



PROGRAMMING
The Cage King
 TNT scores with NBA
 Page 20

PROMAX
BRAND BUILDERS
 L.A. confab honors promo's best
 Page 1A

JESSELL
The Iger Paradox
 Doing bad means you're doing good
 Page 75



BROADCASTING & CABLE

Reed Business Information

THE BUSINESS OF TELEVISION & RADIO

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June 2, 2003

THE SELLING SEASON

It's Way Upfront

By the time you read this, many TV ad sales executives will be on the golf course celebrating the record \$21 billion upfront market. Despite concerns about the broader economy (perhaps in part because of them), it was another sellers' market for network TV, syndication and cable. Here's the rundown:

Broadcast Networks

\$13.1B

With big demand in all dayparts, the Big Three raked in \$10.5 billion, 5% over last year. Add Fox, The WB and UPN, and the upfront take is \$13.1 billion, up 9%.

TV Buyer, Page 24

Cable Networks

\$5.7B

That's the low-end estimate (up 20%) as cable continues to sell, expecting to wrap this week. Optimists say the tally could hit \$6 billion. Either way, it's a record.

Page 10

Syndication

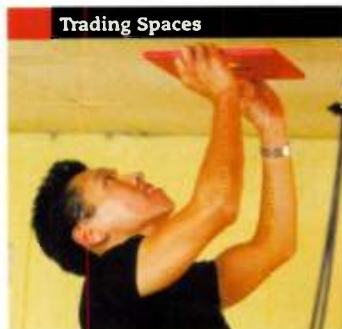
\$2.3B

Top-tier syndicators started moving their goods right on the heels of the networks and were pretty much done by last week, with double-digit hikes in volume and prices.

Page 10



Everbody Loves Raymond



Trading Spaces



Entertainment Tonight

MEDIA OWNERSHIP



Detroit is the largest city where first or additional TV duopoly opportunities would open up under new FCC rules. At right, the next nine largest markets.

OPEN THE DOOR

DMA	MARKETS
21	Pittsburgh
24	Baltimore
27	Hartford, Conn.
29	Raleigh-Durham, N.C.
32	Cincinnati
33	Kansas City, Mo.
34	Columbus, Ohio
38	Grand Rapids, Mich.
40	Birmingham, Ala.

SOURCE: BIA Financial

WHERE THE DEALS ARE

BIA: New FCC rules would make room for TV duopolies in 72 markets

BY BILL MCCONNELL

Cincinnati's WB affiliate is not the most watched station, but it may soon be drawing a lot of interest from other broadcasters in town. Thanks to the FCC's vote on media deregulation today, Sinclair Broadcasting's WSTR-TV is

the only station eligible to become the junior partner in Cincinnati's first two-station TV duopoly.

In a wide-ranging modification of broadcast-ownership rules, the FCC today is slated to open the doors for new TV duopolies in 72 markets, including Cincinnati and 43 other towns where pairings were previously forbidden, according to BIA Financial Network.

"There will be a rush to pick up stations in markets where only one station is available [for duopolies] under the FCC's new limitations," predicts Mark Fratrick, a BIA analyst.

With a vote to permit broadcast/newspaper clusters as well, the FCC is set to open local markets to unprecedented levels of

Continued on page 70

Dereg Foes Plan To Fight On

BY BILL MCCONNELL

Sweeping media-ownership changes slated to be approved by the FCC today will generate sound bites and headlines across the country, but the commission's decision won't be the last word.

Both sides of the deregulation debate are gearing up to appeal the ruling both at the FCC and in court. Congress will get in the act, too, as disgruntled lawmakers push legislation to rewrite the agency's latest deregulation.

Continued on page 72



FCC Commissioners Michael Copps (third from left) and Jonathan Adelstein (speaking) led a discussion with other deregulation foes last week in Washington.

CBS WANTS FINANCIAL AID PG. 6

NEWSPAPER

#BXNPNRT *****3-DIGIT 462
 #BC7537812# JAN04 REG 110



NO. 1

New York **WNYW/WWOR**
Los Angeles **KTTV/KCOP**
Chicago **WCIU**
Philadelphia **WPSG**
Dallas **KTXA**

Washington, D.C. **WBDC**
Detroit **WJBK**
Houston **KRIV/KTXH**
Baltimore **WBFF/WNUV**
Indianapolis **WNDY**

Including stations representing the following groups:

Fox • Sinclair • Tribune • Viacom • Weigel

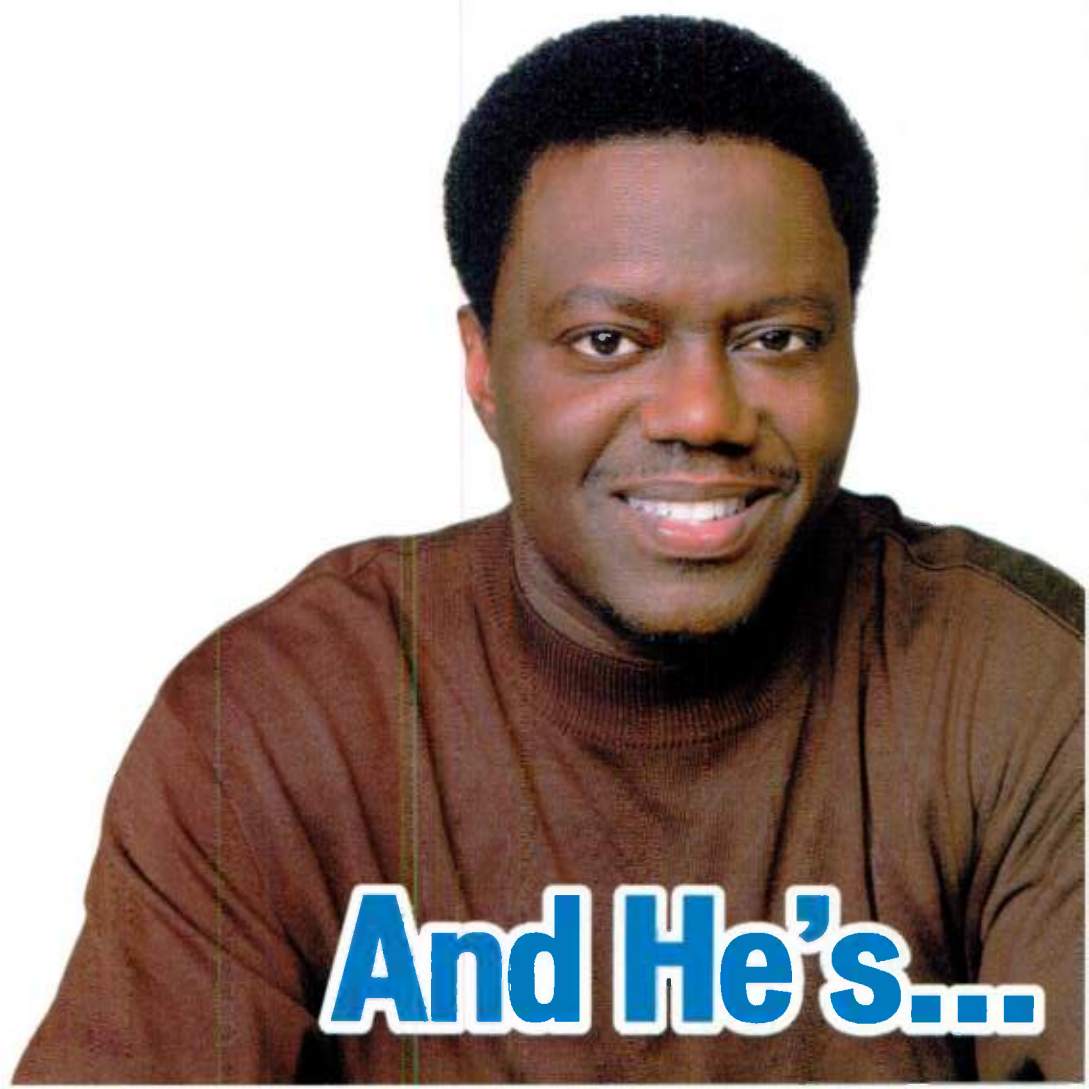
Mac-Simize Your Lineup!



AMERICA

Loves The Mac Man!

World Radio History



And He's...



The
Bernie
Mac
Show™

World Radio History



Available
Fall 2005

BREAKING...

Ted Turner Blasts New Dereg Plans

WASHINGTON—Speaking for himself and not as the largest shareholder at AOL-Time Warner, CNN founder Ted Turner blasted the deregulation rules likely to be approved when the FCC meets today.

The new rules "will stifle debate, inhibit new ideas and shut out smaller businesses trying to compete," he wrote in an op-ed piece in the May 30 edition of *The Washington Post*. "If these rules had been in place in 1970, it would have been virtually impossible for me to start Turner Broadcasting, or 10 years later, to launch CNN."

Turner said that an entrepreneur today would have a hard time buying a station and wouldn't be able to buy quality programming or get cable distribution, and he said the FCC's actions will only make that situation worse. "Why should the country care? When you lose small businesses, you lose big ideas. People who own their own businesses are their own bosses. ... They know they can't compete by imitating the big guys; they have to innovate." He also warned that consolidation will lead to laying off reporters as news organizations combine news staffs, "downsizing the workforce that helps us see our problems and makes us think about solutions." And while mega-media corporations may pledge that they wouldn't slant news, Turner argues, "it's not their intentions that matter. It's their capabilities." He also predicted public outrage and that politicians will fight the rules: "This isn't over."

Paxson Completes Liquidity Plan

WEST PALM BEACH, FLA.—Paxson Communications on Friday completed the sale of its Albuquerque station, KAPX-TV, for \$20 million, to Telefutera Television Group, a unit of Univision Communications. With the sale, Paxson Chairman and CEO Lowell "Bud" Paxson said his company had completed its planned sale of assets and now had over \$100 million in cash on hand. Paxson still owns 60 stations.

Fed Courts Could Get Cameras

Bill tied to judge pay raise is headed to the Senate floor

Broadcast and cable journalists are a step closer to a big victory on courtroom access. The Senate Judiciary Committee has passed a bill that will allow for a test of cameras and microphones in federal courts.

Although similar bills have been introduced before, this one appears to be on a fast track, said one Senate staffer, noting that it was introduced only in March and has already been voted out of committee. Improving its chances even more was a move by the committee two weeks ago to combine it with a bill authorizing pay raises for federal judges, including an automatic cost-of-living increase.

The combined bill now goes to the Senate floor for a vote, perhaps within the next few weeks, then to the House.

The media-access portion of the bill, which was introduced in March by Sens. Charles Grassley (R-Iowa), Charles Schumer (D-N.Y.) and a host of co-sponsors, would give federal judges (trial and appellate) the discretion to allow cameras on a case-by-case basis.

In trials where coverage is allowed, the judge would be required to inform the witnesses that they have the right to request that their face or voice be "disguised or otherwise obscured."

The bill also directs the Judicial Conference, which oversees the courts, to draft guidelines for judges to refer to in deciding what electron-

ic coverage to allow. The test would sunset in three years.

A new twist on the argument for cameras in federal courts is the access-to-information debate stemming from the administration's expanded powers in the war on terrorism. "Despite the dramatic shift toward excessive secrecy demonstrated by the current administration, the Freedom of Information Act remains a cornerstone of democracy," said Sen. Patrick Leahy

trials. In the interim, all 50 states have agreed to allow some form of electronic media coverage of trials.

The Judicial Conference remains opposed to cameras, said Leahy in a statement, noting continuing concerns about the potential for intimidating jurors and witnesses. But the Senator pointed out that the bill allows judges total discretion on when, how and whether to allow coverage.

Reps. Steve Chabot (R-Ohio) and William Delahunt (D-Mass.) are



'Despite the dramatic shift toward excessive secrecy demonstrated by the current administration, the Freedom of Information Act remains a cornerstone of democracy.'

SEN. PATRICK LEAHY, D-Vt.

(D-Vt.), one of the bill's backers and Judiciary's ranking Democrat. "It establishes the right of Americans to know what their government is doing—or not doing. This legislation springs from one of our most essential principles: A democracy works best when the people have all the information that the security of the nation permits."

It has been almost a decade since the Judicial Conference halted a three-year test of cameras in federal civil courts, despite the recommendation of its own advisory committee that it be extended to criminal

working on a similar bill in the House. Chabot introduced his bill last month as an amendment to the Federal Courts Improvement Act, which has been put on hold.

The Radio-Television News Directors Association, which has been on the front lines in the fight for access, was pleased with the Senate bill's progress but pushed its members to keep the pressure on. "I urge news directors throughout the country to write their Senators and Representatives urging passage of this legislation," said RTNDA President Barbara Cochran. ■

BROADCASTING & CABLE

June 2, 2003

Volume 133 | Number 22

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Syndication Watch

Seacrest gets reward, too

PG. 21

WEEK OF MAY 23-29

B&C INDICES

THE B&C 10

WEEK

2.0%

YTD

7.4%

BROADCAST TV GROUPS

WEEK

2.1%

YTD

10.3%

CABLE TV MSO'S

WEEK

0.5%

YTD

12.9%

RADIO

WEEK

2.0%

YTD

6.0%

CLOSE WEEK YTD

Dow Jones	8711.18	1.4%	4.4%
Nasdaq	1574.95	4.5%	17.9%

The B&C 10

CLOSE WEEK YTD

AOL Time Warner	\$14.85	3.5%	13.4%
Clear Channel	\$40.81	2.4%	9.4%
Comcast Corp.	\$29.02	-2.1%	28.5%
Cox Comm.	\$30.65	4.0%	7.9%
Disney	\$19.28	6.4%	18.2%
EchoStar	\$32.22	-0.1%	44.7%
Fox Ent.	\$27.84	1.2%	7.4%
Hearst-Argyle	\$24.05	-2.0%	-0.2%
Tribune	\$49.55	-0.2%	9.0%
Viacom	\$45.51	-0.2%	2.8%

GOOD WEEK

Charter	\$2.79	18.2%	136.4%
Paxson	\$6.56	16.7%	218.4%
TiVo	\$8.50	16.6%	63.1%
Salem Comm.	\$24.25	12.9%	5.4%
SeaChange	\$11.28	11.4%	83.4%

BAD WEEK

Crown Media	\$5.41	-6.6%	139.4%
Cablevision	\$19.58	-5.9%	17.0%
Cox Radio	\$22.24	-4.5%	-2.5%
Westwood One	\$32.98	-3.4%	-11.7%
Hughes Elect.	\$12.18	-3.3%	13.8%

CABLEVISION STOCK

-6%

Having escaped a crunch by selling Bravo, Cablevision Systems agreed to back Edgar Bronfman Jr.'s bid for Vivendi Universal's entertainment assets. Then it estimated spending \$100 million in advertising for its DBS service. Investors were not impressed: The stock slipped last week to \$19.58 a share.

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.

CBS Has a 5% Solution for Affils

It wants stations to pay for part of NCAA basketball package

BY PAIGE ALBINIAK

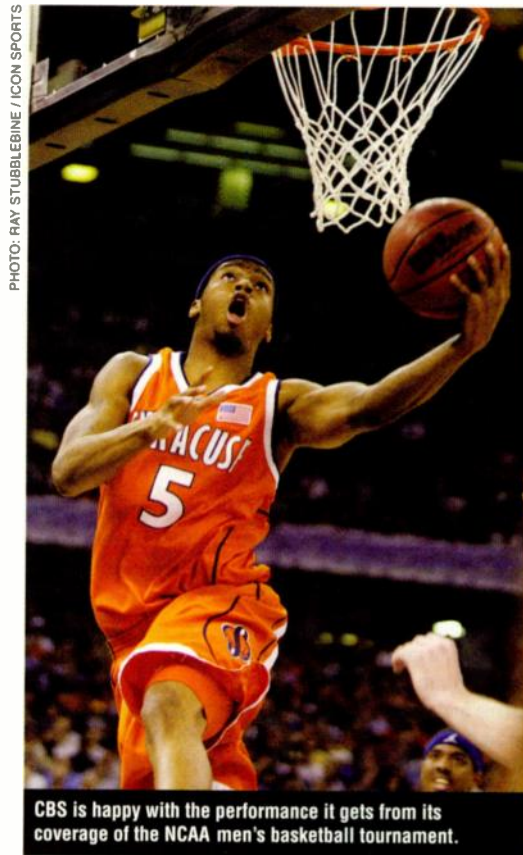
CBS is asking its affiliates to contribute as much as 5%, or \$300 million, of the \$6 billion the network agreed to pay the National Collegiate Athletic Association this year as part of an 11-year deal to carry the NCAA men's basketball tournament.

At the CBS affiliate meeting in Las Vegas last week, affiliates and network executives were trying to hammer out a compromise, although it wasn't expected to come at this meeting. While stations are amenable to contributing to the NCAA deal in some way, general managers said, it has not been decided how that contribution will be made. The stations already pay for part of the network's expensive NFL package.

"Some stations want an inventory exchange," said Bob Lee, president of the CBS affiliates board, "and others think cash is a more elegant solution."

Affiliates are also interested in other concessions, such as more program exclusivity and thus less repurposing on cable or CBS co-owned TV stations, and more flexibility about how and when affiliates can preempt network programming.

CBS, along with the other three major broadcast networks, also was expected last week to make a bid on the 2010 Winter Olympic Games and the 2012 Summer Olympic Games. The International Olympics Committee is due to open sealed bids this Thursday.



CBS is happy with the performance it gets from its coverage of the NCAA men's basketball tournament.

If CBS were to win the Olympic bid, the network has informed affiliates, it will expect a financial contribution from them. But CBS executives say the network is unlikely to bid aggressively for the Olympics because it is happy with the performance of the sports packages it has.

"We will need to determine the best interest of the CBS Television Network and our affiliates before committing to any bid," said Sean McManus, president of CBS Sports.

Peter Schruth, president of CBS affil-

ate relations, said any bid would have to be "reasonable" and financially prudent. "The Olympics could be an appropriate addition to our portfolio, but we intend to be responsible about it. We'll try our best to get it, but, if we don't, we already have the best sports package of any network."

TV stations are likely to be asked to contribute to the Olympics deal of whatever network wins the bid. NBC and ABC already have delivered their contribution proposals to their affiliate boards, sources said.

Both NBC and ABC are expected to push much harder for the Olympics than CBS is. NBC has established itself as the Olympics network and, without NFL football or the NBA, has more money to spend. ABC is said to be interested because parent Disney can air the games round-the-clock on ABC's ESPN networks.

For many station-group heads, which network wins the Olympic bid is irrelevant because they know any winner will ask them to pony up—and many of the largest station groups are affiliates of all six networks.

Also at the meeting last week, CBS News President Andrew Heyward defended *The Early Show*, retooled seven months ago. The show delivered CBS's most-watched February sweeps in the time period since 1995, he said, and brought in the most viewers in four years. It showed its best ratings since 1999 and was up 10% over last year in households. *The Early Show* also brought in 220,000 more viewers this year over last. ■

Comedy To Be Part of MTV Music Group

BY JOHN M. HIGGINS

Opting to distance its two male-targeted entertainment networks from each other, MTV Networks is putting its newly acquired Comedy Central in the hands of Music Group chief Judy McGrath.

McGrath, previously president of MTV Networks Music Group, adds Comedy Central to her portfolio of music networks: MTV, MTV2, VH1 and CMT. Comedy Central President Larry Divney will report to her.

But MTVN remains silent on the question on the mind of each of Comedy Central's 340 employees: Who's getting fired? MTVN executives acknowledge that there will be some cutbacks but say that, even though they've owned 50% of the network for more than a decade, they're still reviewing operations.

In a memo to Comedy Central employees, MTV Networks Chairman Tom Fre-

ston said, "I know that this process creates some anxiety and uncertainty, but I want you to know that we want to keep things as intact as possible."

The memo added that, for the remaining workers, "you all prospered in that partnership, creating a funny, well-run and

MTVN Chairman Tom Freston sees reasons for pairing Comedy Central with the music nets: 'There are lots of advantages in programming.'

famous channel as well as creating a lot of value for your owners. That is why we were happy to have the chance to buy the other half and why we have no intention of coming in and changing everything."

As for the structure, Freston's other primary option was to put Comedy Central under Herb Scannell, president of Nickelodeon, TV Land and TNN. That would seem a natural fit.

But Freston decided that the comedy network is too similar to Spike, the looming overhaul of TNN. Comedy Central has already succeeded in targeting men, while Spike is looking to make itself into "television for men" in imitation of Lifetime's success as "television for women."

Freston said that, although he thinks Comedy Central is in good shape, he sees reasons for pairing it with the music nets. "There are lots of advantages in programming. They'll have better access to a lot of producers we use."

Both McGrath and Scannell get new titles. Each will be MTV Networks group president and be part of the new MTV Networks Management Committee.

Divney said he'd be happy in either group. "It's going to be great for the network," he said of the takeover by MTV. Referring to coming layoffs, though, he added, "That means I have to go through the pains before the gain." ■

MGM PREMIERE 1

CLEARED IN 95%
OF THE COUNTRY



Jeepers Creepers



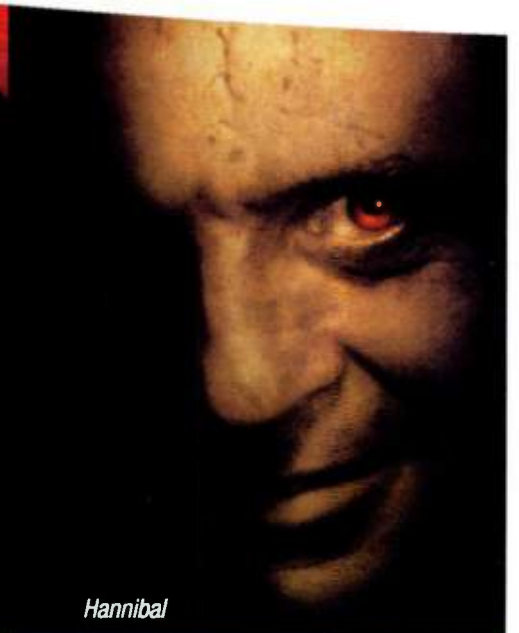
Blown Away



The Silence Of The Lambs



The Man In The Iron Mask



Hannibal



Legally Blonde



The Mod Squad



Bandits



Get Shorty



Autumn In New York



Heartbreakers

MGM is bringing theatrical films to television faster than any other studio.

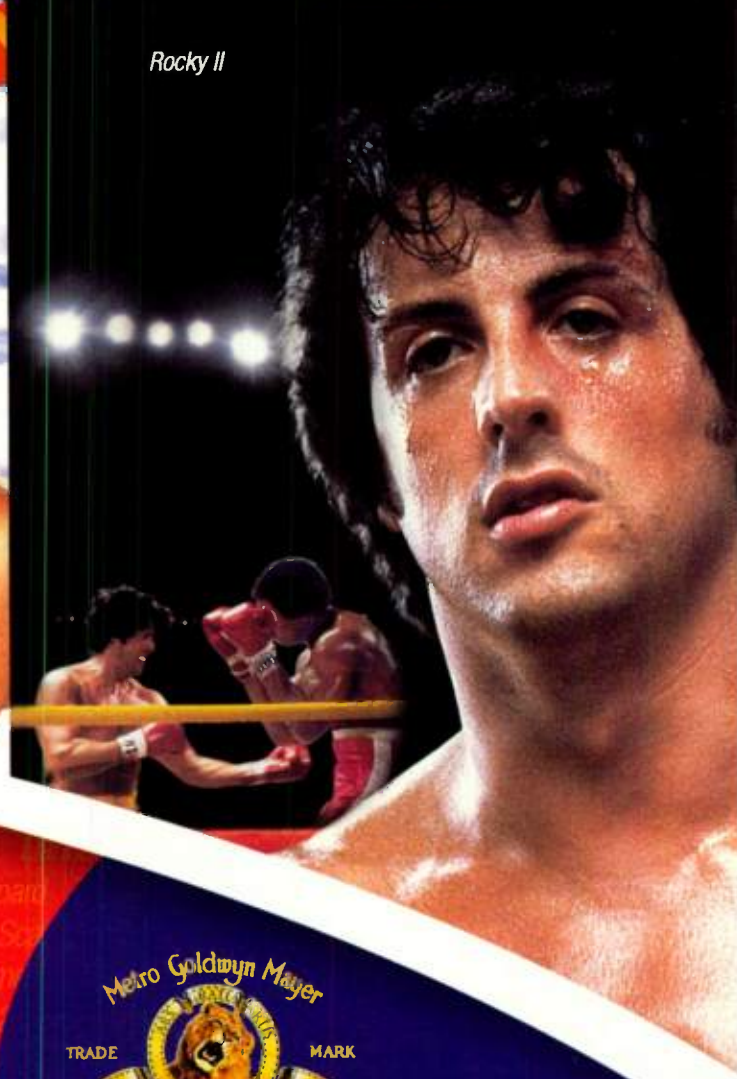
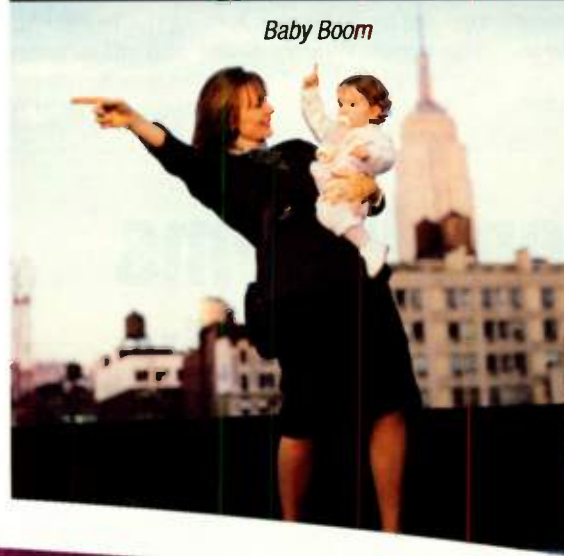
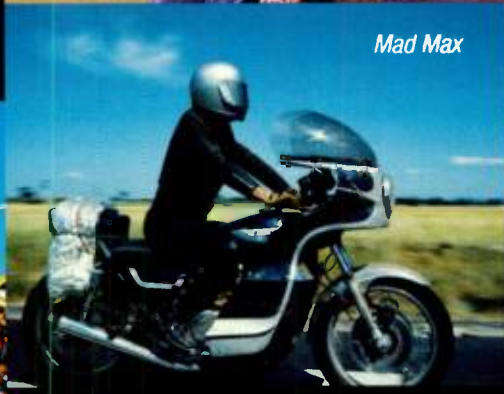
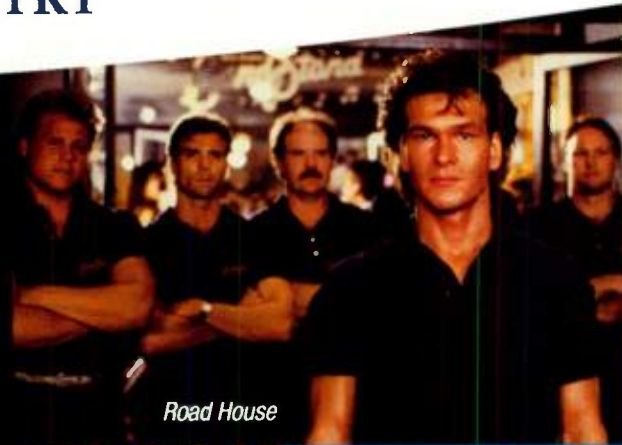
Premiere 1 has cleared all top 50 markets and 95 of the top 100.

Stations cleared include these major groups:

**TRIBUNE • SINCLAIR • CLEAR CHANNEL
RAYCOM • HEARST-ARGYLE • BELO • ACME**

LION LEGACY II

ALREADY CLEARED IN 60%
OF THE COUNTRY



**JUST CLEARED BY ALL THE MAJOR
FOX OWNED STATIONS!**

- Ratings-driven features scheduled during sweeps.
- Academy Award winning films including *Moonstruck*, *Dances with Wolves*, *Fiddler on the Roof*.
- Window titles available starting 4th quarter, 2003.



MGM WORLDWIDE
TELEVISION DISTRIBUTION

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FAST TRACK

HDNet Makes a Deal

HDNET last week signed a long-term carriage deal with the **NATIONAL CABLE TELEVISION COOPERATIVE** that will bring HDNet and HDNet movies to **RCN**, **MIDCONTINENT COMMUNICATIONS** and **BLUE RIDGE COMMUNICATIONS** subscribers as well as to those of more than 1,000 other independent cable operators. The deal marks a more aggressive approach not only by the NCTC but also by HDNet, which will now conceivably reach an additional 14 million subscribers. The network continues to talk with larger MSOs. It currently has deals also with **CHARTER COMMUNICATIONS**, **DIRECTV** and **DISH NETWORK**.

The Biz

In its latest report, media buyer **MAGNA GLOBAL USA** blames some of the broadcast networks' viewer erosion on a decline in family programming. Magna traced that decline to 2000 or so, when, it said, the broadcast industry came to believe that families no longer watched TV together. At that point, 41% of TV homes had three or more TV sets, more than double the 19% estimated in 1986, Magna noted. So networks narrowed their focus and, Magna concludes, lost viewers. ...

Pop-culture cable net **TRIO** is pushing for a posthumous pardon of comedian **LENNY BRUCE**, who was convicted on obscenity charges for a 1964 performance. The plea coincides with the June 2 premiere on Trio of **Lenny Bruce: Uncensored**. To sign the petition, visit www.triotv.com.

LIFETIME has committed to **VIACOM** to produce 22 more episodes of original drama **The Division**, bringing it back for a fourth season. The Sunday-night police drama is pulling in an average 2.5 rating.

COMEDY CENTRAL is committing to 13 episodes of animated **House Arrest**, about two twentysomething slackers living under house arrest who spend their time watching animated shorts. The half-hour show, from **DENIS LEARY** and **JIM SERPICO**, is slated to debut in 2004.

Syndication



Bernie Gets Going

Twentieth Television has cleared off-net deals for **The Bernie Mac Show** in 30% of the country, readying it for a fall 2005 rollout. Fox stations in New York, Los Angeles, Detroit and Houston signed on. So did WCIU-TV Chicago, WPSG-TV Philadelphia, KTXA(TV) Dallas, WNDY(TV) Indianapolis, and WBFF-TV and WNUV-TV, both Baltimore.

The People Meeter

Veteran programmer **BROOKE BAILEY JOHNSON** is returning to the cable industry as senior VP and GM of the **FOOD NETWORK**. She is charged with its daily operations and will report to Food President **JUDY GARRARD**. Previously, Johnson was EVP/GM for **A&E**. ...

Not unexpectedly, **BRAD TURELL** has returned to **THE WB** in Burbank, Calif., as executive VP of network communications. Turell is following his boss, **JAMIE KELLNER**. In a management shakeup at **AOL TIME WARNER'S TURNER BROADCASTING SYSTEM**, Kellner resigned as chairman of TBS in Atlanta to return to the West Coast. Turell had been Kellner's executive VP at TBS. The WB's **PAUL MCGUIRE** will continue as SVP of network communications; Turell will be charged with overall communications strategy and talent relations.

ABC NEWS' JOHN MCWETHY is leaving his Pentagon post to become a special correspondent. He has been ABC's chief national security correspondent since 1984. State Department correspondent **MARTHA RADDATZ** is said to be the leading contender to take McWethy's place.

Corrections

The rollout of a digital affiliate transmission system by ABC will begin in fall 2004 and be completed in 2005. A story in the May 26 edition on page 20 said it would be completed by fall 2004. Also the amount of money stations will be reimbursed will vary, ranging up to \$80,000 for stations that have not converted to DTV and up to \$50,000 for those that already have.

ABC Radio News correspondent Bob Schmidt has been with the network since 1977. A postscript to his Airtime commentary on page 28 of the May 26 edition misstated his tenure at the network.

Syndication Gets Its Share of Upfront Heat

Total take is expected to be up 13% over 2002

BY STEVE MCCLELLAN

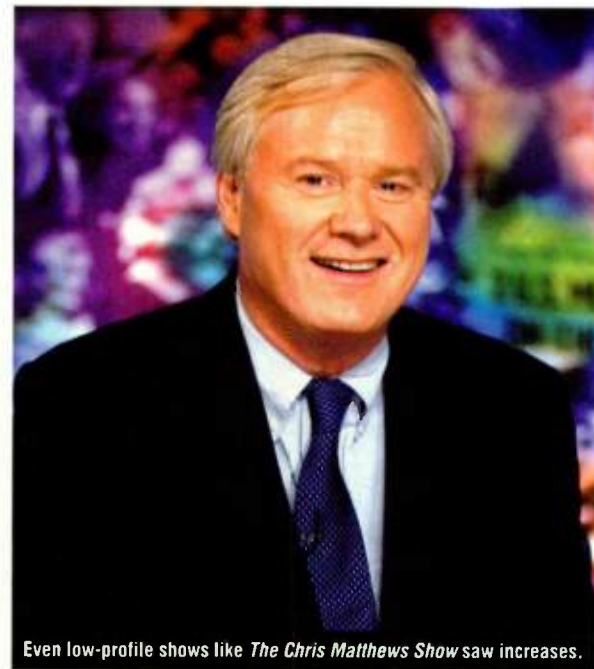
Syndication got in on the heated upfront TV market, wrapping up most of its deals late last week after just a week of selling. "The sellers are very happy," said Gene DeWitt, president of the Syndicated Television Network Association. "Last year, our goal was to move right after network. That happened, and it took about two weeks to close. This year, it happened again, but it only took a week to close.

"We are being treated as a surrogate for network," he added. "Some advertisers didn't get everything they wanted in network and leapt on syndication, which is just what they should do."

Most believe the total syndication take will be up around 13% over 2002, at \$2.3 billion, within spitting distance of the medium's \$2.4 billion high-water mark set in 2000. (A few think the final tally could meet or exceed the record.)

This year's upfront also marked an impressive two-year rebound from 2001, when syndication plummeted 25% to \$1.7 billion.

Sources say top-tier shows commanded



Even low-profile shows like *The Chris Matthews Show* saw increases.

prices similar to those of the broadcast networks, in the 15%-17%-range. Some shows were so hot that syndicators were actually turning away money. Among them: *Dr. Phil*, *The Oprah Winfrey Show*, and off-network comedies such as *Everybody Loves Raymond*.

Continued on page 76

Cable Upfront Warms Up Slowly but Surely

BY STEVE MCCLELLAN

The cable-network upfront market is expected to reach at least \$5.7 billion, up 20% from 2002, with price hikes for the top-tier networks in the high-single- to low-double-digit range on a percentage basis. Second-tier networks will do less well.

Negotiations are tough, as cable networks aggressively pursue the double-digit price hikes achieved by the broadcasters, and advertisers attempt to hold the line at high single digits.

"The cable upfront is going to take some time to complete just on the sheer volume of networks coupled with the fact that they're being bullish about rates and we're digging our heels in," said Andy Donchin, lead TV buyer for Carat North America.

David Levy, president of ad sales for the Turner entertainment and sports networks, said he has sold more than half the inventory set aside for the upfront. "I'm probably going

Continued on page 76



Top-tier USA (its *Peacemaker* above) was a strong buy.



Wild Card

A New Lifetime Original Series

Starring Joely Fisher

Premieres 9PM Saturday, Aug. 2

The **#1 brand** with women¹ has the **power** to deliver.

With a record **\$800 million** commitment to new programming, including
two new dramas on a **new night!**

Lifetime
Television for Women[®]

power

REGULATION

Karmazin Sees
No Gold Rush

Mel Karmazin (pictured) isn't looking for a stampede following the FCC's expected June 2 decision to loosen media-ownership rules.

The Viacom president recalled last week that, when the FCC last relaxed TV-station-ownership rules, in August 1999, when Karmazin was CEO of CBS, he pounced. "The first phone call I made was to Sumner. The second was to Chris-Craft." News Corp. wound up snagging Chris-Craft's New York and L.A. stations, creating lucrative duopolies, but the call to Viacom Chairman Sumner Redstone led to Viacom's takeover of CBS. "When the TV-duopoly rule changed, that enabled Viacom to get it done," Karmazin points out.

Karmazin doesn't expect dramatic deals this time around, though. Newspaper companies will start buying TV stations in the same market, he says, but stations won't start buying newspapers.

As for what he does expect: "I'm majorly disappointed." Karmazin said he was hoping for things that probably no other media executive would say with a straight face: Elimination of the dual-network rule, for one, which bars one company from owning two of the top four broadcast networks. He also bristles at a rule barring duopolies between the top four stations in a market. As for the 45% ownership limit: "I don't think there should be any cap at all. It should be more like radio."—J.M.H.



BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

ADVERTISING

Superspots for Sale

Want to buy a 30-second commercial in the 2004 Super Bowl? Got \$2 million? That's a good start at least. CBS started selling spots in the upfront at prices that one executive familiar with the terms said were "north" of \$2 million. How much north wasn't clear, and CBS officials declined to discuss Super



Bowl pricing. Over the past decade, spots in the big game have gone down from year to year only once, in 2002 when Fox sold spots for an average \$1.9 million compared with CBS's \$2 million in 2001. The difference there was the recession, so it's more than likely that this year's spots are topping last year's average of \$2.2 million on ABC, given that upfront pricing gains for the networks have been in the double digits. There remain plenty of spots to be had. Sources say the network sold only a "handful" during the upfront to agencies that wanted to be done with it while they had their checkbooks out.—S.M.

ATAS

Askin' for a Vote

Academy of Television Arts and Sciences Chairman Bryce Zabel has decided not to run for another two-year term. That makes Tribune Co. syndication chief Dick Askin a favorite. The feeling is, "he's got a very good shot at it," says a source. A mark against him is that Tribune produces shows in Canada to avoid Hollywood union costs, and some tradesmen are also ATAS members. But Askin also chairs the "runaway-production" committee trying to get California to offer incentives to keep production in the state, so he gets points there.

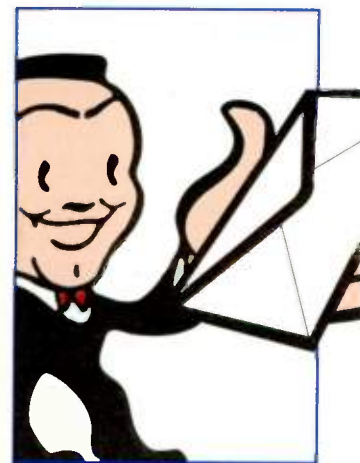
NOSTALGIA

Going, Going, Not Gone

Now we know. The top price e-Bay bidders were willing to pay for *Tonight* show icon Johnny Carson's restored boyhood home in Norfolk, Neb., was \$154,400. Unfortunately, that was not enough for the sellers. That bid failed to meet the floor price—which wasn't listed—so the auction ended last week with a total of 12 bidders but no takers. There were no bidders in an auction earlier this month for pieces of plaster and wood from a closet floor, a byproduct of the renovation.—J.E.



JOURNALISM

Serve and
Volley

According to a Reporters Committee for Freedom of the Press report on subpoenas served on the media in 2001, broadcasters are hit far more often and are much more likely to comply. The 82 TV stations responding averaged 7.7 subpoenas apiece, compared with 0.7 such requests for the 237 newspapers responding. The two media also differed markedly in their rate of compliance. TV stations reported that they complied in full 82% of the time, vs. only 22% for the print press. The majority of the TV-station subpoenas were for already broadcast material, however, while only just over a quarter of the newspaper subpoenas were for published stories or photos.—J.E.

Promax Aims To Prove It's Worth The Trip

By P.J. BEDNARSKI

Promax&BDA, the awkwardly named association for television promotion, marketing and design professionals, meets this week for its annual convention, and—what else?—Promax chief Jim Chabin has been busy finding new ways to promote and market the show.

With the gathering seen by some as a frill in a frill-free era, Chabin last week was pushing just the opposite idea: "We think promotion is an 'extreme' sport. The only way to justify being out of the

office for some of these people is to give them specific hands-on information about how to drive ratings for local news, or your cable channel. It's really where we want to focus this conference."

Some of the seminar titles prove it. They don't beat around the bush. There's "How To Write a Kick-Ass Creative Brief" and "How To Get Your Budget Approved Without Begging and Whining," for example.

Chabin, president and chairman of Promax from 1992 to '99, returned in 2002 faced with a slumping economy that was whittling down attendance at all industry confabs. And Promax, he knows, has

sometimes been considered less than necessary by station managers. So, to prove it's not, he decided to let cable presidents or station general managers in for free to see for themselves. A couple dozen will be there (among an estimated crowd of 2,000) when the convention begins Wednesday at the Westin Bonaventure Hotel in Los Angeles. It winds up on Friday.

A highlight of the show includes a presentation of awards to Brand Builders, men and women honored for their expertise in marketing. It's co-sponsored by BROADCASTING & CABLE.

After the main Promax show, Chabin

will take a cut-down version to six cities: New York, Chicago, Atlanta, Dallas, Seattle and Denver. He thinks Promax in one form or another will attract 3,000 attendees, not far off from where it was a year ago.

And as at Promax in the old days, some syndicators, including NBC Enterprises, King World and Warner Bros., will host seminars to explain their promotion plans. Promotion executives from NBC and ABC affiliates will also meet at Promax.

Brent Magid, president of news consultant firm Magid Associates, also will release findings of a study of the effectiveness of news promos. ■



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STATION BREAK

BY MARK MILLER

A Sweeping View

Here's a look at how news battles shaped up during May sweeps in some of the nation's largest markets.

NEW YORK—The top two spots at 5 p.m. switched places from last May, with WABC-TV's 5.7 rating/12 share just edging out WNBC(TV)'s 5.6/12. The 6 p.m. news rankings were the same as last May: WABC-TV scoring a 6.3/12, WNBC a 5.5/11, and WCBS-TV 3.0/6.

At 10 p.m., WNYW (TV) earned a 5.2/8, blowing past WPIX(TV)'s 3.1/5 and WWOR-TV's 2.9/4. At 11 p.m., WNBC was on top with a 7.6/13, followed by WABC-TV with 6.5/11 and WCBS-TV with 4.9/9. Spanish-language WXTV(TV) had a 3.1/6, trailed by WNJU(TV) with a 1.1/2.

LOS ANGELES—At both 5 and 6 p.m., the top finishers were KABC-TV, KNBC(TV) and KCBS-TV. At 10 p.m., KTTV(TV) topped KTLA(TV). The 11 p.m. news race went to KNBC, whose 6.7/14 was followed by KABC-TV's 5.6/12 and Spanish-language KMEX-TV's 4.0/8.

CHICAGO—WLS-TV was the 4:30-6:30 p.m. leader, a spot it repeated at 10 p.m. with an 11.6/18, followed by WMAQ-TV's 10.5/17 and WBBM-TV's 4.8/8.

PHILADELPHIA—The 11 p.m. numbers showed WPVI-TV continuing in the top spot, with a 12/20, followed by WCAU(TV)'s 10.5/18 and KYW-TV's 5.7/10. WTXF-TV's 10 p.m. news was No. 1 in the period with a 5.9/8.

SAN FRANCISCO-OAKLAND—The fight for 11 p.m. went down to the last night of the sweeps, with KNTV(TV) (5.1/12) emerging victorious over KPIX-TV (4.9/12), KGO-TV (4.8/11) and KRON-TV (2.5/6). KNTV had finished third in February. KTVU(TV) drew the most viewers in the top spot, with a 12/20, followed by WCAU(TV)'s 10.5/18 and KYW-TV's 5.7/10. WTXF-TV's 10 p.m. news was No. 1 in the period with a 5.9/8.

DALLAS-FORT WORTH—WFAA-TV grabbed the No. 1 spot at 5 p.m., with 8.7/18, and at 6 p.m., with a 8.8/16. The 10 p.m. top finisher was KXAS-TV with a 10.6/16, followed by WFAA-TV with a 9.6/15.

DETROIT—WXYZ-TV and WDIV(TV) alternated top honors throughout the news day. At 5-6 p.m. it was WXYZ-TV with 9.9/20, WDIV(TV) with a 8.5/18 and WJBK(TV) trailing with a 4.0/8. Then at 6-6:30, WDIV was back on top with a 10.2/20 to WXYZ's 9.9/19 and WJBK's 3.6/7. And at 11 p.m., WDIV's 14.7/24 beat out WXYZ-TV's 10.5/17. (WJBK's 10 p.m. newscast did an 8.4/12.)

Finlayson Moves to Music City

NASHVILLE—Andrew Finlayson, is the new news director at Meredith's WSMV-TV. Finlayson, former news director at Cox's KTVU(TV) San Francisco, left there in January,



A Load for Baer

Mary Baer (above), health and medical reporter at WJXT(TV) Jacksonville, Fla., has added anchor duties to her résumé. She replaces Deborah Gianoulis, who left the anchor slot to become the station's outreach and development manager. Baer will join the 6 p.m. team and will also anchor the 5 and 10 p.m. casts as well as continuing health reporting.

the same time Mark Shafer left WSMV-TV. The move reunites Finlayson with Meredith Broadcasting Group President Kevin O'Brien, who ran KTVU before going to Meredith. It was during Finlayson's watch that KTVU's news department received the Project for Excellence in Journalism's highest rating. Finlayson had held a variety of news positions since joining KTVU in 1989. Prior to that, he worked for KCBS-TV Los Angeles and ABC News.

News at 7 With McGinty

WASHINGTON—Gannett's WUSA(TV) will introduce a 7 p.m. news program this fall and has hired ABC News' Derek McGinty to anchor it. McGinty, currently anchor of ABC's *World News Now*, as well as a reporter in the network's Washington bureau, got his start in radio in D.C., including a stint at National Public Radio. Prior to going to ABC, he was a correspondent on CBS News' *Public Eye With Bryant Gumbel*. Says WUSA GM Ardyth Diercks, "The launch of this program addresses the lifestyle changes of viewers in our region. People are spending more time commuting, and they're getting home later."

Dan Trigoboff is recovering from surgery and will return. In his absence, Mark Miller can be reached by e-mail at mkmiller@comcast.net

New York Tower Gets A Home

Lost on 9/11, it will top World Trade Center replacement, after all

BY KEN KERSCHBAUMER

The Metropolitan Television Alliance signed a memorandum of understanding with Silverstein Properties last week that will place a new broadcast tower for New York-area television stations on top of the Freedom Tower, a 1,776-foot office tower that Silverstein will build on the site of the World Trade Center.

That's where the MTVA always wanted it to be, but getting there wasn't easy.

"This agreement is a big accomplishment and a major step for the MTVA and New York City broadcasters," says MTVA President Ed Grebow.

The MTVA comprises all the city's major TV broadcasters: WABC-TV, WCBS-TV, WPIX(TV), WWOR-TV, WNYW(TV), WNBC(TV), WNJU(TV), WPXN-TV, WXTV(TV) and WNET(TV). Most of the city's stations are currently using the Empire State Building as a makeshift tower site.

Earlier, the MTVA signed a deal with Bayonne, N.J., for the construction of a 2,000-foot tower there. But that plan fell apart recently due to the potential rejection by the Federal Aviation Administration and renewed interest from New York City.

Shortly after 9/11, the biggest hurdle for the broadcaster group was trying to place the tower on New York's Governors Island as a temporary or permanent site for the new tower. The city of New York was hardly receptive to that idea, particularly Mayor Michael Bloomberg.

But Grebow said that, when he attended a luncheon with Silverstein last month and heard New York Gov. George Pataki talk about plans for rebuilding Lower Manhattan, where the World Trade Center once stood, he sensed that he could get some new traction with the city and state. And now the city and the mayor helped. "It's the cooperation with Mayor Bloomberg and his office that has changed the most," Grebow said.

The MTVA, the city and Silverstein Properties are moving forward with the next phase of the project. This Thursday, a meeting will be held to figure out



The Empire State Building is the temporary site.

whether the timetable of the Freedom Tower's construction obviates building the temporary tower on Governors Island, where it appears the MTVA now could construct a temporary tower. The question now is whether doing so would be worth that expense and the time it would take to build a temporary structure. In contentious New York, the other question is whether Freedom Tower will be built. There has been criticism of the design, chosen among many in a quasi-public competition.

But, if all goes right, ground is expected to be broken on the Freedom Tower in the summer of 2004, and broadcasters should begin operating from the tower by 2008.

"If [construction of the] Freedom Tower proceeds as quickly as is being talked about now, we may not need a temporary tower," said Grebow. The Empire State Building would serve as a temporary transmission site, as it does now, until the Freedom Tower is built. "A lot of it depends on timing," he said.

Design work incorporating the antenna structure into the current design by Studio Daniel Libeskind will begin soon. The MTVA's architect is Kohn Pederson Fox Associates; Silverstein's architect is Skidmore, Owings & Merrill.

"Working on this has been fascinating," said Grebow. "The World Trade Center site has so much emotion and interest around it, and it's been a very complex project. I'm continuing to work on it, but, obviously, a big piece of my work is over." ■



'This agreement is a big accomplishment and a major step for the MTVA and New York City broadcasters.'

ED GREBOW,
Metropolitan
Television Alliance



Sandra Parks
Real Florist

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

Ad Pro Cunningham Tapped for Top Cable Post

Universal McCann executive replaces Joe Ostrow at CAB

BY ALLISON ROMANO

Cable advertising has a new pitchman to lead the industry's effort to steal national and local ad dollars away from broadcast. Veteran media buyer Sean Cunningham, most recently executive vice president and managing director for ad agency Universal McCann/New York, will join the Cabletelevision Advertising Bureau in mid June as president and CEO.

He takes over for outgoing chief Joe Ostrow, who will continue to consult.

Coming from the buy side, Cunningham, 42, is familiar with both cable's selling points and its challenges. Still, he contends there's never been a better time to join up with the cable cause.

"I've touched nearly all major categories of sophisticated advertising and marketing," he said. Cable networks, he added, "are far more than just the most powerful brands in [television]. They

are some of the most powerful brands in American marketing."

He says he's eager to lead the CAB campaign for parity with broadcast networks and stations. On a national basis, cable channels are fighting the ever-increasing CPM gap with broadcast net-

'The beauty of cable is how it connects with consumers' hearts and minds. Reach and eyeballs are just the price of entry.'

SEAN CUNNINGHAM,
incoming president, CAB

works. Local operators are striving to poach money from local stations and face an aggressive counterattack from the Television Bureau of Advertising.

On both levels, he contends that cable offers more than just reach and eyeballs. "The beauty of cable is how it connects with consumers' hearts and minds.

Reach and eyeballs are just the price of entry."

Cunningham had been running Universal McCann's New York office since 2000, overseeing a shop with \$6 billion in billings and 165 buyers and planners. Previously, he was executive vice president and media director for Interpublic's Lowe Lintas division.

His experience with buying and planning was particularly appealing to the CAB's board of directors, which led the search. "The marketplace is changing, and he understands the agency mentality and the way networks are consolidating and operating," said Comedy Central President Larry Divney, who sits on the board.

Cunningham is the CAB's fourth president since the organization's founding in 1981. Ostrow took the post in 1994. Before him, Thom McKinney (1991-1994) and Bob Alter (1981-1991) headed the CAB.

According to filings, Ostrow earned \$420,000 in the post in 2001. ■

Sean Cunningham

President and CEO
Cabletelevision
Advertising Bureau



EDUCATION: BA, English/
communications, Boston
College, 1983

EMPLOYMENT: media
planner/assistant media
director, Benton & Bowles,
1985-90; VP/associate direc-
tor, Ammirati Puris Lintas,
1990-94; SVP/media director,
APL, Toronto 1994-96; , EVP/
media director, APL, New
York, 1996-99; EVP/media di-
rector, Lowe Lintas, 1999-
2000; EVP/managing director,
Universal McCann/New York,
2000-03

Reilly To Switch From FX to NBC?

BY ALLISON ROMANO

There was widespread chatter last week that FX's top programmer Kevin Reilly will move to a senior programming post at NBC when his contract expires later this summer.

Reilly possibly could end up as head of NBC Entertainment, succeeding current NBC Entertainment President Jeff Zucker if—as many people assume will happen—Zucker is promoted to run the overall network and returns to New York.

But any change would be unlikely before NBC's new fall schedule hits the air. The new slate is Zucker's shot at finding a hit to replace retiring successes *Friends* and *Frasier*, and, as one industry vet said, "Zucker needs a win to jump up" in status at the network. Neither NBC nor FX would comment.

Reilly joined FX in 2000 with a mandate to make the cable network a player in original programming. His biggest success at the network was its gritty cop drama *The Shield*. ■



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CBS, WB Sprinkle Summer With Leftovers

BY PAIGE ALBINIAK

Summer on network television may not be the dead zone it was just a few years ago, but networks still use the season to get some of its unused programming on the air. These days, though, they couple it with series specifically intended for summer runs.

Now that May sweeps have concluded, the TV nets are rolling out series they ordered but decided not to run during the regular season. On CBS, that means *Baby Bob* and *Charlie Lawrence* will air this summer, and, on The WB, *The O'Keefes* will finally be seen.

CBS has eight episodes of *Baby Bob*, about a baby who speaks like an adult, remaining from a midseason order last year. It premiered March 18, 2002, and five episodes aired before CBS pulled it. This summer, it will air Fridays at 8 p.m. ET, starting June 6. *Baby Bob* stars Adam Arkin, Joely Fisher and Elliot Gould. It is executive-produced by Michael Saltzman and

produced by Viacom Productions.

Charlie Lawrence, starring Nathan Lane as a rookie gay congressman, was given a mid-season order last spring but never made it on the air. CBS plans to air seven episodes this summer, beginning Sunday, June 15 at 8:30 p.m. The show is produced by Twentieth Century Fox Television in association with CBS Productions.

CBS also will air two reality series this summer. *Big Brother 4* premieres Tuesday, July 8 at 8 p.m. ET and will air Tuesdays, Wednesdays and Fridays through the end of September; it was created by John deMol and is an Arnold Shapiro and Allison Grodner Production in association with Endemol USA. *Cupid*, created by *American Idol* villain Simon Cowell, premieres Wednesday, July 9 at 10 p.m. and runs for 11 episodes. In it, Lisa Shannon looks for love with the help of two friends acting as advisers. MTV veejay Brian McFayden hosts *Cupid*, which is executive-produced by Cowell, Craig Piligian and Ken Warrick in association with FremantleMedia North America.



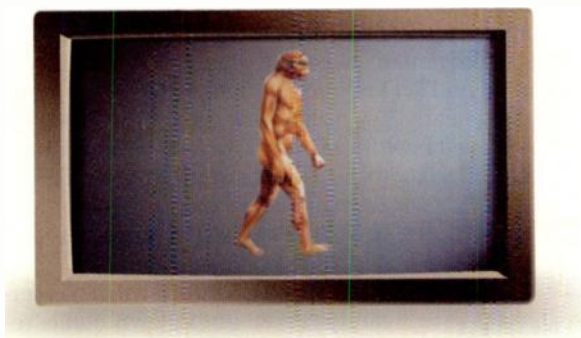
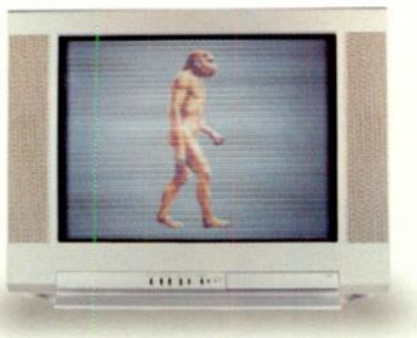
As planned, The WB will air reality show *Boarding House: North Shore* for six weeks this summer, starting June 18.

Sitcom *The O'Keefes* premiered Thursday, May 22 at 8:30 p.m. on The WB, which has five episodes to air. This summer, the network also is airing reality

show *Boarding House: North Shore*, focusing on six "extreme" athletes who live together while they compete in a world-class surfing competition, starting

Wednesday, June 18 at 8 p.m. and then airing Sundays at 9 p.m. for six weeks. *Boarding House* is produced by *Survivor*'s Mark Burnett. ■

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PROGRAMMING

NBA Stands Tall For TNT in May

But most general-interest nets hurt

By Allison Romano

TNT grabbed the May cable ratings crown, thanks to an all-star performance from its franchise player, the National Basketball Association. Helped by the playoffs, TNT swept the cable competition with a 2.6 prime time average and nearly 3 million viewers, according to Nielsen Media. TNT's NBA action averaged 4.1 million viewers per game.

The stellar ratings help justify the hefty \$2.2 billion TNT that plunked down last year for its piece of the NBA's new \$4.6 billion TV deal. Wisely, TNT secured the Western Conference Finals—considered the strongest conference—which averaged a 4.5 rating through four games. The month's highest-rated cable program was TNT's May 13 matchup between the Los Angeles Lakers and San Antonio Spurs, which produced a hulking 6.2 rating.

"We allocate the resources needed for quality product like the NBA," said Turner Broadcasting research chief Jack Wakshlag, adding that "all the pieces are working," on TNT's schedule, led by basketball, as well as by *Law & Order* and theatrical movies.

ESPN's NBA action collected a solid 2.4 average rating in May but didn't similarly lift the network. Overall, ESPN notched a 1.2 average in prime, up from a 1.0 a year ago. The sports net's coverage of the Eastern Conference Finals, which lacked the seesaw drama of the Western games, attracted a strong 2.8 rating.

With or without basketball, cable networks faced a tough battle in May against the broadcast sweeps offerings. Against the seven broadcast networks, ad-supported cable attracted a 46.9 share compared with a 49.4 for the broadcasters. In recent months, cable had been enjoying a lead over broadcast.

Broad-based cable networks seemed to suffer the most. "The ones that really are focused on the same audiences as broadcast really found it very hard to compete," said MTV Networks research chief Betsy Franks.

For example, Lifetime's ratings were off 20% from the



Kobe Bryant's Los Angeles Lakers may have had a less-than-stellar postseason, but TNT's NBA coverage led it to a slam-dunk ratings win.

year-ago period to a 1.6 in prime, TBS Superstation's rating slipped 19% to a 1.3, and Discovery Channel was off 20% to a 0.8.

Meanwhile, fully distributed niche channels enjoyed favorable gains. Discovery sibling TLC nabbed a 1.0, a 25% improvement over last year. Court TV, History Channel and Sci Fi Channel each posted a 0.9 rating, climbing nearly 30% from a year ago. HGTV and AMC also enjoyed healthy advances. In fact, History Channel logged a 3.0, its best-ever rating with *Russia: The Land of the Tsars* on May 26 (though, in Nielsen's eyes, that program is part of the June ratings period).

Fox News Channel, which has certainly carved out its own niche, remains the only news net holding on to some of its war spoils. Fox averaged a 1.5 rating, up 50% from last year. Competitors CNN (0.8 rating) and MSNBC (0.3) were both flat compared with last year.

Clearly, cable nets are welcoming the summer months, traditionally their season to advance on the broadcasters, and Lifetime, FX and USA will launch series in the sunny season. ■

New Boss to Make Travel's Plans

By Allison Romano

Discovery Networks International veteran Rick Rodriguez has been named executive vice president and general manager of Discovery's Travel Channel.

Rodriguez, who joined Discovery in 1994, will oversee the network's programming, production and operations under Discovery Networks U.S. President Billy Campbell. He replaces former General Manager Steve Cheskin, who left in early May.

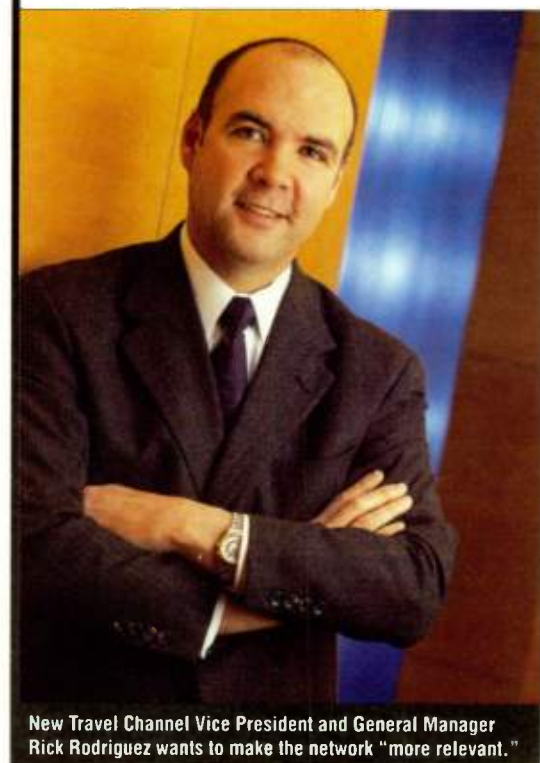
Most recently, Rodriguez was executive vice president of content for Discovery Channels International, charged with programming, production and on-air promotion for the company's international outlets, in part acting as a liaison between the international outlets and U.S. operations. "Part of me has been anxious to take on an operational role," he says.

He has helmed networks before. He served as acting general manager for Discovery Networks Europe, Middle East and Africa and also ran Discovery Networks Latin America.

In Travel, he inherits a challenged Discovery service. Ratings hover around a 0.3 or 0.4, and, unlike its Discovery siblings TLC and Animal Planet, Travel hasn't found a breakout show or signature personality.

Says Rodriguez, "I'd like to make the channel more relevant and immediate, more here and now."

Initially, he says, he will work to strengthen the net's on-air promotion and scheduling. In time, he wants to infuse Travel with more compelling programming. "We have to first focus on storytelling. The destination is secondary." ■



New Travel Channel Vice President and General Manager Rick Rodriguez wants to make the network "more relevant."



May's Big Gainers

Cable's winners in prime time ratings

NETWORK	RATING	INCREASE*
TNT	2.6	37%
FOX NEWS	1.5	50%
COURT TV	0.9	29%
HISTORY	0.9	29%
SCI FI	0.9	29%
AMC	0.8	60%
HGTV	0.8	33%

*From May 2002

SOURCE: Nielsen Media Research

SYNDICATION WATCH

RATINGS | May 12-18

Nielsen Media Research

Top 25 Shows

Adults 18-34

RANK	PROGRAM	AA	GAA
1	Friends	5.4	6.3
2	Seinfeld	4.8	5.7
3	Seinfeld (wknd)	3.9	4.5
4	Everybody Loves Raymond	3.4	3.8
5	That '70s Show	3.0	3.7
5	Will & Grace	3.0	3.2
7	Friends (wknd)	2.5	2.5
7	Oprah Winfrey Show	2.5	2.5
9	King of the Hill	2.4	2.7
10	Home Improvement	2.1	2.6
10	Maury	2.1	2.3
12	Everybody Loves Raymond (wknd)	2.0	NA
13	Dharma & Greg	1.9	2.1
13	Entertainment Tonight	1.9	1.9
15	Drew Carey	1.8	1.9
16	Wheel of Fortune	1.7	NA
16	Jerry Springer	1.7	1.8
18	Buffy the Vampire Slayer	1.6	1.7
18	ER	1.6	1.7
18	Frasier	1.6	1.7
18	WW Police Videos	1.6	1.7
18	Dr. Phil	1.6	1.6
23	Jeopardy	1.5	NA
23	Judge Judy	1.5	2.1
25	Divorce Court	1.4	1.8
25	Blind Date	1.4	1.5
25	Access Hollywood	1.4	1.4

Top Magazine Shows

Adults 18-34

RANK	PROGRAM	AA	GAA
1	Entertainment Tonight	1.9	1.9
2	Access Hollywood	1.4	1.4
3	Entertainment Tonight (wknd)	1.1	1.2
3	Inside Edition	1.1	1.2
5	Extra	1.0	1.0

According to Nielsen Media Research Syndication Service Ranking Report May 12-18, 2003

AA = Average Audience Rating

GAA = Gross Aggregate Average

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

NA = not available

| new shows |

Seacrest Gets Reward, Too

By PAIGE ALBINIAK

With the 2003-04 TV season wrapped up, Twentieth Television is getting a jump on fall by giving slow rollouts to *Classmates* and possibly *Ambush Makeover* this summer. The syndicator also has begun actively selling a one-hour syndicated strip that will star *American Idol* host Ryan Seacrest, who will also executive-produce.

This January, Twentieth will launch Seacrest's new show nationally, rare for Twentieth these days because the syndicator has been favoring slow rollouts on Fox-owned stations to give shows a chance to build. The launch of Seacrest's as-yet-untitled talk/variety show will coincide with the return of Fox's megahit, *American Idol*, giving Twentieth a promotional opportunity in prime time that is almost unheard-of in syndication.

If Twentieth decides to go with *Ambush Makeover*, a show in which unsuspecting men and women are plucked off the street for an instant beauty treatment, would round out Twentieth's first-run slate for next year, but the studio is not confirming the status of the reality show.

The syndicator also will continue to promote the other shows it launched this year, including *Good Day Live* and *Extreme Dating*, both featuring Jillian Barberie. *Good Day Live* went national in January and is hovering around a 1.0 in the national household ratings, according to Nielsen. *Extreme Dating* goes national next month and currently airs in selected markets on Fox stations.

Twentieth Television also has cleared Fox's critically acclaimed sitcom *The Bernie Mac Show* in 30% of the country for a fall 2005 rollout.

In other development news, Sony is considering launching a show starring Jules Asner, formerly of cable network E! Entertainment and recently the wife of director Steven Soderbergh. Sony wouldn't comment on any plans for the show.

Confirmed for first-run debuts this fall are King World's *Living It Up! With Ali & Jack* and NBC Enterprises' *Starting Over*. Paramount plans to launch *Entertainment Tonight* spinoff *The Insider* in fall 2004. Universal still hopes to give *Fergie*, starring Duchess of York Sarah Ferguson, a January 2004 launch, while Sony plans to launch *eBayTV* in fall 2004. ■



American Idol's Ryan Seacrest will get his own Twentieth Television strip.

Syndie

Insider

Walsh Gets a Second Year

NBC Enterprises has renewed *The John Walsh Show* in more than 86% of the country for a second season. The show has been cleared in 28 of the top 30 markets and 45 of the top 50 markets.

"*The John Walsh Show* has proven to be one of the most important and relevant daytime talk shows in syndication in just its first season," says NBC Enterprises President Ed Wilson. "Whether it was on-location in Salt Lake City with Elizabeth Smart's family or in Modesto, Calif., holding a town-hall discussion on Laci Peterson, John and the show have been changing the way viewers look at daytime television." The show's newest round of renewals include WDIV-TV Detroit, WMAR-TV Baltimore and WOOD-TV Grand Rapids, Mich.

Pyramid Changes Director

Bob Loudin will take over directing duties for Sony Pictures Television game show *Pyramid* when the show goes back into production in August. Sony also has cleared the game show on Post-Newsweek's ABC affiliate WPLG-TV Miami, where it will air at 4:30 p.m., leading into the station's local news. Loudin comes to *Pyramid* from the Discovery Channel's *The Christopher Lowell Show*, replacing Paul Nichols.

Good Sweeps for ET

Paramount's *Entertainment Tonight Weekend* won its third straight May sweeps, finishing as the No. 1 weekly hour by a wide margin in the week ended May 18. That concludes the sweeps for weekend shows; strips are waiting for Nielsen to count three more days into their tallies. *ET Weekend* showed a 6% increase in households over last May to a 3.8 rating. *ET Weekend* was the only one-hour weekly show in the top 10 to show growth. In second place was Warner Bros.' off-net *ER* at a 2.5, unchanged.

No. 3 MGM/NBC's *Stargate-SG1* was down 8% to 2.4. Twentieth's *The Practice*, in its second off-net season, ran fourth, off 15% to 2.2. Four shows tied for fifth at 2.1: Tribune's *Mutant X* (off 5%), Tribune's *Andromeda* (off 19%), Twentieth's off-net *Buffy the Vampire Slayer* (flat), and Twentieth's off-net *The X-Files* (off 22%). In its first May sweeps, NBC/MGM rookie *She Spies* tied for ninth at a 2.0 with Twentieth's off-net *World's Wildest Police Videos*.

EX-TREME GROWTH IN LOS ANGELES

M-F 4:30-5PM, KCOP/U

EX-treme dating

Hosted by
Jillian Barberie

+60%
HH RTG

Week	Rating
4/21/03	1.0
4/28/03	1.3
5/5/03	1.5
5/12/03	1.6

Source: NIS, WRAP Overnights, w/o 5/12/03 vs. 4/21/03 % Growth, HH RTG

NIELSEN | May 19-25 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

May 19-25

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NBA: Spurs/Mav'ricks	5/25	TNT	4.3
2. NBA: Mav'ricks/Spurs	5/19	TNT	4.2
3. NBA: Spurs/Mav'ricks	5/23	TNT	3.4
4. NBA: Mav'ricks/Spurs	5/21	TNT	3.3
5. WWE 10p	5/19	TNN	3.2
6. Trading Spaces	5/24	TLC	3.0
6. WWE 9p	5/19	TNN	3.0
8. NBA: Nets/Pistons	5/20	ESPN	2.9
9. SpongeBob SqrPants	5/24	NICK	2.7
10. SpongeBob SqrPants	5/25	NICK	2.5

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. NBA: Spurs/Mav'ricks	5/25	TNT	3.3
1. NBA: Mav'ricks/Spurs	5/19	TNT	3.3
3. Trading Spaces	5/24	TLC	2.9
3. WWE 10p	5/19	TNN	2.9
5. NBA: Spurs/Mav'ricks	5/23	TNT	2.7
6. WWE 9p	5/19	TNN	2.5
7. NBA: Mav'ricks/Spurs	5/21	TNT	2.2
7. NBA: Nets/Pistons	5/20	ESPN	2.2
9. Friends	5/21	TBS	1.7
10. Inside the NBA	5/23	TNT	1.6

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

May 19-25

Total households (in millions)

	WEEK	STD
1. FOX	8.3	6.5
2. CBS	7.6	8.8
3. NBC	7.3	8.2
4. ABC	5.4	6.7
5. WB	2.6	2.8
6. UPN	2.5	2.4
7. PAX	0.7	0.9

Adults 18-49 (in millions)

	WEEK	STD
1. FOX	7.3	5.5
2. NBC	4.4	5.7
3. CBS	4.0	4.9
4. ABC	3.5	4.8
5. WB	2.0	2.3
6. UPN	2.0	1.9
7. PAX	0.3	0.4

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	
1. American Idol Wed	FOX	21.7
2. American Idol Wed Special	FOX	18.4
3. American Idol Tue	FOX	16.3
4. Everybody Loves Raymond	CBS	15.3
5. Law & Order	NBC	13.4
6. CSI: Miami	CBS	12.8
7. CSI	CBS	12.3
8. Law & Order Wed 9p	NBC	11.6
9. American Idol: Final Two	FOX	10.8
10. Without a Trace	CBS	10.6

Adults 18-49 (in millions)

	WEEK	
1. American Idol Wed	FOX	21.6
2. American Idol Wed Special	FOX	16.7
3. American Idol Tue	FOX	14.4
4. Everybody Loves Raymond	CBS	9.6
4. CSI: Miami	CBS	9.6
6. American Idol: Final Two	FOX	9.5
7. Law & Order	NBC	8.7
8. 24	FOX	8.3
9. Mr. Personality	FOX	7.3
10. NBC Movie/Wk: M. Stewart	NBC	6.7

SOURCE: Nielsen Media Research

Week	abc		CBS		NBC		FOX		PAX		UPN		WB	
	7.6/12	11.2/17	8.0/12	8.6/13	0.5/1	2.6/4	4.5/7							
MONDAY														
8:00		22. King of Queens 7.8/13	50. Best of Fear Factor 4.6/7	9. American Idol: Final Two 10.2/16	110. It's a Miracle 0.4/1	80. The Parkers 2.0/3	41. 7th Heaven 5.4/9							
8:30		19. Yes, Dear 7.9/12				76. One on One 2.3/4								
9:00	26. ABC's 50th Anniversary 7.6/12	4. Ev Lvs Raymnd 14.3/21	11. NBC Movie of the Week—Martha Inc.: The Story of Martha Stewart 9.8/15	31. Mr. Personality 7.0/10	110. Sue Thomas, F.B. Eye 0.4/1	70. Girlfriends 3.0/4	63. Everwood 3.6/5							
9:30		6. CSI: Miami 12.0/19												
10:00						97. Diagnosis Murder 0.8/1								
10:30														
TUESDAY														
8:00	42. 8 Simple Rules 5.3/9	12. JAG 8.9/14	58. Most Outrageous Game Show Moments 4.2/7	3. American Idol 15.2/24	110. Weakest Link 0.4/1	72. Buffy the Vampire Slayer 2.9/5	61. Gilmore Girls 3.8/6							
8:30	40. According to Jim 5.7/9		19. Frasier 7.9/12	13. 24 8.7/13	107. Just Cause 0.5/1	78. America's Next Top Model* 2.1/3	52. Smallville 4.5/7							
9:00	37. Less Than Perfect 6.1/9	17. CBS Sunday Movie—Hitler: The Rise of Evil, Part 2 8.2/13	39. Watching Ellie 5.9/9											
9:30			33. Dateline NBC 6.4/10		93. Diagnosis Murder 1.2/2									
10:00	13. NYPD Blue 8.7/14													
10:30														
WEDNESDAY														
8:00	38. My Wife & Kids 6.0/9	22. 38th Annual American Country Music Awards 7.8/12	32. Law & Order 6.6/10	2. American Idol Special 17.2/27	103. Candid Camera 0.7/1	73. Enterprise 2.8/4	92. WB Special Movie—I Know What You Did Last Summer 1.3/2							
8:30			8. Law & Order 10.8/16	1. American Idol 20.3/30	107. Doc 0.5/1	82. The Twilight Zone 1.7/2								
9:00	34. The Bachelor 6.2/9		5. Law & Order 12.5/20		97. Diagnosis Murder 0.8/1									
9:30														
10:00	27. Extreme Makeover 7.4/12													
10:30														
THURSDAY														
8:00	54. NBA Pregame 4.3/8	18. CSI: Miami 8.1/15	15. Friends 8.5/15	73. Summer Music Mania 2.8/5	103. It's a Miracle 0.7/1	67. WWE Smackdown! 3.3/6	84. Sabrina/Witch 1.6/3							
8:30			25. Will & Grace 7.7/13				87. The O'Keefes* 1.5/3							
9:00	58. NBA Playoffs—Detroit Pistons vs. New Jersey Nets 4.2/7	7. CSI 11.5/19	22. Will & Grace 7.8/13				84. Jamie Kennedy 1.6/3							
9:30		10. Without a Trace 10.0/17	29. Frasier 7.2/12		94. Diagnosis Murder 1.0/2		82. Jamie Kennedy 1.7/3							
10:00			28. ER 7.3/13											
10:30														
FRIDAY														
8:00	42. America's Funniest Home Videos 5.3/10	63. JAG 3.6/7	34. Dateline NBC 6.2/12	65. Fox Movie Special—Final Destination 3.5/7	107. Friday Night Flx—MHC: Haven't We Met Before? 0.5/1	95. UPN's Movie Friday—Harvard Man 0.9/2	87. What I Like About 1.5/3							
8:30							84. Greetings/Tucson 1.6/3							
9:00	45. America's Funniest Home Videos 5.2/10	67. Hack 3.3/6					75. Reba 2.4/4							
9:30		54. 48 Hours Investigates 4.3/8	15. Law & Order: Special Victims Unit 8.5/16		103. Diagnosis Murder 0.7/1		81. Grounded for Life 1.8/3							
10:00	48. 20/20 4.9/9													
10:30														
SATURDAY														
8:00		42. The Price Is Right 5.3/11	65. NBC Saturday Night Movie—Indiana Jones and the Last Crusade 3.5/7	62. Cops 3.7/8	97. Bonanza 0.8/2									
8:30				58. Cops 4.2/9										
9:00	70. ABC Saturday Night at the Movies—Anna and the King 3.0/6	50. The District 4.6/9		45. AMW: America Fights Back 5.2/10	97. Bonanza 0.8/1									
9:30		54. The Agency 4.3/8			97. Bonanza 0.8/2									
10:00														
10:30														
SUNDAY														
7:00		34. 60 Minutes 6.2/13	45. 100 Years of Hope and Humor 5.2/11	(nr) NASCAR Winston Cup Coca-Cola 600 4.7/11	110. Candid Camera 0.4/1		87. Gilmore Girls 1.5/3							
7:30	67. Wonderful World of Disney—Toy Story 3.3/7	54. Becker 4.3/8			95. Doc 0.9/2		87. Charmed 1.5/3							
8:00			29. Law & Order: Criminal Intent 7.2/13	53. Winston Cup Post 4.4/8	97. Sue Thomas, F.B. Eye 0.8/1		91. Black Sash 1.4/2							
8:30		49. CBS Sunday Movie—Message in a Bottle 4.8/9	19. Law & Order: Criminal Intent 7.9/14		103. Just Cause 0.7/1									
9:00	78. Alias 2.1/4													
9:30														
10:00	76. The Practice 2.3/4													
10:30														
Averages														
Week	5.0/9	7.2/12	6.9/12	7.8/14	0.7/1	2.3/4	2.4/4							
S-T-D	6.3/10	8.2/13	7.7/13	6.0/10	0.8/1	2.3/4	2.6/4							

Tan tint indicates winner of time slot

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

MARKET | Norfolk | FOCUS

Zahn Gets New Exec. Producer

BY ALLISON ROMANO

James Miller, who most recently was a consultant for ABC News' *Good Morning America*, will be senior executive producer for Zahn's upcoming prime time *American Evening*, which should launch this summer.

Zahn has been anchoring two hours in prime since the early days of the war in Iraq, but CNN is still formally "developing" her new show. Anchoring under the placeholder name *Live From the Headlines*, Zahn drew roughly 900,000 viewers from the time the war ended until May 9, when she went on a brief leave.

Miller may be new to cable news, but he says *Good Morning America* prepared him well for the cable grind. "GMA is a beast. It is a 24-hour operation, and there is no part of the day when you can relax," he said. Battling with feisty Fox News Channel, though, will surely be something new. Miller will work with Zahn and CNN Executive Vice President and General Manager Teya Ryan to craft the newscast's design and elements.

Along with his *Good Morning America* experience, he has been a producer for CBS News and was a television reporter for *The Washington Post*. More recently, he was executive vice president of original programming for USA Network.

He welcomes his reemergence in the news business. "In entertainment, you're creating an alternate reality," Miller said. "I'd rather stick with what's real." ■



'In entertainment, you're creating an alternate reality, I'd rather stick with what's real.'

JAMES MILLER,
CNN

AT A GLANCE

The Market

DMA rank	41
Population	1,825,000
TV homes	678,000
Income per capita	\$15,712
TV revenue rank	45
TV revenue	\$105,600,000

Commercial TV Stations

RANK*CH.	AFFIL.	OWNER
1 WAVY-TV	10 NBC	LIN
2 WVEC-TV	13 ABC	Belo
3 WTKR(TV)	3 CBS	N.Y. Times
4 WGNT(TV)	27 UPN	Viacom
5 WTVZ(TV)	33 WB	Sinclair
6 WVBT(TV)	43 Fox	LIN
7 WPKV(TV)	49 Pax	Paxson

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

Cable/DBS

Cable subscribers (HH)	528,840
Cable penetration	78%
ADS subscribers (HH)**	81,360
ADS penetration	11.7%
DBS carriage of local TV?	DirecTV only

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

What's No. 1

Syndicated Show	RATING/SHARE***
Wheel of Fortune (WVEC)	9.4/16
Network Show	
Law & Order (WAVY)	18.4/27
Evening Newscast	
WAVY	8.9/16
Late Newscast	
WAVY	11.0/19

***May 2003, total households
SOURCES: Nielsen Media Research, BIA Research

Vets' Return Aids Market

The last two weeks have been busy, exciting ones in Norfolk, Va., Naval Station. Norfolk is the world's largest naval installation, with five battle groups (each comprising close to 10,000 sailors). After six months away, the sailors have started returning. The USS Harry S. Truman docked May 23; the Theodore Roosevelt was scheduled to arrive on May 29.

Obviously cause for celebration by the sailors and their families, it's also good news for the television stations in this market, which includes Portsmouth and Newport News.

These almost 20,000 troops "have had six months at sea and nowhere to spend their pay. They've been on the ship the entire time, explains Ed Munson Jr., president/general manager of NBC affiliate WAVY-TV and Fox affiliate WVBT(TV). "So the car dealers welcome them home, as do restaurants and retailers. They're also coming back with hazardous-duty pay, so that will be a real shot to the economy here. And we've seen a nice bump in the advertising activity."

Ad sales, he adds, are "pacing very strong for the third and fourth quarters. We think the market has kind of hit the end of the trough."

Mario Hewitt, general manager of ABC affiliate WVEC-TV concurs: "The market per se is slightly better than last year, maybe flat to 2% up."

Cox Cable is the dominant MSO, with about "440,000 homes of the 660,000 in the market," Hewitt says. WAVY-TV has a partnership with Tribune's *The Daily Press*. "We do joint stories; we have a bureau in their newsroom," Munson says. The almost-10-year-old partnership is strictly news: "There's no ad component."

WVEC-TV is in a seven-year relationship with the area's other daily newspaper, *The Virginian Pilot* and Cox Cable. "We run a 24-hour news cable channel called LNC, Local News on Cable," says Hewitt. WVEC-TV produces content, and a separate sales staff sells the cable news product. The station shares stories with the newspaper and produces its 10 p.m. newscast from the paper's newsroom—Mark K. Miller



WHAT THEY DO

17.6 miles is the length of the Chesapeake Bay Bridge Tunnel, the world's largest bridge-tunnel complex, connecting Norfolk/Virginia Beach and Virginia's Eastern Shore.

30M pieces of art are in the Chrysler Museum of Art, including a world-class collection of glass objects.

SOURCE: norfolkcvb.com; chrysler.org

HATCHETT RULES NORFOLK!

JUDGE HATCHETT
Delivers Impressive
Ratings on WAVY
at 3:00 PM!

JUDGE HATCHETT

3.7 HOUSEHOLD RATING!
+23% OVER LEAD-IN
+37% OVER YEAR AGO TIME PERIOD!



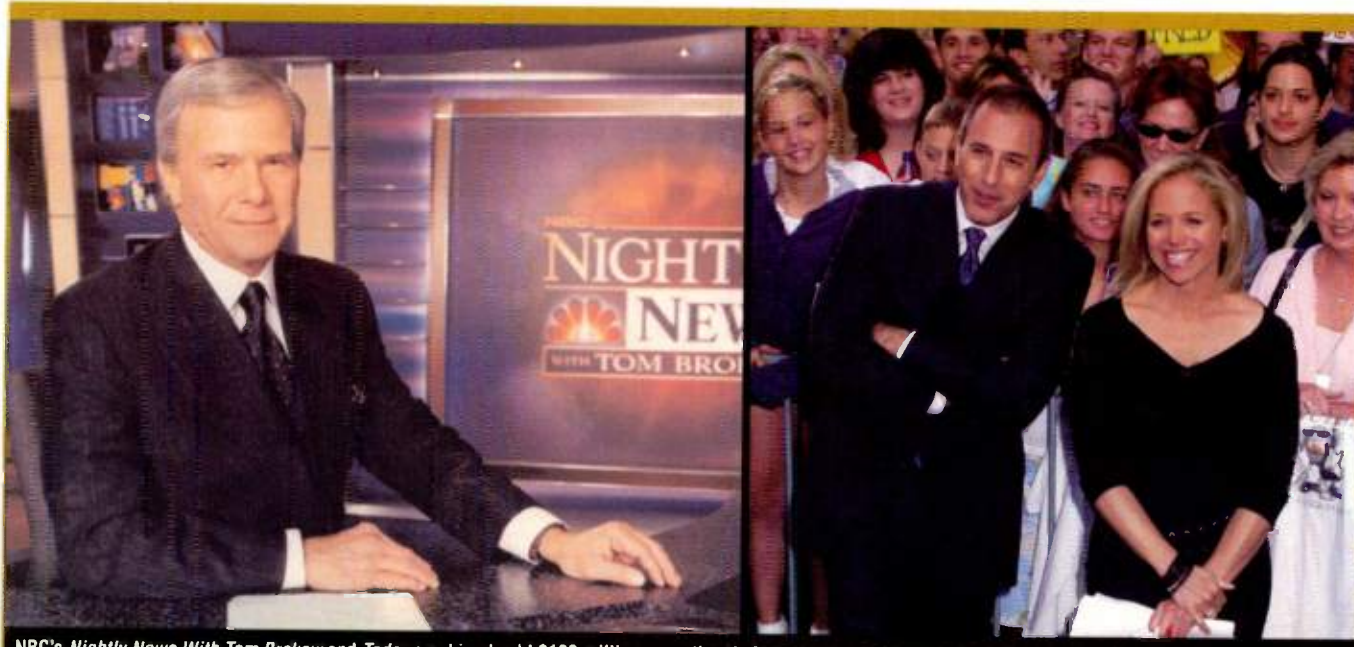
SONY PICTURES TELEVISION

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Source: NSI, WRAP Overnights, M-F, (5/19/03 - 5/23/03), 3:00-3:30p, vs. 1/2 hour lead-in, year ago = May '02 Sweep

www.sonypicturestelevision.com

TV BUYER



NBC's *Nightly News With Tom Brokaw* and *Today* combined sold \$100 million more than in last year's upfront. *Today's* pricing was up 14%.

Broadcast Nets Hit the Jackpot

All dayparts, not just prime time, saw increases in a hot upfront market

BY STEVE MCCLELLAN

For the second consecutive year, the major broadcast networks sold their entire upfront advertising inventory—across all dayparts—in one week-long frenzy. For a change, the blur of dollar signs extended through all the dayparts: from early morning, to daytime, prime time and late night.

In a blinding burst, advertisers spent roughly \$13.1 billion on the broadcast networks this year, up 9% from a year ago.

Although the headlines in the business press concentrated on upfront buying in prime time, the market was red hot everywhere this year.

NBC sold \$100 million more for the *Today* show and *Nightly News* combined than in last year's upfront. *Today* show pricing was up 14%. Late night was also up, with price hikes in the 14%-15% range.

ABC sold approximately \$3.4 billion across all dayparts, up 21% from a year ago. That includes a prime time market that reached almost \$2.4 billion, with about \$600 million of prime time sports, including pro football, basketball and hockey.

It also includes a full season of the late-night entry *Jimmy Kimmel Live*, which was added to the schedule last January, as well as upfront sales for portions of big-ticket specials such as the Academy Awards telecast.

One of the biggest surprises was the

resurgence of the daytime daypart, which had taken some huge hits in volume and pricing in the past couple of years. This year, sources estimate, dollars in the daypart were up 13%-15%, totaling between \$910 million and \$925 million.

ABC grabbed the biggest single share of daytime dollars, raking in close to \$400 million. CBS wasn't far behind with about \$360 million. NBC, which has fewer daytime shows, collected the rest: be-

Putting It All Together



ABC daytime (including *All My Children*, with Susan Lucci, above) grabbed close to \$400M.

All dayparts

NBC	\$4.1 billion
▲ ABC	\$3.4 billion
CBS	\$3.0 billion
TOTAL	\$10.5 billion

SOURCE: BROADCASTING & CABLE research

tween \$150 million and \$165 million.

"Pharmaceuticals drove the daytime marketplace up big," says Bob Riordan, senior vice president, national broadcast, for MPG. He and others said that package-goods money was up as well. They also said a number of daytime advertisers moved a lot of money budgeted for scatter into the upfront.

"Daytime is a very efficient daypart now because it's been tanking in the last couple of years, taking some pretty serious rollbacks in pricing," says Riordan. His estimate is that, over the past two years, daytime prices dropped 18%-20%.

But not this year. With high demand, "people just jammed dollars into that daypart," he says. Prices were said to be up by 11%-12%.

"Daytime was absolutely a surprise," says Mike Shaw, president of sales and marketing, ABC-TV. He believes that the same computer models—known as optimizers—that told advertisers to buy cable in daytime in the past spit out different data this year.

"We still deliver a daytime rating to 99% of the country, and it's first-run programming 52 weeks of the year," he says. "That's pretty impactful. I think the optimizers pushed the daytime money back to the networks."

Plus, he adds, soap opera fans—like the viewers who follow *All My Children* and other soaps on ABC—are a passionate bunch focused on the program and not channel surfing.

The early-morning daypart was also

Continued on page 26

EBB & FLOW

Flat First Half For Local TV

Second-quarter local TV advertising spending looks flat or down depending on the market. Given the Television Bureau of Advertising (TVB) 1st Quarter Report, released today, broadcast spot appears headed for the kind of flat-to-down year most industry watchers have come to expect of non-Olympic, off-election years.

"While April buying was pretty

1Q Computer Advertising

-26%

good, spots placed for May were flat, and June is down," says one major station rep source. "People are still holding back."

Petry Media Corp CEO Tim McAuliff agrees. "We see second quarter as flat to -2% right now, making June absolutely pivotal. We need some dynamic spending [to drive things up]."

"There's still a lot of late buying going on," adds Pete Stassi, SVP, local broadcast, PHD, "but automotive advertisers can't miss the spring window because July and August are dead for car sales."

Bonita Le Flore, Zenith Media EVP and director of local broadcast, sees variations. "I don't see New York as down between retail, auto and movies for second quarter. Generally, I'm not seeing a flat second quarter in the top 20 markets. Below that, however, there's weakness."

According to the TVB report, first-quarter local TV spending (local and national spot combined) hit \$3.7 billion in 2003, 0.3% over the \$3.69 billion spent in 2002.

Not unexpectedly, political was down 50%. But soft drinks, candy and snacks also fell 29%, while computers and software dropped 26%.

Some major advertisers' spending rose sharply. Target was up 77%, and local General Motors car dealers posted a 67% increase.—*Jean Bergantini Grillo*

NEXT WEEK:

Syndication

KING WORLD PROUDLY SALUTES DAYTIME EMMY WINNERS!



THE OPRAH WINFREY SHOW

OUTSTANDING ACHIEVEMENT IN MULTIPLE CAMERA EDITING

MIKE MABBOTT, SENIOR EDITOR
JOHN STROLIA, SENIOR EDITOR
NEIL COLEMAN, EDITOR
DOUG RYAN, EDITOR
TOM PYERS, EDITOR
TIM DROVER, EDITOR
MIKE SHERRY, EDITOR
DAN TOWELL, EDITOR
JOHN KILPATRICK, EDITOR
CHARLES JOHN FLORAMO, EDITOR

OUTSTANDING ACHIEVEMENT IN LIGHTING DIRECTION

TARA DENISE, LIGHTING DIRECTOR

OUTSTANDING ACHIEVEMENT IN HAIRSTYLING

ANDRE WALKER, HAIRSTYLIST FOR OPRAH WINFREY

MARTHA STEWART LIVING

OUTSTANDING SERVICE SHOW HOST

MARTHA STEWART, HOST

OUTSTANDING SERVICE SHOW

MARTHA STEWART, EXECUTIVE PRODUCER
EVE KRZYZANOWSKI, EXECUTIVE PRODUCER
CAROLYN KELLY WALLACH, SENIOR PRODUCER
LISA WAGNER, SENIOR PRODUCER
SUZANNE McGRATH, PRODUCER
MARA ALTSCHULER, PRODUCER
BARBARA FIGHT, PRODUCER
LAURIE HEPBURN, PRODUCER
LENORE WELBY, PRODUCER
GRETA ANTHONY, PRODUCER

JEOPARDY!

OUTSTANDING GAME SHOW HOST

ALEX TREBEK, HOST

OUTSTANDING GAME/AUDIENCE PARTICIPATION SHOW

HARRY FRIEDMAN, EXECUTIVE PRODUCER
LISA FINNERAN, SENIOR PRODUCER
ROCKY SCHMIDT, SENIOR PRODUCER
GARY JOHNSON, SENIOR PRODUCER

OUTSTANDING SPECIAL CLASS WRITING

STEVEN DORFMAN, WRITER
KATHY EASTERLING, WRITER
HARRY FRIEDMAN, WRITER
DEBBIE GRIFFIN, WRITER
GARY JOHNSON, WRITER
JIM RHINE, WRITER
MICHELE SILVERMAN, WRITER
STEVE D. TAMERIUS, WRITER
BILLY WISSE, WRITER

JOCelyn SANTOS, PRODUCER
JENNIFER PILKINGTON, PRODUCER
ANN MACMULLAN, PRODUCER
ELENA FERRETTI, PRODUCER
MARK SKI, PRODUCER
JUDY MORRIS, PRODUCER
LEE BUTTALA, PRODUCER
AJ BOLES, LINE PRODUCER
AL IRIZARRY, COORDINATING PRODUCER

KINGWORLD



Game Show Network Plays 'Find the Product Plug'

BY ALLISON ROMANO

Inspired by the success of product placement in shows like *American Idol* and its own programs, Game Show Network is going to upfront advertisers with a new proposition for sneaking products into its programs.

The cable net is plotting a Saturday-night block branded "Games Across America" that mixes programming interstitials with some of the net's most popular shows, such as *Crammed* and *Greed*. (Think TBS Superstation's "Dinner and a Movie.")

The Games Across America shorts will feature a traveling correspondent—presumably driving a car from an automaker that has paid for the privilege—visiting some of the oddest American competitions, from the World Football Championships to the World Championships of Sand Sculpture. The shorts will air between commercial breaks during the three-hour block, which is scheduled for Saturdays from 9 p.m. to midnight ET starting in October.

"We can weave [products] into the programming when it makes sense," said network ad-sales chief Michael Sakin.

The network is courting automotive, beverage and fast-food companies to buy in, although no deals have been done yet.

Imagine the traveling reporter crisscrossing the country in a Ford Focus or Toyota Prius and stopping at Taco Bells to eat. The studio host can drink a Diet Dr Pepper, the way *American Idol* personalities are never far from a Coca-Cola product placement.

When you're a middling cable network like Game Show—a 0.5-rated channel with 50 million homes—it takes some creativity to break through. "We're an independent and not fully penetrated," Sakin said. "We need to do things that are different from our competition."

Game Show is owned by Sony.

The network, which deals about half its ad inventory in the upfront, hopes to tie product placement into about 25% of those deals, Sakin said.

Earlier this year, Game Show sold General Motors' Saturn on product placement for its original show *Crammed*, with game players ferried around Los Angeles in the *Crammed* car, a Saturn Ion.

But that product-placement deal had to be done in the scatter market because *Crammed* wasn't ready for last year's upfront



GM's Saturn Ion was the car of choice on *Crammed* last year.

selling season. Creating a year-round Saturday-night block gives Sakin a schedule to sell in the upfront. "This is something we can do immediately," he said. "The events already exist." And Game Show already has the programming.

If any of the events are particularly compelling (the 26th Annual Bathtub Race could be a contender), Game Show could air a half-hour special of its coverage in the Saturday-night block (no doubt, American Standard has been notified).

Expect more product integration in future Game Show originals. Sakin is already pondering what kinds of sponsorships he can sell. "We're looking at more opportunities for automotive and wireless, like game play." ■

All Dayparts Share in Upfront Increases

Continued from page 24

up sharply—so sharply that all three networks were said to have been unable to write all the business offered them. Price hikes were comparable to those received in prime time (mid teens) while the volume of money was said to be up 15%-18% and close to \$735 million.

Today, with the highest ratings and a third hour, captured the biggest share, which was said to approach \$400 million, while ABC's *Good Morning America* commanded roughly \$225 million and CBS's *The Early Show*, though a distant third, was said to have grabbed \$110 million.

The late-night daypart also experienced strong demand, reportedly driving about 20% more dollars into the daypart—which exceeded \$500 million—while prices were up by 15%-17%. "Late night was extremely healthy,

and pricing came in just under prime time," says one executive familiar with the numbers.

The evening news shows didn't command the price hikes that other dayparts did, but, significantly, they too were up in pricing and volume. Sources said ad rates were up in the mid single digits while total dollars were up 10% to more than \$350 million.

Altogether, most of the total upfront money (\$10.5 billion) went to the Big Three, which took in 5% more than a year ago. Once again, NBC collected the single biggest share of dollars, about \$4.1 billion across all dayparts, confirmed NBC Television Network Group President Randy Falco. That's up about 5% from a year ago.

Fox took in \$1.6 billion of the total upfront dollars, The WB \$710 million and UPN (\$250 million). ■

HOT SPOTS

Fox Cable's New Tools

FOX CABLE NETWORKS GROUP executives have created two sales tools to help affiliates with their local efforts.

One is its affiliate marketing Web site, which has reported nearly 2,000 registrants since its launch last January. About half those are involved in local ad sales, they noted.

The other tool is **FCNQ**, a quarterly publication available via its affiliate site. **FCNQ** will offer operators sales tips and programming-related and other information, Fox Cable executives said. Hard copies will go to the top 25 markets; they also were given out at the **CABLETELEVISION ADVERTISING BUREAU** sales conference in Chicago last week.

Cross-Platform Deals Go Local

TIME WARNER CABLE is one MSO adapting the popular national cross-platform sales concept to local and regional use. According to President of Ad Sales **LARRY FISCHER**, Time Warner has worked with such accounts as Oxford Health and Staten Island University Hospital, both New York, on packages consisting of Time Warner CityCable (the New York system's ad-sales operation), New York 1 News and America Online assets. In other cases, he said, packages also have included metropolitan pages in *Time*, *Sports Illustrated* and other print vehicles.

Account Reviews

THE ANDREW JERGENS CO. account for personal-care and hair-care products is up for grabs. The review was spurred by the recent merger of incumbent **INTERPUBLIC GROUP OF COS.**' **BOZELL** with the **LOWE** agency, which already handles **JOHNSON & JOHNSON** baby products. There doesn't appear to be any conflict, since the Jergens brands are adult-oriented—from Curel and Jergens lotions to Ban antiperspirant and the John Frieda professional hair-care line. Jergens spent just over \$90 million in measured media last year, according to TNS/CMR data, with \$20 million of that for the Frieda line. ...

AMERICA ONLINE INC.'s corporate review has come down to **OMNICOM**'s **BBDO WORLDWIDE** and **DDB WORLDWIDE** and **WIEDEN + KENNEDY**, Portland, Ore. BBDO produces **AOL BROADBAND**'s current TV spots, including one featuring actress **SHARON STONE**. The account is estimated in the \$100 million range. Media will stay at **INTERPUBLIC**'s **INITIATIVE MEDIA**.

Agencies

An **INTERPUBLIC** team of agencies has won **CABLEVISION**'s DBS-service account. The service, tentatively called "Rainbow DBS," reportedly could get \$100 million in ad support, although Cablevision execs have steadfastly declined to talk dollar figures. Interpublic's **LOWE**, New York, will be the lead creative shop on the account, winning out over teams at **OMNICOM GROUP**'s **TBWA/CHIAT/DAY** and **WPP GROUP**'s **J. WALTER THOMPSON CO.** ...

Creative for **SUNKIST** orange soft drink, marketed via **DR PEPPER/7UP CO.**, has been assigned to **BRAND BUZZ**, New York, part of the **Y&R ADVERTISING** unit of **WPP GROUP**. Y&R already handles other soft drinks for the marketer, including Dr Pepper, 7Up and the new Red Fusion. Previously, Sunkist—with billings estimated at \$5 million—was handled by **INTERPUBLIC**'s **FOOTE, CONE & BELDING**, Chicago.

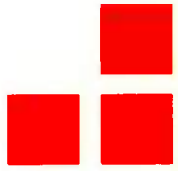
Campaigns

NIKE stunned many in the ad business with last week's endorsement deal for high school basketball phenom **LEBRON JAMES**. The 18-year-old's multi-year deal, reportedly worth \$90 million, was sparked in part by the likelihood that he will be the No. 1 pick in next month's NBA draft. The deal is bigger than those of more established NBA stars like **ALLEN IVERSON** (who has a \$60 million Reebok deal) and just behind Nike's \$100 million-plus endorsement deal with golfer **TIGER WOODS**.

Promotions

COX COMMUNICATIONS VP of ad sales **BILLY FARINA** said his MSO continues to steer toward custom-made network sales promotions. The newest is the upcoming promotion linked to **TLC**'s **A Makeover Story** from **DISCOVERY NETWORKS U.S.** Scheduled for 13 Cox markets, the promotion replaces the successful "Discovery Kids on Camera," said Discovery Networks Director of Local Ad Sales Mike Van Bergen, adding that Cox simply wanted to generate excitement by trying something new. Cox will pursue such non-traditional ad-sales sectors as hair/nail salons, spas and clothing boutiques, he added. ...

FOX CABLE NETWORKS GROUP is at work developing the "Super Semi-Truck Tour" that will hit the road for **SPEED CHANNEL** later this year.

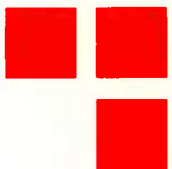


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WASHINGTON

Ridge Takes the Point

Says Homeland Security department will coordinate emergency-communications planning at all levels

BY BILL MCCONNELL

Secretary of Homeland Security Tom Ridge last week welcomed media executives' call for his agency to take the lead in coordinating their companies' emergency-communications planning with federal, state and local officials.

Establishing a lead federal agency as the focal point of media/government planning for terrorist or other disasters is a central tenet of recommendations unveiled by an industry council established by the FCC in the wake of the 9/11 attacks. The council's ultimate goal is to design a plan that will ensure that communications systems remain in operation during large-scale emergencies.

"The media during times of crisis is a critical part of what we do," Ridge told executives from more than 40 broadcast, cable and satellite companies as well as government and public-safety officials participating in the Media Security and Reliability Council.

The council last week recommended "best practices" for media companies to follow during crises and drew up a game plan for eliminating physical vulnerabilities of transmission towers, cable head-ends and other parts of the communications infrastructure.

Ridge recognized that media outlets can minimize the impact of disaster, thus the need for an ongoing dialogue on the issue. "We are never going to design a failsafe system. We're never going to eliminate the threat" so "we have to sustain this conversation."

Recommendations from two working groups (public communications and infrastructure) were unveiled May 28, with up or down votes from participating companies on the ideas due June 18. A final version of the guidelines is expected in December.

Participants in last week's meeting were full of praise for the effort and the participation of the various industries and government and public-safety organizations. But sources involved with the project say frustration lurks behind the scenes because of differing views over the direction and pace of the initiative.

Many of the corporate executives have been pushing the FCC to more aggressively urge state and local governments to step up their participation in the Emergency Alert System. Although EAS equipment can be ac-

tivated to broadcast local emergency alerts generated by state officials, the only required feature is a relic of the Cold War: the capability to broadcast the president's messages to the nation following a nuclear strike or other emergency.

FCC Chairman Michael Powell said the successful incorporation of missing-child "AMBER" alerts into EAS demonstrates the potential in warnings for other local emergencies. "Perhaps there is an analogy for terrorist situations," he said.

To bring the system up to date with better local features, a central agency needs to be in charge, the media executives say.

"We believe leadership in this area should come from the Department of Homeland Security," said John Eck, president of NBC broadcast and network operations. In a not-so-veiled hint of the FCC's reluctance to flex muscle over state and local governments, Eck said his working group on public communications "didn't want to come right out and say" that Ridge's department was the best choice.

Eck's group recommended a number of steps to ensure that the media are "an effective amplifier of government information" during crises. Among them:

- Coordination of each media outlet's role, including foreign-language messages, should be planned and other means of dissemination identified.

- Local EAS practices should be standardized.
- Information cooperatives should be established to share local "best practices."

Bruce Allan, CEO of Harris Broadcast Communications and leader of the council's working group on infrastructure, said one goal is to develop a transmission standard that will work not only with new digital television but with all digital communications devices, such as personal computers and personal digital assistants. "We would like all digital devices to be capable of receiving this."

The oldest telecom device—radio—might, however, be one of the most critical components in emergency communications, given that power outages likely to accompany a catastrophe may leave battery-operated devices the only ones working. "Radio becomes the lowest common denominator," Allen said.

Dennis FitzSimons, council chairman and chief executive of Tribune Co., said the industry has a difficult job ahead of it: "This is no small task." ■



'The media during times of crisis is a critical part of what we do.'

TOM RIDGE,
Secretary of
Homeland Security



CAPITAL WATCH

NABEF Taps Fellows

The National Association of Broadcasters Education Foundation (NABEF) has chosen the recipients of its 2003 Professional Fellowships to the NAB's TV- and radio-management and executive seminars.

Attending the TV-management seminar July 13-18 at Northwestern University in Chicago: Bonnie B. Hunter, WXMI(TV), Grand Rapids, Mich.; Cathy Perron, professor and director, Television Program, Boston University College of Communication; Adriana Sanchez, KECY-TV Yuma, Ariz.; and Antonio Sotelo, WAWS(TV)/WTEV-TV Jacksonville, Fla.

Attending the radio-executive-development program July 19-22 at Georgetown University in Washington: Merrill (Butch) Charles, WPHR-FM Syracuse, N.Y.; Maxie C. Jackson III, WEAA-FM Baltimore; Janet LePorin, WBAB-FM Babylon/WBLI-FM Patchogue, both N.Y.; and Dianne M. Simon, KDRO(AM)/KPOW-FM Sedalia, Mo.

Azteca Sees Spots

Spanish-language network Azteca America may purchase national spot advertising for its affiliates after winning a waiver to FCC rules forbidding nets from handling spot sales for affiliated stations. Since 1978, the FCC, on a case-by-case basis, has exempted Spanish-language networks because national sales firms generally lack the expertise to market programming aimed at Spanish-speaking audiences. As a result, Hispanic stations often have a hard time securing national advertising. Azteca America, the U.S. arm of Mexico-based Azteca International, said the waiver is critical to its expanding in the U.S. market against competitors Univision and Telemundo.

Those two companies now control 95% of the U.S. Hispanic broadcast-TV business, they say, and have permanent waivers of the rule.

FTC Circulates Hispanic PSAs

The Federal Trade Commission is enlisting radio stations in an effort to inform Spanish speakers about the commission's consumer-protection efforts. It has begun sending two PSAs to more than 700 radio stations, including those in the top 100 Hispanic markets. The PSAs provide listeners with instructions on how to file a complaint and alert them to the dangers of identity theft and ways to avoid it.

Dereg Pitch Punctuates Pow-Wow

None of the participants appeared to take notice when the NAB's pro-deregulation message slipped into the FCC Democrats' roundtable against media deregulation. Gerard Waldron, attorney for the Network Affiliated Stations Alliance, called on the FCC to retain the 35% cap on one company's household reach, a big issue for affiliates seeking to check network leverage over affiliation contracts.

Then Waldron went a little off-message for the anti-dereg crowd by adding a plug for relaxing limits on TV duopolies. Although many of NASA's members want more opportunity to double up on TV stations in individual markets, NAB is leading that fight, not NASA. Waldron called on the FCC to "address the duopoly question in a way that preserves the role of local broadcasters" and allows them to set up TV combos in small markets.

BREAKFAST WITH TORIE



NCTA has finalized plans for its National Show panel featuring embedded journalists and the architect of the embedding strategy, Pentagon spokeswoman Torie Clarke (above). Embed fans will have to get out of bed early. The June 10 session will be a 7:30 breakfast affair headlined by Clarke, moderated by C-SPAN's Susan Swain and featuring, at press time, CNN's Martin Savidge and Mike Boettcher, Fox News Channel's Rick Leventhal, and an MSNBC player to be named later.

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BUSINESS

Adelphia Funds Rebuild Effort

Also, revised accounting cuts subscriber count

In new management's continuing journey toward more-normal operations, ailing Adelphia Communications has secured approval to spend \$1.5 billion in large part to upgrade low-capacity systems.

At the same time, Adelphia has drastically reduced its count of the number of digital subscribers its systems had secured. When ousted Chairman and CEO John Rigas was running the show, Adelphia used an aggressive definition of what a "subscriber" actually is.

The now-revised accounting practices weren't necessarily fraudulent, just more aggressive interpretations of industry accounting practices. But Rigas and two sons, Michael and Tim, still face a variety of criminal charges for their use of the public company's resources for family business. (The Rigases acknowledge many of the insider deals but dispute prosecutors' characterization of them as illegal.)

The loan approval allows Adelphia to tap financing that has been tied up for almost a year. When the scandal-plagued cable operator filed for Chapter 11 bankruptcy protection last June, it had already lined up "debtor-in-possession" financing with three major banks. DIP financing furthers the primary goal of bankruptcy protection, allowing the debtor to stay in business and hopefully allowing a fuller payout to creditors than simply shutting down and liquidating operations would allow.

But the money was not released until lenders signed off on an operating budget. As of March 30, Adelphia had been able to tap only \$330 million of the facility.

Recently hired CEO Bill Schleyer—

who previously ran AT&T Broadband—plans to use the money to complete the upgrades. Today, about 70% of the company's systems have been upgraded to capacity of 550 MHz or more. Schleyer aims to take that to 90%.

In the meantime, the financial restatements keep coming. In an SEC filing, Adelphia revised the way it counts subscribers. The Rigas family treated each digital converter deployed as a digital subscriber. Put a digital converter in your living room and

another in the bedroom, and you would be counted as two digital subscribers. New management—and other MSOs—take a more conservative approach, counting "second-set" digital homes as just one digital subscriber.

According to the Rigases, Adelphia had secured 2.4 million digital subscribers by last September, a huge 40% penetration of its basic subscribers. By Schleyer's

count, Adelphia really had just 1.7 million digital subscribers, 30% fewer.

Schleyer also tweaked Adelphia's method for counting basic subscribers. The difference comes in apartment buildings that have discounted, bulk-rate deals. With most operators, a 100-unit apartment building getting a 20% discount is treated as 80 "equivalent basic units." But Adelphia counted "doors," treating even those discounted subscribers as 100 units.

Adelphia's method is not necessarily fraudulent: Cablevision Systems also "counts doors." It's an aggressive method that allows an MSO to brag about subscriber counts and basic penetration. Schleyer's new method, on the other hand, will make revenues and cash flow per subscriber look better. ■

Adelphia is also changing previous cash-flow reports, decreasing reported cash flow in 2002 by \$144 million.

Adelphia, Really

New management at the scandal-rocked Adelphia Cable revised its subscriber counts, primarily by counting digital subscribers more conservatively. Below is a look at how Adelphia once reported its subscribers. Under the new management, figures for December '02 and March '03 did not need to be revised.

	Basic subs			Digital subs			High-speed data		
	OLD	REVISED	DIFF.	OLD	REVISED	DIFF.	OLD	REVISED	DIFF.
Mar. '02	5,454,116	5,427,219	-26,897	2,157,369	1,502,564	-654,805	398,782	396,016	-2,766
Jun. '02	5,451,731	5,425,404	-26,327	2,344,171	1,631,970	-712,201	492,451	489,718	-2,733
Sep. '02	5,377,026	5,350,036	-26,990	2,425,570	1,692,482	-733,088	555,515	553,178	-2,337
Dec. '02	—	5,321,675	—	—	1,783,480	—	—	627,170	—
Mar. '03	—	5,302,533	—	—	1,837,871	—	—	711,736	—

SOURCE: Company report



CHANGING HANDS

Combos

KVON(AM) Napa and KVYN-FM St. Helena (San Francisco), Calif.

PRICE: \$3 million

BUYER: Wine Country Broadcasting Co. (Roger O. Walther, president); no other broadcast interests

SELLER: CBM Napa LLC (Charles B. Moss III, president)

FACILITIES: KVON(AM): 1440 kHz, 5 kW day/1 kW night; KVYN-FM: 99.3 MHz, 6 kW, ant. 259 ft.

FORMAT: KVON(AM): News/Talk/Sports; KVYN-FM: AC

KJHY-FM Emmett and KKIC(AM) Meridian (Boise), Idaho

PRICE: \$1.2 million (\$1.05 million is for KJHY-FM, the remaining \$150,000 for KKIC)

BUYER: First Western Inc. (Steve Summer, president); no other broadcast interests

SELLER: Western Pacific Inc. (John Tanner, president)

FACILITIES: KJHY-FM: 101.9 MHz, 57 kW, ant. 2,533 ft.; KKIC(AM): 950 kHz, 4 kW day/35 W night

FORMAT: KJHY-FM: Spanish/Variety; KKIC(AM): Christian

WNBY(AM) and -FM Newberry, Mich.

PRICE: \$400,000

BUYER: Sovereign Communications LLC (William C. Gleich, manager); no other broadcast interests

SELLER: F&W Broadcasting Inc. (Saundra Feutz, president)

FACILITIES: WNBY(AM): 1450 kHz, 1 kW; WNBY-FM: 93.7 MHz, 6 kW, ant. 262 ft.

FORMAT: WNBY(AM): Country; WNBY-FM: AC

FMs

WVIV-FM (formerly WXXY-FM) Highland Park (Chicago), Ill.

PRICE: \$32.88 million

BUYER: Hispanic Broadcasting Corp. (McHenry Tichenor Jr., president/CEO); owns eight other stations, including WJTW-FM Chicago

SELLER: Big City Radio (Charles Fernandez, president/CEO)

FACILITIES: 103.1 MHz, 6 kW, ant. 328 ft.

FORMAT: Spanish

COMMENT: Originally, the application for the transfer of control of the station was filed from Big City to Superior Broadcasting. The parties are requesting that

the application be dismissed and the station's license be assigned directly to HBC or Univision, depending on the closing date of the station groups' merger.

WLKQ-FM Buford (Atlanta), Ga.

PRICE: \$5.25 million

BUYER: Davis Broadcasting Inc. (Gregory A. Davis, president/director); owns five other stations, none in this market

SELLER: Buford Broadcasting Inc. (Jacquelin Joseph, president)

FACILITIES: 102.3 MHz, 4 kW, ant. 390 ft.

FORMAT: Oldies

WIMX-FM Gibsonburg (Toledo), Ohio

PRICE: \$2 million

BUYER: Urban Radio Broadcasting LLC (Kevin Wagner, president); owns three other stations, none in this market

SELLER: Riverside Broadcasting Inc. (Craig Dobler, president)

FACILITIES: 95.7 MHz, 4 kW, ant. 433 ft.

FORMAT: Urban AC

KANS-FM Osage City (Topeka), Kan.

PRICE: \$1.3 million

BUYER: 3 Points Media LLC (Bruce Buzil, manager); owns five other stations, none in this market

SELLER: C & C Consulting Inc. (Edward Lipson, president/CEC)

FACILITIES: 92.9 MHz, 8 kW, ant. 538 ft.

FORMAT: Oldies

WDQN(AM) Duquoin, Ill.

PRICE: \$600,000

BUYER: Three Angels Broadcasting Network Inc.; no other broadcast interests

SELLER: Duquoin Broadcasting Co. (Mary Ann Showalter, partner)

FACILITIES: 1580 kHz, 170 W day/7 W night

FORMAT: AC/Country

WAVK-FM Marathon, Fla.

PRICE: \$600,000

BUYER: LSM Radio Partners LLC (Kenneth Barlow, managing member); owns one other station, WWWK-FM Marathon

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

FACILITIES: 105.5 MHz, 26 kW, ant. 115 ft.

FORMAT: AC

BROKER: Joel Day of Comm Corp.

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CHANGING HANDS

WNRR-FM Bellevue, Ohio

PRICE: \$550,000

BUYER: BAS Broadcasting (James A. Lorenzen, president); owns one other station, not in this market

SELLER: Bellevue Community Broadcasting Inc. (Robert Ladd, president/CEO)

FACILITIES: 92.1 MHz, 4 kW, ant. 108 ft.

FORMAT: Hot AC

BROKER: Greg Guy of Patrick Communications

WWWK-FM Marathon, Fla.

PRICE: \$540,000

BUYER: LSM Radio Partners

LLC (Kenneth Barlow, managing member); owns one other station, WAVK-FM Marathon

SELLER: Gary Violet

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

FORMAT: Dance

BROKER: Joel Day of Comm Corp

WSSI-FM Carthage, Miss.

PRICE: \$450,000

BUYER: Boswell Broadcasting Co. (Mims Boswell, partner); owns two other stations, neither in this market

SELLER: M. & L. Goodwin (Mike Goodwin, owner)

Station Sales Scorecard

	2003 YTD*		2002	
	NUMBER	VALUE (000)	NUMBER	VALUE (000)
TELEVISION	16	\$225,639	92	\$2,493,292
RADIO	357	\$1,216,795	815	\$5,396,739

SOURCE: BIA Financial Networks

*Through May 28

FACILITIES: 98.3 MHz, 20 kW, ant. 328 ft.

FORMAT: Country

KFIF-FM Soda Springs, Calif.

PRICE: \$227,000

BUYER: Fremont Broadcasting Co. Inc. (Ted Austin Jr., president); owns one other station, not in this market

SELLER: Douglas R. Mathis

FACILITIES: 100.1 MHz, 3 kW, ant. -276 ft.

FORMAT: Country

KSRN-FM Kings Beach (Reno), Calif.

TERMS: Station into trust

BUYER: Reno Station Business Trust (David Juris, trustee); no other broadcast interests

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

FACILITIES: 107.7 MHz, 230 W, ant. 2,868 ft.

FORMAT: AC

COMMENT: NextMedia is placing this station into a trust in order to comply with ownership rules regarding its purchase of KHNK-FM from Citadel.

AMs

KIIS(AM) Canyon Country (Los Angeles), Calif.

PRICE: \$900,000

BUYER: Jeri Lyn Broadcasting Inc. (Carl Goldman, president); no other broadcast interests

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

FACILITIES: 1220 kHz, 1 kW day/500 W night

FORMAT: Top 40

COMMENT: Clear Channel will retain the KIIS call letters, and Jeri Lyn Broadcasting will take the KACD call letters from Clear Channel's Thousand Oaks, Calif., station.

WLTG(AM) Panama City, Fla.

PRICE: \$500,000

BUYER: Williams Communications Inc. (Walton E. Williams Jr., president); owns 10 other stations, none in this market

SELLER: Hour Group Broadcasting Inc. (A.D. Whitehurst, president)

FACILITIES: 1430 kHz, 5 kW

FORMAT: News/Talk

BROKER: Ron Kempff of Ron Kempff Communications

WBZR(AM) Destin (Ft. Walton Beach), Fla.

PRICE: \$400,000

BUYER: Flagship Communications Inc. (Keith Vanover, president); owns one other station, WFSH(AM) Ft. Walton Beach.

SELLER: Destiny Communications Corp. (Robert Pitts, presi-

dent)

FACILITIES: 1120 kHz, 2 kW

FORMAT: Talk/News

KTON(AM) Belton (Killeen-Temple), Texas

PRICE: \$400,000

BUYER: M&M Broadcasters Ltd. (Gary L. Moss, president); owns two other stations, neither in this market

SELLER: Sheldon Communications Inc. (Don Grabowski, president)

FACILITIES: 940 kHz, 1 kW day/5 W night

FORMAT: Christian

BROKER: Bill Whitley of Media Services Group

WZJY(AM) Mount Pleasant (Charleston), S.C.

PRICE: \$380,000

BUYER: Levas Communications LLC (Walter P. Lomax, member); owns two other stations, neither in this market

SELLER: Caswell Communications Inc. (Judith Aidoo, president)

FACILITIES: 1480 kHz, 880 W day/44 W night

FORMAT: Religion/Talk

WHMA(AM) Anniston, Ala.

PRICE: \$275,000

BUYER: Williams Communications Inc. (Walton E. Williams Jr., president); owns 10 other stations, none in this market

SELLER: Casey Network LLC (Jimmy Jarrell, president/CEO)

FACILITIES: 1390 kHz, 5 kW day/1 kW night

FORMAT: News

WFSH(AM) Valparaiso-Niceville (Ft. Walton Beach), Fla.

PRICE: \$225,000

BUYER: Flagship Communications Inc. (Keith Vanover, president); owns one other station, WBZR(AM) Ft. Walton Beach

SELLER: Bayou Communications (Norton R. Gilson, president)

FACILITIES: 1340 kHz, 1 kW

FORMAT: Oldies

WGTX(AM) De Funiak Springs, Fla.

PRICE: \$220,000

BUYER: John H. Beebe, no other broadcast interests

SELLER: Wesco Enterprises (Sara Comander, co-owner)

FACILITIES: 1280 kHz, 5 kW day/46 W night

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

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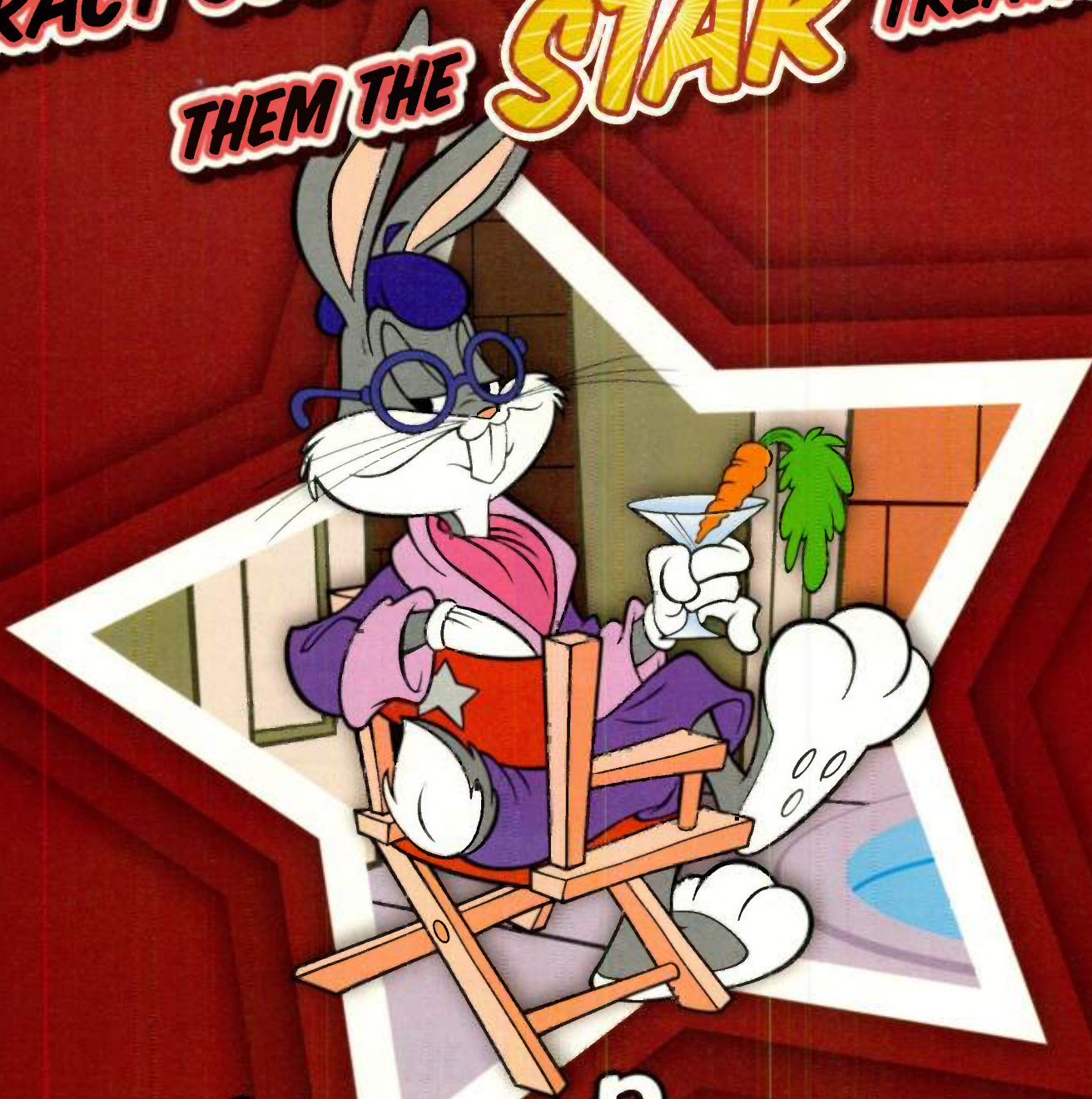
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TECHNOLOGY

Online News Stations Can Use

Newsmarket taps IP to deliver content to clients' door

BY KEN KERSCHBAUMER

Television coverage of the war in Iraq stretched TV-network operations on the ground and in the sky as satellites often were overwhelmed with signals heading from the Middle East around the globe. Hard news ruled the skies, and soft news took a back seat.

For The Newsmarket, that in-the-sky crunch turned into an on-the-ground opportunity as TV-station customers relied more heavily than usual on its service. The Newsmarket offers a Web-based platform that allows broadcast news departments to browse video news clips and content and download them or have them delivered via Express Mail.

Since its inception, the company has seen changes in its customers' comfort level with receiving content via IP delivery. President and CEO Shoba Purushothaman says that, at first, clients used the system to browse the video but typically favored having the content express-mailed. "Then they got brave and started experimenting with digital delivery. Now they go straight to digital delivery because it's easier." She says 850



Journalists can use keywords to locate shots of what they need, says The Newsmarket's Shoba Purushothaman.

stations in 60 countries use the service.

The company's Web site (www.thenewsmarket.com) aggregates b-roll, some video news releases and other content for its users. Headquartered in New York with offices in London, Munich, and Singapore, The Newsmarket provides free video content to its users, content that can usually be used to spice up a voiceover and add color. Along with sending content via the Web and T1

lines, the company also offers an on-demand satellite feed that has proved popular in newsrooms throughout Asia. The tape-delivery option is same day in most markets.

Content providers include AP, Motorola, EDS, Daimler-Chrysler and 3Com. "The content providers pay us to digitize, make searchable, and archive the content," Purushothaman says. "The advantage for journalists is they don't have to wade through 10 minutes of b-roll to see if there is a shot of what they need. They can use keywords to cut to the chase."

It would seem to be a natural place for video news releases to proliferate, but the creation and distribution of VNRs has a limited return on investment, Purushothaman says, adding that none of the big-name stations will use VNRs willingly.

Ideally, a one-minute clip can be sent in three to four minutes although it typically takes about six minutes. The speed continues to increase with each passing day. ■

Proximity Manages NBC Operation

BY KEN KERSCHBAUMER

Meeting the challenge of deploying a centralized graphics operation like that recently deployed by the NBC Television Stations Division requires more than just graphics and character-generator (CG) hardware and software: It requires a system to bring it all together. In the case of NBC, that meant using a number of products from Proximity, an Australia-based manufacturer that today does more than 60% of its business in the U.S.

"There is a cost-efficiency reason for creating a centralized graphics facility, but that's not the only reason to do it," says Proximity CEO Luke Tristram. "There are also quality improvements because smaller stations can receive a higher level of service they otherwise wouldn't be able to afford."

NBC uses the Proximity products to tie its stations more closely with NBC Arthouse, the group's graphics facility located in Dallas. The products work closely with Pinnacle's

Deko character generator to provide the content-management system used to catalog the graphics as well as the system used to distribute them.

"There's also a piece of our system that works with the Pinnacle Deko CG for titling and a backend order-management request process that allows a station to request a graphic and have the artist build it and then publish it straight to the station's rundown," he says.

Proximity's products include Xenomax (it converts and transfers content from one manufacturer's system to another), Xenomotion (a transcoder) and Xenotrack (a system that tracks requests and order fulfillment).

It's Xenostore, however, that offers some of the most interesting applications. Tristram refers to it as the company's "Google" equivalent.

"Rather than creating a separate bucket where everything is kept, we can actually go in and map what you've already got and create thumbnail and metadata about content on different systems," says Tristram. "Then people can create a single search point for locating stuff." ■

Focus

NEWS GRAPHICS



Proximity's XenoStore serves as a central catalog for graphical elements.

Cutting

Edge

SCTE Call for Papers

If you're thinking of submitting a proposal for technical sessions at the Western Show from Dec 2-5 now is the time. The California Cable & Telecommunications Association (CCTA) and The Society of Cable Telecommunications Engineers (SCTE) have set a deadline of July 11 for receiving proposals. Preferred topics include network security, managing the network in the retail environment, and traffic management although any topic will be considered. Selected presenters will be required to provide electronic versions of their fully developed papers by Oct. 10. Completed proposals can be e-mailed to technicalsessions@scte.org.

Dolby's Got AOL

America Online and Dolby Laboratories have introduced Dolby AAC technology, an enhanced version of MPEG AAC streaming technology. It's currently being deployed with new versions of Radio@AOL and Radio@AOL for Broadband. The new system is designed to improve the radio listening experience by streaming audio content with higher quality at lower bit rates (64 kbps for broadband and 14 kbps for narrowband).

HD4 Debuts

National Mobile Television's latest HD production unit, the \$10 million HD4, recently produced its maiden HD/NTSC simulcast from Continental Airlines Arena in East Rutherford, N.J. The truck, which includes Thomson Grass Valley cameras, was used for NBA-TV's broadcast of Game Five of the first-round series between the New Jersey Nets and Milwaukee Bucks. That production was 1080i; future work for ESPN-HD will be done in 720p.

HDTV



NEP Taps Sony

Mobile production company NEP has installed Sony's DVS-9000 digital production switcher in the Columbia OB Mobile Production truck it purchased from Action Sports Cable Network. According to George Hoover, NEP senior vice president of operations and engineering, the switcher allows the truck to create both SD and HD content simultaneously or individually as needed. The switcher has up to four mix effects, 80 digital video inputs, 56 outputs and eight full-function DVE channels. The 53-foot truck also has 12 Sony HDC-900/950 cameras and nine HD-CAM videotape recorders.

VOD Gateway To Provide More Streams at Less Cost

BY KEN KERSCHBAUMER

Artel is introducing the VSG (Video Session Gateway), a video-on-demand transport system based on Gigabit Ethernet that it says allows for the transport of up to 30,000 MPEG streams on a single fiber. The company also says it will reduce transport costs to around \$30-\$40 when it's available this fall.

"We purpose-built this system to meet MSOs' requirements that they expressed to us," says Artel Vice President, Marketing, Tony Dolph. "And we're bullish that we also picked the right price points."

The VSG is built around a network processing unit that allows Artel to flexibly scale the backpath based on the needs of the installation. "That keeps the cost down and increases the functionality," Dolph says.

The VSG is built around a network processing unit that allows Artel to flexibly scale the backpath based on the needs of the installation.

Currently, the system has two components: the VSGx, a 2RU modular system that can support up to 12 Gigabit Ethernet (GbE) connections per chassis, and the VSGm, a 1RU passive Dense Wavelength Division Multiplexing (DWDM) platform that can adapt the VSG system to any network topology.

Cable operators will find the scalability of the VSGx attractive, Dolph says. Today, most operators are deploying 1- or 2-Gb transport paths, which are difficult to scale up if the take rate or channel lineup increases. VSG uses 3-Gb GbE modules, offering greater predictability in the cost-per-stream metrics.

"The 3-Gb has a very low cost per stream because we're not asking people to buy shallow bandwidth," he says. "With the 1-Gb, costs aren't reduced as bandwidth is added. And, with 8 Gb, there are very few optical nodes that need that much bandwidth for traffic. But, by scaling in 3-Gb increments, you soften out the cost curve and get better cost benefits."

The VSGx can handle up to four of the 3GbE modules and also has Layer 2 link aggregation, which Dolph says allows it to do Ethernet switching itself and link and path segregation. It can also aggregate undersubscribed ports and the output of

multiple VOD servers.

The main challenge that MSOs face today is maximizing the fiber plant deployed to offer customers new and expanded services. With the 3-Gb module's ability to carry 30,000 streams on a single fiber, he believes, that

challenge has been solved. "Plus VSG allows the MSO to deploy not only a solution to meet the needs of SVOD applications today but also network-based PVR in the future."

The VSGm, he explains, is the glue that allows the VSGx to

work with any MSO network topology, be it ring, star, cascade or redundant ring. "We've really looked at inexpensive and reliable passive components to build out low-cost networks."

Features of the VSGm include four- and 20-channel DWDM

mux/demux modules, add/drop/pass filters for ITU channels 19-59, combiners/splitters (50/50 and 80/20), four-channel band splitters for low-loss filtering of local traffic, and red/blue band-splitter filters to split forward and return path traffic. ■

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PEOPLE

THE FIFTH ESTATER

Castle Fortifies CNN's Newsgathering Ops

His task is to make sure the digital parts come together

The digital revolution has transformed the broadcast industry and also the career of Gordon Castle, senior vice president, CNN Technology. He has helped CNN make the move from analog to digital and is now readying the news network for the next digital step: disc-based acquisition with the use of Sony's new optical-disc system.

Castle's first digital endeavors took place in the late '80s when he helped install the country's first CCIR-601 uncompressed graphics-production control room to handle graphics compositing between New York and Los Angeles. His latest move, to optical disc, won't happen until the fall, but Castle already views it as a huge step in electronic newsgathering.

Managing a transition to digital can be a complex feat. To accomplish it, Castle has an easy-to-remember mantra: Keep things simple.

"It's amazing how complex things turn out," he says. "I like things to have a straightforward design, satisfy the user requirement and be easy to deploy. And because I don't have such a deep engineering background, I can think about things from the user perspective."

That perspective has served him well—and not only recently. In junior high school, Castle became involved with the school's A/V department. He won a national award for a video he had made using slides he shot in Montana. John Denver's "Rocky Mountain High" served as the soundtrack.

Castle admits that he is not the most technical person, although minor degrees in mathematics and computer science left him "knowledgeable enough to be dangerous." Nearing college graduation, he seriously flirted with the idea of heading to Los Angeles and enrolling in the Director's Guild to tap into an interest in directing. But an interview with CNN changed everything.

"I almost turned it down because it wasn't exactly what I wanted to do," he recalls. "But I thought I could take the job and work my way

up, get some experience and then go on to something else."

Nearly 17 years later, Castle has realized that CNN was all the something else he would need, even though his first job operating the camera and Teleprompter for the overnight paid less than his part-time college job. "The thing that has kept me around is the diversity of Turner Entertainment."

The late '80s were a time of movement within CNN, and Castle worked his way up to become a director—albeit on the technical side of the operation, not editorial. He soon found himself messing around with graphics equipment like the Aurora 280 graphics system. "It had a 3-D application that I played with, and I worked with an artist to create an election package for the 1998 elections."

From that project, his career at Turner took off as he became involved with high-end graphics compositing for TNT, CNN and the Cartoon Network for four years. He then took over CNN's graphics department and planned the conversion from analog to digital before heading back to Headline News to become head of operations. He also found himself consulting with CNN FN, CNN SI and CNN Español.

Today, he once again finds himself at the center of a diverse number of projects, a diversity that he says keeps his job fresh. Current projects include working on the new AOL Time Warner Center in New York, plus projects for CNN and CNN International.

"I get to bounce around a bit and move on to other things," he explains, "and that suits me well."

The projects keep him focused on today although he does say business-develop-

ment projects in television would be interesting. But the CNN setting and support keep him more than happy. "I love the television field. The immediacy and energy of being around a live event when it's happening can't be beat."—Ken Kerschbaumer

Gordon Castle

Senior vice president,
CNN Technology



B. Feb. 2, 1964, Topeka, Kan.

EDUCATION

BS, communications, radio, television, film, University of Texas, Austin, 1986

EMPLOYMENT

Video journalist/technical director, 1986-88, CNN; director of graphics production, Turner Entertainment Television, 1988; director of graphics, CNN, 1989-94; director of operations, CNN Headline News, 1994-95; vice president of operations, CNN Headline News, 1996; VP, research and development, 1997-99; senior vice president, CNN Technology, 2000

FAMILY

M. Nancy Ledbetter, June 29, 1998; Children: Gabrielle (2), second due in August



FATES & FORTUNES

Broadcast TV

At KPIX-TV/KBHK-TV San Francisco: **ROSEMARY ROACH**, director, community relations, promoted to director, public affairs; **JACK SCHWARTZ**, business development manager, named director, development; **SAMANTHA SCHWARTZ**, producer/writer, KTVU-TV Oakland, Calif., joins in the same capacity; **JERRY S. WAGELEY II**, senior producer, promoted to manager.

At KPTV(TV) Portland, Ore.: **GREG FLOCK**, sales manager, National Cable Communications, Los Angeles, joins as local sales manager; **MATTHEW HYATT**, creative services director, KEYE-TV Austin, Texas, joins KPDX(TV)/KPTV(TV) in the same capacity.

HOLLY ROSE, general sales manager, KARK-TV Little Rock, Ark., named sales manager, KASN-TV Pine Bluff, Ark.

Cable TV

At Comcast Media Center, Denver: **DAVID HIGGINS**, project development, The System Group, Hoboken, N.J., joins as VP, engineering and transmission operations; **LESLIE COLACELLO-RUSSELL**, senior director, sales, marketing and product development, promoted to VP, sales and marketing; **JOHN REES**, senior manager, broadcast engineering and design, promoted to director, network origination; **SUSE TOMENCHOK**, product development consultant, promoted to director, strategic customer solutions.

Programming

STEVE GIGLIOTTI, senior VP, advertising sales, Scripps Networks, Knoxville, Tenn., promoted to executive VP, advertising sales and emerging media.

At Court TV, New York: **ANDY VEDERAME**, VP, creative services, promoted to senior VP. 21. **CRAIG PLESTIS**, VP, on-air promotions, The NBC Agency, Burbank, Calif., named VP, alternative programs, NBC Entertainment, Burbank.

LAURA REIMERS, director, communication, Discovery Health Channel, Silver Spring, Md., promoted to VP.

GUILLERMO SIERRA, VP, LAPTV, Atlanta, joins Discovery Networks Latin America/Iberia, Miami, as VP, programming and production.

JOYCE RICHMAN, VP, programming, Home & Garden Television, Knoxville, Tenn., named VP, television, America's Collectibles Network, Knoxville.

STEPHANIE AARONSON, director, corporate communications, Hallmark Channel, New York, joins PBS, Alexandria, Va., as senior director,



ANDY VEDERAME
Court TV



LAURA REIMERS
Discovery Health Channel



MARK LUKASIEWICZ
NBC News



DAWN HILL
AWRT

media relations and program promotion.

KEN BOTELHO, president/ founder, Century Productions, Warwick, R.I., named GM, CN8, The Comcast Network, New England division, Boston.

At NBC Cable Networks, Fort Lee, N.J.: **LAUREN LANE**, account executive, and **CARLA CAREY**, national manager, local ad sales, BET Network, New York, were named regional affiliate advertising sales manager.



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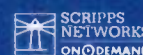
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Southeast: 865/694-2700

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Satellite: 310/228-4505



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AT E! Networks, Los Angeles: **JOHN WOOD**, manager, promoted to director, TV talent; **ELIZA COST**, manager, promoted to director, film talent; **JENNIFER LUPILOFF**, talent executive, promoted to manager, talent.

EVAN SAYET, former producer, *The '70s: When Decades Attack*, TLC, Silver Springs, Md., named senior producer, *Unscrewed With Martin Sargent*, TechTV, San Francisco.

Journalism

JIM MILLER, consultant, *Good Morning America*, ABC News, New York, named senior executive producer, *American Evening*, CNN, New York.

At NBC News, New York; **MARK LUKASIEWICZ**, producer, named, executive producer, specials and special projects; **PHILIP ALONGI**, senior producer, news specials, named executive director, specials planning; **ELIZABETH WILNER**, deputy political director, ABC News, Washington, joins as political director, Washington.

JOHN STOSSEL, correspondent, *20/20*, ABC News, New York, promoted to co-anchor.

ALINA CHO, substitute anchor, *World News Now* and *World News This Morning*, ABC News, named correspondent, *ABC News Live*.

LIZ CHO, correspondent, *World News Tonight*, and co-anchor, *World News Now*, ABC News, New York named weeknight co-anchor, WABC-TV New York.

ROSS MCLAUGHLIN, correspondent, *Celebrity Justice*, Los Angeles, named investigative reporter, WJLA-TV Washington.

ANGIE TRACY-SHEETS, producer, 10 p.m. newscast, KOVR(TV) Stockton, Calif., joins KPIX-TV San Francisco as writer.

KAREN DUFFY, entertainment correspondent, HBO, New York, adds host, *Hollywood at Large*, Court TV, New York.

TASHA JAMERSON, weekday morning live reporter, WFSB(TV) Hartford, Conn., joins WLKY-TV Louisville, Ky., as weekday morning co-anchor/reporter.

DAVE KARTUNEN, reporter, WSAV-TV Savannah, Ga., joins WSVN(TV) Miami in the same capacity.

SAMANTHA RYAN, sports anchor/reporter, WABC-TV New York, joins ESPN and ABC Sports, New York, as sideline reporter.

Radio

DEBORAH PERUZZELLI, business manager, Big City Radio, Chicago, named regional business manager, Beasley Broadcast Group's five-station Miami cluster.

CURTIS RAYMOND, sales manager, WBCN(FM) Boston, joins WQAM(AM) Miami, as sports sales manager.

Advertising/Marketing/PR

TOM SASSOS, chairman, MediaEdge:GIA US, New York, appointed chairman, Cable Audit Associates, Denver.

JOE DONDANVILLE, VP, strategic development, Publishing Group of America, Chicago, joins Intersport, Chicago, as VP, sales and marketing.

STEVE KAZANJIAN, executive creative director/partner, The Content Project, Santa Monica, Calif., joins Mocean, Venice, Calif., as creative director, broadcast.

At Beehive, New York: **DARREN MARK**, executive producer/head of production, Opticnerve Productions, New York, joins as director, business development; **JESSICA GLEASON**, head of production, promoted executive producer.

Technology

JOSEPH PISTACCHIO, director, sales, Americas and Asia Pacific, Harris Automation Solutions, Palo Alto, Calif., joins OmniBus Systems Inc., Stamford, Conn., as regional sales manager, western U.S.

Associations/Law Firms

DAWN HILL, senior director, corporate marketing, American Urban Radio Networks, New York, elected VP, American Women in Radio & Television Board of Directors, New York Chapter.

WHAT'S YOUR FATE?

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

OBITUARY

ANDRE BERNARD, former WNYC-FM New York radio host, died at his Manhattan home of a heart attack on May 22. He was 78.

Bernard, a former theater and television actor, joined WNYC-FM in 1965. He was a newscaster, interviewer and classical-music announcer and was best-known as the host of the station's *Around New York* and *Afternoon Music*. He retired from WNYC-TV in 1990.

Born in Georgia and reared in South Carolina, Bernard graduated from the University of South Carolina at 19 with a major in chemistry and math, a minor in theater.

He moved to New York shortly thereafter, where he worked in theater throughout the 1950s and had a stint as a teacher at New York University where he taught ideokinesis, a technique in body coordination.

Correction: Donations in the memory of **C. ROBERT OGREN JR.** can be made to the Diabetes Foundation of Rhode Island, 209 Cottage St., Pawtucket, RI 02860.



DATE BOOK

This Week

June 1-5

Supercomm 2003

Georgia World Congress Center. Atlanta. Contact: info@supercomm2003.com

June 4

Sesame Workshop

35th Anniversary and Benefit Gala. Cipriani, New York. Contact: Anita Hall, Linda Buckley or Amy Johnson, 212-573-6933.

June 4

Women in Cable and Telecommunication—Washington/Baltimore Chapter

Seminar: Communication—Communicate, Listen and Connect. NCTA, Washington. Contact: Joan Berler, 703-354-5062.

June 4

Association of National Advertisers

Senior Marketers Roundtable—Central. Chicago. Contact: Patricia Hanlon, 248-391-3121.

June 4-6

PROMAX&BDA 2003

Los Angeles Convention Center. Contact: Keren Hwang, 310-789-1518.

June 5

International Radio & Television Society Foundation

Foundation Awards Breakfast. Waldorf-Astoria, New York. Contact: Michelle Marsala, 212-867-6650 ext. 303.

June

June 8-10

Association of National Advertisers Global Marketing Conference. Key Biscayne, Fla. Contact: Patricia Hanlon, 248-391-3121.

June 8-11

National Cable & Telecommunications Association Annual Convention. Chicago. Contact: 202-775-3669.

June 8-13

Banff—Television Foundation 24th Television Festival. Alberta, Canada. Contact: 403-678-9260.

June 9

National Association of Broadcasters Service to America Symposium and Gala. Washington. Contact: 202-428-5300.

June 10-11

National Association of Broadcasters Summer Meeting. Washington. Contact: 202-428-5300.

June 10-12

Streaming Media West 2003

Los Angeles Convention Center, Los Angeles. Contact: Stacey Orlick, 203-559-2948.

June 11

International Radio and Television Society Foundation

Foundation Seminar: Diversity in Radio. Masonic Hall, New York. Contact: Jim Cronin, 212-867-6650, ext. 305.

June 11

Association of National Advertisers

Southern Region Meeting. Atlanta. Contact: Patricia Hanlon, 248-391-3121.

June 12

Women in Film and Video of Washington, D.C.

10th Annual Women of Vision Awards and Gala. Capitol Hilton, Washington. Contact: Jennifer Nycz-Conner, 202-429-9438.

June 16-18

Association of National Advertisers Seminar: *Creative, Media, Promotion, Brands, Direct Marketing, Agency, TV, ROI, Multi-Cultural*. Chicago. Contact: Patricia Hanlon, 248-391-3121.

June 17

Fred Friendly First Amendment Award Luncheon

Metropolitan Club, New York. Contact: John W. Morgan, 203-582-5359.

June 18-21

Association of Higher Education Cable Television Administrators

Sixth Annual Campus Cable Conference. Denver. Contact: Jennifer Moreau, 207-581-4585.

June 19

2003 Radio-Mercury Awards

Luncheon and ceremony. Waldorf-Astoria, New York. Contact: 212-681-7207.

June 22-24

New York State Broadcasters Association

42nd Executive Conference. Sagamore Resort Hotel, Bolton Landing on Lake George, N.Y. Contact: 518-456-8888.

June 25-27

Women in Cable & Telecommunications

Forum 2003. Hilton in the Walt Disney Resort, Orlando, Fla. Contact: Linda Magad, 312-634-4233.

July

July 15-17

Montana Cable Telecommunications Association

Annual Convention. Grouse Mountain Lodge, Whitefish, Mont. Contact: Greg Herbert, 406-628-2100.

July 16

Association of National Advertisers

Eastern Region Meeting. New York. Contact: Patricia Hanlon, 248-391-3121.

July 17

The Academy of Television Arts and Sciences

Emmy Nominations Announcement. Holly-

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wood, Calif. Contact: 818-761-2827.

July 20-23

Cable & Telecommunications Association for Marketing Summit Washington State Convention and Trade Center, Seattle. Contact: Seth Morrison, 703-549-4200.

July 25-27

Michigan Association of Broadcasters Annual Meeting & Management Retreat. Soaring Eagle Resort, Mt. Pleasant, Mich. Contact: 800-968-7622.

July 30-Aug. 2

Association for Education in Journalism & Mass Communications Annual Convention. Hyatt Regency Crown Center and Westin Crown Center, Kansas City, Mo. Contact: 803-798-0271.

July 30

Women in Cable and Telecommunication—Washington/Baltimore Chapter Seminar: Impact as Leader—Be a Catalyst, Fearless and Inspire. NCTA, Washington. Contact: Joan Berler, 703-354-5062.

August

Aug. 1

NATPE Television Producers' Boot Camp. Wyndam Bel Age Hotel, Los Angeles. Contact: Les Eisner or Don Ciaramella, Lippon Group, 323-965-1990 or 212-986-7080.

Aug. 4

Association of National Advertisers Seminar: *Creative, Media, Agency, Internet, Strategic Marketing*. New York. Contact: Patricia Hanlon, 248-391-3121.

Aug. 6-10

National Association of Black Journalists 28th Annual Convention. Dallas. Contact: 301-445-7100.

Aug. 10-12

Prepaid Markets Expo 2003 Marriott Marquis, New York. Contact: 727-399-2812.

Aug. 12-14

Minnesota Cable Communications Association Annual Meeting. Superior Shores Resort, Two Harbors, Minn. Contact: 651-641-0268.

Aug. 20

South Dakota Cable Association 3rd Annual PAC Golf/Sporting Clays Tournament. Sioux Falls. Contact: Jerry Steever, 605-342-1870, x114.

September

Sept. 2-5

The Advertising Festival New York Hotel and Convention Centre at Disneyland Resort, Paris. Contact: Tel: 00 44 (0)845 6441750

Sept. 7-9

Association of National Advertisers Sponsorship and Event Marketing Conference. Chicago. Contact: Patricia Hanlon, 248-391-3121.

Sept. 10

Association of National Advertisers Western Region Meeting. Los Angeles. Contact: Patricia Hanlon, 248-391-3121.

Sept. 11-16

IBC2003 RAI Exhibition, Amsterdam, The Netherlands. Contact: Robin Lince or Daniel Coderoy, 44(0)20 7611 7500.

Sept. 21

The Academy of Television Arts and Sciences 55th Annual Emmy Awards. Shrine Auditorium, Los Angeles. Contact: 818-761-2827.

NCTA Schedule

The National Cable and Telecommunications Association's Annual Convention and International Exposition will be held at Chicago's McCormick Place June 8-11. Here are highlights of the schedule, as of May 15:

Sunday, June 8

Catching the Next Wave of Broadband Growth

1:30-2:45 p.m. Grand Ballroom A

MODERATOR: Char Beales, CTAM

SPEAKERS: Dean MacDonald, Rogers Cable; Douglas Shapiro, Banc of America Securities; Howard Horowitz, Horowitz & Associates; Lisa Hook, America Online; Patrick Esser, Cox Communications; Steve Wadsworth, Walt Disney Internet Group

Everything but the Kitchen Sink: Cable's Amazing Set-Top Box

4-5 p.m. Room S104

MODERATOR: Jim Braun, Time Warner Cable

SPEAKERS: Mark DePietro, Motorola Broadband Communications Sector; Matt Stump, *Multichannel News*; Neil Gaydon, Pace Micro Technology Americas; Robert Van Orden, Scientific-Atlanta; Bert Kolde, Digeo

The Whole World Is Watching

4-5 p.m. Room S105AB

MODERATOR: Jenny Alonzo, Lifetime Entertainment Services

SPEAKERS: Johnathan Rodgers, Comcast/RadioOne Network; Kent Rice, International Channel Networks; Willie Gary, MBC Network; Yolanda Foster, Tele-mundo Communications Group; Cyma Zarghami, Nickelodeon

Monday, June 9

Leading the Digital Revolution

9-10:30 a.m. Grand Ballroom

KEYNOTE: Matthew Blank, Showtime Networks; Robert Sachs, NCTA

MODERATOR: Lou Dobbs, CNN

SPEAKERS: Mel Karmazin, Viacom; Richard Parsons, AOL Time Warner; Bill Gates, Microsoft; Brian Roberts, Comcast

Broadband Content Icons

1-2:15 p.m. Room S101

MODERATOR: Arthur Orduña,

Advance/Newhouse Communications

SPEAKERS: Bob Visse, Microsoft; Jim Ramo, Movielink; Merrill Brown, RealNetworks; Shawn Hardin, America Online

How TV Is Changing

1-2:15 p.m. Room S102CD

HOST: Rick Feldman, NATPE

SPEAKERS: Geoffrey Darby, Oxygen Media; Michael Rosenblum, Rosenblum Associates

Analyze This, Analyze That: Wall Street Talks Cable

2:45-4 p.m. Room S104

MODERATOR: Kim Kelly, Insight Communications

SPEAKERS: Lara Warner, Credit Suisse First Boston; Niraj Gupta, Salomon Smith Barney; Richard Bilotti, Morgan Stanley Dean Witter; Aryeh Bourkoff, UBS Warburg

Good 'n Plenty: Cable's Sweet Spot in Programming

2:45-4 p.m. Room S105CD

MODERATOR: Italia Comisso-Weinand, Mediacom Communications

SPEAKERS: Susan Packard, Scripps Networks New Ventures; Carole Black, Lifetime Entertainment Services; Dan Davids, The History Channel; Gary Levine, Showtime Networks; Henry Schleiff, Courtroom Television Network

News From the Hill: Congressional Staff Panel Discussion

2:45-4 p.m. Room S102CD

SPEAKERS: Congressional staff

Richer, Deeper, More Profitable: Advertising Broadband Style

2:45-4 p.m. Room S101

MODERATOR: Kevin Barry, Cablevision Advertising Bureau

SPEAKERS: Rishad Tobaccowala, Starcom Worldwide; Debora Wilson, Weather.com; John Skipper, ESPN.com and *ESPN The Magazine*

It Just Keeps Getting Better: Cable's Financial Outlook

4:30-5:30 p.m. Room S104

MODERATOR: John Higgins, *Broadcasting & Cable*

SPEAKERS: Peter Brubaker, Susquehanna Media; William Dordelman, Comcast; Dinni Jain, Insight Communications; Jimmy Hayes, Cox Communications

The New Sell-ibacy: Getting Customers to Go From One Product to Many Products

4:30-5:30 p.m. Room S105AB

MODERATOR: Kent Gibbons, *Multichannel News*

SPEAKERS: Ed Tettemer, Red Tettemer; Gregg Graff, Insight Communications; Joe Rooney, Cox Communications; Keith Burkley, Time Warner Cable

Tuesday, June 10

Through a Lens Brightly: The Changing Picture of Cable Programming

9-10:30 a.m. Grand Ballroom

KEYNOTE: Michael Powell, Federal Communications Commission

SPEAKERS: George Bodenheimer, ESPN/ABC Sports; John Hendricks, Discovery Communications; Joshua Sapan, Rainbow Media Holdings; Mark Cuban, HDNet LLC; Matthew Blank, Showtime Networks

Santa Claws: Using New Products to Retain Customers

1-2:15 p.m. Room S104

MODERATOR: Pamela Euler Halling, Insight Communications

SPEAKERS: Andy Addis, Comcast Cable Communications; Arthur Reynolds, Cox Communications; Brian Kelly, Time Warner Cable; Kristin Dolan, Cablevision Systems

See Spots Run: Making and Moving Advertising on Cable TV

1-2:15 p.m. Room S105CD

MODERATOR: Bill Burke, The Weather Channel Companies

SPEAKERS: Charlie Thurston, Comcast Cable Communications; Joe Abruzzese, Discovery Communications; Joe Uva, OMD Worldwide; Melissa Grego, *Television Week*

Revenue Opportunities in Selling Broadband B2B

2:45-4 p.m. Room S101

MODERATOR: Matt Stump, *Multichannel News*

SPEAKERS: Coby Sillers, Cox Communications; Kenneth Fitzpatrick, Time Warner Cable; Lydia Loizides, Jupiter Research

Subscribers On-Demand: Delivering What They Want, When They Want It

2:45-4 p.m. Room S102AB

MODERATOR: Dom Stasi, TVN Entertainment

SPEAKERS: Douglas Makofka, Motorola; John Amaral, Artel Video Systems; Junseok Hwang PhD, Syracuse University; Robert Scheffler, Broadbus Technologies; Ardie Bahraini, Motorola Broadband Communications Sector

The MO on VOD, SVOD, FVOD

2:45-4 p.m. Room S104

MODERATOR: Mike Pohl, nCUBE

SPEAKERS: Steve Brenner, iNDemand; Terry Denson, Insight Communications; Jillaina Wachendorf, Starz Encore Group; Kevin Cohen, Turner Broadcasting System; Michael Snyder, Comcast Cable Communications

Wednesday, June 11

Dish Can't Be Right: Marketing Against the Competition

10:30 a.m.-noon Room S102CD

MODERATOR: Richard Yelen, Charter Communications

SPEAKERS: Jimmy Schaeffler, The Carmel Group; John Pascarelli, Mediacom Communications

The Big Picture on the Big Picture: HiDet & Cable

10:30 a.m.-noon Room S104

MODERATOR: John Taylor, Zenith Electronics

SPEAKERS: Lynne Elander, Cox Communications; Paul Dempsey, Pioneer Electronics (USA); Tom Kinney, Time Warner Cable; John Rigsby, Bright House Networks

The Magnificent Seven: Cable CEOs Saddle-Up for Business

12:30-2 p.m. Grand Ballroom

MODERATOR: Harry Jessell, *Broadcasting & Cable*

SPEAKERS: James Robbins, Cox Communications; Rocco Comisso, Mediacom Communications; Stephen Burke, Comcast Cable Communications; Tom Rutledge, Cablevision Systems; William Schleyer, Adelphia Communications; Carl Vogel, Charter Communications; Glenn Britt, Time Warner Cable

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PROMAX SALUTES OUR TELEVISION CENTURY AWARD HONOREES:

SANDY GRUSHOW

CHAIRMAN, FOX TELEVISION ENTERTAINMENT GROUP

STANLEY HUBBARD

CHAIRMAN, CEO, HUBBARD BROADCASTING

ANNE SWEENEY

PRESIDENT, ABC CABLE NETWORKS

'03
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ALL BUSINESS FROM THE WORD "GO"

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Multichannel NEWS
BROADCASTING & CABLE

A Special Supplement to Multichannel News and Broadcasting & Cable
JUNE 2, 2003

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An Industry's Best

Some of the TV industry's top promotion and marketing executives will step into the spotlight this week when Promax presents its first annual TV Century, Studio Marketer and Brand Builder Awards. The awards, to be presented at a pair of ceremonies in Los Angeles, recognize individuals who excel in the fine art of creating media powerhouses.

"We want to recognize the contributions of marketers and brand builders who are standouts in their profession," says Jim Chabin, president and CEO of Promax. "Our goal in establishing the awards is to recognize people who are at the top of the industry, and who have always focused on branding as a priority equal to content."

The TV Century Award recognizes top executives who not only emphasize branding, but manage their companies in ways that enhance the process of building and maintaining strong brands. This year, it will be presented to three executives: Sandy Grushow, chairman, Fox Television Entertainment Group, Stanley S. Hubbard, chairman and CEO, Hubbard Broadcasting Inc. and Anne Sweeney, president of ABC Cable Networks Group. All three will be honored at a ceremony at 11 a.m. on June 6 at the Westin Bonaventure hotel.

Earlier in the week, Promax will present its Studio Marketer and Brand Builder Awards.

The Studio Marketer Award honors promotion executives who have excelled at the art of promoting syndicated shows, not always an easy assignment given the variety of stations and time

periods involved in most syndicated programs. The Brand Builder Award recognizes top-flight marketing efforts at TV stations and cable networks.

Promax will present its Studio Marketer and Brand Builder Awards during a reception held from 6-8 p.m. on Tuesday, June 3, at the Presidential Suite of the St. Regis Hotel.

The TV Century, Studio Marketer and Brand Builder award presentations will take place during the annual Promax/Broadcast Design Association convention, set to convene in at Los Angeles' Bonaventure hotel from Wednesday, June 4 through Friday, June 6.

This special supplement to *Broadcasting & Cable* and *Multi-channel News* profiles those set to receive TV Century, Studio Marketer and Brand Builder Awards. It is a group of executives well known in TV marketing circles, and for a reason, Promax's Chabin says.

"These are the consummate mentors and leaders, who empower their teams to always remember how viewers might perceive every message, every story and every picture," he says. "They are the ones, who at the beginning and end of every day, make sure the message is consistent with the brand promises they made to the community and viewers."—*Kathy Haley & Sharon Donovan*

Kathy Haley edited this supplement. Sharon Donovan wrote the Studio Marketer and Brand Builder Awards. Anthony Besada, art director, special supplements, Reed Business Information, created its design.

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TV Century Awards

Building a Network from the Brand Up

SANDY GRUSHOW'S HAND CAN BE SEEN IN A STRING OF SUCCESSES AT FOX TV ENTERTAINMENT GROUP

By WAYNE KARRFALT



Sandy Grushow
President
Fox Television Entertainment Group

In the early days of the Fox Television Network, when he was asked to build a marketing department from the ground up, Sandy Grushow made his first big branding splash. After being hired by Fox Broadcasting chief Barry Diller from the Fox film division at the age of 27, he came up with a racy ad for *TV Guide* to promote the network's lineup of Sunday-night comedies, one of only two nights of programming.

"At the time, nobody even knew Fox had a network," Grushow recalls. "I felt like I needed to make a statement about who and what we were."

The ad pictured Jim and Tammy Faye Bakker, makeup running down her face, just weeks after their scandal broke. Below was the tagline: "Now that they're gone, we're the funniest thing on television."

Diller, "who was all about being a contrarian and making noise," according to Grushow, loved it. The Fox brand was off and running.

Grushow's meteoric rise to the top of all Fox TV operations began with an internship at Twentieth Century Fox Film Corp., where he manned the studio's only fax machine. At Fox Broadcasting, he went from head of marketing to programming chief to, after a two-year hiatus, president of Twentieth Century Fox Television. He now heads Fox TV Entertainment Group, overseeing both production and network operations.

He has distinguished himself by his ability to continually reinvigorate Fox's subversive, irreverent brand and almost intuitively understand the creative, marketing and logistical sides of the business.

"Sandy is a unique television executive," says Peter Chernin, president and COO of Fox parent News Corp, who hired Grushow back from the interactive television venture TELE-TV to run Twentieth Century Fox TV in 1997. "I initially tried to divide the job into creative on one side and broadcasting mechanics of scheduling, marketing, strategy, etc. on the

other. He was one of the few people I knew who had a mastery of both."

Under Grushow's tenure, the studio rose from the eighth to the first-ranked TV production studio, a spot it has occupied for four years running, thanks to mainstays like *The Simpsons* and *The Practice* and creative launches like *24*.

On the network side, he has shepherded Fox through growing pains that came with broadening the brand to appeal to wider audiences. This included replacing lower-brow shows like *When Animals Attack* with successes like *Joe Millionaire* to appeal to a more desirable demographic.

Grushow is the first to credit the shows themselves for the success of the Fox brand. "Brands don't sell shows, shows sell shows. It's about seizing an opportunity and a void in the marketplace," he says. "Then it's about quality of execution in programming and marketing. When all of that happens simultaneously, explosions occur."

Where Integrity Rules

IN STANLEY S. HUBBARD'S WORLD, THE WORK BEGINS WITH LOCALISM AND PUBLIC SERVICE

By WAYNE KARRFALT



Stanley S. Hubbard
Chairman & CEO
Hubbard Broadcasting Inc.

When forest fires raged in the Los Alamos National Forest two years ago, every TV station in nearby Albuquerque signed off except one. Hubbard Broadcasting's KOB-TV kept live crews on the ground, aired footage shot from helicopters over the fires and stayed on the air throughout the night with news and information for local residents concerned about their homes.

The effort cost the NBC affiliate close to \$100,000, quite a nugget for a small market. But such an investment is par for the course for Stanley S. Hubbard, who, according to friends and colleagues, regards a loss like the one incurred in Albuquerque a reasonable price to pay to fulfill what he sees as a broadcaster's central mission: public service.

"If you're a network affiliate and you have a very strong news division, that's the most important part of your brand," Hubbard says. "In fact, everything you do locally brands your station."

Hubbard inherited his commitment to localism from his father, Stanley E. A relentless innovator, the elder Hubbard pioneered a long list of firsts for the radio and TV industries.

"He preached integrity from the day I was born," remembers Hubbard, who went to work for his dad in his teens and is one of the few executives left to have learned the broadcasting industry from the ground up.

Now Stanley S. is the patriarch of the largest family-owned broadcasting group in the U.S. As chairman and CEO of HBI, he oversees 13 local TV stations in Minnesota, New Mexico and New York, four radio stations, the Hubbard Media Group and satellite newsgathering cooperative, Conus Communications.

He is also a pioneer in his own right. After giving the go-ahead to build the first satellite newsgathering truck in the U.S., Hubbard launched Conus, which feeds news stories to local stations and allows them to share stories with one another.

His most notable legacy, however, is as the father of high-powered DBS,

a technology he says, "has just scratched the surface" in the U.S. While driving his son Rob to school one rainy April morning in 1981, he envisioned using a satellite to form a national broadcasting service in the sky. He quickly began a quixotic crusade to get backing, and after 13 years of being laughed out of boardrooms, finally launched USSB in 1994, as a programming partner with DirecTV.

DBS, nicknamed Don't Be Stupid by nay-sayers, succeeded because of Hubbard's sheer determination, says one-time WGN Continental Broadcasting president Ward Quall.

Hubbard has since sold USSB to DirecTV, but his long battle to get the industry off the ground remains one of his most important and memorable legacies. "He would not be deterred," recalls longtime friend and associate, Frank Magid, founder of the news consulting and research company that bears his name. "When Stanley is a believer in something, you know it," Magid says. "You can see it, not only in his gestures and his eyes, but in the power of his belief."

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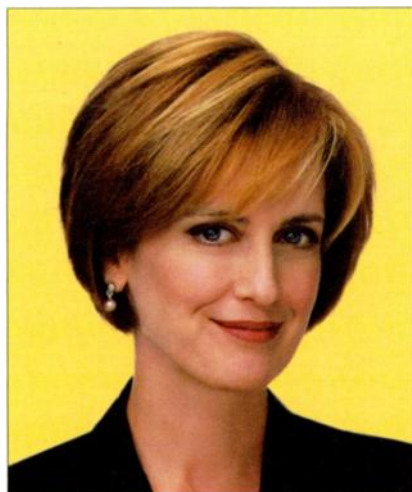


TV Century Awards

Making Magic

TEAM BUILDING, MENTORING HAVE A LOT TO DO WITH THE SUCCESS UNFOLDING IN ANNE SWEENEY'S KINGDOM

By SHARON DONOVAN



Anne Sweeney
President
ABC Cable Networks Group

From the moment she slipped on her blue blazer with the ABC patch and headed for her part-time job as a page nearly 25 years ago, Anne Sweeney knew that television was *her* medium. It still is.

Although her position as ABC Cable Networks Group president has brought her an ever expanding array of responsibilities, she still has that “feel good” feeling everyday heading into work, she says.

Independence, entrepreneurship and an insatiable appetite for challenge have kept her going full steam as Sweeney’s realm has expanded at the Walt Disney Co. Most recently, the company added Disney Channel Worldwide and the TV animation unit to her portfolio. She oversees all non-sports cable networks, including the Disney Channel, SoapNet, Toon Disney and ABC Family.

Colleagues marvel at her humor, in-

tellect and curiosity—a variety of traits no doubt honed growing up under the watchful eye of her mother, an elementary school teacher and her dad, an elementary school principal. A teenage meltdown over the merits of taking Latin serves her well even today. Opposed to her mother’s insistence that Sweeney tackle the subject, Sweeney argued that she did not think she was capable of mastering it. “I remember saying to my mom, ‘I’m not as smart as you think I am,’” Sweeney says, “and I’ll never forget her response: ‘You don’t know how smart you are.’”

In retrospect, Sweeney says, her philosophy about hiring people for the Disney team stems from that mother-daughter exchange. “I really do believe that people don’t always know their own potential, and that we are all life-long learners who continue to develop abilities and skills,” she says.

“I believe in collaboration and that it starts with the team you build: The more diverse, the more successful you become,” she says, citing her

team at Disney as a prime example for its diversity in background, experience and point-of-view. “The one common thread weaving through this team is that they are a courageous group of executives, who run to the challenges, not away from them.”

That courage spans the company—from financial to creative, she says. Their most notable success so far: turning Disney Channel from a ratings also-ran to the top-ranked cable network among tweens and a viable competitor in kids 6-11.

During her formal education, Sweeney’s leadership skills developed via collaborative experiences in performance art— theater, ballet, piano and flute, to name a few—rather than the traditional routes of school government or sports.

As long as she has been in TV, there has been no place she would rather be. “Everyday, we’re called upon to reinvent business, and think creatively about the future and the consumer,” she says. “It is never, ever boring.”

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PBS

Studio Marketer



Lisa Gregorian
Senior Vice President, Television
Warner Bros. Marketing Services

Occasionally, executives push the envelope to such a degree that their companies must carve out new territory for them. Such is the case with Lisa Gregorian, recently named to the newly created position of senior vice president of television, Warner Bros. Marketing Services. She continues to oversee marketing for the studio's international program distribution, as she has since 1998, but with the new title, come new challenges. She now also has marketing oversight for Warner Bros. Television (network TV production) and Warner Bros. Animation. That means she mines and maximizes marketing and promotional opportunities with television networks airing the studio's programming around the world.

Creativity and aggressive marketing skills have landed her this new initiative. Her innovative approach to the international division includes in-country consumer publicity and promotional campaigns that were integral to the worldwide pre-sale and post-sale of Warner Bros. TV shows. She played a key role in launching the first website from a U.S. television distributor to provide clients marketing materials and information via the Internet. She also initiated the division's annual International Press Junket—a migration of more than 100 print and electronic journalists to Burbank, Calif., where they meet and greet—and write about—actors and producers of programming distributed by Warner Bros. International Television Distribution. Gregorian herself migrated to Warner Bros. after it acquired Lorimar Telepictures where she began her career in 1986.



Delilah Loud
Senior Vice President,
Advertising & Promotion
King World Productions

Her deep, authoritative voice is just the audible evidence of Delilah Loud's communication skills, which she counts among her assets as she reviews her 10-year tenure with King World. But her inner voice serves her well, too. It speaks to her decisive, go-to attitude. It was loud and clear, for example, last summer when, with a few hours notice, she took off on a whirlwind six-day mission to produce the crucial six-minute sales tape that was instrumental in selling *Dr. Phil*. Research and ratings data on the popular psychologist's regular appearances on *Oprah* formed a compelling part of the sales team's arsenal. The tape would have been almost an afterthought, had it not been delivered in typical high-energy, can-do Loud style.

The payback: The show sold in 70 percent of the country in less than five weeks—one of the fastest show clearances in the history of syndication. She credits her team—"they make me look good"—for much of her success. One of her realities, she says, is that "we have to do more with less—and that takes us down the unconventional route."

Of growing importance to her company's advertising and promotion is King World's website, where flash mail enrolls fans in ever greater numbers for *Jeopardy*, *Hollywood Squares*, *Wheel of Fortune* and *Everybody Loves Raymond*. Don't get the impression she's a technological genius. She may be pretty swift at e-mail and word processing, but she also has a fine webmaster on her team.

Proving once again that, like she says, her team makes her look good.



Michael Mischler
Executive Vice President, Marketing
Paramount Domestic Television

Every now and then, Michael Mischler's fingers tingle in anticipation of getting a shot of what he calls the "great high of broadcasting"—working in a control room or edit bay. These days, though, a jammed schedule permits only an occasional taste—when stopping by to check on a project's progress. Mischler's marketing universe encompasses 12 shows and a staff of 28—a long way from his days as a cameraman at a Salt Lake City TV station.

He might have followed that fork in the industry road if the station's general manager had not asked him to take over the marketing department. The GM had noticed how Mischler's people skills bridged the gap between on-air folks and those in the trenches—a key asset in maintaining the delicate balance of marketing.

One of Mischler's weapons is knowing what he doesn't know—and team building. Back in 1973, he hired the best agency in town to help him shape the fledgling marketing department thrust upon him. Today, he continues to invest in talent: "I hire a lot of people who are a lot smarter than I am," he says. "Assembling that kind of a team—running the gamut of freelance, agency, vendors or in house staff—is my secret."

Prior to Paramount, Mischler spent 10 years at CBS working on a range of launches including *Late Night With David Letterman*. His portfolio also contains impressive work with affiliates—including rebranding two TV stations, innovative news promotions and achieving the highest rated late local newscast in the country.

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Studio Marketer



Robert Oswaks
Executive Vice President, Marketing
Sony Pictures Television

Despite a seasoned marketing perspective, Robert Oswaks still gets goose bumps when he sees a particularly creative ad, trailer or promo. "I never want to lose sight of being a consumer myself, and that feeling of being compelled to seek out a program," he says, referring to the kind of marketing prowess that turns consumer awareness into viewership.

That Herculean effort often takes a "village" of alliances. In one such case, the upcoming syndicated launch of *The King of Queens* involves a precedent-setting portfolio of integrated promotional alliances with blue-chip American brands, including Swanson's Hungry-Man dinners. "These strategic partnerships give us important, targeted visibility in a crowded promotional marketplace, and they send a clear signal to our station partners that we are committed to a comprehensive launch campaign," he says. Another favored initiative was the fall launch of a business-to-business Web site at sonypicturestelevision.com, among the first of its kind in the syndication industry and designed to improve efficiency serving clients and the media.

These efficiencies must also translate to attracting viewers with methods that go beyond the length of a 30-second promo, he says. "While we do all the things that might be expected with regard to research and focus groups, there's also an element of purely following one's instinct. Our instincts are only as good as our ability to relate to entertainment on a visceral level, as fans, as consumers," he says. "It's a lesson I try to re-learn every day."



Sal Sardo
Executive Vice President, Marketing
Buena Vista Television

If not for his unsuccessful gig as a 15-year-old disc jockey at the public radio station in his hometown of San Diego, Sal Sardo might not be the legendary television marketer he is today. His inability to translate the German and Italian information on the station's opera recordings led to frequent listener complaints to him—and management—that he played Act III before Act I.

More than making up for that lack of foreign language skills, Sardo has perfected an airtight set of television marketing skills. One of his standout accomplishments was packaging Disney Afternoon, a two-hour block of Disney-branded animation, that launched in the days when hard action-oriented cartoons ruled kids after-school programming. Naysayers considered Disney animation too soft to compete in the marketplace, but Sardo played to the animated characters' potential to be "touchable." Live character appearances at fairs, expos and other station events, as well as summer tours in the Disney "Charavan," created an emotional connection with children. Additionally, music videos, in-school advertising and countdown campaigns broke new ground for kids marketing at the time.

Those marketing efforts—along with quality, story-driven animation—made The Disney Afternoon a kids' juggernaut. "For more than four seasons, it was the most watched kids programming on television, and helped create the marketing model for the kids cable network successes that followed," says Sardo, who recalls the effort not only as one of his most significant, but one of the most fun, too. "It's interesting how those two usually go hand-in-hand."



Dan Weiss
Executive Vice President,
Worldwide Marketing
Universal Domestic and International TV

While most marketers might prefer to have only successful products to promote, the reality is otherwise—as eternal realist Dan Weiss knows from firsthand experience. But that doesn't dampen his enthusiasm to make the most out of less than perfect fare. "For me, the greatest sense of accomplishment is to make network and first-run shows successful when everyone else believes they won't work," says Weiss, whose promotion skills have helped to reinvent many such shows. "The creative and strategic challenges are the most rewarding in these cases because they use every skill we have as marketers to sell a product to a potentially unwilling consumer. Without naming specific shows, I have enjoyed those challenges—many times exceeding expectations." Occasionally, however, the real hurdle is in managing expectations, even lowering them when necessary, he concedes.

Weiss's background is a blend of industry marketing experience, creativity and management skills. He recently joined Universal after serving at Carsey-Werner-Mandabach Co. as senior vice president of marketing and creative services since 1995. Prior to that, he was vice president of creative services at Disney's Buena Vista Television. One marketing tactic he is fine-tuning these days is applying the big, bold and targeted strategies of theatrical film launches to the television show launch. "As the crowded universe of choice makes it critical that a show get noticed quickly, adapting some of these techniques has worked extremely well, especially in buying media, creative and demographic targeting," he says.

Lisa Gregorian
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BRAND BUILDERS

Promax created its Brand Builder Award to recognize executives who have developed or nurtured some of TV's most important brands. These are folks who not only keep the brand at the center of all their activities, but mentor others to do so as well. Award winners will be recognized during a reception on Tuesday, June 3, at the St. Regis hotel in Los Angeles.

BROADCASTING

Michael Benson

Senior Vice President, Marketing, Advertising & Promotion
ABC Entertainment

To Mike Benson, the familiar shades of yellow and black and the four-note musical 'sting' are mere symbols—albeit successful—of ABC's brand. "Branding

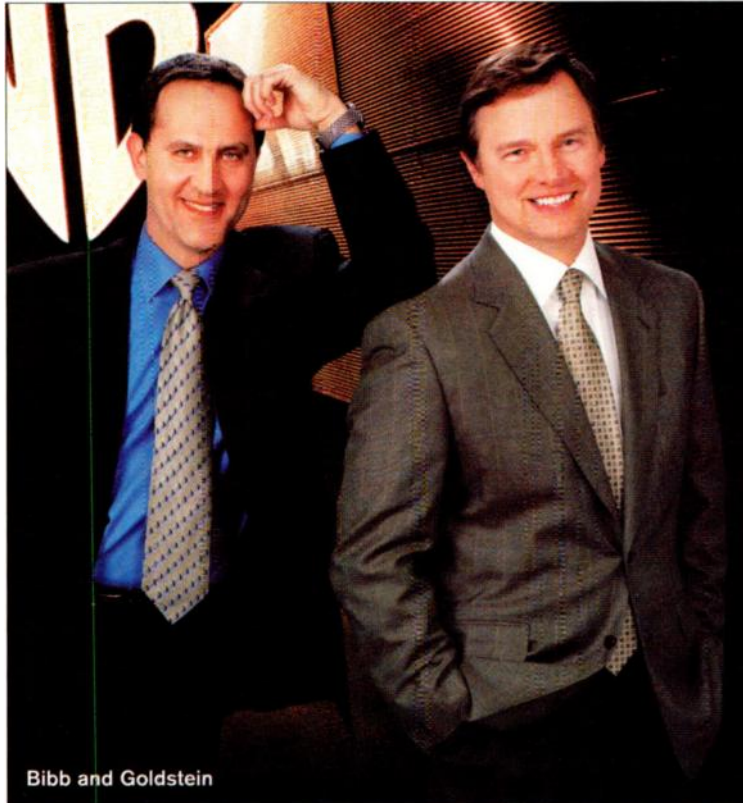


Benson

is not simply graphic packaging, it is developing a voice, personality and feel for a network and its programming," he says. Years ago, as senior vice president for promotion and program planning at VH1, "it

"Branding is not simply graphic packaging. It is developing a voice, personality and feel."—Mike Benson

dawned on me that we needed to take more of a packaged-goods approach to branding—to create our 'Coke can' or 'Cheerios box,'—and then prove to our audience who and what VH1 was about," he says.



Bibb and Goldstein

Benson's perspective on branding has been evolving since he served a college internship at WCCO-TV Minneapolis, while pursuing a communications degree at the University of Minnesota. He subsequently

Fox off the ground, we had a network under the same management as the O&O station group. Everyone's mission was to build a brand called 'Fox.' When we launched The WB, we knew where we wanted to

"We needed to take more of a packaged-goods approach to branding."—Bob Bibb, Lew Goldstein

worked his way through nearly every department at the station, eventually becoming director of creative services before moving to KCBS-TV Los Angeles as director of communications.

Bob Bibb

Co-President, Marketing
Lew Goldstein
Co-President, Marketing
The WB

The dynamic branding and marketing duo of Bob Bibb and Lew Goldstein has left its mark on two TV networks. First was Fox and then, since its launch in 1994, The WB. The two have used their wizardry to make each network unique while dealing with dramatically different sets of challenges. In their own words: "Getting

end up with the brand, but we were mere guests in the House of Tribune, and not their only business priority. Building the first broadcast youth brand required convincing Tribune and the other station groups that it would be profitable. With no room—or budget—to misstep, we jumped headfirst with Michigan J. Frog and the idea that instead of selling to youth, we would sell 'an escape to youth.' Teens latched on first, and then dragged their parents and older siblings along for the ride. Our favorite response from 30-something viewers is 'I know it's not meant for me, but I love The WB!' When we started The WB, society painted young adults as wanting 'edge.' No one knew exactly what that meant, but marketers added 'edge' through extra

helpings of irreverence, sexual innuendo and aggressive music. Those 'Mountain Dew' qualities worked for us when we branded the first year of Fox; we did all the things that the Big Three were too timid to do. But in 1995, we saw that teens and young adults were getting an overdose of 'counter culture.' More 'good teens' than ever before were in favor of prom nights, good grades and family bonding. The solution: go 'counter-counter culture.' Through programming, marketing and incredibly good-looking young actors, The WB soon became the first network to treat this generation with dignity and intelligence."

Bill Butler

Vice President, Programming & Promotion
Sinclair Broadcast Group

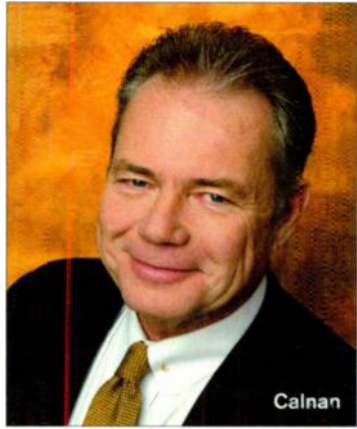
Bill Butler's first big branding success taught him lessons that 23 years later he still considers the most important. "It demonstrated to me how important clear and relentless strategy is," says the veteran of numerous affiliate marketing teams, including ones in Los Angeles,



Butler

Philadelphia, Pittsburgh and Indianapolis. The time was 1980. WTHR-TV Indianapolis's major investment in its news department of more experienced reporters, live trucks and even a helicopter was not reflected in the ratings...until a tagline fired the salvo: "NewsCenter 13, the new tradition of excellence. Click with us tonight." "That tag line said it all, over and over, in

BRAND BUILDERS



high-energy coverage spots," Butler says. "We told Indiana that the game had changed, and if they weren't watching, they were missing something good." Once the product fulfills the promise, Butler has two rules of thumb: Use media tonnage to grind in the message and "ask for the order" in every promo.

Geoff Calnan
Vice President, On-Air Promotion
ABC

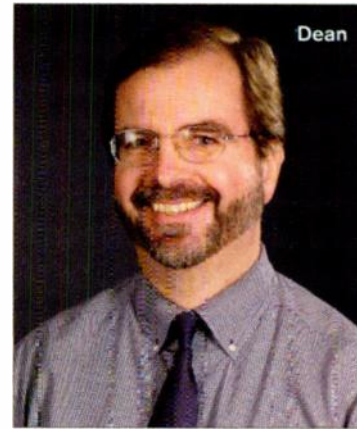
Look for Geoff Calnan's name in the credits when the writing is on the proverbial wall: "If it's a last-place network, that's where you'll find me," says Calnan, whose 22-year promo career has included stints at Fox, NBC and UPN. "Hopefully, I left them better than I found them." With a

keen ability to resuscitate networks with branding campaigns, Calnan has banked a few valuable principles along the way: (1) Focus makes the difference between greatness and mediocrity; (2) Economy of words. Too much copy is amateurish and turns off the viewer instantly; (3) Find the extra 15 percent. When you are done, ask yourself what you can do to make it just a little bit better; (4) Eventize. Eventize. Eventize. Make the promotion important enough to merit someone else's time; and (5) Always do

your best. Always. "I don't always follow these principles, but when I do, the product is vastly improved," he says.

Stephen Dean
Community Relations and Promotions Director
WBIR-TV Knoxville

While some stations have fickle branding notions, WBIR-TV's marketing tactics have remained the same for 19 years. So distinctly customized is the brand to its viewers, their values and the Knoxville market, says Stephen Dean, that "probably not one marketing effort we execute would any other market want to copy. It would have little specific application to other places." For example, says the 30-year WBIR veteran, the



tagline," Straight From the Heart," reflects the community to a T. When detractors criticized the tagline as too "soft," viewers balked at efforts to toughen up the brand. Viewer-centered, not product-centered, is the crucial distinction in the brand statement. Viewers' values—of fairness and honesty with no sense of pretense or artificiality—are the brand's bellwether. "While other markets may value boldness or confidence, we fit into our viewers' lives and don't ask them to fit their lives around us."

THE VIACOM TELEVISION STATIONS GROUP

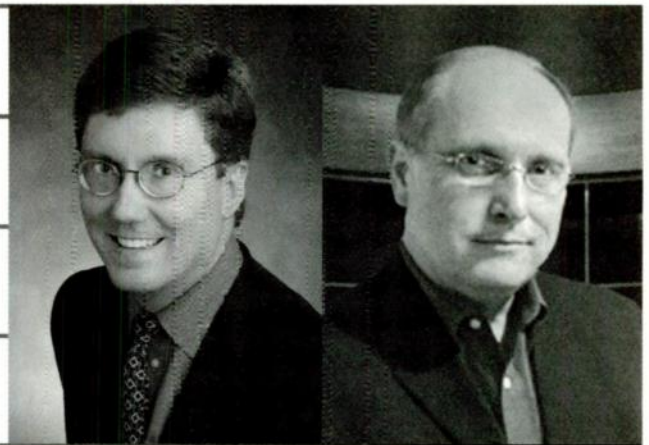
CONGRATULATES

TOM REMISZEWSKI AND MARSHALL HITES

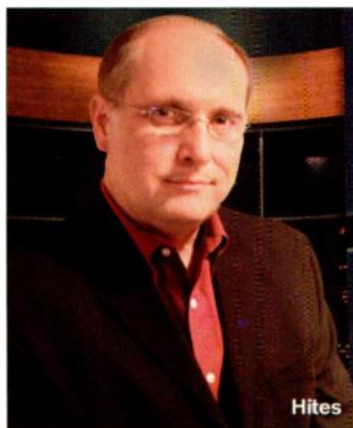
ON BEING HONORED

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BRAND BUILDERS



Marshall Hites
Director, Creative Services,
Advertising & Marketing
KCBS-TV and KCAL-TV
Los Angeles

Back in 1989, Marshall Hites pretty much hit pay dirt from the get-go on his first assignment as leader of creative services and marketing for L.A. indie KHJ-TV. His mission: to create a fresh identity and name for the station. KCAL-TV was one of two options he suggested. The name has since become synonymous with a commitment to localism.

The name KCAL has become synonymous with a commitment to localism

"I believe the call sign has served the station in ways we didn't fully appreciate at the time," he says. The station's daily three hours of primetime local news, now in its 13th year, remains a unique Southern California institution. Meanwhile, KCAL's affiliation with the region's premiere pro sports franchises, including the world champion Lakers and Angels, has defined the station's regional identity and focus. Beginning his career with WJBF-TV in his home city of Augusta, Ga., Hites has worked for network affiliates in Jacksonville, Tampa and Orlando, Fla., as well as in San Antonio, Tex.

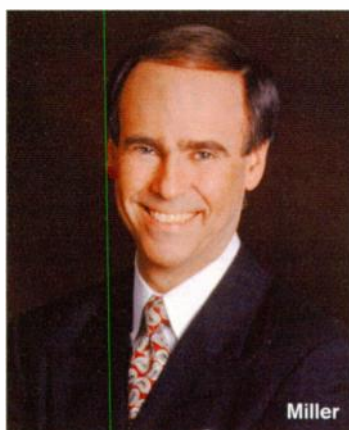
Vince Manze
Co-President
John Miller
Co-President
The NBC Agency

In the hypothetical rule book of John Miller and Vince Manze, one of the most effective brand-

ing campaigns is born of good programming. Case study 101: The "rebuilding" year of 1993 featured a Thursday night programming lineup of *Seinfeld*, *Mad About You*, *Frasier*, *Friends* and *ER* that launched a ratings rocket. When Manze's sister mentioned that she rear-



ranged her schedule to watch NBC on Thursday, he dropped the tidbit at a creative team pitch session on Thursday night branding ideas. Sorting through the concepts, Miller recalls, it was clear: NBC had a night of appointment television. "But 'Appointment Television' seemed a little pretentious, so we looked for a catchy substitute." Someone suggested



Must See TV. "It rhymed, it was catchy and it had the added advantage of being true," Miller says. Besides, Manze quips, "It was lunch time and we were hungry." While the slogan was catchy, Manze concedes, "It's what we did with it through the next several years that made it big." Both Miller and Manze agree that the commitment to

the strategy was its strength. Although some initial applications—a singing jingle that ran so relentlessly that viewers complained—failed, the branding phrase caught on. When critics borrowed it to define the Thursday night programming line-up, Manze says, "I knew we had something." More than 15 months later, Miller says, "we started seeing the branding concept appear in cartoons. It always seemed to take the form of a grand hypnotist luring the viewers to watch our Thursday night line up." A competitor's rebuttal implied that the "Must See TV" campaign might be having an adverse hypnotizing effect on the American public. "Whether the line had some hypnotic appeal or the shows really were 'Must See TV,' NBC's Thursday was clearly the most watched and most profitable night in network television during the 10-year use of the line," Miller says.

Roberta Mell
Executive Vice President, Marketing
Fox Broadcasting Co.

"Noisy," "inventive" and "talk with viewers, not at them" are the bullet points of the Fox marketing team "Mantra," a code devised during a one-day retreat aimed at dissecting the brand's vision as Roberta Mell took the helm. Those goals translated into Fox's new on-air look, characterized by bold type, kinetic footage and distinctive color palette. "The fact that we got it on the air within two months after I came to Fox makes it even more of an ac-

Miller and Manze knew they had something when critics borrowed the term "Must-See TV" to define NBC's Thursday night lineup

complishment," she says, not to mention that the effort helped escalate Fox to the No. 1 ranking network in February. The day-long, team-building get-



away—and subsequent get-down-to-business efforts—protect Mell's team from what she calls "hardening of the creative arteries." Mell joined Fox one year ago after more than 12 years at HBO, where she most recently was responsible for marketing campaigns of such award-winning series as *The Sopranos* and *Six Feet Under*.

Nelson M. Montes
Promotions Supervisor,
Creative Service Department
Telemundo Canal 2, Puerto Rico

Sometimes, you can catch lightning in a bottle. That's what happened when Nelson Montes, with cameras rolling, asked Telemundo's news team to respond to the 9/11 tragedy on a personal level. The reac-



tions were so compelling and unrehearsed that Montes used the footage in a branding campaign that became one of the station's most memorable.

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It's a story that just keeps getting better, and proves that all of our stars aren't on the screen.



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BRAND BUILDERS

"From that event, I learned to look for feelings to show that TV is more than an image," he says. "It is real people whose emotions are not always hidden by cameras." After earning a communications degree from Middle Tennessee State Uni-

"I learned to look for feelings, to show that TV is more than an image."

—Nelson Montes

versity in 1994, Montes worked in Puerto Rico for WAPA-TV and Telenet Channel 24 until he joined Telemundo in 1998. For him, "Telemundo Es Tu Canal Siempre" or "Telemundo Is Your Channel, Always" is the fundamental marketing message.

Frank J. Radice

Senior Vice President, Advertising and Promotion (East Coast)

The NBC Agency

With the perspectives of both a seasoned newsman and a marketer, Frank Radice navigates the industry with a unique un-



derstanding of both sides. Among the promo accomplishments of which he is most proud is "America's First Family," the *Today* show's campaign for NBC News. "The concept of family—Katie, Matt, Al and Ann—is embraced by both the audience and the industry,"

Radice says, citing the show's No. 1 morning ranking for total viewers (25-54) for 10 consecutive seasons. With NBC since 1993, Radice has a significant hand in shaping promos for NBC News productions and specials, along with several NBC Entertainment specials and NBC Enterprises syndicated programs. During 11 years with ABC News, his journalism earned two Dupont Awards and one Emmy. Additionally, he has covered political elections and wars, was a producer for CNN and worked for stations in Washington and New York.

Tom Remiszewski

Vice President, Programming & Marketing

Viacom Television Stations Group

Pairing a country and western music icon with a sporting event created a memorable branding coup for Tom Remiszewski when he tackled commemorating *Monday Night Football's*



20th anniversary in 1989. Hank Williams Jr.'s *All My Rowdy Friends* (are comin' over tonight...) pinpointed the audience Remiszewski was aiming for. His marketing team tweaked Williams's lyric—changing "Are you ready to party?" to "Are you ready for some football?"—to create a clarion call. The promo package "branded MNF as the big game of the week," Remiszewski says. "More than just a football game, it was an entertainment event, a gigantic party." Recently named to oversee programming and marketing for Viacom's 39 TV stations (20 CBS,

18 UPN and one independent), Remiszewski previously worked at WNBC-TV New York and was vice president of advertising and promotion at ABC Sports, where he won six national Emmy Awards. Remiszewski honed his marketing skills at stations in Chicago, Indianapolis and Evansville, Ind.



Ron Scalera

Senior Vice President and Creative Director, Advertising & On-Air Promotion

CBS

When Ron Scalera joined CBS in 1997, after more than 10 years with Fox, the network was suffering a decline in viewers and demos. "The industry had written us off as appealing only to rural [audiences] and age 50-plus viewers," he says. A net-

A country western tune provided the inspiration for ABC's clarion call: "Are you ready for some football?"

work turn-around takes programming heft, but Scalera's revamp of advertising and promotion (including on-air, print, radio and outdoor), helped shift the momentum, too. Today, "CBS is 'America's Most Watched Network,' something I'm sure a lot of people were betting against," he says. As the CBS image improved, Scalera found himself daydreaming about the network topping out

the ratings. "I imagined that when it happened, it would be a beautiful day," he says of his reverie that inspired yet another promo. "A few phone calls later, I had licensed the No. 1 song from the world's No. 1 band, U2's *Beautiful Day*, for a campaign song for the 2002 season."

Suzi Schrappen

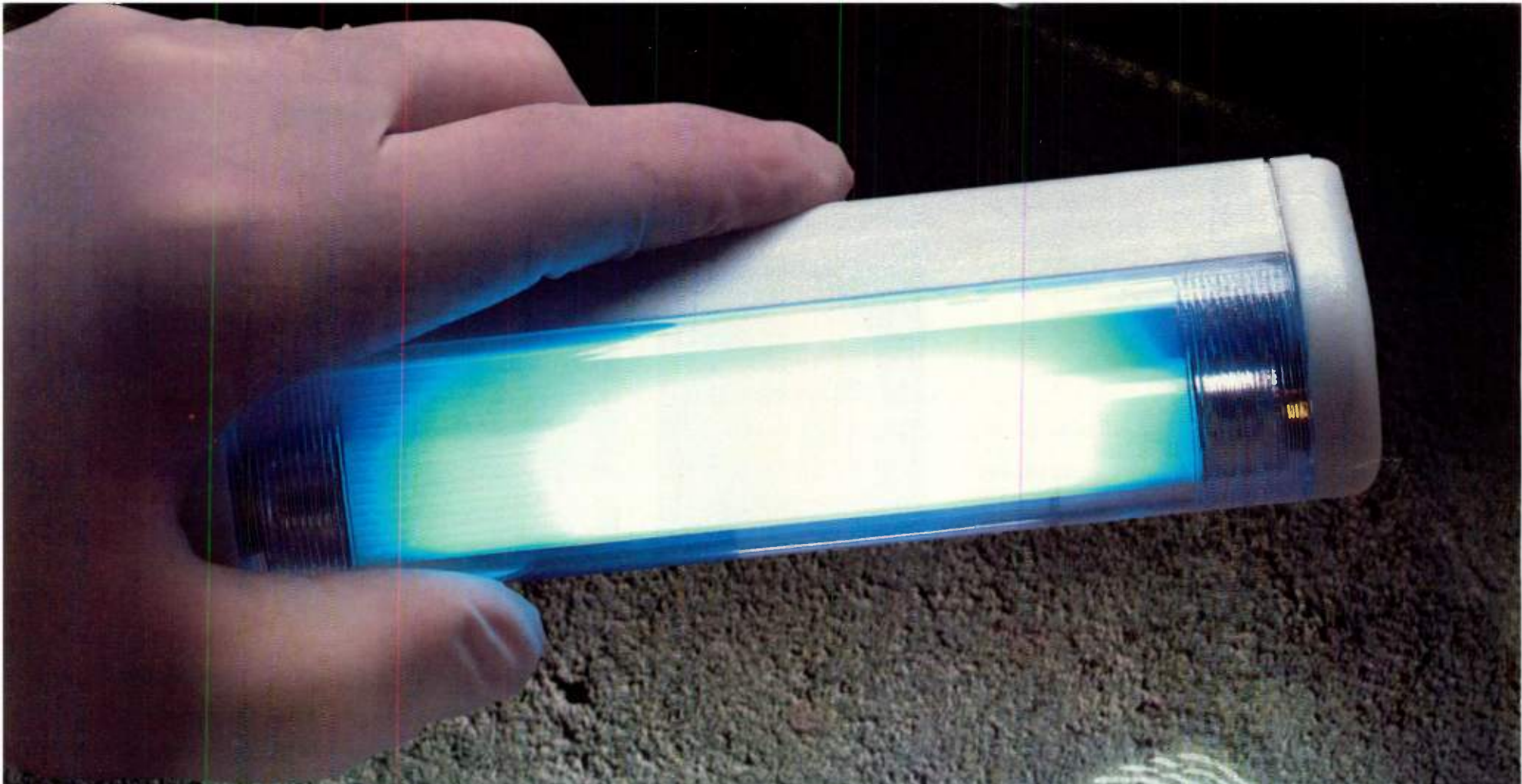
Director, Creative Services
KPLR-TV St. Louis

"General manager Bill Lanese encourages...er, requires that we take risks and stir things up in St. Louis," says Suzi Schrappen, explaining how the marketing de-



partment is empowered to think creatively. For example, designing a promo to feature the station's new weather director, they parodied a popular Gap cam-

campaign that touted "Everyone in Leather" and morphed it into "Everyone Loves Weather." The news team, including anchors and photographers, dressed in leather and sang a jingle. "It was a big risk for the station and the news department: serious newscasters in a hip and trendy promo without feeling awkward or losing their integrity," says the nearly 20-year KPLR veteran. "But viewer response was outstanding.



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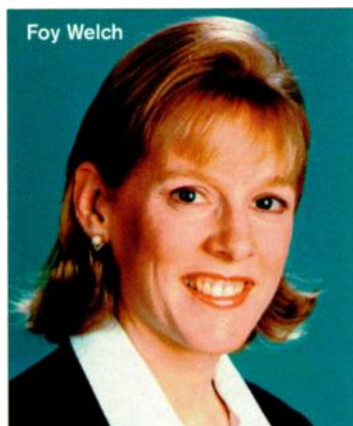
***and all of this year's Brand Builder Award Winners
from your friends at Court TV.***

BRAND BUILDERS

People are still talking about it three years later." The stats underscore the success, too: KPLR was the No. 1 WB affiliate in the country in 2000, 2001 and 2002.

Caroline Foy Welch
Director, Creative Services
WPVI-TV Philadelphia

When she joined the WPVI-TV team 12 years ago, several things reminded Caroline Foy Welch of the "if it ain't broke, don't fix it" guideline to marketing. Among them: youngsters repeating the station's tag line and singing its Action News theme song. "I



threw out every idea I had. It was not about me and my creativity," she says, recalling how imbedded the station's brand was with its audience. A graduate of the University of Virginia, Welch took a circuitous route to televi-

"Work with talented people, build teams...and watch them succeed."—Heidi Diamond

sion via a degree in religious studies and a first job as a magazine writer on the South Pacific island of Tonga. A subsequent job with a syndication company led to a creative services position at a station in Baltimore before she landed in Philadelphia. These days, the impact of branding continues to impress her: "When I put a station bumper sticker on my car, I realized that now it matters how I drive."



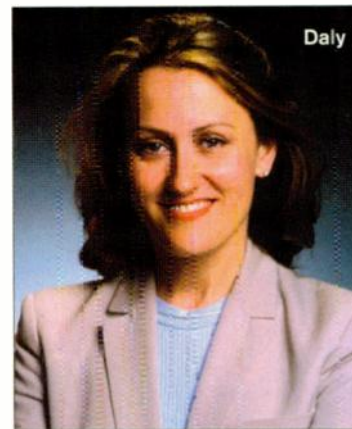
CABLE

Art Bell
Executive Vice President,
Programming & Marketing
Court TV

During his watch, Art Bell has guided Court TV to an all-original primetime programming lineup, complementing its daytime franchise of live court coverage. To cement the network's niche as the destination for investigative programming, he engineered such puzzle-solving series as *Forensic Files* and *I, Detective*. NBC considered *Forensic Files* such juicy fare that it ran five episodes in its Sunday primetime lineup last August, triggering one of the first reverse repurposing initiatives, in which programming flowed from cable to a broadcast network. Sometimes, a single three-word tag line distills volumes of branding finesse, Bell says. Court TV's tag line, "Join the Investigation," packs a multi-purposed punch: "It inspires our brand communication in marketing and promotion," Bell says, "and it informs our producers and program development staff as they take the network to the next level."

Lee Ann Daly
Senior Vice President, Marketing
ESPN Inc.

For Lee Ann Daly, a cable network is no one-dimensional product, and at ESPN, she has proved her point. The network's brand now reaches beyond TV into many lines of business, including ESPN Zone Restaurants, ESPN The Magazine and ESPN.com. But she is also adamant about the network's core product: entertainment-based programming. Joining ESPN in 1997, Daly was initial-



ly responsible for more than 50 advertising and on-air campaigns annually for all of ESPN's domestic networks and ESPN.com. Before focusing on cable, Daly created brand awareness for hotels, sportswear, computers and life insurance. She prides herself on an ability to anticipate, rather than react to, an audience's interest. "At ESPN, we take sports seriously, but we don't take ourselves all that seriously," she says. "We're not a huge sports media company, we're huge sports fans and exist solely to serve the sports fan."

Heidi Diamond
President, Television
Martha Stewart Living
Omnimedia Inc.



Passion, fervor, keen attention to detail, depth of knowledge and good old fashioned guts top Heidi Diamond's to-do list when she tackles marketing strategies. It's no surprise that with her deep experience in the cable industry, she has developed some of her own marching orders. Before joining Martha Stewart Living Omnimedia in July 2002 as its corporate executive vice president and TV division president, Diamond made her mark in marketing, strategic planning and development at Rainbow Me-

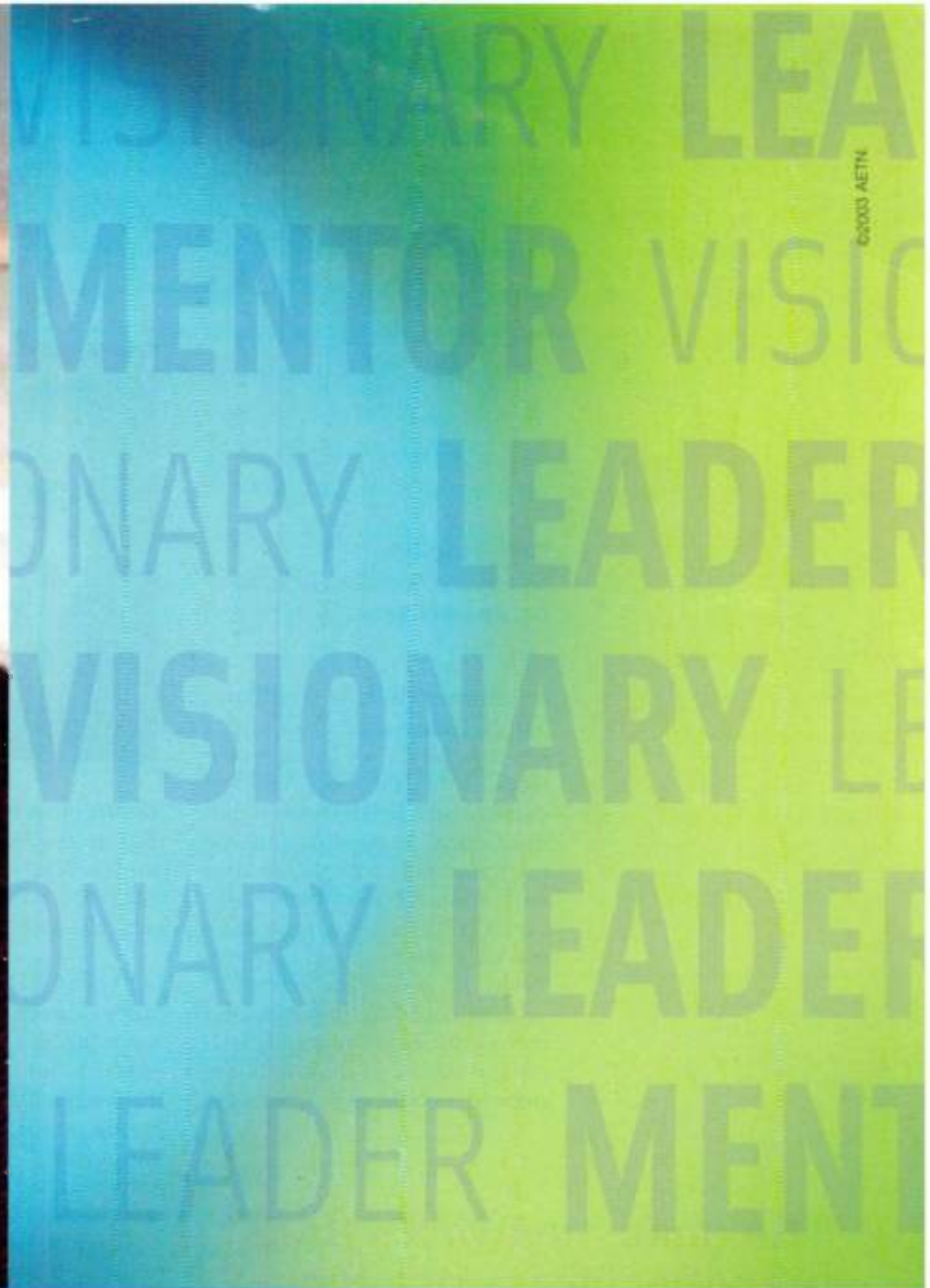
dia, Food Network, Channel One and Nickelodeon. While at AMC Networks, Diamond also served as executive vice president overseeing strategic development and advertising sales for WE: Women's Entertainment. For Diamond, it's the process that creates a great brand. Hers, in a nutshell: "Work with talented people, build teams, create trust and loyalty, then tackle new experiences together and watch them succeed."

Eleo Hensleigh
Executive Vice President,
Worldwide Brand Strategy
ABC Cable Networks Group

To use Mickey, or not to use him. That was the fundamental question facing Eleo Hensleigh in developing a new Disney Channel Worldwide logo. Was the character too young, too animated, too classic to be at the heart of the brand? Months of debate and volumes of research didn't de-



liver a clear answer, but kids did. When queried, kids responded that Mickey Mouse was as familiar a figure as George Washington, the country's first president. Having worked at the industry's first video music channel (MTV), the first network for kids (Nick) and the first living television network (FX), Hensleigh did not forget how important firsts are in branding and marketing. "We had the first great character for kids and families," she says. "Making Mickey part of our brand image was a simple no brainer for our viewers and a real 'a-ha' or 'd-uh' for me."



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BRAND BUILDERS

Dale Hopkins

Senior Vice President, Distribution and Ad Sales
G4-TV

A veteran of cable network launch teams—CNBC, E!, style., and now G4-TV 4 Gamers—Dale Hopkins has developed a keen sense of timing. The crucial moment: “Introduce networks as the programming content resonates with cultural relevance,” she says. CNBC took off as the stock market became cocktail party fodder; E!, as weekend box office sales spiked Monday morning conversations at the water-cooler; and style., as designers became household names. Now, G4

“Too many networks think branding basics revolve around spinning logos, graphics and special effects.”—Dave Howe

hits as video games morph into icons of pop culture. Hopkins’ secret weapons: strategic alliances to underscore the brand message. How does she know when it works? Feedback from a variety of camps: In a lift line during a ski trip, a bunch of



snow boarders wanted to buy her G4 cap right off her head. “I just never get over the thrill of someone being excited about the brands I have been a part of building,” Hopkins says.



Dave Howe

Senior Vice President, Marketing and Creative
Sci Fi Channel, Universal Television Networks

Although he’s launched or updated dozens of TV channels over the last 15 years, both in the U.K. and in the U.S., Dave Howe never expects branding to be a routine part of the equation. “Unless you know what you want to say, why you need to say it and how it will influence the consumer, the whole branding process is pointless,” he says. “Branding is not about a logo or graphics. It’s about communicating an idea or experience that will engage the consumer at an emotional level and leave them with a lasting and meaningful understanding of who you are and what you stand for. Too many networks think the branding basics revolve around spinning logos, multi-layered graphics and cool looking special effects,” he says. Prior to joining Sci Fi in 2001, Howe spent 15 years at the BBC, most recently supervising creative services.

Larry W. Jones

Executive Vice President and General Manager
TV Land & Nick At Nite

Branding classic TV requires much more than relying on a show’s past glory, as Larry Jones sees it. His passion for ensuring that his networks are aligned with classics led to installations of larger-than-life-sized bronze statues celebrating characters who, even today, symbolize memorable TV. Ralph Kramden’s imposing presence graces the Port Authority Bus Terminal in New York City, while Mary Tyler Moore’s statue stands on the



spot in Minneapolis where she threw her tam in the air. And there are more to come. “Our branding never loses sight that it’s just television after all,” Jones says. “We market with a sense of humor and an approach that is respectful and lighthearted.” Jones joined Nick at Nite in 1988 and has held positions of increasing responsibility over the past 15 years. He also played an active role in the creation of TV Land, which premiered in 1996.

Eric Kessler

President, Sales & Marketing
Home Box Office

Sometimes you have to think outside the box to climb out of it, and into viewers’ consciousness. Eric Kessler, whose career at HBO spans 17 years, is no stranger to that sort of marketing gymnastics. His straightforward



“It’s Not TV. It’s HBO” tagline set the tone for advertising and promotion. Among his moves: creating “Sunday Is HBO,” a campaign that branded TV’s biggest night of the week as the home of HBO original series premieres; and using still photography—including a bold Annie Leibovitz portrait of *The Sopranos* cast—to brand shows with an identity that transcends ordinary TV. “Es-

entially, our campaign line became the mantra for all of our brand building efforts,” Kessler says. After joining HBO in July 1986 as marketing manager in the home video division, he served in a number of marketing management positions before assuming his current role in January.

Chris Moseley

Executive Vice President,
Worldwide Marketing & Brand Strategy
Hallmark Channel

The indefatigable Chris Moseley personifies the fire power required to make a brand unforgettable. With fruitful imprints at Discovery Communications Inc. and ABC Network, Moseley joined Hallmark Channel in 2000 to help orchestrate the network’s launch. There, she supervised what many consider to be the industry’s most ambitious cable/retail multi-media promotion. The partnership with 4,500 Hallmark Gold Crown® Stores, Hallmark Entertainment, hallmark.com and eBay netted 17 million new viewers for Hallmark Channel. It also sparked a primetime ratings increase of 86 percent and the top spot among



all ad supported cable networks in ratings growth for 2002. Just as importantly, ratings continue to climb as those new viewers stick with the network. “Focus groups told us they want stories,” Moseley says. “That was the birth of our positioning theme line: ‘Hallmark Channel: Where Great Stories Come To Life.’” Her motto: “Always listen to your consumers.”

Food Network's brand team celebrates one of its own for receiving a PROMAX & BDA, Broadcasting & Cable and Multichannel News Brand Builder Award.

CONGRATULATIONS TO MICHAEL SMITH

from fellow team members Michael Adley, Adam Rockmore and everyone at Scripps Networks.



BRAND BUILDERS



Christina Norman
General Manager
VH1

What a difference a year can make. That's Christina Norman's view as she considers the whirlwind 12-month revamp of the channel's marketing and branding targets. "It's exciting to build off the past 20 years of music and pop culture and make that central to how we approach branding the channel," she says. "Connecting with shared memories of

"Connecting with shared memories of our audience has led to many branding and creative breakthroughs."—Christina Norman

our audience has led to many branding and creative breakthroughs." Norman joined VH1 after an 11-year tenure at MTV where she was responsible for the on- and off-air marketing, branding and positioning of MTV, MTV2 and MTV.com. No doubt, the inventive cross-culture tactics she used to anchor MTV's 12-24 demo are rubbing off on VH1's 18-49 demo. For example, recent on-air spots feature Culture Club's 20-year-old hit *Karma Chameleon* and a new electropop track from Fischerspooner. The songs, although from different eras, are relevant to Norman's plan to use music, past and present, to reshape the channel.

Lesli Rotenberg
Senior Vice President, Brand Management,
Promotion and Media Relations
PBS

Moving mountains and boosting viewership might appear to be the same insurmountable task to

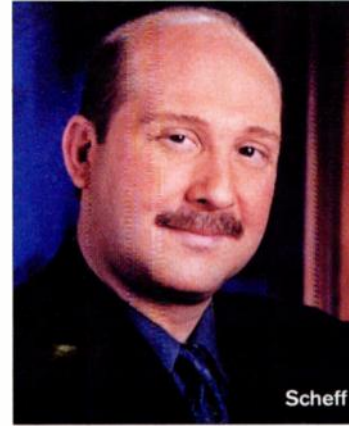
most people. Not Lesli Rotenberg, whose marketing savvy repositioned the network from "your grandmother's PBS" to "your PBS" without alienating loyal viewers. A focused, event-style campaign heralded PBS's content, while a simultaneous on-air look and positioning campaign underscored the goals. PBS's two-word directive, "Be More," captured the values of the viewers, and also articulated PBS's own mission. Instead of standard image spots, mini-films



directed by noted independent filmmakers like Alfonso Cuarón and Francois Girard express the visual essence of "Be More." "Everything we do, from our on-air look to our community engagement campaigns, reflects those shared values and the qualities that make PBS unique and essential," Rotenberg says. Prior to joining PBS in 2000, Rotenberg served a 10-year tenure at Discovery, where she helped position the Discovery Channel, The Learning Channel and Animal Planet television brands.

Artie Scheff
Senior Vice President, Marketing
A&E Network

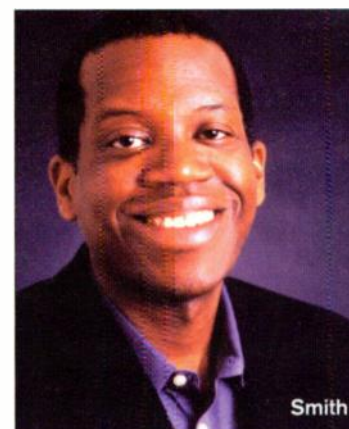
Recently back on A&E turf after a four-year stint branding The History Channel with a signature gold "H" logo, Artie Scheff rules the A&E branding roost. His responsibilities include consumer marketing, publicity and on-air promotional activities, as well as branding strategies for the network. While at The History Channel, he spearheaded the marketing campaigns for some of



the network's highest rated specials. Before he segued to The History Channel, however, he headed the promotion and design team for the launch of *Biography* as a weeknight A&E signature series. Early Scheff creative imprints were at television stations in Tampa and Ft. Myers, Fla. Now that he's back on the A&E campaign, look for Scheff trademark initiatives to re-brand A&E for a fall re-launch, including a campaign positioning the network's fare as "The Art of Entertainment."

Michael Smith
Vice President, On-Air Strategy and Creative Services
Food Network

Old fashioned? Stodgy? Not any more. Edging the Food Network toward an entertainment/lifestyle orientation, Mike Smith

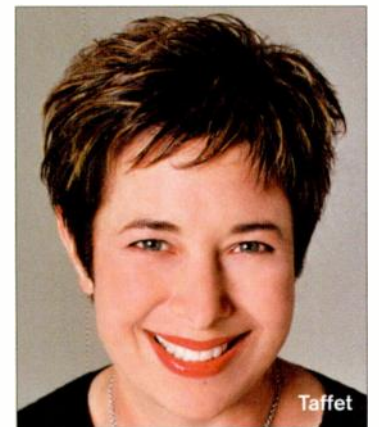


launched the network's bold on-air rebranding with a redesigned logo, a fresh on-air communication strategy and an updated look and feel. "The Food Network lacked a well articulated on-air brand message and, as a result, many people had misperceptions about what to expect," says Smith, who joined the network in 1998 after an eight-year stint with Disney/ABC Cable Networks. The make-over covered

the waterfront: solid brand messaging at every layer on-air, including image spots, IDs, tune-in promos and overall graphic and sound design. The Stanford University-educated and MBA-degreed marketer's roadmap to branding: putting himself in the viewer's seat. "Research indicates that viewers are loyal to branded, themed channels, not specific programs," he says. "As our multichannel universe continues to expand, the best advice is, 'It's the brand stupid.'"

Jill Taffet
Vice President, Senior Executive
Creative Director
E! Networks

Branding a network once is a difficult enough task for most, but branding it again is a significant challenge. That's the



hurdle Taffet faced in 2002 when she performed a branding face-lift on E! Entertainment 10 years after she oversaw the network's launch. "I was very excited to come back with the scalpel in my hand," says Taffet. In 1991, E! was a self-effacing ingénue trying to get a break in Hollywood. By 2002, it was part of Hollywood's pop culture, and the new branding had to reflect the about-face. "E! Entertainment's brand is its personality which should celebrate fame and celebrity from an insider perspective," she says. Now viewers have a sense of "being there" as the classic Hollywood symbols of klieg lights and paparazzi flash bulbs, embedded in the E! logo, herald where the action is.



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MTV Networks congratulates Christina Norman
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WTVD, the ABC owned television station in Raleigh-Durham, NC, is seeking an experienced and highly qualified individual to lead our sales team. Our next GSM should have management experience at the local or national level and a least 5 years of overall television sales experience. Knowledge of inventory control, traffic systems, marketing, sales promotions and on-line disciplines is desired. If you are leader with a creative orientation toward the development of new business, please send resume to Human Resources, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

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

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News Careers

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WDEF-TV, CBS affiliate in Chattanooga, TN, is seeking an Anchor for its primary newscasts. The individual will present news content on-air on a regular basis. They will also be required to gather, investigate, log and write news stories for newscasts. Must have 3-5 years experience anchoring newscasts. A degree in journalism or equivalent experience is required. Send resume and tape to: Human Resources Dept., 3300 Broad Street, Chattanooga, TN 37408 EOE M/F/D/V Drug Screening.

ASSOCIATE DIRECTOR

WNYW's FOX 5, is seeking an Associate Director. We are looking for a talented professional to handle our high content, fast paced, local newscasts. Candidate must have 3-5 years major market experience as a Control Room Associate Director in a news environment. Directing experience is preferred. Must be able to work rotating schedules and weekends. Send cover letter and resume to: Human Resources Department - AD, WNYW FOX 5, 205 East 67th Street, New York, NY 10021. EOE

ANCHOR/REPORTER

KTVN Channel 2 News is seeking a television news main anchor/reporter. Must be self-motivated with excellent communication, broadcast writing, leadership and organizational skills. Candidates should have proven exceptional people and interviewing skills, positive and professional attitude. Must be able to edit video for television. Bachelor's degree preferred. Three years live anchoring and reporting experience is required. Send resumes and non-returnable tapes to Michelle Loftin, News Director, P.O. Box 7220, Reno, NV 89510. NO PHONE CALLS PLEASE.

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Operations Careers

OPERATIONS MANAGER

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DIRECTOR, GLOBAL OPERATIONS

NYC based strategic communications & marketing firm seeks very experienced Satellite and Production Pro to oversee global production and operations. Minimum 8 years hands-on experience planning, booking, and on-site management of live broadcasts and closed circuit television events, smts, multi-camera switched productions and corporate launches: scheduling, staffing and facility booking/management; thorough knowledge of all phases of domestic & int'l satellite transmission including flyaways, remote & multi-path feeds, studio and edit facilities. Possess extensive US and global crew, facility and satellite contacts, love travel, thrive in high-pressure, news-like environment and be dedicated to success. AVID editing experience a big plus. Email letter, resume, references & salary requirements to workinwiz@hotmail.com, note position in subject line.

Operations Careers

OPERATIONS COORDINATOR

NYC based strategic communications & marketing firm seeks experienced Operations Coordinator. Minimum 3 years hands-on domestic & int'l television production experience including live TV, in-studio & remote smts (including IFB & PL coordination) domestic and international satellite transmissions & global crew/facility contacts. Must love to travel & thrive in high pressure, news-like environment. AVID editing experience a plus. Fax cover letter, resume, references & salary requirements to workinwiz@hotmail.com. Please note job in subject line.

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PROMOTION PRODUCER

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Various Careers



Broadcast Producer

The S.C. Education Lottery is looking for a Broadcast Producer that can do it all. If you can produce, shoot and edit, then we would love to see your reel. The ideal candidate will have 4 or more years of experience or a reel that beats the rest. We operate in a DV environment using Macs and Final Cut Pro and Avid Xpress DV. While animation is not required, the ability to produce motion graphics, animation, and other video effects using Adobe After Effects or a similar program is a HUGE plus. Our industry is fast paced and ever changing; if you are too, send us your reel (in VHS format only) and résumé.

Art Director/Graphic Designer

The S.C. Education Lottery is looking for an Art Director/Graphic Designer whose book is full of creative thinking and flawlessly executed ideas. The ideal candidate will operate in a Mac environment and will be an expert in ALL of the following Adobe software packages: Photoshop, Illustrator, and InDesign or PageMaker. While web design is not required, that, along with an expert understanding of Flash is a HUGE plus. If you can take an idea and produce a finished product that is eye-catching, inspiring and conceptually on target send us three (3) samples of your work and a copy of your résumé.

Please apply ASAP but no later than June 12, 2003 to: Ernestine Middleton, HR Director
SCEL, P.O. Box 11949, Columbia, South Carolina 29211-1949

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Marketing Careers

DIRECTOR OF MARKETING

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WRITER/PRODUCER

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FCC Rule Changes Would Allow TV Duopolies in 72 Markets

Continued from page 1

concentration. The new rules will ease the prohibition on ownership of both a daily newspaper and broadcast station in the same market, allowing such crossownership in roughly 160 of the country's 210 TV markets. Today, such combinations exist in just 46 markets.

Additionally, the FCC will, for the first time, allow three-station combos in New York, Los Angeles, Philadelphia, San Francisco, Boston and Dallas, in which 18 or more stations are on the air. Two of the four big broadcast networks, NBC and ABC, will also get extra room to grow with an increase in the cap on one TV group's national reach from 35% of television households to 45%.

The changes are expected to be approved by the commission's three Republicans after a rancorous debate with their Democratic colleagues.

Depending on whom you believe, the changes are either an insignificant

casters will be able to form a duopoly are Billings, Mont., DMA 170, and Marquette, Mich., DMA 177. Both have room for one pairing. Duopolies would still be banned in 92 markets.

The revisions, particularly relaxation in the duopoly rule, please almost no one and are likely to trigger years of petitions for FCC reconsideration and court challenges by both pro- and anti-deregulation forces.

Broadcasters say TV duopolies will remain forbidden in the smallest markets, where struggling third- and fourth-place stations risk going dark without the opportunity to pair up.

The argument is getting some sympathy among the FCC Republicans, who were said to be still debating late Friday over the possibility of additional relief in small markets.

"The more shackles you put on stations in small markets, the more resources they must put toward surviving and the fewer



tweaking that will have little impact on the media landscape beyond a few station swaps allowing media companies to beef up local clusters or an outright evisceration of the traditional safeguards of diverse ownership and viewpoints in news coverage and entertainment.

"The investment impact of the FCC's review is likely to be minimal," says the Precursor Group's Rudy Baca. Disappointed networks and other TV groups are likely to turn their attention to court challenges rather than crafting deals, he predicted.

Consumer Union Director Gene Kimmelman, though, said the FCC is abolishing "most of the ownership rules that make our media markets competitive."

The new duopoly rule would permit TV pairs in any market as long as the four top-rated stations don't combine. The restriction replaces the FCC's "eight-voice" test imposed in 1999, which limited duopolies to markets where eight separately owned stations would remain post-merger. The old rule allowed companies to establish pairs or convert joint partnerships in roughly 74 markets.

In addition to Cincinnati, TV pairs can be established for the first time in Louisville, Ky.; Providence, R.I.; and Des Moines, Iowa, among other markets. Some, like Richmond, Va., and Flint, Mich., will have room for only one duopoly. Other markets, such as Pittsburgh and Baltimore, already have duopolies but will have room for at least one more.

The smallest markets where broad-

they will put into serving the public with local news and children's programming," says Peter Tannenwald, attorney for Montclair Communications, whose WZVN-TV Naples, Fla., is an ABC affiliate and part of a two-station combo with the NBC affiliate.

Deregulation opponents, however, deride the "dying-station" argument as a gross exaggeration offered to justify letting big media gobble up profits in local markets.

"How are they getting killed?" asked Mark Cooper, research director for the Consumer Federation of America. "Very few stations are going dark, and TV broadcasters just had the biggest advertising upfront in history."

As for crossownership of newspapers with local broadcasters, combos would be permitted in markets with at least four TV stations. Those can be as small as 200-ranked Casper, Wyo., and 203-ranked Fairbanks, Alaska. Small-market combos have operated since the advent of broadcasting, when the federal government urged newspapers to get into the fledgling business as a way to bring stations on the air. Same-market crossownership was banned in 1975, when government officials were persuaded by the notion that newspaper companies would dominate public-affairs coverage in their markets.

Rather than break up the 140 combos that then existed, they were allowed to continue. Of those grandfathered clusters, 46 remain today. ■

Looking for Action?

The new FCC duopoly rule set for approval today permits ownership of two TV stations in a market as long as both are not among the market's top four. To determine the impact on station ownership, BIA Financial Network examined all 210 TV markets. Here's what it found.

Black type: Markets where duopolies are permitted under the old duopoly rule but don't necessarily have duopolies. (The old rule per-

mits duopolies in markets with eight separately owned TV stations.)

Green type: The 43 markets where the new rule would permit a duopoly for the first time and the 29 markets where the new rule would permit at least one duopoly more than permitted under the old rule.

Red type: Markets where the new rule, like the old rule, effectively bans duopolies.

RANK	MARKET	RANK	MARKET	RANK	MARKET
1	New York	71	Honolulu	141	Medford, OR
2	Los Angeles	72	Des Moines, IA	142	Wichita Falls, TX
3	Chicago	73	Springfield, MO	143	Erie, PA
4	Philadelphia	74	Tucson, AZ	144	Wilmington, NC
5	San Francisco	75	Paducah, KY	145	Joplin, MO
6	Boston	76	Portland, ME	146	Terre Haute, IN
7	Dallas-Ft. Worth	77	Rochester, NY	147	Lubbock, TX
8	Washington	78	Omaha, NE	148	Albany, GA
9	Atlanta	79	Spokane, WA	149	Bluefield, WV
10	Detroit	80	Syracuse, NY	150	Wheeling, WV
11	Houston	81	Shreveport, LA	151	Salisbury, MD
12	Seattle	82	Champaign, IL	152	Rochester, MN
13	Tampa, FL	83	Huntsville, AL	153	Bangor, ME
14	Minneapolis	84	Columbia, SC	154	Binghamton, NY
15	Cleveland	85	Chattanooga, TN	155	Minot, ND
16	Phoenix	86	Madison, WI	156	Anchorage, AK
17	Miami	87	South Bend, IN	157	Biloxi, MS
18	Denver	88	Cedar Rapids, IA	158	Odessa, TX
19	Sacramento, CA	89	Jackson, MS	159	Panama City, FL
20	Orlando, FL	90	Tri-Cities, TN-VA	160	Sherman, TX
21	Pittsburgh	91	Burlington, VT	161	Palm Springs, CA
22	St. Louis	92	Davenport, IA	162	Gainesville, FL
23	Portland, OR	93	Waco, TX	163	Abilene, TX
24	Baltimore	94	Colorado Springs, CO	164	Quincy, IL
25	Indianapolis	95	Baton Rouge, LA	165	Idaho Falls, ID
26	San Diego	96	Johnstown, PA	166	Clarksburg, WV
27	Hartford, CT	97	Harlingen, TX	167	Utica, NY
28	Charlotte, NC	98	Savannah, GA	168	Hattiesburg, MS
29	Raleigh, NC	99	Evansville, IN	169	Missoula, MT
30	Nashville, TN	100	Youngstown, OH	170	Billings, MT
31	Milwaukee	101	El Paso, TX	171	Dothan, AL
32	Cincinnati	102	Lincoln, NE	172	Yuma, AZ, CA
33	Kansas City, MO	103	Greenville, NC	173	Elmira, NY
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37	San Antonio	107	Tallahassee, FL	177	Marquette, MI
38	Grand Rapids, MI	108	Ft. Smith, AR	178	Harrisonburg, VA
39	West Palm Beach, FL	109	Tyler, TX	179	Alexandria, LA
40	Birmingham, AL	110	Florence, SC	180	Bowling Green, KY
41	Norfolk, VA	111	Lansing, MI	181	Jonesboro, AR
42	New Orleans	112	Sioux Falls, SD	182	Greenwood, MS
43	Memphis, TN	113	Traverse City, MI	183	Jackson, TN
44	Buffalo, NY	114	Reno, NV	184	Grand Junction, CO
45	Oklahoma City	115	Augusta, GA	185	Meridian, MS
46	Greensboro, NC	116	Montgomery, AL	186	Charlottesville, VA
47	Harrisburg, PA	117	Peoria, IL	187	Great Falls, MT
48	Providence, RI	118	Fargo, ND	188	Parkersburg, WV
49	Albuquerque, NM	119	Santa Barbara, CA	189	Lafayette, IN
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59	Richmond, VA	129	Amarillo, TX	199	Mankato, MN
60	Tulsa, OK	130	Bakersfield, CA	200	Casper, WY
61	Charleston, WV	131	Columbus, MS	201	Bend, OR
62	Mobile, AL	132	Chico, CA	202	Zanesville, OH
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66	Wichita, KS	136	Duluth, MN	206	Junque, AK
67	Roanoke, VA	137	Beaumont, TX	207	Helena, MT
68	Toledo, OH	138	Topeka, KS	208	Alpena, MI
69	Green Bay, WI	139	Columbia, MO	209	North Platte, NE
70	Ft. Myers, FL	140	Sioux City, IA	210	Glendive, MT

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Opponents Vow To Continue To Fight Ownership Deregulation

Continued from page 1

"The battle for media reform doesn't end on June 2. It begins on June 2," declared Consumer Federation Research Director Mark Cooper, a foe of deregulation.

The battle is likely to be bloody in Congress, where Republicans, especially in the Senate, are particularly divided over the commission's plan to lift the cap on one TV group's national reach from 35% of U.S. television households to 45%.

Sen. Ted Stevens (R-Alaska), chairman of the Appropriations Committee, has co-sponsored legislation that would reaffirm the 35% cap and leave future revisions the sole prerogative of Congress. Joining him is ranking Commerce Committee Democrat Ernest Hollings (S.C.) and leading Republicans Trent Lott (Miss.) and Conrad Burns (Mont.).

'Critics of Michael Powell's plan to deregulate antiquated media-ownership rules have brought new meaning to the phrase "static interference."

REP. BILLY TAUZIN, R-La.

As proof the battle is just beginning, Sen. John McCain (R-Ariz.) has called on the five commissioners to testify before the Commerce Committee on Wednesday to give details of the vote.

On the other side, House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) has stood by FCC Chairman Michael Powell and last week fired off a response to colleagues on the other side of the Capitol building that was unusually blunt.

"Critics of Michael Powell's plan to deregulate antiquated media-ownership rules have brought new meaning to the phrase 'static interference,'" Tauzin said. "It's time for these folks to adjust their antennas and tune in reality. Only in Washington, D.C., would those who ostensibly want to preserve free speech seek to do so by regulating broadcast rules."

Tauzin wasn't the only one venting last week. A presidential candidate even got in on the act when Vermont Gov. Howard Dean joined the parade of commission critics.

Democratic FCC Commissioners Michael Copps and Jonathan Adelstein hosted a roundtable composed of activists of varying political stripes, journalists, union representa-

tives, and religious leaders. It was filled with invective about the dangers of big media.

"Just about everyone is opposed, and I agree with America," Adelstein said.

"The big media companies and the lobbyists have turned

the FCC into their tool," lamented Wade Henderson, executive director of the Leadership Conference on Civil Rights.

Actor Richard Dreyfuss, *M*A*S*H* writer Larry Gelbart and *Murphy Brown* creator Diane English were among Holly-

wood creative types who held a conference call with reporters, lambasting media conglomerates on behalf of the Writers Guild.

Consumer groups are planning a lawsuit against the new regulations that will attack per-

ceived inconsistencies in the rules.

Broadcasters, too, are preparing for a fight. Last week, despite being repelled in an effort to secure more-lenient duopoly restrictions, they floated a new plan. ■

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■ 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

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■ 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



EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

Courts Should Give Cameras a Try

The Senate Judiciary Committee has passed a bill that will create a three-year test of cameras and microphones in federal courts. It now goes to the full Senate, where we have renewed hopes for its passage. Although two similar bills have failed to gain traction in recent years, primarily due to the continued opposition of some judges, this latest incarnation has been combined with a pay raise for the federal judiciary. Still, it shouldn't take a bunch of carrots to coax those judges into the present.

This bill does not mandate coverage. It gives judges total discretion over whether a trial is covered, how much of it will be covered, and how it will be covered. If, say, a judge is concerned for his own safety, he can have his face obscured. If she is concerned about intimidation of witnesses, a common objection to cameras, their faces will be obscured as well. Any witness can demand the same protection. There is even a three-year sunset.

Every state now allows some electronic media coverage of its courts. The House and Senate have become must-viewing for political junkies. The federal courts have already missed their opportunity to join the 20th century, but at least they could get in relatively early on the 21st. Arguably having independent eyes and ears in such courts is even more important given the current debate over secret trials in the name of national security and the fight against terrorism. Sen. Patrick Leahy (D-Vt.), one of the bill's many sponsors, said as much last week in arguing for its passage.

This would not be the first such test of cameras in federal courts. More than a decade ago, the electronic media were allowed into selected federal civil trials on a three-year basis. On the strength of that test—and citing the “vital role of print and electronic media as surrogates for the public”—the advisory committee to the Judicial Conference, which oversees federal courts, recommended that civil trials be opened up permanently and a test extended to criminal trials. To the anger and dismay of broadcast and cable journalists, the Conference's response was to disregard that advice and shut the door once more, citing concern over the effects on witnesses and jurors. That despite its own in-house staff report of “minimal” impact on the proceedings. It was a wrongful verdict, and it is past time to overturn it.

Better Late Than Never

We were pleased to see the media-ownership issue get something approaching a full-court press last week, with stories on *Nightline* and CNN and CNBC and in *The Washington Post*, to name a few. One of the public advocate criticisms that seemed to hit home was undercoverage of the issue in the major media (with the exception of public broadcasting). It may be a little late in the game—or not, if dereg opponents take their case to Congress and the courts—but after last week, that criticism loses some of its sting.



AIRTIME

GUEST COMMENTARY

Give MSOs and Their Subs a Break

Soaring programming costs and unreasonable retransmission-consent demands are driving up cable prices. Battle lines between operators and programmers are being drawn over this contentious subject.

Cable customers are the victims of the war. So, on their behalf, I've taken up this fight. We're seeing the groundswell of consumer discontent bubbling up in Washington. Consumers are screaming at us to restrain prices, and policymakers are demanding an explanation for why prices are rising.

Last year, Cox raised cable prices an average 5.3%. Meanwhile, our wholesale costs for cable programming increased 12%. Programming costs, which top \$1 billion annually, are now Cox's largest expense behind salaries and labor.

By law, we can pass all programming costs on to consumers, but what business hikes prices by double digits annually? Unfortunately, that's exactly what some programmers do. They're not accountable to cable customers, so they charge us outrageous prices, and Cox has to deliver the bad news.

Our contractual obligations with programmers require us to sell most networks on the expanded-basic tier. This means that all customers are forced to foot the bill for pricey programming like sports, whether they want it or not.

Tiering presents an intriguing solution to improve consumer choice and restore an acceptable price/value proposition for the most expensive networks. If Cox could tier networks that charge a wholesale price of more than \$1 per subscriber, consumers would gain a significant opportunity to manage their cable expenditures. Likewise, programmers



Make no mistake: Consumers have had it with rising cable bills and the programming costs and unreasonable retransmission-consent demands that drive them.

JIM ROBBINS, Cox Communications

demands that drive them. For their sake, operators and programmers must join forces to rein in prices, before someone does it for us in a way that harms everyone.

Robbins is president and chief executive officer of Cox Communications, the sixth-largest cable operator.



TWO CENTS

“Like George Burns, Bob Hope has been a man whom applause did more to keep alive than pills or Ponce de Leon's Fountain of Youth.”



CHARLES CHAMPLIN
for the *Los Angeles Times*.

“The man whose children scarcely remember him being home—so acute was his need to perform—cannot be having an easy time today, even in good health. You will hear media people salute Bob Hope with his own musical phrase: ‘Thanks for the memories!’ they’ll say. But I suspect that even now, Bob Hope would like to be making memories, not looking back on them.”

AARON BARNHART,
The Kansas City Star

“What would you get if David Mamet and Ingmar Bergman were TV writers and collaborated on a cable series?”

Let me answer that: A big, annoying, pretentious, self-indulgent script broken only by needless hysterical rantings.

Or in other words, just like *Out of Order*, Showtime's new and, thank God, limited-run, big, annoying, pretentious, self-indulgent series that is broken only by needless, hysterical rantings”

LINDA STASI, *New York Post*,
on Showtime's *Out of Order*



“But *Six Feet Under* [above] is never just plot. It is black comedy, with [Lauren] Ambrose getting the best drolly ironic lines anywhere on TV, and it is an audacious psychodrama that includes themes of severe depression, sexual dysfunction, and guilt. The show certainly offers elements of soap opera, but if it is an R-rated *Knots Landing*, with all its melodramatic twists and turns, then it is an R-rated *Knots Landing* by way of Ingmar Bergman.”

MATTHEW GILBERT,
The Boston Globe

“If you're looking for laughs, you'd be better off sitting in your driveway than tuning into any of today's new sitcoms. At least outside, there's a chance the neighborhood brat will get his skateboard caught in the gutter and go flying into the bushes. Rely on the small screen, and the odds are dangerously high you'll be subjected to the image of Jim Belushi shaking his bare belly.”

NEAL JUSTIN,
Minneapolis-St. Paul's *Star Tribune*

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).

**HARRY A. JESSELL**
EDITOR IN CHIEF

Plenty of Nothing

As broadcasters lose more viewers, they make more bucks

It happened again. Even the R&B stylings of Ruben Studdard and the continuing madcap adventures of Jennifer Aniston couldn't stop it. In the TV season just ended, the seven broadcast networks lost another million or so viewers to that swarm of ad-supported cable networks that stretch from TNT to something called Fuse.

So that's bad news for the broadcast nets, right? Fewer viewers mean less advertising dollars because that's what the nets sell: viewers.

No.

In a bizarre kind of TV-advertising way, the broadcast nets' declining viewership is a good thing. When the supply of broadcast viewers goes down in the face of continuing strong demand, prices go up. My high school economics teacher, Mr. Grabenstein, taught me that. And the just completed broadcast upfront proves it.

What got me thinking about all this is a Disney earnings call I sat in on early last month. Fulcrum Global's Rich Greenfield asked Robert Iger, the company's president and COO, to handicap the upcoming upfront selling.

"Rich," he responded, "we believe, obviously, that CPMs will increase simply by virtue of the fact that ratings are down, at least across the entire segment, although ABC's ratings are not down versus last year. They are actually up."

There it is—what we will now call the Iger Paradox. Disney and, needless to say, the other network owners were anticipating a big broadcast upfront at least in part because the supply of what the industry calls gross ratings points went down. With reduced supply, they could jack up the prices, which they did, as much as 15%. It contributed to their record \$9.4 billion prime time upfront.

Of course, what each broadcast network really wants to see is its own ratings grow while everybody else's fall so that it has a bigger share of a dwindling supply. That is upfront nirvana. And that was, as Iger noted, where ABC was, going into the upfront, although its viewership gains were not all that big.

Advertising guru Erwin Ephron confirms the Iger Paradox but warns that the networks had better not base their

future on it. "You can't keep charging more for less. It's short-sighted, and it's not a business model."

Behind the paradox is the fact that advertisers do not consider other media—cable, radio, billboards, TV syndication, you name it—an adequate substitute for broadcast prime time. If they do nothing else, the marketers of cars, toothpaste and the Purple Pill feel they

Broadcast TV does have unique and appealing qualities that may justify the premium prices.

appealing qualities that may justify the premium prices. Not only do the major broadcast networks reach every one of the 106.7 million homes with TV, but they reach every TV set within those homes. A mass advertiser seeking to reach the largest possible audience quickly and efficiently still needs broadcast. Even Turner, which is working as hard as anybody to close the widening gap between broadcast and cable prices, concedes that.

And then there are those broadcast intangibles. It has tradition, it generates buzz, it creates full-blown celebrities overnight (ask Mr. Studdard). What marketer wouldn't want to be a part of it?



Broadcasters win because shows like *Will & Grace* outdraw cable shows at least five to one.

have to buy big hunks of broadcast prime time. They just have to and will pay the steep price increases the networks ask, although they may grumble as they cut the deals.

In the middle of the upfront selling, Karen Soots, national media manager for Red Lobster, appeared on a New York panel complaining about rising broadcast prices (she figured on 8% hikes and ended up paying 13%). I asked her why not hang up on the broadcasters and take her millions to cable, where the seemingly endless supply of GRPs tends to suppress prices.

Competition, she answered, in a word. If Appleby's is basing its marketing on broadcast network TV, so must Red Lobster. I suspect the same is true for every other ad category.

Broadcast TV does have unique and

Ephron is right. At some point, the broadcast audience shrinks to a point where it loses its mass-market magic. But my guess is that the Iger Paradox holds up as long as broadcast networks can deliver audiences five or six times the audience of the largest cable networks. ABC is a middle-of-the-pack broadcast network. Yet its average audience is five times greater than the best cable network and 10-20 times greater than most cable networks.

Red Lobster had better start putting money aside now for the broadcast upfront in May 2004. Have you seen the new shows? The networks may have a really, really bad year. ■

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Turn-Away Business for Syndication

Continued from page 10

Friends, Seinfeld and Will & Grace.

"The health of the market this year is right across the board," said Chris Kager, president, MGM/NBC Media Sales. "Last year, the growth was in the top-tier product, and the second-tier product was not as healthy."

Bob Riordan, senior vice president, national broadcast, MPG, observed, "Top tier syndicators were very bullish. They were commanding double-digit increases, while the second tier was getting mid- to high-single-digit increases."

But it was all good for the sellers, he said. "There's so much money in the marketplace that everything is moving and everything is selling."

A source with knowledge of King World's action said the distributor had record gross sales of \$350 million to \$400 million. King World handles *Dr. Phil*, *Wheel of Fortune*, *Jeopardy*, *Inside Edition*, *Oprah*, *Hollywood Squares* and *Raymond*.

Advertisers moved money that had been earmarked for in-season scatter buys, the syndicators said. "Virtually every agency went to their clients and said, 'Don't be a jerk. The increases in scatter were so enormous this year, put your money upfront,'" said one senior sales executive. "So we were all getting backended money."

The scatter prices for some shows this year in syndication were more

than 50% above the upfront rates.

Some executives said they've been getting calls from clients they've already done deals with asking if they can buy more ads. The answer has been yes in some cases and no in others. Some syndicators are holding back inventory on the assumption that scatter market will again be strong and more lucrative.

Kager, who said MGM/NBC wrote about 30% more business than a year ago, said daytime was "exceptionally strong." That boded well for both *The John Walsh Show*, entering its second season, and newcomers *Starting Over* and talkers from Ellen DeGeneres and Sharon Osbourne.

Political talker *The Chris Matthews Show* was also hot, Kager said. The show tripled its revenue and doubled its client base, he said, noting that, in recent weeks, the program has been running second, behind NBC's *Meet The Press*, in the Sunday-morning talking-heads competition.

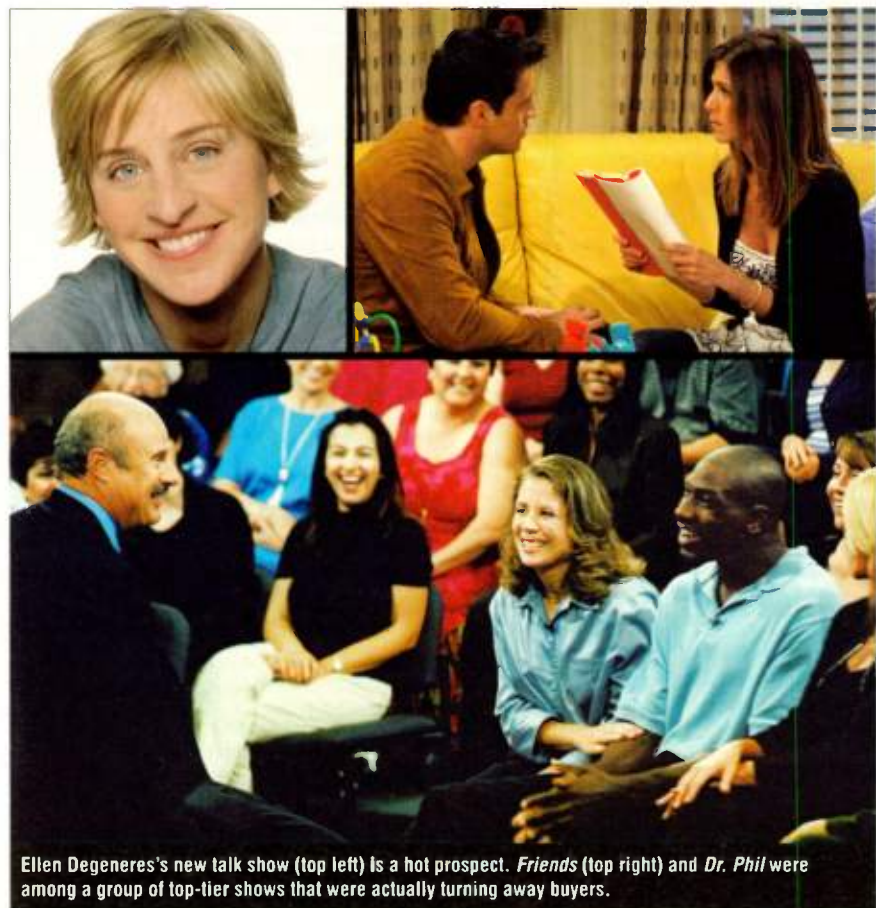
Of course, some wonder whether all the commitments are going to stick. For now, the expectation is that they will. "Most of it is real because, by the time we get

around to the next second and third quarter, the economy will certainly have turned around," said one sales executive. "So whether advertisers think it's real now or not, by then it will be. They will want to spend aggressively to keep pace with the upturn." ■



'So whether advertisers think it's real now or not, by [the next second or third quarter] it will be. They will want to spend aggressively to keep pace with the upturn.'

CHRIS KAGER,
MGM/NBC



Ellen Degeneres's new talk show (top left) is a hot prospect. *Friends* (top right) and *Dr. Phil* were among a group of top-tier shows that were actually turning away buyers.



Cable's daytime dramas, like *ER* (shown), *NYPD Blue*, *Charmed* and *Angel*, sold briskly.

At Least \$5.7B for Cable Upfront

Continued from page 10

to end up with double-digit price increases. It's still fluid but that's where I'm targeted as a whole."

Total ad dollars are up also for TNT and TBS, which are being sold in tandem, said Levy, adding that the volume gain is in the high teens on a percentage basis over last year.

Turner may be averaging double-digit gains so far but apparently didn't get them from Bob Riordan, lead buyer at MPG. He estimates that "top-tier" cable networks like Turner, USA and Lifetime are commanding 7%-9% rate hikes while second-tier networks get low- to mid-single digit increases.

"Cable is doing well," said Riordan. Volume is up "north of 15%," he believes. "I think it will end up somewhere between \$5.5 billion and \$6 billion," he said. Last year, cable raked in an estimated \$4.8 in the upfront.

According to Donchin, "every single network seems to be asking for double-digit price increases. Some may get it. Some won't." As best he can tell with a fair amount of business still to be written, the average cable deal seems to have a price increase in the "high-single- or low-double-digit range."

"I can't blame them for being bullish," he said. "They see what the other guys have done, and they want to get in on that gravy train, too." One advantage the buyers have is that, "with cable, there are a lot of different ways to spend your money, slice up the budget, with so many networks to evaluate."

The pace of cable deals varies from network to network. According to Jeff Lucas, president of Universal Television Group ad sales, USA, Sci Fi and Trio have sold more than 80% of their upfront inventory. His networks were up 20% in volume with price hikes in the "low-double-digit range," he said.

"Cable's value in the eyes of advertisers has increased overall," Lucas added.

Cable may also be benefiting from the fact that advertisers had much more ad

time to buy than the broadcast networks could handle. That hundreds of millions of dollars flowed to syndication and is now flowing to cable as well. In addition, advertisers are also getting fairly tired of year-in-year-out rate hikes across the broadcast dayparts.

Levy says Turner started its upfront concurrently with the broadcast networks. "We were used as a substitute for broadcast."

Turner and the other major nets pitch themselves now as an alternative to broadcast. "There's some validity to it," said Donchin. "These are things we have to look at, especially given the high rate increases across the board on the broadcast networks. We are looking for more-

'The cable upfront is going to take some time to complete just on the sheer volume of networks coupled with the fact that they're being bullish about rates and we're digging our heels in.'

ANDY DONCHIN, Carat North America

efficient ways to spend our money without sacrificing reach or effectiveness."

Joe Abruzzese, president of ad sales for Discovery Networks, said his networks were between 60% and 70% sold as of late last week. Discovery will reap total upfront ad dollars at least 50% higher than a year ago, he added. "The broadcast networks got maybe 10% to 12% more volume this year, and they got great price increases. We're going to get 50% more volume without discounting prices."

Cable's price hikes won't match broadcast, Abruzzese said, but, with a much bigger volume gain, "it's very positive for us."

Like syndication and broadcast network daytime, cable daytime sold well. "We've known we had a strong daytime lineup [including *ER*, *NYPD Blue*, *Charmed* and *Angel*]," said Turner's Levy, "and advertisers really took advantage of it this year." ■

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*TR!O Viewers Profile Study, May 2003



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