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June 9, 2003



NCTA 2003

MTVN

Freston's Mission: Digesting Comedy, Fixing Spike, VH-1

BY JOHN M. HIGGINS

For a man throwing a \$3 million party, Tom Freston is fairly reserved. The MTV Networks chairman stands at the head of the red carpet leading into Los Angeles' Shrine Theater and the annual MTV Movie Awards. He watches high-octane actors, singers and rappers process past him and dozens of
Continued on page 63

MTVN's Tom Freston greets Beyoncé Knowles before MTV Movie Awards.

AP PHOTO: REED SAROIN

SPECIAL REPORT

MEDIA OWNERSHIP



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The dealing has begun

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It may not be going away

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Q & A WITH STEPHEN BURKE

Comcast Cable chief targets program costs

PG. 37

'Our customers aren't going to stand for double-digit [percentage] rate increases.'



PHOTO: STEPHEN COAN

Regs to Riches

Critics blast relaxed caps as broadcasters move to exploit them

BY JOHN EGGERTON

Hey, don't blame me, FCC Chairman Michael Powell seemed to be telling an ornery Senate panel grilling him over the newly relaxed ownership rules last week. The courts, he pleaded, practically ordered him to rejigger the rules more than a year ago. He cited the court's own words: "Damn the torpedoes! Full speed ahead!"

But even Powell could not have envisioned how many missiles from legislators would come his way following what he labeled June 2's "modest" relaxation of the restrictions. The changes included removing the ban on newspaper/broadcast crossownership as well as allowing more duopolies (common ownership of two TV stations in a market) and,

for the first time, triopolies (three TV stations).

"There was more bipartisan opposition to this than to anything I've ever seen," said James Quello, who served on the commission for 23 years. "It's a great time not to be a commissioner."



Powell led the assault on the ownership rules.

Meanwhile, broadcasters and newspaper publishers were dissecting the rules to find the opportunities to buy more stations in places they couldn't before. Watch for news of deals in the weeks ahead.

The rules were approved by a 3-2 party-line vote, with Republicans Kathleen Abernathy and Kevin Martin joining Powell. Democrats Michael Copps and Kenneth Adelstein offered spirited dissents.

Copps called the FCC action a "headlong rush to media monopoly. ... This is a huge and foolhardy gamble with the future—every American's future."

The full story starts on page 18. ■

PHOTO: MORRIS SEMIATIN

NEWSPAPER

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NCTA SKED AT A GLANCE

PG. 68



Kathleen M. Tait
Real Shopper

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drive

1) Sommers LRW Recruit-to-View (Oct/Dec 2002); W18-49 Digital Cable Subscribers.



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two new dramas on a **new night!**

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Television for Women®

power



Thora Birch
Starring in the Lifetime Original Movie
"Homeless To Harvard"
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The **#2 Women's Network**¹ can boost your Local Ad Sales revenue.

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Lifetime Movie Network **delivers** this valuable demo!



boost

BREAKING...

Cable Upfront Hits Price Impasse

NEW YORK—Dealmaking in the cable-network upfront marketplace slowed down last week from the frenetic pace of the market's first two weeks, advertising executives say. Magna Global, the single biggest buyer, was said to be taking a long, hard look and holding out for better prices than most sellers were willing to give. Magna was said to have done few, if any deals with major networks, although that couldn't be confirmed with the agency. The overall market is said to be about 50% complete, with the hope it will wrap before July 4. Some of the bigger players were nearly finished last week. At press time, USA and Sci Fi (Universal) were 97% finished and negotiating with Magna. Others, such as FX and Court TV were roughly 50% complete. "There's really an impasse now over price," says Fox Cable's Bruce Lefkowitz, who added that he wouldn't be surprised to see \$100 million or more redirected to scatter because buyers can't get their price. "It's become more deliberate," said Court TV's Charlie Collier, "but there is no need for this market to move overnight."

Starz! Eyeing High-Definition

CHICAGO—Starz! Encore Group is expected to unveil plans for high-definition service at a Monday-morning press conference at The National Show. Starz! officials were mum on the subject, but speculation has it that the net will launch at least two HD channels. It would be a change in direction for Chairman John Sie, who in the past has been unenthusiastic about HD.

Universal Execs Start Company

LOS ANGELES—Sarah Timberman, president of programming for Universal Network Television, is leaving to start her own production company, 25C Productions at Warner Bros. Going with Timberman is Senior Vice President of Drama Programming Carl Beverly.

Coming Up At 11! Viewers Don't Care

New Magid study finds local news has same old promo problems

BY PAIGE ALBINAIAK

Here's a sobering study if you're a news director or marketer: A new survey by news consultants Frank N. Magid Associates concludes that despite all the media out there, the best way to promote your newscast is still over your own air. And even that's not all that effective.

The study was featured in a session at the Promax&BDA conference last week, but its conclusions were old news: Don't over-promise, and don't be disappointed if your news promotion still doesn't turn a non-news watcher into a viewer of your newscast. Studies have long shown that no promotion will get a non-news-watching viewer to become one, and the majority of those who see news promos don't remember them.

Of the 2,200 news viewers that Magid surveyed, only 32% could remember a specific promotion for a local newscast. Out of those, 64% said the spot motivated them to watch, but 35% said it didn't. And 30% said that seeing a news promo might actually cause them to turn away from the newscast altogether.

As for getting viewers to watch, the station's own air is always its best bet, which is part of the reason that a station with a weak prime time schedule has difficulty finding and sometimes keeping viewers. The study said 86% of those who said they recalled a recent news promo

said they had seen it on that station. After that, cable TV and radio should be the promotion department's next choices, Magid said.

"Print media, interactive and outdoor advertising show little punch in driving home promotional messages or in strongly motivating viewers to watch," the Magid study reported, adding "When deciding between ca-

41% of those surveyed said if they saw a news promo for a story to be featured on a newscast they don't usually watch, they would change the channel to their favorite newscast expecting to see the same story there.

According to Sandi Yost Gehring, the Magid senior consultant who presented the study, stations need to use promotions to "drive up interest" in the particular story they are promoting and they need to "drive up attribution" for the station by "communicating ownership of the story." In other words, make sure viewers know what station they're watching and make sure they know it's different.

"And that does not mean tacking 'exclusive' or 'only' on to every story you promote, but taking a different angle from that of your competitor," Gehring said.

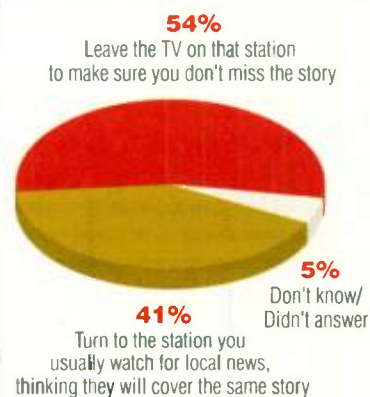
While Magid recommends sticking with what's coming up on stations' local newscasts, the study cautioned not to overpromote stories so as not to cause what Magid dubbed "anticipointment."

"When you make promises to your viewers, you need to keep them," Gehring said. "Nothing disappoints more than a great promotion for a bad story. If the promo oversells the story or if it is irrelevant to the story, viewers will be disappointed."

Moreover, promo overkill will have a "boy who cries wolf" effect on viewers, so that they will stop believing news promos. "Nothing numbs viewers to future promotion like a great promo for a bad story." ■

What Would Viewers Do?

Seeing a promo for a local newscast on a station they don't usually watch:



ble or radio, bear in mind that cable seems to get more consistent results across market sizes."

But wherever an ad runs, stations run a risk of inadvertently promoting the other guy's newscast while they are supposedly promoting their own.

According to Magid, viewers' news habits already are so ingrained that

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Syndication Watch

Good Judgment PG. 33

Other networks are in your past.
We're in your future.
We have Minority Report.

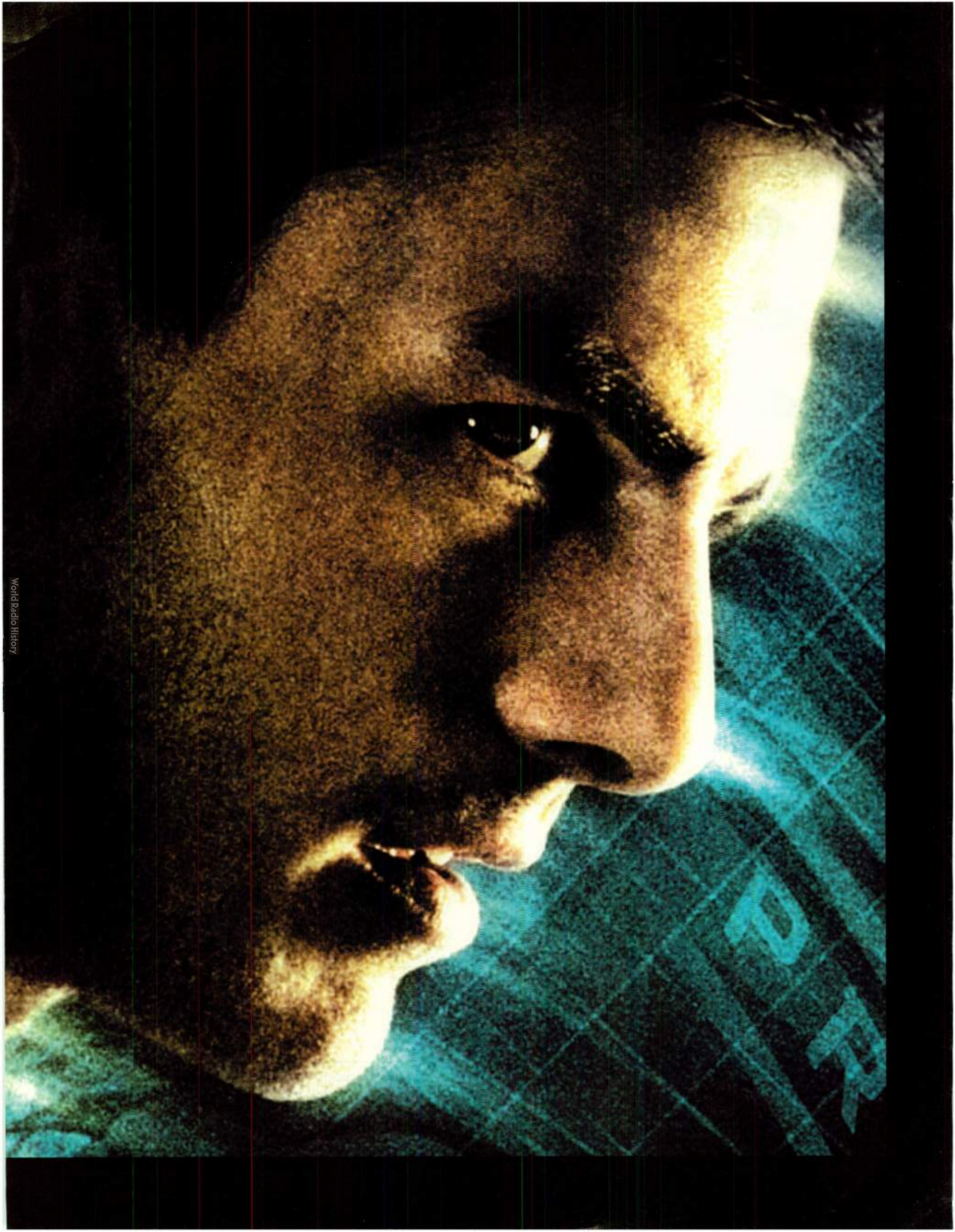
We have box office hits that add up to a staggering \$3.9 billion*. No other premium service comes close.
We have more of what your customers want, including such hits as **Men In Black™ II**,
Star Wars Episode II: Attack Of The Clones, **Harry Potter And The Chamber Of Secrets**,
My Big Fat Greek Wedding, **Scooby-Doo** and **Road To Perdition**, just to name a few.

We have what other networks don't.
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* Source: The Hollywood Reporter. Reflects 2003 top-100 releases based on box-office grosses through 3/4/03.



DORR

WEEK OF MAY 30-JUNE 5

B&C INDICES

THE B&C 10

WEEK

4.5%

YTD

12.6%

BROADCAST TV GROUPS

WEEK

1.5%

YTD

11.9%

CABLE TV MSO'S

WEEK

7.5%

YTD

21.3%

RADIO

WEEK

5.5%

YTD

11.8%

	CLOSE	WEEK	YTD
Dow Jones	9041.30	3.8%	8.4%
Nasdaq	1646.01	4.5%	23.2%

The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$15.38	3.6%	17.4%
Clear Channel	\$42.49	4.1%	13.9%
Comcast Corp.	\$30.47	5.0%	34.9%
Cox Comm.	\$32.89	7.3%	15.8%
Disney	\$20.94	8.6%	28.4%
EchoStar	\$34.40	6.8%	54.5%
Fox Ent.	\$28.82	3.5%	11.1%
Hearst-Argyle	\$25.29	5.2%	4.9%
Tribune	\$48.65	-1.8%	7.0%
Viacom	\$47.45	4.3%	7.2%

GOOD WEEK

Sirius	\$2.06	52.6%	221.9%
Charter	\$3.38	21.1%	186.4%
TiVo	\$10.23	20.4%	96.4%
Granite	\$3.29	20.1%	60.5%
Cablevision	\$22.85	16.7%	36.5%

BAD WEEK

SeaChange	\$10.09	-10.5%	64.1%
Paxson	\$6.20	-5.5%	201.0%
Media General	\$55.43	-3.4%	-7.5%
Tribune	\$48.65	-1.8%	7.0%
New York Times	\$46.70	-0.7%	2.1%

SAT RADIO RALLIES

+369%

Satellite radio ops escaped the death spiral investors had expected. After renegotiating with lenders and bondholders, XM Radio is up 369% this year; it was \$1.66 in November. Smaller Sirius has started to tick up, too, nosing past \$2 for the first time since August; it has traded as low as 38 cents.

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.

Cox, ESPN Brawl Gets Nasty

Eisner calls Robbins a 'whiner'; Robbins accuses Disney of 'Goofy math'

BY JOHN M. HIGGINS

The brawl over ESPN's ballooning license fees broke out into a round of schoolyard taunts between CEOs, with Disney's Michael Eisner deriding Cox's James Robbins as "a whiner" and Robbins accusing Eisner of using Disney-style "Goofy math" in attacking cable operators.

Eisner is fuming over Robbins's jihad against Disney and its 80%-owned sports network, a campaign that has included public attacks, filings attacking Disney in the FCC ownership-rule proceedings, and newspaper op-ed screeds. And the worst in the eyes of Eisner, Robbins, testifying at a Senate Commerce Committee hearing, called for regulation of sports-network license fees.

Asked about Cox's complaints at an investor conference sponsored by Sanford Bernstein & Co., Eisner was blunt: "Now Cox is the big whiner. He's here?" Told that Robbins was appearing later in the week, Eisner responded, "Good, he'll whine, he'll whine about me, he'll whine about us."

That's true.

Robbins and other operators are furious at ESPN's license fees, the highest of any basic cable network. Already exceeding \$2 per subscriber monthly (vs. 35 cents for top-rated network Nickelodeon), ESPN is set to take its annual 20% rate hike Aug. 1. Programming costs are increasing at a rate exceeding operators' ability to raise their basic rates, Robbins and others complain.

"Why he's whining now is beyond me," Eisner said. "These are monopolies. They have incredible margins. They charge \$40 for basic; the programmer suppliers altogether get \$11. ESPN's going to get \$2." After accounting for local ads that systems sell on ESPN, operators "get \$1 back [per sub per month] in local advertising."

ESPN's Magic Dollar

ESPN says cable ops offset their \$2-per-sub monthly license fee with \$1 per sub worth of local ad sales. It counts in more than just ad sales to arrive at that value:

	2002	2003
Net cash sale	48¢	52¢
12% sales commission	6¢	6¢
20% used in marketing inventory	11¢	12¢
Halo effect (NFL only)	26¢	26¢
Total	91¢	96¢

SOURCE: ESPN

Robbins was unsurprisingly testy when he made a presentation two days later, contending that Eisner is distorting the numbers. "I for one would like to see the Goofy math gotten rid of. It's just not true."

Robbins said his ESPN rate is not the \$2 per subscriber monthly that ESPN executives tout as the industry average. His



'I want to be sure that this erroneous information coming from Mickey Mouse doesn't stink up the street.'

JAMES ROBBINS,
Cox Communications

cost is \$2.15. "That will go up to \$2.65."

Also, ESPN executives contend the local advertising avails that operators get to resell and Eisner says are worth \$1 per sub per month generate just 30 cents after deducting costs like sales commissions.

Robbins wants to put ESPN on a tier and give consumers the option not to buy, rather than charge everyone. Cox

research shows, he said, that 24% of our customers will "pay up and pay big."

He further contends that ESPN is 18% of his basic programming costs, but attracts just 3% of Cox's average viewership.

"Somewhere in this world is an imbalance," Robbins said, "I want to be sure that this erroneous information coming from Mickey Mouse doesn't stink up the street."

So how does ESPN count \$1 in local ad sales offsetting its license fee when Robbins counts 30 cents? According to Jeff Siegel, ESPN vice president of affiliate ad sales and marketing, it includes much more than the cash that MSOs book from ad sales: for example, such elements as how much operators use the spots to promote things like cable-modem and pay-per-view sales. Based on data from consultants and industry surveys, Siegel estimates that, in 2002, commercials generated from selling ESPN local avails were worth 48 cents per subscriber. He then adds an estimated average 12% commission to inside salesmen, or 6 cents. (ESPN does not account for additional costs of commission paid to ad agencies.)

That comes to 54 cents. Then Siegel estimates that operators use 20% of their spots as "marketing inventory" for their own products. "That has a value," he said, estimating it at 11 cents.

But Siegel also believes that MSOs should count ESPN's "halo effect" in local ad sales.

He says he has a Cox presentation to one local advertiser "where they bundle 500 spots on other networks with NFL spots on ESPN." He estimates that ad time—limited only to spots packaged with ESPN's NFL games—as bringing in 26 cents.

So that's 91 cents for 2002. ESPN then assumes 8% growth in ad sales (though not the halo effect) and arrives at 96 cents in value of local ad avails on ESPN. ■

Promo To Go: Next Year, Promax Does N.Y.

BY PAIGE ALBINIAK

After two years in sunny Los Angeles, Promax&BDA is packing up and going to the Big Apple next year, where it will host its TV-marketing and -promotion convention in a midtown hotel, according to CEO Jim Chabin.

With coast-to-coast airfares and hotel rooms in New York City cheap these days, it makes sense to return to New York after 20 years away, Chabin says. And Promax&BDA plans to bring advertisers in to meet all the marketing and promotion people that attend the conference.

"We're really excited to be merging Madison Avenue with the promotion departments of television stations and ca-

ble networks," Chabin says.

More than 2,400 people came to this year's conference in Los Angeles last week, a bit up from last year's 2,300, who attended the show at the cavernous Los Angeles Convention Center. This year's

do business. see their syndicators, come down to a session and then run back up to their rooms to check messages before going to a cocktail party by the pool. It's been really terrific."

It's because of that feedback that Chabin plans to stay in a hotel when the show moves to NYC next year.

Although the show remains much smaller than it was in the dotcom heyday, maxing out around 5,500 attendees in 1998 and 1999,

Chabin was pleased not only with this year's attendance but also with the overall feel of the show. "We've put some power and punch back into the conference. I think it was really a great return to an edgy, information-filled show." ■

'We're really excited to be merging Madison Avenue with the promotion departments of television stations and cable networks.'

JIM CHABIN, Promax&BDA

show was held at the Westin Bonaventure in downtown Los Angeles, and Chabin says that venue was much more well-received by attendees.

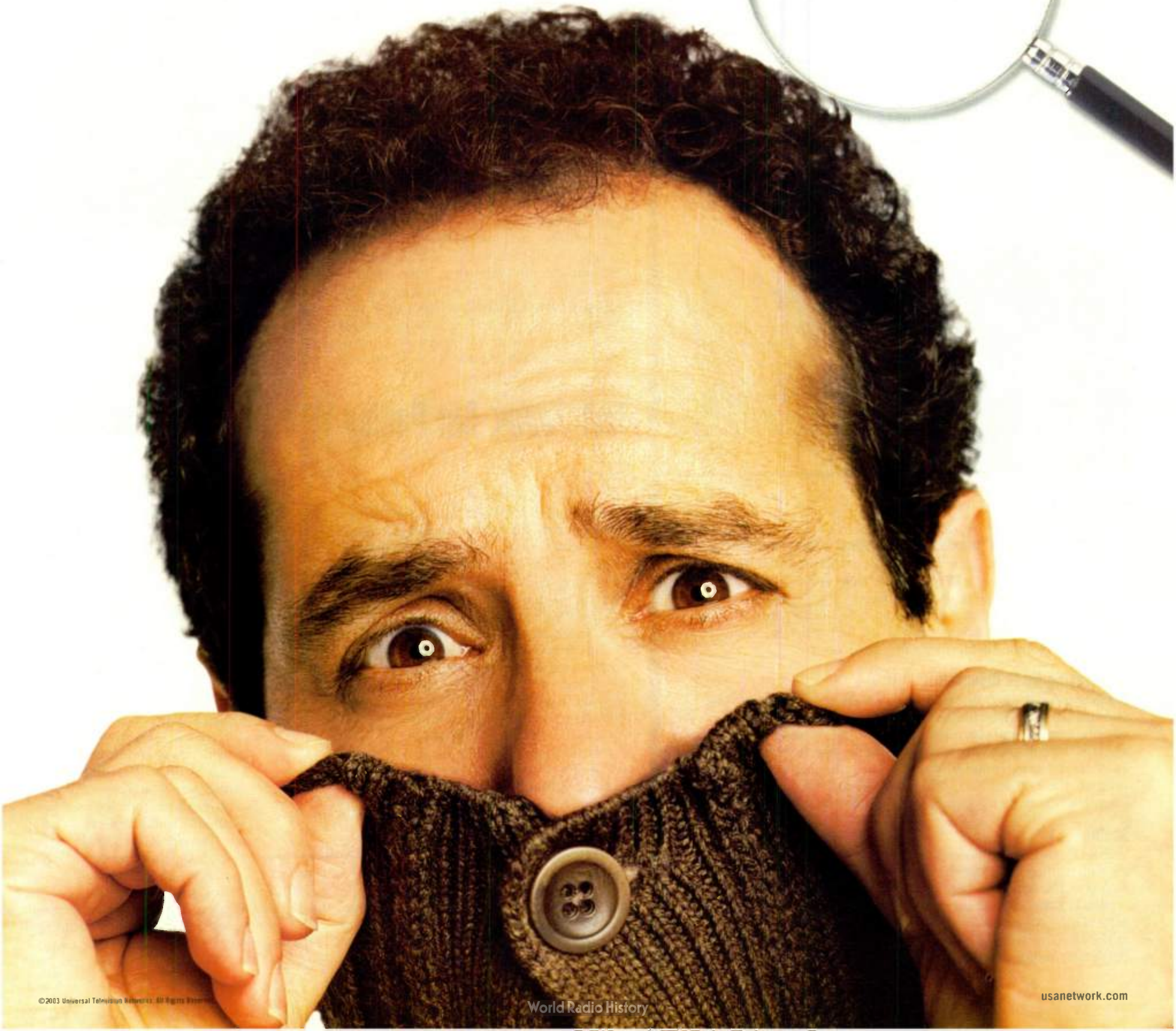
"People love being back in a hotel," Chabin says. "They can have meetings,

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FAST TRACK

Beyond Media Ownership

Expect a digital television bill from to emerge from the **HOUSE ENERGY AND COMMERCE COMMITTEE** either shortly before Congress breaks for the month of August or soon after it returns in early September, panel Chairman **BILLY TAUZIN** (R-La.) said Tuesday. With committee ranking Democrat John Dingell (Mich.), Tauzin is working on legislation aimed at moving the DTV transition along. The bill will deal with DTV copy-protection, broadcasters' cable carriage rights/privileges, cable set-top-box requirements, TV stations' obligation to protect network picture quality and other issues.

Those Wacky Clintons

With Sen. **HILLARY RODHAM CLINTON**'s memoirs hitting bookstores next week, **A&E** is fast-tracking its own on-screen version of her years in Washington. **Hillary's Choice**, based on Gail Sheehy's best-selling book of the same name, will be a two-hour original movie slated to air in early 2004. ...

A new cable net for women is aimed at the younger set. **INETWORK** wants to target women 18-24 with a mix of original programming and movies. Aiming to launch in early 2004, INetwork is headed by **DAVID ARMSTRONG**, most recently SVP of international TV distribution for **MGM WORLDWIDE TELEVISION GROUP**.

A Fair Share

While the **CABLETELEVISION ADVERTISING BUREAU** has been touting its share gains, the **TELEVISION BUREAU OF ADVERTISING** is revved up about ratings. Comparing the ad-supported cable nets to ad-supported stations including Hispanic stations and independents (CAB only counts the Big Four, UPN, WB and Pax), TVB's massaging of **NIELSEN** numbers found that local broadcasting came out on top. Broadcasters recorded a 35.32 prime time rating for the just-completed season, compared with a 29.08 for ad-supported cable nets.

Soap Success



More Days

NBBC has renewed veteran daytime soap **Days of Our Lives** through May 2009. The deal is reported to be worth \$500 million. With the renewal comes the return of head writer James Reilly, who also created and serves as head writer on **Passions**, NBC's other daytime drama. **Days** has been on NBC for 37 years.

HD From Space

DIRECTV is rolling out a high-definition tier that will be anchored by **ESPN HD, DISCOVERY'S HD THEATER, HDNET** and **HDNET MOVIES**. The package, which launches July 1, will sell for \$10.99 per month. Other HD program offerings, including **NBA TV, USA NETWORK** golf and NBA coverage, will also be available in the package. DirecTV already offers **SHOWTIME** and **HBO**'s high-def services as part of its premium service. Under a new out-of-market deal with the NFL, the DBS company will offer pro football in HD beginning next season.

Just Saying No to Olympics

CBS did not bid on the 2010 Winter Olympic Games and 2012 Summer Olympic Games. "CBS is the best-positioned network in terms of overall programming and sports lineup," CBS said in a statement. "With all of the uncertainties surrounding two events that don't conclude for another nine years, committing significant rights and production expenses to the 2010 and 2012 Olympic Games is not the best use for our resources." Other networks submitted bids late last week.

Deaths

Veteran TV and film producer **JULES LEVY**, 80, died May 24 in Los Angeles. With partners Arthur Gardner and Arnold Laven, he produced such TV hits as **The Rifleman, The Big Valley** and **The Detectives**. ...

CHARLES BARILE, a publicist at **UPN**, died suddenly while on vacation in San Felipe, Mexico, the network said last week. Barile, 49, had been at UPN for four years and worked on **WWE Smackdown!** and the final season of **Buff, the Vampire Slayer**.

What About Stewart's Syndie Show?

BY PAIGE ALBINIAK AND STEVE MCCLELLAN

Now that home-and-garden diva Martha Stewart finally has been indicted by the Securities and Exchange Commission and has stepped down as chairman of the company she founded, the question remains: What happens to her syndicated TV show?

Distributor King World declines to comment, but show has been declining in ratings all year. After the May sweeps, **Martha Stewart Living** rated a 1.1 in households, down 21% from a year ago. King World already has sold in more than 87% of the country talk/variety strip **Living It Up! With Ali & Jack**, starring Alexandra Wentworth and Jack Ford, which will replace **Martha Stewart Living** in many markets this fall.

Stations are under contract to air Stewart's show through next summer, but that contract does not preclude their moving it to late night or other less prominent time periods. **Martha Stewart Living** is cleared in the majority of the country for its 11th season, but it's unclear whether it will continue if Stewart is embroiled in a high-profile trial or, worse, serving a prison sentence.

Advertisers had already started pulling out of the show. Chrysler dropped it last January, although the car manufacturer said its choice not to renew its contract had nothing to do with Stewart's legal problems.

Stewart was indicted last week on charges of securities fraud and obstruction of justice related to her selling 4,000 shares of biotech

company ImClone Systems Inc. stock after her Merrill Lynch broker, Peter Bacanovic, allegedly gave her insider advice and then helped her keep the SEC in the dark after it began investigating the trade.

Stewart resigned from her posts as chairman and CEO at Martha Stewart Living Omnimedia Inc. last week. In addition to civil monetary penalties, the SEC wants to bar her from



Martha Stewart Living's households rating was off 21% from a year ago.

the board of any public company and to limit her activities as an officer.

Stewart pleaded not guilty last week and took out a \$73,000 ad in **USA Today** proclaiming her innocence. She also has set up a Web site: www.marthataalks.com, complete with an e-mail address. ■

Not Today, But Pauley Will Be Back Next Year

BY PAIGE ALBINIAK

Fresh off her retirement from **Dateline NBC**, Jane Pauley doesn't plan to stay out of work for long. In what is likely to be its highest-profile launch thus far, still-young syndicator NBC Enterprises is planning to premiere the unofficially titled **The Jane Pauley Show** in fall 2004.

The company's not talking, but NBC is near to finalizing a deal in which Pauley, 52, would host her own show out of New York. That said, there is no guarantee of time periods for the show on the NBC owned-and-operated stations or on the Hearst-Argyle and Gannett stations with whom NBC partners on syndicated projects.

A successful launch of Pauley's show will depend on the failure of at least one major morning talk show. Industry statistics alone guarantee that, out of the current crop of major morning talkers—Buena Vista's **The Wayne Brady Show**, King World's **Living It Up! With Ali & Jack**, Warner Bros.' **The Ellen DeGeneres Show** and **The Sharon Osbourne Show**, and NBC Enterprises'

own **The John Walsh Show**—at least one of them, and likely more, won't be back in fall 2004.

NBC's O&Os plan to fill their morning spots next fall with **Ellen, Walsh** and reality strip **Starting Over**. But **Walsh** already is struggling, notching a 1.3 household rating in the May sweeps,

down 13% from its performance in February. Although daytime talk shows have ebbs and flows, if Walsh continues to trend downward, Pauley may fall into his old slots.

Pauley's background and previous success hosting NBC's **Today** show and co-anchoring **Dateline NBC** could augur well for her future in syndication.

The public is already highly familiar with Pauley and, if **Today's** Katie Couric's turn on **The Tonight Show With Jay Leno** is any indication, is receptive to seeing favorite news personalities in different arenas. Moreover, Pauley's warm interview style and on-air presence should be a good fit for daytime television.

NBC Enterprises already has some success in giving proven news personalities syndicated shows, with weekly-hour **The Chris Matthews Show** arguably the syndicator's best ratings story this year. ■



Jane Pauley will get her own syndicated talk show in fall 2004.

ONE UNFORGETTABLE NIGHT. HOLLYWOOD'S BRIGHTEST STARS.

FEATURING:

BILLY CRYSTAL

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JODIE FOSTER

HARVEY KEITEL

JULIETTE LEWIS

EDWARD NORTON

CHAZZ PALMINTERI

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MARTIN SCORSESE

BEN STILLER

MERYL STREEP

AND MORE

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AWARDS SHOW

Freston Fans Fooled by Ford

Frankly, it hadn't occurred to us that MTV Chairman Tom Freston and Harrison Ford (above) look much alike. But once they were standing in the same room at the MTV awards, dressed similarly, several people remarked on the resemblance, and a few were even fooled by it. The gray hair and similar build help. Eyewitnesses said that, at least twice during the evening, the confused actor was approached by people yelling, "Tom Freston." —*J.M.H.*

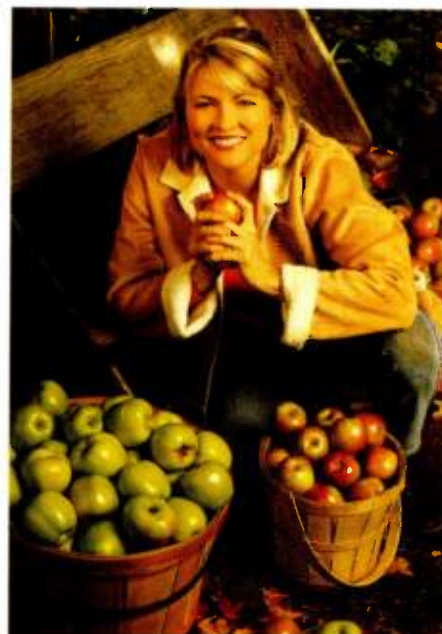
BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

PRODUCTION

Bye Bye, Beantown

NBC Enterprises is shutting down Hearst-Argyle's production facility near Boston and moving production of several shows to elsewhere. The production of *Rebecca's Garden*, featuring Rebecca Kolls (right), will move to Detroit, where it will be produced by Scripps Howard. National Association for the Advancement of Colored People leader Kweisi Mfume's occasional show, *The Remarkable Journey*, will be produced by NBC Enterprises' *Access Hollywood* production team. Production of *Wild Moments*, hosted by Jack Hubley, also will move, but the new producer has not been determined. NBC Enterprises and Hearst-Argyle Television combined production and distribution units in January 2001 after the NBC, Hearst-Argyle and Gannett stations agreed jointly to develop and carry first-run programming developed by NBC Enterprises. —*P.A.*



BROADCASTING

Best Face Forward?

When last week's retrans battle between EchoStar-owned Dish Network and Allbritton's WJLA(TV) Washington went public, it was reporter/anchor Doug McKelway explaining in on-air spots the station's position. EchoStar subsequently complained to the FCC that the station had defamed it by having "one of its respected newscasters implore viewers to dump DISH network." McKelway also said he hoped Dish would "act responsibly." That complaint was withdrawn when the two struck a carriage deal. Journalism critic Tom Rosenstiel

said using McKelway raises an ethical issue. "Station management should never put their people in the position of being a corporate spokesman except on behalf of the newsgathering," said Rosenstiel, whose Project for Excellence in Journalism gave WJLA an A in its 2001 report card.

Allbritton General Counsel Jerry Fritz said the appropriateness of McKelway as spokesman was discussed with station executives beforehand. "He's the face of our station. We certainly don't want to compromise journalistic integrity. We were careful not to cross that line." —*D.T.*

CABLE NEWS

Fox Looks Abroad



Once you're on top where do you go? At least for now, Fox News Channel appears firmly ensconced as the top-rated cable news net and routinely ranks among the top 10 cable nets. But Fox News Chairman Roger Ailes (left) still has a lot he wants done. On his to-do list: improving weekend programming and international reporting. Ailes also wants to expand Fox News internationally. Of course, Ailes still has one eye on CNN, which could mount its own counter-offensive at any time. —*A.R.*

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REGULATION

The Language of Advertising

Univision's bid to buy the Hispanic Broadcasting radio chain would be in big trouble if the merger's fate were in the hands of a group of 18 ad firms, media buyers and station managers—many focusing on the Hispanic market. Last week, they urged the FCC to declare

Spanish-language media in the U.S. a separate market from English-speaking media.

They submitted a stack of letters mirroring the



comments of Castor Fernandez, president and creative director for Castor, a Miami ad buyer that has placed spots in Hispanic media for Coca Cola, McDonald's and P&G. "For many products, the target audience cannot be reached unless it is addressed in the familiar language," he wrote. Castor said price hikes in one English-language media rarely lead advertisers to flee to Spanish media and vice versa. By contrast, between Hispanic TV and radio, advertisers are quite willing to swap one service for the other to get a better deal, he said.

An FCC declaration that Spanish media is a separate market would greatly hinder chances for the Univision merger's success because its 80% reach in the Hispanic broadcast market would put it well above government antitrust triggers. —*B.M.*

Disney Channel Unveils On-Demand at NCTA

BY ALLISON ROMANO

As the cable industry returns to Chicago this week for the National Cable and Telecommunications Association's annual confab, Disney Channel is unwrapping its first branded on-demand service.

Attendance at the June 8-11 gathering at McCormick Place is expected to be even with last year's in New Orleans, which attracted 17,000 people. Two years ago, though, when the show was last in Chicago, 24,000 people turned out.

Disney's new "Disney Channel on Demand" subscription-VOD service debuted on Cablevision systems June 1 with 25 hours of Disney Channel fare, including tween shows like *Lizzie McGuire* and kids toons like *Rolie Polie Olie*. It also offers Disney Channel original movies but not Walt Disney theatricals. The content will be refreshed monthly.

Cablevision is offering the service for \$4.95 per month to Disney Channel subscribers (the net has a mix of basic and premium carriage on Cablevision). That is the same price Cablevision charges for other SVOD services, such as Showtime

and HBO. The operator has found that \$4.95 "is a manageable price point for consumers," said Kristin Dolan, VP of digital products.

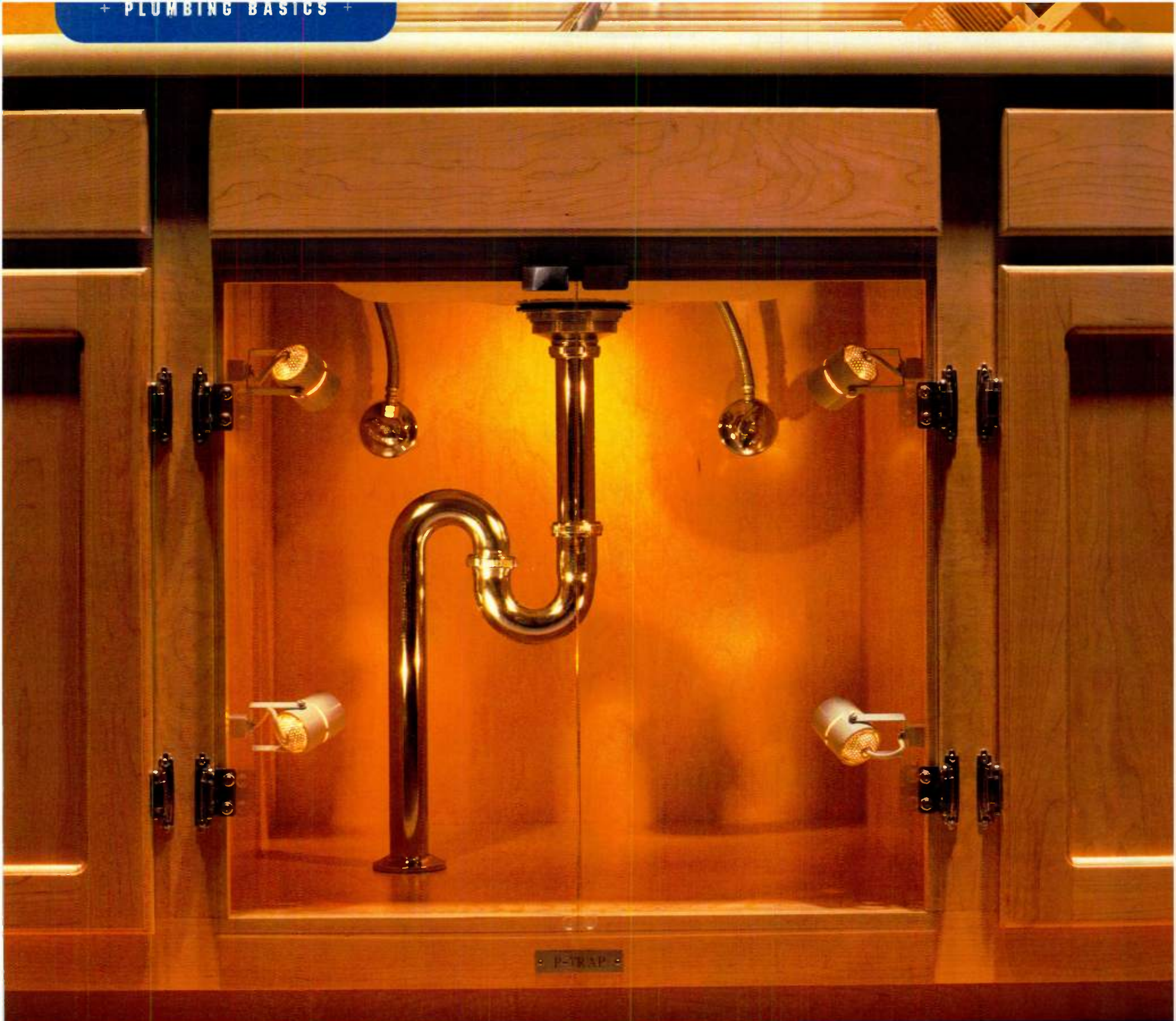
Disney has been planning its on-demand play for a few years. It already supplies programming to Insight Communications' "Kids Unlimited" SVOD service, but this is Disney's first standalone product. Cablevision is the first distributor to sign on, but Disney is in talks with other operators. Because MSOs offer different on-demand pricing and packaging, though, "Disney on Demand version 1.0 could be drastically different than version 5.0," said Albert Chang,

ABC Cable's senior vice president of distribution strategy and operations.

No matter the packaging, Chang says Disney's on-demand service will be pay.

At NCTA, organizers are replicating some innovations that worked well last year in New Orleans, including executive suites, and positioning the general sessions and the pressroom on the show floor. Among them is the HD Pavilion, with tech companies and programmers like Discovery and ESPN showcasing their latest HD wares.

For a list of schedule highlights, turn to page 68. ■



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{ RITA HAYWORTH in *The Strawberry Blonde* }

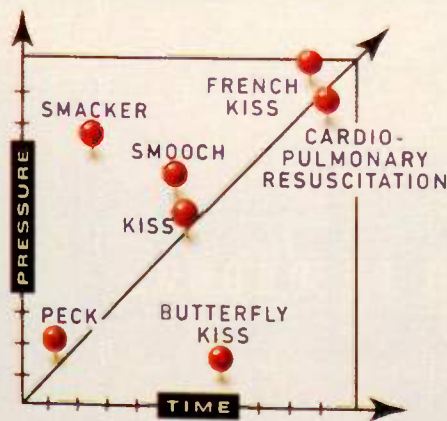


{ JACK LEMMON in *Some Like It Hot* }

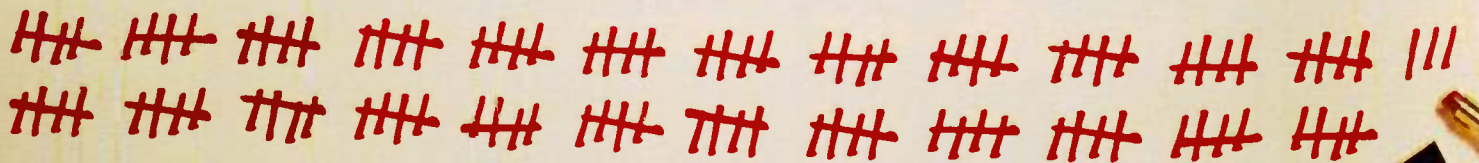
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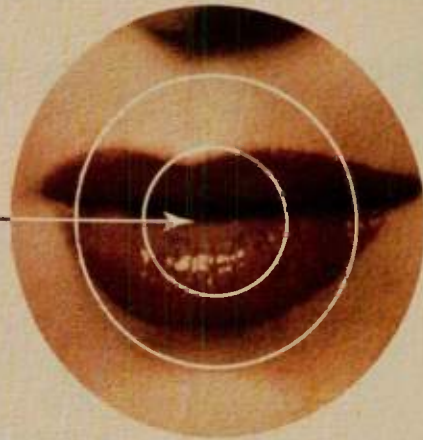


Adam Bonner



The Wicked Witch of the West

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THE FCC VOTE

MEDIA DEREGULATION

FCC Action Begins the TV Dealmaking Dance

Special Report



Some old-line media companies, like Belo, are not expected to sell out to the networks.

markets where they previously could not. For example, CBS is said to be talking to Raycom about buying its Cleveland duopoly: WOIO-TV, the CBS affiliate, and WUAB-TV, the UPN affiliate.

Raycom, in turn, has reportedly talked to LIN Television about the possibilities of a merger between the two companies. Although he didn't mention specific companies, LIN CEO Gary Chapman recently told analysts that a merger with another company is a viable strategic alternative.

Also, CBS is believed to be interested in several Meredith stations, including WGCL-TV Atlanta and KPHO-TV Phoenix, both CBS affiliates. No comment from CBS, although it's no secret that the company would like to own more stations. Meredith Broadcasting chief Kevin O'Brien says the network hasn't talked to him about those stations.

Wall Street sources also say that CBS and Sinclair have talked about a possible swap of assets that would give CBS Sinclair's KOVR-TV Sacramento, Calif.

SINCLAIR ON THE MOVE

Sinclair is making moves in several other markets as well. Sinclair Broadcasting President David Smith said the company will "immediately move forward to acquire stations that we currently program pursuant to local marketing agreements" in Baltimore, Greenville, S.C.-Asheville, N.C., and Charleston, S.C. Under an LMA, one station operates another by contract.

Smith also said the company intends to seek waivers of the new duopoly rules to acquire stations with which it has LMAs in Columbus and Dayton, Ohio, and Charleston, W.Va.

Sinclair has also told analysts and investors that more than a half-dozen TV stations, accounting for 15%-20% of the

company's operating cash flow, are up for "strategic review." In addition to KOVR-TV, the stations include KDNL St. Louis and KMWB-TV Minneapolis.

Many in the industry do not expect a tidal wave of deals in the wake of the new rules. But to hear Paxson Communications' Bud Paxson tell it, his phone is burning up with calls from potential buyers for his stations. He claims he has had inquiries about every one of his 60 owned TV stations. He says if NBC doesn't buy the rest of his company now that the rules have changed, someone else will or he'll sell off the stations piecemeal. NBC owns 33% of the company and has options to buy the rest.

NBC's response: "We have never viewed regulatory constraints as an issue in our relationship with Paxson. While [the] rulings could theoretically make an NBC-Paxson combination more feasible, we need to assess the overall strategic merits of a Paxson acquisition."

People familiar with NBC's thinking on the issue surmise that Paxson's comments last week were to smoke out NBC. But the network wasn't talking. "They just aren't there yet," said one source. "But know this, they take the Paxson investment very seriously. They will do what they have to do to protect it."

Continued on page 61

ASK US

Confused about the bewildering ins and outs of the new ownership rules? We're not surprised. They're complicated. That's why, for the next several weeks, we'll try to help you out. If you have a question about what's allowed under the rules or what's prohibited, e-mail BROADCASTING & CABLE at askB&C@reedbusiness.com.

ership ban has been lifted in the market.

Okay, not exactly a Klondike gold rush, but the deal does illustrate who some broadcasting executives believe the big winners are in FCC's media-ownership ruling last week: newspaper owners with an appetite for co-located TV stations.

But newspaper publishers won't be the only consolidators. The biggest broadcasters will seek to take advantage of the new rules by picking up stations in large

Lots of Talk, No Action in San Francisco

You'd think that big-market consolidators would be drooling over the prospect of acquiring multiple stations in the nation's fifth-ranked market, San Francisco. At this point, though, there appear to be more sellers than buyers in what has been, in the past couple of years, the most topsy-turvy TV market in the nation.

Assuming the FCC's new ownership rules hold, San Francisco becomes one of a handful of triopoly markets, where one owner can control three stations because 18 or more are located there.

According to sources, in a market that hauls in an estimated \$667 billion a year, four stations are for sale: those owned by Granite, Young, Pappas and Shop-At-Home. Speculation last week was that NBC, Hearst, Viacom and Cox were eyeing KRON-TV.

Sources insist, however, that both NBC, which owns KNTV-TV and Telemundo station KSTS-TV in the market, and Hearst Argyle, which would be a new TV owner there, in fact have no interest.

NBC is already invested in KNTV, and Hearst Argyle wouldn't want it without a major-network affiliation. "Hearst would only go into San

Francisco if they could have an NBC affiliate," a source says.

Indeed, KRON-TV was an NBC affiliate, owned by the *San Francisco Chronicle*, and would have become an NBC O&O, but, in 2001, NBC's offer was beat by Young Broadcasting. In retaliation, NBC lifted its affiliation, and—poof—the Young station was an indie.

According to a report issued by Merrill Lynch examining the new ownership rules, KRON-TV's value, without the NBC affiliation, is "lastingly impaired." Cash flow went from \$95 million in 2000 to -\$4 million in 2002. Sources estimate that the station wouldn't fetch more than \$200 million vs. \$800 million Young paid for it.

Meanwhile, Granite's WB affiliate in San Francisco has been on the block for at least a year. Tribune is said to have taken more than one look and passed, not willing to pay Granite's price.

How about a combination of KRON-TV and The WB outlet? Sounds pretty good, but again no operator is likely to want to pay Young's asking price, which is said to be at least what the company paid for it.—S.M.

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CINEMAX	Men In Black™ II	10:30 PM/7:30 PM PT



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Out With the Old

How the FCC modified its media-ownership rules

National TV-Station Cap

Ownership of multiple TV stations

Old: Aggregate coverage of TV-station groups was limited to 35% of 106.7 million TV households. (UHF stations were counted as having half the reach of VHF stations. Discount was intended to compensate for poor over-the-air coverage of UHF stations and to encourage new TV networks.)

New: Cap is set at 45% (UHF discount is retained but will sunset for stations owned by top four networks when the transition from analog to digital broadcasting is complete.)

Duopolies

Ownership of two TV stations in a market

Old: Two-station combos were permitted only when more than eight separately owned commercial TV stations would remain after acquisitions or when the second station is failing or is an unbuilt construction permit. Also, duopolies were banned among market's four top-rated stations.

New: The eight-station requirement is dropped, but the ban against combos among four top-rated stations is retained. In effect, duopolies are permitted in markets with five or more commercial stations. Waivers for duopolies among four top-rated stations will be considered on case-by-case basis in markets with 11 or fewer TV stations. Owners of duopolies must offer distinct children's programming on each station in complying with FCC requirement for three hours of children's programming each week. According to BIA Financial Network, the new rules make room for duopolies in 72 markets.

Triopolies

Ownership of three TV stations in a market

Old: Banned.

New: Triopolies are permitted for the first time but only in markets with at least 18 TV stations, commercial or noncommercial. In effect, according to BIA Financial Network, they are permitted in six of the top seven markets. Owners of triopolies must offer distinct children's TV programming on each station in complying with FCC requirement for three hours of children's programming each week.

Dual-network rule

Ownership of multiple broadcast networks

Old: Mergers between ABC, CBS, Fox and NBC were prohibited.

New: Still prohibited.

Newspaper/Broadcast Crossownership

Ownership of broadcast stations and

daily newspaper in same market

Old: Forbidden, although combos in 46 markets were grandfathered since 1975.

New: Permitted in markets with at least four TV stations.

Local Radio Cap

Ownership of multiple radio stations in a market

Old: A sliding scale allowed one company to own eight radios in markets with at least 45 radio outlets, seven in markets with at least 30, six in markets with at least 15, and five in markets with 14 or fewer. A complex system of overlapping signal contours was used to determine how many radio stations are in a market and tended to overstate the number, which, in turn, increased the number of commonly owned stations that were permissible.

New: The sliding scale remains unchanged, although Arbitron's geographic market boundaries replaces the signal-overlap system. The effect will be to reduce the number of permissible commonly owned stations. How many stations are in non-Arbitron markets will be determined in a future rule-making. During the interim, signals from powerful distant stations that artificially boost market size will be ignored.

Radio/TV Crossownership

Ownership of TV and radio stations in a market

Old: Radio/TV combos were limited according to market size, topping out at two TVs, six radios in markets with 20 broadcast/cable/newspaper "voices."

New: Multi-platform limits include newspapers in the combos. Owners in markets with nine or more TV stations face no crossownership restrictions per se but are limited by individual radio and TV limits applicable to specific markets. TV-duopoly owners would not be permitted to own newspapers in markets with fewer than nine TV stations. In markets with three or fewer TV stations, no crossownership of TV, radio or newspapers is permitted. In markets with four to eight TV stations, an owner may form one of the following combos:

■ A daily newspaper, one TV station, up to one-half the number of radio stations permitted to one owner in that market.

■ A daily newspaper, the total number of radio stations permitted to one owner there, no TV stations.

■ Two TV stations and the total number of radio stations permitted there.

Note: Existing combos or radio clusters of any kind that don't comply with new limits are grandfathered but may be sold intact once to small businesses, minorities or women and must be held for three years before being sold. ■

No Relief for Glendive, MT

The new FCC local TV-ownership rules approved last week permit ownership of two TV stations in a market as long as only one is 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: Markets that had room for duopolies under the old rule but don't necessarily have them. (The old rule permitted duopolies in markets with

eight separately owned TV stations.) *In markets in italics, ownership of three stations is permitted under the new rule.*

Gold: The 72 markets where the new rule will permit a duopoly for the first time or at least one duopoly more than was permitted under the old rule.

Red: Markets where the new rule, like the old one, bans both duopolies and triopolies.

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	Libbuck, 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	Ahlene, 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
34	Columbus, OH	104	Ft. Wayne, IN	174	Lake Charles, LA
35	Greenville, SC	105	Charleston, SC	175	Rapid City, SD
36	Salt Lake City	106	Springfield, MA	176	Watertown, NY
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
50	Louisville, KY	120	Monterey, CA	190	Eureka, CA
51	Jacksonville, FL	121	Eugene, OR	191	Twin Falls, ID
52	Las Vegas	122	Macon, GA	192	Laredo, TX
53	Wilkes-Barre, PA	123	La Crosse, WI	193	St. Joseph, MO
54	Austin, TX	124	Boise, ID	194	Lima, OH
55	Albany, NY	125	Lafayette, LA	195	Butte, MT
56	Little Rock, AR	126	Columbus, GA	196	San Angelo, TX
57	Fresno, CA	127	Yakima, WA	197	Cheyenne, WY
58	Dayton, OH	128	Corpus Christi, TX	198	Ottumwa, IA
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
63	Knoxville, TN	133	Monroe, LA	203	Fairbanks, AK
64	Flint, MI	134	Wausau, WI	204	Victoria, TX
65	Lexington, KY	135	Rockford, IL	205	Presque Isle, ME
66	Wichita, KS	136	Duluth, MN	206	Juneau, 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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World Radio History

Congress Won't Undo FCC Rules, But Courts May

BY BILL MCCONNELL

Congress is unlikely to roll back the new FCC media-ownership rules, despite loud protests from Capitol Hill. Instead, Congress may pass legislation that would space out reviews of ownership regulations the commission is now obligated to conduct every two years and give it a little more authority to tighten rules when the regulators' see fit.

Less predictable is the outcome of legal challenges of the new rules that are expected from those who think the FCC went too far in relaxing its ownership restriction and those who think it didn't go far enough.

Just two days after the FCC voted to increase the national cap on TV-station ownership and to permit more broadcast concentration in media markets, Sen. John McCain's Commerce Committee called the FCC commissioner to the Hill to explain the agency's actions.

Although he personally opposes rewriting the new rules, McCain scheduled a June 19 vote on a bill that would reinstate the 35% cap on one company's TV-household reach. The proposal is backed by key leaders of his committee, including ranking Democrat Ernest Hollings and Republicans Ted Stevens and Trent Lott.

If passed by the committee, such legislation would face uncertain chances in the full Senate and very long odds in the House.

McCain said he will push for alternatives to the FCC plan, such as keeping the commission's new 45% limit but rewriting a law that requires the FCC to review media ownership rules every two years. That provision prompted last week's FCC vote. The biennial-review mandate has been widely panned by commissioners and lawmakers alike as a nearly impossible obligation. FCC Chairman Michael Powell has suggested reviews be required every five years instead. The two-year review was mandated by the 1996 Telecommunications Act.

At last week's hearing, all five FCC commissioners told McCain the two-year review cycle is burdensome and also asked for clearer authority to tighten ownership rules.

"These issues need to be addressed," McCain said. If standalone legislation fails, he said, a later bill to reauthorize the FCC's spending might be a better vehicle for revising the review process.

McCain admonished the Hollings-Stevens-Lott triumvirate for threatening to attach a rider to larger government-appropriations bills or using a "legislative veto" to block implementation of regulators' decisions.

Hollings said he would exercise either option if his bill fails. "I would still attempt



Senate Commerce Committee members (l-r) Byron Dorgan, Trent Lott and Ernest Hollings threatened to use a "legislative veto" to block implementation of regulators' decisions.

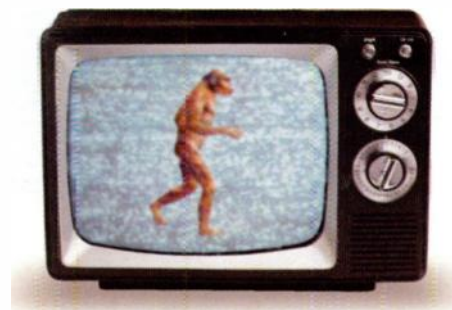
to do it because I believe it's that serious a problem."

On the House side, Telecommunications Subcommittee Chairman Fred Upton is planning a hearing on the new rules soon. House Energy and Commerce Committee member Richard Burr and ranking Democrat John Dingell have introduced a bill to reinstate the 35% cap.

Chairman Billy Tauzin, however, opposes reimposition of the 35% cap and could bog down House consideration.

The real action is likely to be at the federal appeals court in Washington, which will be deluged with lawsuits attacking the new rules as soon as the FCC reviews petitions to reconsider the changes.

Legal challenges are certain from both



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supporters and opponents of media deregulation. Affiliates and small-market broadcasters are gearing up to win greater leeway to form duopolies in small markets but also to corral growth of network O&Os by returning the national cap to 35%. Fox and CBS are expected to demand the cap go higher.

Clear Channel is said to be planning to fight the slight tightening of radio-ownership limits.

Consumer groups are expected to exploit inconsistencies in the new rules as a way to roll back deregulation. One point of attack: The FCC continues to count UHF-station reach at half for the national cap but values them the same as VHF outlets for local caps.

Powell warned the National Association of Broadcasters and public advocates that the national cap, regardless of the level, might not survive legal challenges. "This is a rule I'm quite concerned about in the court," he conceded to lawmakers.

Although federal judges ordered another review of the ownership cap after finding the previous number poorly reasoned, Powell admitted that the new 45% limit is based a little on guesswork, too. He said he hopes the court will defer to the commission's judgment as long the agency proves that the cap was set within a reasonable range.

FCC Media Bureau Chief Ken Ferree expressed similar reservations when the new rules were approved June 2. "I bet we win, but I wouldn't bet a lot." ■

AND THE VERDICT IS IN

THE MEDIA ON MEDIA

"I've always believed that you shouldn't have too much concentration. I would like to see as many different owners around as possible."

New York City Mayor **MICHAEL BLOOMBERG**, in an interview with WKRS-FM

"It's a mistake with ominous portents for what little is left of true media diversity in this country—and, more important, it will be a damaging blow to a citizenry that is increasingly force-fed a news diet so narrow and nutrition-deficient that intellectual scurvy sometimes seems inevitable."

DAVID SHAW,
The Los Angeles Times

"Commissioner Powell won't be known for changing the rules, but for waking up America to an issue that has a very broad and diverse level of support"

CHELLIE PINGREE,
president of Common Cause, in
The Christian Science Monitor

"Too few people already own too much media, which isn't good for democracy. There should be re-regulation, not the deregulation we're getting."

JESSE JACKSON, head of the
Rainbow PUSH Coalition, in
Bloomberg.com

"We won public opinion and we still lost. We got whopped today."

ANDREW SCHWARTZMAN,
director of the Media Access
Project, in *The New York Times*

"The good news is that in voting to liberalize controls Chairman Michael Powell's FCC has finally acknowledged the obvious: that the explosion of everything from 24/7 cable news to talk radio to thousands of Matt Drudge wannabes is better for democracy and free speech than politically influenced FCC regulation. And the critics will never forgive him for saying so."

Editorial, *The Wall Street Journal*

"The concentration of power—political, corporate, media, cultural—should be anathema to conservatives."

WILLIAM SAFIRE,
The New York Times

"The Washington-based Center for Public Integrity reports that, over the past eight years, FCC staffers have accepted some 2,500 trips, costing nearly \$2.8 million U.S.—all of them paid for by, guess who, the very same media industries that they are supposed to 'regulate'—to such first-class destinations as Paris, Hong Kong and Rio."

ANTONIA ZERBIAS,
Toronto Star, Canada.

"If the interests of the owners determine the content of the media, why is it that everything I've seen or read about the FCC vote has been against deregulation?"

RAMESH PONNURU,
The National Review

"This decision is a corporate welfare gift. These are companies that rely on government-granted monopolization privileges."

ROBERT MCCHESENEY, author,
Rich Media, Poor Democracy,
in *The San Jose Mercury News*

"The average TV viewer will not notice a single change—not today, not next month, not next year—from Monday's FCC decision. Tom Hazlett, a former FCC economist and now a senior fellow at the Manhattan Institute think tank, was astonished when he was asked to take part in broadcast debates on the decision on NPR and CNN. 'It's a silly topic,' he replied. 'Why are you even paying attention?'"

GLENN GARVIN,
The Miami Herald

"This is a commission that's bought and sold. It's a wholly

owned subsidiary of the media industry, when it should be our real estate agent, because we the people own the airwaves."

RALPH NADER, on
MSNBC's *Buchanan and Press*

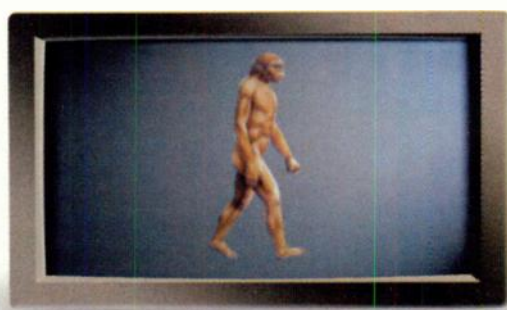
"So get used to Powell's unwillingness to let multiple voices be heard. If his plan goes through, big media companies will be able to dismiss opposition with his same arrogance—and the chance of smaller local outlets surviving will diminish. So will the vigorous debate that makes this country so glorious, and so strong."

Editorial, *The Detroit Free Press*

"Yet one fascinating paradox of this ever-increasing embarrassment of information riches is that it coincides with a continuing consolidation of media companies. Fewer and fewer companies increasingly dominate a larger and larger percentage of the television programming Americans watch—and newspapers nationwide have likewise been bought up by national corporations. The ironic result is that the dramatic democratization of communications has coincided with diminishing diversity and quality in certain types of news coverage, particularly local news."

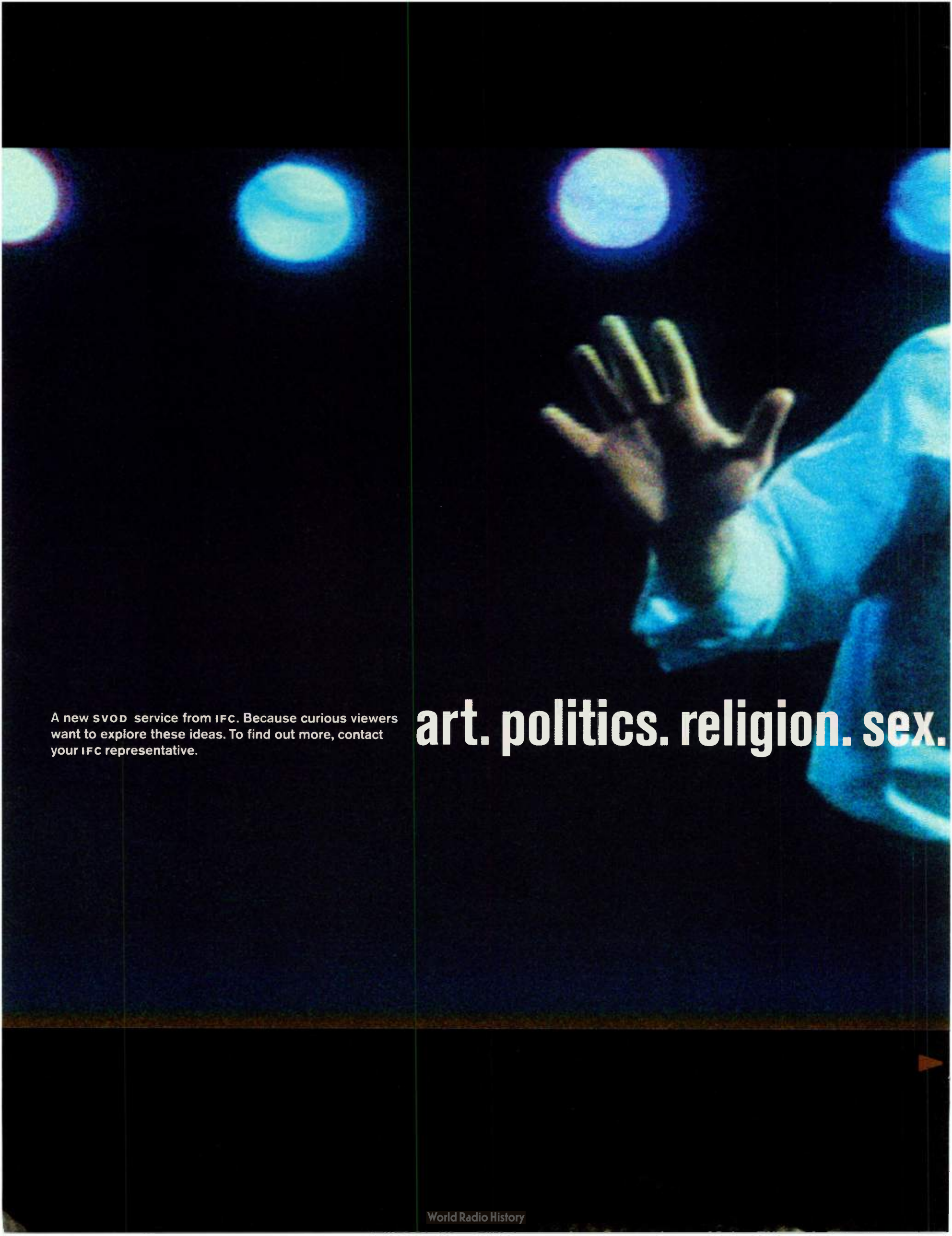
Editorial, *The Washington Post*

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A hand is shown reaching out from the right side of the frame, palm facing forward. The hand is illuminated by a bright blue light, which also casts a glow on the surrounding dark space. In the background, several circular blue spotlights are visible, creating a dramatic, high-contrast scene. The overall mood is mysterious and artistic.

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JIMMY TINGLE 1991



AP PHOTO: REED SAXON

Prior to the vote, antiwar group Code Pink joined other unlikely groups protesting media deregulation.

Copps: Dereg Foes Will Be Back

Commissioner says media ownership has stirred 'sleeping giant'

BY DAN TRIGOBBOFF

While the FCC's decision last week to further deregulate the television industry clearly favors the giants of modern media, according to dissenting Commissioner Michael Copps, it also "awoke a sleeping giant."

While "some have characterized the fight against this seemingly preordained decision as quixotic and destined to defeat," he said, "I think, instead, that we'll look back at this 3-2 vote as a Pyrrhic victory."

Past debates on media concentration had been limited to the "few dozen inside-the-Beltway lobbyists [who] understood the issue," Copps said, but now "American citizens are standing up in never-before-seen numbers to reclaim their airwaves."

Members of the anti-media coalition say they will continue the fight against broadcast deregulation and battle for cable open access and digital public-interest obligations.

Opposition to deregulation came predictably from public-interest media groups like the Center for Digital Democracy and Media Access Project and other consumer-oriented groups like Common Cause. But the unusual coalition expanded into other left-of-center areas like organized labor (Communications Workers of America, Writer's Guild) and picked up support from groups recently protesting the U.S.-led incursion into Iraq (United for

Peace and Justice, Moveon.org). The American Federation of Television and Radio Artists now cites the potential further consolidation of media control to boost its own consolidation with the Screen Actors Guild.

Even stranger bedfellows came in groups typically associated with the political right, such as the National Rifle Association (credited by FCC Chairman Michael Powell with generating 300,000 messages to the FCC),

'Dozens upon dozens of public-policy organizations spanning the ideological spectrum [were] ... in universal agreement that this is a bad idea.'

BRENT BOZELL,
Parents Television Council/
Media Research Center

the Parents Television Council, and religious-based groups like the Catholic Conference and Association of Christian Schools.

The NRA expressed to its members an apprehension that the media power and news coverage could be concentrated among a few anti-gun zealots, making it more difficult to buy advertising to battle anti-gun efforts.

"Dozens upon dozens of public-policy organizations spanning the ideological spectrum [were] ... in universal agreement that this is a bad idea," said Brent Bozell, president of the

Parents Television Council. Bozell, also head of the Media Research Center, said his groups' interest in media ownership stems from their opposition to "airwaves ... full of raunchy programming produced by the New York-based mega-corporations who have little or no understanding of or interest in community standards."

Opponents of deregulation at the FCC meeting June 2 included several women from antiwar group Code Pink. After the vote was cast, they sang a protest song and were hustled out of the hearing room by security guards.

Operation Rainbow-PUSH leader Rev. Jesse Jackson held a prayer vigil Monday to protest the decision. He has long contended that concentration of media interests naturally diminishes ownership diversity.

Longtime media activist Jeff Chester, head of the Center for Digital Democracy, acknowledged reaching out to Hollywood groups and groups he described as progressive but said he had nothing to do with recruiting the more conservative groups.

San Francisco Bay Area activist Andrea Buffa, who works with Media Alliance and antiwar group Global Exchange, explained that antiwar groups came in because they "were concerned about the way the media, especially television, covered the war in Iraq. They came to the conclusion that they need to make sure there's a diversity of owners of the media outlets. We're going to keep working on this." ■

Outlook Grim, Say Indie Studios

FCC didn't adopt rule that would limit network ownership of shows

BY PAIGE ALBINIAK

The FCC's decision last week to loosen media-ownership rules could mean the death of the independent producer, argue the Coalition for Program Diversity, the Directors Guild of America, and the Caucus for Television Producers, Writers and Directors.

The Coalition for Program Diversity—an umbrella group that includes Wolf Films, Sony, Carsey-Werner-Mandabach, the Directors Guild of America, the Screen Actors Guild and AFTRA—had been pushing the FCC to adopt a rule that would require the four major broadcast networks to purchase 25% of their prime time fare from independent producers, which would include any studio or production company not affiliated with a major network.

But the FCC failed to address the coalition's request last week, and coalition leaders say that likely will mean the end of their push. They don't have the votes at the current commission to get their rule approved, they say, and it is unlikely the commission will be led by favorable Democrats before 2008 unless the economy or the international political climate becomes much more unstable between now and the

2004 presidential election.

"The true independent producer is an endangered species, and it's just going to get worse with today's vote," said Mickey Gardner, the coalition's Washington attorney.

"Ultimately, the money really comes from ownership and distribution rights," said Kathy Garmezzy, spokeswoman for the Directors Guild of America. "It's the ownership of the copyright that the networks want and need because that's where the studios

Big Four Fare

2003-04 prime time programming

	Net-Owned	Independent*
ABC	71.4%	28.6%
CBS	97.5%	2.5%
Fox	80.0%	20.0%
NBC	57.9%	42.1%

*Coalition for Program Diversity defines independent as a studio not affiliated with one of the four major broadcast networks. Sony, Universal, Warner Bros. and Carsey-Werner-Mandabach are all considered independent.

SOURCE: Coalition for Program Diversity

make their money. If the independent producers don't have some copyright control, they don't have the power."

The coalition considers large companies like Sony, Universal and Warner Bros. "independent producers" because none of them is affiliated with a major broadcast network. The coalition defines a major network as one that is delivered over-the-air, covers 95% or more of U.S. households and earns a household rating of greater than 4.0. One entertainment attorney suggested that, in five years, such major producers as Sony, Universal and Carsey-Werner-Mandabach will be out of the prime time producing business because the networks will shut out any studio with whom they are not affiliated.

In the upcoming broadcast season, ABC and NBC would comply with the coalition's proposed rule: nearly 29% of ABC's schedule will come from independent producers, 42% of NBC's. CBS has an ownership stake in nearly all of its programming, 98%, and Fox has an interest in 80% of next year's prime time schedule. If a network buys programming from another network-affiliated studio—CBS from Twentieth Century Fox, for example—that would not count as independently produced, according to the coalition.

Although some independent producers believe that the FCC votes are aligned so strongly against them that further fight is futile, blood is running hot enough in Hollywood that a continued debate on the issue is guaranteed.

"The deregulation procedure was a fiasco," says Chuck Fries, chairman of the Caucus for Television Producers, Writers and Directors. "We will continue to oppose media concentration and pursue the improvement of diversity and quality of television as well as aid the plight of the true independent producer. We feel there is a tremendous amount of support on Capitol Hill on both sides of the aisle to write appropriate legislation." ■

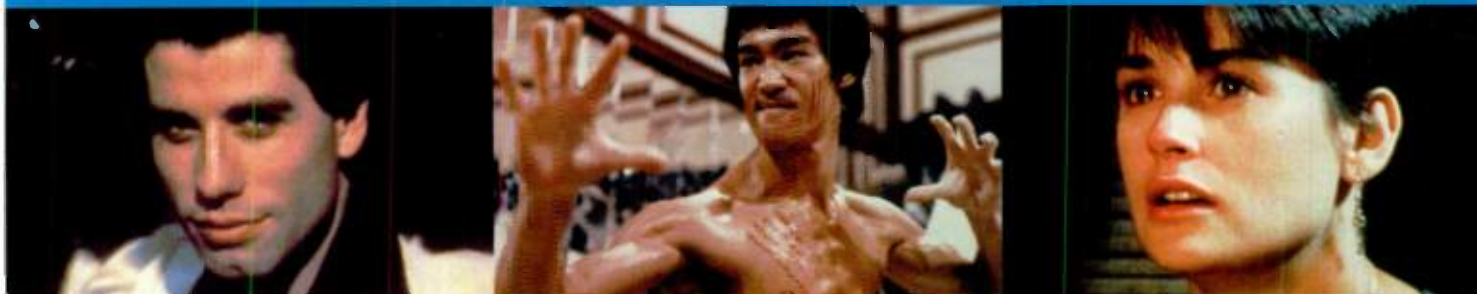
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DVD_TV: Saturday Night Fever

DVD_TV: Enter the Dragon

DVD_TV: Ghost

TV FOR MOVIE PEOPLE

See John Travolta in Saturday Night Fever on July 12, Bruce Lee in Enter the Dragon on July 27, and Demi Moore in Ghost on June 22

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World Radio History

ON THE RECORD

Oratorically, the FCC can be a pretty dry hole. But the FCC commissioners, voting 3-2 for new deregulatory rules, were often impassioned in their rhetoric. Here are excerpts from what each commissioner had to say.

FOR DEREGULATION

**KEVIN MARTIN**

The media touches almost every aspect of our lives. We are dependent on it for our news, our information and our entertainment. Indeed, the opportunity to express diverse viewpoints lies at the heart of our democracy. ...

Therefore, we must analyze today's marketplace. ... Factors such as rapidly improving technology and innovation have contributed to a media landscape that is continually evolving—and considerably different from the one when most of the broadcast ownership rules were first adopted. ...

Yet what has not changed is the importance of the three principles our original rules were intended to promote: competition, localism and diversity. ...

The order we adopt today finally concludes a review of the newspaper/broadcast crossownership rule. ... In so doing, we recognize that newspaper/broadcast combinations may result in a significant increase in the production of local news and current affairs, as well as an improvement in the quality of programming provided to their communities. ...

Finally, I note that the decision regarding the national ownership cap was particularly difficult. ... I believe the affiliates made a compelling case as to why a national limit needs to be retained. I agree that a balance between the affiliates and the networks is important to maintaining localism, and thus I did not support proposals in the record to eliminate the cap altogether. Yet the networks also made persuasive arguments that a 35% cap is not necessary—in particular, that we do not have sufficient evidence to conclude that the two networks currently reaching over 40% of the country have caused actual and significant harm today.

**KATHLEEN ABERNATHY**

Today the Commission faces another historic decision affecting free speech where it must decide whether to be guided by facts or by fears. ...

But the reality is that, under today's order, there will continue to be hundreds of pathways into the American home in the average American city or town. The reality is that we are continuing to impose a national television-ownership cap in recognition of the important role affiliates play in promoting localism, competition and diversity. ...

Those opposing today's order have also emphasized that four companies air the programming that is chosen by approximately 75% of viewers during prime time. To me, the critical fact is that these providers control no more than 25% of the broadcast and cable channels in the average home, even apart from the Internet and other pipelines. Given these other viewing options, I can only presume that this means that Americans are watching these providers because they prefer their content, not because they lack alternatives.

It would be anathema to the First Amendment to regulate media ownership in an effort to steer consumers toward other programming. By the same token, concerns about the degradation of broadcast content do not justify government manipulation of consumer choice. "Degradation" is just an elitist way of saying programming that one does not like. ... I refuse to pour one ounce of cement to support a structure that dictates to the American people what they should watch, listen to or think.

**MICHAEL POWELL**

Today, we complete the most exhaustive and comprehensive review of our broadcast-ownership rules ever undertaken. We have done so, obligated by our statutory duty to review the rules biennially and prove those rules are "necessary in the public interest." ...

We have been working tirelessly towards: reinstating legally enforceable broadcast-ownership limits that promote diversity, localism and competition (replacing those that have been struck down by the courts); building modern rules that take proper account of the explosion of new media outlets ... rather than perpetuate the graying rules of a by-gone black-and-white era; and striking a careful balance that does not unduly limit transactions that promote the public interest, while ensuring that no company can monopolize the medium. ...

This proceeding has been the subject of extraordinary public attention. It is right that it has been so, for the values these rules are intended to advance are critically important to a vibrant democracy. I have heard the concerns expressed by the public about excessive consolidation. They have introduced a note of caution in the choices we have made. Consequently, our decisions today—retaining the rule against networks merging, tightening the limits on radio ownership and modifying, rather than eliminating, the remaining rules—are modest, albeit very significant changes.

I must punctuate one irreducible point: Keeping the rules exactly as they are, as some so stridently suggest, was not a viable option. Without today's surgery, the rules would assuredly meet a swift death.

**MICHAEL COPPS**

I dissent to this decision. I dissent on grounds of substance. I dissent on grounds of process. I dissent because today the Federal Communications Commission empowers America's new Media Elite with unacceptable levels of influence over the media on which our society and our democracy so heavily depend. ...

At issue is whether a few corporations will be ceded gatekeeper control over the civil dialogue of our country; content control over our music, entertainment and information; and veto power over the majority of what we and our families watch, hear and read. ...

Down one road is a reaffirmation of America's commitment to local control of our media, diversity in news and editorial viewpoint, and the importance of competition. ...

Down the other road is more media control by ever fewer corporate giants. This path surrenders to a handful of corporations awesome powers over our news, information and entertainment. ...

Even supporters of today's decision have been heard to say that the state of radio is troubling, yet the Commission charges ahead to deregulate TV and newspapers without comprehensively studying the results of radio concentration. The failure to do so ... suggests the rules we vote on today are a mistake. ...

I have seen the concern, the deep feeling and outright alarm on the faces of people who have come out to talk to Commissioner Adelstein and me all across this broad land. Are they emotional? You bet. And I think they are going to stay that way until we get this right.

**JONATHAN ADELSTEIN**

This is a sad day for me and, I think, for the country. I'm afraid a dark storm cloud is now looming over the future of the American media. This is the most sweeping and destructive rollback of consumer-protection rules in the history of American broadcasting.

The public stands little to gain and has everything to lose by slashing the protections that have served them for decades. This plan is likely to damage the media landscape for generations to come. It threatens to degrade civil discourse and the quality of our society's intellectual, cultural and political life. I dissent, finding today's order poor public policy, indefensible under the law, and inimical to the public interest and the health of our democracy.

In the end, this order simply makes it easier for existing media giants to gobble up more outlets and fortify their already massive market power. It capitulates too many of the longstanding demands of the media companies we oversee.

This approach shatters most of the last vestiges of the consumer protections that weren't eliminated in the 1980s. This decision pulls the teeth out of the remaining rules, leaving the FCC a toothless tiger. As big media companies get bigger, they're likely to broadcast even more homogenized programming that increasingly appeals to the lowest common denominator. If this is the toaster with pictures, soon only Wonder Bread will pop out. ...

In the context of media ownership, no matter what others think the Circuit Court may have implied, the FCC still has a special duty to protect what the Supreme Court referred to as an "uninhibited marketplace of ideas."

With Steven Spielberg Presents TAKEN,
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PROGRAMMING

Davatzes Works To Bring A&E Back to Where It Once Belonged

BY ALLISON ROMANO

Last fall, with A&E mired in a two-year slide, A&E Television Networks President and CEO Nick Davatzes brought his board of directors an unusual proposition for resuscitating his prized asset: Parachute in the History Channel's general manager to shore up A&E and turn the healthy History Channel over to the former A&E chief.

It was an unorthodox proposition, but Davatzes, who over 20 years has built AETN from a single U.S. network into an international empire of networks in 70 countries, has built home video and even a magazine to the point that ancillary income constitutes 7% of AETN's total business.

Along the way, he has earned considerable latitude from a diverse board that includes representatives of Hearst, Disney and NBC, all of which own a piece of AETN.

REDEFINING A&E

The job swap he proposed was part of the big plan. Earlier last July, he had dismissed A&E programming chief Allen Sabinson and canceled high-brow but thinly viewed original dramas *Nero Wolfe* and *100 Centre Street*. A&E rejiggered its schedule and tried to lean on its fading *Biography* series. But none of that made much difference.

"We needed to take another view of programming within A&E Networks," Davatzes recalls. While sister net the History Channel had a clear focus, A&E's definition was murky. "What some people have wanted is for A&E to be a single-genre network, but A&E is not a single genre."

He wanted the network to be arts and entertainment again. And he wanted Abbe Raven, a veteran AETN programmer heading the History Channel, to run the show. "The vision [for A&E]," Davatzes explains, "is focusing on a better-educated audience that is looking for the art of entertainment."



A&E is counting on programming like the upcoming drama *MI-5* to restart its original, scripted business.

But, as one former AETN executive notes, "money has not been the issue at A&E. Lack of vision has." In recent years, A&E programming budget has increased about 10% each year, according to Kagan, putting the 2003 budget around \$225 million.

Long considered one of the cable elite, A&E has seen its rat-

ings suffer since 2000. The audience is older (median age is 56 in prime) and skews female. The upscale viewers that A&E once sold to advertisers have become increasingly scarce. Repurposing ABC's gabfest *The View* was considered a low point. A&E and The History Channel reach more than 80 million homes each, but

History, once the startup network, attracted, on average, only 300,000 fewer prime time viewers in May than the much more established A&E.

"They lost their direction, and the brand has suffered," a major media buyer said of A&E. "The industry doesn't know if they are upscale or more broad-based."

Raven, who took over in late October, wants to revitalize A&E by focusing on dramas, documentaries and *Biography*, with an aim to make each a little more contemporary. She chooses the word "contemporary" carefully. It means younger but not too young, current rather than hip—like *Biography* episodes ahead that chronicle the lives of Condoleezza Rice and George Clooney. The idea is to broaden A&E's audience without shocking existing viewers.

TOP PRIORITY: THE VIEWER

Raven eschews spinoffs—short-lived *TV-Ography* told stories behind TV shows—preferring two-hour Sunday-night *Biography* specials to showcase more in-depth stories. So far this year, *Biography* ratings are up 10% from last year, to a 1.1 average.

"My first priority is the viewer," she says. "Quality programming delivers quality viewers."

Davatzes says he understands where things went wrong at A&E: A cable network is only as good as its programming, and A&E went slack.

He likens the television business to any advertising campaign. "If you don't have a good product, you have nothing. You can bring people to the store, but you can't make them buy."

Losing *Law & Order* was a big blunder and illustrates his point. In 2001, A&E scoffed at paying a hefty new license fee for the show (about \$800,000 per episode for recent seasons compared with A&E's old \$150,000 per episode), and TNT scooped it up. A&E has sorely missed *Law & Order's* solid ratings and promotional platform. It hastily bought up offnet runs of *Third Watch* and *Crossing Jordan*, but, where *Law & Order* could regularly pop a 2.0 household rating, the two new dramas rarely score above a 1.0. Old repeats of *Murder, She Wrote* routinely nab higher ratings than either of those shows.

Davatzes is confident that A&E is buying the right product now. The net will pony up \$1 million per episode to strip *CSI: Miami* in prime come 2006. (It also will begin repurposing the early seasons this fall). And, like *Law & Order's* popular format of closed-ended storylines, each episode of A&E's new upcoming original drama *MI-5*, which bows July 22, will feature a single story. And A&E has made a deal to acquire artsy Miramax titles.



Offnet runs of *Crossing Jordan* haven't given A&E the hoped-for ratings support.

A&E's Prime Time Slide

QUARTER	HH RATING
1Q '00	1.5
2Q '00	1.3
3Q '00	1.5
4Q '00	1.3
1Q '01	1.2
2Q '01	1.2
3Q '01	1.2
4Q '01	1.1
1Q '02	1.1
2Q '02	1.1
3Q '02	1.1
4Q '02	0.9
1Q '03	1.0

SOURCE: Nielsen Media Research

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Upcoming documentaries include *In Harm's Way*, the story of four female war correspondents, from filmmaker Barbara Kopple.

This week, Davatzes, along with BET President Debra Lee, will receive NCTA's Vanguard award for industry leadership at the National Show in Chicago.

The plaudit comes, in part, because his networks don't enjoy many of the advantages as their wholly owned cousins. Disney's ABC Family, for example, gets a

what needed to be done."

AETN is becoming something of an island in the cable industry as other joint ventures are being dissolved. Viacom eagerly bought out AOL Time Warner's stake in Comedy Central. Court TV, owned by AOL and Liberty Media, will likely belong to just one company in the near future.

"In a world with fragmented audiences, you need to find the best ways to maximize cost controls and reduce overhead," said media

under his watch. But Davatzes is known to be fiercely loyal to his long-time staffers. Raven and Davids have been at the company virtually since the beginning.

Another AETN vet, Executive Vice President Whitney Goit, who oversees ad sales, says having such veteran executives carries valuable sway with affiliates and advertisers. "We're survivors. Having this kind of grit and depth is important."

MAKING PROGRESS

But some observers say the veteran leadership holds back change. "The people at the top wield too much decision-making power," says a former staffer.

It's a contention the current leadership vehemently disputes. Raven says she was given complete freedom to retool A&E and points to her new staff, which includes former TNT programmer Bob DeBitetto heading original programming, and fresh programming slate.

So far, A&E is making slight progress. Viewership in May was up 16% compared with the fourth quarter last year, when Raven took over. May's rating, a 1.1 average in prime, were flat compared with last year but was the highest since January. The third quarter—when new programming, which includes four non-scripted prime time shows and a weekend lifestyle block,



'If you don't have a good product, you have nothing. You can bring people to the store, but you can't make them buy.'

NICK DAVATZES,
A&E Television Networks

boost from ESPN's leverage with MSOs. NBC can repurpose shows on Bravo and use retransmission consent to build out Bravo's distribution. Privately owned Hearst is best-known for its newspaper and TV-station business, although it also owns half of Lifetime and a stake in ESPN with Disney. AETN is rarely brought into cross-platform advertising deals.

Hearst and ABC each control 37.5% of the company, and NBC has the remaining 25% stake.

Still, A&E generated an estimat-

analyst Tom Wolzien of Sanford Bernstein. "It doesn't make sense to have standalone cable entities."

NBC, which acquired Bravo from Cablevision and MGM for \$1.25 billion last December, may be interested in expanding its cable holdings, and Chairman Bob Wright takes an active role in AETN.

Disney could be the most likely to sell out, some analysts say, as it looks to free cash from non-core assets. But ABC's Sweeney says Disney is content with its stake in



ed \$226 million in profits in 2002, and History added another \$95.2 million, according to Kagan World Media. Those results earn Davatzes the room to run his company. He has been leading A&E since its 1984 launch, after the former Arts network merged with the pay Entertainment channel.

Hearst Entertainment President Ray Joslin, a long-time board member and the chairman, says Davatzes leads AETN by providing "consistency sprinkled with new people, new ideas, new programming." The GM swap, he added, was the right move for the company.

ABC Cable Networks President Anne Sweeney, who represents Disney on the board, said, "Nick made changes to address downturn. He was frank about

a "widely distributed, successful, profitable networks group."

Whoever the corporate parents are, Davatzes insists, they're likely to be satisfied with AETN's results. In 20 years, he says, AETN has missed profit goals only one time: in 2001, a tough year for most networks. And he doesn't feel neglected. "We have always been given the resources we've asked for to grow the business."

EXECUTIVE SHUFFLE

When Raven took over in October, A&E's former GM Dan Davids, a long-time AETN executive with a sales background, moved over to History. Each brought some top executives with them. Davids' move to History perplexed some industry observers, given A&E's struggles

arrives—will be a true test.

"They have some good product on the air now and will have more going forward," said media buyer Tom DeCabia, executive vice president of PHD. "A lot of advertisers could buy them."

But others on the buy side want to see changes play out on-screen first. "They are trying to fix a network that is broken in every single daypart," said Kathryn Thomas, associate director of Starcom Entertainment Media. "They are working hard to do something in prime time, but weekends and daytime are a wasteland."

The skepticism frustrates Davatzes. "We have done what we say we're going to do. Like everyone else, you go through a period where there is some lull in creative juices." ■

History Channel Reads Some Good Nielsen Books

The History Channel doesn't look very much like A&E's offspring these days. It's not quite like at Discovery Networks, where TLC has overtaken flagship Discovery Channel in ratings, but, at A&E Television Networks, History is the growing business.

Six years ago, A&E Television Networks President and CEO Nick Davatzes recalls, he predicted that History would someday be as robust in ratings and reach as A&E. The network is surprisingly close to surpassing that.

History is on a rating tear. Its prime time Nielsen marks for May jumped 30% to a 0.9, nipping the heels of A&E, which recorded a 1.1 average for the same month. A recent two-part special *Russia: Land of the Tsars* earned a 3.0 rating over two nights, a channel



Doc Failure is Not an Option about NASA Mission Control debuts Aug. 19.

record. *Russia* was one of the last projects of former executive vice president and general manager Abbe Raven, who greenlighted it before moving up to head A&E.

Now Dan Davids, who once headed History but more recently had Raven's job running A&E, is back at the History Channel (no one at AETN will say it, but it smelled like a demotion at the time) with a mandate from Davatzes to ratchet up promotion and marketing.

History has swelled to 83 million subscribers, according to Nielsen Media Universe estimates for June. It was launched in 1995 with leftover A&E programming. "If we didn't cannibalize ourselves—History was a big part of A&E—we knew someone else would," Davatzes said.

History still shares a library with A&E and can program fairly cheaply. The net spent about \$120 million on programming last year, half of A&E's expenditures, according to Kagan World Media. Many of its documentaries cost \$150,000. Davatzes estimates that AETN produces about 90% of its networks' documentary fare, allowing the company to hold onto distribution and home-video rights.

History's consistent demo composition—about 70% of its viewers are male—makes it a favorite with media buyers, who are always seeking an alternative to pricey ESPN for reaching male viewers. History's 49.7 median age has come down slightly in the last year.

"History is a solid male buy. [AETN] has not lost the direction with that network," notes Tom DeCabia, executive vice president of media buyer PHD.

History has moved to make its programming a little more contemporary and a little less WWII. Davids' first new slate keeps that direction. The net is adding four series, including *Extreme History With Roger Daltrey*, hosted by The Who frontman Daltrey, which re-creates some of history's most harrowing scenarios, and *Tactical to Practical*, showing how many everyday items have military roots.

The network is also reorganizing prime time into seven vertical theme nights, such as "Tech Tuesdays" and "Heavy Metal Fridays," which will feature military history.

Davatzes couldn't be more pleased with the growth: "History is now a world-class brand. Men constantly talk about the History Channel."—Allison Romano



Ellis Hunter will host *Tactical to Practical*.

SYNDICATION WATCH

RATINGS | May 19-26

Nielsen Media Research

| daytime |

Top 25 Shows

Households

RANK/PROGRAM	AA	GAA
1 Wheel of Fortune	8.8	NA
2 Jeopardy	6.8	NA
2 Friends	6.8	8.2
2 Seinfeld	6.8	8.2
5 Oprah Winfrey Show	6.3	6.4
6 Everybody Loves Raymond	6.2	7.0
7 Entertainment Tonight	5.5	5.6
8 Seinfeld (wknd)	5.3	7.0
9 Judge Judy	4.9	7.3
10 Dr. Phil	4.8	4.8
11 Wheel of Fortune (wknd)	4.1	NA
11 Will & Grace	4.1	4.6
13 Live With Regis and Kelly	3.9	NA
13 That '70s Show	3.9	4.9
15 Judge Joe Brown	3.6	4.7
15 Entertainment Tonight (wknd)	3.6	3.7
17 King of the Hill	3.4	3.9
18 Maury	3.3	3.6
19 Everybody Loves Raymond (wknd)	3.2	NA
19 Who Wants To Be a Millionaire	3.2	NA
19 Home Improvement	3.2	4.1
22 Divorce Court	3.1	4.1
23 Inside Edition	3.0	3.1
24 Frasier	2.8	3.0
25 Friends (wknd)	2.7	3.2

Top Action Hours

Households

RANK/PROGRAM	AA	GAA
1 Stargate SG-1	2.2	2.3
2 Cops	2.1	2.9
2 The X-Files	2.1	2.3
4 Mutant X	2.0	2.1
5 She Spies	1.8	1.8

According to Nielsen Media Research Syndication Service Ranking Report May 19-26, 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

Changes Boost Court Shows

BY PAIGE ALBINIAK

Modifications to two of Warner Bros.' court shows—*The People's Court* and *Judge Mathis*—have improved the ratings of both programs.

Two years ago, Warner Bros. replaced Judge Judy's husband, Jerry Sheindlin, on *People's Court* with a young Hispanic judge from Miami, Marilyn Milián. Since then, the show has steadily improved, finishing last month's sweeps up 13% in households over May 2002, according to Nielsen's overnight metered markets.

Judge Mathis returned to its original one-hour format and changed executive producers and has been rewarded with a 38% jump in households vs. year-ago ratings in the time period, also according to Nielsen's overnight metered markets.

As a result, *People's Court* has received upgrades in several markets. On WCIU-TV Chicago, it airs at 4 p.m., having switched places with Buena Vista's *The Wayne Brady Show*, which now airs at 10 a.m. *People's Court's* 8 share ties it for second place in the time period in the market.

This fall, *People's Court* will replace Buena Vista's *Who Wants To Be a Millionaire* on WCBS-TV New York at 4 p.m., going up against Paramount's *Judge Judy* on WNBC-TV, King World's *The Oprah Winfrey Show* on WABC-TV, and Twentieth's *Divorce Court* and Sony's *Judge Hatchett* on Fox's WNYW-TV.

Right now, *People's Court* airs on WNBC TV at 10 a.m., where it has improved the time period by 56%. NBC Enterprises' *The Other Half* held that slot last year. "I think it just speaks to the fact that Milián has really popped," says Jim Paratore, executive vice president of Warner Bros. Domestic Television Distribution and president of Telepictures Productions.

Even so, *People's Court* is down 18% year-to-year vs. last May. *Judge Mathis*, launched in 1999, has improved not only the time period but its own performance as well, rising 6% year-to-year. The only other show to see better growth is Paramount's *Judge Joe Brown*, whose rating improved 8%.

"Mathis has always had a nice little niche," Paratore says. "He might not have performed as well in the overall ratings, but he always did the best in the demos of any court show." ■



People's Court, with new judge Marilyn Millan, finished May sweeps up 13% in households.

Syndie

Insider

May, With Little Reign Change

Most of syndication's top-tier programs continued to lead their genres as the May sweeps came to a close. Court shows were strong, although leader *Judge Judy* was down 12% from last May to a 5.0 sweeps average. *Judy* remained ahead of second-place *Judge Joe Brown*, up 3% from last year to a 3.5. *Divorce Court* remained third at a 2.9, up 7%. *Texas Justice* was unchanged year-to-year at a 2.2.

Talk was mixed. *The Oprah Winfrey Show* breezed through the sweeps with a 6.2, which was up 7% from last year and 27% higher than second-place *Dr. Phil*. That rookie talker averaged a 4.9, an 11% drop from the February sweeps. *Live With Regis and Kelly* was up 9% from last May to a 3.8. Others were down.

On the down side, rookie game show *Who Wants To Be a Millionaire* slipped 9% from the prior sweeps to a 3.2. *Pyramid* lost 5% to 1.9. *The John Walsh Show* dropped 13% to 1.3.

Among the veteran game shows, *Wheel of Fortune* remained first at an 8.8, unchanged from last year, although second-place *Jeopardy* fell 9% to a 7.0. *Hollywood Squares* was up 4% to a 2.6. *Family Feud* lost 10% to a 1.8.

Fight Stated for Apollo's Name

The Apollo Theater Foundation asked a New York court for a second time to block Western International Syndication and the Inner City Theater Group from using particular names in shows that they are distributing for the 2003-04 TV season. Those titles are *Best of It's Showtime at the Apollo*, *Showtime* and *Showtime in Harlem*. The court earlier chose to "adjourn the motion," or delay acting on it.

The foundation first filed for an injunction last December, claiming that Western and Inner City are infringing on trademarks. The Apollo Foundation recently inked a five-year deal with Warner Bros. Domestic Television Distribution and Heritage Networks to produce and distribute *Showtime at the Apollo*, beginning with the coming TV season. Prior to the foundation's choosing to work with Heritage Networks, Western produced the show by that name.





HOSTED BY:
JILLIAN BARBERIE

NATIONAL PREMIERE TODAY!

A SPECIAL THANKS TO ALL OF OUR STATIONS.




NIELSEN | May 26-June 1 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

May 26-June 1

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NBA: Spurs/Mav'ricks	5/29	TNT	4.3
2. NBA: Mav'ricks/Spurs	5/27	TNT	4.0
3. 44 Minutes	6/1	F/X	3.9
4. Winston Cup Race	6/1	F/X	3.8
5. WWE 10p	5/26	TNN	3.3
6. WWE 9p	5/26	TNN	3.1
7. SpongeBob SqrPants	6/1	NICK	2.9
7. Law & Order	5/26	TNT	2.9
9. SpongeBob SqrPants	5/31	NICK	2.7
9. Fairly Odd Parents	6/1	NICK	2.7

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. 44 Minutes	6/1	F/X	3.4
2. NBA: Spurs/Mav'ricks	5/29	TNT	3.2
3. Winston Cup Race	6/1	F/X	2.8
3. WWE 10p	5/26	TNN	2.8
5. WWE 9p	5/26	TNN	2.7
5. NBA: Mav'ricks/Spurs	5/27	TNT	2.7
7. TS: Designers Cut 10p	5/26	TLC	2.4
8. TS: Designers Cut 9p	5/26	TLC	2.2
9. Trading Spaces	5/31	TLC	2.0
10. TS: Designers Cut 8p	5/26	TLC	1.8

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

May 26-June 1

Total households (in millions)

	WEEK	STD
1. CBS	6.8	8.7
2. NBC	6.1	8.2
3. ABC	4.9	6.6
4. FOX	4.2	6.4
5. UPN	2.2	2.4
6. WB	1.8	2.7
7. PAX	0.8	0.9

Adults 18-49 (in millions)

	WEEK	STD
1. NBC	4.0	5.7
2. FOX	3.4	5.4
2. CBS	3.4	4.9
4. ABC	3.0	4.8
5. UPN	1.7	1.9
6. WB	1.3	2.3
7. PAX	0.3	0.4

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	STD
1. CSI	CBS	9.4
2. Law & Order	NBC	9.0
3. 48 Hours Investigates	CBS	8.9
4. CSI: Miami	CBS	8.4
5. Will & Grace	NBC	8.3
6. 60 Minutes	CBS	8.2
6. CBS Sunday Movie	CBS	8.2
6. Everybody Loves Raymond	CBS	8.2
9. Law & Order: Crim Intent	NBC	8.0
9. Law & Order: SVU	NBC	8.0

Adults 18-49 (in millions)

	WEEK	STD
1. CSI	CBS	6.6
2. Will & Grace	NBC	6.5
3. Friends 8:30p	NBC	5.9
3. Frasier Thu 9:30p	NBC	5.9
5. Law & Order	NBC	5.8
5. Fame	NBC	5.8
7. CSI: Miami	CBS	5.2
7. The Simpsons	FOX	5.2
9. Dog Eat Dog 9p	NBC	5.0
9. ER	NBC	5.0
9. Everybody Loves Raymond	CBS	5.0

SOURCE: Nielsen Media Research

Week	abc		CBS		NBC		FOX		PAX		UPN		WB	
	6.3/10	7.1/12	4.1/7	3.9/6	0.7/1	1.7/3	1.4/2	MONDAY						
8:00		19. King of Queens 6.4/11	77. Mkg/Fear Factor 3.1/6	65. The Simpsons 3.9/7	121. It's a Miracle 0.6/1	96. The Parkers 1.7/3	93. 7th Heaven 1.8/3							
8:30		19. Yes, Dear 6.4/11		68. King of the Hill 3.8/6		90. One on One 1.9/3								
9:00	21. ABC Monday Night Movie—The Horse Whisperer 6.3/10	6. Ev Lvs Raymond 7.7/12	60. Fear Factor 9.8/15	62. That '70s Show 4.0/6	118. Sue Thomas, F.B. Eye 0.7/1	93. Girlfriends 1.8/3	109. Everwood 1.1/2							
9:30		25. Still Standing 6.2/10		65. Malcolm/Middle 3.9/6		96. Half & Half 1.7/3								
10:00		4. CSI: Miami 7.9/13	54. Psychic Secrets Revealed 4.4/7		114. Diagnosis Murder 0.9/1									
10:30														
TUESDAY														
	5.3/9	5.7/10	5.5/9	4.4/7	0.7/1	2.1/3	1.9/3							
8:00	38. 8 Simple Rules 5.3/9	27. JAG 5.9/10	38. Dog Eat Dog 5.3/9	54. Fox Movie Special—Deuce Bigelow, Male Gigoilo 4.4/7	125. Weakest Link 0.5/1	93. America's Next Top Model 1.8/3	90. Gilmore Girls 1.9/3							
8:30	31. 8 Simple Rules 5.6/10													
9:00	27. According to Jim 5.9/10	29. The Guardian 5.7/9	29. Dog Eat Dog 5.7/9		128. Just Cause 0.4/1	83. America's Next Top Model 2.3/4	88. Smallville 2.0/3							
9:30	43. Less Than Perfect 5.0/8													
10:00	45. NYPD Blue 4.9/8	33. Judging Amy 5.5/9	31. Dateline NBC 5.6/10		109. Diagnosis Murder 1.1/2									
10:30														
WEDNESDAY														
	5.2/9	7.4/13	7.5/13	4.2/7	0.8/1	1.4/2	2.2/4							
8:00	43. My Wife & Kids 5.0/9	15. Funny Flubs & Screw-Ups 6.6/12		60. That '70s Show 4.1/8	121. Candid Camera 0.6/1	100. Enterprise 1.4/3								
8:30	47. George Lopez 4.8/8		14. Fame* 7.0/12	50. That '70s Show 4.6/8			85. Dawson's Creek 2.2/4							
9:00	41. My Wife & Kids 5.1/9	11. 60 Minutes II 7.4/12		54. Bernie Mac 4.4/7	118. Doc 0.7/1	100. The Twilight Zone 1.4/2								
9:30	35. George Lopez 5.4/9			68. Cedric the Entertainer 3.8/6										
10:00	35. Extreme Makeover 5.4/9	3. 48 Hours Investigates 8.3/14	2. Law & Order 8.5/15		109. Diagnosis Murder 1.1/2									
10:30														
THURSDAY														
	3.6/6	7.7/13	7.0/12	3.7/6	0.8/2	3.4/6	1.3/2							
8:00	79. ABC Thursday Night Movie—Alien Resurrection 3.0/5	18. Amazing Race 4 6.5/11	15. Friends 6.6/12	62. Stupid Behavior 4.0/7	125. It's a Miracle 0.5/1	100. Sabrina/Witch 1.4/3	106. The O'Keefes 1.2/2							
8:30			11. Friends 7.4/13	68. 30 Secs to Fame 3.8/7		73. WWE Smackdown! 3.4/6	106. Jamie Kennedy 1.2/2							
9:00			5. Will & Grace 7.8/13	72. The Pulse 3.5/6			100. Jamie Kennedy 1.4/2							
9:30			11. Frasier 7.4/12		113. Diagnosis Murder 1.0/2									
10:00	48. Primetime 4.7/8	1. CSI 8.8/15	21. ER 6.3/11											
10:30														
FRIDAY														
	6.3/12	3.7/7	6.7/13	2.4/5	0.6/1	1.4/3	1.9/4							
8:00		76. JAG 3.2/6		81. Fox Movie Special—Lost and Found 2.4/5	125. Friday Night Flk—MHC: Before I Say Goodbye 0.5/1	100. UPN's Movie Friday—On Deadly Ground 1.4/3	98. What I Like About 1.6/3							
8:30	21. America's Funniest Home Videos 6.3/12	73. Hack 3.4/6	21. Dateline NBC 6.3/12				99. Greetings/Tucson 1.5/3							
9:00							85. Reba 2.2/4							
9:30							85. Grounded for Life 2.2/4							
10:00	25. 20/20 6.2/12	54. 48 Hours Investigates 4.4/8	9. Law & Order: Special Victims Unit 7.5/14		116. Diagnosis Murder 0.8/1									
10:30														
SATURDAY														
	2.0/4	4.8/9	3.2/6	4.8/10	0.7/1									
8:00		40. The Price Is Right 5.2/11	83. Night of Too Many Stars 2.3/5	65. Cops 3.9/8	121. Diagnosis Murder 0.6/1									
8:30	88. Stanley Cup Finals, Game 3—New Jersey vs. Anaheim 2.0/4	53. The District 4.5/9	71. NBC Saturday Night Movie—Martha Inc.: The Story of Martha Stewart 3.6/7	54. Cops 4.4/9										
9:00		50. The Agency 4.6/9		33. AMW: America Fights Back 5.5/11	118. PAX Saturday Night Movie—MHC: You Belong to Me 0.7/1									
10:00														
10:30														
SUNDAY														
	3.6/6	7.7/13	6.1/11	4.0/7	0.9/1									
7:00		6. 60 Minutes 7.7/15	45. Dateline NBC 4.9/10	81. Futurama 2.4/5	121. Candid Camera 0.6/1									
7:30	59. ABC Sunday Night Movie—Ever After 4.3/8		35. America's Most Talented Seniors 5.4/9	77. King of the Hill 3.1/6		106. Gilmore Girls 1.2/2								
8:00				41. The Simpsons 5.1/9	116. Doc 0.8/1	90. Charmed 1.9/3								
8:30				50. King of the Hill 4.6/8										
9:00	80. Alias 2.5/4	6. CBS Sunday Movie—A Time to Kill 7.7/13	9. Law & Order: Criminal Intent 7.5/12	48. Malcolm/Middle 4.7/8	109. Sue Thomas, F.B. Eye 1.1/2	105. Black Sash 1.3/2								
9:30				62. Oliver Beene 4.0/6										
10:00	75. The Practice 3.3/6		15. Crime & Punishment 6.6/11		114. Just Cause 0.9/2									
10:30														
Averages														
Week	4.6/8	6.3/11	5.7/10	3.9/7	0.8/1	2.0/3	1.7/3							
S-T-D	6.2/10	8.2/13	7.6/13	6.0/10	0.8/1	2.2/4	2.6/4							

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

MARKET | Albuquerque | FOCUS

AT A GLANCE

The Market

DMA rank	49
Population	1,710,000
TV homes	620,000
Income per capita	\$15,326
TV revenue rank	51
TV revenue	\$92,600,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	KOB-TV	4	NBC Hubbard
2	KOAT-TV	7	ABC Hearst-Argyle
3	KRQE(TV)	13	CBS Emmis
4	KASA(TV)	2	Fox Raycom
5	KWBQ(TV)	19	WB Acme
6	KASY-TV	50	UPN Acme
7	KLUZ-TV	41	Uni. Entravision
8	KAPX(TV)	14	Pax Univision

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

Cable/DBS

Cable subscribers (HH)	316,200
Cable penetration	51%
ADS subscribers (HH)**	142,600
ADS penetration	23.4%
DBS carriage of local TV?	Dish yes; DirecTV later '03

**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 (KRQE)	7.5/14
Network Show	
American Idol (KASA)	13.3/21
Evening Newscast	
KOAT-TV	7.9/14
Late Newscast	
KOB-TV	9.9/18

***May 2003, total households

SOURCES: Nielsen Media Research, BIA Research

Syndie's *Ellen* Gets More Air at Oxygen

By Allison Romano

Ellen DeGeneres is bringing her act to Oxygen. Sight unseen, the women's cable net plans to repurpose *The Ellen DeGeneres Show*, an upcoming syndicated talk show that will be on station schedules this fall.

Oxygen will repeat episodes of *Ellen* weeknights beginning Sept. 15, one week after they premiere on broadcast stations. The cable net must air the show after 10 p.m. on weeknights but hasn't picked the time slot. It also has rights to weekend plays.

According to Oxygen President of Programming Debby Beece, the network was approached by syndicator Warner Bros. Domestic Cable Distribution and pounced on the second-window opportunity.

"Her brand of humor and comedy is exactly what we love," Beece said of DeGeneres. Oxygen has not decided what shows will lead in or out of the show.

The network will look for DeGeneres to do some promotion for the net, Beece added.

Financial terms were not disclosed, but Warner Bros., operating in a consolidated syndication market, found a way to generate additional revenue off *Ellen* by selling a second window to Oxygen.

In broadcast syndication, *Ellen* will air in major markets on NBC owned-and-operated stations. Warner Bros. Domestic Television Distribution handles distribution to stations.

The Ellen DeGeneres Show is produced by Crazy Monkey Inc. and Telepictures Productions. ■



Oxygen will repeat *The Ellen DeGeneres Show*.

Tough Market, By Far

The logistics of operating a TV station in New Mexico are a little different from those in most markets. To start, the Albuquerque-Sante Fe DMA covers about 160,000 square miles, the nation's second-largest in area.

To cover that much ground, stations rely on satellite stations and translators—there are roughly 370 translators in the market, according to Eric Steffens, general manager of Fox affiliate KASA-TV. "We have one full-time man who does nothing but install and maintain our translators."

NBC affiliate KOB-TV has three full-power satellite TV stations and 84 translators, according to General Manager Mike Burgess.

The large geographical area makes news coverage a challenge. Steffens, whose station has a news-sharing arrangement with KOB-TV, says: "Your lead story could be 300 miles away from the city of Albuquerque, but it's still in your market and the lead story."

John Greenwood, general manager of The WB affiliate KWBQ(TV) and UPN affiliate KASY-TV, says that, "in general, the market's fairly healthy. National revenues were up 17.5% in the first quarter. National spot and local revenues were relatively flat. I wouldn't call it a real growth market like it was in the early '90s, but, on the other hand, we don't have the real ups and downs that some portions of the U.S. experience year after year."

Steffens says his station's national billing "has been very good and local has been all right. Automotive did well up until the last few weeks. Telecommunications," he adds, "has been back, a pleasant surprise. Movies are the one area that is well behind last year. Money has started migrate to network platforms a little bit, and that's going to take it out of the spot realm."

Greenwood's battle plan is selling his two stations (owned by Acme) as a package. "If you're looking for a preponderance of women, young females, young-minded adults, then we would suggest our WB, while our UPN—with the WWE [World Wrestling Entertainment] properties, *Everybody Loves Raymond* and *Voyager*—is more male-focused. So, between the two, you get the best of both worlds." —Mark K. Miller



WHAT THEY DO

1,000 hot-air balloons take part in the annual Albuquerque International Balloon Fiesta.

17,000 airline passengers pass through the Albuquerque International Sunport every day.

SOURCE: abqcvb.org

HATCHETT RULES BUFFALO!

JUDGE HATCHETT excels as an hour block from 9-10am and posts the time period's BEST rating in 4 years on WIVB!

JUDGE HATCHETT

3.5

HOUSEHOLD RATING!

+17%

OVER LEAD-IN!

+52%

FROM SEPTEMBER!

Source: NSI, WRAP Overnights, M-F, (5/26/03-5/30/03), best=May Sweep histories, 1/2 hour lead-in, Sept '02=(8/29/02-9/25/02) www.sonypicturestelevision.com

STATION BREAK

BY MARK MILLER

More Hi-Def Exposure

SAN FRANCISCO—Comcast launched high-definition television in the Bay Area last Tuesday, giving its customers access to HD programming from KNTV-HD (NBC), KGO-HD (ABC), KQED-HD (PBS), HBO and Showtime. The HD signals are available to more than 800,000 cable households in 64 cities throughout the Bay Area, including upgraded areas in the cities of San Jose, San Francisco and Oakland; Marin County; and East Bay cities including Hayward and Union City.

Comcast customers who have an HDTV-ready TV set now will be able to rent a digital set-top converter that includes an HDTV tuner, for as little as \$5 per month, which will allow them to view the channels shown in high-definition. Comcast HDTV customers will continue to be able to view standard analog and digital channels on their HDTV sets. Comcast's HDTV service features a wide-screen 16:9 picture, more than 2 million pixels per picture and color resolution that is twice that of analog television.

Comcast also has launched HDTV to more than 250,000 households in the greater Sacramento, Calif., area and to about 500,000 households in Southern California, including parts of Los Angeles.

News Legend Retires

INDIANAPOLIS—Last week must have seemed strange to the news staffers at LIN's WISH-TV. It was the first in 40 years without Lee Giles. Giles, who spent the last 35 of those years as the station's news director, decided in April that was long enough. "Timing is everything in our business, and this seems to be the time that's right," he says. He joined the station in 1963 as its first editorial director. As news director, he supervised a staff of some 75 persons at WISH-TV, which says it devotes more time to news daily and weekly than any other Indiana television station.



Giles headed WISH-TV news for 38 years.

Honored in the Indiana Journalism Hall of Fame, Giles is also a recipient of the prestigious Radio and Television News Directors Foundation's First Amendment Service Award. Former NBC and WISH-TV news anchor Jane Pauley, who was hired by Giles, presented him with this award in March 2000.

Pauley said of Giles: "Lee has invested years in the newsroom of WISH-TV, doing daily battle in a very competitive news environment, setting a standard for personal integrity and professional excellence that few could match. Lee personifies quality and consistency, tried and tested over time. He has found a way to bridge the sometimes conflicting goals of delivering both good journalism and good ratings."

JSA In Vegas

LAS VEGAS—Meredith's Fox affiliate KVVU-TV last week formed a joint sales agreement with Una Vez Mas LLC that has KVVU-TV personnel selling advertising on KHDF(TV), Una Vez Mas' Azteca America affiliate there.

"This is an excellent opportunity for KVVU-TV to expand its revenue streams," says General Manager Susan Lucas. "Additionally, we can help advertisers reach the Hispanic population in Las Vegas through the popular Azteca America programming. Both KVVU and KHDF will benefit from this agreement."

Azteca America, a recent expansion by Mexican network TV Azteca, provides Spanish-speaking audiences in the United States with broadcasts of soap operas, talk shows and a variety of sports coverage from soccer to basketball to bull fighting. Azteca America also broadcasts world-news coverage from Mexico City during both a morning and an evening newscast.

Sales, News Moves at WISN-TV

MILWAUKEE—Hearst's WISN-TV has appointed a new head of national sales and hired a weekend co-anchor last week. Dan Joerres assumes the national sales manager post after serving as the station's new-business sales manager since 2002. He joined the station as an account executive in 1998, having previously been Capstar Broadcasting Madison Radio Group in Madison, Wis. Mike Miller is the new weekend co-anchor. He comes from cross-town rival WTMJ-TV, where he spent 13 years as morning and mid-day co-anchor.

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

Retrans Flap Fixed

EchoStar, Allbritton settle heated carriage fight

BY JOHN EGGERTON

A carriage battle between satellite provider EchoStar and TV-station group Allbritton got ugly last week before the two sides finally came to terms on a new two-year deal.

With a new carriage deal at an impasse over EchoStar's branded Dish network's importation of distant signals, and Allbritton telling disaffected viewers to switch to cable or DirecTV, the satellite company filed suit against Allbritton charging antitrust violation, libel and slander. EchoStar simultaneously filed a complaint with the FCC. Both complaints were being withdrawn following the settlement.

Terms of the retrans deal were not disclosed, but Allbritton spokesman Jerald Fritz said

the company is pleased with the result. But he also said that Dish customers in white areas (those not getting a good over-the-air signal) will still "most likely be able to continue to receive distant signals." EchoStar's importation of those signals had been at the crux of the dispute, and EchoStar spokesman Mark Lumpkin said his side was also happy.

Before all that happiness, though, there was much complaint.

Allbritton was claiming that the two sides had a deal that fell apart when EchoStar raised "new issues." Lumpkin denied there had ever been a deal.

Their previous deal expired May 31, with WJLA-TV Washington; WBMA-TV Birmingham, Ala.; WHTM-TV Harris-



Allbritton encouraged disaffected Dish customers in affected markets—like WJLA-TV Washington—to switch to DirecTV.

burg, Pa.; and KTUL-TV Tulsa, Okla., going dark on Dish. Those stations were back on last Wednesday.

Allbritton opposes EchoStar's importation of distant network signals because it duplicates ABC programming on Allbritton stations. EchoStar says it is simply serving viewers who can't get the local signal off the air and the law provides for that. ■

'Shared' News Director Goes Solo

BY DAN TRIGOBOFF

The Scranton-Wilkes-Barre, Pa., market's unique arrangement, in which a single news director oversaw news at two competing network affiliates, is over.

Al Zobel, who for more than three years has been news director for both Nexstar's NBC affiliate WBRE-TV and Mission Broadcasting's CBS affiliate WYOU(TV), will end his oversight of WYOU.

The Scranton-Wilkes-Barre combo was the first of several arrangements between Nexstar-owned stations and others owned by

Mission Broadcasting, which gives Nexstar some economies of scale while avoiding FCC restrictions on duopoly.

With Zobel stepping aside at WYOU, Frank Andrews, who has been the station's top dedicated news executive and an anchor there, becomes news director. It is the smaller of the two news operations. Andrews is a former news director and lead anchor for market leader WNEP-TV. Paul Stueber, also a former WNEP-TV news director, re-

mains managing editor for WBRE-TV.

Zobel says he and Andrews will continue to work together closely in splitting the newsroom's still-combined resources.

Only weeks ago at the Radio-Television News Directors Association annual conference in Las Vegas, Zobel was telling a somewhat skeptical audience during a forum on news combos that a single news director could, in fact, run two competing affiliates sharing re-

Al Zobel, who has been news director for both WBRE-TV and WYOU(TV), will end his oversight of WYOU.

sources under the same roof.

Zobel acknowledges that there were difficulties. "I worked hard to make staff at both stations know that I was news director for both and that I could be fair to both sides. I'm proud of what we've done with WYOU." Even though the CBS affiliate remains in third place in the market behind WNEP-TV and WBRE-TV, Zobel says, "It used to be the Rodney Dangerfield of news stations, but now it's a player." ■



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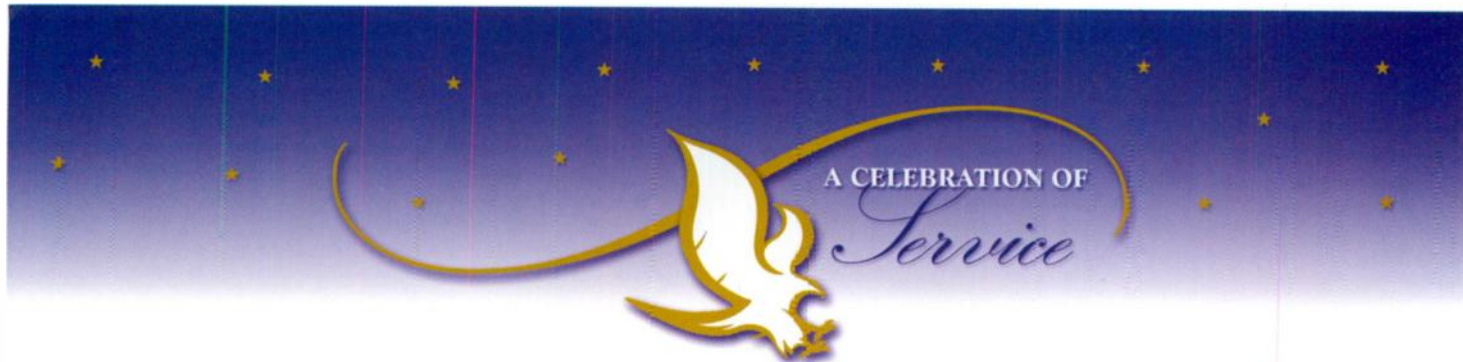
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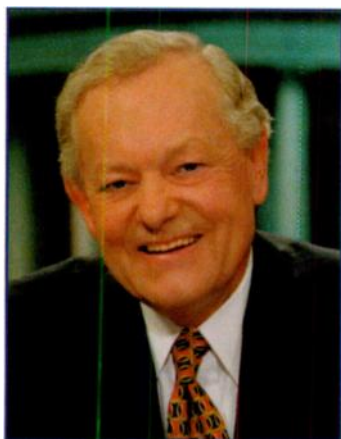
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Awards Program

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Welcome and Introductions

Edward O. Fritts, President & CEO, NAB

Bob Schieffer, Chief Washington Correspondent, CBS News

Presentation of the 2003 Service to America Awards

Appetizer

Presentation of Station Award

Service to America Partnership Awards for Television and Radio

Service to Children Television Award — Small Market

Entrée and Dessert

Presentation of Station Award

Service to Children Television Award — Medium Market

Service to Children Television Award — Large Market

Friend in Need Awards for Radio and Television

A Special Tribute to the 2003 Winners of NAB's

Crystal Radio Awards

Service to America Television Award

Presentation of Award

Service to America Guardian Award

Service to America Leadership Award

A CELEBRATION OF

Service

Welcome Ladies and Gentlemen

The NAB Education Foundation, the National Association of Broadcasters and Bonneville International Corporation are delighted to welcome you to our fifth Service to America Summit. Tonight we recognize radio and television broadcasters, their community partners and our special guests for their selfless efforts to serve their communities. Our award recipients have contributed in different ways, but all have produced the same result — the heartfelt gratitude of those whose lives they have touched.

At our symposium today, we had a glimpse of the danger and difficulty recently faced by reporters embedded with troops in Iraq. These broadcasters put their lives on the line to deliver the news to an anxious nation. We salute them for their courage and professionalism. We also heard from local broadcasters who are on the front line during disasters — warning citizens about tornadoes, child abductions, disease outbreaks, terrorist threats and more. During times of crisis, these broadcasters often help save lives, and they follow up for victims by running the food drives, blood drives and other events that help get folks back on their feet.

Tonight we also say thank you to broadcasters who have brought wonderful television programming to children, who have accomplished unique partnerships with community groups and who have received the prestigious NAB Crystal Radio Award for community service. A very special part of our program is the opportunity to salute our Leadership and Guardian award recipients for their extraordinary service to our country.

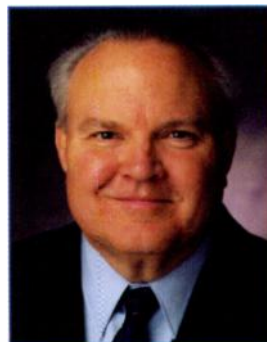
We are very honored to share the Service to America stage with these outstanding individuals.



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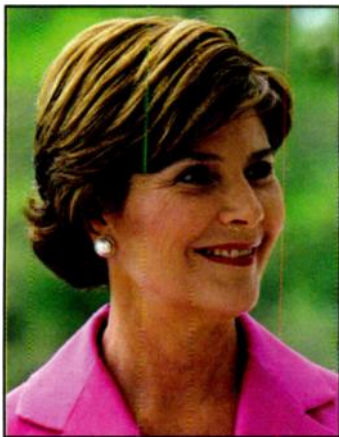


Leadership Award

The Service to America Leadership Award recognizes an individual or organization, not necessarily involved in broadcasting, for exceptional leadership in bettering the lives of Americans.

Laura Bush

On behalf of American children



As a child, Laura Bush loved listening to her mother read to her. Little did she know that her mother was providing much more than comfort and entertainment; she was paving the way for learning and success in school.

That lesson was not lost on Laura Bush. Research shows that early language experiences and education provided to children shapes the way they think and learn. And the quality of these experiences affects a child's enthusiasm for learning, ability to interact with others and success in school. As a mother and former public school teacher and librarian, Mrs. Bush knows well what children need to achieve success. "Our challenge is to reach all children early so that every child starts

school with the skills needed to learn, primarily reading skills. Once they are in the classroom, our children deserve excellent teachers and a high-quality education."

Mrs. Bush launched her *Ready to Read, Ready to Learn* education initiative in February 2001 with two major goals:

- Early Childhood Cognitive Development to ensure that all young children are ready to read and learn when they enter their first classroom
- Teacher Preparation and Recruitment to ensure that once there, children have well-trained, quality teachers, especially in our most impoverished neighborhoods

Mrs. Bush believes we can provide beneficial experiences for growing children, especially during the vital formative years. With good instruction and supportive families, children learn language through interesting conversations that are enriched by books, stories and explanations. Mrs. Bush has been tireless in her efforts to encourage parents, grandparents and caregivers to learn more about the science of preparing children for success in school.



Guardian Award

This year's Service to America Guardian Award honors an individual or organization demonstrating commitment to American values and dedication to freedom.



The Men and Women of America's Armed Forces

Accepting the Award will be General Richard B. Myers

NAB honors U.S. military personnel for their courage and dedication in service to our country.





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Partnership Award

Service to America Partnership Award — Radio

KDWB-FM Minneapolis, MN

Partner: University Pediatrics Foundation



KDWB's vision to help critically ill children began eight years ago through its partnership with University Pediatrics Foundation. Through vigorous fundraising, the KDWB University Pediatrics Family Center opened its doors in 1999. The Center provides a place of comfort where families get the support they need to help their children grow and succeed. Since the project began, KDWB staff members have devoted hundreds of hours of their time creating, producing or hosting countless events in support of the center including radiothons, golf tournaments, prom dress fundraisers, penny collections, CD sales and Beanie Baby drives. Total airtime contributions total more than 20,000 minutes valued at over \$2 million. Funds raised equal \$1.5 million.

Service to America Partnership Award — Television

WCVB-TV Needham, MA

Partners: United Way of Massachusetts Bay and KeySpan Energy Delivery



Children spend just 20% of their waking hours in school and recent statistics and education experts say children are wasting their precious out-of-school hours. In partnership with the United Way of Massachusetts Bay, and with the sponsorship of KeySpan Energy Delivery, WCVB launched "Keeping Kids on Track," a campaign to make viewers aware of this "forgotten" 80% of a child's day. Through regularly scheduled station promotions, primetime specials, local programs, public service announcements, management editorials, and news coverage, "Keeping Kids on Track" seeks to drive home the importance of providing safe, affordable and educational experiences for children after the school bell rings. The total estimated value of on-air support by WCVB for 2002 was approximately \$1.8 million.



Friend in Need Award

Service to America Friend in Need Award — Radio

WWZZ-FM/WWVZ-FM Arlington, VA

104

fewer commercials • more music

Last October tragedy struck the Washington, DC area when an unknown sniper began wreaking havoc, killing ten and severely wounding four. Throughout these terrifying times, WWZZ delivered timely news updates each day including traffic reports, safety tips and light humor to keep spirits up. Just days after the arrests were made, WWZZ set aside music and commercial logs, and broadcast a live Request-A-Thon for 24 hours straight. Two of their station's hosts covered the entire 24-hour on-air campaign and assisted staff with answering calls, accepting pledges for any song listeners wanted to hear. The station donated over \$288,000 in airtime; and the Request-A-Thon raised over \$126,000 in pledges for the sniper victims' families. The Request-A-Thon also led to the creation of the 104 Sniper Victim Families Relief Fund.

Service to America Friend in Need Award — Television

WAFF-TV Huntsville, AL



On November 10, 2002 devastating tornadoes hit Carbon Hill, Alabama. Homes and schools were destroyed and ten people lost their lives. When compassion for this small community flooded the north Alabama area, WAFF felt compelled to respond even though Carbon Hill was outside of their DMA. The station's news coverage began with special weather reports, even as the storm was forming. While people in Carbon Hill cannot watch WAFF, the station was able to warn many other people in the storm's path in north Alabama. WAFF 48 News also provided extensive news coverage before, during and after the tornadoes hit. In addition, WAFF teamed up with the American Red Cross to broadcast a two-hour "Neighbors in Need" telethon, raising more than \$35,000 earmarked for disaster relief. WAFF's total airtime contributions throughout this period equaled nearly \$10,000 and every member of WAFF's staff of over 100 people offered a hand.



Television Awards

Service to Children Television Award — Small Market

KVIA-TV, El Paso, TX



EL PASO | LAS CRUCES | JUAREZ

KVIA has always been dedicated to reporting on issues that concern their children...their future. "Education First" is KVIA's response to the community's interest in children, their health and education. KVIA provides information through many different avenues. Weekly reports, informational vignettes, weekly calendars, full-color newspaper ads, internet presence on the kvia.com Web site and half-hour "Education First" specials successfully deliver vital information on important topics. Last year, the "Education First" Health on Wheels vehicle visited schools, parks and lower income housing, immunizing up to 821 children between the ages of one and 17. A total of 2,500 immunizations were administered free of charge. KVIA was able to help children and families in need that may otherwise not have been able to benefit due to lack of transportation. The station's commitment with ABC 7 "Education First" extends far and above just informing their community because today's children will grow to be the inventors, builders and leaders of tomorrow.

Service to Children Television Award — Medium Market

WAVY-TV Portsmouth, VA



WAVY has continually taken a leadership role in providing outstanding children's programming in their market. In 2002, the station, with help from Partners On Your Side and other sponsors, collected, cleaned and distributed approximately 9,400 coats during their "Coats for Kids" campaign; and collected, sorted and distributed over 53,000 items for school districts in their viewing area during "Operation School Supplies." Beyond the traditional campaigns, "Hampton Roads Young Achievers" recognizes students in grades 8-12 who excel academically and in the community, often in spite of incredible odds. All of the weekly winners have the opportunity to interview for a \$1,000 scholarship or \$1,000 savings bond. In addition, WAVY produces "Kid Talk," a 30-minute program that provides a forum for students in grades 5-12 to discuss topics that are interesting, important and relevant to them. It is the only program of its kind in the market.



Television Awards

Service to Children Television Award — Large Market

WLTV-23 Miami, FL



WLTV's commitment to children's programming began ten years ago with a campaign entitled, "Orgullo de Nuestra Juventud" which regularly profiled exceptional students on-air. WLTV's main objective is to

address the needs of students by creating an awareness of the school system's programs along with the creation of unique educational campaigns comprised of on-air programming and outreach activities. Today, the station helps motivate and educate students and their parents through a myriad of successful educational community outreach projects. The station has truly embraced education as its main public service initiative, and its issue-targeted programming is an important element of its commitment to help children of Hispanic families in obtaining success in education against all odds. Through Public Service Announcements, WLTV reached approximately 102,000 parents and over 13,000 children on a weekly basis. In partnership with the Miami-Dade County Public School system, the station continually strengthens its commitment to helping the community's children reach their academic goals. "Orgullo de Nuestra Juventud" alone generated over \$60,000 in scholarship monies and an additional \$6,000 worth of books were collected for donations to local schools.

Service to America Television Award

WGAL Lancaster, PA



WGAL's dedication to community service extends beyond the traditional PSA role of the broadcaster. Aside from writing, shooting, editing and producing high-quality PSAs for dozens of different groups, WGAL sponsors and supports over 50 non-profit or charitable organizations' fundraising efforts throughout each calendar year. And when the station makes a commitment to an event, it follows through. WGAL's anchors are not only featured as on-air spokespeople, they also participate on the day of the event. Their on-air schedule represents an average "in-kind" contribution of \$40,000 in inventory per event. This conservative estimate is part of a \$2,000,000 overall yearly commitment aimed at making the WGAL community a better place to live.



NATIONAL ASSOCIATION OF BROADCASTERS

Crystal Radio Awards

The NAB Crystal Radio Awards recognize stations for their year-round commitment to community service. Pictured below are representatives of the stations that won 2003 NAB Crystal Radio Awards. NAB salutes these and all stations dedicated to community service.



(Back row, left to right)
 Mike Boen, General Manager, WJJY, Brainerd, MN; Chuck Tweedle, Senior Regional Vice President, KOIT, San Francisco, CA; Michael Carter, President/General Manager, KPRS, Kansas City, MO.

(Middle row, left to right)
 Francis Nash, General Manager, WUGO, Grayson, KY; Kelly Lester-Brown, Human Resources Director, WIBC, Indianapolis, IN; Kim Francis, Director of Marketing, KFME, Kansas City, MO; Tom Busch, General Manager, KNOM, Nome, AK.

(Front row, left to right)
 Joel Oxley, Vice President/General Manager, WGMS, Washington, DC; Laurie Prax, Owner/Manager, KVAK-AM, Valdez, AK; Tom Yates, President/General Manager, KOZT, Fort Bragg, CA.



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WLTV



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*The National Association of Broadcasters Education Foundation
thanks the 2003 Service to America Award judges who
graciously contributed their time and knowledge to this event.*

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*Communications and Media Relations Specialist
National Highway Traffic Safety Administration*

ELLEN KELLY HOLLAND

*Electronic Media Specialist
U.S. Department of Education*

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KIRSTEN DETTOR PETREE

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Health and Human Services*

BILL WOODWELL

*Freelance Writer
NAB Public Service Materials*



The National Association of Broadcasters Education Foundation exists to conduct long-range research and educational projects related to the future of social and technological research; educational and training programs with an emphasis on increasing diversity; and First Amendment issues. NABEF is a 501(c)3 organization. Contributions to NABEF are deductible to the fullest extent allowed by law.

For additional information, please call (202) 775-2550, or email nabef@nab.org or visit www.nabef.org.

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Service to America
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and Every Day in
Bringing Community
Service Home.



BUSINESS



PHOTO: STEPHEN COAN

Comcast's Chief Cost-Cutter

Burke seeks to wield his MSO's clout to restrain programming prices

Cable programmers had better keep an eye on the Consumer Price Index. Their biggest customer, Comcast Cable President Stephen Burke, certainly is. Operators get flak for raising basic-cable rates 5%-7% a year, about three times the inflation rate. Well, Burke sees some cable-network license fees increasing five to seven times inflation, and that's not even including the 20% surge for ESPN.

Having absorbed AT&T Broadband last November, Comcast is the nation's largest multi-

channel video provider, with 21 million subscribers. Burke wants to use that clout, first to secure bulk discounts even greater than AT&T or Comcast was getting on its own. And he's seeking to hold future increases to the CPI.

Burke spoke with BROADCASTING & CABLE Deputy Editor John M. Higgins about restraining programming costs, assimilating AT&T's troubled systems and prioritizing Comcast's various broadband businesses. An edited transcript follows.

Months before you completed the AT&T Broadband takeover, you feared that incorporating the AT&T systems would be tougher than with other systems. But your first-quarter results indicate the indigestion is going fairly well.

When we did the deal with AT&T, we felt that cable was a good enough business that, with enough good people and enough time, we would improve the performance of the AT&T Broadband systems. As we moved from signing the deal to closing the deal, we became increasingly aware this was a big challenge and didn't want to set anybody's expectations at an unrealistic level.

We look at it and say you can't lose 400,000 to 500,000 cable subscribers a year and stay in business. You can't have 20% margins and expect the markets to continue to give you capital to grow and prosper. The telephone priority might have been the right thing three years ago. For us, we know one thing: We have to as quickly as possible to get the margins up to 40%. Get the entire company rebuilt and competitive from a video-first point of view—without ignoring high-speed data and telephone—before we do anything else. And stem the subscriber loss.

From 1998, we grew from 4 million subscribers to 8 million, doing five or six acquisitions along the way. Every time we've done an acquisition, we've been able to bring the systems up to Comcast performance levels within two years. Since this was bigger and there might be problems we hadn't encountered before, a three-year timetable might be the right timetable.

The good news is, we now believe it's going to be closer to the two-year timetable and we haven't seen anything in the AT&T markets that we haven't seen before. You never can have that kind of confidence until you actually operate the business for six months.

You've said you had feared giant, systemic malfunctions, but what you found is a whole series of little stuff that seems to be more correctable by putting attention to it.

That's a fair characterization. It's interesting to see people's reactions to a course of action before you've shown up. A lot of people say you have no idea of how that plant is, particularly the systems AT&T acquired from TCI. We worry about everything, so why not worry about the architecture of the ex-TCI systems. We have very limited experience with the telephone business, so we wondered whether there was some interaction between that and the core video business and the high-speed-data business that we were missing. And we had a healthy respect for the sheer size. Does something happen to a cable company if it gets too big? Does it get too big to manage?

Part of the concern with telephony was the losses.

There's \$10 billion worth of video revenue and \$800 million worth of phone revenues. Phone is not big enough in itself to explain 20% cash-flow margins across the board. [Comcast's margin was 41%.] The reality was, there is nothing inherent in the phone busi-

Continued on page 38

Continued from page 37

ness other than the distraction and emphasis difference. Rolling out phone was such a high priority that it diverted people's attentions and priorities. It's inevitable in a big organization that people respond to the three or four highest priorities.

One element was the compensation to customer-service reps: \$90 for a new telephone customer but only \$10 for selling a cable customer.

It was everybody. From top to bottom. Every single person's in-

traditionally not high-population growth markets. AT&T has a lot of very high-growth clusters: Seattle, San Francisco, Dallas, Atlanta, Portland, Ore. The long-term growth characteristics of the AT&T systems are better.

Are the clusters better? AT&T did a better job of clustering in individual markets than anybody, including Comcast. You can't fix population growth. You can't easily fix the size of the cluster. But you can fix the physical state of the plant. There is more long-term potential in the AT&T markets than in the Com-

cast markets. Since penetrations were lower, there have been more defections to satellite and DSL in the AT&T clusters. There's more upside.

What we've been doing since the close is looking at the deals AT&T had and the rights that Comcast had and enforcing the rights in those deals. We're not ripping up contracts. We're not doing a one-size-fits-all. Where contracts expired, we've renegotiated and gotten agreements. With the notable exception of Starz!, where we've tried to clar-

ify our rights proactively [Comcast has sued to essentially void AT&T's costly contract with Starz!], we think the discussions are going quite well. There are discussions going on behind closed doors, not in the press.

If you look at where the business is today, programming is a \$4 billion cost. It's more than we spend on all the salaries for all our people, 55,000 people. It's the single biggest cost we have, and it is a cost that is going up in double-digit percentages. Here is a business operating in an environment where people are talk-

five years from now, our programming costs could be twice what they are today. And the ratings on a channel-by-channel basis could be significantly less than they are today. So any business where you are paying more and getting less has got a fundamental problem. It would be one thing if it was a line on our P&L that was relatively insignificant. But it is so big that it is out of whack.

What I would suggest is, we are prepared to do deals with anybody that wants to do deals, but the deals ought to mirror inflation. They ought to mirror what is going on in the rest of the world. The model that has been set up is not necessarily a rational model. It is a model that has worked beautifully over the last 20 years. But to have people assume that they are going to get 5%, 7%, 10%, let alone 15% increases when inflation is going to be 1% and when we're not getting any more and when ratings are declining for some cable channels 5%-10% a year, there is no logic to it.

So, after you cherry-pick the best of Comcast and AT&T's existing deals, you want even bigger volume discounts than AT&T was getting as the largest operator.

As the contracts expire, we are going to be sitting down with people. The first point is that size does matter in this business. It always has, and it is not unreasonable for us to ask for a better rate for 21 million subscribers than the rate we got for 8 million or AT&T got for 13. But we plan on doing this on a company-by-company basis, a contract-by-contract basis. We'll try to do it in a win-win way. There are a lot of new technologies: video-on-demand, high-definition television. There are a lot of different ways that we can get programming attractive to our customers and get a series of new business models that work for both sides. But we will be doing that on a company-by-company basis, when the contracts expire, and we'll be doing it behind closed doors.

But your goal is to get about 10% off what AT&T, the most favored of favored nations, would have been getting.

What we've told people so far is that our goal, our projection, is that we are going to reduce our programming costs in 2003 by \$270 million. So that's 6%-7% down from \$4 billion. But that comes mechanically; we believe we are entitled to that. Where we go in the next round I don't know. We don't have a goal for 2004, and, if we did, I would certainly not tell you. But it just

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PHOTO: STEPHEN COAN

Stephen Barnett Burke

**Executive vice president, Comcast Corp.
President, Comcast Cable**

**B. Aug. 14, 1958,
Bronxville, N.Y.**

EDUCATION

BA, history, Colgate University, 1980; MBA, Harvard Business School, 1982

EMPLOYMENT

Product management, General Foods, 1982-84; business development, American Express, 1985-86; founder and president, The Disney Stores, The Walt Disney Co., 1986-92; president, Euro Disney S.A., 1992-96; president, ABC Broadcasting, 1996-98; current position since June 1998

FAMILY

M. Gretchen Hoadley, July 31, 1986; children: three daughters and two sons

centives. The way financial presentations were prepared. What everyone talked about. The advertising. Everything across the board was focused on growing the phone business. The mission was achieved: AT&T Broadband added more phone customers in a shorter period of time than anyone has before.

The good news is, there is nothing wrong with the physical plant in any of the markets, whether old TCI or MediaOne. Also, the demographics and characteristics of the AT&T markets are, on the whole, marginally better than Comcast's. Comcast was built with markets like Philadelphia, Baltimore, suburban Washington, D.C., which are

cast markets. Since penetrations were lower, there have been more defections to satellite and DSL in the AT&T clusters. There's more upside.

But the question that worried me the most: Are we going to have enough great people to do this? We found a lot of great people at AT&T Broadband who looked at the new priorities and said that they make sense. We have more employees who came from AT&T Broadband than from Comcast.

Not in the senior management positions.

I disagree. Of the top four markets, Boston and Chicago are run by ex-AT&T executives, and

marketing it the way we think it should be marketed.

We were expecting to find people a little more reserved, a little more wait-and-see. We're finding people excited.

You've got programmers pretty rattled over license fees. What are you telling them now?

What we've been doing since the close is looking at the deals AT&T had and the rights that Comcast had and enforcing the rights in those deals. We're not ripping up contracts. We're not doing a one-size-fits-all. Where contracts expired, we've renegotiated and gotten agreements. With the notable exception of Starz!, where we've tried to clar-

ing about deflation or no inflation or inflation of 1% or 2%, where programming costs are going up 13%-15%. It would be one thing if the programming costs were going up 13%-15% and cable operators were getting more for the 13%-15%. There was a time 5, 10, 15 years ago when costs were going up, but you were also getting a lot more original programming, you were getting a lot more sports rights, you were getting a lot more ratings, for your dollar. But cable ratings on a channel-by-channel basis are declining.

So look out over the next five years. If we don't as an industry get our programming costs under control, it is possible that,

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Continued from page 38
doesn't strike me as fair that a programmer should expect to get annual rate increases compounding over time. Industry leaders who have never liked public fights are now feeling they have no recourse but to take it public. We don't want to do that. We would prefer to do this behind closed doors, but I think we have a responsibility to our shareholders to question why we are paying 5% or 7% or 10% more and getting less for it. It doesn't seem right.

And you're not talking about just sports here.

It's a big, hot point. But everything I just said I'm talking not about sports but networks' built-in assumption that, "OK, we want an extra penny or two per sub each. The fact is that, in a company our size, a penny is \$2 million a year."

When the cable industry was adding 3 million to 5 million subscribers a year, a lot of that growth came because people were creating the CNNs or HBOs and A&Es. Those were being funded, and new program rights were being acquired. Things like the NFL rights' going to ESPN were additions to the product that fueled growth and success of the cable business.

It is now a mature business, and there is one level of investment spending when you are in the growth stage and another when you are in the mature stage. You realize that further investment is not going to grow your revenues. It's just going to increase your costs and put pressure on pricing. Our customers aren't going to stand for us passing on double-digit [percentage] rate increases. They're not going to stand for it.

We would prefer to talk to Disney and ESPN as business people behind closed doors. When we have something to tell you, we'll tell you.

You're going through the same process with Disney that you're going through with every other programmer in terms of rationalizing the two contracts?

No comment.

The other dispute between operators and programmers is what to do with VOD. Networks think operators should charge, but you're giving a lot away.

Here's our view on VOD and, for that matter, high-definition television. You want as many people as possible to use the time-shifting functionality that we can provide. You want people to use the product, value the product, and remain loyal customers and

ready paying for HBO or Showtime, you would get them on demand for free. The third category would be all the product that we provide at no charge.

In Philadelphia—we've been at this now for about six months—over 50% of our customers use time-shifting, and over 30% have used it in the last four weeks. To us, those are the most important numbers. We are trying to drive them as high as we can. About 800,000 people have digital boxes in the Philly area, so 400,000 people has done this. We've found that their digital-cable churn is dramatically lower and they rate their experience with the company higher. If we were doing traditional movies on demand, the 400,000 would be a fraction of that number, and the impact on our competitiveness versus satellite would be a fraction.

ting paid a lot of money for their content. They're getting paid for their analog content, for their digital content, for their premium content. So a programmer has a few ways to make out well if they give VOD programming to Comcast at no charge.

So you think networks should see providing VOD programming like providing a West Coast feed.

Yes, that's a good analogy. And don't forget, when we ask someone for VOD programming, they're already an analog provider and a digital provider. If our digital penetration grows, Scripps is going to make more money from their digital product. In addition, we let anybody who provides content keep the ads in. The third thing is, it is a cross-promotional opportunity; it is a shelf-space thing.

Look at the experience at NBC



PHOTOS: STEPHEN COAN

'There is one level of investment when you are in the growth stage and another when you are in the mature stage. You realize that further investment is not going to grow your revenues. Our customers aren't going to stand for double-digit [percentage] rate increases.'

So if I am an A&E Networks or an MTV Networks, what license-fee growth should I be putting into my five-year plans?

It is different for every single company, but the base should be lower than the base was for either AT&T or Comcast, and the increase off that base should be more like inflation than some other number. By the way, we'd be totally prepared to take a risk on inflation, and, if inflation goes to, say, 10%, we'll pay the inflation. But I just think it is unreasonable for people to expect to get increases that are way beyond inflation if we are in this kind of an environment.

Of course, it's the steady increases that created the cable programming industry. It allowed networks to plan and invest heavily in programming.

No question. But the business is now mature. If the cable industry does a wonderful job, we are going to grow subscribers 1%.

But sports is a big lightning rod right now.

We obviously understand the importance of sports. We are in the regional-sports business. Before AT&T came along, 50% of our footprint carried a Comcast Sports Net. We did that because we understand the importance of sports to the overall equation and we like the branding and everything else. There are pros and cons for tiering sports and what's going on in New York. That is an example of a breakdown. We would prefer not to have breakdowns, but it would be interesting to see how New York works out. I do know one thing: You can't keep compounding these big numbers and not have further breakdowns.

You're avoiding the letters E-S-P-N in this conversation. All your peers are publicly hot about ESPN. I am sure you would be more than welcome to testify next to Cox CEO Jim Robbins before Congress.

not go elsewhere.

Because VOD and high-def are things DBS cannot as readily offer.

Yes. Our strategy is to give people as much product as we can, make it as attractive as we can, and not charge for most of that product with the goal in mind to make sure that they use it. If you go home at night and you have the ability to see Tom Brokaw at 8:30 or the fourth quarter of the Sixers game that you missed at no additional cost, your proclivity to use that functionality is going to be much higher than if we charge you 50 cents for each. What we've done in Philadelphia and what we're rolling out to the rest of the country is a product that has over a 1,000 hours of free programming.

The way to think about it is that there are three categories of programming. One you pay for, the traditional, recent movies on demand for \$4 or so. The second category would be, if you're al-

No surprise. If you give it away, more people use it than if you charge. But you went to a better business school than I did.

Understand we're not giving it away for free. These are people who are buying basic cable, they're buying digital, and, in the case of in the case of SVOD, they're buying a premium channel. We're not giving it away for free, and the programmers are not giving it to us for free. What we've said to programmers is that this technology is coming whether you want it to come or not come. It's either coming through a network-based time-shifting solution, which we call free video-on-demand, or it's coming from TiVo and other DVRs. Either way, the majority of people in the United States are going to have access to time-shifting programming over the next three to five years.

The programmers from whom we're asking content are programmers who already are get-

ing in Philadelphia. I think the fact that NBC news is on free on demand and thousands of people are using that every month is helping [NBC's owned and operated station] WCAU(TV). If you want to watch broadcast-network news in Philadelphia at 8:30, you have one choice, and that's Tom Brokaw. That's got to be good for that franchise, and I think it's good for the *Biography* franchise, and it's good for Comedy Central and all the other channels who are giving us the product. Some programmers instantly understand that this a new technology.

How much do you believe the ultimate potential outcome of this could be to shatter one of the great underpinnings of the television business, which is the schedule.

If you go forward five years, there is going to be a very significant percentage of people who

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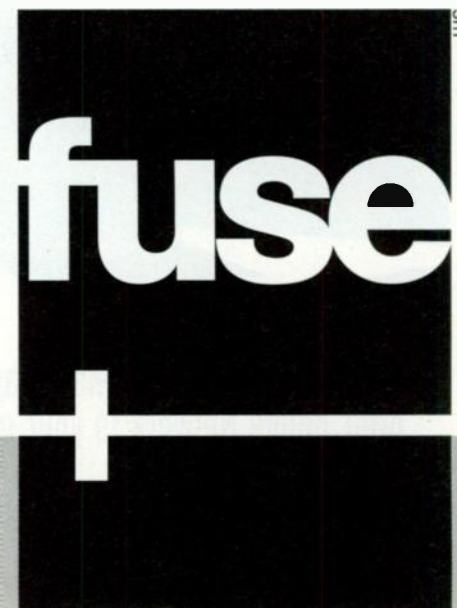
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Continued from page 40

have time-shifted VOD through network storage and tens of millions of people who have DVRs. The research I've seen says that, when you have a DVR, half of your viewing is not live, is not scheduled viewing.

People have underestimated the impact of this shift because VOD has been a long time coming. TiVo has 350,000 customers.

The number is about to accelerate because cable companies are going to get behind it in a very big way. Look at us. A year ago, we probably had 2 million subscribers who had video-on-demand. End of this year, it will be 10 million. End of next year, it will be 80 million, or 90% of 22 million. At the same time, cable companies are getting increasingly excited about DVRs. Satellite is

already excited about DVRs.

EchoStar's Charlie Ergen is actually the biggest DVR producer in the country. DBS is heavily pushing this, and cable is nowhere.

Watch Time Warner. There is a chance that Time Warner will have more DVRs deployed than TiVo within the next 12 months

Why haven't you had DVRs even at

a premium price just available to your customers, just to blunt DBS?

I think the top priority for us is video-on-demand. But you'll see Comcast put a lot of effort behind DVRs. We've already launched DVRs in Washington, D.C. By the end of the year, when Motorola has a deployable DVR solution, we are going to launch it very broadly.

And that steps ahead of expansion

in telephone?

Good question. I think, in the next 18 months, there are a number of other priorities that come ahead of telephone. One of the messages we are trying to send to our employees and to Wall Street is that our goal by the end of 2004 is to get the company operating at a level that I would call optimized. We'd like to get the margins up close to 40%. We'd like to get the company entirely rebuilt.

That's good because it is going to take us about 18 months to get our existing switch-service telephone business running more efficiently so that we feel comfortable expanding it in all markets. We are currently expanding in Boston and St. Paul, but some of the other markets are just not at a level of operating efficiency where we feel comfortable expanding it. Also, we are waiting for IP phone [In-

'Our strategy is to give people as much product as we can, make it as attractive as we can, and not charge for most of that product with the goal in mind to make sure that they use it.'

ternet-protocol telephone) to get to a point where it is scalable because, long term, we believe that is a better technology.

Should HDTV be a pay product?

It's a little bit like SVOD. What are you trying to do? Are you trying to make \$5 or \$10 dollars a month? Or are you trying to encourage as many people as possible in your footprint to use Comcast to get their high-def services? It's the latter.

We would rather get as much high-def programming as possible and a fee for the equipment, about \$5 a month right now. We believe high-def is hitting an inflection point. We are rolling out 2,500 high-definition boxes a week, we are in less than half of our footprint, and we are not advertising it. This is a product, and it's growing.

So that, of course, means that it is so valuable that you'd be happy to pay the broadcasters for their HDTV feeds?

No. Here's the real question. The entire TV industry is going to shift to high-def cameras and equipment the way the industry shifted from black-and-white to color. So is there going to be a transition where there is incremental cost? Yes.

Continued on page 44

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Continued from page 42

The fact of the matter is that we went out and bought a high-def truck to do games in Philadelphia and Baltimore/Washington. We know what that cost is and what the uptick is. There are going to be two or three years where cable channels have that cost uptick, but, long term, there is going to be no incremental cost for providing high-definition programming. So I don't think it's in anybody's interest to have an incremental charge for high-def programming.

And the FCC has been very clear. Chairman Michael Powell said he wants high-definition programming as broadly disseminated as possible and there should be no additional charge when it is provided to cable operators. So I don't think it could be any more clear that it already is.

The financial markets are treating Comcast a lot better lately. You're up 23% this year, almost double from your low last year.

Yes, but everything is relative. I've heard [CEO] Brian [Roberts] say many times that there's never been a time where we were more confident in our business than today. But it's not fully reflected.

Look, the 5 million high-speed-data customers could grow to 10 million in the next three or four years. And the value of a high speed-data customer is not that different from the value of a cable customer. With a lot of investment in the plant and a lot of hard work, it is almost like our company has grown by 50% just by high-speed alone just in the last five years. I don't think valuations are reflecting that. If you look at our company, we are going to grow our cash flow from \$5 billion last year to \$6.2 billion-\$6.3 billion this year, about 25%. But our multiple is 10 times that. If you look at historical growth rates and our growth rate, that doesn't seem to make sense.

These things go through cycles; there is only so much that we can affect. We are trying to run the business the best we possibly can, and, when we look out over the next few years, we think our business is in great shape and eventually our valuations will follow.

What's your appetite for programming acquisitions? Your name comes up with every "for sale" sign but Vivendi's.

Right now, we have no appetite to do anything but fix AT&T. We just had Thanksgiving dinner

and you're asking us if we want a turkey sandwich.

What about more startups like the black network you're doing with Radio One's Alfred Liggins?

Historically, we've created value on the content side either by being there at birth—which is the case with QVC, G4 and Radio One—or buying one that isn't fully distributed, such as when E! went from 30 million subscribers to 75 million.

I think the past is a guide to the future. We will continue to look for ways to make rather than buy, not buy something that is fully priced.

You personally are at the top of every headhunter's list to run some other media company, with the most persistent speculation being Disney.

I can't imagine a company with a better future than this one. I couldn't imagine having more fun with anyone else.

But a lot of guys also enjoy running the show, and, unless you

'I think the past is a guide to the future. We will continue to make rather than buy, not buy something that is fully priced.'

get a gene transplant, you're never going to run Comcast: You're not family.

This is a pretty big show. Brian is the CEO and my boss. What I like to do and what he likes to do are more complementary than in conflict. What really turns me on is working with a team of people and trying to figure out how to get the job done. Brian lets me do that and lets me feel like I have tremendous amount of latitude to do the right thing.

But you strike me as a guy who wouldn't mind being CEO.

If Brian came to me and said let's trade jobs, and Ralph [Roberts] would approve it, I wouldn't do it. We would be worse off. I like to do what I do, not what he does.

What is it that you see him doing?

He has as much deal-making experience as anybody I can think off. That's partly because we're in a business of deals. The AT&T deal, there were dozens of people involved in it, but that was Brian's deal from beginning to end. It was fun to watch him orchestrate that. He's better at that than I am.

What I like to do is make sure we have the right people in place, the right plan, and make the trains run on time. I think being CEO is overrated. ■



CHANGING HANDS

Combos

KOTK(AM) and KWJJ-FM Portland, Ore.

PRICE: \$44 million

BUYER: Entercom (David J. Field, president/CEO); No. 4 group owns 103 other stations, including KKS(AM), KSLM(AM), KFXX(AM)/-FM, KGON-FM, KNRK-FM and KRSK-FM Portland

SELLER: Fisher Communications Inc. (William W. Krippaehne Jr., president/CEO)

FACILITIES: KOTK(AM): 1080 kHz, 50 kW day/10 kW night; KWJJ-FM: 99.5 MHz, 52 kW, ant. 1,266 ft.

FORMAT: KOTK(AM): Talk; KWJJ-FM: Country

BROKER: Kalil and Co. Inc.

WNVN-LP Roanoke Rapids, N.C.; WYTT-FM Gaston, WZAX-FM Nashville, WKTC-FM Pinetops, WCBT(AM) and WPTM-FM Roanoke Rapids and WSMY(AM) Weldon, all N.C.; WSMY-FM Alberta and WLQ-FM Emporia, both Va.

PRICE: \$11.35 million

BUYER: First Media (Alex Kolobielski, president); owns 14 other stations, none in this market

SELLER: MainQuad Communications Inc. (Daniel Berman, owner/president)

FACILITIES: WNVN-LP: Ch.60, 7.0 kW; WYTT-FM: 97.9 MHz, 1 kW, ant. 489 ft.; WZAX-FM: 99.7 MHz, 6 kW, ant. 328 ft.; WKTC-FM: 95.5 MHz, 13 kW, ant. 459 ft.; WCBT(AM): 1230 kHz, 1 kW; WPTM-FM: 102.3 MHz, 5 kW, ant. 345 ft.; WSMY(AM): 1400 kHz, 1 kW; WSMY-FM: 103.1 MHz, 2 kW, ant. 535 ft.; WLQ-FM: 99.5 MHz, 1 kW, ant. 499 ft.

AFFILIATION/FORMAT: WNVN-LP: Ind.; WYTT-FM: R&B/Oldies; WZAX-FM: AC; WKTC-FM: Country; WCBT(AM): Country; WPTM-FM: Country; WSMY(AM): Black Gospel; WSMY-FM: Urban AC; WLQ-FM: AC

WUHN(AM) and WUPE-FM Pittsfield, Mass.

PRICE: \$2.83 million

BUYER: Vox Media Corp. (Jeff Shapiro, COO); owns 32 other stations, including WBEC(AM)/-FM Pittsfield

SELLER: Weiner Broadcasting Inc. (Philip A. Weiner, owner/president/CEO)

FACILITIES: WUHN(AM): 1110 kHz, 5 kW; WUPE-FM: 95.9 MHz, 1 kW, ant. 558 ft.

FORMAT: WUHN(AM): Country; WUPE-FM: AC

WBCO(AM) and WQEL-FM Bucyrus, Ohio

PRICE: \$1.95 million

BUYER: Scantland Broadcasting Ltd. (George F. Scantland, chairman/CEO/GM); no other broadcast interests

SELLER: Anchor Broadcasting Co. (Michael J. Laipply, VP)

FACILITIES: WBCO(AM): 1540 kHz, 500 W; WQEL-FM: 92.7 MHz, 3 kW, ant. 299 ft.

FORMAT: WBCO(AM): Oldies/Talk; WQEL-FM: Classic Rock

FMs

KCNL-FM Fremont (San Francisco), Calif.; WMJY-FM Biloxi and WKNN-FM Pascagoula (Biloxi-Gulfport-Pascagoula), Miss.

PRICE: \$21.2 million

BUYER: Clear Channel Communications (John Hogan, CEO/Radio); No. 1 group owns 1,203 other stations, including KABL(AM), KNEW(AM), KIOI-FM, KISQ-FM, KKSF-FM,

KMEL-FM, KSJO-FM and KYLD-FM San Francisco and WQYZ-FM Biloxi-Gulfport-Pascagoula.

SELLER: Chase Radio Partners (Van H. Archer, III, operating manager)

FACILITIES: KCNL-FM: 104.9 MHz, 6 kW, ant. 338 ft.; WMJY-FM: 93.7 MHz; 98 kW, ant. 984 ft.; WKNN-FM: 99.1 MHz, 97 kW, ant. 984 ft.

FORMAT: KCNL-FM Alternative; WMJY-FM: AC; WKNN-FM: Country

WJZA-FM Lancaster and WJZK-FM Richwood (Columbus), Ohio

PRICE: \$13 million

BUYER: Saga Communications Inc. (Edward K. Christian, president/CEO); owns 69 other stations, including WODB-FM and WSNY-FM Columbus

SELLER: Scantland Broadcasting Ltd.

(George F. Scantland, chairman/CEO/GM)

FACILITIES: WJZA-FM: 103.5 MHz, 4 kW, ant. 404 ft.; WJZK-FM: 104.3 MHz, 3 kW, ant. 436 ft.

FORMAT: WJZA-FM: Smooth Jazz; WJZK-FM: Smooth Jazz

BROKER: Michael J. Bergner, Bergner & Co.

KEFM-FM Omaha (Omaha-Council Bluffs), Neb.

PRICE: \$10.5 million

BUYER: Clear Channel Communications (John Hogan, CEO/Radio); No. 1 group owns 1,205 other stations, including KFAB(AM), KGOR-FM, KRQC-FM and KXKT-FM Omaha-Council Bluffs

SELLER: Webster Communications (John W. Webster, president)

FACILITIES: 96.1 MHz, 100 kW, ant. 1,414 ft.

FORMAT: AC

WPCK-FM Denmark and WPKR-FM Omro (Appleton-Oshkosh), Wis.

PRICE: \$8.1 million

BUYER: Cumulus Broadcasting Inc. (Lewis W. Dickey, Jr., president/CEO); No. 8 group owns 266 other stations, including WNAM(AM), WOSH(AM), WVBO-FM and WWWX-FM Appleton-Oshkosh

SELLER: Midwest Dimensions (James Coursole, president/GM)

FACILITIES: WPCK-FM: 104.9 MHz, 10 kW, ant. 515 ft. WPKR-FM: 99.5 MHz, 25 kW, ant. 495 ft.

FORMAT: WPCK-FM: Country; WPKR-FM: Country

AMS

WLEY(AM) Cayey, WDEP(AM) Ponce, WSKN(AM) San Juan and WKFE(AM) Yauco (Puerto Rico), P.R.

PRICE: \$6.8 million

BUYER: Media Power Group Inc. (Eduardo R. Albino, chairman); no other broadcast interests

SELLER: Arso Radio Corp. (Jesus M. Soto, owner)

FACILITIES: WLEY(AM): 1080 kHz, 250 W; WDEP(AM): 1490 kHz, 5 kW day/1 kW night; WSKN(AM): 1320 kHz, 5 kW day/2 kW night; WKFE(AM): 1550 kHz, 250 W

FORMAT: WLEY(AM): Spanish/'70s&'80s; WDEP(AM): Spanish/Sports/News; WSKN(AM): Spanish/News; WKFE(AM): Spanish/Variety/News

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

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TECHNOLOGY

MSOs Take Many Roads to HD

Some offer pay tiers, some offer free tiers, but all offer HBO

BY KEN KERSCHBAUMER

In the continuing hunt for a competitive advantage, cable operators and DBS are increasingly wielding HDTV programming as a weapon. Last week, DirecTV announced the launch of an HD pay tier while major cable operators continue to roll out HD services to more markets.

"We see HDTV as a differentiator from DBS, especially because we're able to offer local HD signals, something satellite can't do because it doesn't have the bandwidth," says Lisa Pickelsier, Cox Cable director for video product development.

The biggest HD dilemma facing cable operators is no longer whether they have capacity for HD. All major MSOs are driving hard to offer HD services to all their digital subscribers. Time Warner Cable currently offers HD to 93% of its subscribers while Comcast expects to offer it to 65% of its subscribers by the end of 2003 and 80% by the end of 2004.

The most pressing issue concerns carriage of ESPN-HD and Discovery HD Theater. The two networks, which typically eat up a number of digital channels with their multiplex of services, are asking for fees from MSOs, most of which are balking for a number of reasons.

There's a touch of irony in a situation in which broadcast signals are the best reason a consumer has for signing up for HD cable while the cable networks' HD signals are the best reason to sign up for satellite. For example, ESPN-HD, Discovery HD Theater and HDNet will be part of an HD tier that DirecTV will launch next month priced at \$10.99. The vast majority of cable subscribers are not able to receive any of those services, let alone more than one.

Executives at both ESPN-HD and Discovery HD Theater use the word "thrilled" when discussing the opportunity DirecTV's carriage presents. It's estimated that nearly 10% of DirecTV's subscribers own an HDTV set, giving the tier a poten-

tial audience of nearly 1 million homes.

"That represents a great opportunity," says Clint Stinchcomb, senior vice president and general manager for Discovery HD Theater. "That helps us and DirecTV."

It also might create consumer shifts that would press cable operators to reach a deal with ESPN-HD or Discovery.

Sean Bratches, ESPN-HD executive vice president, affiliate sales and mar-

ket, like *Wild Nights: A Night Underwater*, which premieres later this month.

"Bandwidth real estate is an issue, but the bigger factor is if the programming is new or a little different from [the existing network]," says Dave Watson, Comcast executive vice president of marketing. "If it's already existing content, then it's something we don't want to pay for."

That's partially because of bandwidth



HBO airs shows like *Six Feet Under* in HD as a value-added service that can help retain subscribers.

keting, expects the marketplace to continue to dictate the demand for ESPN HD. ESPN expected a slow rollout of the digital net when it launched its services at the end of March, but the DirecTV deal goes a long way towards establishing a national footprint.

One of the difficulties cable operators still have to sort through is the business plan, Stinchcomb says. "They have to figure out whether they want to sell the set-top box, lease the box, and what to do in terms of a tier."

Business plans aside, MSOs also are reluctant to add a service like ESPN-HD or Discovery HD Theater if it's only a better-looking and -sounding version of content already available to their subscribers. That's one reason Discovery has responded with original programming

issues. A 256 QAM cable plant requires 6 MHz of bandwidth to carry one HD channel, displacing one analog channel or 10 to 12 standard-definition channels. An HD pay tier simply wouldn't drive the higher revenues than other uses of the bandwidth.

There are, however, exceptions. Charter leads the way, offering Discovery in 19 markets and HD Net in three. Monthly cost is \$9.95 for access plus \$9.95 for an HD tier that typically includes HBO and Discovery. Some markets also receive Showtime and/or HDNet.

Cox is another major operator offering à la carte HD services. Both ESPN-HD and Discovery HD Theater are available to HD subscribers in Las Vegas. Discovery HD Theater costs \$5; ESPN-HD is available on a HD tier with Discovery HD Theater for \$6.99. ESPN-HD is not available by itself.

Phoenix and Northern Virginia subscribers also have access to Discovery HD. Viewers in Las Vegas lease an HDTV set-top box for \$10.15, \$7 over the regular lease price (in Phoenix, Omaha, Oklahoma City and Cleveland, subscribers need to buy the set-top from local retailers for about \$499).

Pickelsier says pricing is up to the individual operators but Cox does provide some corporate

Continued on page 48

Cutting

Edge

PBS Stations Get Agile

PBS member stations WJCT-TV Jacksonville, Fla., and WFSU-TV Tallahassee, Fla. have selected Leitch's AgileVision MPEG-processing system as the backbone of their digital broadcast systems. Brian Lietz, VP of technology, WJCT-TV, says the AgileVision system worked right out of the box and offers flexibility for future upgrades. "Also, as we were a bit later in the DTV rollout, we were able to take advantage of newer technologies specifically designed to improve the quality and ease of the transition." WFSU-TV Director of Engineering Jim McDaniel is happy with the system's splicing abilities and HD record/playback capability.

Duhamel Taps Harris

Duhamel Broadcasting recently installed Harris PlatinumCD transmitters in the group's four TV stations. Each transmitter will be outfitted with the Harris UniCoder encoding system, providing the stations with single-channel encoding. In addition, KDUH-TV Scottsbluff, Neb., has purchased a Harris HT20LS transmitter. The other three stations are KOTA-TV Rapid City, S. D.; KHSD-TV Lead, S. D.; and KSGW-TV Sheridan, Wyo.

Digeo Still Has Moxi

Digeo has set a new strategy that the company says will make its Moxi Media Center compatible with the OpenCable Application Platform (OCAP). The goal, the company says, is to provide MSOs with the ability to run current and future third-party OCAP applications on Moxi. Digeo chief executive Jim Billmaier says the company already has a Java Virtual Machine running on the platform. Digeo is taking a phased approach to reaching full OCAP-compliance, working with cable operators and CableLabs to enhance OCAP to support advanced applications.

POV Championships

ABC Sports is using Panasonic AK-HC900 high-definition point-of-view (POV) cameras for its HD productions of the National Hockey League's Stanley Cup finals and the National Basketball Association's championship series. The progressive-scan box-type HD cameras were also used extensively during broadcasts of the NHL playoff series. Supplied by rental company Fletcher Chicago, the camera weighs 3.9 pounds and has a 720-line high-definition output at 60 progressive frames per second. It also has three 2/3-inch 1 million-pixel (1280 x 720) IT CCDs.

NBA in HD



Continued on page 48

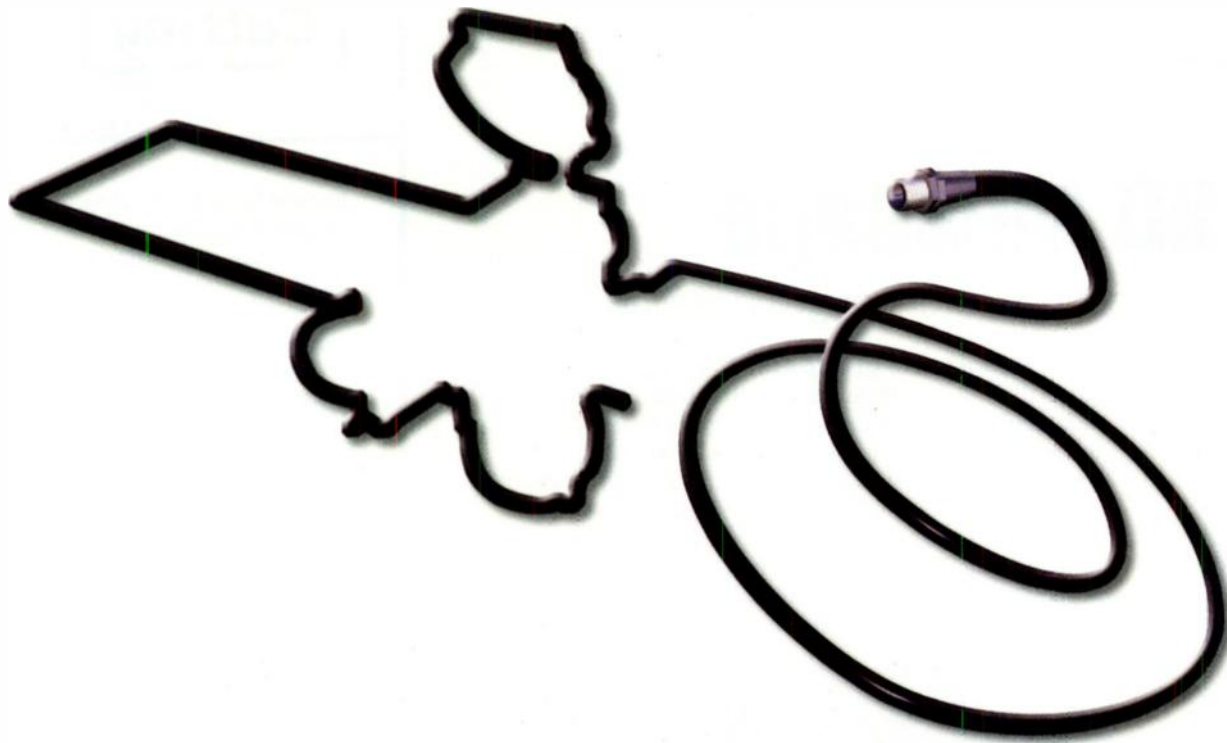
N2 Integrates TV Guide

N2 Broadband's OpenStream open video-on-demand platform has been integrated with

Wild Nights: A Night Under Water



Because MSOs are reluctant to add a service if it's only a better-looking and -sounding version of content already available to subscribers, Discovery HD Theater airs original programming.



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Discovery en Español
Discovery HD Theater
Discovery Health Channel
Discovery Home & Leisure Channel
Discovery Kids
Discovery Times Channel
Discovery Wings Channel
DIY Do It Yourself Channel
E! Entertainment Television
Fine Living
FLIX
Food Network
Golden Eagle Broadcasting
Great American Country
Home & Garden Television
HSN
HSN America's Store
iN Demand
The Movie Channel
MTV
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COMMENTARY
BY KEN KERSCHBAUMER

Simplify the HD Message

Give the consumer fewer excuses, not more, for not going digital

The HDTV transition has had more than its share of speed bumps. Whether technological, financial or political, the industry seems committed to going quickly over the bumps even if everyone in the industry is bounced around so much as to put the digital transition on a road to nowhere.

The good news is that, for all the jostling and bumping, there are a number of good signs that HDTV could finally get the self-sustaining momentum it needs. But, like the launch of television itself (a 1939 editorial in this magazine on the difficulties of launching TV was titled "Sane-vision," calling for a clearer message to consumers), HDTV seems to be in need of a more-focused message and energy.

Eight months ago, I invested in an HD set. In New York City, Time Warner Cable provides the free HD service that brings me local HD signals plus HBO, Showtime and the occasional special HD event like the NBA playoffs.

But, for all the programming, one aspect continues to frustrate. Most of the time, the HDTV/DTV viewing experience is truly stunning, but sometimes it makes me wonder whether the networks and cable operators take HD as seriously as their HD viewers do.

Take, for example, NBC. Over the past season, NBC finally stepped up with a large amount of prime time HDTV programming. But, on a couple of evenings in the past month, WNBC-HD was an HD mess. Viewers tuning in for *American Dreams* in New York on a recent Sunday night were treated to color bars followed by what appeared to be a repeat episode of *Dateline NBC* with no audio.

Since when did technical problems lasting more than 20 minutes, let alone 40, become acceptable? Most broadcast engineers I know don't find *any* technical problems acceptable. At one point, I wondered whether anyone at NBC was actually monitoring the HD signal.

Technical gaffes of that sort send one message to me as an HD viewer: Just because you were stupid enough to spend \$2,500 on a TV set doesn't mean we have to be stupid enough to spend money to maintain proper signal quality.

Then there is the proverbial whipping boy of the HDTV viewer: Fox. That network has committed to widescreen 480p broadcasts, which aren't HD but are fully compliant with FCC requirements. I have to admit the logic of their argument: Why incur extra costs when there are few viewers? Nonetheless, it would do wonders for the adop-

tion of HD for Fox to step up with 720p productions for sports this fall. HD Major League Baseball playoffs and NFL regular-season games would be the best thing an Australian has done for the U.S. since...well...ever.

Another new factor: With the advent of ESPN-HD, Discovery HD and HD-Net (and later this year Bravo-HD, In-Demand-HD and NBA-HD), suddenly there is more HD programming I'm not receiving than HD programming I do get. The impasse between the cable operators and the programmers concerns rights fees, a business issue that



An HD episode of *American Dreams* was knocked off WNBC-HD's air.

typical consumers don't follow closely. Their interpretation will be simple: The cable operator isn't interested in giving them more HD content. But, with DirecTV offering an HD tier that includes those currently absent-from-cable HD services, maybe cable MSOs will figure out a solution.

The end result of such difficulties is an HD transition that hems and haws. More important, it has potential purchasers and consumer-electronics retailers hemming and hawing. The technology is complex enough. Throw in reception and carriage issues, and the average sales pitch becomes one more reason not to buy an HDTV set.

And that's too bad because, right now, there are many reasons to buy. More than 900 DTV and HDTV broadcast stations on air, declining prices of HD sets, plenty of programming—all the pieces are in place for HDTV to be a winner. But a long line of caveats and hiccups usually results in one reaction: maybe next year. ■

Cable Operators Try Out Different Models for HD Service

Continued from page 46

guidance. "In any of those scenarios, the upfront equipment prices are very competitive and often lower than what satellite has to offer. It depends on what DBS equipment the customer already has."

Moving to a retail model for the HD set-top box is beginning to look like a trend. Charter, too, is moving to a retail model. And Scientific-Atlanta is introducing the Explorer 3270HD set-top designed for sale through retail outlets (it's also the box tied in with Cox's service in Phoenix, Cleveland, Oklahoma City, Pensacola, Fla., and Northern Virginia.

Comcast viewers can receive local

broadcast HD signals plus HBO and Showtime HD. HBO and Showtime consider the HD service a value added to keep subscribers and, in turn, the service is an additional multiplex. Comcast and Time Warner Cable have no extra charge for their HD services, requiring only a swapping out of an SD set-top box for a Scientific-Atlanta or Motorola HD set-top. The HD tier for both includes local broadcast signals as well as HBO-HD and Showtime-HD for HBO and Showtime subscribers. Comcast offers a similar package but also offers its own Comcast SportsNet in selected markets around Philadelphia and Baltimore.

The battle between cable and DBS

for HD viewers is extending into consumer-electronics retail outlets.

"Satellite has out-innovated and really had complete ownership of the retail distribution channels," says Watson. "But we see the combination of VOD, HDTV and PVRs as a great way to partner with retailers."

Comcast is looking to change that situation. Few stores have HD cable signals, and that's one of the reasons Comcast launched an initiative with Best Buy. Under the deal, 31 Best Buy stores in Baltimore, Philadelphia, Washington, and Knoxville and Nashville, Tenn., will sell a co-branded sales-activation kit. ■

Cutting Edge

Gemstar-TV Guide International's interactive program guide is being demonstrated at the NCTA show this week in Chicago. N2 Broadband's OpenStream VOD platform uses published interfaces to bring together the components that make up a VOD system, building integration between billing systems, video-streaming servers, content and applications. It supports both Motorola and Scientific-Atlanta digital networks and is compatible with video-streaming servers from Broadbus Technologies, Concurrent Computer, InfoValue, Kasenna, Midstream Technologies, nCUBE, SeaChange and Video-Pulsion.

BigBand Pipes Up With HD

BigBand Networks is demonstrating edge processing for VOD delivery of HDTV content at NCTA. In the demonstration, BigBand VOD Edge performs QAM modulation and RF upconversion of HDTV content provided from a server via Gigabit Ethernet. S.V. Vasudevan, chief architect of BigBand Networks, says the demonstration is an example of how BigBand enables emerging services like HDTV VOD and network-based personal video recorders. Operators can use BigBand HDTV for channel-lineup control and to include live HDTV and SDTV feeds multiplexed within the same channels.

JVC Ships JY-HD10U

JVC has begun shipping its JY-HD10U professional HD camcorder. According to Robert Mueller, EVP of JVC Professional Products Co., the rollout is part of the company's "HD for the Masses" strategy. "It affirms our HD

high image, low cost



strategy and our belief that high-definition capabilities are not limited to the major broadcasters and large production houses." The camcorder will cost around \$3,500. It also comes with accompanying non-linear editing (NLE) software so that the camcorder can be used with the JVC professional HD D-VHS system and JVC HDTV display products. The HD camcorder can record in both HD at 720/30p and standard definition at 480/60p or 480/60i. The two progressive modes (720/30p, 480/60p) use native 16:9 from the CCD with MPEG-2 compression. The standard mode (480/60i) is 4:3 with DV compression. All recording is on MiniDV tape.

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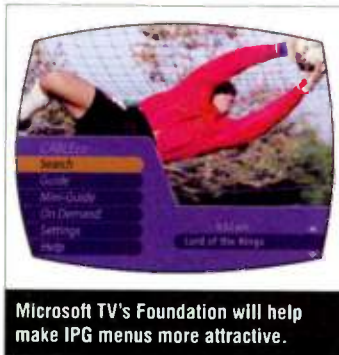
Thin-client platform looks to hook MSOs at NCTA

BY KEN KERSCHBAUMER

Microsoft is once again tackling the cable set-top box, this time with Microsoft TV Foundation Edition, a thin-client set-top-box platform that includes the company's interactive programming guide and other tools designed to make video-on-demand and other next-generation services more attractive to subscribers.

"The consumer experience for digital cable services like IPG or VOD is lacking," says Ed Graczyk, Microsoft TV Group director of marketing and communications. "The IPG is slow, clunky and boring, and we decided to extend our IPG innovation with Foundation."

Foundation provides client- and server-side software that includes the Microsoft IPG and



Microsoft TV's Foundation will help make IPG menus more attractive.

gives the MSO greater control over the VOD interface. According to Graczyk, the MSO will have the ability to control and customize the user experience for the Motorola DCT1700, 2000 and 2500 set-top boxes.

The software provides developer tools that allow the MSO to create VOD screen pages using HTML. The software then transcodes the HTML content

into MPEG streams, which include "hot spots" that consumers can interact with. The MPEG version of the page is then sent to the set-top.

"The MSO can create rich pages that the user interacts with," says Graczyk. "The page can also be dynamically updated throughout the day."

For example, in the morning, the VOD page could highlight news programs, in the afternoon soap operas, and in the evening movies. There are also advertising opportunities with banners or other type of on-screen content.

Graczyk says initial interest will be from MSOs interested in the Microsoft IPG. The MSO can then roll out additional functionality as needed. Foundation is expected to be released in the third quarter and will be available in a software licensing model on a per-subscriber basis. ■

Big Tech for Tracking Bigfoot

BY KEN KERSCHBAUMER

If Outdoor Life Network's upcoming *Mysterious Encounters* series finds what it's looking for, most viewers might not want to head into the woods again. Starting later this summer, the program will track big furry beasts like Bigfoot and lake monsters like Upstate New York's Champ (he or she is partial to Lake Champlain) and will deploy NASA technologies to do it.

The challenge was laid at the regular-size feet of Doug

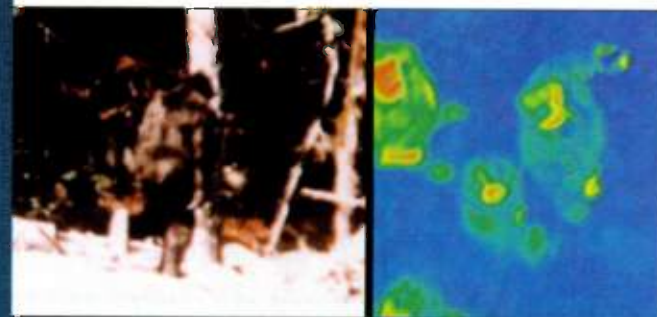
OLN's *Mysterious Encounters* is using NASA technology to help in hunting big furry beasts and other monsters.

Hajicek, executive producer of White Wolf Entertainment, which is producing the series with Bosch Media LLC: Find an ape. "There's never been a scientific study of these sorts of things," he says, "just some amateurs trying to get pictures of a Bigfoot-type creature."

Because the animals are primarily on the move at night, night-vision and thermal technology will be an important part of the tracking process. "We need

technology that will not only cut through the veil of the forest canopy but will also allow us to sneak up on them."

Among the systems being used are a Floatograph Skydock balloon, which will be used in an upcoming NASA launch to Mars. The balloon is about 320 feet wide and can travel at speeds above 90 mph. Attached to the balloon is a prototype of a NASA remote-controlled robotic camera base. A Mikron thermal imaging system will be mounted on the camera base to survey movement on the ground from up to 20 feet in the air.



If Bigfoot shows up after dark, it could be found with the Mikron thermal camera.

Hajicek has experience delving into the unknown, having created the first camera system used to show life within a beaver dam. That led to the discovery that one of the muskrat's loves is living alongside beavers.

A Sony DDSR-570 DV camera is being used to record the coverage along with a number of Sony night cameras and lipstick waterproof cameras. Hajicek has already traveled to Louisiana and is now up near Lake Champlain looking for Champ. His team will be spending a large amount of their time out west, particularly near Mount St. Helens in Washington.

"We'll be in each location for around five days, which is enough time to at least do different attracting methods," he says. "We've already gotten some scream evidence and hair samples that were confirmed as unknown primate."

The Mikron thermal camera is the most expensive investment. With a price tag of \$50,000, it has sensitivity to 0.01 degree Fahrenheit. Says Hajicek, "We'll be able to see what's approaching us, leaving us, how big it is, and even take the body temperature." ■

Weather Channel Goes Local

BY KEN KERSCHBAUMER

The Weather Channel's own Web site, weather.com, is known to millions as a way to get quick updates on weather conditions. But, if it's broadband-delivered localized video forecasts that viewers want, The Weather Channel sends them elsewhere, to Yahoo! Platinum, AOL Broadband and, as of last week, RealNetworks.

"We see us building more relationships over time," says Jody Fennell, Weather Channel vice president, broadband and mobile services. "It's really expensive to produce video content for the Web compared to producing it for the cable channel, and there hasn't been a very compelling revenue case for it until today."

Each day meteorologists Eboni Deon and Paul Emmick shoot 75 local weather forecasts applicable to 80% of the nation and another nine regional forecasts for the remaining 20%. It takes about three hours to shoot all of them, but Fennell says the network expects to offer more than one forecast per market per day sooner rather than later. The meteorologists create other broadband-delivered products as well, including Extreme Weather and national forecasts.

Focus

INTERACTIVE



Yahoo! Platinum is one premium streaming service offering Weather Channel forecasts.

Each local clip is about a minute long. People with broadband connections are more tolerant of longer clips, Fennell notes, adding, though, that it's still a good idea to keep them as brief as possible. "We don't want to lose people."

The streaming service means two extra revenue sources for Weather Channel. It gets a cut of the subscription revenue, and advertising support, particularly broadband-delivered video clips, is beginning to catch on, Fennell says. "Advertisers are starting to be attracted to broadband video advertising," Fennell says. "We're excited about that, but we still see this as something that will have dual revenue streams."

Helping build those dual streams is that the streaming services are used primarily in an office environment. "Most people don't have access to the Weather Channel in their office,"

she notes. "This also gives them the ability to manipulate the product as opposed to just having it streamed at you from the cable network. They can proactively seek out information as opposed to passively absorbing it."

The clips are sent out in the streaming format the subscription service requests. Content for weather.com is handled by streaming provider Akamai. ■

TECHNOLOGY

Special Focus

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

■ 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

■ 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.

ISSUE DATE: **JULY 7, 2003**

SPACE CLOSE: June 27, 2003

MATERIALS CLOSE: July 1, 2003

■ 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

■ Interactive Media

It's all about critical mass, and with broadband and digital cable showing gains so too will interactive media. Cable operators and content providers will discuss how they're deploying interactive services, VOD and SVOD and why this once-again growing industry segment will be important.

ISSUE DATE: **July 21, 2003**

SPACE CLOSE: July 11, 2003

MATERIALS CLOSE: July 15, 2003

BONUS DISTRIBUTION AT
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BRAND BUILDER AWARDS 2003

PHOTOGRAPHS BY CRAIG MATHEW / MATHEW IMAGING

Honoring Marketing Achievement

Promax&BDA, in conjunction with BROADCASTING & CABLE, last week honored the leaders in the field of television promotion and marketing with the first-ever Brand Builder Awards at the organization's annual convention in Los Angeles.

The Brand Builder Award honors the people behind marketing achievements at television stations and cable networks.

Connected to the Brand Builder idea, Promax also presented The Television Century Award, recognizing top executives who work to build and maintain the strength of their brands, and The Studio Marketer Award, distinguishing promotion executives who have effectively promoted syndicated programming.

Jim Chabin, president and CEO of Promax, and Larry Oliver, vice president and group publisher of BROADCASTING & CABLE, handed the winners their awards. Below are some photos from the reception, which took place at the St. Regis Hotel on June 3.



B&C's Larry Oliver explains the importance of the Brand Builder Awards, which the magazine sponsors with Promax&BDA. The awards reception drew a large and enthusiastic audience at the St. Regis Hotel last week.



Hallmark's Chris Moseley (l) poses with fellow-Brand Builder Artie Scheff.



The WB's Bob Bibb (far left) and his partner Lew Goldstein (far right) celebrate with Buena Vista's Sal Sardo (second from left) and Sony's Bob Oswaks.



Paramount's Michael Mischler, who won a Studio Marketer award, started his career as a Salt Lake City cameraman.



Three prize winners line up to share their secrets with Jim Chabin. Left to right: ABC's Geoff Calnan and Mike Benson; Chabin, and Sci Fi Channel's Dave Howe.



E!'s Jill Taffet won for giving the net its look in '92 and its facelift a decade later.



Brand Builder Tom Remiszewski from the Viacom Station Group (c) is greeted by B&C Publishing Director Paul Audino (l) and Promax chief Jim Chabin.

Television Century Awards

- SANDY GRUSHOW**,
Fox Television Entertainment Group
- STANLEY S. HUBBARD**,
Hubbard Broadcasting Inc.
- ANNE SWEENEY**,
ABC Cable Networks Group

Studio Marketers

- LISA GREGORIAN**,
Warner Brothers Marketing Services
- DELILAN LOUD**,
King World Productions
- MICHAEL MISCHLER**,
Paramount Domestic Television
- ROBERT OSWANS**,
Sony Pictures Television
- SAL SARDO**,
Buena Vista Television
- DAN WEISS**,
Universal Domestic and
International Television



KPLR-TV St. Louis's Suzy Schrappen can't hold her glee or stop the photographer after she received her award.

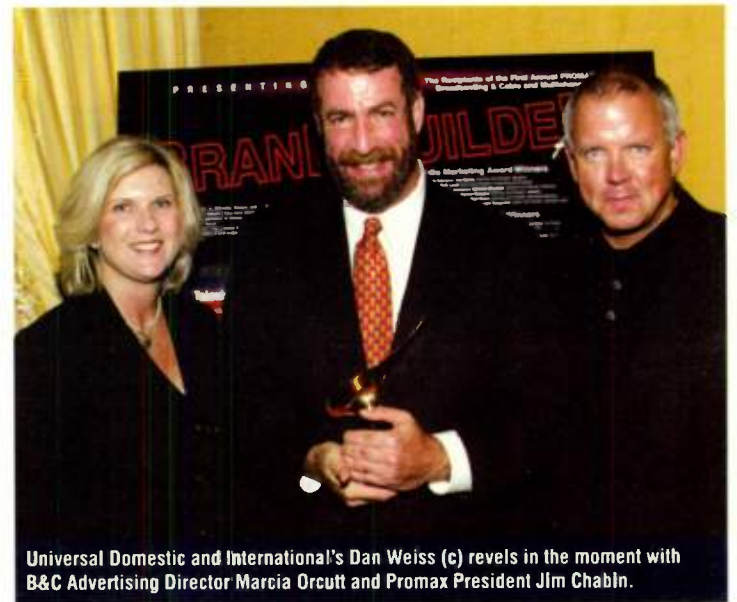


Marshall Hites, from duopoly KCBS-TV/KCAL-TV, got his Brand Builder award right in the city where he works.

Brand Builders

- MICHAEL BENSON**,
ABC Entertainment
- BOB BIBB AND LEW GOLDSTEIN**,
The WB
- BILL BUTLER**,
Sinclair Broadcast Group
- GEOFF CALNAN**, ABC
- STEPHEN BEAN**,
WBIR-TV Knoxville
- MARSHALL HITES**,
KCBS-TV and KCAL-TV Los Angeles
- VINCE MANZE AND JOHN MILLER**,
The NBC Agency
- ROBERTA MELL**,
Fox Broadcasting Co.
- NELSON M. MONTES**,
Telemundo Canal 2, Puerto Rico
- FRANK J. RADICE**,
The NBC Agency
- TOM REMISZEWSKI**,
Viacom Television Stations Group
- LESLI ROTENBERG**, PBS
- RON SCALERA**, CBS
- SUZI SCHRAPPEN**,
KPLR-TV St. Louis
- CAROLINE FOY WELCH**,
WPVI-TV Philadelphia
- ART BELL**, Court TV
- LEE ANN BALLY**, ESPN Inc.
- HEIDI DIAMOND**,
Martha Stewart Living
Omnimedia Inc.
- ELEG HENSLEIGH**, ABC Cable
Networks Group
- DALE HOPKINS**, G4-TV
- DAVE HOWE**,
Sci Fi Channel, Universal
Television Networks
- LARRY JONES**,
TV Land & Nick At Nite
- ERIC KESSLER**, Home Box Office
- CHRIS MOSELEY**,
Hallmark Channel
- CHRISTINA NORMAN**, VH1
- ARTIE SCHEFF**, A&E Network
- GEORGE SCHWEITZER**, CBS*
- MICHAEL SMITH**, Food Network
- JILL TAFFET**, E! Networks

*Schweitzer was inadvertently omitted from the Brand Builders profiles in the June 2 issue



Universal Domestic and International's Dan Weiss (c) revels in the moment with B&C Advertising Director Marcia Orcutt and Promax President Jim Chabin.



Food Network's Michael Smith led his cable channel's rebranding campaign, and copped a Brand Builder award for it.



B&C VP/Group Publisher Larry Oliver (l) chuckles as he listens to Promax's Jim Chabin (r) make a point to Fox Television Entertainment Group's Sandy Grushow, one of the TV Century Award winners.

PEOPLE

THE FIFTH ESTATER

From Spy Wannabe to Insight's Top Ranks

Kelly took an unusual path to cable-system management

Lots of women have boats named after them, from moguls' yachts to weekenders' dinghies. But Insight Communications President Kim Kelly once had a very special craft named after her: a giant 950-foot cargo ship capable of carrying 4,000 or so truck-trailer size containers.

Kelly's craft was christened during her previous life as a banker. Before joining the eighth-largest cable company, Kelly spent most of the 1980s at Marine Midland Bank. Her three years of that time in the bank's workout group put her in the middle of one of the highest-profile bankruptcies of the decade, the collapse of United States Lines. The shipping company famously made a \$500 million bet on 18 Korean-built container ships. The ships were huge, slow but tremendously fuel-efficient, perfect for the days after the 1979 oil shock. Unfortunately, they were not perfect for the mid 1980s, when oil prices had dropped and speed became customers' priority.

Marine Midland was part of the creditor committee that seized the ships after an arduous fight. One task was to register new names for them. "Guys were naming them after their wives, after their daughters. I said, 'Wait, I want one.'" Hence, the "Kim D." was born.

Having a massive freighter bearing her name isn't the only oddity about Kelly. As president and COO, she's the most senior-ranked female cable-system executive among major cable companies nationwide, one rung below CEO Michael Willner.

But more unusual, she became COO even though she came up on the financial side of the company. Senior operating officers usually come up through system and regional management ranks.

CFOs usually deal with lenders, investment bankers, shareholders and the like. But, joining Insight in 1990, Kelly dug into the systems more deeply than usual, she says, partly because Insight was so small (180,000 subscribers vs. 1.4 million today) and had no COO when she arrived.

And, then of course, there was Insight's desperate financial condition in 1992.

In addition to its U.S. operation, Insight had a U.K. division that secured franchises overseas, notably Glasgow, Scotland. Capital burdens had pushed the company's debt load up to 13 times annual cash flow, at a time when Adelphia's 10-times multiple was considered breathtaking for cable and five times was considered modest.

"For the first eight years, I was pretty hands-on," Kelly says. "I was quite involved in the operations. You couldn't really turn it around unless you were in the systems all the time."

But her first job was to instill discipline. "They wouldn't even use the term 'budget'; they spent what the job took," she recalls, adding, "You have to have a plan. Employees like structure."

Insight had decided to sell its U.S. operations and concentrate on Britain. Fortunately, Willner pulled back, because the U.K. market imploded. Insight U.K. was sold to what is now NTL, which went bankrupt last year.

Kelly's an odd choice for a banker, cable operator or corporate executive of any type. Born in Manhattan, she majored in Russian and economics, studying in part at the University of Leningrad. "I really wanted to be a spy," she says. One major impediment to convincing U.S. intelligence agencies: "I was a registered Socialist at the time."

Despite her father's background as the owner of a major construction company and her own start in banking, Kelly sometimes still finds herself the odd woman out.

At a recent meeting of the Society of Cable Television Engineers, "I walk into a room, it's 30 men, 30 redneck men." When she took her managers out to play golf,

"they're all chewing tobacco."

Asked how that was different from dealing with macho Wall Street and finance types, she says she hadn't looked at it that way. "Maybe because that's where I came from." —John M. Higgins

Kim Daly Kelly

President/COO Insight
Communications

B. Aug. 6, 1956, Manhattan, N.Y.

EDUCATION

BA, Russian language and literature/economics, George Washington University

EMPLOYMENT

Corporate trainee, European American Bank, 1978-80; assistant vice president, Marine Midland Bank, 1980-82; vice president, Marine Midland, 1982-85; group vice president, workouts, Marine Midland, 1985-88; senior vice president, media lending, Marine Midland, 1988-90; CFO and executive vice president, Insight Communications, 1990-98; CFO and COO, Insight, 1998-2002; current position since August 2002

PERSONAL

M., Mark Kelly, Dec 18, 1983; children: Matthew (18), Jed (16), Lawson (7)



FATES & FORTUNES

Broadcast TV

TODD WISEMAN, local sales manager, WFLA-TV Tampa, Fla., joins WSVN(TV) Miami as national sales manager.

LORI HAYES, nation and local sales manager, WISN-TV Milwaukee, joins Gray Television, Madison, Wis., as regional national sales manager, Gray's Wisconsin/Illinois region.

Cable TV

DAN MURPHY, VP, technical operations, Comcast Cable, Chicago, joins Charter Communications, Great Lakes Division, Madison, Wis., as VP, engineering.

At Time Warner Cable: **JOHN TRIERWEILER**, VP, marketing and sales, Los Angeles division, named VP, marketing and product management; **CHRISTINE ROSATI YOOS**, manager, marketing and product development, Columbus, Ohio, promoted to director, marketing and creative services for advertising sales.

At Adelphia Communications, Woodland Hills, Calif.: **PENNIE CONTOS**, **DAN DEUTSCH**, **NIGEL IVES**, all area managers, promoted to district managers; **GERRY ANSTINE**, VP, engineering, AT&T Broadband, Miramar, Fla., joins as regional VP, engineering and construction; **THOMAS E. CARLOCK**, attorney/VP, franchise and government affairs, AT&T Broadband, Englewood, Colo., joins as regional VP, law and public policy.

Programming

ROSA GATTI, senior VP, communications, ESPN, Stamford, Conn., promoted to senior VP, corporate communications and outreach.

SARAH WEIDMAN, VP, series development, MTV Networks, Los Angeles, joins Sony Pictures Television, Culver City, Calif., as VP, development.

NAT FUCHS, manager, human resources, Disney Publishing Worldwide, New York, joins Universal Television Networks, Los Angeles, as VP, human resources.

JOEL FELD, president/executive producer, Clear Channel Entertainment Television, New York, joins CSTV: College Sports Television, New York, as executive vice president, production.

PETER VAN RODEN, executive producer/project manager, Sesame Workshop's Sesame Street 4D Movie Attraction, Universal Studios, Japan, named VP, themed entertainment, Sesame Workshop, New York.

At Discovery Networks, New York: **ROB MCGOVERN**, regional director/national sales manager, Discovery iMedia, New York, promoted to

CHRISTINE ROSATI YOOS
Time Warner CablePATRICIA KOLLAPPALLIL
Animal PlanetTHERESE CORCORAN
The Hallmark ChannelBOB FISCELLA
Fox Sports Net

VP/national sales manager, Discovery Networks; **DAN HAHN**, account executive, advertising sales, promoted to VP/national sales manager, advertising sales.

PATRICIA KOLLAPPALLIL, director, corporate communications, Lifetime Television, New York, named VP, communications, Animal Planet, Silver Spring, Md.

JENNIFER LEWI, VP/management supervisor, Saatchi & Saatchi, New

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World Radio History



York, joins BBC America, Bethesda, Md., as VP, marketing.

JOHN PEZZINI, director, Western division, AMC Networks, Los Angeles, promoted to VP.

At the Hallmark Channel: **MICHELLE TREIBER**, director, pricing and planning, Los Angeles, promoted to VP; **THERESE CORCORAN**, director, advertising sales and alliance marketing, Los Angeles, promoted to VP, advertising sales marketing; **MICHELLE CAS-TLE**, director, Detroit advertising sales, promoted to VP; **LORRI ESPOSITO**, traffic director, promoted to VP; **LORI-ANNE SABATINO**, director, direct response, promoted to VP, direct response and paid programming.

ROBIN FELLER, division VP, AT & T Broadband sales account team, Starz Encore Group, Englewood, Colo., appointed division VP, Adelphia Communications account team.

STEPHEN K. FRIEDMAN, VP, strategic partnerships and public affairs, MTV Networks, New York, appointed GM, CTN: College Television Network.

ADAM SCHOENBERG, CEO/president, AJS Management, New York, joins Urban Latino TV, New York, as director, marketing and promotions.

At the Weather Channel, Atlanta: **SANDY HIENZ**, account manager, Central region, Los Angeles, named director, affiliate sales, Eastern division, Atlanta; **SUSAN SHRAGG**, regional manager, Southwest region, named director, affiliate sales, Western division; **BRENT BRACKIN**, regional coordinator, Turner Network Sales, Atlanta, joins as manager, affiliate sales; **SUSAN RIORDAN**, manager, North Central region, promoted to manager, Southeast region/Caribbean; **GINGER SHORROCK**, account manager, Turner Network Sales, Atlanta, joins as manager, affiliate sales, North Central region; **JENNIFER CHANG**, account executive, affiliate sales, promoted to regional manager, Northwest region.

At G4, Los Angeles: **MINDY BROWN**, senior managing director, client services, Adlink, Los Angeles, joins as director, ad sales; **ERIC NATHANSON**, senior manager, promoted to director, ad sales.

CHRIS ZARPAS, producer, New Dominion Pictures, Suffolk, Va., joins Evolution Management, Los Angeles, as manager/producer.

Journalism

At Bay News 9, Pinella Park, Fla.: **MIKE GAUTREAU**, executive producer, KTVT-TV Dallas, joins as news director;

TAMMY ROBICONTI, freelance anchor/reporter, Bay News 9, joins as reporter; **SHAWN SHERLOCK**, reporter, WCTV(TV) Tallahassee, Fla., joins as videojournalist; **CHRIS HAWES**, reporter, WXIX-TV Cincinnati, joins in the same capacity; **PAOLA STEFAN**, former videojournalist, New York 1, joins Bay News 9 Enspanol, in the same capacity.

MATT ELLIS, overnight senior producer, *Good Morning America*, ABC News, New York, joins WBZ-TV Boston, as assistant news director.

At Fox Sports Net: **JIM WATSON**, announcer/reporter, Fox Sports Net West and Fox Sports Net West 2, Los Angeles, named anchor/reporter, *Northwest Sports Report*, Seattle; **MICKEY YORK**, reporter, *Detroit Sports Report*, named weekday anchor; **BOB FISCELLA**, sports anchor, CNN, Atlanta, joins as anchor, *Arizona Sports Report*.

ED BERLINER, lead anchor/beat reporter, Fox Sports Rocky Mountain, Denver, joins CN8, The Comcast Network, Boston, as host, *Sports Pulse*.

Radio

STEVE SULLIVAN, senior account executive, KNX(AM) Los Angeles, promoted to national sales manager.

Advertising/Marketing/PR

SHARI LEVANTHAL, former senior VP, marketing, i3 Mobile Inc., Stamford, Conn., launches Marketing Dept. Inc., New York.

BETH TRAPANI, morning anchor, KYW(AM) Philadelphia, joins Bellevue Communications Group, Philadelphia, as account executive.

Broadband

MARK STALICA, VP, sales, North and South America, Terayon Communications Systems, Atlanta, joins Lemur Networks, Atlanta, as VP, worldwide sales.

Internet

JOHN DEVITIS, group manager, MSN Home & Autos product development, Redmond, Wash., named director, technology, MSNBC.com.

DAVID L. BEAZER, former coordinating editor, electronic communications, Texaco Inc., White Plains, N.Y., joins IBM.com, New York as news editor.

Associations/Law Firms

LONNA THOMPSON, associate VP, strategic initiatives and corporate counsel, the Association of Public Television Stations, Washington, promoted to VP/general counsel.

BARRY D. UMANSKY, attorney, Thompson Hine LLP, Washington, named to the Edmund F. and Virginia B. Ball Chair, telecommunications, Ball State University, Muncie, Ind.

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).



DATE BOOK

This Week

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

June 16

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

June 16

New York Women in Film and Television Fourth Annual *Designing Hollywood* Gala. Sotheby's, New York. Contact: 212-679-0870 ext. 3.

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 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. Hollywood, 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

National Association of Television Program Executives Television Producers' Boot Camp. Wyndham Bel Age Hotel, Los Angeles. Contact: Les Eisner or Don Ciaramella, The 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.

MAJOR MEETINGS

Major Meetings

June 8-11

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

July 20-23

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

Sept. 21

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

Nov. 10

Broadcasting & Cable Hall of Fame Marriott Marquis, New York. Contact: Steve Labunski, 212-889-6716.

Dec. 2-5

California Cable Television Association Broadband Plus: The New Western Show. Anaheim Convention Center, Anaheim, Calif. Contact: Clark Franklin, 510-428-2225.

OBITUARY

BRUCE J. RICHARDSON, former news anchor and news director at WTVO(TV) Rockford, Ill. died on May 20 in Rockford. He was 76.

Richardson joined WTVO in 1956, three years after the station went on the air. He retired, after 35 years there, in 1996.



FACETIME



HELP USA Honors Schleiff

Court TV Chairman and CEO **HENRY SCHLEIFF** was awarded the "Education in Media Award" at the HELP USA 17th Anniversary Dinner at New York's Waldorf-Astoria last month for his "dedication in airing dynamic programming that focuses on social injustices which might otherwise be overlooked by the general public."

HELP USA, founded and maintained by the Cuomo family, is a national provider of housing, job training and services for homeless and low-income families.

Pictured (l-r): Former New York Gov. **MARIO CUOMO**, Schleiff, and actors **ALAN ALDA** and **CHARLES GRODIN**.



Early last month, Justice **SANDRA DAY O'CONNOR** spoke to a group of Gonzaga College High School students in Washington as part of C-SPAN and Comcast Cable's month-long "Students & Leaders" project that involved 40 leaders speaking to 40 schools in 20 days.

Pictured (l-r): **SUSAN SWAIN**, executive VP/co-CEO, C-SPAN; **KEVIN KELLY**, Gonzaga College High School senior; **DONNA RATTLEY**, VP/GM, Comcast of the District of Columbia; O'Connor; **JAYE GAMBLE**, senior regional VP, Comcast.

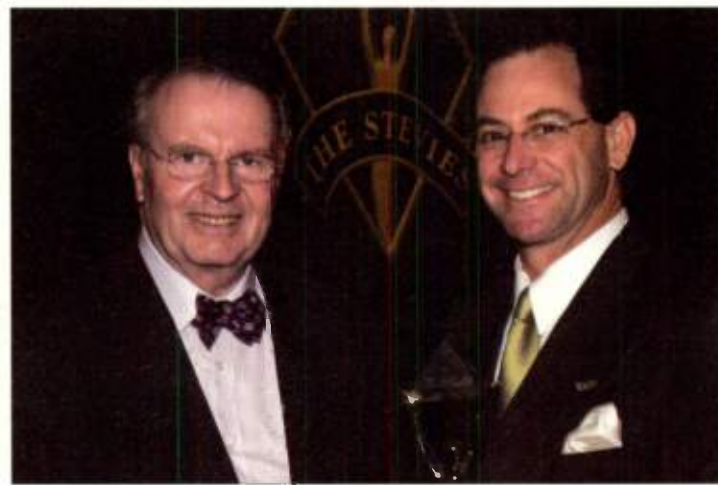
Cable Positive, a national AIDS service organization, recently launched its newest chapter in Atlanta, the fourth geographic volunteer chapter to open since CP's launch in February 1992.



On hand to celebrate the new chapter at the Red Chair Restaurant and Video Lounge in Atlanta were (l-r): **STEVE VILLANO**, president/CEO, Cable Positive; **DAN GARDNER**, singer/recording artist (of *Today* show fame); chapter president **BOBBY AMIRSHAHI**, Cox Communications; **MELISSA CARTER**, radio personality WWJQ-FM; **JEFF YORK**, Cox Media; and chapter VP **KEVIN KILBRIDE**, Sundance Channel.



FUSE VJs **MARIANELA** (sailor's hat) and **JULIYA** (leather) gave USS Boone sailors—one of the few remaining all-male Navy crews—a "heavy-metal welcome" at the net's New York studio during Fleet Week last month.



Fine Living Network was named Best New Company at the first ever American Business Awards held recently in New York. **KEN SOLOMON** (right), president, Fine Living, accepted the award on behalf of the company at a gala presentation hosted by **CHARLES OS-GOOD**, host of CBS News' *Sunday Morning* and commentator for the CBS Radio Network.



Show Stoppers

NBC Cable Networks and Comcast Cable last month teamed up with local officials and the Boys & Girls Clubs of Sarasota to support theater-arts education in Florida's Sarasota County as part of Bravo's youth-education initiative, Bravo On With The Show!

Pictured (l-r): **ELIZABETH ASENCIO**, account director, NBC Cable Networks; **ROGER CARON**, VP, finance, Boys & Girls Clubs of Sarasota; **LOU ANN PALMER**, mayor of Sarasota; **ROD DAGENAIS**, area VP, Comcast Cable.

Media Biz Quiz

1. One day after Martha Stewart was indicted on security fraud and obstruction of justice charges, the home-decorating guru:

- A) Admitted she really can't make a soufflé.
- B) Said she received no "inside" information because she distinctly recalls she was decorating the *outside* of her home for the holidays when she got the phone call telling her to sell stock in ImClone.
- C) Took out an ad in *USA Today* defending herself.
- D) Caused approximately 4,000 K-mart customers to return her merchandise, according to a spokesman.

2. During FCC Commissioner Jonathan Adelstein's speech explaining his objection to further deregulation, C-SPAN cameras caught NAB President Eddie Fritts:

- A) Talking on his cell phone.
- B) Reading *Golf Digest*.
- C) Taking copious notes.
- D) Dozing.

3. According to CBS, *CSI: Crime Scene Investigation* is:

- A) Just *Quincy* all over again.
- B) A gripping drama, all right, but pretty unbelievable.
- C) The first crime show in TV history to be No. 1 for the entire season.
- D) The show most hardened



Is CBS's *CSI* nothing more than a *Quincy* clone?

criminals watch so they'll stop making stupid mistakes.

4. Ted Turner wrote an op-ed piece in *The Washington Post*

decrying:

- A) The expansion of media deregulation.
- B) CNN's cancellation of *Talk Back Live*.
- C) The needless media regulation still on the books.
- D) Gerald Levin, just generally.

5. Clear Channel Communications owns 1,200 radio stations, which some critics say demonstrates how completely radio ownership has been concentrated. The company's public-relations spokesman told *The New York Times* that allegation is:

- A) "Right on the button, you pipsqueak."

- B) "Something we don't like to talk about on the air."
- C) "An urban myth."
- D) "One of the reasons I told the boss they should get me some help here in the PR department. Like, I know what's going on at 1,200 stations?"

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News Careers

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Eastern Top 50 network affiliate has an immediate opening for a Sports Reporter. We want to hear from you if you can communicate the content and emotion of sports coverage; college, amateur and pro, through excellent writing and story-producing skills. First-rate "live" skills a must, as well as a positive attitude inside and outside the newsroom. Minimum 2 years experience. Please respond to Yuki Atsumi, Broadcasting & Cable, Box #0609A, 360 Park Avenue South, New York, NY 10010.

CHIEF METEOROLOGIST

Scripps Howard Broadcasting Co/WPTV in West Palm Beach, Florida is seeking a F/T expd Chief Meteorologist to study and interpret synoptic reports, maps, photographs, and prognostic charts to predict long and short range weather conditions. Operate computer graphic equipment to produce weather reports and maps for analysis, distribution to users and for use in televised weather broadcast. Issue hurricane or other severe warnings and will broadcast over the television. Bachelor's in Meteorology or equivalent required. Compatible salary offered. Fax resume to H.R. Administrator at (561) 653-5609.

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MAIN ANCHOR

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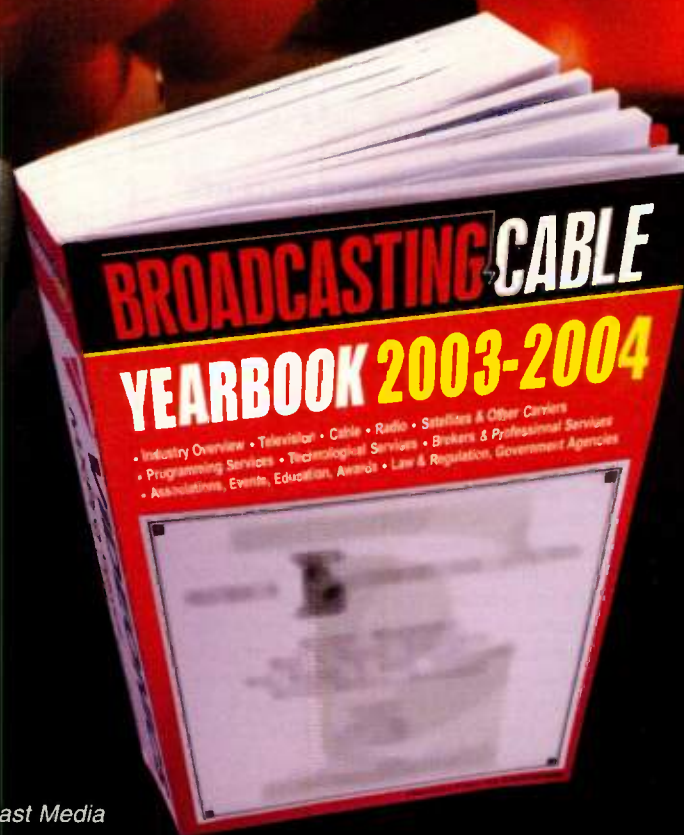
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Speculation Abounds on Who Will Buy Whom

Continued from page 18

Besides figuring out what to do with Paxson, NBC intends to add Telemundo affiliates to its station portfolio and possibly some English-language stations as well, though not a major expansion of the latter, according to sources.

"For mainstream stations," one source said, "NBC's issue is that most of their big-market affiliates are owned by old-line newspaper companies like Gannett, Cox and Belo and those companies aren't going to sell."

Fox sources say the company is looking to fill holes in its list of station markets as well and create duopolies where it doesn't have them. It doesn't have much

'There may be a bantam wave of media mergers but surely not the tsunami envisioned' by some.

JESSICA REIF COHEN AND KEITH FAWCETT, Merrill Lynch report

room to grow under the new cap, however. It already reaches 44%-plus of the national TV audience.

Fox has talked to Emmis Communications about selling to Emmis several of its smaller-market stations, including WBRC(TV) Birmingham, Ala., and KTBC(TV) Austin, Texas. Those talks continue, although Emmis's Jeff Smulyan said last week that nothing is imminent.

There are plenty of deals that would make sense for ABC to take advantage of, sources speculate. Among them are acquisitions of Scripps and Allbritton, two groups with major ABC-affiliate holdings. ABC has talked with both in the past but couldn't stomach the price tag.

FISHING FOR FISHER

Fisher Broadcasting would also make sense for ABC, although the company took itself off the block earlier this year after failing to attract what it considered high enough bids.

But ABC has shown little inclination to buy. "They haven't been aggressive because they think the TV business is a declining business," said one Disney follower. "They think it's going to suffer from cable and fragmentation, and they aren't willing to pay big multiples. With media dereg driving up multiples further, it's not likely they'll do anything."

As for Fisher, Wall Streeters believe it's just a matter of time before the company is sold. "Their timing was bad," said one invest-

ment banker about Fisher's auction process earlier this year. Now that the new ownership rules have been issued, it's more than likely that potential buyers, such as LIN, will approach Fisher again. LIN was a finalist in the earlier bidding. "They'll be gone in a year,"

predicted one Fisher follower.

It's expected that Gannett Co. will take the lead among newspaper companies in seeking out and buying TV stations in markets where it owns papers, for the most part in midsize markets. Gannett declined to comment last week.

One of the more likely scenarios, according to a Bear Stearns analysis of the new crossownership rules, would be for Gannett to try to acquire Raycom TV stations in four markets where it already has newspapers: KHNL-TV Honolulu (NBC); KOLD(TV)

Tucson, Ariz., (CBS); WSTM(TV) Syracuse, N.Y., (NBC); and KSLA-TV Shreveport, La. (CBS).

Gannett could do some serious business with Clear Channel, which owns TV stations in four markets where Gannett has papers:

Continued on page 62

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Small-Market Stations Still Left Out by FCC

Continued from page 61

WKRC-TV Cincinnati; WPMI-TV Mobile, Ala.; WORK(TV) Rochester, N.Y.; and WIXT(TV) Syracuse, N.Y. And Emmis owns three TVs where Gannett has papers: Charleston, S.C., Honolulu, and Tucson. Sinclair and Young also have stations where

Gannett owns papers.

Of course, the most awesome merger partner for Gannett would be Hearst-Argyle, the Bear Stearns report points out. There's little station overlap, and the merged entity would have seven newspaper/TV combinations,

with national TV reach of 32.6%.

The only required divestiture would be a station in Greensboro, N.C., where both companies have a top-four station. There has been speculation in the past about such a merger, and both parties have denied

that any negotiations toward that end were held. As Bear Stearns put it last week, such a deal "does not have a lot of likelihood."

At Tribune, TV chief Pat Mullen says the top priority is not finding newspaper/TV combinations. Plugging holes in the

top-30 markets with TV stations coupled with finding duopolies is. "That's our primary focus."

That's not to say the company would shy away from a newspaper-crossownership deal if it makes strategic sense, he said. But the company wants to get back to a 50-50 balance (in terms of operating profit) between papers and TVs—where it was before its acquisition of Times Mirror Co. two years ago.

CHASING THE WB

Tribune has talked to Granite Broadcasting on and off over the past year about purchasing its WB affiliates in San Francisco and Detroit, but the two parties have failed to agree on price. Granite told analysts recently the stations have been appraised at a combined \$280 million.

There's also speculation that Tribune might target WB affiliates held by Sinclair or possibly Acme Communications, the WB station group controlled by The WB Chairman Jamie Kellner.

Many broadcasters believe that the FCC failed to help the broadcasters that need it the most: those struggling financially with mid- and small-market stations—by continuing to ban duopolies in small markets. "The FCC didn't go far enough in providing duopoly relief in the small markets," said Perry Sook, CEO of Nexstar Broadcasting Group.

Nexstar has quasi-duopolies in several markets through contractual arrangements, including joint-sales and shared-services agreements. Nexstar had hoped to buy the stations with which it has such agreements, but the rule prohibiting duopolies among a market's four top-rated stations put the kibosh on those plans. Some markets have only four stations or lack a fifth for a duopoly partner.

Sook plans to petition the FCC to reconsider its rules, pointing out that many top-rated stations in many small markets don't offer news but could if they were part of a duopoly.

For all the talk, the consensus among analysts and broadcasters, regardless of what they think of the new rules (and many find them lacking), is that there isn't going to be a huge buying spree of the "Oklahoma land rush kind," as Meredith's O'Brien put it.

Wall Street feels the same. "There may be a bantam wave of media mergers but surely not the tsunami envisioned" by some, wrote Merrill Lynch analysts Jessica Reif Cohen and Keith Fawcett in a report titled *Media Merger Mania: Forgettaboutit!!*. ■

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MTVN Strives To Keep the Momentum Going

Continued from page 1
photographers and fans perched in bleachers high enough to prevent any grabbing.

Freston steps up only to greet those celebs most clearly important to his business: filmmaker George Lucas ("He comes every year," Freston said); hot singer Beyoncé Knowles; singer and *2 Fast, 2 Furious* star Tyrese ("He started as a dancer on an MTV show"); and Kelly Osbourne.

"Everyone who's got something to pimp this summer is in this row," Freston said. They use MTV to promote their movie or album. MTV, in turn, uses them to promote itself to viewers and—more important—to advertisers.

Aside from picking up the tab, Freston deserves to be on that red carpet: He's got plenty of projects of his own to pimp.

TO-DO LIST

Next Monday, Freston and his executives will relaunch the ailing general-entertainment network TNN, rechristening it Spike TV, "the first network for men." New management at VH1 has revived ratings, in large part by freshening existing ideas and not so much by developing new series. And parent company Viacom just spent \$1.3 billion to buy the half of Comedy Central MTVN didn't already own. Although Comedy is not much of a problem child, the network is due for a polish, particularly in its promotion, which MTVN execs consider weak.

Also, growth is slowing at MTVN's two powerhouse channels, Nickelodeon and MTV. Nick continues to dominate kids programming and has topped Nielsen's total-day cable ratings for years (in the more lucrative

prime time race, it typically ranks between third and fifth among basic cable nets). MTV remains a cornerstone of teen viewing and culture, but the days of consistent, double-digit percentage cash-flow growth are pretty much gone.

Freston notes that, with a portfolio of eight major domestic networks, 13 domestic digital networks and more than 30 international outlets, not all cylin-

"but MTV Networks is the best-managed operation in cable."

Viacom's bottom-line-worshipping President Mel Karmazin has no complaint: "MTV Networks is doing great." The unit is the biggest contributor to Viacom profits and runs with a huge 47% cash-flow margin.

MTVN executives are cheered by the upfronts, in which they are securing overall CPM gains of

di Universal Entertainment, whose USA Network and Sci Fi Channel would likely end up in Freston's lap.

Despite running an operation that generated \$3.2 billion in sales, Freston strives to dilute the sense of bigness, keeping employees focused on their individual networks. "You want a sense of self-determination. Creativity and bigness usually don't work."

Current and former executives

much more tense shop.

He knows he will fail. Most cable networks brag when they get one or two new series on the air. Graden's MTV strategy has been to put dozens of programs into development a year and more than 20 on the air. That leaves a lot of losers but also spawns several successes, such as reality shows *The Osbournes*, *Sorority Life*, and *Fraternity Life* plus

one sings, two don't



Freston (l) poses with Elton John (c) and MTV President Van Toffler.

Freston's Lucrative Kingdom

	2003 estimates				
	AD SALES*	LICENSE FEES*	TOTAL REV*	OPERATING CASH FLOW*	CASH-FLOW MARGIN
MTV	\$745.6	\$261.6	\$1,087.0	\$615.4	57%
NICK	\$653.7	\$315.3	\$1,193.5	\$727.0	61%
VH1	\$271.2	\$102.3	\$386.6	\$170.0	44%
TNN	\$155.7	\$164.5	\$317.9	\$123.3	39%
CMT	\$53.7	\$35.4	\$91.1	\$38.6	42%
TV LAND	\$69.2	\$54.5	\$108.6	\$45.2	42%
MTV2	\$56.9	\$18.6	\$63.9	\$23.7	37%
INTERNATIONAL	\$354.0	\$197.8	\$551.9	\$56.8	10%
ALL MTVN	\$2,360.0	\$1,150.0	\$3,800.5	\$1,800.0	47%

*Millions

SOURCE: Morgan Stanley media analyst Richard Bilotti; BROADCASTING & CABLE research

ders are ever going to be firing at the same time. "Every new network you have in there, the greater the probability that one of them's going to be out of sync. Last year, we had VH1 sort of out of the business cycle, and we had a good growth rate." MTVN's revenues and operating cash flow grew 10%-11% last year.

Wall Street, cable-system and advertising executives express little anxiety. "They've got a lot on their plate," said Morgan Stanley media analyst Richard Bilotti,

11%-13% and volume gains of 17%-19%, selling about 65% of the domestic networks' \$2.3 billion or so worth of inventory. MTVN President Mark Rosenthal said that, with the broadcast networks' committing even more inventory upfront than last year (85%-90%), he expects the scatter market to be extremely tight.

Freston does worry about one thing: getting too big. In addition to taking on more than a board seat at the 14-year-old Comedy Central, Viacom is openly pursuing Viven-

say Freston's style is to offer an unusual amount of freedom, and not to punish failure—at least not too quickly.

"You hear all these horror stories at other media companies where the CEOs are screaming and throwing things. That doesn't happen here, certainly not with Tom," said one senior executive.

Brian Graden, entertainment president for MTV and VH1, knows the difference. He previously worked at Fox, developing shows for its TV-station group, a

Candid Camera clone *Punk'd*. He's applying that strategy to VH1, and the folks at Spike are using it as well.

Graden contends that the attitude of Freston, MTV Group President Judy McGrath and MTV President Van Toffler doesn't leave him fretting about punishment if some risks don't pay off. "I just don't feel like covering my ass is my first responsibility."

Want to irritate Albie Hecht, the president of Spike? Tell him

Continued on page 64

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Freston, Hecht Put a New Spin on Spike TV

Continued from page 63

his guy network sounds like a TV version of *Maxim* magazine.

"No, no," said Hecht as he screened new Spike promo spots during a weekly meeting in Freston's New York office. "You can't just reach out to the frat-boy part of guys and say you're reaching out to all guys. That won't work."

'ULTIMATE BRAND'

He describes Spike as aiming to "be the ultimate brand for post-modern, post-feminist guy," a man who's interested in travel, fitness, extreme sports and cars, not just to the shallow, sex-obsessed men defined by *Maxim*. Think *GQ*. Think *Men's Health*.

To celebrate the launch, Spike is planning to throw a party at the Playboy Mansion.

The first new shows were developed under TNN, including cartoon *Stripperella*, featuring Pamela Anderson's voice and body; new episodes of old Nickelodeon cartoon *Ren & Stimpy* (the twist: they're going to seem increasingly gay); and *Gary the Rat*, an executive rodent voiced

by Kelsey Grammer. Other coming shows include *10 Things Every Guy Should Experience*, which will take a few lucky fellows to sporting events like The Super Bowl and Kentucky Derby and the *GQ Magazine Awards*.

Reworking TNN into Spike is particularly important because of the financial damage the operation has suffered. During two rounds of rebranding since Viacom bought TNN parent CBS in 2000, the network's ratings slide has been well-known. But the financial pain has been hidden by MTVN's stronger properties.

That's why Freston wants to pursue a niche, men 18-34. "Why be the fourth or fifth general-entertainment network? Let's claim something that's not really being served."

Viacom won't detail results. But Morgan Stanley's Bilotti estimates that, since TNN lost the rights to NASCAR and picked up World Wrestling Entertainment, which keeps all its ad time, annual ad sales have dropped 23% from the network's peak. Total 2003 revenues—including steadily growing fees from cable and



DBS affiliates—should be down 6% from TNN's peak to \$318 million. Estimated operating cash flow has plunged 32% to \$118.3 million.

Herb Scannell, president of Nickelodeon, TV Land and TNN, says TNN's ad situation was precarious. Around 53% of ad revenue was tied to NASCAR, not just in the races themselves but in small-circuit races and things like home-improvement shows.

And a lot revenue came in-fomercials, direct response and leased time. Just 21% of TNN's ad revenue was coming from cash sales to non-NASCAR advertisers, he says: "We've quadrupled cash sales."

The Spike overhaul is the big reason behind Freston's decision to put his newest acquisition—Comedy Central—in the hands of McGrath's MTV group rather than Scannell's, where an entertain-

ment network is a more natural fit.

Scannell has lots on his plate. Plus, "Judy was banging on my door," Freston said. "Everybody thinks she's this little hippie gal, but she's competitive."

However, for all Freston encourages collaboration, he also likes to force networks to wrestle a bit. Comedy is already targeting the same male demos Spike seeks, and the two nets will probably chase similar programming. "They're probably going to be bumping up against each other," he said. "I want them to be subtly competitive."

McGrath said she has started going to standup comedy gigs for the first time in years, but she doesn't have many detailed ideas on where to take the network. One major flaw is that, while top music acts are seen all over MTV, top comedians are pretty much absent from Comedy Central. "Where do Jim Carrey, Adam Sandler go on Comedy Central other than a short interview on *The Daily Show*? [Comedy Central] should have more of a relationship with the Adam Sandler of the world."

McGrath also expects to dra-

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matically step up Comedy Central's development slate. The ad crunch meant the network launched just one series last year and just a few this year. Further, McGrath believes that the network's on-air promos don't say much.

AT COMEDY CENTRAL

Comedy Central executives aren't thrilled about being sold (particularly one lawyer who grouches too loudly to her hair stylist and unfortunately goes to the same salon as a very senior MTVN executive). But they generally express enthusiasm at working with MTV. "Look, we know these people. They've known us," said Comedy CEO Larry Divney. "We're looking forward to tapping their resources."

Want to irritate VH1 President Christina Norman? Suggest that the recent jump in VH1's rating is due to tricks from the mid-1990s' playbook of John Sykes. He's the former president who put VH1 on the map with *Behind the Music* around 1996, then frittered those gains away by failing to establish strong followup.

During a meeting with Freston and McGrath to screen new promos and plan new events, Norman bristled, "What playbook is that? I haven't found it in this office."

VH1 executives express much

pop-culture programming, beyond just the features dictated by VH1's slogan "Music First." The approach is much different from what she was accustomed to when she was head of marketing at MTV. The reason reality shows like *Real World* and *Sorority Life* work so well on MTV is that "the MTV audience likes to look at themselves. This audience doesn't want to look at themselves at

all." Hence, nostalgia shows and more shows focused on artists.

One thing that will not be on Freston's plate is a gay network. MTVN and Showtime had been collaborating on a service. But Karmazin said, because it will be a pay network, Showtime is better-equipped to handle the distribution. MTV might produce some shows.

What's next? MTVN executives

say Freston is eager for Viacom to acquire Vivendi Universal's cable networks, expecting that MTVN would be able to run them. Getting USA, of course, would put Freston back into the general-entertainment business. Freston would say only that "I think Sci Fi Channel's very interesting."

One thing Freston does say is that he has never been interested in Karmazin's job. When it

seemed last year that friction with Chairman Sumner Redstone might push Karmazin out the door, board members targeted Freston as his likely replacement.

But Freston's contends that he's having too much fun, even more than during his days in Afghanistan and India exporting clothes to U.S. department stores in the 1970s. "I was rooting for Mel to stay. I really like my job." ■

'Every new network you have in there, the greater the probability that one of them's going to be out of sync. Last year, we had VH1 sort of out of the business cycle, and we had a good growth rate.'

TOM FRESTON,
MTV Networks

excitement about the recent ratings lift they've gotten from programs like the *Top 50 Greatest Hip-Hop Artists* and *I Love the 80s*, which was broader than just music, opening up to include movies and other pop culture. But those are stunts, not the kind of series that can deliver week in, week out.

Graden says he and Norman want to work quickly. "Development takes at least a year," he noted. For *I Love the 80s*, he replaced the single narrator with a load of musicians and other stars talking about their connection with certain songs. A more stable slate of shows will emerge over the next nine months.

Norman said ratings have been bolstered by more than stunts. The music mix has gotten much broader, with much more rap and hip-hop introduced. She and Graden are blending in more

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EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

The Mouse That Roared

Combine the power of the Internet and the passion of deregulation's critics, and the result is a grassroots campaign unprecedented in the annals of FCC votes. By the commission's count, there was somewhere between 500,000 and 750,000 e-mails, post cards and letters commenting on the media-ownership issue, mostly from opponents of the rules. The success of all the various critics in getting more national news coverage for the issue and, apparently, affecting its outcome to some degree—FCC Chairman Michael Powell said as much—is in large part a testament to the power of the Internet as an alternative communications medium made even more powerful by its interactivity. Yet that power seems to undercut the argument it was used to convey.

The supposedly voiceless critics used the Internet to help convey the argument that media concentration has left them without an effective outlet for diverse or contrary opinion. The irony is as inescapable as the flashing "Cheap Motel" sign in a noir thriller. While Powell has long cited the presence of the Internet as an important additional communications choice that should be factored into any media-concentration equation, his critics have now made the case for him.

Want to voice your complaint about the FCC? Just click on mediadiversity.org for a ready-to-send template, or use Paypal to help fund its anti-consolidation ad campaign. Want the latest news from the media reformers, go to the aptly named mediareform.net. Or try mediatank.org for instructions on filing com-

ments. Want to start your own Web newspaper, chat room, music site? Want to be the next Drudge? (OK, one is plenty) Go ahead.

Perhaps this Internet-driven grassroots effort is just what Powell and the Republican majority envisioned when they suggested that the world has changed much since the original rules were written decades ago.

Having demonstrated the power of the Web to make their opinions count, dereg critics can hardly plead powerlessness or suggest that the Internet does not provide a communications alternative that has changed the equation.

A Stand-Up Chairman

When we first met Michael Powell as a newly minted commissioner, he spoke passionately as a champion of full First Amendment freedom for broadcasters about freeing the media of undue regulation. His argument in the current media-ownership review has turned more to process and the dictates of Congress and the courts. That was clear last week as he ran the gauntlet of a Senate Commerce Committee tilting toward undoing the work of 20 months of review.

The ultimate fate of the biennial review notwithstanding, we are confident that the public-interest goal of a broadcast marketplace as free as possible of government dictate continues to inform the chairman's actions. For that we applaud him, and toward that end we stand with him.



AIRTIME

GUEST COMMENTARY

Media Armageddon? Hardly

The world did not end last Monday despite the dire predictions of those who insist on stringent rules to level every playing field in the media arena. In fact, the decision by the FCC to relax the rules on media ownership will undoubtedly effect a new and far more open era of modern communications than at any time in history.

Nonetheless, it is likely that a doomsday watch will now begin. And its tone has been set by a curious amalgam of naysayers, ranging from consumer groups to trade associations to self-appointed social hucksters and to a few communications' billionaires. Each has weighed in already with warnings regarding "the sweeping and destructive rollback of consumer protections" and the "transcendent nationwide concept of consumer needs and expectations."

But the warnings border on hysteria and are misdirected. For one thing, the FCC mandate is to promote competition among the media and provide an environment in which diversity and localism can flourish. FCC Chairman Michael Powell and at least two of his colleagues have met that mandate clearly and forcefully.

For my part, I believe it is time to go forward and, at the very least, give the marketplace a chance.

The notion predicated by some critics that "public convenience" should have been the primary consideration throughout the FCC deliberations begs the fact that not just the United States but rather the entire globe is still reeling from an expansion of information. More important, the deluge of information has thus far easily overwhelmed the capacity of consumers to catalogue and digest even a fraction of the content.

Instead, the media have tried to get a reasonable handle on



It is time to go forward and, at the very least, give the marketplace a chance.

ANDREW C. BARRETT
The Barrett Group

content in order to provide consumers with choices across the entire communications spectrum. To be sure, the media have not been so universally successful in meeting the expectations of every individual or group. But they have demonstrated a clear and definable willingness to respond to market demands. Such is the roadmap—now greatly improved—provided by the FCC new regulations.

And that is precisely where diversity and localism should come from. Neither is a privilege protected by law. Neither is a bedrock inalienable right expressed in our Constitution. Rather, it is up to consumers to make known what they expect television, radio and the print media to provide, and to demonstrate a willingness to support those media outlets that respond to their demands.

If individuals or groups who feel underrepresented fail to act on this simple marketplace mechanism, then it is unlikely that they will be satisfied with whatever programming or information is offered by the media. Yet this will not be the result of greater concentration of media ownership. On the contrary, it will indicate nothing more than the fact that there simply is no credible demand for service.

Granted, the new regulations will create a tremor. But it will not be an echo of Armageddon. Instead, given the tools to compete better in the fluid media universe of today, that tremor will—or should be—the rising chorus of consumers demanding diversity and local content. And, given the new regulations, media players will have little choice but to heed this chorus.

First appointed to the FCC by President George H.W. Bush, Barrett served as a commissioner from 1989 to 1996.



TWO CENTS



"The media description of this change of name, as well as comments made to me and my wife, confirmed what was obvious—that Spike TV referred to Spike Lee."

SPIKE LEE in court papers seeking an injunction against Viacom for rebranding TNN "Spike," as reported by AP.

"Spike Lee lives in a world in which there is room for only one 'Spike.' Himself."

LISA DE MORAES, *The Washington Post*, on Spike Lee vs. Viacom.

"Kids have come to understand that they can wash their dirty laundry (in public) and become celebrities. And that's terrifying."

Child psychiatrist **DR. JACQUELINE OLDS** to *Boston Herald's* Marisa Guthrie on the implication of Fox's *American Junior*.

"I don't want to blow too much smoke here, but the final moment of our show may be the most real moment in reality TV history."

J.D. ROTH to *Philadelphia Daily News's* Stu Bykofsky on Roth's new reality show *For Love or Money*, in which 15 women will compete for the affection of one man and the winner will have to choose between the man and \$1 million.

"If [Martha Stewart] is brought down, the story will be one with Shakespearean overtones—a woman who was so detail oriented that, even with a net worth of hundreds of millions, she could not resist an illegal stock trade that netted her \$45,000."

Editorial, *The New York Times*



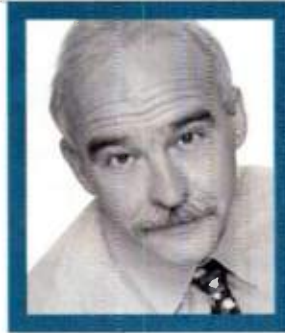
"I simply returned a call from my stockbroker. Based in large part on prior discussions with my broker about price, I authorized a sale of my remaining shares in a biotech company called Im-

Clone. I later denied any wrongdoing in public statements and voluntary interviews with prosecutors. The government's attempt to criminalize these actions makes no sense to me."

MARTHA STEWART in an open letter published as a full-page ad in the June 5 *USA Today*

WE LIKE LETTERS

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

**P.J. BEDNARSKI**
EDITOR

Losing Our Voices

Dereg makes for fewer owners—and fewer journalists

I hate to recall the old days because I don't want to admit I've been doing this long enough that I have war stories just like the all the gray-haired guys I listened to when I was younger.

But I'll tell you at least one here. I started in journalism when a reporter's loyalty was to the institution named right there on the front page—in my case, *The Dayton Journal Herald*, owned by Cox Newspapers. As nice as the people were, I wouldn't lift a finger for *The Dayton Daily News*, also owned by Cox Newspapers. I wouldn't help Dayton's WHIO-AM-FM or -TV, owned by Cox Communications. (Dayton's crossownership was grandfathered.)

Back then, when I was a new TV critic, WHIO-TV's news director and I had a mutual and deep loathing for each other's point of view, and he once implied, after someone smashed a cream pie into the face of one of his reporters doing a live shot, that I had had a role in that incident. "Interfering with a broadcast is a federal crime, you know," he told me, as if his voice was balled up into a fist. We certainly weren't sharing information.

I don't think the business is like that anymore.

In the cross-owned, multi-purposed, multi-platformed, strategic-partnered news world that will only get more homogenized in the future, journalists won't work for a television station that has its own proud history, distinct identity and tradition. They'll work for a company that owns 52 "products," many of them in the same city.

The reporters that, in the old days, once stood beside me at a press conference trying to beat me will now be ... me, because I'll be reporting for three or four or five outlets that used to try to beat each other to get the best story.

It's sad.

In an op-ed piece in *The Washington Post*, Ted Turner, the guy everybody thinks is nuts, became the first person to write something I've been thinking for a while. With the new

ownership rules and the easing of the crossownership rules that once prevented a newspaper from owning a TV or radio station in town, there will simply be fewer reporters.

Broadcasters like to say the newspaper's vast "resources" (its reporters) will help improve the newscast. (That's because broadcasters historically have understaffed their newsrooms and, to be perfectly uncharitable, cribbed a lot of their news from the city daily.)

It's probably true. Crossownership will help broadcasters—at the expense of the paper. And here, we're no

longer. Their voices will be lost, whether it's eight or 80 of them.

I think I'm supposed to say, "Well, that's business." And it is. But, for another lapse into what-used-to-be, it used to be that the news business wasn't only about the bottom line. You can make a case that some of the best news organizations—*CBS*, *The Washington Post*, *The New York Times*—got far richer because they maintained their standards than they would have had they abandoned them. But now that the getting is so good, there will be few media companies that won't try to find some way to, how do they

If you accept the idea that having more reporters (resources) creates a better product, then 'sharing' those resources makes the paper or the newscast worse.



The FCC's vote to allow further consolidation mean media will change, and not for the better.

PHOTO: MORRIS SEMIANTIN

longer talking theory. If you accept the idea that having more reporters (resources) creates a better product, then "sharing" those resources makes the paper or the newscast worse.

As Turner points out, "under the new rules, there will be more consolidation and more news sharing. That means laying off reporters or, in other words, downsizing the workforce that helps us see our problems and make us think about solutions."

The FCC has had an "eight-voice test," but then it was counting corporations as voices. Think another way: about human voices. What has really been lost in the deregulatory onslaught at the FCC are those individuals who, through consolidation, just won't be in the business for much

say it, create some efficiencies.

Last week's 3-2 decision by the FCC to allow further consolidation won't suddenly mean that all stations will be weakened or all voices will be humming the same tune in a week or a month. But many will change, and it won't be for the better. Consumers won't notice because only gradually will the bar of what's acceptable drop lower.

When we look back in a little while, deregulation will be a great success, you'll see. And if it isn't, there won't be many voices left to tell you. That's the voice test the nation should worry about. ■

Bednarski may be reached at
pbednarski@reedbusiness.com

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

REED TV GROUP

William McGorry/Senior VP/646-746-6543
Lawrence Oliver/VP and Group Publisher/646-746-6544
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Rawle Moore/Director of Finance/646-746-6445

EDITORIAL/NEW YORK

Harry A. Jessell/Editor in Chief/646-746-6964
P.J. Bednarski/Editor/646-746-6965
Steve McClellan/Deputy Editor/646-746-7023
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P. Llanor Alleyne/Editorial Assistant/646-746-7141

DESIGN/NEW YORK

Todd J. Gast/Art Director/646-746-7017

EDITORIAL/WASHINGTON

John S. Eggerton/Deputy Editor/202-463-3712
Dan Trigoboff/Senior Editor/301-260-0923
Bill McConnell/Assistant Editor/202-463-3706
Kim McAvoy/Contributing Editor/540-341-4234

EDITORIAL/LOS ANGELES

Paige Albriniak/Bureau Chief/323-549-4111

INTERNET/NEW YORK

Dave Levin/Director of Web Operations/646-746-6736

ADVERTISING/NEW YORK

Paul Audino/Publishing Director/646-746-7111
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ADVERTISING/ASIA

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Yuki Atsumi/Account Executive
yatsumi@reedbusiness.com
Direct: 646-746-6949
Toll Free: 866-258-1075
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EVENTS

Sandy Friedman/Director, Special Projects/646-746-6740
Carolyn Gibson/Convention Services Manager/303-470-4832
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PRODUCTION/NEW YORK

David Rice/Production Manager/646-746-6524

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646-746-6400;
Edit Fax: 646-746-7028 or 646-746-6610, Ad Fax: 646-746-6948
Washington: 1627 K Street NW, 20006
202-463-3711; Edit Fax: 202-463-3742
Los Angeles: 5700 Wilshire Blvd., Suite 120, 90036
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REED BUSINESS INFORMATION

Jim Casella/Chief Executive Officer
Ted Smith/President, Media Division
Dan Hart/Vice President, Finance
Sol Taishoff/Founder and Editor (1904-1982)

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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



CHAR BEALES,
CTAM

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

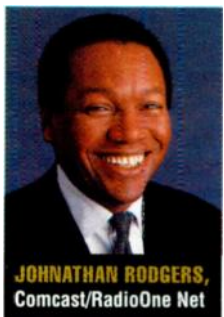
Everything but the Kitchen Sync: Cable's Amazing Set-Top Box

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



JOHNATHAN RODGERS,
Comcast/RadioOne Net

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

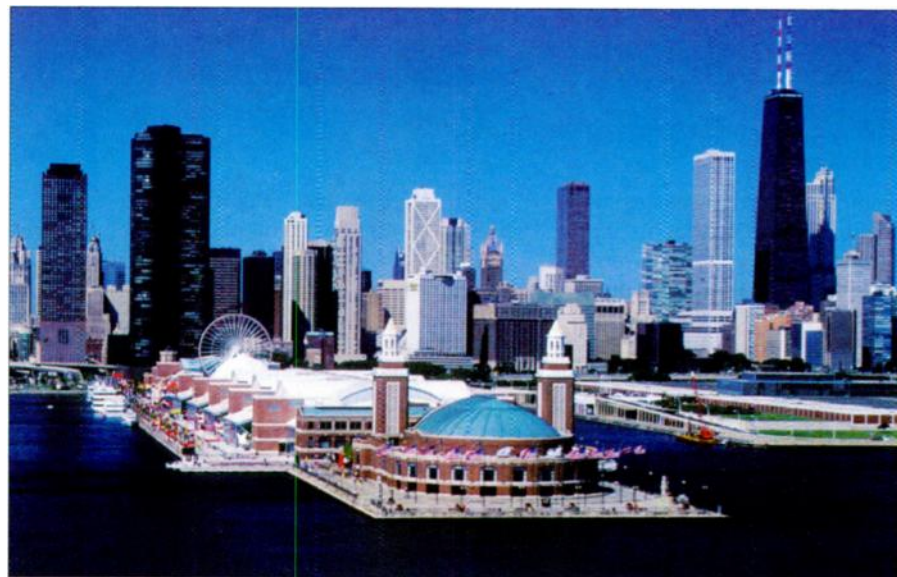
1-2:15 p.m. Room S102CD

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 Commisso-Weinand, Media-com Communications

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

News From the Hill: Congressional Staff Panel Discussion

2:45-4 p.m. Room S102CD

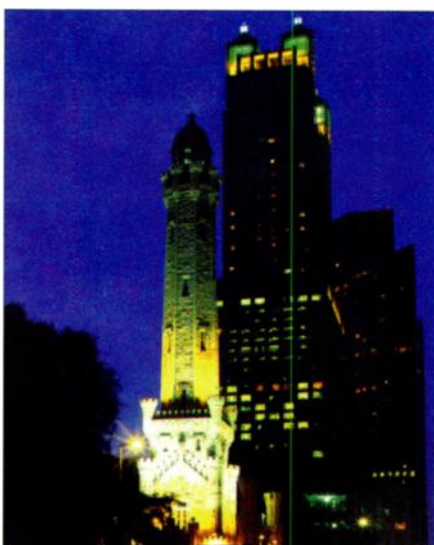
SPEAKERS: Congressional staff

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 Tetterer, Red Tetterer; 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 Denison, Insight Communications; Jillaina Wachen-dorf, 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: HiDef & 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 Commisso, Media-com Communications; Stephen Burke, Comcast Cable Communications; Tom Rutledge, Cablevision Systems; William Schleyer, Adelphia Communications; Carl Vogel, Charter Communications; Glenn Britt, Time Warner Cable



CARL VOGEL,
Charter Comm.

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know about Television?



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