own conference call with reporters last week to acknowledge the show. "Fox has used the franchise to great benefits, and we've got to give them credit for that."

the adults 18-49 demo, each with a 4.4 rating/13 share, but the massive *Idol* audience pushed Fox over the top. It finished with a 4.7/14, up 27% year-to-year. NBC ended the May sweeps in second place with a 4.4/12, down 20% from May 2002, when it celebrated its 75th anniversary.

CBS took third in adults 18-49 in the sweeps; ABC was fourth. ABC also finished fourth in households and viewers.

For the season, NBC won in adults 18-49 with a 4.5 vs. Fox's 4.3. Fox TV Entertainment Group Chairman Sandy Grushow said, with the help of *Idol*, Fox could record its first season win next year.

CBS and ABC tied for third in adults 18-49 for the season, but CBS won all

The Prime Time Race

2002-03 Season

May 2003 Sweeps

ADULTS 18-49				TOTAL VIEWERS				ADULTS 18-49				TOTAL VIEWERS			
RANK/NET	RTG.	CHNG vs. '01-'02		RANK/NET	MILL.	CHNG vs. '01-'02		RANK/NET	RTG.	CHNG vs. 5/02		RANK/NET	MILL.	CHNG vs. 5/02	
1	NBC	4.4	+9%	1	CBS	12.55	+2%	1	Fox	4.7	+27%	1	CBS	12.92	-1%
2	Fox	4.3	+8%	2	NBC	11.65	-14%	2	NBC	4.4	-20%	2	NBC	11.52	-16%
3	CBS	3.8	-3%	3	ABC	9.97	+3%	3	CBS	3.7	-8%	3	Fox	10.82	+33%
3	ABC	3.8	+6%	4	Fox	9.96	+8%	4	ABC	3.3	-3%	4	ABC	8.84	-4%
5	WB	1.8	+13%	5	WB	4.10	+8%	5	WB	1.9	+6%	5	WB	4.18	-2%
6	UPN	1.5	-17%	6	UPN	3.52	-18%	6	UPN	1.5	-17%	6	UPN	3.41	-17%

SOURCE: Nielsen Media Research

Last Wednesday's *Idol* finale, in which favorite Ruben Studdard took home the title, attracted more than one-third of the television audience with nearly 40 million viewers in its last half-hour.

That was the second-biggest entertainment night in Fox's history, behind its other reality blockbuster during the February sweeps, *Joe Millionaire*. The one-hour *Idol* finale, which aired at 9 p.m. ET, delivered a 16.7 rating/37 share in adults 18-49. It was preceded by a one-hour *Idol* special. Together, they combined for a 14.8/35 in adults 18-49.

Going into last Wednesday, Fox was tied with NBC for May-sweeps leadership in

three in-season sweeps in viewers and households, the first time CBS has claimed the year-round crown in those demos in 15 years.

The WB is coming off perhaps the best year in its history, finishing the sweeps in third place in its key demo of females 12-34. The netlet continued to see growth throughout May, which "surprised" even The WB Entertainment President Jordan Levin.

UPN remained down 15%-17% for the May sweeps in all demos and looks forward to fall, when it enters a rebuilding year now that *Buffy the Vampire Slayer* has gone off the air. ■

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NAB Lobbies for More Small-Market Duopolies

Continued from page 1

any market, as long as both are not among the market's four top-rated. Combos that don't meet the new voice test could be granted waivers on a case-by-case basis.

Although the FCC believes that the change would permit two-station TV combos in roughly the country's 100 largest markets, the NAB said many of them don't have enough commercial stations to make duopolies possible.

NO DRASTIC CHANGE

The FCC plan is hardly the drastic change broadcasters expected when federal judges two years ago ordered the FCC to ditch its "voice" test requiring a market to have at least eight separately owned stations after a duopoly was formed. That test has restricted duopolies to roughly the top 30 markets.

The FCC plan also fails to bring relief to stations in small markets, where there are too few

The NAB suggests that the FCC stick to its 'top-four' prohibition in the 25 largest markets.

advertising dollars to keep four separately owned stations afloat, the NAB says.

To make more small-market duopolies possible, the NAB is pushing a new idea that would ease the duopoly restriction in smaller markets.

As an alternative, the NAB suggests that the FCC stick to the "top-four" prohibition in the 25 largest markets. In markets 26-75, pairs between the top three would be banned; in markets 76-210, combos of the top two would be off-limits. NAB still prefers its "10/10" plan, which would allow pairing of stations with a share greater than 10 with those below 10, but acknowledges making little traction with that.

PROMOTES COMPETITION

Because "undisputed" evidence shows low-rated affiliates to be losing money in 2001, the NAB argues, the FCC proposal "would leave stations in most small markets without any ability to form an economically viable structure. Permitting weaker stations to combine would allow them to develop the resources to remain competitive in those markets."

In the 100 largest markets, according to NAB, six would have no opportunity for duopolies, and another 10 would have only

one. In markets 101-210, where low-rated stations are really hurting, 81 markets would have no duopolies permitted, and only four could permit more than one. Among those hurt would be Sinclair, which is under order to unwind a local mar-

keting agreement in Charleston, S.C., where it owns WMMP(TV) and operates WTAT-TV.

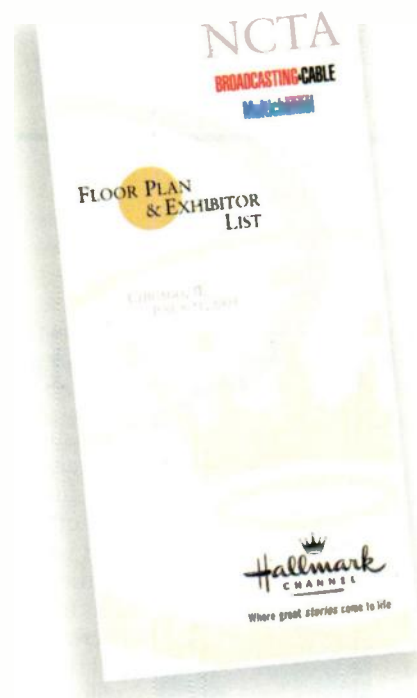
The industry's desperate claims contrast sharply with worries voiced by the FCC's two Democratic commissioners and other deregulation opponents.

Last week, Commissioner Jonathan Adelstein characterized Powell's plan as "extreme" and putting corporate profits above the public interest.

Consumers Union Director Gene Kimmelman said the FCC's duopoly relaxation goes

too far already: "The FCC is about to make a mistake in local markets." He said Powell should return to an earlier plan to approve specific combos after a case-by-case diversity analysis rather than relying on a liberalized voice test. ■

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EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

Government *and* a Free Press

It is something of an irony that the regulators championing diversity of viewpoints as a vital public interest—FCC Democrats Jonathan Adelstein and Michael Copps for two—are the same ones who have been flexing their content-control muscles on indecency enforcement. The result of such activism is the chilling of diverse viewpoints. Just ask Sarah Jones or Eminem.

In a speech last week on media ownership, Adelstein continued down the same tortured path. He suggested that acknowledging the reality of increased competition to broadcasting from satellite, cable and the Internet would be a bad thing because it threatens the “special status” that justifies continued government oversight. He has it exactly backwards. Acknowledging such competition is an opportunity to bring the industry closer to the model of a free press that best squares it with fundamental constitutional protections.

Thomas Jefferson said he would rather have a free press and no government than a government and no free press. But Jefferson and company figured out a way to have both; that lofty goal should always inform the debate over media regulation.

The conundrum has always been that broadcasting is different. While, as a technical matter, it requires regulation on a spectrum-management level, it is also home to our most ubiquitous and popular press, which should be insulated from government controls. Adelstein and others argue that this “special” status justifies closer government scrutiny; we argue that it instead demands that every effort be made to free it from as much government scrutiny as possible. Not “consequences be damned,” but “conse-

quences be recognized as the price of that liberty.”

When the FCC takes an activist approach to indecency enforcement, it only demonstrates the importance of putting as much distance between the electronic press and five unelected bureaucrats as possible. We are not comforted by the notion that ownership rules are just structural regulations. They are de facto content regulations. If the government can control what a company can buy and own, it can control to some extent what the company can say.

With the June 2 deadline for FCC action almost upon us, the clamor from dereg opponents has grown deafening. Some of their arguments even sound persuasive if we grant the Adelstein view that a government leash on broadcasting, perhaps to lead it away from some of its more “crass” viewpoints, is in the public interest. We don’t.

Jefferson had it right.

TV Guides

A couple of former FCC chairmen are helping to make program-content calls, and we are all for it. The key is “former.” Newton Minow and Bill Kennard are involved in a new group, Common Sense Media, that has launched a Web site (www.common sense media.org) to review TV shows, videogames and a host of other media for sexual and violent material (see story, page 6). We may or may not agree with them, but the more voices giving us guidance on what to watch, the better, so long as they are not on the government payroll.



AIRTIME

GUEST COMMENTARY

The Embedding Experience

I had my doubts about the Pentagon’s sincerity about what being “embedded” was supposed to be: unfettered access to what the military was going to do in Iraq (subject, of course, to the ground rules). But the doubts began to ease when I attended the media-training program at Ft. Benning, Ga., in mid-December. Gen. Paul Eaton spoke of a “crust of distrust” the military had developed for the media in the wake of Vietnam. He said the Army had a great story to tell and the U.S. military wanted to make sure men and women sent to future wars could have the story told by journalists living alongside the troops and experiencing combat at ground level.

The media training proved to be a very good idea. A non-veteran, I gained insight into military procedures and culture and learned some valuable things (for staying clean when you’re unable to bathe, baby wipes are key).

Being embedded (I was with the Army Third Infantry Division, Task Force 3-69 out of Ft. Stewart, Ga.) meant traveling light. The advice from the military: “Take only what you can carry on your back.” I got my gear down to one backpack (with sleeping bag slung beneath it), one duffel bag, and a large fanny pack for my minidisc machine, Iridium phone and accessories. Adding to the load: the chemical/bio gear the military loaned us.



Embedding and the technology that made battlefield coverage possible will bring a fundamental change in the way wars are reported.

BOB SCHMIDT
ABC Radio

Schmidt has been an ABC Radio News correspondent since 1997.

I joined Task Force 3-69 at its headquarters in the Kuwait desert on March 11, and, from the very beginning, the senior officers made clear that I and two other embeds would have access to anybody and virtually everything. For example, we soon learned that the ultimate objective of the task force was to capture Saddam International Airport—a secret we kept until the event occurred.

I suppose my standout moment will always be going on the air live from the runway at Saddam International. When the column of tanks and Bradleys stopped, I stepped onto the tarmac, got on the phone and gave ABC News the first word that the Army was at the airport, after encountering little Iraqi resistance.

I believe the media embedding experience and the technology that made live battlefield coverage possible will bring a fundamental change in the way wars are reported. As someone who has covered both conflicts with Iraq, I can say the interests of everyone, from the media and the military to the parents and spouses of the troops, were better served with direct reporting from the field than by having generals stand in front of cameras playing “smart-bomb” videos at daily briefings.



OPEN MIKE

NewsHour on the Case

Editor: I am writing in regard to Harry A. Jessell’s column of May 19, “Conflict of Disinterest.” As *The NewsHour With Jim Lehrer* has been following this story for the past several months, I was interested to see what you would say about what I would agree is a serious lack of news coverage on this important issue.

Imagine my surprise when toward the end, you list a few broadcast outlets that have produced coverage of the FCC media-ownership rules debate but did not include a 13-minute piece aired on the *NewsHour* last Thursday evening. I imagine the ABC News story might have conflicted with your viewing of PBS at that time. And your list probably wasn’t intended to list every instance over the airwaves, but I did want to call our story to your attention in case you decide to write on this issue in the future. You can see the transcript and streaming versions at pbs.org/newshour.

We also plan to take a second look at this story in June when the proposed rule changes are announced. I realize that might not seem like enough coverage to some, but, for the volume of viewers who wrote in and thanked us for our first story, I imagine every little bit helps inform people about this important subject.

SAMARA ABERMAN, media reporter,
The NewsHour With Jim Lehrer



TWO CENTS

“There is no question that the network most Republicans in Washington turn to is Fox. There is also no question that Rupert Murdoch has brought important regulatory issues before the same Bush Administration that his reporters cover . . . In the media world, the government regulator is often the 800-pound gorilla, and on three continents Murdoch has more often than not tamed the gorilla.”

KEN AULETTA,

quoted in a question-and-answer feature on www.newyorker.com. Auletta wrote an extensive piece about Fox News Channel Chairman Roger Ailes in the May 26 edition of *New Yorker*.



“*American Idol* is an unqualified hit, even if you can boil the essence of the judges’ comments down to six words.

Randy: ‘Yo, dawg.’

Paula: ‘That’s great!’

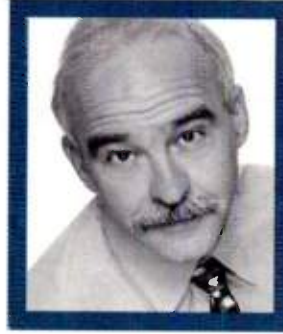
Simon: ‘That sucked.’

Repeat for months.”

BILL GOODYKOONTZ, *The Arizona Republic*

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 (e-mail: hjessell@reedbusiness.com, fax: 646-746-7028 or mail: BROADCASTING & CABLE, 360 Park Avenue South, New York, NY 10010).

**P.J. BEDNARSKI**
EDITOR

Remember June 2

For big media, it will be a very big day

Next Monday, FCC Chairman Michael Powell will unveil new media-ownership rules. It's such an exciting moment for big media that Powell's agenda has become known as simply "June 2," which is the date he'll tell the media world that they can get even bigger than they are now. It's about a 45% cap vs. a 35% cap, it's about newspaper/television crossownership, it's about expanding duopolies. If you've read this magazine once in the past two months, you know the drill, and you know the outcome.

American television might actually cover it. Probably not, because it hasn't paid much attention so far, with the admirable exception of *Now With Bill Moyers* on PBS. On average, 2 million viewers a week watch Moyers, who has featured a number of critics of deregulation, so much so that Rep. Billy Tauzin, the friend of broadcasters, up-braided Moyers on Fox News Channel's *O'Reilly Factor*.

Talk about obscene fare on television these days. On the April 4 edition of *Now*, a Moyers correspondent, Rick Karr, said this, *right on the air*: "More than three-quarters of Americans now watch channels that are owned by just six companies. And those companies own dozens of the best-known names across the media. Just for one example: Viacom owns CBS, UPN, MTV, BET, Nickelodeon, Showtime, Paramount Pictures, 39 local television stations, the nation's second-largest radio chain, more than 100,000 billboards, more than 4,000 Blockbuster stores and the venerable publishing house Simon and Schuster."

And on June 2, Viacom will be unshackled, so, you know, it can finally expand a little.

So will Fox and Disney and NBC and AOL Time Warner, which struggle along trying to eke out an existence. It

is purely coincidence that "June 2" will occur approximately 10 days after the broadcast networks got advertisers to plunk down more than \$9 billion in the upfront market, at big price increases over last year.

The FCC is supposed to make sure there's diversity in media. And indeed there is, at least a little. What's strange to me is that the FCC and large media companies often make the argument that, in essence, "there's enough diversity. Let's not go crazy with all these different voices. There's even the Internet! We're drowning in diversity." And that argument seems to be winning.

It's true. We've come a long way since three big networks were all we could watch. Now we've got hundreds

of mission and it has learned their lesson. I don't know.

No one has made a very good case why liberalization of the ownership cap will in any way be better for the public. FCC Commissioner Michael Copps (who has also appeared on Moyers' show) has held hearings nationwide to hear from the public, which seems to agree, although, as Moyers and others have pointed out, getting publicity about these meetings has been rather difficult.

Even I would probably disagree with some of the critics that Copps has heard. I don't want to knock free enterprise. I'm not against big. In business, you take what you can get. You're out to beat the competition. You want the biggest and best assets.

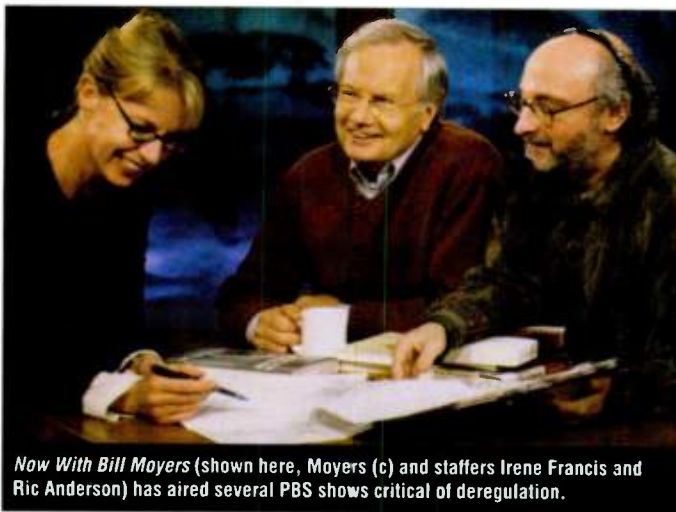
Fine and good. I'm all for the broadcast networks' owning cable networks and all the local stations that they do. I suppose my question is: What is the rationale for their owning even more?

The rules the Powell and the Republican majority of the FCC propose to change don't just let companies get bigger. They effectively prevent new entrants, and that's what "June 2" solidifies.

One of Moyers' nastiest critics of deregulation, Robert McChesney (who wrote *Our Media, Not Theirs*), compared big media's manipulation of the FCC rules to the scene in *Godfather, Part Two* in which mobsters Hyman Roth and Michael Corleone slice up a cake shaped like Cuba and each gangster gets a piece.

The networks, McChesney says, have already sliced up their cake, and they still fight over who gets the biggest slice. "But what they all agree," he says, "is that no one else gets a slice." ■

Bednarski may be reached at
pbednarski@reedbusiness.com



Now With Bill Moyers (shown here, Moyers (c) and staffers Irene Francis and Ric Anderson) has aired several PBS shows critical of deregulation.

I'm all for the broadcast networks' owning all the local stations that they do. My question is: What is the rationale for their owning even more?

of networks that just so happen to be owned by five or six companies.

Loosening the rules will create some new situations that no one at the FCC has thought of yet. Once the damage is done, though, it's the media world that we will have to live in. When the FCC liberalized radio-ownership rules, it ended up with Clear Channel owning 1,200 radio stations, which was clearly not the kind of expansion they were expecting. Oopsie! Everybody now believes that was one that kind of got away from the com-

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Nets Bask in Record \$9.4B Upfront

Continued from page 1

as to the value and power of network television," says Mike Shaw, president, sales and marketing, ABC-TV. Others said advertisers opted to buy upfront rather than risk a later scatter market that could cost them even more money.

"The strength of this market is extraordinary," NBC Network Group President Randy Falco said. The network's CPM gains this year are the third-highest in its record books. He is optimistic that the market's strength "is sort of a lead indicator for the economy in general."

(That's hard to figure, though, given that, in the midst of the upfront frenzy, Federal Reserve Bank Chairman Alan Greenspan was telling Congress that, while he believed that deflation won't oc-

works sales execs thought, is pretty darn good.

Other big drivers in this market were pharmaceuticals, fast foods, movie studios and package goods.

And there seemed to be strength across most non-prime dayparts as well—particularly daytime, which was up sharply after several years of decline, both sellers and buyers said.

Here's the network-by-network breakdown:

■ NBC went first and led the market, with \$2.9 billion in commitments for the new prime time season, at price hikes in the 15%-16% range.

It also sold another \$100 million in prime time Olympics inventory for the 2004 Summer Games in Athens. Other

the 18%-19% range.

■ UPN was being sold in tandem with co-owned CBS and had just begun making deals at deadline. Best guess was, the network would rake in \$250 million with price hikes of 10%-12%.

Just about everybody seemed to be surprised at the strength of this year's upfront. The one exception was Viacom President Mel "No Excuses" Karmazin, who for months had been predicting ad rate hikes for CBS of 15%-20%. (Even CBS Television Chairman Leslie Moonves tried to hedge bets a little bit two weeks ago, telling reporters that "Mel exaggerates once in a while.")

Most network executives were predicting rate hikes in the high single digits, maybe 10% or 11%. Agency execu-

Cable Rushes Out Of the Gate, With Lid on Prices

Continued from page 1

many gross rating points in cable so you can buy around anybody." He predicts mid-single-digit price hikes, on average, for the cable upfront.

"Clients are buying cable not to replace broadcast dollars but to offset" the huge broadcast rate hikes, said Jeff Lucas, president of ad sales for USA Network and Sci Fi. "Top-tier cable is becoming a good companion to broadcast."

Universal Television (USA, Sci Fi and Trio networks) NBC Cable (MSNBC, CNBC, Bravo), Turner (TNT and TBS) and Discovery had all sold sizeable chunks of their upfront inventory by the end of last week.

The Universal networks seemed

'Top-tier cable is becoming a good companion to broadcast.'

JEFF LUCAS,
USA Network/Sci Fi

to be the farthest along, with 75% of Sci Fi and USA upfront inventory sold. Volume and pricing are both up, said Lucas.

The NBC cable properties were sold in tandem with the NBC network. Between 65% and 70% of their upfront inventory was gone by last Thursday. A senior-level NBC executive reported that spending on CNBC, MSNBC and Bravo was up 28%, 14% and 24%, respectively.

David Levy, president of ad sales for the Turner entertainment and sports networks, reported that TBS and TNT had sold between 35% and 40% of their upfront inventory.

Joe Abruzzese, president of ad sales for the Discovery Networks, said his team had moved about one-third of the networks' upfront inventory. There has been huge demand for TLC, he noted.

He also predicted, based on ad budgets already in, that Discovery would increase its upfront ad total this year by 50% to about \$600 million.

Levy said most advertisers had boosted their spending on his networks by "at least 10%." And it appeared that many of the same categories that were driving the strong broadcast-network upfront were spending aggressively on cable as well: notably pharmaceuticals, autos, movies and home entertainment.

Levy wouldn't talk specifically about pricing, other than to say it was "up."

Abruzzese said his prices were up, too, though not as high as what the broadcast networks commanded. "I think we'll beat them on volume increase but not pricing." ■



NBC has high hopes for its new sexy Thursday sitcom, *Coupling* (l), while CBS wants a big hit from its Tuesday *JAG* spinoff, *Navy CIS*, starring Mark Harmon.

cur, the nation's economic signs are still weak.)

Numerous agency executives predicted prior to the upfront, at most, an increase of \$200 million or \$300 million in total volume flowing into this year's pool of upfront money. Instead, the pool expanded by about \$1.1 billion. In the ad business, it's called "hiding the money," and Joe Abruzzese, now president of ad sales for Discovery Networks and former ad chief at CBS, noted last year that advertising agencies got good at it then. This year, they were even better.

But why? It's not like network ratings in the aggregate shot through the roof this season. Quite the opposite: The combined adults 18-49 audience for the six networks was down about 10% in the just-ended season, according to Nielsen data.

No major ad category was holding back in upfront, although automotive appeared to be flat or down slightly for some networks. But sales executives said the auto advertisers spent record sums last year so maintaining status quo, net-

dayparts (news, daytime and late night) added another \$1 billion, for a grand total of \$4 billion.

■ ABC, despite a 2003-04 that hasn't impressed buyers, sold between \$1.7 billion and \$1.8 billion for the entertainment piece of its new prime time schedule, with rate hikes in the 14%-16% range. In addition, it sold another \$600 million to \$700 million in prime time sports (*Monday Night Football*, National Basketball Association and other properties) for a prime time total of between \$2.3 billion and \$2.4 billion.

■ Fox, which like ABC started selling after NBC last week, sold \$1.6 billion in ads for the new season, up \$300 million over last year. Fox commanded price increases in the 15%-16% range.

■ The WB had another record upfront, reaching \$710 million at price hikes in the 22%-23% range.

■ CBS opted to go last and was still writing business at deadline, but both network and buyer sources estimated that its take would be \$2.2 billion, up from \$1.95 billion last year, with rate hikes in

atives were predicting mid-single-digit gains. Wall Street analysts predicted a 4%-5% increase in total upfront sales—less than half of what actually occurred.

But, as Sanford C. Bernstein analyst Tom Wolzien noted, upfront commitments are "handshakes" that don't get sealed until August. Some of that money could disappear between now and then, he observed, not to mention the options to cancel up to 25% of the buys for quarters one through three of next year.

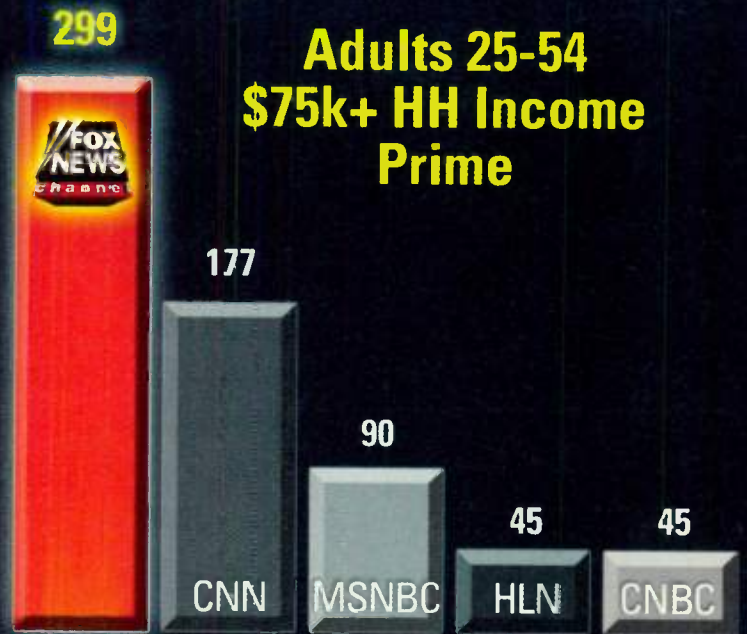
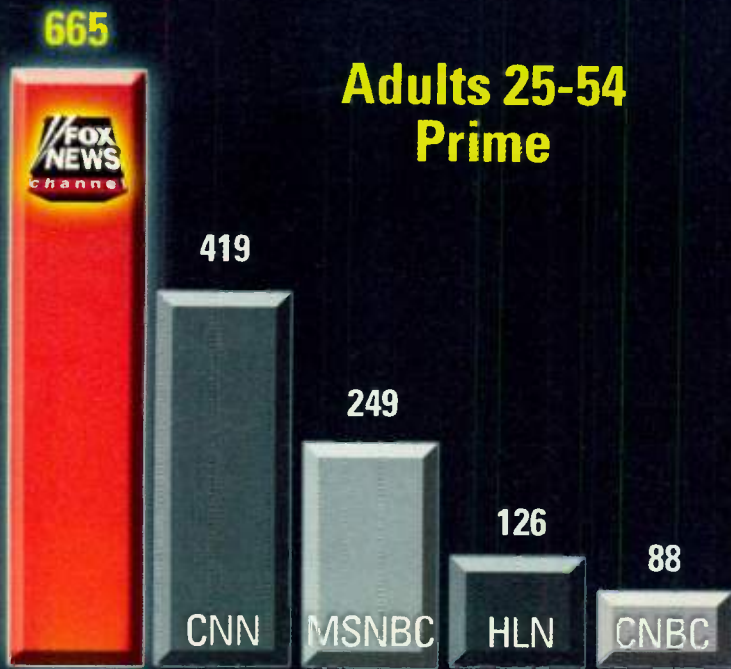
Asked whether the strength of the market surprised him, ad buyer Bob Riordan, senior vice president, MPG, replied, "Very much so."

"A lot of money came out of scatter" budgets, he said, because the upfront prices are a bargain compared with the 30%-plus premiums that scatter ads have cost over the past two years. How much is not clear. Some say two-thirds of the gain could be new spending while some said that amount may be shifting scatter.

For now, it doesn't matter. The fact is, the TV market is as strong as it has ever been. ■

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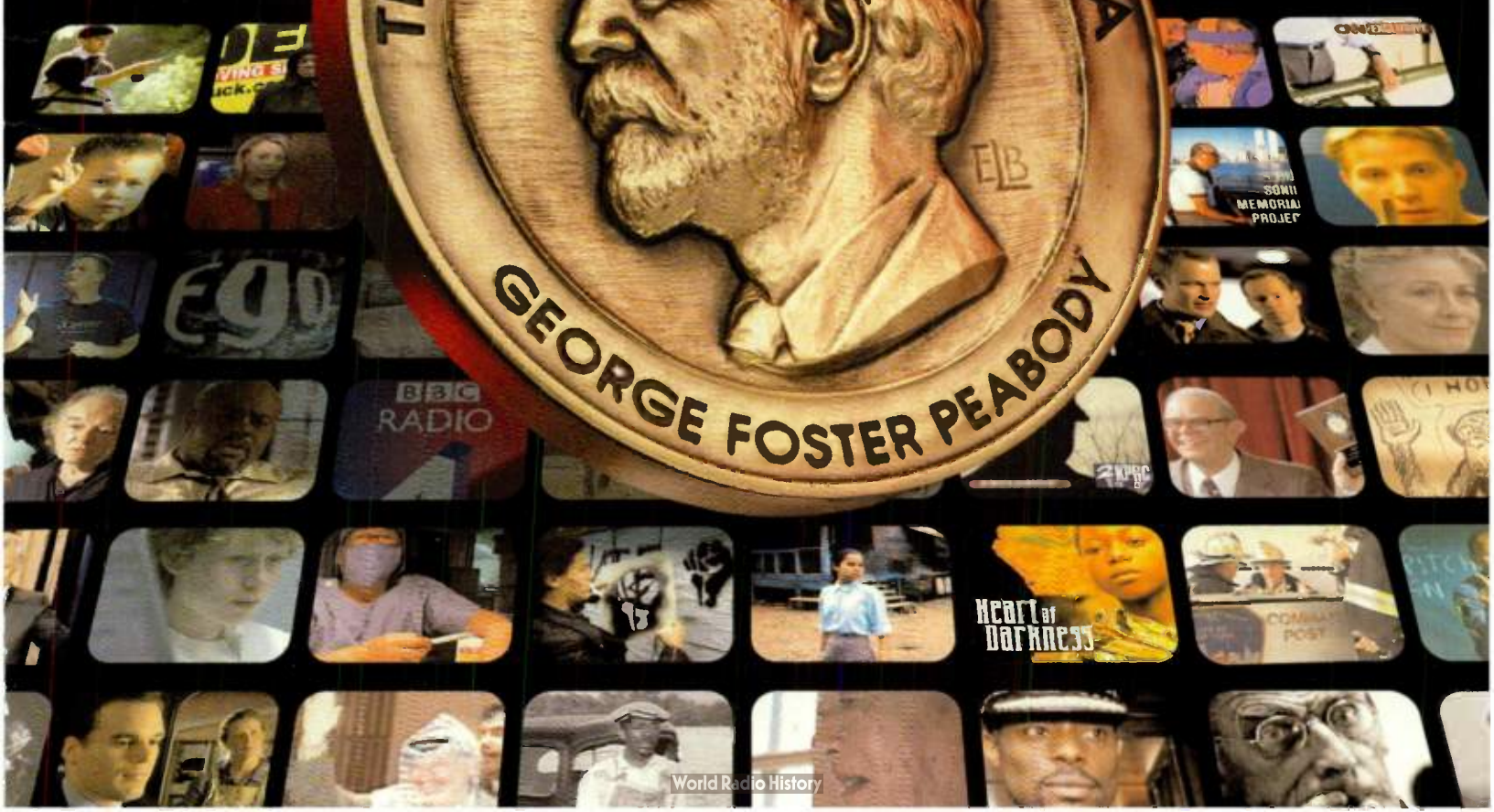
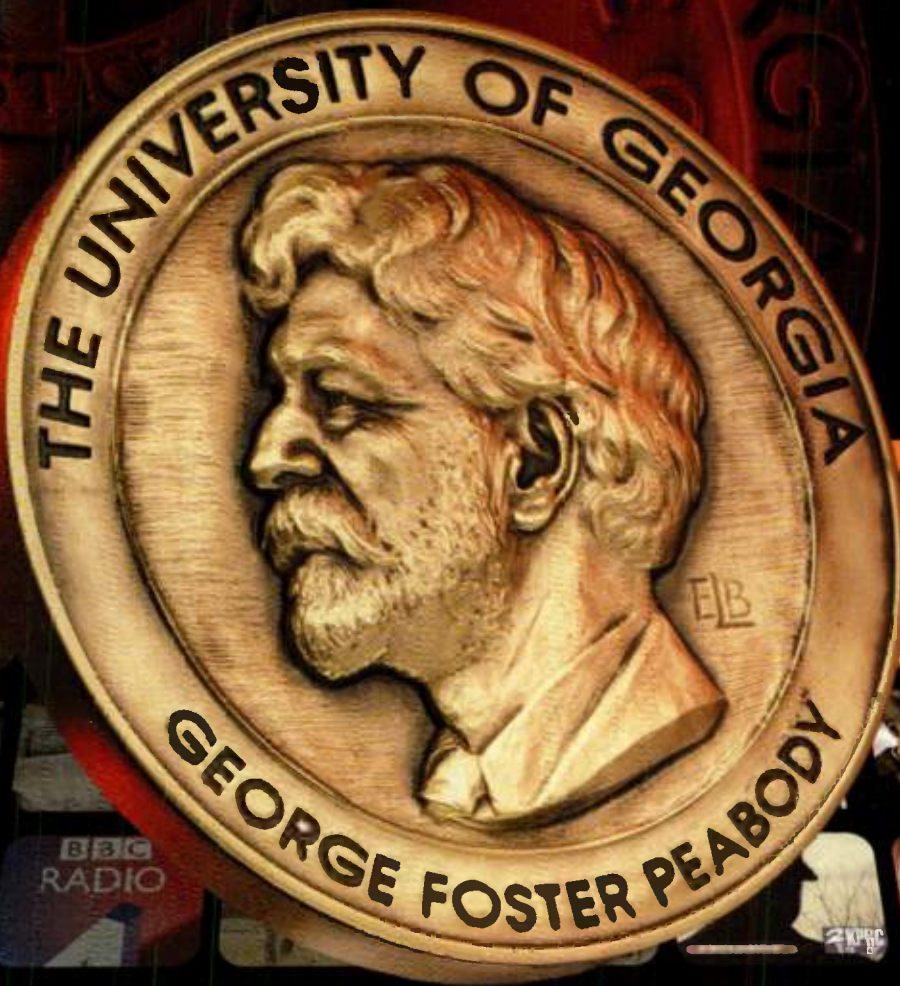
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11:00 a.m.	Reception	The University of Georgia
12:00 p.m.	Welcome	Gov. Sonny Perdue <i>State of Georgia</i>
	Remarks	Dr. Michael F. Adams <i>President, University of Georgia</i>
	Luncheon	
	Welcome on behalf of The Peabody Awards	Ms. Betty J. Hudson <i>Chair, Peabody Board</i>
	Introduction of Master of Ceremonies	Dr. Horace Newcomb <i>Director, Peabody Awards</i>
	Presentation of Winners	Charles Gibson <i>Master of Ceremonies</i>
2:30 p.m.	Adjournment	
5:00 p.m.	Winners Tribute <i>(Invitation Only)</i>	The Museum of Television and Radio New York

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62nd ANNUAL Peabody AWARDS



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More than 1,000 entries have been received in each of the past ten years, from more than 30 countries. The Peabody Board is under no restrictions as to the number of awards it can present. However, for the past two decades the number has ranged from 25 to 36. There are 31 Peabody Award winners this year.

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62nd ANNUAL Peabody AWARDS

MASTER OF CEREMONIES CHARLES GIBSON

Charles Gibson returned to “Good Morning America” to re-launch the broadcast with Diane Sawyer on January 18, 1999. He previously co-anchored the morning show from 1987 to 1998. In addition, Mr. Gibson and Ms. Sawyer are co-anchors on “Primetime Thursday.”

On “Good Morning America,” Mr. Gibson covers “front page” events, issues, and newsmakers. From his exclusive interviews with Iraqi Deputy Prime Minister Tariq Aziz and Iraqi opposition leader Ahmad Chalabi to his “New Commanders” series of interviews with American military leaders entering combat, Mr. Gibson made an integral contribution to ABC News’ coverage of the war with Iraq.

Mr. Gibson also continues to report on breaking news on the domestic front, recently anchoring “Good Morning America” from Fort Bliss, Texas, to report on the return of the 507th Maintenance Company’s former prisoners of war in April 2003, and from Johnson Space Center in Houston to report on the loss of the space shuttle Columbia in February 2003.

Anchoring “Good Morning America” on September 11, 2001, Mr. Gibson, along with Ms. Sawyer, began the network’s award-winning coverage of the attacks on the World Trade Center. For ABC News’ anniversary coverage of September 11, Mr. Gibson’s hour-long “Moments of Crisis” report recounted many powerful memories from Vice-President Dick Cheney and other national leaders at the White House, at the Pentagon, and on Capitol Hill.



In June 2001, at the Oklahoma City National Memorial, Mr. Gibson anchored ABC News’ live coverage of the Timothy McVeigh execution. He had reported from the scene when the Murrah Federal Building was bombed in April 1995, and had returned to Oklahoma City for significant milestones such as McVeigh’s conviction in June 1997.

On the political beat, Mr. Gibson has interviewed each of the last seven American presidents. Marking the 43rd president’s first 100 days in office in April 2001, Mr. Gibson conducted an interview with George W. Bush, in which the president announced a landmark change in U.S.-Sino relations. Mr. Gibson also conducted several one-on-one interviews with then-President Bill Clinton, including those that framed the discussion for “Good Morning America’s” 1999 and 2000 White House town meetings on teen violence and guns. Mr. Gibson has anchored many broadcasts from the Republican and Democratic national conventions and from Presidential primary and debate sites.



GEORGE FOSTER PEABODY (1852-1938)

George Foster Peabody, whose name the Awards bear, was born in Columbus, Ga. He became a highly successful New York investment banker who devoted much of his fortune to education and social enterprise. Mr. Peabody was especially interested in the state university of his native Georgia and made significant contributions to the University's library, the War Memorial Fund and the development of the School of Forestry. Along with his business partner Spencer Trask and Mr. Trask's wife, Katrina,

Mr. Peabody helped found Yaddo, the famous artists' retreat at Saratoga Springs, N.Y. Mr. Peabody was a friend of Franklin D. Roosevelt, and he suggested that the President establish a residence in Warm Springs, Ga., as a palliative for his polio. Mr. Peabody was granted honorary degrees by Harvard University, Washington and Lee University and the University of Georgia, of which he was made a life trustee by special legislative act. While he never saw television and only rarely listened to radio, the visage of



George Foster Peabody has become synonymous with excellence in electronic media.

PEABODY AWARDS ENDOWMENT FUND

While the Peabody Awards bear the name of the famous Georgian and benefactor of the University of Georgia, there is no permanent endowment for the awards program. With help from the University and the Grady College of Journalism and Mass Communication, the Peabody program relies year-to-year on gifts and grants, corporate sponsorships, entry fees and

the awards luncheon for the great majority of its operating budget. The Peabody Endowment Fund was created in 1997 to develop a permanent endowment for the award, similar to that enjoyed by the Pulitzer and Nobel prizes. The goal of the Peabody Endowment is to raise the funds necessary to perpetuate the Peabody Awards; to expand the awards program both

internationally and on the Internet; to bring Peabody winners to campus for master classes and satellite telecourses; and to underwrite additional activities to enhance the role of the Peabody Awards in teaching, research and public service. To make a contribution to the Peabody Endowment, please call the Peabody Awards office, at 706-542-3787.

THE LAMBDIN KAY DISTINGUISHED PROFESSORSHIP FOR THE PEABODY AWARDS

The most coveted prize in broadcasting and cable got its start in a small office on the top floor of Atlanta's historic Biltmore Hotel in 1938, when a pair of legendary visionaries were brought together by a University of Georgia graduate. That graduate, now in her nineties, is still an influential voice in the broadcasting industry.

The National Association of Broadcasters had asked its awards chairman, Lambdin Kay, to create a broadcasting award to honor the nation's premier radio programs and performances, as the Pulitzer did for the print press.

Kay, then the innovative general manager of WSB(AM) in Atlanta, summoned his continuity editor, Lessie Smithgall. "Mr. Kay called me into his office during a coffee break," says Smithgall, "and asked if there was a foundation at Georgia, my alma mater, where we would get help in establishing these awards. Well, Mr. Drewry was my mentor and a good friend at the university, and I suggested him to Mr. Kay." John Drewry was the legendary Dean of the School of Journalism at UGA, who served in the post for 46 years. Kay called him, and with the support of the University's Board of



Regents and the NAB, together they founded the Peabody Awards.

The Lambdin Kay Distinguished Professorship for the Peabody Awards was established in 1997 through the generosity of Lessie and Charles Smithgall. The professorship is currently held by Dr. Horace Newcomb, Director of the Peabody Awards program.



62nd ANNUAL Peabody AWARDS

THE PEABODY BOARD

The Peabody Board is the distinguished group of media practitioners, critics, scholars, viewers, and listeners that makes the final selections each year of recipients of program and individual awards.

The chairman of the board for 2002-2003 is Betty J. Hudson, who graduated from the Grady College in 1971. She started her career as an advertising copywriter for WCBD-TV in Charleston, S.C., and went on to work at WSB-TV in Atlanta as director of promotion. In 1979, she became the first female vice president at NBC, serving as Vice President of Corporate Projects. In 1993, she became executive producer of NBC Productions. Today, Ms. Hudson is senior vice president for communications, National Geographic Society, Washington, D.C. She has served on the Peabody Board since 1996.

Ms. Hudson joins 14 other board members:

HELEN DEMICHIEL, *national director, National Alliance for Media Arts and Culture, San Francisco, Calif.*

MARCIE ERSOFF, *newspaper and broadcast news executive (retired)/media consultant, Miami, Fla.*

DANFORTH P. FALES, *media consultant, Pittsburgh, Penn.*



PETER FIDDICK, *media critic and editor, Richmond, Surrey, United Kingdom*

BEL HERNANDEZ, *co-founder, LATINHEAT Magazine, West Covina, Calif.*

ROBERT H. LEVI, *entertainment industry programming and distribution consultant, Anaheim, Calif.*

MERYL MARSHALL-DANIELS, *president, Two Oceans Entertainment Group, Los Angeles, Calif.*

RON NESSEN, *vice president for communications, The Brookings Institution, Washington, D.C.*

JOANNE OSTROW, *television/radio critic, The Denver Post, Denver, Colo.*

STUART REVILL, *asst. managing director (retired), Australian Broadcasting Commission, Dee Why, N.S.W. Australia*

JOHNATHAN RODGERS, *president/CEO, Radio One-Comcast Television projects, Washington, D.C.*

HOWARD ROSENBERG, *television critic, Los Angeles Times, Los Angeles, Calif.*

MARLENE SANDERS, *former network news correspondent, producer and news executive, New York, N.Y.*

WILLIAM F. WOO, *professor of journalism, Stanford University, Stanford, Calif.*

THE ARCHIVES

The Peabody Awards Collection forms the cornerstone of the Walter J. Brown Media Archives & Peabody Awards Collection at the University of Georgia Libraries, one of the largest broadcast archives in the country. The Media Archives holds more than 90,000 television and radio programs and 5 million feet of newsfilm; more than 45,000 of those titles are entries to the Peabody Awards

submitted since the Awards began in 1940.

Film, video and audiotape are fragile media and each has a short life span and all broadcast history is in danger because the medium they were created on is temporary. Individual archives do what they can to save broadcast history, but unlike the motion picture industry, there is no significant push towards preservation efforts in the broadcast industry. Television and radio have changed everything. The University of Georgia Libraries

and the Peabody Awards Program urge everyone associated with the broadcast media industries to consider the long-term implications of preserving valuable pieces of history. For more information on moving image preservation, contact the Association of Moving Image Archivists at www.amianet.org.

For more information about the Peabody Awards Collection Archive contact Ruta Abolins, Director at (706) 542-4757 or by email at abolins@uga.edu.

SHOWTIME proudly congratulates the

Bang Bang You're Dead team on receiving the
62nd Annual Peabody Award.

TOM CAVANAGH

GUY FERLAND

BEN FOSTER

DEBORAGH GABLER

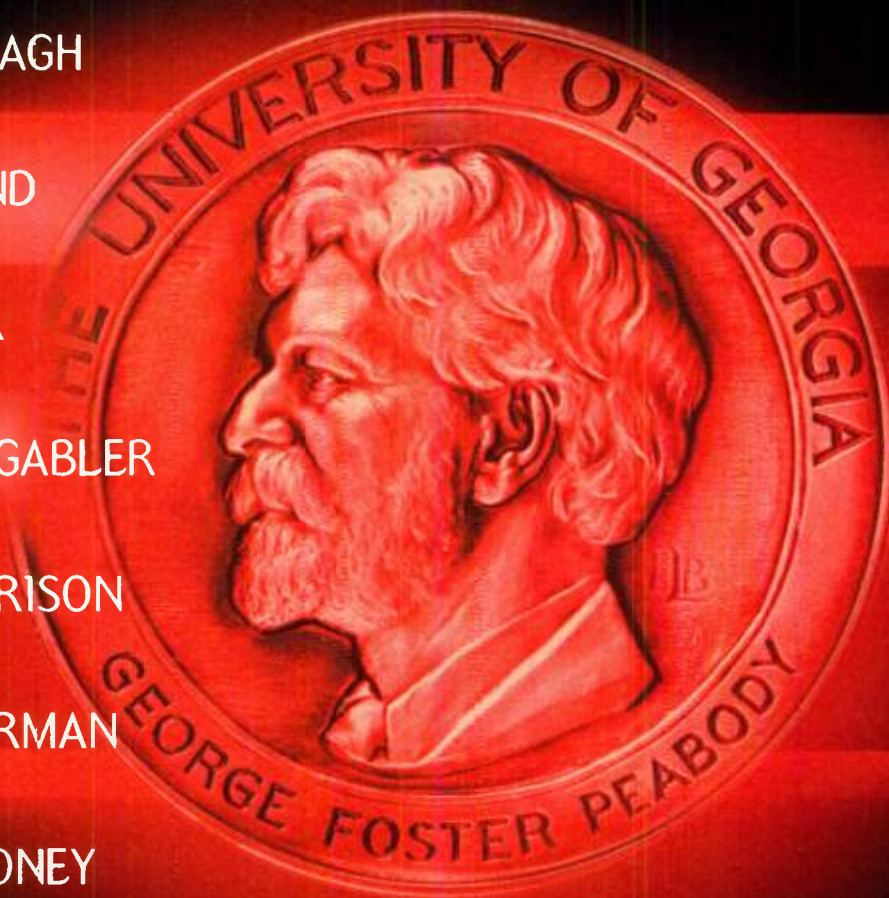
RANDY HARRISON

PAUL HELLERMAN

JANEL MOLONEY

WILLIAM MASTROSIMONE

NORMAN STEPHENS



We would like to express our gratitude to the University of Georgia
Henry W. Grady College of Journalism & Mass Communication.

SHOWTIME
NO LIMITS

62nd ANNUAL Peabody

A W A R D S

Boston Public: "Chapter Thirty-Seven"

David E. Kelley Productions in association with 20th Century Fox Television

Week after week *Boston Public* explores the personal and professional lives of teachers, administrators, and students who work and study at an urban high school in Boston. Following controversial and topical storylines – sometimes dramatic, sometimes comedic – the series explores problems and issues faced by teachers who try to make a difference in the lives of their students, and by students who struggle to come of age in a very complicated world. "Chapter Thirty-Seven," one of the most controversial episodes in the 2002 season, grapples with the historical significance of the word "nigger." When casual use of the word among friends triggers classroom violence, teacher Danny Hanson (Michael Rapaport) assigns his class the book of the same name, an actual analysis of the term written by Harvard Law Professor Randall Kennedy. With various teachers on various warpaths, Principal Steven Harper (Chi McBride) stops discussion of the book. But students are eager to discuss the issue. After deliberation, Harper reopens dialogue on

the issue despite criticism from other African-American faculty and staff. The script addressing this difficult topic was co-written by John J. Sakmar & Sean Whitesell & Kerry Lenhart & David E. Kelley. David E. Kelley and Jonathan Pontell served as Executive Producers, with Mike Listo and Kerry Lenhart & John J. Sakmar as Co-Executive Producers. Producers Phil Neel, Peter Burrell and Jeremy Miller & Daniel Cohn worked with Consulting Producer Douglas Steinberg, Co-Producer Sean Whitesell, and Associate Producer Chuck Conway. The episode was directed by Mike Listo. Winslow High School, the fictional center of *Boston Public*, boasts an all-star faculty/cast. Associate Principal Scott Guber (Anthony Heald) deals with day-to-day issues in a fierce, yet compassionate manner. Teachers Harvey Lipshultz (Fyvush Finkel), Marla Hendricks (Loretta Devine), Marilyn Sudor (Sharon Leal), Ronnie Cooke (Jeri Ryan), Colin Flynn (Joey McIntyre), and Zach Fischer (Jon Abrahams) represent those who show up for



work each day in one of the most significant and difficult professions in contemporary society. For treating an extremely volatile, but crucial topic in a complex and sensitive manner, *Boston Public*'s "Chapter Thirty-Seven" receives a Peabody Award.

Bang Bang You're Dead

A Showtime Networks Inc. production in association with Viacom Productions Inc. and A Jersey Guys Production

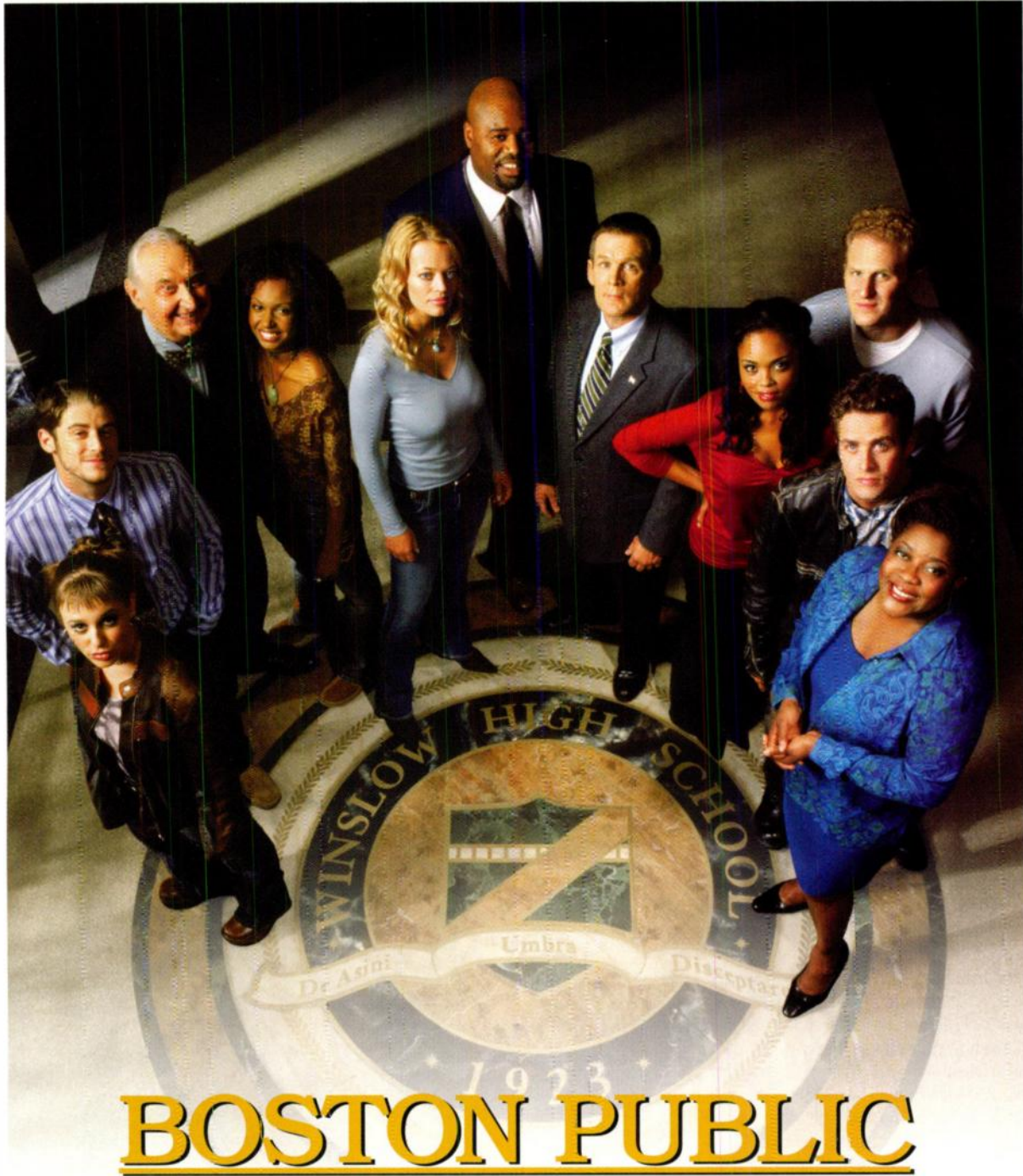
Bang Bang You're Dead, written by William Mastrosimone, is based on Mastrosimone's play of the same title, written in reaction to threats of violence – from students, toward students – at his son's school. He placed the script on the Internet, free for high schools to produce, with the stipulation that no one charge for admission. The play has no set, is short enough to fit into a 45-minute school period, and uses few props, yet it conveys a clear, strong message that school violence must be taken seriously by all concerned. Thousands of productions were generated, and emails from kids showed a grim picture of American school life. This response called for the larger audience that could be delivered by television. In the film, plans are made for a performance of the Internet version, a play within a play. As the central character in the larger story, Trevor Adams (Ben



Foster), is encouraged by a caring teacher, Val Duncan (Tom Cavanagh) to play the lead role of Josh in the play. Val wants Trevor to confront his own notions of anger and aggression in a creative, pro-

ductive manner. But Trevor is also provoked by a disgruntled student, Sean (Randy Harrison), to take revenge against the school bullies, led by football player Brad Larkin (David Paetkau). The volatile subject matter makes the school principal (Gillian Barber) reluctant to allow the play to continue. Sean befriends Trevor in the movie and Ellie Milford (Janel Moloney) is Val's trusted colleague. As the "new girl," Jenny (Jane McGregor) struggles to know how to help Trevor. Bob and Karen Adams (Eric Keenleyside and Glynis Davies). Trevor's parents, offer what sympathy they can in a situation that often excludes them. *Bang Bang You're Dead* was directed by Guy Ferland for Executive Producers Norman Stephens and William Mastrosimone. The film was produced by Paul Helleman and Deboragh Gabler. For presenting a powerful examination of the world of troubled teens and suggesting non-violent resolutions to an increasingly familiar dilemma, a Peabody Award goes to *Bang Bang You're Dead*.

CONGRATULATIONS TO OUR
2003 PEABODY AWARD WINNER
FOR DISTINGUISHED ACHIEVEMENT IN TELEVISION



BOSTON PUBLIC

TAKING AMERICA TO SCHOOL.

FOX
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62nd ANNUAL Peabody AWARDS

ExxonMobil Masterpiece Theatre: Othello

A London Weekend Television Production for WGBH/Boston in association with the Canadian Broadcasting Corporation, presented on PBS

In *Othello*, screenwriter Andrew Davies (*Middlemarch*, *House of Cards*, *Moll Flanders*) updates one of the greatest Shakespearean tragedies, presenting it in contemporary form as the story of the first black Commissioner of the London Metropolitan Police Force. This London Weekend Television/WGBH coproduction, in association with the Canadian Broadcasting Corporation, affords Davies one of his favorite topics: "I always do like to write love stories," he says, "even if they end tragically." In this instance he proves that envy, lust, pride, jealousy, and revenge are as powerful and prevalent now as in the 16th century. Wonderfully played by Eamonn Walker, Davies' John Othello is an up-and-coming police commander until he is promoted by the Prime Minister (John Harding) in what is clearly a political move to calm racial tension and clean up a police scandal. At the core of an increasingly twisted world is Ben Jago, played with deliciously evil intensity by Christopher Eccleston.

Othello's "sponsor" to this point, Jago now becomes the enemy relentlessly focused on destroying the man promoted over him. Dessie Brabant (Keeley Hawes), Othello's beautiful young wife, is the pawn in Jago's scheme and when he convinces the new Commissioner that she has been unfaithful, Shakespeare's tragic conclusion plays out. Supporting the central characters are Richard Coyle as Michael Cass, the would-be lover suspected by Othello as Dessie's seducer, Tim Faraday as the Chief Superintendent, Rachael Stirling as Dessie's confidant, Lulu, and Joss Ackland as Dessie's father, James Brabant. *Othello* was directed by Geoffrey Saxe for Producers Anne Pivcevic and Julie Gardner. Jo Wright and Michele Buck are Executive Producers for LWT (London Weekend Television). Rebecca Eaton is Series Executive Producer for ExxonMobil Masterpiece Theatre. For a brilliant and compassionate exploration of love and all its entanglements, a Peabody Award goes to *Othello*.



The culmination of nearly two decades of research, preservation, and production, this historic series was saluted in newspapers and magazines across the country. Just as significantly, it was hailed by thousands of listeners and noted for breaking new artistic ground in radio production while preserving and celebrating a lost and poignant moment in history. Produced by MacArthur Fellow Dave Isay, ethnomusicologist Henry Sapoznik, and Yair Reiner, the series was broadcast over ten consecutive Tuesdays on NPR's *All Things Considered* in March, April and May 2002. Providing narration were Henry Sapoznik, Rabbi Menachem, Mendel Rubin, Claire Barry, Paul Pincus, Siegbert Freiberg, Misha Stutchkoff, Eli Wallach, Tovah Feldshuh, Anne Meara, David Rogow, Martin Novemsky, Spencer Chandler, Ardith Polley, Dick Sugar and Seymour Rechtzeit. Those featured include Carl Reiner, Eli Wallach, Hal Linden, Patty Deutsch, Jerry Stiller, Peter Sokolow, Lillian Lux, Isaiah Sheffer, David Rogow, Christopher Lloyd, Lee Silvershein, Deana Barone and Tovah Feldshuh. All the programs relied on forgotten sources. One thousand disintegrating discs discovered in attics, storerooms and dumpsters – every one filled with surviving moments from the 'golden age' of Yiddish Radio – were res-

Yiddish Radio Project Sound Portraits Productions, presented on National Public Radio



cued, carefully restored, and then woven into the rich tapestry of stories that comprise this series. The *Yiddish Radio Project* brings to life a culture all but wiped off the face of the earth in the Nazi

death camps, and offers us an unprecedented window onto a lost world. For an exuberant celebration of memory, history and nostalgia, a Peabody Award is presented to the *Yiddish Radio Project*.

Only one broadcaster in the country won four George Foster Peabody awards this year for excellence in television programming.



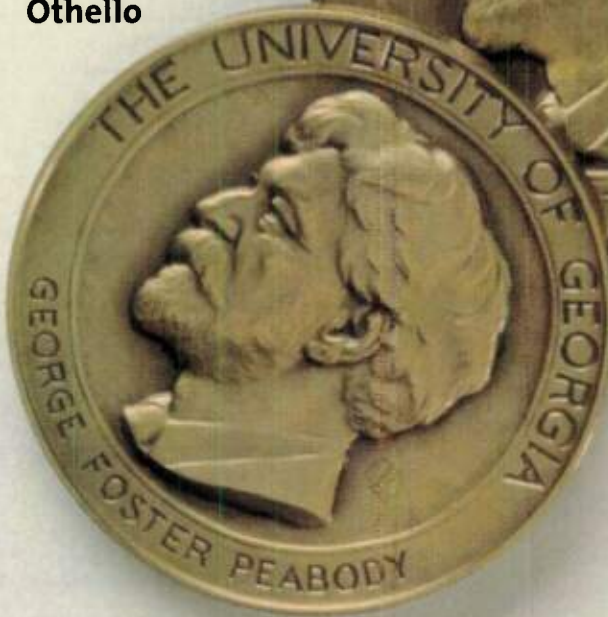
**Shattered Dreams of Peace:
The Road From Oslo**



Almost a Woman



Othello



**AMERICAN
EXPERIENCE**
Monkey Trial

Boston's PBS Station



62nd ANNUAL Peabody AWARDS

Stage on Screen: Beckett on Film Blue Angel Films, Ltd. and Tyrone Productions for Thirteen/WNET New York

Samuel Beckett is acknowledged as one of the most important and visionary writers of the 20th century. His stark depictions of human isolation captured the spirit of a rapidly changing, chaotic world. In *Beckett on Film*, from Thirteen/WNET New York's acclaimed *Stage on Screen* series, seven of the Nobel Prize-winning writer's short plays are presented in a star-studded showcase of filmed versions. The works in the program were created for this series, and are far more than filmed stage performances. Translated here in imaginative fashion are "Catastrophe," "Ohio Impromptu," "Come and Go," "Breath," "Play," "Act Without Words II," "What Were," and his masterpiece, "Waiting for Godot." Part of an historic project to



bring Beckett's work to the screen, some of the most important talents in film and television – including Sir John Gielgud, Kristin Scott Thomas, Alan

Rickman, and Harold Pinter – participated in this cinematic celebration of a quintessential man of theatre. Jeremy Irons stars in one of the plays and hosts the program, providing commentary and background on Beckett's life and work, fascinating behind-the-scenes footage, and conversations with the actors and directors. Joan Egan, Joe Mulholland, and Rod Stoneman were Executive Producers for the Beckett on Film Project. Producers were Michael Colgan and Alan Moloney, with Associate Producer Susan Mullen. Jac Venza is the Executive Producer for Thirteen/WNET New York and Steven Tabakin, Producer. The films were directed by David Mamet, Charles Sturridge, John Crowley, Damien Hirst, Anthony Minghella, Edna Hughes, Damien O'Donnell, and Michael Lindsay-Hogg. *Stage on Screen: Beckett on Film* receives a Peabody Award for its fascinating exploration, keen analysis, and brilliant realization of the work of Samuel Beckett.

Almost Strangers Talkback Productions for BBC America via BBC Films and Single Drama

Set in London's elegant Claridge's hotel, *Almost Strangers* follows the peculiar and mysterious Symon family's three-day reunion. Like most such events, this one stretches and strains the very definition of "family." Though all here are relatives, most are indeed "almost strangers" to one another, linked by blood, but



Sarah Ainslee

in many cases, very little else. A tale of disturbing secrets unfolds as the tangled roots of the Symon fam-

ily tree unravel. Raymond, played by Michael Gambon, his wife Esther (Jill Baker) and their son, Daniel (Matthew Macfadyen) find themselves irresistibly drawn into their family. Meeting distant and not so distant relatives for the first time, they begin to establish their positions within this richly varied group. Acting as their guide is Stephen (Anton Lester) the self-appointed 'pedigree-hunter' and

archivist, who unravels their entwined stories to make sense of their personal histories. His extraordinary

collection of family photographs sets off a series of discoveries, which are both mysterious and disturbing. Award-winning Writer/Director Stephen Poliakoff, inspired by a family reunion he attended in 1996, expertly interweaves stories from the past and present to create a drama filled with humor, joy and pain. Producer John Chapman brings to life the idea of discovering one's roots - our only tangible symbol of immortality. Executive produced by Peter Fincham, David M. Thompson and Liz Barron, *Almost Strangers* receives a Peabody Award for providing us with one of the most riveting examples of storytelling – and one of the most intriguing explorations of family relations – to appear on television.

American Experience: Monkey Trial A Nebraska ETV Network Production for American Experience, a production of WGBH/Boston, presented on PBS

Monkey Trial follows one of the most famous legal battles of the 20th century, the trial of John Scopes for violating a Tennessee law forbidding the teaching of evolution in public schools. But the account presented here sheds new light on this well-known event, rewriting popular history and biography in the process. The trial was the first to be widely covered by mass media – radio – and the Scopes Trial might actually be termed a media circus where a hundred and fifty reporters were also in attendance at the eight-day event. In *Monkey Trial* we also learn that everyone wanted their time in the media spotlight. The fledgling American Civil Liberties Union wanted to test the law as a free speech issue and advertised widely, seeking a potential defen-

dant. The people of Dayton, Tennessee, seeing the possibility of a trial as a chance to place their little town on the map, took up the ACLU offer and persuaded Scopes to be charged with the violation. Religious fundamentalists hoped to defend the Bible and scientists had an equal passion in publicizing Darwin's theory of evolution. The crowds gathered in the courtroom came to witness a clash between two of America's greatest orators, Clarence Darrow and William Jennings Bryan, presented here in terms of both their personal battles and their cultural and social significance. In *Monkey Trial*, Writer, Director, and Producer Christine Lesiak and Co-Producer and Director, Anne Mumgaard weave together interviews with leading historians and Dayton



residents to capture the passions unleashed during the summer of 1925. *Monkey Trial* is narrated by Linda Hunt, executive produced by Margaret Drain with Series Executive Producer, Mark Samels and Series Coordinating Producer, Susan Mottau. For presenting a thoroughly new perspective on one of the most significant cultural moments in the American 20th century, a Peabody Award goes to *American Experience: Monkey Trial*.

BBC America congratulates

almost strangers

on winning
a George Foster
Peabody Award



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62nd ANNUAL Peabody AWARDS

How High is the Mountain Public Television Service Foundation, Taipei, Taiwan

On the day his son is born, filmmaker Tang Shiang-Chu learns that his father has suffered a stroke. As the older man begins his recovery, delighting in the growth of his grandchild, the family decide to travel from Taiwan to the ancestral home in China, and to record this journey on film. The resulting narrative offers visual beauty exquisitely matched by emotional riches. The family's expedition becomes a metaphor for the far greater questions surrounding the fifty-year history of relations between Taiwan and the People's Republic of China. After so many years of turmoil, the questions



focus on how one might know if he or she is a genuine Taiwanese, new Taiwanese, half-mainlander, or something altogether different? As the elder Tang looks for his past he visits an old teacher who had touched his life, friends from his youth, and the children of friends who have passed away. And when he joins his few

remaining relatives the greetings and partings take on the poignant sense of final meetings, of journeys coming to an end. But as Director Tang comments, "I know of a medium that can keep time at a standstill. It allows me to hold on to those triumphant moments." *How High is the Mountain* was produced by Yeh Ju-Feng and Line Producer Ko Li-Liang for Executive Producers Sylvia H. Feng and Tsai Fang-Ju. Cinematographers Tsai Cheng-Hui and Kwan Ben-Liang captured Taiwan and the PROC on film which was edited by Chen Po-Wen. Music was composed by Chen Chien-Nien. Director Tang Shiang-Chu also served as Sound Recordist with Tu Duu-Chin. For its lyrical exploration of the power of family to link generations, even those divided by geography and politics, *How High is the Mountain* receives a Peabody Award.



Some say home is where the heart is — a sanctuary where we turn to renew relationships with ourselves and our families. There we can truly be ourselves and define who we will become. In this eloquent series Executive Producer Julia McEvoy has captured a range

Stories of Home WBEZ, Chicago Public Radio

of stories defining rich meanings of "home." Aired in the spring of 2002 as part of *Chicago Matters: Inside Housing*, this program from McEvoy, Writer/Producer Alex Kotlowitz, and Producer Amy Dorn, offers a window into the unusual ways in which individuals define home as far more than a house or an apartment. Seeking stories that examine our relationships to the idea rather than the physical structures, Kotlowitz found Chicagoans willing to reveal intimate details of the lives they lead behind closed doors. One couple refuses to move from their residence even after a murder is committed there. Another man paints residents' fantasies and realities on the walls of their public hous-

ing apartments. Three sisters' notion of home is shaped by memories of caring for their dying father. A market researcher sets up cameras in people's dwelling places and sees things she'd just as well not. In the post-September 11 world, "home" has taken on new significance for many Americans, renewed as both a safe haven from an uncertain and unnerving outside world, and a place to turn inward and focus on the personal and intimate aspects of our lives. These audio portraits hope to inspire and enrich our reflection on the places where we truly live. For providing listeners with wonderful personal stories, linked by variations on a theme, a Peabody Award goes to *Stories of Home*.

ExxonMobil Masterpiece Theatre's American Collection: Almost A Woman An ALT Films production in association with Paramount for WGBH/Boston, presented on PBS

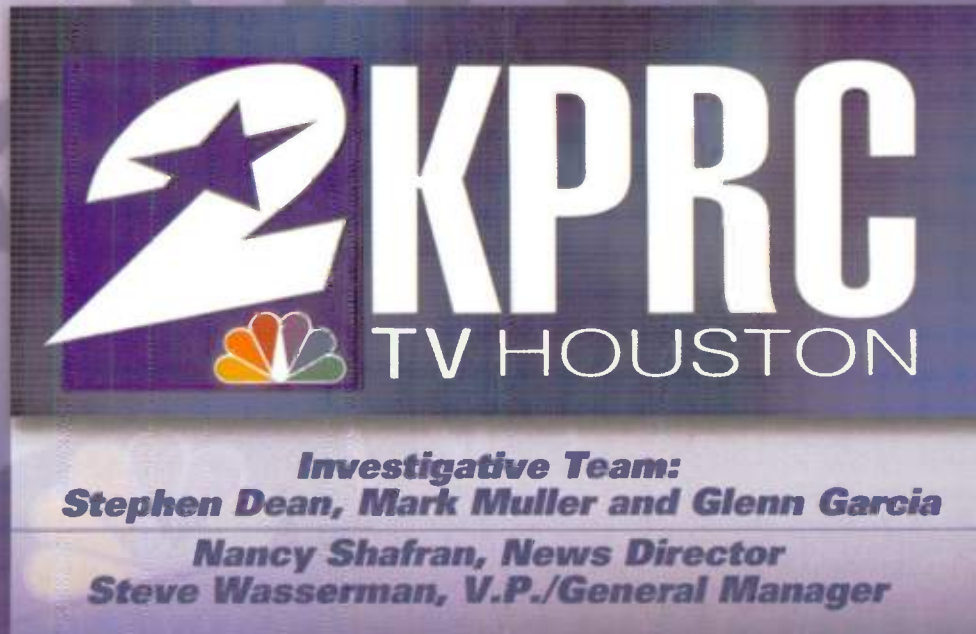
Almost A Woman, based on the memoir of the same title by Esmerelda Santiago, is the fifth program produced for the ExxonMobil Masterpiece Theatre's American Collection, television adaptations of significant works of American literature. This story is a familiar one, central to American experience. A mother (Mami, played by Wanda De Jesus) seeking a better life for her children, moves them from their home to a new place — in this account, from Puerto Rico to New York. But like all such migrations this one is about more than geography, more than family, even more than the search for opportunities. As Negi, the teenaged Esmerelda, Ana Maria Lagasca offers a stunning performance of a young woman longing for her home while making a new life in a new place. Her adjustment to a world divided by class and ethnicity is enriched by many family members. Tata (grandmother), played by Miriam Colón, and her companion, Don Julio (Ismael East Carlo), provide a home in New York.

Siblings Delsa (Evangeline Martínez), Norma (Stacy Gallardo), Hector (Gabriel A. Flores), Alicia (Yanniva Mendoza), Edna (Marisabel Garcia), and Raymond (Austin Marques) tease and support Negi. Papi (Angelo Pagan), as the father who remains in Puerto Rico never doubts her potential for great success, and her mother's companions in New York, Francisco (Luis García) and Nestor (Alexis Cruz) express their own strong affection for Negi and the entire family. As is often the case, educators play a major role in this new world; Mr. Burnett (Cliff DeYoung) as the enthusiastic principal and Miss Brown (Robinne Lee) as her teacher are central to Negi's development, as is her new best friend Yolanda (Carmen Moreno). The real Negi, Santiago, graduat-



ed from New York's High School for the Performing Arts, received a BA from Harvard and a MFA in Creative Writing from Sarah Lawrence. She is the author of numerous other works and of the screenplay for *Almost A Woman*. Her story continues. *Almost A Woman* was directed by Betty Kaplan and produced by Ronald Colby with Tim Leary Swan as co-producer. Carlos Gonzales served as Director of Photography and Franco-Giacomo Carbone as Production Designer. Executive Producers for ALT Films were Marian Rees, Anne Hopkins, and Stephen Kulczycki. Rebecca Eaton is Series Executive Producer for ExxonMobil Masterpiece Theatre. For a richly evocative re-telling of one of the most important American stories, a Peabody Award goes to *Almost A Woman*.

Congratulations



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62nd ANNUAL Peabody AWARDS

The Rise and Fall of Jim Crow

Quest Productions and Video Line Productions for Thirteen/WNET New York, presented on PBS

This unprecedented four-part series explores segregation from the end of the Civil War to the dawn of the modern Civil Rights movement. It recounts the brave and inspiring achievements of African Americans who fought against a system of brutality known as "Jim Crow." Within this system, Southern blacks endured a life of crushing subordination maintained by white supremacist social and cultural custom and written into laws securing and perpetuating a grinding pattern of inequality. Nevertheless, large numbers of African Americans and a corps of influential black leaders bravely fought against the status quo, acquiring for African American citizens opportunities in education, business, land ownership and a spirit of rich community life. Episodes explore the Civil War and

Reconstruction, the rise of the black middle class, the effects of World Wars I and II, the increases in mob violence, lynchings, and massacres, the legal challenges resulting in *Brown v. Board of Education*, and the development of black activism leading to the court battles of the 1950s and '60s. Series Producer for *The Rise and Fall of Jim Crow* is Richard Wormser. Bill Jersey and William R. Grant served as Executive Producers, with Sam Pollard as Producer. Wormser and Jersey also served as writers and directors for the series. Christopher Rife and Michael Bacon coordinated and composed



music. Editors include Garrett Levin, Tom Hanake, Max Salomon, Pierre Valette, and Aaron Butler. The series is narrated by Richard Roundtree. A Peabody Award is presented to *The Rise and Fall of Jim Crow*, a painful, yet necessary history of American racism demonstrating again how far we have come – and how far we have yet to go.



From January through September of 2002, this investigative series revealed that confidential informants working with Dallas police planted powdered

Fake Drugs, Real Lives

WFAA-TV, Dallas, Texas

Sheetrock or billiard chalk near unsuspecting Mexican immigrants to contrive drug cases. Reporter Brett Shipp and Producer Mark Smith found that nearly half the Dallas Police Department's alleged cocaine seizures in 2001 contained little or no illegal drugs. The broadcasts helped spur an on-going federal investigation, confessions by three informants, and dismissals of 80 drug charges against more than 50 defendants, many of whom had languished in jail for months. The series established that paid informants may corrupt the justice system – and possibly the

police assigned to supervise them. A federal grand jury has begun to hear allegations that several police officers pocketed thousands of dollars in informant payments, forged payment vouchers, and falsified arrest reports and drug field tests. These broadcasts, from Shipp, Smith, News Director David Dutich, and Editor Kraig Kirchem helped educate the public and spur major changes in drug prosecutions. For helping to free innocent victims from jail and leading to confessions by guilty informants, a Peabody Award goes to *Fake Drugs, Real Lives*, from WFAA-TV, Dallas.



A case of rape at Fort Hood army base in Texas, the victim, an enlisted woman – military criminal investigators inform her they have all the evidence, including DNA evidence, they need to secure a conviction, but they will not be using that evidence because of a

DNA Protects Men of Dishonor

KPRC-TV, Houston, Texas

Pentagon policy. Although DNA samples for every soldier in the U.S. military are on file, the policy prohibits the samples from being used in solving crimes, even those committed by soldiers against soldiers. The victim and rape crisis counselors in this case feared that other violent crimes would be committed before military authorities would permit use of DNA samples. They feared someone might be killed. And indeed, this is what happened, after KPRC's first reports on the rape case. Following this random murder the military did crosscheck the DNA and police learned that one soldier was responsible

for both crimes. That soldier is now in jail. The KPRC investigation prompted Congressional action and a new federal law now requires the military to use its DNA files in serious criminal cases. Investigative Reporter and Writer Stephen Dean presented this story with Photographer/Editors Glenn Garcia and Mark Muller and with the support of Assistant News Director and Executive Producer Rick McFarland of KPRC. For pursuing an important story in a manner that led to significant changes in the law, a Peabody Award goes to *DNA Protects Men of Dishonor*, from KPRC-TV, Houston.

Lassie accepts her Peabody



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EGG the arts show

Stage on Screen: Beckett on Film

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World Radio History



62nd ANNUAL Peabody AWARDS

The Hepatitis C Epidemic: A 15-Year Government Cover-up Fuji Television Network, Inc., Tokyo, Japan

Hepatitis C is a devastating, often fatal illness that can cause both cirrhosis and liver cancer. This in-depth probe by Fuji Television Network's investigative team brought to light a disturbing link between Hepatitis C, contaminated drugs, an unethical pharmaceutical company, and governmental indifference. During the 1970s, the anti-clotting agent Fibrinogen, made from human blood plasma, lost its FDA certification in the U.S. because the purity of the plasma could not be guaranteed. In Japan, however, Fibrinogen was still being sold years after the U.S. ban took effect. Reports alleging a link between Fibrinogen and Hepatitis C led to the voluntary removal of Fibrinogen from Japanese clinics in the 1980s. Thereafter, the pharmaceutical maker and the Japanese government asserted that

Fibrinogen was no longer in use in Japan. Fuji Television's investigative team, led by Reporter Michiyo Kudo and Videographers Tomohiro Kusama and Katsuaki Hayashi, discovered that Fibrinogen was still in stock in some clinics as late as 2001. Through extensive laboratory analysis commissioned by Fuji Television, it was found that each sample of the drug obtained by the investigative team was contaminated with the Hepatitis C virus. Contaminated plasma was made into Fibrinogen and sold to Japanese health care providers, who unknowingly infected untold numbers of the Japanese public. As a result of this investigation, patients in Tokyo and Osaka who were infected



through Fibrinogen filed a class action suit against the pharmaceutical maker and the Japanese government. Producer Mitsuyoshi Atsuta, Director Hidetoshi Osaka and Writer/Director Michihiko Iwasawa have assembled a disturbing and powerful portrait of a tragedy. For its courageous investigation into a national health scandal, a Peabody Award goes to Fuji Television Network, Inc. for *The Hepatitis C Epidemic: A 15-Year Government Cover-up*.

Sounding the Alarm WISN-TV, Milwaukee, Wisconsin

Working closely with Milwaukee's North Shore Fire Department, WISN Reporters Tammy Elliott and Kent Wainscott made a startling discovery — many young children simply will not be wakened by the sound of shrieking smoke detectors, even in their own bedrooms. Going into the rooms of sleeping children with cameras at night, taping as fire fighters used foggers to simulate smoke-filled rooms and set off the alarms, the WISN reporters recorded the behaviors of children from every angle. The reporters and the parents were



astounded as children slept through the loudest alarms, and sometimes wakened only to fall back asleep. These parents now realize that their family fire escape plans should assign an adult to reach the children who might sleep through an alarm. While it may

come as no surprise that children and teens sleep much more soundly than adults, what is truly surprising is that WISN found no evidence that smoke detector manufacturers ever tested their alarms with children. This investigation prompted initiation of a two-year study of the awakening abilities of smoke alarms and Underwriters Laboratories is now reconsidering safety standards of the appliances. In this report Executive Producer Susan MacDonald, Reporters Elliott and Wainscott, and Photographers Cary Edwards and John Lazarevic have performed a truly valuable public service. For alerting families, firefighters, and equipment manufacturers to the need for more effective warning devices, a Peabody Award is presented to *Sounding the Alarm*.

The Interrogation of Michael Crowe Court TV, JB Media and Hearst Entertainment

Based on a true story, *The Interrogation of Michael Crowe* follows the ordeal of the Crowe family, whose 14-year-old son, Michael, played here so poignantly by Mark Rendall, is forced to endure an excruciating police interrogation into the 1998 murder of his 12-year-old sister, Stephanie. Michael repeatedly denies any involvement in this terrible event, despite hours of grueling interrogation without a lawyer or his parents (Ally Sheedy as Cheryl and Michael Riley as Stephen Crowe) present. Ultimately, however, under intense pressure from Detective Taylor (John Bourgeois), Michael is broken and coerced into confessing to the crime, subsequently spending seven months in jail. All this occurred even though police had arrested a homeless, mentally ill man who had been seen near

the Crowe home on the night of Stephanie's murder. Though he was released, police retained possession of this individual's clothing, and through the persistence of defense attorney, Dorothy Sorenson (Rosemary Dunsmore), the clothes were tested for DNA evidence. Subsequently, Michael's confession was re-examined by the judge in the case and the videotaped interrogation proved that Michael's admission was coerced. In May 2002, four years after the death of Stephanie Crowe, the California State's Attorney General arrested the suspect who will go on trial in 2003. This dramatic re-creation of powerful actual events was written by Alan Hines and directed by Don McBreaarty. Andrea Baynes and Jean Bureau served as Executive Producers. Mary D. Silverman and Rosalie Muskatt



are Executives in Charge of Movie Development for Court TV, and Art Bell is Executive Vice President of Programming. For exploring the delicate plight of children in the hands of a determined criminal justice system, a Peabody Award goes to *The Interrogation of Michael Crowe*.

WINNER

2002 PEABODY AWARD



THE
Interrogation
OF MICHAEL CROWE

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DIRECTOR OF PHOTOGRAPHY RHETT MORITA PRODUCED BY TERRY GOULD
EXECUTIVE PRODUCERS JEAN BUREAU AND ANDREA BAYNES
WRITTEN BY ALAN HINES DIRECTED BY DON McBREARTY

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62nd ANNUAL Peabody AWARDS

9/11 CBS

In the spring of 2001, three documentarians (Jules and Gedeon Naudet, with James Hanlon) began a project following a New York City rookie firefighter's rite of passage. On September 11th they ended up inside hell. With the men of Engine 7, Ladder 1, they bore witness to history and to extraordinary courage in the face of catastrophe. Their work became the heart of the CBS broadcast *9/11*, containing the only known pictures of the first plane hitting the World Trade Center and what may be the only videotaped record of some of the final moments inside those buildings. *9/11* does not explain the events of September 11th. Instead, it uniquely and intimately documents what that day was like for one New York City firehouse. The shock of September 11th has been



forever etched in our memories with impressions formed by footage of the plane crashes, the fleeing people and the aftermath of the attacks. This documentary, hosted by Robert DeNiro, opened a window for a new set of impressions of that day. The faces of New York's top firefighters in the lobby of the World Trade Center's Tower One told a story America had

read about but had not seen — a story of disbelief, controlled panic and remarkable courage. When this entry was broadcast in March 2002, it became a part of the national conversation. Documentarians Jules and Gedeon Naudet and firefighter James Hanlon's work presents as clear and as harrowing a picture of this holocaust as has been seen to date. The Naudets and Hanlon worked as Executive Producers with Susan Zirinsky, Graydon Carter, and David Friend. The Senior Broadcast Producer was Tom Forman, with Producers Paul LaRosa, Ian Paisley, Susan Mallie, Richard Barber, Michael J. Maloy, Bruce Spiegel, Jason Schmidt and Mead Stone. Rob Klug, the Naudet brothers and Hanlon directed. Executive Editor Hal Gessner helped shape the 180-hours of raw videotape and recent interviews into a 110-minute piece that aired on CBS. For its unique, powerful, and deeply personal perspective on a day filled with unforgettable horror and tragedy, *9/11* receives a Peabody Award.

The Sonic Memorial Project

The Kitchen Sisters and the Sonic Memorial Collaboration for NPR's *Lost & Found Sound* on *All Things Considered*, in association with NPR, WNYC, Ben Shapiro Productions, Jamie York Productions, Jay Allison Productions, Radio Diaries and the Public Radio Collaboration

SonicMemorial.org

Picture Projects in collaboration with dotsperinch



The Sonic Memorial Project, executive produced by the Kitchen Sisters, Davia Nelson and Nikki Silva, is an intimate and historic documentary radio series commemorating the life and history of the World Trade Center and its neighborhood through rare recordings, voicemail messages, personal stories, and oral histories. The project, produced by Silva, Nelson, Jay Allison, Jamie York, Joe Richman, Ben Shapiro, Laura Folger, and Jim McKee, is a unique national collaboration involving *Lost & Found Sound*, NPR News, WNYC, independent radio producers, artists, musicians, archivists, historians, public broadcasters and listeners who came together in the wake of the September 11th attacks to chronicle and preserve the sounds and stories of the World Trade Center and this significant and historic moment in our country. Through NPR, the project set up a phone line asking

listeners to call in with their stories and audio artifacts. Hundreds of people responded contributing a remarkable archive of personal recordings and remembrances. From this material and hundreds of hours of interviews and archival recordings gathered by producers around the country, five *Sonic Memorial* programs, written by Davia Nelson, Nikki Silva, Jay Allison, and Jacki Lyden, were produced and aired on NPR throughout 2002, as well as in an hour-long *Sonic Memorial Special*, the most widely carried 9/11 anniversary program broadcast on public radio nationwide.

SonicMemorial.org was launched September 4, 2002 by Picture Projects, co-founded by Alison Cornyn and Sue Johnson, and continues to grow with visitors' audio contributions. To date, there are more

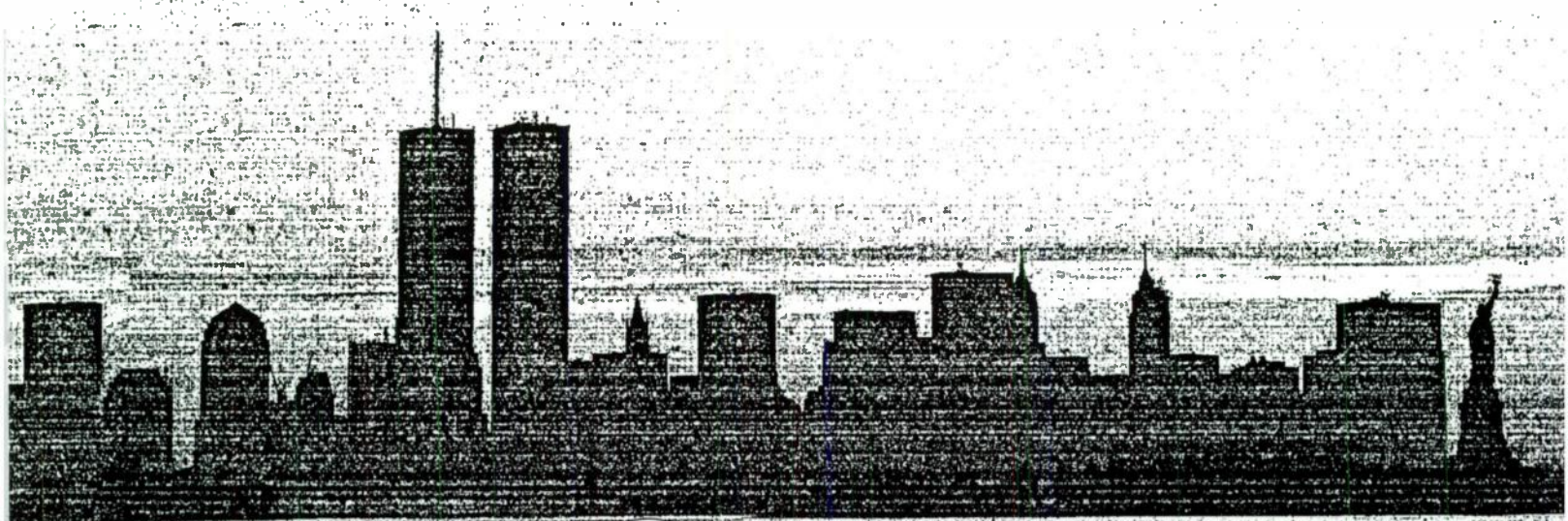
than 1,000 contributions, all of which are available on the website and will be permanently archived at the Library of Congress. Part interactive sound sculpture, part public audio archive, the site's Sonic Browser interface is designed to encourage the visitor to explore the audio traces of the World Trade Center using sound as his or her compass. The browser also includes recordings of the elevators, revolving doors and lobbies, phone messages from September 11th, and voice mails from around the country.

For their extraordinary efforts in capturing and preserving the voices of those whose memories commemorate the World Trade Center and the events of September 11th, a Peabody Award goes to *The Sonic Memorial Project* and *SonicMemorial.org*.

When our nation needed information, reassurance and, especially, inspiration,
you came through with this extraordinary story of courage.

CBS salutes the filmmakers and contributors for producing this very important
broadcast, and congratulates them on receiving the George Foster Peabody Award.

9/11



World Radio History



62nd ANNUAL Peabody AWARDS

Nightline: The Survivors ABC News

On September 11, 2001 Louise Kurtz, 49, began her second day as an accountant at the Pentagon. She was standing by the office fax machine when American Airlines Flight 77 crashed into her world. Lt. Col. Brian Birdwell, 40, was walking down a hallway when he thought he heard a bomb explode. Louise and Brian were two of the ten severely burned victims of the attack taken to the Washington Hospital Center, the premier burn unit in the Washington D.C. area. Nine of the victims survived. Three weeks after the attack, Producers Holly and Paul Fine visited the burn unit. A month later they returned, and after careful consultation with Mike Kurtz, Louise's husband of 31 years, and Mel Birdwell, Brian's wife of 14 years, they began to create *The Survivors*, this powerful account of extraordinary courage, of love and devotion between husbands and wives, of survival. For the first time



cameras were allowed into the Burn Center at the Washington Hospital Center. Those cameras focus unflinchingly on scenes of pain and agony, but also on moments of tenderness, of shared grief and shared joy, of struggles and triumph. The reconstruction of bodies and lives becomes far more than an account of

medical and personal achievement. It becomes a triumph of the human spirit. For *ABC News Nightline*, Ted Koppel serves as Managing Editor, Chris Bury as Anchor, Tom Bettag and Leroy Sievers as Executive Producers, Richard Harris and Gerry Holmes as Senior Producers. Paul Fine served as Photographer, Ron Aufdem-Brinke as Audio-Person, Julie Donofrio as Assistant Producer and Holly Fine as

Editor for *The Survivors*. For providing a deeply moving and challenging document reminding us that the pain and the heroism of September 11 continue in the lives of wounded survivors and those who care for them, *ABC News Nightline: The Survivors*, receives a Peabody Award.

Terror on Tape CNN

It is one thing to imagine the processes of planning for terrorist tactics. It is quite another to see the process. In *Terror on Tape*, CNN Reporter Nic Robertson presents and analyzes videotapes made inside the Al Qaeda organization for purposes of instruction, for announcing operations, or to record meetings directed by Osama Bin Laden. Recovered by Robertson, who relied on sources developed through years of reporting from Afghanistan, these training tapes show a range of frightening activities. We see chemical weapons being tested on dogs. We review

the presentation of detailed instructions on the production of TNT. We are made aware of carefully outlined and rehearsed strategies for taking hostages and carrying out assassinations. These materials are not presented merely to excite or alarm. Rather, Robertson takes pains to see that the content of the tapes is thoroughly discussed and placed in context by appropriate experts. For bringing to light and analyzing previously undiscovered materials that provide a chilling view of life and work inside a terrorist organization, a Peabody Award goes to *Terror on Tape*.



File On 4: Export Controls BBC Radio 4

Broadcast on the day the British Parliament discussed Iraq's weapons of mass destruction, this investigation revealed how other "rogue" nations, including Iran, had illicitly procured sensitive equipment from British companies for use in their nuclear arms programs. Based on detailed, original research conducted by Reporter Allan Urry, in both Britain and the United States, the program highlighted serious weaknesses in the



United Kingdom's system of controls over the export of so-called "dual-use" material. Because of the sensitive nature of the subject, it was not an easy story to tell. There was little incentive for individuals or companies to talk to reporters and the program received no cooperation from Government or from the British Customs Service. Despite this, the program makers produced strong evidence, with a range of case studies and

with first-hand testimony from those involved, including a face-to-face interview with a man accused of being an Iranian government agent. *File on 4*, executive produced by David Ross and produced by Jenny Chryst, is a long-running current affairs documentary strand broadcast on BBC Radio 4, Britain's main speech radio network. As a tribute to the rigor of the small production team (a producer, a reporter and their editor) whose facts stood up to challenge and for investigative reporting of both national and international importance, *File on 4: Export Controls* receives a Peabody Award.

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*CNN, a recipient of the 2002 George Foster Peabody Award for **TERROR ON TAPE**, congratulates all of the 62nd Peabody Award Winners.*



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*Based on Pew Research national opinion survey, The Pew Research Center for People and the Press. August 4, 2002 (N=1002) among 13 broadcast and cable entities and 9 print entities.



62nd ANNUAL Peabody AWARDS

Frontline: Shattered Dreams Of Peace, The Road From Oslo

A SET Production and C-Films Production for WGBH-Boston in association with France2, Abu Dhabi Television and Tel-Ad Israel, presented on PBS

In the Summer of 2000, Israeli and Palestinian negotiators were on the brink of reaching a peace agreement. After years of negotiation, both sides seemed ready to move forward – never before had the dream of peace seemed so close. Within weeks, however, the window of opportunity had closed and the peace process had collapsed. As the Middle East continues to erupt in violence, *Frontline* examines the faltering, frustrating quest for harmony in *Shattered Dreams of Peace*. Beginning with the 1995 assassination of Israeli Prime Minister Yitzhak Rabin, the two-hour documentary traces the ongoing peace process through years of negotiations and up through the chaotic events still unfolding. With never-before-seen footage of Israeli-Palestinian



negotiations and interviews with key figures on both sides of the bargaining table, *Shattered Dreams of Peace* gives viewers unprecedented access to the

decision-making process on which the fate of millions depends. This impeccably researched and detailed presentation is the work of Producers/Directors Dan Setton and Tor Ben Mayor, Co-Producer Peter Christian Fueter, Associate Producers Talia Arouch and Sabrina Castro, WGBH Executive Producer Zvi Dor-Ner, and Consulting Producer, David Espar. *Shattered Dreams of Peace* was narrated by Will Lyman and co-written by Hirsh Goodman. Executive Producer for *Frontline* is David Fanning. For providing viewers with a clear, compelling, frustrating, yet hopeful exploration of the prospects for peace in the Middle East a Peabody goes to *Frontline: Shattered Dreams of Peace. The Road from Oslo*.

Nightline: Heart of Darkness ABC News

The fighting in the Democratic Republic of Congo is rooted in the genocide of Rwanda. This war, sometimes referred to as the first African world war, has involved as many as seven nations since 1998, and claimed more than two-and-a-half million lives. It has been an unrelenting war, brutal and countrywide, with rebel groups and the government fighting for power as well as control of Congo's immense natural resources. This story of murder, greed, violence, and the quest for power is also a story of those who survive, who try to forge lives in the midst of terror, a story exploring the strength of the human spirit. Yet until now this continuing conflict has been all but overlooked – or ignored – by most of the world. It is as if Congo, in the heart of the great continent of Africa, remains an imagined world rather than the site of

great human tragedy and ongoing political conflict. To create *Heart of Darkness*. Managing Editor and Correspondent Ted Koppel led a production team into the region, accompanied by Correspondent Maartin Seemungal. Camera teams were directed by Alex Bruckner, Francesca Neidhart, James Mitchell, and Trevor Barker. Eric Steven Wray, Cathy Barosky, Russ Freeman, and Joanne Lawler edited *Heart of Darkness*, and graphics were provided by Steve Bottorff, Suzanne Allison, Lisa Fisher, Sean C. Jackson, and John Merica. James Blue and Elissa Rubin served as Producers, with Production Assistant Kate Krauss. Tom Bettag is Executive Producer for



ABC News Nightline. George Murphy is Director and Larry Douglas, Technical Director. For bringing the brutal war in the Democratic Republic of Congo to the attention of the world with this major, five-part exploration, a Peabody Award goes to *ABC News Nightline, Heart of Darkness*.

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62nd ANNUAL Peabody AWARDS

Bringing Down A Dictator

York Zimmerman Inc. in association with WETA-TV, Washington, D.C., presented on PBS

On October 5, 2000, the final dramatic hours of the Serb struggle against Slobodan Milosevic captured headlines and cover stories around the world. But the defeat of the "Butcher of the Balkans" was incorrectly billed as a one-day revolution. What the global media failed to recognize was the year-long anti-Milosevic campaign waged by Serbian resistance in partnership with pro-democracy and human rights groups. Using exclusive footage and conversations with the principal participants, *Bringing Down a Dictator*, hosted and narrated by Martin Sheen, reveals to the public what news organizations did not. Producer/Writer/ Director Steve York makes clear that the spectacular defeat of Milosevic was accomplished not by force of arms, as

many had predicted, but by a brilliant nonviolent strategy of honest elections and massive civil disobedience laced with humor and risk. And by exploring how the Serb people's success was hastened by technical and financial assistance from the U.S. and European Union, the film also presents American audiences with a model for a foreign policy in support of popular democratic forces using strategic nonviolent actions in the quest to remove authoritarian regimes. At York Zimmerman Inc., Miriam A. Zimmerman served as Managing Producer and for



WETA Peter Ackerman served as Executive Producer and Jeff Hinmon as Project Director. A Peabody Award goes to *Bringing Down a Dictator*, a powerfully instructive documentary, now used as a training tool for pro-democracy activists throughout the world.

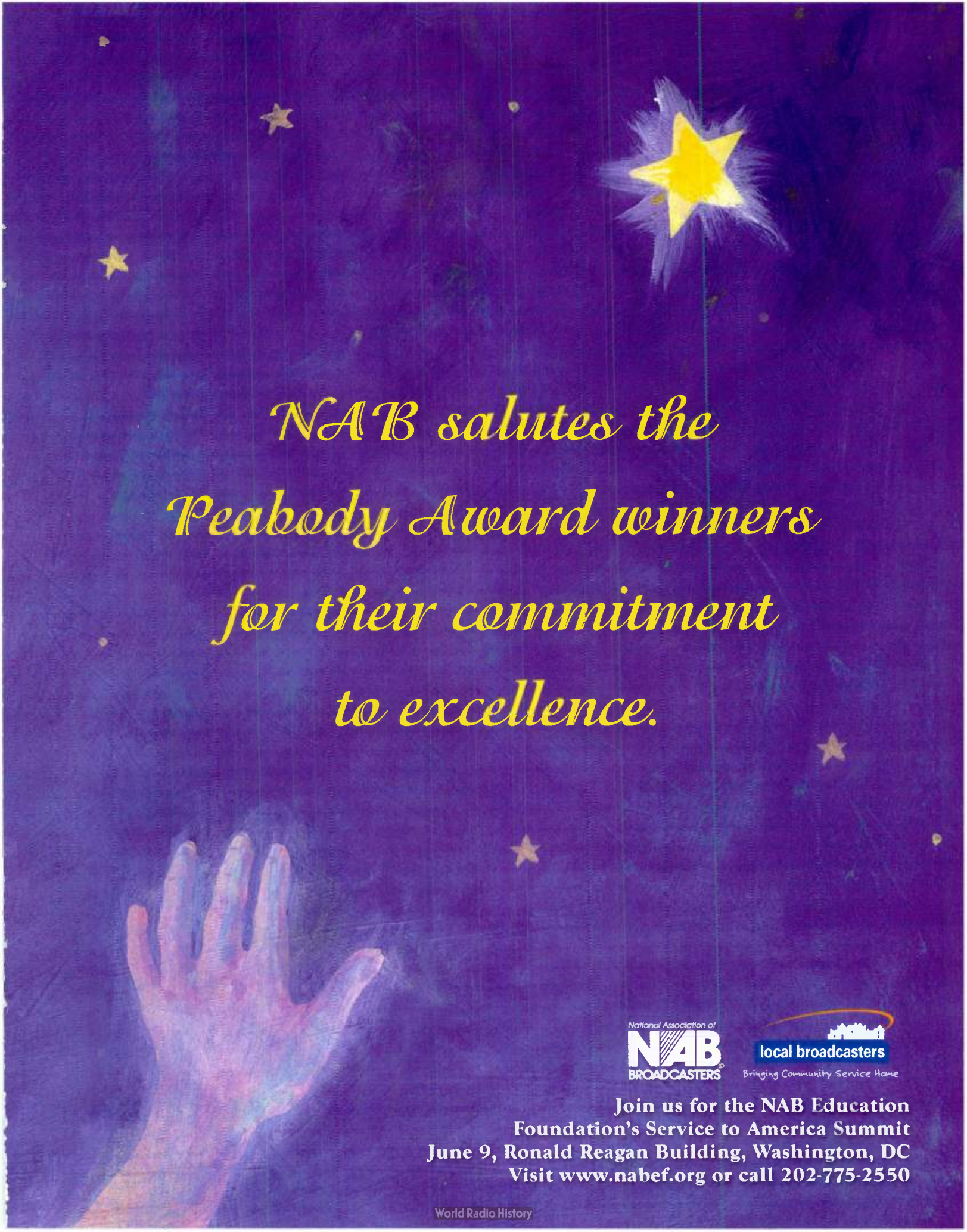
The Gathering Storm

A Scott Free Production in association with HBO Films and BBC Films

By the mid-1930s, sixty-year-old Winston Churchill, played here in a perfect realization by Albert Finney, is all but irrelevant to British politics. His family fortune has been wrecked by the stock market crash. His estate is a never-ending string of expenses. His dear wife, Clemmie (Vanessa Redgrave), is deeply frustrated by Churchill's private confusion. The man himself is beset with depression, the "black dog" that hounds him in such periods. Still, from his beloved country home, Chartwell, he looks hard at the political circumstances defining Europe. He looks to the future and the past while writing the history of his forebearers. What he sees is the gathering storm that will become World War II. With the help of his assistant, Mrs. P (Celia Imrie), and political allies Brendan Bracken (Anthony Brophy) and Desmond Morton (Jim Broadbent), he maintains a place on the political spectrum. A young foreign office administrator, Ralph Wigram (Linus Roache) provides him with top-secret foreign policy documents and with these he is able to

direct attention to his concerns. *The Gathering Storm* follows events through Churchill's appointment as First Lord of the Admiralty when the war begins, and points toward his rise to his most famous service as Prime Minister. The outstanding cast includes Tom Hiddleston as Randolph Churchill, Derek Jacobi as Prime Minister Stanley Baldwin, Tom Wilkinson as Sir Robert Vansittart, Ronnie Barker as David Inches, Lena Headey as Ava Wigram, and Hugh Bonneville as Ivo Pettifer. *The Gathering Storm* was written by Hugh Whitmore from a story by Whitmore and Larry Ramin. Executive Producers Ridley Scott and Tony Scott, with Julie Payne, guided the project, which was directed by Richard Loncraine. Lisa Ellzey served as Co-Executive Producer with Producers Frank Doelger and David M. Thompson. Kary Antholis was HBO Executive-in-Charge. A Peabody Award goes to *The Gathering Storm*, a portrait of a 20th Century hero's return from political obscurity to direct the destiny of a nation.





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62nd ANNUAL Peabody AWARDS

EGG the arts show Thirteen/WNET New York, presented on PBS

EGG the arts show is smart, entertaining, unpretentious – and not infrequently, funny. It is premised on the assumption that art can be explored without being “dumbed down,” and each week *EGG* uses television to accomplish this as playfully, intelligently and persuasively as possible. An installment focused on the uses of water in the arts examines the work of underwater photographer, Connie Imboden, who works to find “things not common to other people.” It documents the performance of a Greek play, using water as the stage. It visits an ice



carving competition at the 2002 Winter Olympics. And it offers spectacular footage of surf photographers Leroy Grannis and Scott Aichner who “get inside” huge waves with daring surfers. Another program, “Gimme Shelter,” looks at the work of architect Samuel Mockbee who builds in impoverished rural areas, covers the history of skyscrapers, and documents the work of architect Paolo Soleri who seeks to restructure buildings and cities. “Freedom” examines Joe Sacco’s graphic novels, Shirin Neshat’s multi-media explorations of the plight of women in Iran, and the increasingly popular news-parody periodical, *The*

Onion. These and other programs offer a huge eclectic mix of perspectives defining the broad social roles and varying cultural appeals of art in its most expansive definitions. More than 150 educators have incorporated *EGG* into their classrooms, across all grade levels and course disciplines. Executive Producer Jeff Folmsbee, Series Producer Mark Mannucci, Coordinating Producer Julie Shapiro Thorman, and Associate Producers Micah Cormier, Stephanie Daniel, and Jenny Ho help us to realize that art is fun to think about, play with, and understand. They have worked with Production Supervisor Cindy Linnell, Director of Special Projects, Jan Gura, and Director of Culture and Arts Programming for Thirteen/ WNET, Jac Venza on one great big experiment on how to deal with the arts and with television. Elaine Strich’s narration provides just one more terrific layer of interest in the topics, the projects, the visions. For creating a new sensibility and format, inspiring creativity and spreading the word that art can indeed enrich everyone’s life, a Peabody Award goes to *EGG the arts show*.

The Complete Angler ESPN and Lake Champlain Productions

When Yale student James Prosek convinced the university to permit him to write a senior essay on Izaak Walton, author of the 17th Century classic, *The Compleat Angler*: he had not yet read Walton’s book. When he did, he found it as much about a philosophy of life as about fishing. Prosek’s “research,” which took him to Ireland and England to fish the same rivers and streams as had Walton, is captured in this very personal documentary that celebrates nature, fishing, and most importantly, the contemplative life of the “complete” fisherman. He discovers the art of “dapping,” a method of fly-fishing still practiced as it was in Walton’s day, 350 years earlier. He fishes the streams flowing under and around London – streams once central to water meadows, but now surrounded by parking lots and

high-rise apartment buildings. And he makes his way into the world of private river-ways, fished only by the upper-class English gentry who control the land through which the rivers flow. With lords and princes, as well as with fishing guides and boatmen, he discovers a common bond among anglers. It is a bond that erases social barriers among those for whom angling is a way to discover the flow of life as well



as the flow of waters. Executive Producers Mark Shapiro and Michael Antinoro worked with Producer Fritz Michell to craft this extraordinary film, written by Prosek and directed by Peter Francella. Associate Producers include Paul Carruthers and Wendy Yamano. For presenting the beauty of 17th century contemplation to today’s audiences in this exquisite video tone poem, a Peabody Award goes to *The Complete Angler*.

BOOMTOWN

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PEABODY

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The Quality Shows on NBC 



62nd ANNUAL Peabody AWARDS

Russell Simmons Presents Def Poetry HBO and Simmons/Lathan TV

Poetry on television. Poetry spoken and performed, not read from the page. Poetry that draws a live audience into the intricacies of language, the humor of a varied inflection, the elegance of a sentence structure. It's all there in the Home Box Office series, *Russell Simmons Presents Def Poetry*. Based on the nationally touring stage production, *Def Poetry Jam*, in which poets trade verse before live audiences, *Russell Simmons Presents Def Poetry* is hosted by musician-rapper and actor Mos Def, star of the Pulitzer Prize-winning play *Topdog/Underdog*. Mos Def introduces poetry performers Beau Sia, Jason Carney, Thea Monyee, Sekou Sundiata, Marty McConnell, Twin Poets, Patricia Smith, Dante Basco, Maggie Estep, Black Ice, Kent Foreman, Roger Bonair-Agard, and others. They are joined by celebri-

ty performers such as Jamie Foxx, Erykah Badu, Talib Kweli, Oscar Brown, Jr., Rakim, Danny Hoch, Malcolm Jamal Warner, and Caroline Kennedy. With voice and body, rhythm and metaphor, these performers make words into the real stars. Producer John Irwin, Executive Producers Russell Simmons and Stan Lathan, who also directs, and Co-Executive Producer Mos Def have enabled contemporary urban poets to share their art with millions who may never have access to them. A Peabody Award goes to *Russell Simmons Presents Def Poetry*, which has moved poetry from the periphery to the center, and proved that television can be as literate as any other media.



Boomtown NBC Studios in association with DreamWorks Television Inc. and Nemo Films

Boomtown holds a mirror up to the complexities of 21st century society, where common concerns are rarely experienced in black and white. As is most often the case, life is experienced in far more subtle shades of gray. This series goes to street-level Los Angeles and offers stories seen from the diverse perspectives of the city's unsung and imperfect heroes — the cops and paramedics, the lawyers and beat reporters, members of the D.A.'s office and city officials. Their stories are never simple narratives of crime, capture, and prosecution. Rather, they overlap, intertwine, and sometimes unravel. Each central event in *Boomtown* is presented from multiple perspectives, letting the story develop as it is experienced from the individual perspectives of the characters — all of whom have different sensibilities and agendas. Over time, as these

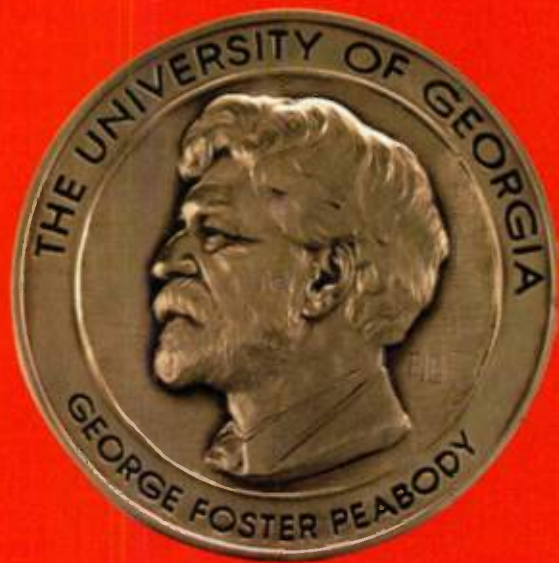


characters interact in new and different episodes, their personal stories come to rival the plots of any single installment. A richly populated fictional world emerges, only to be invaded by yet another urban trauma. Series creator, Graham Yost, joins Jon Avnet as Executive Producer. Co-Executive Producers Chris

Brancato, Bert Salke, and Larry Andries are joined in the production by Consulting Producer Michelle Ashford and Producer/Writers Fred Golan and Javier Grillo-Marxuach. The series pilot was produced by Phil Parslow with Associate Producer Marsha Oglesby. The series is produced by Steve Sassen and Associate Producer Sarah Barkley. Denis Lenoir and John Newby have served as Directors of Photography. Music is composed by Philip Giffen. John Avnet directed the pilot episode, which was written by Graham Yost. The series stars Donnie Wahlberg, Neal McDonough, Mykelti Williamson, Gary Basaraba, Nina Garbiras, Lana Parilla, and Jason Gedrick. A Peabody Award goes to *Boomtown*, a stylish and complex narrative that refreshes and renews the police procedural genre.

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62nd ANNUAL Peabody AWARDS

Six Feet Under

The Greenblatt/Janollari Studios and Actual Size Films Inc. in association with HBO Original Programming

Every episode of life with the Fisher family begins with death. How else would stories set in Fisher & Sons Funeral Home begin? Created by Executive Producer and Writer Alan Ball, the strange, yet strangely familiar world of the Fishers and their assortment of friends and companions, lovers and clients, deals with the most fundamental of human experiences. They face the celebration of life and the loss of life, the joy of love and the pain of love, the struggle for understanding – and the headlong crash into confusion. Here dreams, memories, and neuroses intersect with the voices and images of the dead, reminding us that those who pass on are never fully lost. The Fishers, Nate (Peter Krause), David (Michael C. Hall), Ruth (Frances Conroy), and Claire (Lauren Ambrose) own, operate, and occupy the funeral home and form the center of a superb ensemble. They are surrounded



by Nate's anxious and fragile lover, Brenda Chenoweth (Rachel Griffiths), the mother of his child Lisa (Lili Taylor), David's powerful and commanding lover, Keith Charles (Mathew St. Patrick),

mortuary associate and part owner Federico Diaz (Freddy Rodriguez), and the departed, but pop-up patriarchal presence of Nathaniel Fisher (Richard Jenkins). The bizarre, yet familiar stories of *Six Feet Under* are written by Alan Ball, Laurence Andries, Scott Buck, Rick Cleveland, Bruce Eric Kaplan, Kate Robin, Jill Soloway, and Christian Taylor. Executive Producers include Alan Ball, Alan Poul, Robert Greenblatt, David Janollari and co-Executive Producer Bruce Eric Kaplan. Producers include Christian Taylor and Jill Soloway. Episodes were directed in 2002 by Miguel Arteta, Kathy Bates, Michael Engler, Rodrigo Garcia, Jeremy Podeswa, Dan

Attias, Michael Cuesta, Alan Poul, Alan Taylor, and Rose Troche. *Six Feet Under* receives a Peabody Award for its unsettling, yet powerfully humane explorations of life and death.

Door to Door

Turner Network Television, Rosemont Productions International Ltd., Angel Brown Productions in association with Spirit Dance Productions

Door to Door chronicles the life of Bill Porter. Stricken with cerebral palsy as the result of an accident at his birth, Porter went on to become a successful door-to-door salesman with the Watkins Company. But this film is much more than the story of one man's life, one man's struggle to overcome adversity. Rather, it is a story of how that one man's life and work, his commitment and compassion, his wit and his stamina intertwined in the lives of those around him and, in so many cases, changed them for the better. Without a hint of false sentiment, Co-Writers William H. Macy and Steven Schacter open Porter's story as he secures his first job at Watkins, a position he holds until this day. As we follow him through the years, tracing the gradual decline of the role of door-to-door sales efforts, we also follow the creation of a community of individuals whose lives he touches, lives such as the solitary Gladys (Kathy Baker), to whom he made his first

sale, and who buys products she never uses merely to secure Bill's brief moments of companionship. Much of his indomitable spirit is shaped by his mother, played wonderfully by Helen Mirren. As she descends into her own dementia, Bill never ceases to care for her in every possible way. With his young assistant, Shelly Brady (Kyra Sedgwick), he develops a close, sometimes frustrating relationship. But it is Shelly who pulls him from his own depression and back to his life as a salesman-counselor-friend. Expertly directed by Steven Schacter. Macy offers a tour-de-force performance in which Porter's physical challenges almost disappear. Executive Producers for *Door to Door* were David A. Rosemont, Dan Angel, and Billy Brown. Co-Executive Producers were Forest Whitaker and Robert J. King, with Warren Carr as Producer. For the life lived by Bill Porter, and for his story captured on film, a Peabody Award goes to *Door to Door*.



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Boston Public

David E. Kelley

Creator / Executive Producer

Door to Door

**Dan Angel
Billy Brown**

Executive Producers

Six Feet Under

Bruce Eric Kaplan

Co-Executive Producer

Scott Buck

Supervising Producer

Robert J. King

Co-Executive Producer

Kyra Sedgwick

Cast

The Gathering Storm

Ridley Scott

Executive Producer

Boomtown

Michelle Ashford

Co-Producer

9/11

**James Hanlon
Gédéon Naudet
Jules Naudet**

Directors

Joel Thompson

Staff Writer

Bang Bang You're Dead

Guy Ferland

Director

Mykelti Williamson

Neal McDonough

Nina Garbiras

Cast



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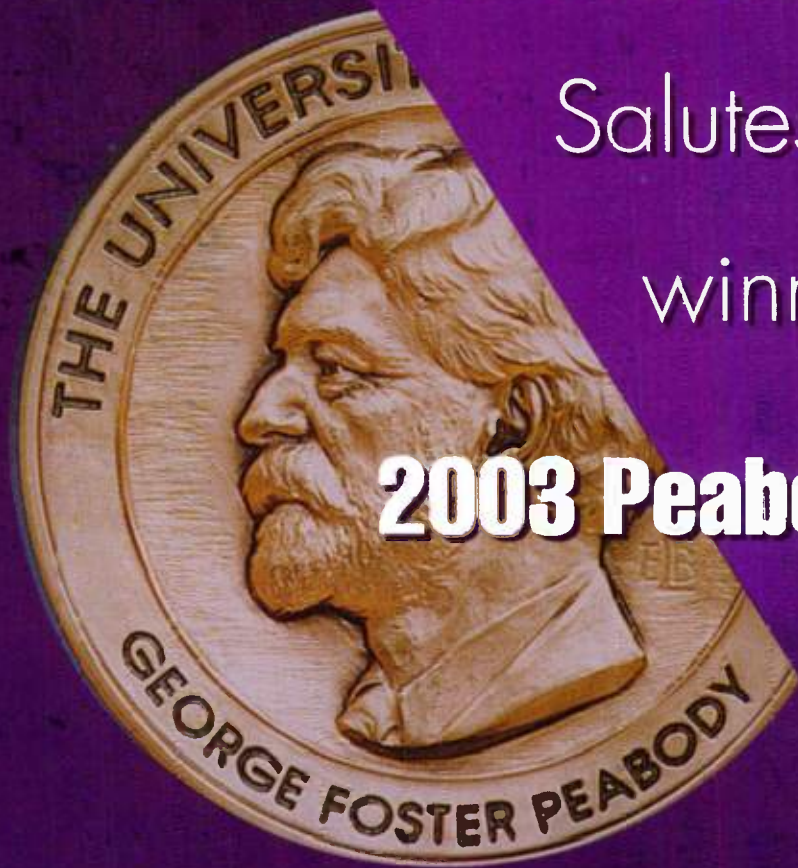
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62nd ANNUAL Peabody AWARDS

THE 63RD ANNUAL PEABODY AWARDS CALL FOR ENTRIES

The official entry forms for the Sixty-Third Annual Peabody Awards will be mailed in early September 2003. Entry materials and information will also be available on our website: www.peabody.uga.edu. Following is a preview of the entry requirements and rules for the competition.

ELIGIBILITY

The George Foster Peabody Awards were established in 1939 and first awarded in 1941, for works broadcast in 1940. The awards recognize distinguished achievement and meritorious public service by radio and television networks, stations, producing organizations, cable television organizations and individuals.

ENTRY TIMETABLE

All program entries must be for programs broadcast, cablecast, distributed via the World Wide Web, or released for non-broadcast distribution during the 2003 calendar year (Jan. 1-Dec. 31). The deadline for receipt of entries is 5:00 p.m., Thursday, Jan. 15, 2004.

ENTRY CATEGORIES

Programs are accepted in the following categories, for radio, television and web distribution:

- News
- Entertainment
- Programs for Children
- Education
- Documentary
- Public Service
- Individuals, Institutions or Organizations

A program or series that receives the Peabody Award and addresses topics or issues related to health and medicine may be cited with the Peabody/Robert Wood Johnson Foundation Award for Excellence in Health and Medical Programming. This special recognition includes a cash prize, special exhibitions and additional distribution of the award-winning work.

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Dr. Horace Newcomb, *Director*

Thomas A. Hoover, *Program Coordinator*

Danna L. Williams, *Senior Administrative Assistant*

Eric S. Holder, *Public Relations Coordinator*

Amanda S. Hall, *Ph.D. Student Assistant*

Mary Catherine Paup, *M.A. Student Assistant*

Martin C. Buccafusco, *Undergraduate Student Assistant*

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World Radio History

PROGRAMMING

Buzz-less Upfronts

Buyers Find Nothing New for Fall Season

Schedule strategies and gutting *The Practice* are baffling

BY PAIGE ALBINIAK

No buzz. That was the complaint from buyers and media representatives after the broadcast-network upfront presentations two weeks ago in New York City.

"The most amazing thing after six presentations was that almost nothing stuck out," said Paula Barra, associate director of communications insights at OMD.

Buyers and media reps were most impressed with CBS, Fox and The WB; NBC got a fair-to-middlin' review; ABC disappointed. UPN seemed to register low on the upfront Richter scale, but the advertising community

seemed satisfied by the network's decision to fill *Buffy's* slot with comedies. "The disaster was ABC. What were they thinking?" said one rep, noting that he would have preferred to see *Karen Sisco* on Sundays at 8 p.m. ET instead of Wednesdays at 10 p.m. and *Hope and Faith*, starring Kelly Ripa and Faith Ford and a crowd favorite, on Tuesdays at 8:30 p.m. instead of Fridays at 9 p.m.

If the advertising community was unimpressed by ABC's upfront presentation, they were shocked when the network announced the next week that five of *The Practice's* main stars, including Dylan McDermott, would be leaving the show.

"We ended up giving far more of *The Practice's* share to NBC's *Lyon's Den* because of the cast changes," Barra said. "We originally had *The Practice* winning the time slot." Said ABC Entertainment Chairman Lloyd Braun, "We're getting *The Practice* that David E. Kelley envi-

sions. We knew when we renewed it that David had changes planned for the show, but it wasn't always fully appropriate to disclose them all."

Braun wouldn't say why ABC brought McDermott on stage during upfronts when a decision had not yet been made about the show's future. Many buyers approved the idea of ABC's resurrecting its TGIF ("Thank God It's Funny," according to ABC entertainment execs) Friday-night comedy block, but many of them particularly disliked *Back to Kansas*, a show about a New York City man who marries into a big family from Kansas and finds himself reluctantly moving to the Midwest.

Out of the ABC comedies, media reps seemed most bullish on *Hope*

Zucker said in defense.

Besides lacking faith in *Whoopi* on Tuesdays at 8 p.m., buyers also had doubts about *Happy Family*, starring John Larroquette and Christine Baranski, at 8:30 p.m. *Frasier* is expected to stay in decline in its last year, especially without a strong lead-in, leaving *Good Morning Miami* to fail in its new unprotected 9:30 p.m. slot.

Among the riskier moves analysts pointed out was NBC's switch of *Law & Order: SVU* from Friday 10 p.m. to Tuesday 10 p.m., where it will compete directly with ABC's *NYPD Blue* and CBS's *Judging Amy*.

"*Judging Amy* could still remain strong because she's the only alternative in that time slot," said Tom Decabia, executive vice president of PHD.



HELP!

These new series, because of quality or scheduling (or both), aren't expected to last long.

- ◀ **WHOOPI!** NBC (Tuesday, 8 p.m.)
- HAPPY FAMILY** NBC (Tuesday, 8:30 p.m.)
- THREAT MATRIX** ABC (Thursday, 8 p.m.)
- KAREN SISCO** ABC (Wednesday, 10 p.m.)
- A MINUTE WITH STAN HOOPER** FOX (Wednesday, 8:30 p.m.)

and *Faith* and *I'm With Her*, a Tuesday 8:30 p.m. sitcom based on writer Chris Henchy's marriage to Brooke Shields. But no one raved about either.

ABC's dramas all look tentative at best, and none of them received great time periods—particularly *Karen Sisco* on Wednesdays at 10 p.m., *Threat Matrix* on Thursdays at 8 p.m., and *10-8* on Sundays at 8 p.m.

NBC Entertainment President Jeff Zucker said prior to the upfront presentations that fixing Tuesday night was NBC's biggest priority, but, according to advertisers, NBC will still have a problem on its hands come fall. Buyers seemingly universally disliked *Whoopi*, and several wondered aloud about terrorist-related humor in the clip.

"We think what's great about that pilot is its return to the old Norman Lear-style of comedy, in which we talk about things that exist in our lives right now and not in some cookie-cutter Never Never Land,"

Buyers generally liked Fox's upfront, giving kudos to the net's scheduling choices. "I thought Fox had the best schedule because they have more variety and they took more risks," said Stacey Lynn Koerner, executive vice president, director of global research integration, Initiative Media.

Others were less impressed. "When I watched the cut-down of *Skin*," said one rep, I said, 'Oh my God, they are making pornography boring.'"

Skin, executive-produced by Jerry Bruckheimer, is about a teenage couple and their warring fathers—one the head of a porn empire, the other a district attorney.

Both CBS and The WB's schedules got thumbs-up from buyers. CBS made one really big change: moving *King of Queens* from Monday at 8 p.m. to Wednesdays at 9 p.m. Reactions about that move were mixed, but most analysts think Wednesdays could be CBS's only weak night. ■

Matchups To Watch

Network schedules generally create war zones, where two or more shows slug it out until one is canceled or moved. Here are some of next season's battlegrounds.

Sunday at 10 p.m.



Monday at 9 p.m.



Tuesday at 10 p.m.



Wednesday at 10 p.m.



Friday at 8 p.m.



Oprah To Stay Through '08—With More New Episodes

BY PAIGE ALBINIAK

It's official now. Oprah Winfrey last week reupped to continue her talk show for two more years, with King World continuing as her distributor. That will

take her through the 2007-08 season, with a strong possibility that even that season won't be her last.

"I don't see 2008 as being the final year," said Tim Bennett, president of Winfrey's Harpo Productions, last week. "I think,

as long as she continues to do what she likes to do and feels like she's doing television that raises the bar, there really is no end in sight."

As an added bonus for stations, Winfrey is sweetening the last two years of her current deal by

adding 85 more original episodes than promised with no increase in the license fee, according to King World CEO Roger King.

Oprah will give stations 145 original episodes, or 29 weeks, next season, just as she did this season.

She will then add 30 original episodes to the 2004-05 season, bumping production up from the promised 100 originals to 130, or 26 weeks.

Production will remain at that level through 2007-08, King said, even though Oprah had said earlier that she would retire after the 2005-06 season with only 75 original episodes, or 15 weeks.

"Oprah wants to continue to win," Bennett said. "She's making a difference, and, to make a difference, you have to have the leadership position. We deliberated, collaborated and decided

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The Oprah Winfrey Show's license fees will remain the same through 2005-06.

that it would be in her best interest to retain the same number of titles we're currently at, and 130 represents fresh shows for all of these sweeps and then some."

Although license fees will remain the same for *The Oprah Winfrey Show*—that's about \$3 million a week collectively through 2005-06—King expects stations to jump for this additional round of renewals, but he wouldn't estimate by how much.

Even during this go-round, in which the ABC owned stations re-signed *Oprah* for another two years, the CBS stations went after the show "very aggressively," King said, but lost out to ABC.

"Water seeks its own levels," King said. "It's all about competition. King World can't just turn down a higher offer and take a lower one."

Though grabbing *Oprah* from ABC owned stations probably would have helped CBS O&Os, the bottom line is that, either way, Viacom wins because it owns King World. But Winfrey's decision no doubt will make stations wonder about their own plans down the road. ■

MARKET | Denver | FOCUS

Mountains To Climb

Mile-high Denver has more peaks and valleys than those shown on topographical maps; they turn up on charts of economic indicators as well.

"Denver is a city that has a glorious past of boom and bust," explains Roger Ogden, general manager of NBC affiliate KUSA-TV. "We were born of a silver and gold boom in 1859 and since then went through about eight cycles. We did pretty well in the 1990s," he says, "and then in the last year and a half or so, a lot of the high-tech businesses were impacted so we've had a downturn. We're looking forward to 2004 as the beginning of an upturn year."

According to Derek Dalton, general manager of WB affiliate KWGN-TV, "There have been encouraging signs in the ad marketplace; we're projecting the second quarter to be up a couple of points."

But Dalton sees a challenge toward the end of the year: "The one thing the marketplace will be up against in the third and fourth quarters is a record political year last year. Last year, there was \$26 million in political money in the market. So the back half will be very competitive to make up that."

Cable has become a growing competitor for ad dollars, according to Ogden. "Comcast has virtually all of the wired homes from Fort Collins, which is 60 miles to the north but part of our DMA, down through the southern metropolitan area. And they have become more sophisticated in how they sell it and pull it all together."

Ogden and KUSA-TV are fighting back with the Internet. "We made a decision about five years ago to really develop our Web activities and to use [the Internet] very aggressively as a new-business-development tool."



WHAT THEY DO

8.8M people a year visit Denver.

4.5M baseball fans saw the Colorado Rockies play at home in 1993, the largest ever single-season attendance for an American sports team.

20K acres of parklands (including a buffalo herd) are maintained by Denver's Mountain Parks Department.

SOURCE: www.denver.org

Dalton preaches the importance of outreach. "We're part of the Tribune Co., and, through our WB2 Charities [a partner of the McCormick-Tribune Foundation], we've given back more than \$30 million to the community over the last 10 years. I just believe philanthropy is good for business." —Mark K. Miller

AT A GLANCE

The Market

DMA rank	18
Population	3,564,000
TV homes	1,366,000
Income per capita	\$22,375
TV revenue rank	15
TV revenue	\$330,500,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	KUSA-TV	9	NBC Gannett
2	KCNC-TV	4	CBS CBS
3	KMGH-TV	7	ABC McGraw-Hill
4	KDVR(TV)	31	Fox Fox
5	KTVD(TV)	20	UPN Newsweb
5	KWGN-TV	2	WB Tribune
6	KCEC(TV)	50	Uni Entravision
7	KPXC-TV	59	Pax Paxson

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

Cable/DBS

Cable subscribers (HH)	833,260
Cable penetration	61%
ADS subscribers (HH)**	218,560
ADS penetration	16.4%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	RATING/SHARE***
Entertainment Tonight (KUSA)	9.6/15
Network Show	
CSI (KCNC)	18.9/27
Evening Newscast	
KUSA	7.3/15
Late Newscast	
KUSA	12.5/23

***February 2003, total households

SOURCES: Nielsen Media Research, BIA Research



Cablevision To Pitch Sports How-To VOD

BY ALLISON ROMANO

Cablevision-owned Rainbow Sports is starting up a sports-instruction video-on-demand service, Sportskool, for athletes and wannabe athletes. It will provide videos for kids and adults looking to pick up a new sport or refine their skills and will also advise on coaching youth sports like baseball and soccer.

Sportskool, slated to launch in the fourth quarter, will have 20 hours of content for 10 sports that rotate by season. The sports will range from mainstream favorites like basketball and golf to up-and-coming action sports like BMX and snowboarding. Some content, like fitness, will be updated daily; the rest will be refreshed weekly.

Cablevision already has one VOD service in Mag Rack, which offers programming on specific topics from fly-fishing to yoga.

But, instead of being part of Mag Rack, said Dan Ronayne, senior vice president of marketing and communications for Rainbow Sports, Sportskool deserved its own service. "The dollars spent in this category demands this. Our goal is not just to be a VOD service but to be the source for sports instruction."

Whether Sportskool is free VOD or comes at a charge will be up to individual MSOs. The service hasn't signed any carriage deals yet, but Senior Vice President of Distribution and Development Brent Chapman says the network should close some deals soon. ■

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Strong Upfront Despite 1Q Dip

Spending on broadcast network television advertising was down 5.2% in the first quarter compared with the same period last year. That was despite the fact that overall ad spending was up 1.5% for the quarter, according to Nielsen Monitor-Plus.

However, last week's network upfront saw close to a \$1 billion increase and price hikes averag-

1Q Network Ads -5%

ing 15% or so compared with a year ago. What gives?

One powerful agency buyer has a theory why the network upfront thrives even while the economy—and spending—dives. "Advertisers are investing because CEOs are basically fighting for their lives," this senior ad executive insists. "There's a lot of money out there because they're afraid, if the economy doesn't turn around, they'll be blamed for going down without a fight.

"We are all very, very leery about the pricing," he continues, "and if a broadcast network tries to charge me double-digit increases, I'm going to shift money to cable, to syndication, to digital. But here's the dilemma: Advertisers are giving agencies more flexibility to move money elsewhere, but they still feel duty bound to increase spending as a way of fighting a lousy economy."

Jerry Solomon, former president/national broadcast, SFM, agrees. "CEO jobs aren't very secure," he observes. "They are there for the short term, and they'll take short-term solutions, which is why they'll inflate broadcast rates. But agencies are guilty, too. They get paid on commission and how little a buy costs. The cheapest way is broadcast. The question is: are they giving clients correct advice?"—*Jean Bergantini Grillo*

NEXT WEEK:

Cable

Maybe Not the Very Best, But Hallmark Gains

Ratings are up 60% over '02; distribution has doubled since '01

BY ALLISON ROMANO

The Hallmark Channel is not yet the top-10 cable network its former CEO promised a year ago it would be. But the network, which has struggled since it took over the former Odyssey Channel in August 2001, did crack cable's top 20 in April. That may seem like a modest gain, but, for Hallmark, it's a big move.

Bolstered by strong ratings for original movies, Hallmark climbed to a 0.8 prime time rating in April, according to Nielsen Media Research, a 60% improvement over the year before. May numbers are also pacing well above last year's marks at a 0.7. Back in the Odyssey days, ratings were more like a 0.4 in prime.

With the upfront market moving into full swing, the growth story comes at an opportune time for Hallmark.

"Its brand name generally has transcended ratings performance," said media buyer John Rash, senior vice president at Campbell Mithun. Still, he added, "any [ratings] growth, particularly at this clip will encourage discussions with advertisers."

Steering Hallmark is David Evans, president and CEO for corporate parent Crown Media Holdings Inc. It's his first time overseeing a cable network, a job he took on after the short tenure of Hallmark chief Lana Corbi, who was bounced last fall after eight months on the job.

For the first quarter, Crown's domestic operations generated \$14.6 million in revenue and a \$22.5 million loss, according to securities filings.

Evans is aided by several cable veterans, including head programmer Dave Kenin and marketing chief Chris Moseley. Their plan to grow Hallmark resembles the tactics some general-entertainment nets employ: Use acquisitions to drive ratings and original movies for Nielsen spikes and promotion. Indeed, programming has been the main driver to Hallmark's new success.

Hallmark's distribution gains also have helped improve its fortunes. Currently in 52 million homes, Hallmark says it's adding new subscribers at a rate of 600,000 per month. Distribution has nearly doubled since Hallmark took over the channel.

However, Hallmark's biggest distribution



Original movie *Hard Ground* debuts July 12 as part of Hallmark's Saturday Western block.

hole, unfortunately, is on Comcast, the country's largest MSO. Evans said recently that there have been very good discussions with Comcast and that Hallmark "will get a deal, it's just a matter of when." (Hallmark does have a few million Comcast subs that were formerly AT&T Broadband homes.)

Increasing distribution improves Hallmark's pitch to advertisers. In the first quarter, Hallmark's ad revenues were up 80% to \$18.3 million. Hallmark is reaching more subscribers in heavily populated counties and strengthening its 18-49 demographics.

In this upfront market, Executive Vice President of Ad Sales Bill Abbott hopes to draw 120 advertisers, including 30 new clients, and aims to raise CPMs by double digits. "We think we'll beat the market for the value we offer and the growth we've had," he said.

"We're embracing the Hallmark brand but attacking as a general-entertainment network," explained Kenin, who once headed original programming for USA.

The strategy works for cable powerhouses like USA Network and TNT. Now Hallmark is trying it with a family-friendly twist.

To give viewers consistency, Hallmark created themed programming blocks, such as Westerns on Saturdays and mysteries on Sundays. During the week, it strips tested shows like *Touched by an Angel* and, come September, *M*A*S*H*, which Hallmark picked up from FX.

Hallmark's two acquired movie franchises, Disney flicks on Friday nights and selected Hallmark Hall of Fame movies (like *The Parent Trap* and *Sarah, Plain and Tall*), are contributing solid ratings. Classic acquired miniseries like *The Thorn Birds* and *Roots* have commanded strong

Continued on page 14

Crowning Achievement



The King and Queen of Moonlight Bay

Hallmark's prime time averages

August 2001	0.5
August 2002	0.5
April 2003	0.8

SOURCE: Nielsen Media Research

| cross-platform |

Clear Channel Touts Value To 'Gone-From-Home' Consumers

BY STEVE MCCLELLAN

There was hoopla on a grand scale at Clear Channel's "Outfront" presentation in New York two weeks ago, but the message was simple: Consumers away from home see billboards, listen to radio or attend events where advertising signage is all around, and Clear Channel is in all of those businesses in a big way.

Roughly 1,000 advertising executives showed up at New York's Ford Theater. Much of the 2½-

hour "event" was taken up by the pre-presentation breakfast/schmooze-fest, as well as warm-up banter by Clear Channel radio personalities Rick Dees, Rush Limbaugh and Carson Daly.

Roughly 1,000 advertising executives showed up at New York's Ford Theater. Much of the 2½-

home (most of them, presumably, tending to their day jobs). And, for about 12 hours a day, at least 50% of that crowd still isn't home. For most of that 12-hour stretch, the percentage of the 25-54 demo sitting at home watching TV hovers at a little above 10%.

Here's the disconnect, according to Howe: Advertisers spend around \$10 billion a year on out-of-home media trying to reach the 70% who are out and about tending to their daily lives. But they spend \$90 billion trying to reach the much smaller couch-potato crowd at home with the tube on (whether they're actually watching and listening is a whole different story).

"While national advertisers are devoting the vast majority—if not all—of their media spending on vehicles that are almost exclusively home-based like TV, consumers are living their lives and making purchase decisions predominantly in the 'gone-from-home' space," Howe told his audience.

Not that there's anything wrong with advertising on TV, he said (Clear Channel itself owns 36 TV stations around the country). It's just not the be-all and the end-all. "TV is just part of the picture.

While attention to the characteristics of who we target remains critically important, it is incumbent upon all [advertisers] to start paying closer attention to where consumers spend their waking hours."

By doing so, he said, advertisers may find the "missing link to reversing the declining impact of today's media plans."

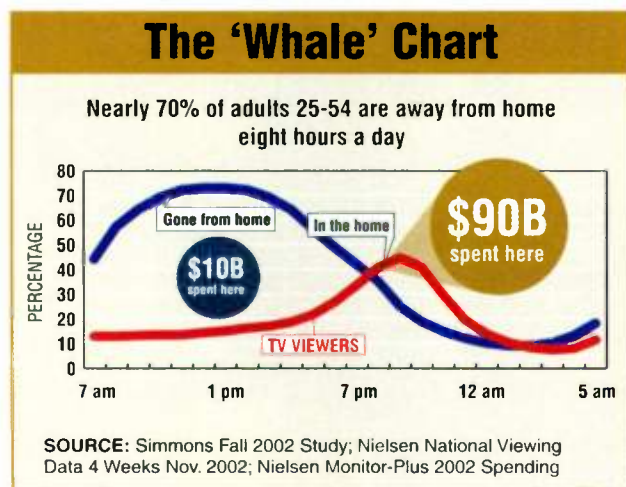
Clear Channel's "Gone-From-Home Network" is part of the solution, Howe said. It comprises more than 1,200 radio stations; 935 Web sites; 150,000 outdoor, transit and street displays throughout the U.S.; and sponsorship opportunities connected to 76 entertainment venues and many thousands of live events (29,000 in 2002) that the company produces each year.

"It's time to face today's transformed business realities," he advised advertisers, "and rethink traditional approaches to make lasting connections between your brands and your consumers." ■

With this mix of acquisitions and originals, Kenin explains, scheduling is just as important as the shows. "We're not putting programs on the air without any support. When we do something like a movie, we'll find a way to springboard." That, he contends, is the way to build viewership and, ultimately, ratings.

By 2004, Hallmark may look to add an original scripted drama to its lineup.

Hallmark will spend about \$70 million on programming this year, according to Kagan World Media. It will get another \$450 million to spend over the next several years. ■



hour "event" was taken up by the pre-presentation breakfast/schmooze-fest, as well as warm-up banter by Clear Channel radio personalities Rick Dees, Rush Limbaugh and Carson Daly.

The cast of Broadway's *The Producers* did a number from the musical ("I Want To Be a Producer"), and futurist Watts Wacker chimed in with some thoughts about how much more mobile we are as a society these days. And then there was pop star Jewel, subbing for no-show Mariah Carey and singing a handful of new and old tunes.

But the big take-away was the 15- to 20-minute presentation by Don Howe, president of Clear Channel Advantage, the company's cross-platform sales unit. The crux of his pitch basically came down to what he called "the whale chart," based on its shape. The chart, based on Simmons and Nielsen Monitor-Plus data, showed that, for about eight hours a day, close to 70% of all adults 25-54 are away from

It's Not the Very Best, But Hallmark Keeps Growing

Continued from page 13

Nielsen marks. Another classic, NBC's 1980 miniseries *Shogun*, will air on Hallmark in July.

But original movies, Hallmark execs say, are the key to growing the network. The channel plans to air one original per month for two years. Kenin would like to make more for 2004-05. Recent originals *Audrey's Rain* (1.7 rating) and *Love Comes Softly* (2.7) have far outdelivered Hallmark's average Nielsen marks. Hallmark ties most movies to holidays, like upcoming family drama *The King and Queen of Moonlight Bay* for Father's Day.

HOT SPOTS

Nick Buys Kid Research

NICKELODEON has renewed its contract for SIMMONS MARKET RESEARCH BUREAU's Kid BehaviorGraphics research reports for 2003. Simmons President CHRIS WILSON said the deal "continues and expands our relationship with Nickelodeon."

According to Nick Vice President of Research RON GERACI, the Simmons data enables the network to "leverage our viewers' behaviors, attitudes and lifestyle habits across several different business segments, including programming, on-channel and off-channel promotions and marketing."

Simmons said the research allows Nick to "analyze every facet of its programming and competition, as well as identify the attitudes and lifestyle habits of its present and future audience segments."

Discovery Plans More Affiliate Tours

With the ANIMAL PLANET Expo, which will have visited 14 markets by late summer, under its belt, DISCOVERY NETWORKS U.S. is planning to add two more tours to its roster: the DISCOVERY KIDS *Endurance* Tour and DISCOVERY HEALTH *Body Challenge* Tour.

The *Endurance* tour, linked to Discovery Kids' *Endurance* and offering various interactive exhibits, is scheduled to visit four or five markets this summer. The *Body Challenge* tour will start a second run in six markets in January, again with Slim Fast as national sponsor. The four-part *Body Challenge* has just started production.

According to Discovery Networks Director of Local Ad Sales MIKE VAN BERGEN, affiliates will be looking to generate local business to those events.

Agencies

TOM SASSOS, who founded rep firm CABLE NETWORKS INC. in 1980 and most recently was chairman of U.S. business operations at WPP GROUP's MEDIAEDGE: CIA, will now take a more active role in CABLE AUDIT ASSOCIATES and its MEDIAANALYSISPLUS division. Sassos founded CAA in Denver 17 years ago and has been on its board of directors since its inception. The MAP division monitors media-account shifts in the advertising business on a monthly basis. Sassos also co-founded Vernon Sassos McGill Media Inc. in 1988, then sold that media-buying/planning firm to Tempus PLC, London, which merged it into its own CIA Media Network. That in turn was absorbed into WPP in 2001, when Tempus was acquired by WPP; CIA then was integrated into Y&R Advertising's MediaEdge. ...

WESTERN UNION appears to be heading to Dallas-based DIESTE HARMEL & PARTNERS agency for its Hispanic account. The account, which had been at Zubi Advertising, Coral Gables, Fla., is estimated at \$10 million.

Promotions/Sponsorships

LIFETIME TELEVISION has slated its first local sales promotion for the fledgling LIFETIME MOVIE NETWORK. Fifteen markets have signed on, some of which carry LMN on basic, others on digital, according to VP of Affiliate Ad Sales and Distribution Marketing TRACY BARRETT. The "Go Hollywood" promo will run Aug. 11-24, with one national grand prize—a trip to a Hollywood film premiere—plus local instant "scratch-and-win" prizes (LMN-branded picture frames). LMN now has 10 million ad-insertable homes.

The HISTORY CHANNEL has signed CHRYSLER GROUP's Jeep as a major sponsor of *Russia: Land of the Tsars*, a special slated for Memorial Day at 9 p.m.

Campaigns

ADLINK, the Los Angeles interconnect, late this month or early June will begin to aggressively promote its many cable-sports ad avails via a sports-only sales presentation to the ad community. Adlink Vice President RICK OSTER said the interconnect came to the realization that it had been "under-utilizing our sports."

CAB Confab Hits New High

The CABLETELEVISION ADVERTISING BUREAU reported that its tenth annual Cable Sales Management Conference in Chicago May 17-21 set a new attendance record. All told, 1,278 people attended the gathering, according to the CAB. That included 256 agency and client executives who turned out for Monday's "Chicago Cable Day," which featured a spot-cable sales pitch from NATIONAL CABLE COMMUNICATIONS. Attendance by cable operators, interconnects, networks and vendors rose 35% from a year ago.

The Hispanic Community Deserves the Truth

The Federal Communications Commission is currently reviewing the proposed merger between Univision Communications, a leading Spanish-language media company, and Hispanic Broadcasting, a leading Spanish-language radio network. Together, the two companies will better serve the Hispanic community and compete against America's giant media conglomerates for the growing Hispanic audience.

Despite the significant benefits to the Hispanic community of this pro-competitive combination, it is being subjected to smear attacks by a front group that is lying about Univision and the merger in paid advertisements to advance the commercial interests of its undisclosed backer.

You should know the truth about the so-called National Hispanic Policy Institute (NHPI), its President Efrain Gonzalez and the lies in its recent advertisements:

LIE: This transaction is a "Clear Channel-Univision merger."

FACT: Univision is merging with Hispanic Broadcasting Corporation (HBC), not Clear Channel. Clear Channel has a passive, minority investment in HBC. After the merger, Clear Channel will have only a 3% voting interest in Univision with no Board seats and no governance rights or involvement in the operation of Univision.

LIE: Univision doesn't have a "single Hispanic among its top corporate executives or board members."

FACT: The top executive at each of Univision's three business units—Television, Music and Internet—is Hispanic. Univision's three highest paid executives are Hispanic. Half of Univision's Board members are Hispanic. More than 80% of Univision's employees are Hispanic. Of further note, Univision has 133 Hispanic women in management positions.

LIE: Univision's Chairman Jerry Perenchio "openly campaigned on behalf of California's anti-Hispanic Proposition 187 during the Pete Wilson years."

FACT: Jerry Perenchio opposed Proposition 187 and aggressively campaigned to defeat it, even funding the legal challenge by the Mexican American Legal Defense and Educational Fund (MALDEF).

Who Is The National Hispanic Policy Institute?

- There is no public record of NHPI operating any programs or having any members other than a New York State Senator (Efrain Gonzalez).
- Gonzalez received political contributions totaling thousands of dollars from Spanish Broadcasting System (SBS), a direct competitor to HBC. In fact, SBS has been Gonzalez's biggest contributor.
- SBS sued HBC to stop the Univision/HBC merger after SBS was rejected in its own efforts to acquire HBC—that lawsuit was thrown out by the Court with prejudice.
- NHPI has opposed the Univision/HBC merger in joint filings at the FCC with SBS. The joint filings were made by a lawyer whose number was given as the only contact information for NHPI in its scurrilous advertisements.

As Univision grows in our existing markets and expands into new ones, our goal is to provide you with enhanced culturally relevant information and entertainment across all of our media platforms and our employees with new growth opportunities. We sincerely hope that you share our excitement about the unprecedented opportunities this combination will create for the Hispanic community, and support us as we continue to advance the interests of the 37 million of us in this country.



BUSINESS

Pegasus Balloon Is Pricked

News Corp. won't pay as much as investors think

By JOHN M. HIGGINS

Addressing a nasty little complication in News Corp.'s planned deal for DirecTV, the DBS company's designated CEO signaled that News Corp. isn't willing to pay nearly as much for Pegasus Communications as feverish investors seem to believe.

News Corp. lieutenant Chase Carey, who will become CEO of DirecTV once the deal is done, stuck a pin in Pegasus' stock-price balloon, seeking to damp the huge run-up that has occurred since News Corp. finally cut its deal to take control of DirecTV parent Hughes Electronics.

Pegasus shares have as much as tripled to around \$30 since News Corp. made its DirecTV deal in April. The reason? Pegasus has exploited an oddity in DirecTV's structure in which the DBS company essentially franchised rights to sell the service in rural areas to the National Rural Telecommunications Cooperative, which comprises primarily small-town telephone companies. The NRTC licensed territories out to hundreds of small dealers.

Pegasus, in turn, has bought out dozens of those dealers and now has rights to sell DirecTV to 8 million of 105 million U.S. TV homes. Currently, it serves 1.2 million subscribers, about 10% of DirecTV's base.

Investors expect that News Corp. will want to reclaim the Pegasus rights to resell the DBS service in the bulk of U.S. rural markets.

That valuation, Carey said, ignores operating problems and substantial debt load at Pegasus. Speaking at the SkyForum conference in New York last Tuesday, Carey said a takeover is "not a decision for News Corp. to make" until it completes the deal for Hughes.

But, he added, a Pegasus takeover would be based on "the fair value of the cash flows," and "current valuations of Pegasus defy the reality of these cash flows."

Even with the stock run-up, buying 100% of Pegasus' shares wouldn't be all that much, only about \$175 million. The problem is the company's leverage: It's

carrying \$1.4 billion worth of debt.

According to Fahnstock & Co. media analyst Tom Eagan, that's about 7.6 times annual cash flow and \$1,100 or so per subscriber. Debt-rating agency Standard & Poors rates Pegasus a low CCC+ and expects it to get worse.

Further, the Pegasus subscriber base is shrinking, probably dropping 200,000 this year. That's partly because the company had been signing up too many low-paying and bad-debt customers and is now focusing on higher-quality "A" and "B" customers.

Asked why his operation is shrinking when DirecTV and rival EchoStar's Dish Network are adding a few million units

this year, Pegasus CEO Mark Pagon questioned the quality of those companies' new subs. In an earnings conference call, he also noted that DirecTV hasn't been carrying the signals of local TV stations in many of Pegasus' markets.

"We are somewhat disadvantaged vis-à-vis Dish and DirecTV currently in that approximately two-thirds of our subscribers live in TV markets in which local broadcasters are not currently available." That is scheduled to change as DirecTV adds broadcast signals from more markets by year-end.

But one media bond analyst thinks News Corp. will pressure Pegasus' operations until it falters further, and then pick the company up much more cheaply—possibly after it is reduced the hard way, through a restructuring. "News Corp. doesn't need to buy them," the analyst said.

Dampening the stock speculation is doubtlessly also aimed at the court fight. Pegasus and the NRTC are suing DirecTV over pay-TV and other marketing rights in rural territories, a case that has been knocking around for years and is due to go to trial in June.

Such cases often settle right before trial, but apparently not this time. A court-ordered round with a mediator went nowhere during the winter, and DirecTV Chairman Eddy Hartenstein said recent conversations have not proved to be any more successful: "I guess we're going to court." ■



A Pegasus takeover would be based on 'the fair value of the cash flows,' and 'current valuations defy the reality of these cash flows.'

CHASE CAREY,
News Corp.



CHANGING HANDS

TVs

WGTQ-TV Sault Ste. Marie and WGTU-TV Traverse City, Mich.

PRICE: \$7.75 million

BUYER: Max Media LLC (John A. Trinder, president)

SELLER: Scanlan Communications Inc. (Thomas Scanlan, president/CEO)

FACILITIES: WGTQ-TV: Ch.8, 316 kW, ant. 951 ft.; WGTU-TV: Ch.29, 1,175 kW, ant. 1,306 ft.

AFFILIATION: WGTQ-TV: ABC; WGTU-TV: ABC

BROKER: Ted Hepburn Co. (seller)

WVIB-TV Key West, Fla.

PRICE: \$7.5 million

BUYER: WDLP Broadcasting Co. LLC (William C. De La Pena, manager)

SELLER: Hispanic Keys Broadcasting (C. Percy Curry, president)

FACILITIES: Ch.8, 5.75 kW, ant. 135 ft.

AFFILIATION: Ind.

Combos

KRKQ-FM Boone, KBGG(AM), KGGO-FM and KHKI-FM Des Moines, and KJJY-FM West Des Moines (Des Moines), all Iowa; KMEZ-FM Belle Chasse, WXXF-FM Lacombe, KKND-FM Port Sulphur and WXXM-FM Reserve (New Orleans), all La.; KZRQ-FM Ash Grove and KHTO-FM Mount Vernon (Springfield), all Mo.

PRICE: \$133 million

BUYER: Citadel Communications Corp. (Farid Suleman, CEO); No. 6 group owns 212 other stations, none in these markets

SELLER: Wilks Broadcasting LLC (Jeff Wilks, CEO)

FACILITIES: KBGG(AM): 98.3 MHz, 41 kW, ant. 541 ft.; KBGG(AM): 1700 kHz, 10 kW day/1 kW night; KGGO-FM: 94.9 MHz, 100 kW, ant. 1,066 ft.; KHKI-FM: 97.3 MHz, 115 kW, ant. 450 ft.; KJJY-FM: 92.5 MHz, 41 kW, ant. 541 ft.; KMEZ-FM: 102.9 MHz, 5 kW, ant. 604 ft.; WXXF-FM: 94.7 MHz, 5 kW, ant. 348 ft.; KKND-FM: 106.7 MHz, 98 kW, ant. 981 ft.; WXXM-FM: 94.9 MHz, 14 kW, ant. 440 ft.; KZRQ-FM: 104.1 MHz, 11 kW, ant. 505 ft.; KHTO-FM: 106.7 MHz, 18 kW, ant. 394 ft.

FORMAT: KRKQ-FM: Classic Rock; KBGG(AM): News; KGGO-FM: AOR; KHKI-FM: Country; KJJY-FM: Country; KMEZ-FM: Urban/Oldies; WXXF-FM: Rock; KKND-FM: Modern Rock;

WXXM-FM: Gospel; KZRQ-FM: Rock; KHTO-FM: CHR

KPEB-FM(CP) Huntsville, KMXU-FM Manti, KMDG-FM Nephi, KOVO(AM) Provo, KWKD-FM Randolph, KUDD-FM Roy and KUUU-FM Tooele (Salt Lake City-Ogden-Provo) and KBNZ-FM Tremonton, all Utah

PRICE: \$61.38 million

BUYER: Devine Holdings LLC; no other broadcast interests

SELLER: Millcreek Broadcasting LLC (Bruce Buzil, president)

FACILITIES: KPEB-FM: 103.1 MHz, 2 kW, ant. 1,076 ft.; KMXU-FM: 105.1 MHz, 63 kW, ant. 2,359 ft.; KMDG-FM: 103.9 MHz, 74 kW, ant. 2,244 ft.; KOVO(AM): 960 kHz, 5 kW day/1 kW night; KWKD-FM: 102.3 MHz, 89 kW, ant. 2,077 ft.; KUDD-FM: 107.9 MHz, 71 kW, ant. 2,284 ft.; KUUU-FM: 92.1 MHz, 10 kW, ant. 532 ft.; KBNZ-FM: 104.9 MHz, 100 kW, ant. 1,204 ft.

FORMAT: KPEB-FM: CP/NOA; KMXU-FM: Modern Rock; KMDG-FM: CHR; KOVO(AM): Sports; KWKD-FM: Rock; KUDD-FM: CHR; KUUU-FM: Rhythmic/CHR; KBNZ-FM: Oldies

BROKER: Peter Handy of Star Media Group Inc.

NEW AM (CP) and WKKN-FM Cordele; WMRZ-FM(CP) Dawson (Albany); WCEH(AM) and WQSY-FM Hawkinsville; WHKN-FM Millen; and WPMX-FM Statesboro, all Ga.

PRICE: \$3.35 million

BUYER: Staton Broadcasting Inc. (Cecil P. Staton Jr., president/director); no other broadcast interests

SELLER: Popwell Corporate Group (James Popwell Sr., president)

FACILITIES: NEW AM: 1490 kHz, 1 kW; WKKN-FM: 98.3 MHz, 4 kW, ant. 279 ft.; WMRZ-FM(CP): 98.1 MHz, 6 kW, ant. 328 ft.; WCEH(AM): 610 kHz, 500 W day/126 W night; WQSY-FM: 103.9 MHz, 11 kW, ant. 495 ft.; WHKN-FM: 94.9 MHz, 15 kW, ant. 400 ft.; WHKN-FM: 102.9 MHz, 25 kW, ant. 328 ft.

FORMAT: NEW AM(AM): CP/NOA; WKKN-FM: Country; WMRZ-FM: CP/NOA; WCEH(AM): Oldies; WQSY-FM: AC; WHKN-FM: Country; WPMX-FM: AC

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

Multichannel ^{NEWS} BROADCASTING & CABLE

A Special Supplement to Multichannel News and Broadcasting & Cable
MAY 26, 2003

RAISING
A MIGHTY
VOICE



30TH
ANNIVERSARY



Pastors Randy & Paula White, the congregation of Without Walls International Church in Tampa, FL and the entire staff of Paula White Ministries congratulate the Trinity Broadcasting Network's founders, Paul & Jan Crouch and sons Paul Jr. and Matt as they celebrate 30 years of broadcasting excellence!

Randy & Paula

"Go ye into all the world, and preach the gospel to every creature."

-Mark 16:15



Randy & Paula White

Senior Pastors

Without Walls International Church
Tampa, Florida

**Watch Paula White Today
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Monday at 1:30pm & 7:00pm E.D.T.

Wednesday at 1:30pm E.D.T.

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Heavenly Success

TV'S LARGEST RELIGIOUS NETWORK CONTINUES TO EXPAND AROUND THE WORLD, WHILE ADDING SHOWS AIMED AT REACHING A MUCH WIDER AUDIENCE

The Reverend Paula White launched her TV ministry in the usual way, buying time on a string of TV stations and some cable networks. After about a year, she got the opportunity she'd been waiting for: a slot on Trinity Broadcasting Network.

Minutes after she went on the air, prayer requests began flooding into her call center, eventually overwhelming both it and a backup center. Within days, mail began arriving at her office from far-flung places like Saudi Arabia, Sierra Leone and South Africa. Her website, which had ranked within the top 200 most visited religious sites in the U.S., zoomed into the top 50.

White was learning what scores of other TV ministries have known for some time: When it comes to reaching the faithful, TBN offers an electronic pulpit that dwarfs all others.

"They took me from the minor leagues into the major leagues overnight," White says, recalling that at the time, she hadn't even had her first primetime telecast on the network.

Launched 30 years ago this month, TBN has grown from a single UHF outlet in Orange County, Calif., into the largest religious network in the world. At last count, and the number changes nearly every week, 33 satellite transponders carried TBN's signal to 5,037 TV stations, thousands of cable systems and countless direct-to-home dishes around the world.

Here in the U.S., where TBN reaches 91 percent of TV households, its signal airs on 40 full power stations, 23 of them and operated; 380 low power TV stations, 243 of them owned; 6,292 cable systems; and both DirecTV and EchoStar.

For people who can't get access to any of those outlets, TBN.org streams the TV signal 24 hours a day.

TBN executives have no idea how many people they are reaching around the world, but indications come from TBN.org, which gets 300 million hits a year, and the steady stream of mail the network receives from viewers living in countries ranging from Russia to tiny Pacific Island nations.

Along with its impressive reach, TBN is by far the most watched reli-



TBN Founders Paul and Jan Crouch, with granddaughter Brittany Crouch, on the set of their long-running program, *Praise the Lord*; T.D. Jakes, who has been called the new Billy Graham, generates some of TBN's biggest ratings during special appearances on the network

gious network in the U.S. It doesn't yet buy a national rating from Nielsen, but its analysis of the local ratings garnered in both overnight and smaller markets indicates TBN averages a .35 to .4 rating in primetime. When it airs a movie or special, such as this month's broadcast of Billy Graham's crusade in San Diego, ratings can top a 1.

(This year's average ratings have dipped slightly below these, according to research coordinator Melissa Bloch, who suspects the slip can be traced to increased news viewing during the heavy fighting in Iraq. The recent dip interrupts a steady growth pattern in recent years; TBN's cumulative weekly audience has grown from 4 million to 5 million in the past year alone).

A 1 rating may sound like peanuts to the producers of *American Idol*, but in the realm of religious broadcasting, it is huge. TBN's most popular shows draw national audiences as large as those of PBS's *Washington Week*, *Barney & Friends* and *Sesame Street*. Other research indicates that TBN is by far the preferred religious network and that it ranks fourth among mid-sized networks cable subscribers consider

most valuable (see sidebar, page 4A).

"It's astounding what they've accomplished," says longtime religious broadcaster Pat Robertson. "They've assembled an extraordinary number of TV stations, and built a substantial and very loyal audience."

That audience now has more opportunities to watch TBN programming, thanks to a trio of digital networks the company has launched. Eighteen-month-old The Church Channel, which reaches 11.4 million full time subscribers through DirecTV, features preachers 24 hours a day. TBN Enlace, a Spanish language network, has begun to pick up some cable coverage since switching its satellite feed to Olymposat, which makes it easier for operators to receive. Newest of the three is JCTV, a network aimed at 13-to-21-year-olds. Its primary distribution since its launch has been a part-time slot on Dish Network and the Internet, but it has begun to add satellite feeds that carry its signal to Asia.

This summer, TBN officials hope to announce their first digital cable carriage deal for all three networks.

At the center of TBN's still expand-

ing enterprise are its founders, Dr. Paul Crouch and his wife, Jan. Paul Crouch, who will turn 70 next year, initially wanted to spend his life as a missionary, but when that didn't pan out, he turned to his second passion, electronic media.

While other TV evangelists focused on reaching a wide audience by buying time on secular channels, Crouch bought stations. Over time, he built TBN into what is today the seventh or tenth largest TV station group in the U.S., depending on how its reach is measured. He accomplished this without accumulating any significant debt, relying instead on faith and the generosity of his viewers to fund the purchase of facilities.

While Paul Crouch fought government red tape and acquired stations, Jan produced programming. For years, she and her husband were also nightly fixtures on TBN's flagship show, *Praise the Lord*.

Although they remain highly active in managing TBN, the Crouches have begun to rely on their sons, Paul Jr. and Matt, to help take the company to its next stage. This, all four agree, involves a much big-



Juanita Bynum draws standing-room-only crowds when she appears on *Praise the Lord*; *WWJD* (What Would Jesus Do?), a talk show about teen issues, airs on TBN and its digital sibling, JCTV



ger commitment to the kind of programming that would draw not just the faithful, but secular viewers as well.

"We want to attract as broad an audience as possible," says Paul Crouch Jr. "If you're not a Christian and you flip by us and see a preacher, you'll probably keep going, but if you see a movie or a drama series, you may stick around to see more."

To that end, TBN premiered a new reality series this month, and is working on an extreme sports series and several other projects (see story, page 6A).

As it scouts for new shows, TBN is also continuing to expand its distribution. Paul Crouch Sr. hopes to gain permission this summer from the Chinese government to begin blanketing the country with satellite feeds, and is also expanding the network's reach in India and Africa.

There's even some new distribution in the works here in the U.S. Last month, TBN's Canton (Cleveland) Ohio station, WDLI-TV, switched on its new digital signal and is preparing to test a multicast of TBN, The Church Channel, TBN Enlace and JCTV. The company suspects multicasting could potentially provide alternative distribution for its digital networks.

By building the largest 24-hour-a-day electronic pulpit in the world, the Crouches have had a profound impact, not only on religious TV, but on the rise of evangelical Christianity during the last half century.

"One of the major historical developments of the church in the 20th cen-

tury has been the rise of the neo-Pentecostal movement," says Dr. Robert Schuller, whose *Hour of Power* is the longest running religious TV program in the U.S. "Today, you could not conceive of defining or describing Protestantism without the strong influence and penetration of the Pentecostal movement, and the forces that used TV nationally in the Pentecostal movement were Oral Roberts and then Paul Crouch."

In religious TV circles, where Jan Crouch's predilection for elaborate pink wigs, false eyelashes and gilt-laden sets has provoked a mild degree of controversy over the years, the Crouches nonetheless have earned tremendous respect. David Clark, president of FamilyNet, a 24-hour-a-day network that reaches 30 million subscribers, calls Paul Crouch Sr. a modern-day David Sarnoff, alluding to the pioneering engineer who founded NBC. "He put together a network when nobody thought it could be done," Clark says. "The idea that you could have 24 hours of religion and get an audience was unheard of," Clark says, "but Paul created it, and he did it without selling commercials."

Glenn Plummer, who is chairman and CEO of the National Religious Broadcasters Association and chairman and CEO of the Christian TV Network, adds that TBN has "built an honest to goodness worldwide TV network that rivals any secular TV network in its reach and coverage and the millions of people who watch.

"TBN has millions of loyal viewers," Plummer says. "You can't get more loyal than people who give money. MTV can't even claim that."

Robertson, who built the first religious cable network and now produces some of TV's most popular religious programs, agrees, noting that TBN has

grown into a far-reaching network that attracts a very specific sector of the TV audience.

"They've accomplished a great deal," says the one-time presidential candidate and leader of the Christian Conservative movement.

"As an old hand, I stand in awe."

A Loyal Following

In the field of niche programming, TBN's audience rivals that of many secular networks in both size and loyalty.

One of the ways TBN gauges its audience is to compare its reach to that of other cable networks with similar distribution. In a February 2002 analysis of Nielsen Station Index numbers in markets served by CableOne, it found itself outdrawing a number of networks. In cable households, these included Outdoor Life Network, Speed Channel, Golf Channel, Game Show Network and MTV2, as well as INSP and Eternal Word Television Network. Its broadcast signal in the same markets scored higher ratings than CMT, Travel Channel, Bravo and Hallmark Channel.

Other research underscores TBN's ability to draw an audience. A 2002 survey of U.S. adults by religious pollster Bama Research Group found that 22 percent of respondents had tuned in TBN during the previous 30 days, compared to 7 percent each for EWTN and INSP and 3 percent for Daystar. The survey also found that TBN's reach had grown from the previous year, when 19 percent of adults said they had watched the network.

As for viewer loyalty, a 2002 survey by Beta Research found that, when asked which networks they valued most, cable subscribers ranked TBN fourth among mid-sized networks. This put it on a par with A&E, Comedy Central, TBS and others.



Father Michael Manning appears on TBN and The Church Channel

10,957 days and nights of inspiration.
Congratulations, TBN, on 30 years.

CommunicationTrends Inc.



Preaching Past the Choir

MORE MOVIES, DOCUMENTARIES AND EVENTUALLY, SITCOMS AND DRAMAS, MAY BE HEADED FOR TBN, WHICH HOPES TO REACH OUT MORE OFTEN TO NON-BELIEVERS

Paul Crouch Jr. sits on an all-white set decorated with images of Hollywood: a giant cutout of the Oscar statuette; another of a roll of film partially unscrolled. He moves the cursor on a Titanium Powerbook and pictures jump to life on a large, flat-screen TV suspended to his right. The images, of a pair of young men tramping along the high ridge of a mountain, are startling, particularly for long-time TBN viewers, who are used to a steady diet of preachers, choirs and spiritually-themed talk shows.

The scenes are from *Travel the Road*, a new reality series about a pair of missionaries and their 18-month journey across Asia, Africa and other far-flung locales. As he talks about it and other upcoming new shows, Crouch's message is clear: Things are changing at TBN.

After decades of building studios and planting transmission towers around the world, TBN has reached a turning point. Its electronic pipeline, already one of the largest in the world, continues to expand, but for executives, the focus has begun to shift to a greater emphasis on programming.

"We're starting to transition from hardware to putting more into software," says Crouch, who is vice president of operations at TBN. The son of TBN founders Paul and Jan Crouch, Paul Jr. has been hinting at the changes during *Behind the Scenes*, a daily half-hour program that updates viewers about what's new at their network.

This month, for example, Trinity marks its 30th anniversary with the premiere of *Time Changers*, a new original film about a liberal theologian who must travel to the future to learn the dangers of allowing religion to lose its focus on God. Joining it is the debut of *Travel the Road*, which TBN helped edit from 500 hours of DV-cam footage shot by a pair of young missionaries.

For the future, several other new series are in production, including one about extreme sports and another developed from Tim LaHaye's *Left Behind* series of best-selling books about how contemporary events mirror biblical prophecies of the end of the world.

An important figure in TBN's new program development is Matt Crouch,

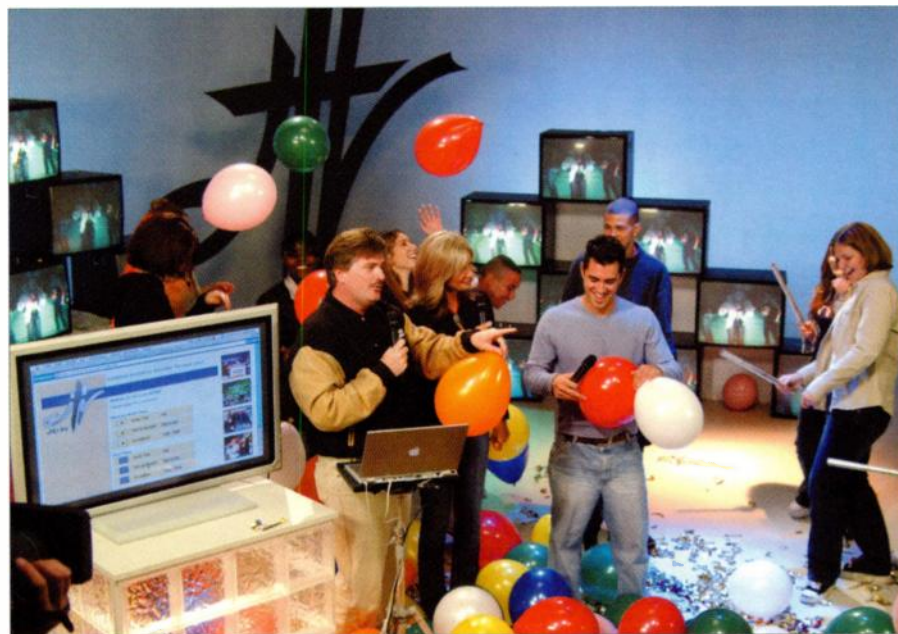
the second son of TBN founders Paul and Jan Crouch. After launching a film division at the network 11 years ago, Matt left TBN to form his own production company. His first hit, which TBN funded in part, was *The Omega Code*, an apocalyptic adventure starring Michael York, Catherine Oxenberg and Casper Van Dien.

Thanks to an innovative marketing campaign that focused on church congregations, the movie was one of the top films in the U.S. its opening weekend and went on to gross \$14 million.

From his headquarters in the old Hanna Barbera studio in Hollywood, Crouch continues to develop film and TV projects, virtually all of which air on TBN. Movies currently in the works at his company, Generation Entertainment, include *The Prodigal*, an animated recreation of the Prodigal Son parable in the New Testament, only this time, the story is an interplanetary



M.C. Hammer, top, is one of several born again celebrities who appear regularly on TBN; Paul Crouch Jr. devoted an episode of *Behind the Scenes* to the launch of TBN's digital network, JCTV



adventure that takes place in the future. Another film, *Blessed Child*, is an action adventure about a young boy who is famous for his mysterious healing abilities, but endangered because he is the sole witness to a massacre perpetrated by a high-ranking U.S. government official, who wants him eliminated. A third film traces the story of

Esther, a biblical peasant girl who becomes a queen.

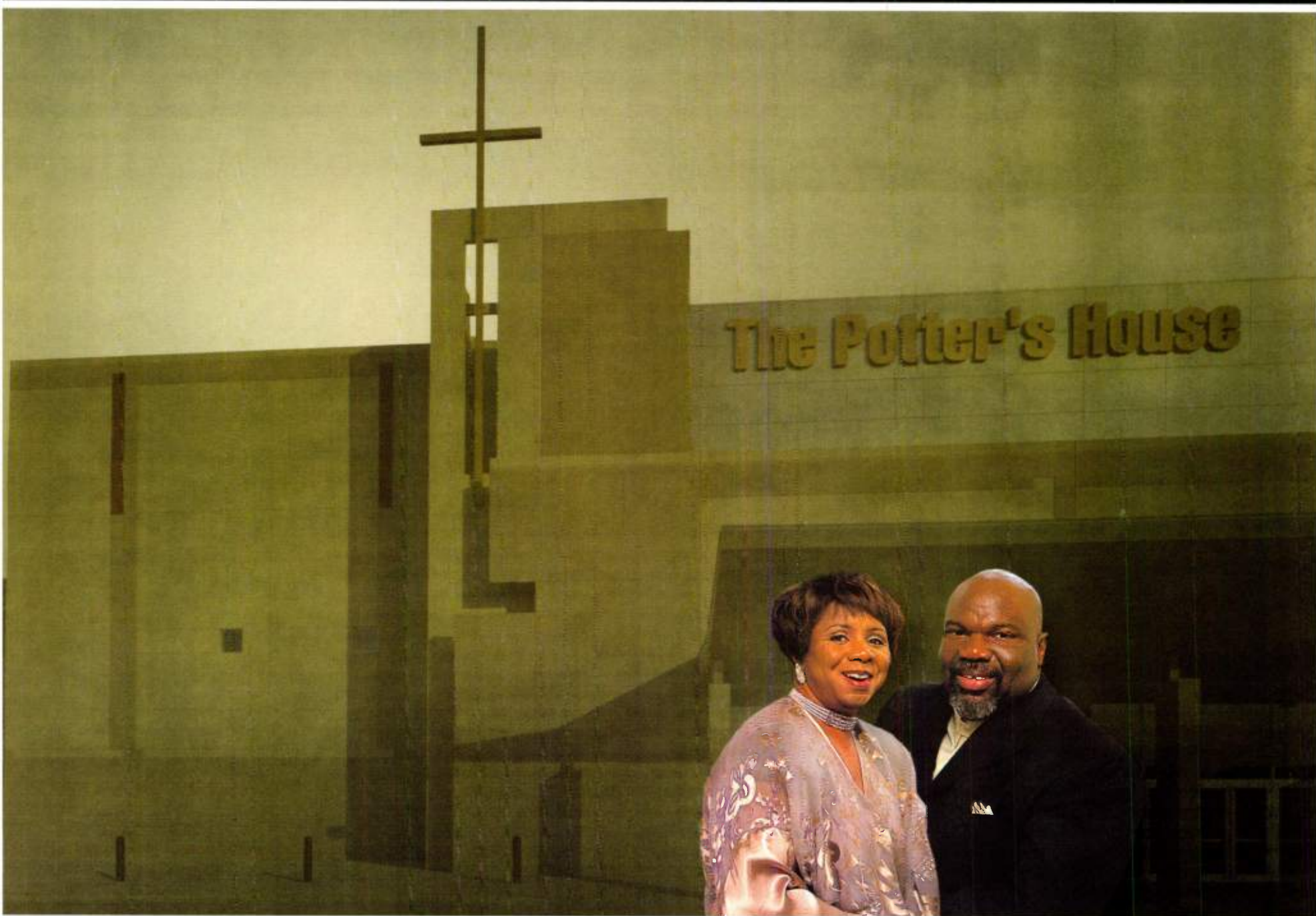
The new shows headed for TBN join a lineup that has long included two kinds of programs: those produced or acquired by Trinity and those that come from TV ministries. The latter pay fees to help defray TBN's operating costs (see sidebar, page 8A).

Of shows produced by TBN, the longest running is *Praise the Lord*, a nightly program with a flexible format that includes talk, music and worship. For years, TBN founders Paul and Jan Crouch hosted *Praise the Lord*, but during the past 15 years, they have turned over hosting duties to a rotating group of popular preachers.

Other original TBN shows include the long running *G-Rock*, a music video showcase for young people; *WWJD* (What Would Jesus Do?) an issues oriented talk show for teens, and *Back On Course*, a show about marriage hosted by actor and former *Love Boat* captain Gavin MacLeod and his wife, Patti.

Eventually, TBN executives would like to add dramas and sitcoms to their lineup. This would require a big leap in funding that almost certainly would not come from TBN coffers. Trinity is supported largely by direct donations

Congratulations TBN



Bishop & Mrs. T. D. Jakes congratulate TBN on successfully advancing the Kingdom of God over the past 30 years. May God continue to undergird your efforts as you endeavor to cover the globe with His Word.



Matt and Laurie Crouch host *Praise the Lord* from time to time; *Travel the Road*, a new reality series that premiered this month, follows the journey of a pair of missionaries who shot 500 hours of DV-cam footage during their sojourn around the world

from viewers, and while contributors have for decades supported the launch of new stations and satellite transponders, that's a far less risky enterprise than financing the development of scripted entertainment. "Donation dollars aren't the answer to that," says Matt Crouch.

Interestingly, the producer's own life's work may hold the answer to lining up development dollars. *The Omega Code* shocked Hollywood by drawing millions of devout churchgoers, many of whom ordinarily avoid Hollywood's output, into theaters.

Since then, Matt Crouch has been ap-

proaching financiers and major marketers. His message: There's a huge, underserved demographic that will turn out in droves for entertainment designed for them. "There are statistics that say there are 50 million church-goers in the U.S.," Matt Crouch says. "No

one's ever called that a consumer group before."

Marketers are beginning to catch on. Chevrolet plans to sponsor a tour of Christian rock group, Third Day, and there are signs Wall-Mart is mulling devoting sections in its stores to Christian music, books and videos. *Forbes* and *Entertainment Weekly* magazines have both interviewed Matt Crouch in recent weeks for stories about the potential of marketing to Christians.

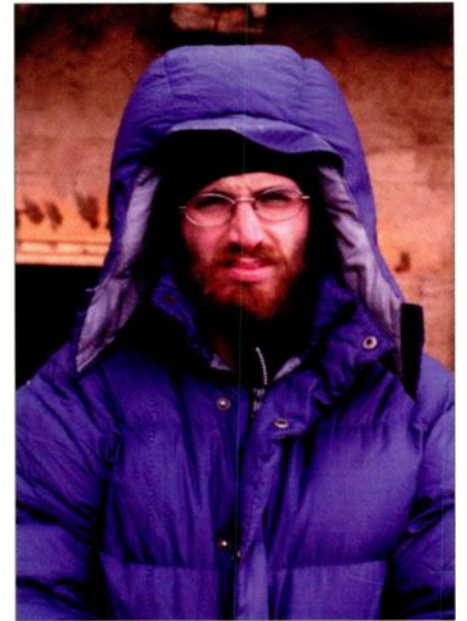
While the youngest Crouch's efforts to drum up interest in financing Christian entertainment may pry loose some funding, it may not unleash a flood of overtly religious fare. "We don't necessarily produce shows about faith," he says. "We produce shows that don't violate the faith."

One of the shows he has in development is a sitcom he likens to *WKRP Cincinnati*, only the setting is a Christian TV network. A lot of its inspiration, and some of its characters, come from his own upbringing. "It's funny," he says, "and if it has life lessons built in and it defuses the bomb of Christian TV being weird, then that's good."

Crouch hopes to convince an advertiser to help fund the show's production and sees episodes premiering on a major broadcast network and then airing 30 days later on TBN. Exclusivity has never been an issue for TBN, he says. "It is interested in ministry."

In fact, Matt Crouch has already assembled a large group of Christian TV stations interested in airing better programming. They and TBN are all airing a documentary series he recently produced based on a best-selling book by Tom Tenney, who, in a Martin Luther-like crusade, argues Christian worship services have drifted too far in the direction of accommodating people, rather than worshipping God.

Even if exclusivity isn't a sticky is-



sue for TBN, advertiser-supported programming most certainly is. The network has never carried commercials other than the occasional spot alerting viewers to an upcoming religious convention or event.

"Airing commercials on TBN would be akin to hanging billboards on the back of church pews," Paul Crouch Jr. says. Yet the younger generation sees room some day for PBS-style notices at the beginning of funded shows. They also hint that their parents might ultimately be persuaded. "My dad has agreed to commercials on JCTV," Matt Crouch says, referring to TBN's youth-oriented digital network.

For Matt Crouch, an important goal is to make TBN's programming more culturally relevant to a wider range of people. If he can accomplish that, he says he'll be adding to the foundation—a global distribution network—that his father has spent his life building.

"My dad's mission was to build a huge network of wires and satellites," the younger Crouch says. "If years ago he had taken 50 percent of his budget and put it into programming, we might be sitting on the 50th largest station group, instead of the seventh."

Matt Crouch left TBN, in fact, because he wanted the network to spend more on film-making and when his father refused, he formed his own company. Today, he is positioned to help take TBN to the next step.

"Everything has been orchestrated perfectly," he says. "It's all good."

Sharing the Airwaves

While about 60 percent of TBN's airtime is filled with shows it produces, the rest goes to TV ministries, which pay fees for the airtime they use. This doesn't mean that TBN sells its time indiscriminately to the highest bidders. Instead, it picks and chooses ministries with which it is willing to share the cost of broadcasting.

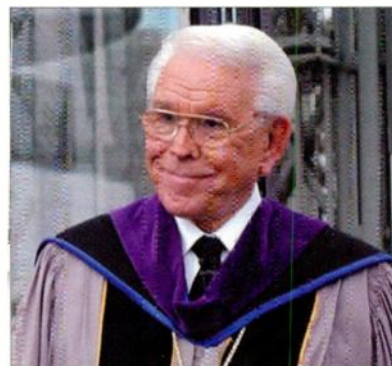
"It costs us about \$25,000 an hour to pay all the satellite bills, the light bills, the salaries and other things that go into running TBN," says Paul Crouch Sr., who selects the TV ministries that appear on the network. TBN charges ministries a percentage of its cost, subsidizing them in order to ensure it keeps the best preachers in its lineup. The approach "has served us well," Paul Crouch Sr. says. "We put on the cream of the crop."

Ministries airing on TBN range from Bishop T.D. Jakes, an evangelist that *Time* magazine has called the new Billy Graham, to Joel Osteen, pastor of Houston's hugely popular Lakewood Church.

Like the vast majority of religious TV in the U.S., the ministries airing on TBN are conservative in their theology, espousing that the bible is the inspired word of God, for example, and that the devil is an actual being, rather than a symbol of evil. On the other hand, not all of the ministries appearing are Pentecostal and not all affirm the view that the second coming of Christ is near, as do TBN's founders.

"We cover the range, from Shambach to Schuller," says Paul Crouch Sr., referring to Pentecostal preacher R.W. Shambach, whose view is firmly eschatological, and Robert Schuller, whose *Hour of Power*, although conservative in its theology, is closer to a mainline Protestant church service.

Schuller, in fact, applauds his longtime friend for allowing an ecumenical view on his network. "Paul has created a broad-based populism," he says, "and he's done it with integrity."



Dr. Robert Schuller's *Hour of Power* has aired on TBN for 30 years

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Expanding the Lineup

CAN THE FAITH CATEGORY HELP DRIVE DIGITAL PENETRATION FOR CABLE? WITH A TRIO OF NEW NETWORKS AND A NATION-WIDE PROMOTIONAL PLATFORM, TBN WANTS TO FIND OUT

Five years ago, Trinity Broadcasting would never have turned down the opportunity to buy a VHF station in a market like Boston, but recently, it did exactly that. In fact, the same thing has happened several times over the past three or four years. The company, which has long had a reputation as acquisition-minded, isn't backing down. It has simply shifted much of its distribution focus to cable.

The reason? Much of America watches TV through cable, so it makes sense for TBN to concentrate on steadily expanding its relationship with the medium.

This was certainly true in Boston, says Bob Higley, TBN's vice president of affiliate sales and relations. "Comcast covers the entire DMA," he says. "Even though we're only on digital there, we figure that eventually, we'll reach all of the homes that way, so why invest in a station?"

Nearly 6,300 cable systems carry TBN's signal. Of those, about one-third retransmit it from a local TV station, with the rest carrying the network as a satellite feed. TBN pays operators carrying the satellite feed a launch support fee of 25 cents per subscriber a year, regardless of how they get the signal.

With TBN's signal already reaching 92 percent of U.S. households, much of Higley's attention these days goes to the company's three newer networks, all of which are seeking distribution on cable operators' digital packages.

Of these, the most established is The Church Channel, which launched in January of 2002 on DirecTV and in December on HITS. Starting in June, The Church Channel will also be available on Olympusat, making it available to operators that aren't affiliated with HITS.

The idea behind The Church Channel is simple: Church services represent the most popular programming on religious TV. "Our ratings on Sundays, when we run a lot of services, rival those of primetime," Higley says.

While The Church Channel offers the opportunity to go to church 24 hours a day, TBN Enlace USA provides Spanish language faith programming for the growing Latino population in the U.S. It is the only Spanish language religious network in the U.S. that offers multi-de-



Real Videos, a showcase for Christian music videos, has aired for years on TBN and now gets more frequent exposure on JCTV; Karen Wheaton is one of a number of Pentecostal preachers who appear on TBN



nominal programming, Higley says, and that may be important in today's changing Latino community. "It's a myth that all Hispanics are Catholic," he says. "In fact, the number of U.S. Hispanics who are Protestant is growing. A decade ago, 68 percent of adult Hispanics claimed to be Catholic, but today, only 49 percent do."

TBN's newest network, JCTV, launched late last year and is targeted to teens. About half of its programming is music-oriented, and the rest is lifestyle fare, including some of the best youth-targeted shows from TBN.

Programs include *TX 10*, featuring rap, hip hop and R&B tunes from the faith category; and *XVZ*, a showcase for alternative and urban faith music.

JCTV's potential audience includes the millions of Americans who buy Christian music, Higley says. In fact, a recent survey by Barna Research found that 41 percent of Americans are interested in a faith music channel.

TBN offers launch fees for cable operators carrying its digital networks,

with a premium for those who pick up all three. "For operators who carry all four of our networks, the launch fee can total 55 cents per subscriber, per year," Higley says. "That's \$4 per subscriber over an eight year period."

Even more important, Higley says, is the fact that the faith category can help operators drive penetration for their digital packages, and that TBN's main channel, which reaches most U.S. households, will promote its newer siblings.

While cable operators have traditionally carried one or two religious channels in their line-ups, this is beginning to change now that many have rolled out digital packages, Higley says. The nation's two satellite providers, by contrast, already offer four faith channels each, while EchoStar subscribers can buy a second dish to reach Sky Angel, a 30-channel Christian DBS provider.

The move to add more religion may help meet the needs of a largely underserved audience, Higley says, noting that a large percentage of Americans at-

tends church and the vast majority claim a belief in God.

What's more, a recent survey by pollster Barna Research underscored the influence of religious TV. The April nationwide survey found that a greater number of adults experience the Christian faith through Christian media, such as radio, TV or books, than attend Christian churches.

"This is a wake-up call for churches and Christian media distributors," wrote George Barna, who conducted the survey. "In raw numbers, about 132 million adults attended a church service in the past month, while 141 million used Christian media."

The survey also found that more than half of all U.S. adults listened to Christian radio during the previous month, while 43 percent tuned in some Christian programming on TV.

"The faith community represents a large percentage of the American public, but it's a sector that is underserved on TV," Higley says. "We're trying to change that."



*... Those who hope in the Lord will renew their strength
they will soar on wings like eagles*

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Man Without a Plan

A STRONG SENSE OF MISSION AND AN ASTUTE BUSINESS INSTINCT HAVE DRIVEN PAUL CROUCH TO BUILD A NETWORK HE BELIEVES HAS BEEN DESIGNED FROM ABOVE

Paul Crouch Sr. sits at a weathered picnic table in the parking lot of WHFT(TV), Trinity Broadcasting's Miami O&O. Holding a wireless microphone and a small stack of paper, he reads a letter from a viewer in Saudi Arabia. The viewer, who writes that it would be dangerous to speak openly in his country about his conversion to Christianity, asks the network to send him a bible, wrapped plainly and with no return address.

"This is why the evil one wanted to quiet this voice," Crouch says, alluding to the devil and the many times TBN seemed threatened with disaster during its 30-year development.

During most of those three decades, Crouch has taken to the air each day in *Behind the Scenes*, a half hour in which he updates his viewers, many of whom are also contributors, about what's happening at their network. The news hasn't always been good.

Over the years, Crouch has fought off two license challenges, the second of which threatened to pull down his entire company, and several attempts by board members to wrest control of the network away from him. Although deeply saddened by the attacks, Crouch would be quick to say the endless travails have been worth it. In addition to the more than 20 million people who have contacted the network to say they'd come to faith while watching it, there is the fact of what TBN has become: a global network that proclaims the Christian message 24 hours a day.

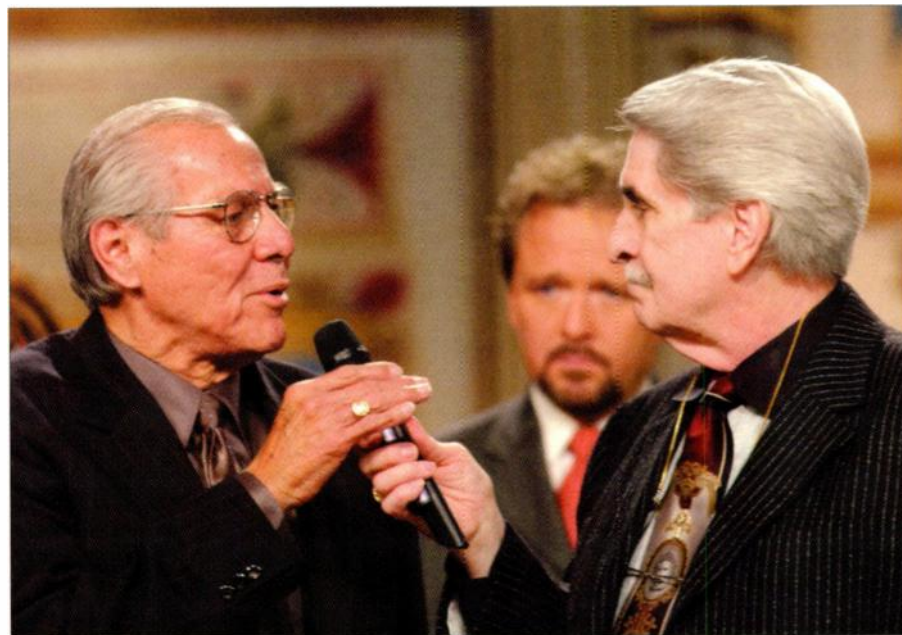
Crouch, who at 69 continues to spend most waking hours trying to expand TBN's reach, would be the first to admit that, in the beginning, he was a man without a plan.

The son of one of the founders of the deeply conservative Assemblies of God, Crouch grew up in Springfield, Mo. Political turmoil in Egypt frustrated his hope of becoming a missionary, but by then, he'd discovered his second great love: ham radio. As he talked about the gospel with fellow hammers in Europe, Africa, Asia and Australia, Crouch realized, while still in high school, that electronic media could carry the Christian message around the world.

After graduating from the Central Bible Institute, Crouch managed the Assemblies' film department, and then moved with his new wife, the former Janice Wendell Bethany, to Rapid City, S.D., where they worked as assistant pastors. To help make ends meet, Crouch also worked as an announcer at KRSD-AM, a country music outlet, and then helped launch and manage KRSD-TV, an NBC affiliate.

After helping to put a Christian TV station, KHOF Corona, Calif., on the air in the early 1970s, Crouch was ready to go out on his own. He signed a lease-

Paul Crouch interviews Jonas Gonzales, founder of TBN's Latin American affiliate, TBN Enlace; Paul and Jan Crouch cut the ribbon on Trinity Christian City International in Costa Mesa, Calif.



purchase agreement for KBSA-TV, a defunct UHF station outside Los Angeles, and after months of getting the station ready, went on the air.

Sitting in front of a Sears shower curtain on a folding chair, Crouch broadcast the station's first and initially only program, *Praise the Lord*. With the help

of viewers, he gave the station a name that would reflect his goal of carrying its signal beyond that first market: Trinity Broadcasting Network.

Perennially short on cash, Crouch struggled to assemble the amount needed to buy KBSA, but in late 1973, a rival pastor bought it out from under

him. Almost immediately, Crouch signed a contract to buy channel 40 in Los Angeles. This time, he was able to complete the acquisition, only to nearly lose the outlet to in an in-house coup led by longtime friends, Jim and Tammy Faye Bakker. The two hosted a popular program on the station and opposed the way Crouch was running things.

Crouch overcame the attack and the Bakkers moved to Charlotte N.C. to launch what would become one of the largest TV ministries in the U.S.

As he built TBN's programming lineup, Crouch avoided sticking to a single Christian sect. Although much of the programming was Pentecostal, he also added shows from other denominations in hopes of reaching a wider number of people.

By October of 1975, Crouch had not only applied for additional TV station licenses in cities across the U.S., he had also applied for a license to broadcast TBN's signal by satellite. In 1978, the satellite signal was up and running, ready to feed the additional TV stations TBN was trying to acquire, as well as cable systems that were springing up in cities across the U.S.

As usual, he didn't go into debt to finance the moves, explaining instead to his viewers what was happening and

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Trinity Broadcasting Network

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Let the ongoing miracle that is TBN continue until He comes!

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The Dove Awards, Christian music's equivalent of the Grammys, airs first on TBN

asking for donations. Overcoming the objections of his tiny board of directors, who feared he was expanding too fast, Crouch picked up outlets in Phoenix, Miami, Oklahoma City, Cincinnati, New York and, in 1984, Seattle Tacoma.

Then disaster struck. When he filed to move channel 40's city of license from Fontana to Santa Ana, Calif., where it would be closer to its city of license, he was met with a license renewal challenge from a group of San Clemente businessmen. TBN survived the threat when it became apparent that the competitors weren't serious about actually launching a station on the frequency, but TBN's troubles weren't over.

In 1987, religious TV erupted in a series of scandals. Jim and Tammy Faye Bakker filed for bankruptcy after revelations that Bakker had had an extra marital affair. Televangelist Jimmy Swaggart and several other ministries fell to a similar series of events.

The Crouches' former relationship with the Bakkers cast suspicion on TBN, but Crouch, who opened his books to any who asked, survived unscathed, only to face a much more terrifying challenge a few years later in the form of another license renewal challenge.

This time, TBN was accused of skirting FCC rules by launching a minority-owned station that was actually controlled by TBN. WHFT Miami's license hung in the balance, along with all of the rest of TBN's stations, which would have fallen to subsequent license challenges if the FCC ruled the company had lied about its minority controlled outlet.

To Crouch's horror, the FCC did exactly that, even though all of the government paperwork TBN had filed in launching the minority station proved it had been straightforward about control of the station. At the height of the scandal, a brokerage firm offered Crouch \$1.9 billion for TBN. He refused, provoking rumors that he was crazy not to have unloaded stations he was about to lose anyway.

After a decade of turmoil, a federal court ruled the FCC had been unclear about its minority ownership rules, and completely expurgated TBN's record of any wrongdoing.

Crouch continued to buy stations, becoming the largest owner of low power outlets in the U.S. and finally reaching the FCC's limits on ownership of high power stations. He had assembled the largest religious network in the country without incurring any debt.

His mission far from over, Crouch rented satellite transponders, boosting TBN's signal to Europe, Asia, Africa and the Middle East.

Today, TBN ranks among the largest religious charities in the U.S. Its average viewer donation totals \$10 per month and it maintains a mailing list of 1.3 million people.

Independent surveys indicate that, among religious programming sources, it maintains one of the lowest ratios of fund-raising-to-programming time, thanks to limits it places on its own shows and those of the TV ministries that share its air.

With a total budget this year of about \$200 million, TBN operates what must be one of the leanest companies of its size. "I doubt we have 1000 people on our entire staff," says Bob Higley, vice president of affiliate sales and relations. Most of TBN's owned stations function with a staff of 10 people or less.

TBN has taken heat over the years, even from religious broadcasters, about its programming. Pentecostals' exuberant approach to prayer, which can include speaking in tongues and holding the arms in the air, is deemed a bit much in some religious circles and even by some evangelicals.

While much of Trinity's programming remains Pentecostal, the network has diversified in recent years, adding

shows from mainline denominations including Catholic, Lutheran and Presbyterian.

Another lightning rod for criticism has been the elaborate, gilt-laden set on *Praise the Lord*. Crouch isn't offended by the barbs, noting that because worship takes place on the set, its trappings are entirely appropriate. "Why shouldn't God have a house to dwell in that's beautiful?," he asks.

Besides, says Crouch, if you're flipping along the channels, and you see people sitting on a drab little set, will you stop to see more?

Both the set and his wife's elaborate makeup and pink wigs have done their part to catch viewers' attention, Crouch says. "We tease her about her hair and eyelashes, but it's a showstopper," he says. "You'd be surprised how many people tell us they simply had to stop when they saw her on the air."

Crouch keeps an old letter from Efrim Zimbalist Jr., in fact, that tells just such a story. The actor, who lives in Southern California, would flip through the channels and day after day, stop to look at the people on TBN. "I laughed at first, but I kept coming back," he wrote. Finally, the message sank in. For the past 25 years, Zimbalist has been an on-air spokesman for the network, reading passages from the bible in short pieces that air between programs.

The Crouches remain heavily involved in TBN's management, but have begun to turn over some responsibilities to their sons, Paul Jr. and Matt. One thing the senior Crouch will never turn over, however, is the possibility that TBN might be sold. A firm believer that

the second coming of Christ is nigh, Crouch has nonetheless hedged his bets, placing covenants in TBN's by-laws that prevent future generations from selling it off.

Crouch maintains it has been God's plan, not his own, that built TBN and kept it afloat through all its difficulties. Those who know him well attribute his accomplishment to his deep faith and an astute business sense.

"Paul is a no-frills bottom-line business man who is probably the best numbers man I have ever seen," says Colby May, TBN's longtime Washington attorney. "He is able to digest a balance sheet and P&L in the quickest and most incisive fashion I've ever observed."

Most of all, it is Crouch's honesty that has enabled him to do what no one thought was possible. It comes across each time he steps to the mike during a telethon, says David Clark, president of FamilyNet, and a longtime observer of religious TV in the U.S. "He explains to his viewers what he's working on, and where their money is going," Clark says, "and he tells them which programs TBN produces and which ones come from other ministries. Not all religious networks do that. He's very straightforward."

The same honest approach has gotten Crouch through many a heated business meeting, May adds. "Even when people disagree vehemently with him, when confronted with the power and sincerity of his argument, they respond in ways that I have found both gratifying and remarkable."

In fact, it is during tough times that a person's character becomes most apparent, adds May, who represented TBN during its trying fight over WHFT's license renewal. "With Paul, I've found a man completely committed to his life's work," May says. "He is a man of enormous integrity and forthrightness."

Kathy Haley researched, wrote and edited this special supplement. Anthony Besada, special supplement art director at Reed Business Information, created its design with assistance from Jeffrey Ritchkoff, art director, *Multichannel News*.

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WASHINGTON



CAPITAL WATCH

Tauzin Says Lay Off FCC

House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) urged lawmakers last week to reject legislation that would freeze the TV-ownership cap and remove the FCC's authority to set a new number. The bill, sponsored by Reps. Richard Burr (R-N.C.) and John Dingell (D-Mich.), is aimed at dissuading the FCC from its June 2 vote on broadcast-ownership deregulation. The FCC is expected to hike the cap on one company's audience reach from 35% of TV households to 45%. "This review is not an option," Tauzin said in an open letter to his House colleagues. "It is an obligation to undertake a serious review of the regulatory standards—without presupposing the outcome, to respond to changes in the broadcast industry so that the Commission's rules reflect today's world, not that of 50 years ago. Do not take away the FCC's ability to do its job," he said. Later that day, Tauzin called on the FCC to stop dawdling and release a long-delayed order on access to phone facilities.

Finance Reforms Stick for Now

Last year's federal campaign-finance-reform restrictions will remain in effect until the Supreme Court rules on their constitutionality. A federal court last week stayed enforcement of its own May 2 decision striking down most of a law restricting election-season political ads and banning large corporate and union contributions to political parties. The campaign-reform law restricts the types of ads that can be broadcast on TV and radio close to an election. The law also banned "soft-money" donations to political parties—a gigantic source of funds for political TV ads. The court's move could wind up affecting broadcasters in the next election cycle. The vote is close enough and the court wheels grind slow enough that the limits could still be in effect unless the case is expedited.

SATELLITE

DirecTV Comments Due June 16



Public comments on Rupert Murdoch/News Corp.'s bid to acquire control of DirecTV are due June 16, replies July 1, the FCC says. Under the proposed \$6.6 billion deal, News Corp.'s Fox Entertainment Group would acquire a 34% interest in DirecTV owner Hughes Electronics Corp. from current corporate parent GM. The remaining two-thirds interest would continue to be owned by three GM employee benefit trusts and the general public. The deal will give News Corp. de facto control of DirecTV as well as of Hughes Network Services and PanAmSat.

Lobbyist Kelly Joins Comcast

Comcast has added former Disney and NAB lobbyist Brian Kelly to its Washington government-affairs team. Kelly has been SVP, global government relations and communications, for the Electronics Industries Association. "Brian will play a critical role in helping us introduce the new Comcast to policymakers on the Hill and in the administration," said Kerry Knott, company vice president of federal affairs.

Orlando's Prospects Brighten

Prospects that NAB acting chief lobbyist John Orlando will become the trade group's permanent Capitol Hill leader brightened when his main rival took a job at Fluor Corp. on March 14. David Marventano, staff director for House Energy and Commerce Committee Chairman Billy Tauzin, becomes senior vice president of government affairs for the California-based company beginning June 1. The Republican Tauzin had pressed NAB to name his aide to its lobbying post. Orlando is supported by his former boss, Rep. John Dingell, the committee's top Democrat and its former chairman.

Does Powell Have the Five-Year Itch?

Speculation rampant on how long after June 2 he will stay

BY BILL McCONNELL

Michael Powell will have completed a big chunk of his to-do list if the FCC follows through with his plan to rewrite broadcast-ownership limits on June 2. With that task and the grueling duty of reviewing phone-access rules behind him, agency observers wonder whether and when Chairman Powell will leave the commission. He is unlikely to remain until his term ends in June 2007, but there is no consensus on an exit strategy.

Powell isn't talking, but he has served on the commission since November 1997—five years and counting—two of them as chairman. Few chairmen serve on the panel more than half a decade.

"There's a certain amount of gas in the tank for the average person," says Reed Hundt, who held Powell's job during the front end of Bill Clinton's presidency. "When you run out of gas, it's time to get out of the car."

Fatigue affects chairmen, said Mark Fowler, another former FCC chief. "A person can do that job only so many years." The intense lobbying from industry and the "soft corruption" that often leads lawmakers to pressure the FCC, he said, eventually take the enjoyment out of the job.

In Powell's five years of service, Hundt says, "he's more than paid his debt to society. If he feels he's accomplished what he set out to do, he can hold his head high and walk out the door."

Whether that time is coming for Powell is an open question. The answer will require him to perform a complex calculation worthy of a diversity index, factoring in not only his accomplishments but also his immediate prospects and the current politics of the FCC.

The easy bet has him sticking around until President Bush's current term ends in December 2004. Virtually no one predicts that Powell will stay at the helm until his own term expires four years from now.

One scenario calls for him to leave soon after the FCC completes a set of outstanding broadband rulemakings that will set a permanent rule for Internet providers to cable operators' broadband networks and will also determine the extent to which local regulators have the power to oversee broadband facilities. Shepherding the rulemakings through would put Powell's mark on telecommunications policy for years to come and is the type of forward-

looking policy debate on which the wonkish Powell thrives.

That rulemaking is expected to be done in early fall, although court fights may delay FCC votes.

Still others think he has additional priorities, including completing a critical reassessment of the formula used to set telephone wholesale prices and a series of spectrum-policy rulemakings intended to create secondary markets for spectrum and allow multiple uses on some frequencies.

"He's not done yet," says one industry source, who like others asked not be named to prevent awkwardness the next time they meet with the chairman. "He'd be smart to wait for those proceedings. They're important, and he comes out smelling like a rose if the FCC does a good job."

That scenario would allow him to leave the FCC late in the first Bush term, giving him a little time to settle into a White House appointment, especially if his father, Colin, exits as Secretary of State, as some predict. He could also be nominated for a federal judgeship—a perfect fit many think, given his love of collegial, cloakroom intellectual debate.

Fewer are betting now on a run for elected office than did so when he first took the FCC chairmanship in 2001. "He loves the world of ideas but becomes wedded to his own," says one Washington observer. "He doesn't have the stomach to make compromises out of political expediency, and that's what politicians do."

Then there's the question of whether an exit before 2004 would be well-received by the Bush administration, whose good graces would be critical to a future government post. "Congress is so paralyzed they'd have a hard time getting someone else in there. Then the FCC would be locked in a 2-2 tie," the source says.

Even the question of succession has been called into question. Fellow Republican Kevin Martin was once the hands-down favorite to follow Powell, but he became a controversial figure within his own party when he brokered a deal with Democrats to break up Powell's plan on telephone-facilities access.

If Powell does leave, it may not be for another government post, particularly if recent past is prologue. Immediate predecessors William Kennard and Hundt carved out lucrative careers in telecom venture capital, and Powell might be tempted to exchange the public servant's relatively modest paycheck for the more tangible rewards of a corporate post. ■



FCC chief Michael Powell isn't talking, but few chairmen serve on the panel more than half a decade.

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Adelstein Joins Activists in Dereg Opposition

By BILL MCCONNELL

Determined to delay the FCC Chairman's planned June 2 vote on relaxing nearly all broadcast-ownership limits, an odd alliance of critics including Democratic FCC commissioners, media watchdogs, musicians, screenwriters and even some journalists is redoubling efforts to put the brakes on the deregulation train.

Latest to join the alliance is FCC Commissioner Jonathan Adelstein, who last week lamented at a Media Institute luncheon, "I'm afraid that the FCC isn't only about to further McDonaldize the media, it's about to 'supersize' it."

Adelstein, allied with fellow FCC Democrat Michael Copps, said there is very little that he supports in an "extreme" FCC plan for loosening ownership limits (for one thing, he can't support supersizing the current 35% national ownership cap beyond 40%; the Powell plan goes for 45%).

'I'm afraid that the FCC isn't only about to further McDonaldize the media, it's about to "supersize" it.'

JONATHAN ADELSTEIN, FCC Commissioner

As a price for any deregulation, Adelstein said, broadcasters should be required to file annual reports tallying new locally originated and oriented programming they produce, the number of news reporters added, increases in editorial budgets, technology investments, and emergency-alert improvements.

Adelstein said the FCC also should examine whether today's level of network ownership of stations and in-house programming combine to restrain competition and diversity of content.

The next day, an industry watchdog condemned the FCC's practice of using industry-supplied data to justify pending deregulation. "The idea that the FCC can render an objective, independent judgment about media ownership is laughable," said Charles Lewis, executive director of the Center for Public Integrity.

The center has built—from FCC licensee reports—a 65,000-item database tracking ownership information on nearly every broadcast station, cable system and telephone company in America.

Accompanying that was a re-

port that the media industry has spent \$2.8 million over the past eight years funding 2,500 FCC staff and commissioners' trips to trade group conventions and events.

Also last week, Consumers Union and the Consumer Federation of America warned that a

reported FCC plan to allow newspaper/broadcast combos in the top 150 markets would effectively homogenize news media in markets reaching 90% of viewers.

With the caveat that any loosening would be treading dangerous ground, Mark Cooper, re-

search director for the Consumer Federation of America, said newspaper/broadcast crossownership can be justified in, at most, 10 markets. But even then, allowing any mergers must be rooted in rigorous local-market analysis.

Activists concede that there's lit-

tle they can do to stop the FCC "juggernaut." Still, they hope Congress or the courts will overturn the FCC. Said Cooper: "The battle for media reform doesn't end on June 2. It begins on June 2." ■

Additional reporting by John Eggerton

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TECHNOLOGY

New Path for NBC NewsChannel

BY KEN KERSCHBAUMER

Next month, NBC NewsChannel will begin installing BitCentral's IP-based satellite distribution system in a move to replace Pathfire's Digital Media Gateway by the end of August. All told, 270 video servers will be replaced across the country.

NBC NewsChannel President Bob Horner was one of the first people in the industry to make a commitment to IP-based satellite delivery, in 1999 when the news service signed on with VNI, which later became Pathfire. Since those early days, Pathfire has won deals with ABC, Warner syndication and CNN NewsSource. That growth is part of the reason NBC NewsChannel has turned to BitCentral: Horner says Pathfire and NBC



NBC NewsChannel has turned to BitCentral video servers (above) to replace its Pathfire Media Gateway.

NewsChannel's needs were diverging.

"Pathfire decided to go a different direction and have all of their providers give them content that would be distributed to one box, their Media Gateway," says Horner. "And we're more comfortable in a relationship where we have more control of the rollout of our content. So we needed to find someone who was open to the way we wanted to keep

doing things, and that meant BitCentral." BitCentral's technology is also used by CBS NewsPath.

BitCentral is also giving NBC NewsChannel complete control of the development of the interface and system. In the end, it will be a separate system that carries only NBC NewsChannel's content.

One of the aspects of the system that

ABC Unveils Digital Satellite Plan

Expects to convert 188 affiliates for digital reception by fall 2004

BY KEN KERSCHBAUMER

ABC will switch its analog affiliate transmission system to a digital system by the fall of 2004, giving the network and stations a number of enhancements over the current system, which has been in place since 1984.

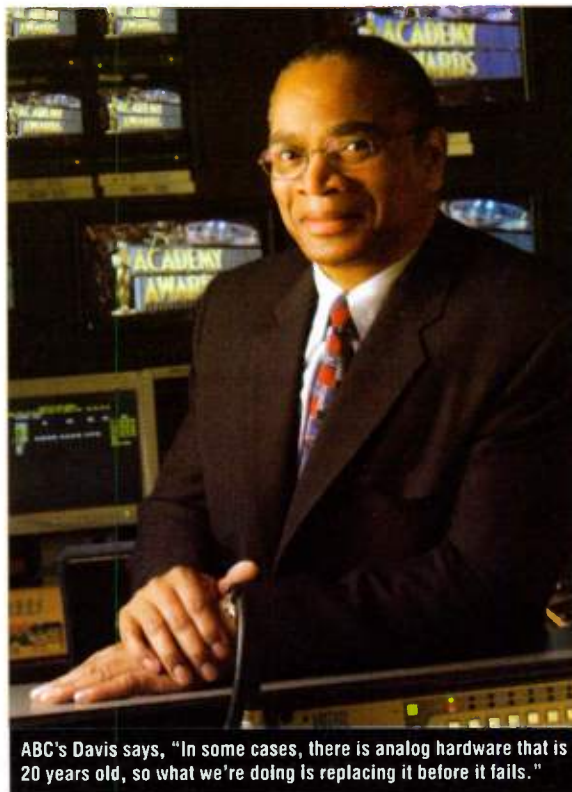
"In some cases, there is analog hardware that is 20 years old so what we're really doing is replacing it before it fails," says Preston Davis, ABC president, broadcast operations and engineering.

The conversion will require 188 affiliates to have the necessary antennas, DAs and other electronics installed by a systems contractor. Davis says a request-for-proposals will be sent out to a broad range of vendors within 30 days.

A number of enhancements to the current system will be made. The most important, Davis says, will be the ability to fit four standard-definition video channels on a single transponder. Currently, each of ABC's seven transponders can handle only one channel with two audio channels.

"We think we'll most likely set it up to have a full-time HD East Coast feed, HD West Coast feed plus space for a Mountain time zone feed," explains Davis. "We might also have the room to do more regional things, like regionalized games [for sporting events]."

The network has lacked a Mountain time zone feed. Other new features include the ability to place net-



ABC's Davis says, "In some cases, there is analog hardware that is 20 years old, so what we're doing is replacing it before it fails."

work triggers in the feed, allowing stations to initiate local events, and the ability to remotely control the HD antenna at the station.

"Right now, any tuning of the HD receiver has to be done manually," says Davis.

The network will reimburse \$80,000 of the cost to the station if it has not converted to DTV transmission and \$50,000 if the station has already made the conversion. ■

Cutting

Edge

Eclipse Available in 3.2 Version

CAM Systems has introduced the latest version of its Eclipse traffic and billing system. Among new features included in version 3.2 are integrated inventory control and reporting, new sales-management and -reporting tools, traffic management, changes to make-good functionality and verification, and simplified order entry. The new version is available as a free upgrade to existing Eclipse users.

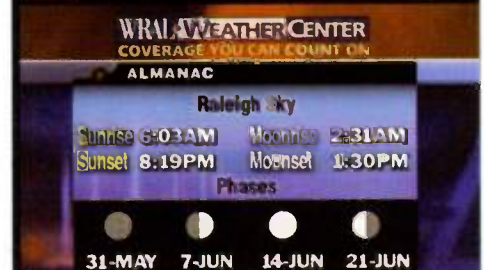
Dielectric Hits Times Square

Dielectric will provide five master-antenna systems and its EHTLine and digiTLine transmission lines to The Durst Organization's tower installation at 4 Times Square in New York. The first of the antennas will be delivered in August and will include three master panel antennas and the EHTLine and digiTLine.

All-Day AccuWeather

WRAL-DT Raleigh-Durham, N.C., is multicasting a 24-hour-a-day local weather channel now offering AccuWeather's Local Digital Weather content. Among the information provided is local and regional radar, current conditions and short-term forecast maps. A two-minute video segment hosted by the station's on-air talent runs every 10 minutes; the Local Digital Weather content fills in the remaining schedule.

MULTICASTING



Avid Aid for News Ops

Avid has formed a Professional Services Group to help TV-station news departments make the move from analog and tape-based production to a digital newsroom. The goal is to make the transition easier by providing a single project manager who handles all aspects of the installation. Joe Vandenberg will serve as director of the 12-person team.

Western Wi-Fi

Broadband Central will launch more than 700 wireless Internet access "blue zones" throughout seven western states: Arizona, Colorado, Idaho, Nevada, New Mexico, Oregon and Washington. Each state will have a minimum of 100 zones, joining 324 sites in Utah that will be operational by August. Each site allows subscribers within a 1-mile radius to connect wirelessly to the Internet. The company uses 22-inch-diameter 802.11 cell sites in each zone, with three smart antennas and radio transceivers to reach subscribers. Pricing for the service starts at \$19.95 for synchronous connectivity at 128 Kb/s.

Focus

DTV MIGRATION

Horner finds attractive is the use of a standard Web browser, in this case Windows Explorer, by NBC NewsChannel clients. Content will be stored on a media-server cluster at NBC NewsChannel's operation in Charlotte, N.C. Users at the station can decide which content to ingest with the use of the desktop Web browser. The content is then sent out via satellite to the BitCentral servers at the stations.

The BitCentral media server is a 3RU video server that can store 48 hours of MPEG-2 video and eight days of MPEG-1 or browse-quality video; it also includes the satellite receiver. The server can be upgraded to store up to 650 hours of MPEG-2 video and four playout channels. NBC NewsChannel will

48 Hrs.

of MPEG-2 video can be stored on the BitCentral media server.

use only one channel.

BitCentral CEO and Chairman Fred Fourcher says the biggest difference between BitCentral and Pathfire's approach is that BitCentral is based on more-open, Web-based technologies. "Because we're only supporting one device at the TV station, it is easier for us to update over satellite, and the user never really knows that the system has a new feature because they didn't have to install it. In terms of features," he adds, "we're pretty similar."

Horner says the use of a browser makes it easier to install the system because the IT folks don't have to adjust anything. "BitCentral also created a cleanly designed and well-laid-out interface that provides easy and quick access for our producers."

Another advantage with the Explorer browser, he adds, is that it's possible for NewsChannel subscribers to access low-resolution copies of the distributed content from any computer. "They'll be able to log on from the field and outside the station, look into the server and see what we're sending out. I think it's going to be a great production tool for personnel that are far from home so they can see what clips they can integrate into their package."

He expects that capability to be particularly helpful for events like next year's political conventions, when reporters will be able to preview a large amount of available video. By previewing the available content, they'll get a better sense of what they should be shooting in the field to

make sure that it complements rather than duplicates previous efforts from different crews.

The transition to the new system will be completed quickly, Horner says. NBC NewsChannel clients are already familiar with the concept of IP-based delivery and working with servers, so he expects the learning curve to be a lot shorter than that for the original VNI installation.

The system will arrive in 20 stations next month and then be rolled out in waves to the other stations. Test content will be sent out to make sure the system works. When all the stations are switched over in August, the BitCentral system will be used full-time.

That approach is a bit of a gamble because other services that have signed on for IP-over-satellite changeovers, like CNN

NewsSource, have taken their time to ensure stations are at a proper comfort level. But Horner feels confident that such experience means the switch can be made much more quickly.

"We're the first organization to move to second-generation store-and-forward technology," he says, "so the learning curve is much shorter."

The deal with NBC NewsChan-

nel marks the second time BitCentral has signed up a major broadcast network's property. CBS NewsPath signed on with the service in July 2001. At that time, CBS NewsPath signed on to use BitCentral's Mediapipe News, which integrates broadcast, IP and MPEG into a desktop application. More than 190 CBS NewsPath affiliates were converted to the system. ■

Season Finale!

Featuring

Nancy C. Widmann

Executive Coach as a Career Strategist



Come and meet the 2003-2004 AWRT-NYC Chapter Board of Directors and hear Nancy Widmann, former president of CBS Radio and executive coach, talk about the importance of planning and strategizing for your career. Learn how to make relationships with your boss, your peers and your employees work best for you. Don't underestimate the importance of being relevant and vigilant in today's corporate America – it is what will set you apart from your peers!

Nancy C. Widmann has over 25 years of experience in broadcasting, advertising and marketing. She is currently a management consultant and coach to senior executives in cable television, publishing, investment banking and venture capital. In addition, Nancy is working on a book about corporate politics.

During the past three years, she served in an advisory capacity to several internet marketing and wireless start-ups. Nancy has been associated for four years with Dress For Success, a non-profit organization helping women return to the workforce and is on the advisory board.

Ms. Widmann was President of CBS Radio from 1988 to 1996. During her tenure, CBS Radio was the largest radio broadcasting operation in the country with \$400 Million in revenues and 1,200 employees. Her responsibilities included the management of 21 AM and FM stations, six radio networks and a national sales representation firm.

As President, Nancy negotiated radio rights to Major League Baseball and National Football League game broadcasts and introduced the very successful "ARROW" oldies music format in Los Angeles. Working with the CBS Entertainment Division, she packaged David Letterman's "Top 10 List" as a network radio feature in 250 markets.

Nancy joined CBS in 1972 as an Account Executive in Radio Spot Sales. She was named Vice President and General Manager of WCBS-FM, New York in 1980. During her tenure, the station became the most popular oldies station in the country and the most profitable station at CBS.

Ms. Widmann has served on the Boards of the National Association of Broadcasters, International Radio & Television Society, Museum of Broadcasting Radio Board, Radio Advertising Bureau and The Advertising Council.

In April 2002, Nancy was designated an "American Broadcasting Pioneer" by the Broadcasters Foundation.

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PEOPLE

THE FIFTH ESTATER

A Right-Brain/Left-Brain Approach to TV

Wachtel uses his creative, business sides in programming

USA Network programming chief Jeff Wachtel wisely ignored a professor's career advice. The professor, who taught Wachtel's theater-administration class, told the young drama major he had to choose between a career in

the business side or creative side of theater. Wachtel said he didn't want to pick. "Why can't I do both?" he recalls asking.

In fact, he has done both.

Says Wachtel, "I've had the good fortune to have one foot in each world and use both sides of my brain."

As USA's executive vice president of series and long form programming, he is called on to be both creative and business-minded. His cable network is eager to produce original shows but mindful of budget and promotional limitations.

Wachtel calls cable the "off-Broadway of television. We get to do great stuff, but we don't get to spend as much as the big boys. You need to think of more-creative solutions."

It's a challenge the New York City native feels well-suited for. After starting out in theater, he was a Hollywood television producer for more than 20 years. He has produced original movies for HBO and broadcast networks and executive-produced his own syndicated series, *Pensacola: Wings of Gold*. But it was running Columbia Pictures Television that may have prepared him best for his current job.

Wachtel arrived at Columbia in 1990 to head the studio's movie and miniseries department and soon took on prime time series, with a mandate to revive Columbia's drama output. "It was the 1990s, and the word was, dramas were dead and sitcoms ruled. People said there would never be a good drama or a good market again."

His job was to disprove those predictions. He fashioned what he calls "guerilla market" tactics for developing shows. He sought out young and "somewhat undiscovered" writers and offered them opportunities to create their dream projects. One team wanted to create a drama about five orphans, and another envisioned a teen coming-

of-age drama. Two of Columbia's hit teen dramas *Party of Five* and *Dawson's Creek* were born.

For Wachtel, series development is as much about business as nurturing creative talent. He likens starting a series to building a small business: "You analyze the market, come up with a prototype, raise capital and market it."

The difference with television, he says, is that it's more fun.

Wachtel was drawn to the theater as a child. He acted in school plays and was directing by high school. After college, he toiled in New York theater with visions of directing until he met playwright David Mamet. At 23, Wachtel and a friend produced Mamet's play *Sexual Perversity in Chicago* in New York. It was a critical sensation and launched Wachtel's career as a producer.

"For a year, I was [Mamet's] campaign manager," Wachtel says. "I went from office to office and said you have to read this guy's script."

The tireless campaigning produced a hit play and, when he was asked to adapt the play for a movie, launched Wachtel's Hollywood career. He thought producing would be a way station to a career in directing. "But, producing carried me along."

In Los Angeles, Wachtel moved over to television, working for Canadian producer Robert Cooper making movies for HBO. Television, he found, had similar electricity to theater: It was fast-paced, and he could be involved in all the stages of development and production. And Wachtel had a knack for discovering and developing shows.

Those skills, he ventures, carried him to USA. "I may have developed a reputation for being good at turning places around and reinventing." And, after some original hits in the '90s like *La Femme Nikita*, USA's original business was adrift.

As head of original programming, Wachtel gets to flex his creative know-how and cultivate shows and talent, the most recognizable success so far being quirky detective drama *Monk*.—Allison Romano

Jeff Wachtel

EVP, Series and Long Form Programming, USA Network



B. March 12, 1953; New York

EDUCATION

BA, drama, Yale University, 1974

EMPLOYMENT

Producer, *Sexual Perversity in Chicago* and *Duck Variations*; VP of development, Robert Cooper Productions, 1984-87; senior VP, movies and miniseries, Orion Television, 1987-90; VP, movies and miniseries, Columbia Pictures Television, 1990-93; executive VP of prime time television, Columbia Pictures Television, 1993-96; president, 3 Arts Television, 1996-97; executive producer, *Pensacola: Wings of Gold*, 1997; president, Alliance Atlantis Television, 1997-99; head of television series, Landscape Entertainment, 1999-2001; current position since July 2001

FAMILY

M. Sheryl, Nov. 6, 1993. Children: Emily (5); Jesse (3)



FATES & FORTUNES

Broadcast TV

At Young Broadcasting, New York: **ROBERT PETERSON**, president/GM, WTEN(TV) Albany, N.Y., adds VP, business development, to his duties; **PETER GRAZIOLI**, chief information officer, promoted to VP, information technology; **MARK ANTONITIS**, president/GM, KELO-TV Sioux Falls, S.D., and **MIKE SECHRIST**, president/GM, WKRN-TV Nashville, Tenn., add regional VP to their duties.

STEVE DANT, VP/GM, KWBP(TV) Portland, Ore., joins KXRM-TV/KXTU-TV Colorado Springs, Colo., in the same capacity.

PAMELA TERÁN, director, finance and administration, KXAS-TV Dallas, named controller, KTVT(TV)/KTXA(TV) Dallas.

LUIS ORTIZ, program coordinator, Latino Public Broadcasting, Los Angeles, promoted to program manager.

Cable TV

At Charter Communications: **BRUCE CROOKS**, senior VP, operations, B.C. Harris Publishing, Norfolk, Va., joins as VP, customer care, Great Lakes division, Madison, Wis.; **JIM HENEGHAN**, VP, Charter Media, St. Louis, promoted to senior VP.

Programming

GEORGE GREENBERG, executive producer, *Best Damn Sports Period*, Fox Sports Net, Los Angeles, promoted to executive vice president, programming and production, Fox Sports Net.

ANGIE SIMMONS, VP, network operations, Turner Entertainment Group, Atlanta, named senior VP.

SUE RASMUSSEN, director, marketing, Comedy Central, New York, promoted to VP, direct marketing advertising sales.

BROOKE BOWMAN, manager, series development and programming, VH1, Los Angeles, named director, development, Buena Vista Production, Burbank, Calif.

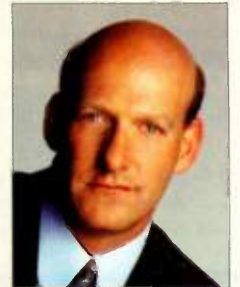
MIKE MASON, consultant, Los Angeles, joins America's Collectibles Network, Knoxville, Tenn., as VP, business development.

BARBARA BELLINI, director, co-production and sales, Channel 4 International, London, joins Explore International, Washington, as executive director.

Journalism

ALEXANDRA STEELE, meteorologist, *Good Morning Washington*, WJLA-TV Washington, named travel weather analyst, The Weather Channel, Atlanta.

KYUNG LAH, general assignment reporter, WBBM-TV Chicago, joins KNBC(TV) Los Angeles in the same capacity.



GEORGE GREENBERG
Fox Sports Net



ANGIE SIMMONS
Turner Entertainment

Radio

ALISSA POLLACK, national affiliate relations director, Premiere Radio Networks, Los Angeles, promoted to VP, affiliate relations.

ERIC STANGER, assistant program director, KABC(AM) Los Angeles, named group executive producer/content supervisor, Clear Channel Communications' Atlanta cluster.

Advertising/Marketing/PR

TONY BESWICK, VP/GM, Audio Plus Video, Northvale, N.J., named VP/managing director, media management services, Ascent Media Management Services, Santa Monica, Calif.

Internet

CHARLES TILLINGHAST, senior director, sales and business development, MSNBC.com, Redmond, Wash., named VP.

Associations/Law Firms

BETH GOLDSTEIN, Northeast regional executive, The Risk Management Association, Philadelphia, named director, membership services, The Society of Cable Telecommunications Engineers, Exton, Pa.

WHAT'S YOUR FATE?

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



FACETIME

At the Prism Awards

Seventh Annual Prism Awards honorees **DICK ASKIN** (l), president and CEO of Tribune Entertainment, and actor **JAMES WOODS** chat behind the scenes at the ceremony



held May 8 in Los Angeles. The awards are an acknowledgement of "the accurate depiction of drug, alcohol and tobacco use and addiction" in various media.

Askin received the Larry Stewart Leadership & Inspiration Award—named after a founding board director of Entertainment Industries Council Inc.—for his "activities that help deliver drug-related messages to the viewing public via television."

Woods was presented with the Heritage Award for his roles in television drama *My Name is Bill W* and the theatrical film *The Boost*. Other honorees included Bernie Mac (*The Bernie Mac Show*) and Noah Wyle (*ER*).



Fresh from filing reports from Baghdad, National Public Radio reporter **ANNE GARRELS** (r) joined WNYC-FM New York President **LAURA WALKER** at the station's first Leadership Circle event on May 13.

Garrels, the only American reporter to remain in Baghdad when "shock and awe" went into effect, was the featured speaker at the gathering, which brought major donors to WNYC-FM in to meet the station's executives and talent.

CNN's **NIC ROBERTSON** accepts his Peabody Award for *Terror on Tape*, an examination of videotapes made inside the Al-Qaeda organization and used to instruct and train operatives in terrorist techniques.



At the Peabody Awards

Actor **WILLIAM H. MACY** (r), winner of a Peabody Award for his turn as a salesman with cerebral palsy in TNT's *Door to Door*, stands with Peabody Director **DR. HORACE NEWCOMB** at the awards luncheon held last week at New York's Waldorf-Astoria Hotel. In its 62nd year, the Peabodys honor outstanding programs in radio, television and new media. They are administered by the University of Georgia. This year's emcee was Good Morning America host Charles Gibson.



CN8 New Net

Comcast Cable regional network CN8 celebrated the launch of CN8 in New England at The Living Room in Boston on May 14.

Joining the festivities were (l-r) CN8 VP/GM Jon Gorchow; CN8's *Nitebeat* host, Barry Nolan; and GM of the New England division, Ken Botelho.

CN8 New England went to air on May 12 in 2.2 million homes in Massachusetts, New Hampshire, Connecticut and Maine.



Turner's Take

Ted Turner has always had a different view of the world than other media moguls. For example, his take on U.S. foreign policy: "With CNN, it's a global company, and every time we go out and bomb somebody, we are bombing some of our customers." Turner (l) made the observation in New York after DirecTV's Eddy Hartenstein (r) presented him with an award from the T. Howard Foundation, which promotes hiring of women and minorities in the satellite-TV industry. "The best way to combat anything that is bad in the world is to give people an equal opportunity. If you make friends out of everybody, they won't want to terrorize everybody."

Turner, who just stepped down as vice chairman of CNN owner AOL Time Warner after losing faith in its strategy, said he misses the media business. "I didn't leave the business voluntarily. I kind of hung around a long time after I should have probably gone."

Turner is now pouring millions into a chain of restaurants, Ted's Montana Grill. "If I had started a few years sooner in the restaurant business, McDonald's would have been quaking in their shoes right now," he said. "It's a little late. It really is fun to be an entrepreneur again. Most people just retire when they get old. But I started another business career, and I intend to make another fortune to replace the one I lost."

Media Biz Quiz

1. Commissioner Jonathan Adelstein said the FCC treats powerful media as if they were McDonald's outlets because the FCC:

- A) Doesn't mind that broadcasters serve the equivalent of junk food to American audiences.
- B) Keeps on giving licenses out to start more and more stations, just like McDonald's adds outlets.
- C) Is about to allow large media companies to "supersize" themselves.
- D) Keeps adding new regulations like the fast-food chain adds new sandwiches.

2. Oprah Winfrey signed on for two more years of her show because:

- A) She secretly wants to drive Dr.

Phil crazy to see if he can take his own advice.

- B) She made a secret pact with ex-Chicago Bull Michael Jordan that, if he retired, she would keep working, just to make him look like a slouch.
- C.) Several book publishers threatened suicide if she really quit.
- D) She still believes her show elevates the medium.

3. After checking, broadcasters realized that fabrication-prone former *New York Times* reporter Jayson Blair:

- A) Wrote some of the stories about finding a new site to rebuild New York stations' transmission tower destroyed on 9/11.
- B) Was not one of the



Jayson Blair?

- contestants on *Mr. Personality*.
- C) Used to go to LaGuardia Airport during heavy snowstorms to tell television reporters that, because of flight cancellations, he'll miss a trip he saved for all his life.
- D) Hosted the lottery drawing for

only one lousy, stinking week.

4. Accepting an award from the T. Howard Foundation, Ted Turner said all the following except:

- A) "With CNN, it's a global company, and every time we go out and bomb somebody, we are bombing some of our customers."
- B) "We hoping to merge Ted's Montana Grill with AOL."
- C) "I started another business career [as restaurateur], and I intend to make another fortune to replace the one I lost."
- D) "If you make friends out of everybody, they won't want to terrorize everybody."

5) When the networks announced

their new seasons, most of the top executives went out of their way to say:

- A) It was the best development season they'd ever experienced.
- B) They were sorry they charged so much for commercials that hardly anyone sees anymore.
- C) They would be doing fewer reality shows in the upcoming season.
- D) It was much better in the old days, when stars were stars!

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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