



SYNDICATION

The Brady Bet

Looking past low ratings

Page 12

2003

VANGUARD

NCTA

Kudos for cable's best Page 28

AWARDS

JESSELL

Keeping Pace

Broadcast news from NCTA

Page 49



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June 16, 2003



WEST 66TH STREET

ABC News Acts To Improve Ops, Ties With Affils

By Steve McClellan

ABC News, stung by a couple recent gaffes, is in the midst of a management restructuring that ABC News President David Westin thinks will smartly reposition the news division.

In the past month, Westin has elevated two executives—Paul Slavin and Rick Kaplan—who, with Phyllis McGrady will serve as the senior editorial-management triumvirate just below Westin himself.

Continued on page 50

Westin & Lieutenants

PAUL SLAVIN: Oversees newsgathering, radio, new technologies and affiliates; is responsible for making sure all news units are in sync.

RICK KAPLAN: Oversees all the hard-news broadcasts, including *World News*, *Nightline* and *This Week*.

PHYLLIS MCGRADY: Oversees the prime time magazines and *Good Morning America*.

Who Picks Up the Tab?

MSOs insist that nets accept greater share of rising programming costs

By John M. Higgins

Seven of the cable industry's most powerful executives last week reacted like deer caught in the headlights when confronted with one simple query: "Who here had dinner with Bob Iger last night?"

The question about the president of Walt Disney Co. abruptly silenced the chatty executives, who knew that it would lead to a public discussion about the hottest topic in the cable industry: the angry fight between operators and Disney's ESPN.

One by one, six of the seven executives on a panel during the National Cable Show's closing general session raised their hands, acknowledging dining



Cox's Jim Robbins has led the movement to put a lid on network license fees.

with Iger and his boss, Disney CEO Michael Eisner. Only Cox Communications President Jim Robbins kept his hand low, say-

ing "I had another obligation." Robbins had, in fact, dropped by the ritzy French-Asian restaurant *Continued on page 50*

TW Reduces YES to Tiers

By John M. Higgins and Allison Romano

Another battle is erupting over the red-hot issue of the high cost of cable sports networks. Time Warner Cable has declared that it will begin selling the pricey YES Network on an à la carte basis, prompting the Yankees network to threaten to sue.

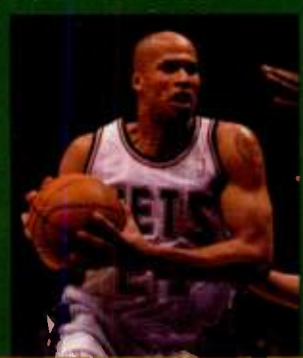
Time Warner said last week it plans to offer the regional sports

channel just like pay networks HBO or Showtime, letting subscribers decide whether they want to pay for it.

The net accuses Time Warner of breaching its contract. In a statement, YES said, "We will take the necessary action to protect our rights and keep the YES Network and the Yankees available to Time Warner customers without any additional cost."

But like other cable operators, *Continued on page 5*

MADISON AVE.



SPORTS SCORES \$7B

That's what experts think will be spent in sports upfront, \$2B of that on the NFL alone. TV BUYER PAGE 15

UP CLOSE WITH JANE PAULEY

She's going to find her true self in early access

PG. 4

'I'm stepping off into the aspect of television that I was meant to do.'



PHOTO: CRAIG BLANKENHORN/INBC



DEATH OF AN ICON  PG. 8

Broadcasters Back Rereg Lite

TV Board votes to support return to 35% cap—with a big caveat

BY BILL MCCONNELL

The NAB last week threw its weight behind congressional efforts to overrule the FCC's decision to raise the ownership cap to 45%, but only so long as that rereg doesn't jeopardize their other dereg gains.

As the Senate Commerce Committee was gearing up for this week's vote to undo the FCC's new broadcast-ownership rules, the National Association of Broadcasters' TV board voted to support a rollback of the national broadcast-TV ownership cap to 35% of TV households.

That support will hold only if lawmakers don't vote to remove other deregulatory changes the NAB and the major TV station groups fought for and won, such as permission to own both daily newspapers and broadcast stations in the same town.

NO EASY TASK

"We want to make clear we very much support repealing the cap back to 35% but only if the legislation contains nothing that goes against our long-term principles," said Alan Frank, NAB TV Board member and president of Post-Newsweek stations.

Keeping the Commerce Committee bill free of other anti-deregulation provisions will be no easy task.

Committee Chairman John McCain (R-Ariz.) is apparently willing to

open up the vote on the cap-rollback legislation, introduced by Sens. Ernest Hollings (D-S.C.), Ted Stevens (R-Alaska) and Trent Lott (R-Miss.), to a variety of amendments. Already, Sen. Byron Dorgan (D-N.D.) has vowed to push a measure that broadcasters oppose: reinstating the prohibition on newspaper crossownership. Other committee members

maker is said to be preparing an amendment that would allow individuals to keep the same cell-phone number when they switch services.

Besides loading up the committee's bill with regulatory moves broadcasters hate, an amendment-laden bill would be more controversial before the full Senate and almost impossible to pass in the House, where House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) has vowed to block it.

"A clean bill reinstating the 35% cap would be a long shot, but it could get weighed down with even more controversial stuff," said an industry lobbyist.

McCain also will hold a second vote that day on a bill to reauthorize the FCC. An authorization bill gives a federal agency its right to exist and spells out its duties. The FCC is operating on an authorization that has not been modified since 1992. McCain unveiled details late Friday and, as promised, proposed to extend the time between congressionally mandated FCC reviews of ownership rules from two to five years. The biennial review instigated the FCC's controversial June 2 ownership changes.

Continued on page 47

Multiplier Effect

Using new duopoly, triopoly opportunities and UHF discount, owners can build TV mega-groups of unprecedented size

One owner buying all VHF can control:

- 51 stations in largest 21 markets
- OR
- 310 stations in bottom 177 markets

One owner buying all UHF can control:

- 244 stations in top 117 markets
- OR
- 383 stations in 208 markets*

*Every market except New York and Los Angeles

SOURCE: Capitol Broadcasting, BIA, Nielsen

were said to be readying similarly restrictive measures to ban triopolies and eliminate the "UHF discount" tallying the audience reach of UHF stations at half their actual value for purposes of the national ownership cap.

Even non-broadcast measures are rumored to be in the works. One law-

BREAKING...

Court Spikes Spike TV

NEW YORK—Filmmaker Spike Lee won a temporary injunction from the Manhattan Supreme Court last Thursday to halt MTV Networks' plans to relaunch its TNN network as Spike TV today. As of press time, MTVN was appealing the decision, seeking an immediate stay. Lee contends that the Viacom-owned cable net is trying to profit off his name. His lawsuit alleges that MTVN choose the name Spike TV "in the expectation that association with ... Lee would increase ratings and reviews."

Fox Channel Courts Dennis Miller

NEW YORK—Fox News Channel is courting comedian Dennis Miller to be a weekly commentator on its *Hannity & Colmes* and *Weekend Live With Tony Snow* programs. Fox News said conversations are going on but would not comment further.

Strange AOL TW Tales in Tell-All Book

WASHINGTON—The weird maneuverings and the often lurid behavior during the crisis at AOL Time Warner are exposed in *The Washington Post* reporter Alec Klein's *Stealing Time*, a chronicle of the company's disastrous mega-merger now hitting bookstores. Klein lays out how low-key Richard Parsons, then CEO, subtly encouraged revolt within company ranks and alleges that AOL execs stuck in traffic to Super Bowl XXXV snorted cocaine on the hood of a car.

NBA Finals an ABC Ratings Disaster

NEW YORK—What a difference the Lakers (and NBC?) make. The first four games of this season's NBA final series—between the New Jersey Nets and the San Antonio Spurs—are down an average 38% in household rating from last year, when the Nets lost to the Los Angeles Lakers in four straight, on NBC. Male demos are down as well: more than 40% among men 18-49. Sources say that a good chunk of games 6 and (if needed) 7 will be devoted to advertiser make-goods.

BROADCASTING & CABLE

June 16, 2003

Volume 133 | Number 24

CONTENTS

Top of the Week

- PAULEY MAGIC** NBC Enterprises has high hopes for daytime talk show with Jane Pauley in 2004 4
- DAVID BRINKLEY** American news icon is dead at 82 .. 8
- KEEPING NBC NO. 1** Kevin Reilly takes on network's top programming job 9
- ECHOSTAR UNPLUGGED** Court says satellite TV company must drop illegal distant signals 9
- FAST TRACK** 4
- IN THE LOOP** 5
- STATION BREAK** 9



TECHNOLOGY

NONLINEAR EDITOR
Apple releases scalable version of Final Cut Pro

PG. 22

Programming

- WAYNE BRADY** Buena Vista looks for turnaround 12
- BRAVO** Cable net likes the buzz around its upcoming shows centered on gay men 12
- SYNDICATION WATCH** 13
- NIELSEN RATINGS** 14
- MARKET FOCUS: Phoenix** 15
- TV Buyer**
- SPORTS** Upfront is spirited but no frenzy 16
- CABLE** Despite record upfront, Discovery's Abruzzese says cable doesn't get fair share 17
- EBB & FLOW** 17
- HOT SPOTS** 17

Washington

- SAFETY** Reps say broadcasters hog spectrum that could be used in emergencies 20
- CAPITAL WATCH** 20

Technology

- ALL-DIGITAL** NCTA exhibitors offer promise for easing the bandwidth crunch 22
- CUTTING EDGE** 24

Vanguard Awards

- 2003 NCTA HONORS** 28

People

- FIFTH ESTATER** 42
- FATES & FORTUNES** 42

Voices

- EDITORIALS** 48
- AIRTIME** 48
- JESSELL** 49

NCTA '03: Small but Sort of Useful

BY JOHN M. HIGGINS

As Bill Gates walked the floor of the NCTA show last week, he expressed surprise at the amount of activity. "This is a big show considering that the number of buyers is so small," the Microsoft chairman said to Comcast CEO Brian Roberts, who accompanied him.

"It's really become a technology show," Roberts responded. "TV programmers used to dominate."

Gates put his finger right on the biggest issue facing the National Cable & Telecommunications Association's annual convention, the lobbying group's major industry showcase and revenue source. As operators have consolidated, networks and equipment have found the expensive trade-show booths less important. NCTA

said attendance dipped 5%, to 16,700 from 17,500 last year. Two years ago, attendance exceeded 24,000.

The association wouldn't say how much square footage was leased, but plenty of vacant space was curtained off.

Vendors' response was mixed. The CEO of one network that had taken one of the larger booths complained that traffic was painfully slow: "If we weren't giving things away, there would be nobody here."

But Fox Cable affiliate chief Lindsay Gardner said the network group's big presence is important. To hype Fuel, its new action sports network, Fox erected a skate boarding half pipe complete with a trio of raffish skateboarders.



Comcast's Brian Roberts (l) and AOL TW's Dick Parsons (r) look Microsoft's Bill Gates on an NCTA tour.

"There is no substitute for distributors' coming and touching the new channel," said Gardner. "When our Detroit rep goes to meet with Buckeye Cable next week, [the operator] will be more positively disposed to the channel."

Microsoft TV came to the show with its new Microsoft TV Foundation to show off.

"We had a chance to meet with all the cable operators here and even have meetings with lower-level staffers from both programmers and operators," said Microsoft TV Group marketing and com-

munications director Ed Graczyk. "As long as the right people are here, it doesn't matter how small the show is. It doesn't help us do business if we're busy demoing products to our competitors."

Charter Communications CEO Carl Vogel, looking particularly at HDTV products, was entranced by Pace Micro Technology's prototype of a cigarette-pack-size digital converter that could cost less than \$75, vs. the \$200-plus for current units. "I like anything that we can add to our system without a lot of capital." ■

Cable Ops, Programmers Ready for High-Definition

BY ALLISON ROMANO

Last year's NCTA buzzed about on-demand programming. This year, high-def was the new toy.

Cable executives at the Chicago convention said it's important to be ready for the eventual boom of HDTV.

"This whole transformation is coming," George Bodenheimer, president of ABC Sports and ESPN, said. "It's a no-brainer to get started, and [we're] pedaling as fast as we can."

Cable operators are increasingly ready to deliver high-def to subscribers, and programmers like ESPN and Discovery are stepping up with content.

But consumers aren't quite so ready to pay for the sets. Currently, there are about 2 million HDTV households, according to a report by PriceWaterhouseCoopers LLP, and penetration is expected to increase to 8.5 million by 2007. Yet there are nearly 90 million cable households.

While the customer base is still small, MSOs are tinkering with distribution models and packaging. Time Warner has unveiled plans for a free HD tier that includes content from existing services HBO, Showtime, Discovery HD and Fox



Many of the high-def offerings were on display at the HD Pavilion, a prime spot at the NCTA show.

Sports Nets, which unveiled plans to carry some local games in high-def. New services like InDemand's two HD channels will come at a charge.

Cox Communications offers different packages, and varying prices, from market to market. Charter, for its part, keeps it simple, pricing HD at \$9.95 per month; its offerings, though, vary by system. DirecTV's new HD package will be priced

at a month.

According to the NCTA, in 78 of the top 100 markets, at least one cable operator provides HD service, and 112 markets out of 210 DMAs nationwide have some HD service.

Cable programmers are trying to nail down the production model.

Starting ESPN's fledgling HD channel involved more than merely launching a new feed. It developed a new production system, including four production trucks.

By next year, ESPN expects to be producing 3,000 hours in high-def, including live events and studio shows like *SportsCenter*. Bodenheimer said ESPN will spend "tens of millions" of dollars annually to put out HD content.

Discovery used to spend \$50,000 more per hour on HD; now the tab runs about \$30,000 extra. Showtime plunks down about \$50,000 extra to shoot episodes of its original dramas and movies in HD. The investments help build libraries of HD programming.

"We need to make the investment in advance," said Discovery Communications Chairman John Hendricks. "It may take 10 or 12 years, but, ultimately, everyone will have HD." ■

WEEK OF JUNE 6-12

B&C INDICES

THE B&C 10

WEEK

1.5%

YTD

14.4%

BROADCAST TV GROUPS

WEEK

-2.0%

YTD

9.6%

CABLE TV MSO'S

WEEK

3.6%

YTD

25.7%

RADIO

WEEK

-0.1%

YTD

11.8%

CLOSE WEEK YTD

Dow Jones	9196.55	1.7%	10.2%
Nasdaq	1653.62	0.5%	23.8%

The B&C 10

CLOSE WEEK YTD

AOL Time Warner	\$15.87	3.2%	21.1%
Clear Channel	\$42.83	0.8%	14.9%
Comcast Corp.	\$32.14	5.5%	42.3%
Cox Comm.	\$33.70	2.5%	18.7%
Disney	\$20.80	-0.7%	27.5%
EchoStar	\$36.01	4.7%	61.8%
Fox Ent.	\$28.50	-1.1%	9.9%
Hearst-Argyle	\$25.30	0.0%	4.9%
Tribune	\$47.65	-2.1%	4.8%
Viacom	\$46.52	-2.0%	5.1%

GOOD WEEK

Grey Global	\$738.99	8.2%	20.9%
Mediacom	\$10.76	8.0%	22.1%
SeaChange	\$10.86	7.6%	76.6%
Acme	\$8.39	7.0%	5.3%
Scientific-Atlanta	\$23.10	7.0%	94.8%

BAD WEEK

XM Satellite	\$11.31	-10.5%	320.4%
Valuevision	\$12.99	-9.5%	-13.3%
Salem Comm.	\$23.93	-9.5%	4.0%
Charter	\$3.07	-9.2%	160.2%
Crown Media	\$4.96	-8.8%	119.5%

NCTA EFFECT

+3.6%

For years, industry cheerleading at the National Cable & Telecommunications Association show could trigger a 10%-20% rally in cable ops' stocks. Last week's show lifted such stocks as Cox, Cablevision, Mediacom and Insight 6%-8% for a few days, but, for the week, cable stocks averaged only a 3.6% lift.

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

FAST TRACK

Change That Reservation!

The **NATIONAL ASSOCIATION OF TELEVISION PROGRAMMING EXECUTIVES** is moving its 2004 conference to Jan. 18-20 and cutting the show by a day. Seems the facilities NATPE had originally been promised were not going to be available on the conference's original dates, according to Rick Feldman, president and CEO of the association. The show, which is being held in Las Vegas, had been scheduled for Jan. 13-16, but NATPE decided to move it back after it "became apparent that the association's requirements to hold our event at the Venetian Hotel and Sands Expo Center for the original dates could not be satisfied," Feldman said.

Newsmakers

JIM YAGER has been tapped to serve another term as **NATIONAL ASSOCIATION OF BROADCASTERS** joint board chairman. Yager previously served in the post from 2001 to '02. Yager is head of **BARRINGTON BROADCASTING**, a new company formed to acquire stations. **MICHAEL FIORILE**, president and CEO, Dispatch Broadcast Group, was named TV board chairman, and **CARL GARDNER**, president of radio, Journal Broadcast Group, heads the radio board. ...

DON WEST, former editor of **BROADCASTING & CABLE**, was among a quartet of veteran Washington journalists inducted into the Hall of Fame of the Washington chapter of the **SOCIETY OF PROFESSIONAL JOURNALISTS**. Also inducted were CNN's **JUDY WOODRUFF**, *The New York Times*' **WILLIAM SAFIRE** and WUSA-TV Washington's **BRUCE JOHNSON**.

From the NCTA

Cable rates will get scant attention during the current session of Congress because Capitol Hill will be preoccupied with debate over the FCC's new broadcast ownership rules, said **KEVIN KAYES**, telecommunications aide to Sen. **ERNEST HOLLINGS** (D-S.C.), the Commerce Committee's ranking Democrat. Aside from the rate issue, the cable industry stands in lawmakers' good graces because it has aggressively moved into new businesses such as broadband delivery and telephony following the deregulatory Telecommunications Act of 1996. "Cable is well under the radar screen," Kayes said. ...

Not so at the **FCC**, however. There, Chairman **MICHAEL POWELL** is re-

cable news

**CNN Snags Soledad**

NBC News anchor Soledad O'Brien (left) is defecting to CNN to co-host the cable network's morning show, *American Morning*, alongside Bill Hemmer. CNN is said to be paying O'Brien, who has been anchoring NBC's *Weekend Today*, about \$1 million per year. O'Brien replaces former *American Morning* star Paula Zahn, who moved to prime time.

viewing the staff's proposed changes to the cable's ownership limits and is expected to circulate them to fellow commissioners for a vote soon.

NBC Has a Familiar Ring, Again

NBC won the rights to the 2010 and 2012 Olympic Games for a price of just over \$2 billion. By comparison, NBC paid \$3.5 billion for the last five Olympic Games in a deal that goes through 2008. The difference this time is that the **INTERNATIONAL OLYMPIC COMMITTEE** opened the rights up to competitive bidding. The previous two rights deals were secured by NBC in pre-emptive bids that the IOC accepted without considering bids from the other networks (much to their dismay). This time it had to contend with **ABC** and **FOX** (CBS earlier had announced it was not interested).

Corrections

WSKY-TV Manteo, N.C., should have been included in the June 2 Market Focus on Norfolk-Newport News, Va. The Danbeth Communications Inc. independent on ch. 4 is the market's No. 7 station.

Also, in the June 9 edition story about MTV Networks, a photograph on page 64 featuring a Fuse channel mistakenly said the re-named music channel is owned by MTVN. It is owned by Rainbow Media, a unit of Cablevision.

Pauley Could Score Big in Syndie

BY PAIGE ALBINIAK

NBC Enterprises is betting that Jane Pauley can work the same kind of magic in daytime that she once worked for *The Today Show* and *Dateline NBC*.

She's betting that and more with her new syndicated daytime project, *The Jane Pauley Show*.

"As I told Tom Brokaw when I left NBC, whatever I was going to do was going to have something to do with my own demographic. I want to have conversations with women my age, give or take 15 years. ... These are women I identify with ... women I'm interested in. I want to know what they want to do next ... yearning to make the rest of your life count, to answer those yearnings ... to find your authentic self."

It all sounds awfully personal, if not just a little convoluted, but Pauley seems to want a talk show to discover herself, too, and to help others do the same. She says a personality test she took really surprised her. When she saw the results of who she was supposed to be, "I'm afraid I didn't recognize her," but all of her friends and relatives did. "Getting used to the fact that I didn't have a clue who I was and everyone else [did] ... started me thinking in rather bold ways."

Then she met with NBC Enterprises chief Ed Wilson, and she says, "I left the room thinking I could do this. I want to do this."

In three to four weeks, NBC Enterprises plans to start selling *The Jane Pauley Show*, slated for a fall 2004 debut. It hopes to get around \$2 million a week in license fees, sources said and NBC Enterprises hopes that bringing one of NBC News' stars to early fringe will help it lock up slots on major network affiliates, even though the show has no guarantee of winning space on NBC's owned-and-operated stations. If Wilson is successful, Pauley could be butting heads against Oprah Winfrey in many markets.

"She could be a game-breaker," says Wilson "She is the one personality out there who has the ability to lead into news."

So far, Pauley has experienced nothing but quick success. She started as a broadcast journalist in 1972, working in her hometown of Indianapolis on WISH-TV. By 1975, she had landed in the nation's third-largest market and become the first woman to co-anchor a weeknight evening newscast on NBC owned-and-operated WMAQ-TV Chicago. A year later, she was called up to the network when she became co-host of *The Today Show*. She was 26.

"I left WMAQ on a Friday night, and I was on *The Today Show* with Tom Brokaw the following Monday morning," Pauley says. "I had never even conducted a live studio interview before."

Since then, she has become a fixture, first at *Today* and then at *Dateline NBC*.

NBC Enterprises thinks the show could pair

well with rookie powerhouse *Dr. Phil*, giving stations a strong pair of shows to lead into their early news.

"She will go from being fun and light to serious and topical, and the show will be driven by one of the most endearing, trusted talents in the business," Wilson says.

She thinks her appeal is that what you see is what you get. "One never knows how you are seen in the world. Most of us don't have the gift to see ourselves as others see us," she mused. "But, if you are in television, you have



NBC expects Jane Pauley's new show to be a great lead-in for news.

an idea, because they have focus groups. What I hear [in focus groups] is that my reputation was for authenticity. I could not have chosen a better word than that because that's what I want people to think, that's what I feel to be true. ... I've come to believe that I'm stepping off into the aspect of television that I was meant to do."

'I've come to believe that I'm stepping off into the aspect of television that I was meant to do.'

JANE PAULEY, *The Jane Pauley Show*

Says Jeff Zucker, president of NBC Entertainment, "I don't think there's anyone in America and on television who exhibits more class and more quality and more sensitivity than Jane Pauley. I think she exudes compassion and intellect, and I think she will be a breath of fresh air for daytime."

Zucker and Pauley have their own connection. In 1988, Zucker, freshly graduated from Harvard, was working as a field researcher at NBC. He ended up working with Pauley at the Seoul Summer Olympics. She ended up making sure he got a full time job at *Today*, where he went on to become the executive producer and then far beyond.

"Whatever dollars and cents NBC has ever paid me," Pauley says, "I earned by that gesture." ■

#1 We

GENE RODDENBERRY'S
Andromeda

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World Radio History

NEWS

Lifetime-Plus
Contracts

TV news talent represented by the late Conrad Shadlen are objecting to their continued representation by the firm, with litigation possible from both sides. The broadcasters have been told that Shadlen's death in April did not end their relationship with The Conrad Shadlen Corp., now run by Shadlen's sister and corporation President Wendy Roberts. Rob Jordan, who has worked for agent Ken Lindner and now runs his own talent agency, has been hired by the corporation to serve the clients.

The clients say they want to pick their own representation.

The talent agreements are tough to break and require fees to be paid on all extensions, renewals and substitutions of any contract negotiated by the Shadlen corporation. "It's like Conrad is reaching beyond the grave to control my professional life," said one client. "To get out of this relationship, I would have to leave [my present employer]."

Clients have been told by attorneys hired by Roberts that the contracts will be enforced. Shadlen had three other client representatives working for him in the late 1990s until all went their separate ways. One, Greg Willinger, began his own talent agency and purchased the bulk of Shadlen's practice.—P.A.



BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

MARKETING

Finding Ellen

Warner Bros. Domestic Television's new syndie talker *The Ellen DeGeneres Show* is getting a lot of promotion from an unexpected source: Disney. *Finding Nemo*, Disney's most recent venture with computer-generated animator Pixar, has moviegoers talking about DeGeneres's hilarious turn as a lion-hearted fish long on loyalty but short on short-term memory. The movie is doing huge numbers, raking in \$150 million in its first 12 days in U.S. theaters. With her new show launching in the fall, the additional promotion is like getting co-op dollars from the competition. Meanwhile, Warner Bros. could use some similar publicity for its other daytime project, *The Sharon Osbourne Show*. The third season of MTV's *The Osbournes* premiered last week to a total audience of 3.5 million viewers, a 26% drop from the second season's premiere audience of 4.4 million.—P.A.



SATELLITE

NAB Seeks
Sat-TV Curbs

The National Association of Broadcasters today is asking the FCC to set strict deadlines for satellite TV provider DirecTV's rollout of small-market local channels. NAB says the timetable should be a condition of News Corp.'s bid for the DBS provider. Petitions to block or impose conditions on News Corp.'s bid to control DirecTV are due at the FCC today. Broadcasters are skeptical of News Corp. Chairman Rupert Murdoch's pledge to offer local stations in all 210 markets "as soon as economically and technologically feasible."

Separately, the Center for Digital Democracy will ask the FCC to reject the deal on grounds that News Corp., among other things, will have power to jack up the rates his cable competitors pay for programming and will also be in a position to control the program-guide market.—B.M.



CABLE

Lining Up for FX Post

Craig Erwich, Fox senior VP of drama development, has thrown his hat in the ring for Kevin Reilly's job as president of FX, sources say. Fox Broadcasting and FX are both owned by News Corp., so the job would be all in the family, and Erwich's work is already known by News Corp. top brass. Erwich is said to be joining a long line of young development execs who hope running FX will turn out as well for them as it did for Reilly, who was named president of programming (and heir apparent to Jeff Zucker, president of NBC Entertainment) at NBC last week. Prior to being upped to his current position in July 2000, Erwich was Fox's VP of current programming.—P.A.



REGULATION

Programmers' 50% Solution

Indie programming producers didn't make any headway with the FCC, but this week they will push Congress to set aside time for independently produced shows in network prime time as part of the Senate Commerce Committee's June 19 vote on legislation to reverse some FCC changes in broadcast-ownership rules. The Writers Guild of America is mulling an amendment that would require 50% of prime time be reserved for programming created outside networks' own studios. If the guild goes that route, Sen. Ron Wyden would be likely sponsor. Another option is a more general provision, possibly sponsored by committee Chairman John McCain, that would order the FCC to launch a proceeding exploring the need for a carve-out. The order officially spelling out the FCC's new ownership rules is said to formally reject the creative community's previous request for a 25% carve-out.—B.M.

Time Warner To Sell YES to Subscribers on à la Carte Basis

Continued from page 1

Time Warner is becoming increasingly alarmed at the high cost of sports networks and is eager to create a sports tier, so that non-sports fans aren't forced to pay for expensive sports nets they don't want.

Time Warner's move comes on the heels of YES's agreement to finally get Cablevision Systems to carry the network. YES allowed Cablevision to carry YES on a premium tier or sell it à la carte.

That's unlike Time Warner and other MSOs, which had earlier agreed to carry YES to virtually their entire metro-New York customer base, absorbing the \$2-per-

subscriber monthly fee for most of their systems. But Time Warner executives contend that the "most favored nation" clause in their YES affiliation agreement allows them to sell the sports networks.

Time Warner wants the same flexibility YES is allowing Cablevision.

The move promises to substantially reduce the network's license-fee revenue and almost certainly viewership and ad sales. Among the reasons ad-supported networks hate to be sold à la carte is that they lose the chance of casual viewers' grazing in.

Beginning July 29, New York City and New Jersey subscribers Time Warner Ca-

ble's roughly 75-channel standard service can cancel YES and trim their bills by \$1 monthly. New customers will have to affirmatively ask for YES when they sign up.

High-end Time Warner subscribers will continue to get YES as part of their bundled packages. Time Warner customers in upstate New York are not affected.

Time Warner Cable's offer is likely face scrutiny as a "negative option," under which existing subscribers have to call to cancel the service. Negative options are often attacked by state regulators.

Time Warner President Tom Baxter wouldn't estimate how many of the 1.2

million metro-New York subscribers will receive the service. But Cablevision's experience isn't good for YES.

In May, Cablevision said just 9%, or 170,000, of 1.9 million basic subscribers opted to buy YES à la carte. Another 1.1 million get it as part of some package.

Under their carriage deal, YES has asserted that Cablevision would indemnify the network for lost license fees over most-favored-nation claims from other operators, including Time Warner. But that would only apply through next spring, when the current YES/Cablevision pact expires. ■

Weekly Hour

3 Years in a Row!

#1 00/01 Season
M25-54

#1 01/02 Season
M25-54

#1 02/03 Season
M25-54

Source: NSS/Galaxy Explorer; seasons-to-date ending 5/25/03, 5/26/02 and 5/27/01. GAA% where applicable. Syndicated ranks do not include umbrella programs or weekend version of strips. Andromeda ties for #1 in 2002-03.



MER PRODUCTIONS INC

World Radio History



TRIBUNE ENTERTAINMENT

Job 1: Keep NBC on Top

BY PAIGE ALBINIAK

FX President Kevin Reilly, last week named NBC's president of programming, starts his new job with television's biggest challenge in front of him: Find the next huge hit that will maintain NBC's dominance in prime time. If he does it, he's likely to move up the corporate ladder quickly.

Both Thursday-night linchpin *Friends* and Tuesday-night stalwart *Frasier* are departing NBC's prime time after next season, and several of the network's hits—including *The West Wing* and *ER*—are in decline. What's more, in the past three years, NBC hasn't developed a new

quality hits that he's had at FX to keep us on top as we have been," Zucker said. "I was aware he was going to be available this summer, and when someone of Kevin's ability and quality comes along, you jump at that."

NEXT IN LINE

Sources say that, as part of the deal, Zucker has assured Reilly that he will inherit NBC Entertainment when Zucker moves up the ladder. Zucker is expected to get NBC Chairman Bob Wright's job as early as the first of next year, sources said, although neither Zucker nor Reilly would comment.

"Kevin would not be going to NBC if it was strictly just to be president of prime time programming," said one source,

of *Law & Order* and *Saved by the Bell*. He also was president of Brillstein Grey from 1994 to 2000 and, while there, helped develop *The Sopranos*, *Just Shoot Me*, *News Radio* and *The Steve Harvey Show*.

HBO's *The Sopranos* is a show that both Zucker and CBS Chairman Leslie Moonves admire. Reilly's use of a similar formula—putting an antihero in the lead—and making the gritty *Shield* a critical success for a small cable network like FX would make him only more appealing to Zucker.

Reilly also is one of Hollywood's most prominent young development executives, and his FX achievements prove he understands how to deliver edgy programming to young, hip, affluent audiences—exactly NBC's target.

With Reilly coming on, Ted Harbert is departing as head of the studio and will leave NBC at the end of June. Karey Burke, NBC's executive vice president of prime time development, also is leaving and will stay until mid July to make the transition to a new development team.

She plans to start her own production company with Jamie Tarses, former president of ABC Entertainment. Sources say NBC is changing the guard after at least two years of stagnant development, while preparing for the challenge ahead by building a new team with Reilly at its head.

EXECUTIVE SHUFFLE

Besides Reilly, NBC shifted around several incumbent development executives as it consolidated NBC Studios with the network's prime time development.

Angela Bromstad was named executive vice president of NBC Studios, reporting to Reilly. Formerly, she was senior vice president of drama development at the network. Cheryl Dollins becomes senior vice president of comedy development at NBC Entertainment, moving over from NBC Studios, where she was vice president of prime time series. Katherine Pope becomes the network's vice president of drama development; she too was vice president of prime time series at NBC Studios. Pope will report to Chris Conti, senior vice president of drama development at NBC Entertainment. And Renate Radford will become manager of prime time series for NBC Studios, reporting to Bromstad. ■

who added that Zucker would like to return to New York now, where his pregnant wife and two children still live, but Wright isn't ready to retire just yet. Zucker also could move into an interim position, above Reilly and below Wright, until the chairman decides to depart.

Reilly started his career at NBC in 1988 and is most recently credited with significantly raising FX's profile after developing *The Shield*, which won basic cable's first Best Actor Emmy for star Michael Chiklis. FX's latest original, *Lucky*, is critically acclaimed but has struggled in the ratings; original movie *44 Minutes: The North Hollywood Shootout* was the most-watched show in FX's history. *Nip/Tuck*, a show about plastic surgeons in Miami, launches this summer and already is getting some buzz.

When Reilly was at NBC the first time, he helped develop *ER* and *Homicide: Life on the Street* and worked on the first season

'I think it's an opportune time to be at NBC. Any time people were saying 'NBC is in trouble,' that's when NBC came out with its next generation of hits.'

KEVIN REILLY, NBC

'I want Kevin to bring the same great ability of developing quality hits that he's had at FX to keep us on top as we have been.'

JEFF ZUCKER, NBC Entertainment



mega-hit the way Fox has with *American Idol*, CBS has with *Survivor* and *CSI*, and ABC has with *The Bachelor* and *The Bachelorette*.

SCARY JOB

"It is scary, very scary, but I've never seen any opportunity that is worthwhile that is not scary," Reilly said. "I think it's an opportune time to be at NBC. It's critical that we launch that next generation of hits. Historically, that's when NBC has shined its brightest. Any time the network had some irreplaceable shows, when people were saying 'NBC is in trouble,' that's when NBC came out with its next generation of hits, such as *Cosby*, *Seinfeld*, *Cheers*, *Hill Street Blues* and *LA Law*."

Reilly, who will report to NBC Entertainment President Jeff Zucker, will head up drama and comedy development for the network and will run NBC Studios.

"I want Kevin to bring the same great ability of developing

EchoStar Must Drop Illegal Distant Signals

Although it repeatedly violated the law, court assesses no other penalty

BY BILL MCCONNELL

EchoStar may have to shut off broadcast-network signals to hundreds of thousands of customers after a federal judge ruled last week that the satellite TV distributor is illegally providing as many as 800,000 subscribers with programming imported from distant TV markets.

Despite finding that EchoStar willfully and repeatedly violated the law governing when satellite TV distributors can provide viewers with network signals imported from out-of-town markets, the company was hit with no penalty beyond stopping the unlawful practices.

satellite

EchoStar and several Wall Street analysts framed the decision as a victory for the Littleton, Colo., company because it dodged a "death penalty" that could have stripped it of its ability to carry local channels as well as imported network signals.

"This has been a long and hard-fought legal case that attempts to balance the rights of broadcasters and consumers," said EchoStar Chairman Charles Ergen. "We look toward moving forward with broadcasters by continuing to add local cities."

EchoStar currently offers local channels in 68 markets. Roughly 10% of its 8.5 million customer base receives imported network signals.

The NAB declared victory despite the lack of severe sanction. "EchoStar's years of copyright violations will finally come to an end," said NAB President Eddie Fritts.

The court's order did require EchoStar to make sure all customers continuing to receive distant network signals are eligible, meaning they are unable to get an acceptable picture from the local network affiliate or O&O.

Scrubbing its subscribership lists could force many current distant network subs to lose those signals, but all living in the 68 markets where local signals are provided could easily keep access to network shows by switching to programming packages that include local affiliates rather than out-of-town network feeds.

Nevertheless, there's going to be some financial hit to EchoStar: Customers in markets where the company's Dish network doesn't provide local channels would face the risk of losing access to broadcast-network programming. EchoStar pockets roughly \$5 a month from customers who add imported signals to their standard programming packages.

The case began in 1998, when the four major broadcast nets complained about EchoStar's loose standards for qualifying subscribers for distant network signals.

The court found that EchoStar had not relied on signal measurements or accepted predictive models of signal strength to qualify individual customers but had simply asked if they liked their signals. Those who said no were signed up for the extra service. After an earlier court ruling stopped that practice, liberal signup measures continued to bolster the ranks of network subscribers. For instance, the company relied on two consulting firms to determine which customers were eligible. When the companies' opinions differed, the one declaring eligibility was always relied on. ■



'This has been a long and hard-fought legal case that attempts to balance the rights of broadcasters and consumers.'

CHARLES ERGEN,
EchoStar



With Chet Huntley (l), David Brinkley initiated the dual-anchor concept on *The Huntley-Brinkley Report*.

TV Legend Brinkley Dead at 82

BY P.J. BEDNARSKI

David Brinkley, the quick-witted, usually politely cynical news anchor and commentator first for NBC and then ABC, died June 12 at his home in Houston, after a fall. He was 82 and, for most of those years, an American news icon known for his flawless writing and a staccato speaking style that gave emphasis to his short, spare sentences.

He also knew how not to say anything at all and let television do the talking, a skill radio-trained television announcers often lacked.

Brinkley, who spent more than 50 years as a journalist, rose to fame, along with Chet Huntley, when the duo anchored the coverage of the 1956 political conventions and their chemistry meshed. That led quickly to *The Huntley-Brinkley Report*, NBC's nightly newscast, in which the dual-anchor concept—Huntley in New York, Brinkley in Washington—caught viewers' imaginations. Brinkley is said to have abhorred the program's nightly sign off. (Brinkley's "Good night, Chet" followed by Huntley's "Good night, David"), but, among older Americans, it's still a fond television memory.

"I always thought that day the news program premiered in October of 1956 those guys took us out of the radio business," said Reuven Frank, who was the executive producer for the newscast and later president of NBC News. "This marked real television. It was news for grown ups. Smarter. David always believed in talking to the audience as his equal. He really respected his audience."

Said Tom Brokaw, anchor of *The NBC Nightly News*, in a statement, "David Brinkley was an icon of modern broadcast journalism, a brilliant writer who could say in a few words what the country needed to hear during times of crisis, tragedy and triumph. He was also great personal company: charming, witty and mischievous. He was my hero as well as my friend."

ABC's Diane Sawyer compared Brinkley to a jazz musician: "Syncopation. Irony. Individuality." She added, "He saved journalism from terminal earnestness, and convolution."

When Huntley retired in 1970, the newscast ended, too. Brinkley stayed on at NBC, but he was an awkward fit with other anchors. With Frank gone, too, replaced by Bill Small (Brinkley didn't get along with him, Frank says), Brinkley finally left to join ABC in 1981. He discovered another career as the moderator of its lively Sunday-morning political program, *This Week with David Brinkley* until he retired in 1997.

His self-deprecatory style was well-developed. In speeches, he used to tell audiences that, on many days, there really wasn't much news worth reporting. About himself, he said, he was one of those people "who is famous for being famous."

He enjoyed puncturing the pompous, for sure. Frank recalls that, during the Eisenhower administration, the president proposed renaming the Boulder Dam in honor of former President Herbert Hoover, then still alive. Democrats howled, and so did others. Brinkley, commenting on the air, dryly noted, "Mr. Hoover could end this unseemly display of politics by simply changing his last name to Boulder."

At least once, he was more blunt. After a long night of covering the 1996 elections, the then-76-year-old Brinkley growled about newly reelected President Clinton. "We all look forward with great pleasure to four more years of wonderful, inspiring speeches full of wit, poetry, music, love and affection, plus more goddamn nonsense," he said on the air. Moments later, just as ABC was going to sign off, he praised his colleagues for their insights and creativity and then turned again to discuss Clinton: "Bill Clinton has none of it. He has not a creative bone in his body. Therefore, he's a bore and will always be a bore"

After he retired, Brinkley created another controversy when he became the paid spokesman for the agribusiness Archer Daniels Midland, a regular advertiser on *This Week*. Some journalists accused him of selling out, and others believed Brinkley's presence in a commercial airing on what was once his own show confused the audience. The commercials were discontinued until modifications made clear that Brinkley was a spokesman in a paid commercial, not working any longer as a journalist. ■



Brinkley was a news icon known for flawless writing.

STATION BREAK

BY MARK MILLER

Cameraman Awarded \$13 Million

LOS ANGELES—Phil Arno, a KTTV(TV) cameraman whose left leg was crushed in the 2000 crash of a leased helicopter, was awarded \$13 million by a jury last week. Arno underwent multiple surgeries on his left leg and ankle and has been unable to return to work. He sued Purwin Co., the copter's owner; Helinet Aviation Services, its operator; and the pilot, Kris Kelley. He did not sue the station. The jury awarded Arno \$3.7 million for past economic damages and \$9.4 million for future damages. The defendants admitted liability for the crash.

More Than Just a Better VCR

SAN JOSE, CALIF.—TiVo has developed new audience-measurement tools that it says will give broadcasters and advertisers "the first opportunity to analyze second-by-second specific viewing patterns within television programs." At the same time, the company announced it will offer a subscription quarterly report (the *TiVo Commercial Viewing Report*) that uses this new measurement capability to report on viewing patterns within prime time programs.

TiVo's new service uses statistics derived from "anonymous and aggregate

morning news

Welcome to the Big Apple



Shon Gables, morning news anchor/general assignment reporter at WDIV-TV Detroit since 2000, starts today as co-anchor of WCBS-TV New York's morning newscast with Michael Pomeranz. Gables joined WDIV-TV from KWTW(TV) Oklahoma, City where she had been an anchor for two years. She began her career at KVSP(AM) Oklahoma City and also worked at KWCH-TV Wichita, Kan., where she was anchor of the station's public-affairs programming. WCBS-TV anchor Cindy Hsu, who has served as morning anchor since January, will remain as co-anchor of the noon news with Pomeranz, and will continue to anchor special reports.

data" collected when TiVo DVRs make a daily phone call to the company's Broadcast Center to retrieve and download programming information. This data, TiVo says, can be culled into large samples that can be analyzed on a near real-time basis. TiVo says it can provide data on programs in any day-part, allowing clients to analyze specific viewing patterns during programs.

The *TiVo Commercial Viewing Report* provides a numerical ranking of viewer retention of each show airing in prime time on major networks. It tracks specific viewing patterns during the programs and assigns a numerical score to indicate the program's ability to retain viewers. The methodology was developed with Starcom MediaVest Group.

Changing Faces in Chicago

CHICAGO—There have been lots of hirings in the Windy City recently. First, was the homecoming of weather anchor Andy Avalos to WMAQ-TV. Avalos did weather there from 1994 to '98 and, before that, at WLS-TV from 1984 to '94.

Over at WBBM-TV, veteran Chicago broadcaster Derrick Blakley has joined as co-anchor of the 4:30 p.m. news, with Mary Ann Childers. He will also serve as a general assignment reporter. Blakley spent 15 years at WMAQ-TV and was a CBS News correspondent from 1980 to '87, based in Chicago, London and Bonn, Germany.

WBBM-TV has also named Jon Duncanson and Sylvia Gomez, husband and wife, co-anchors for the station's weekend newscasts and will also do reporting during the week. They will begin work at the station June 30. Duncanson and Gomez gave up their respective reporting and anchoring positions in

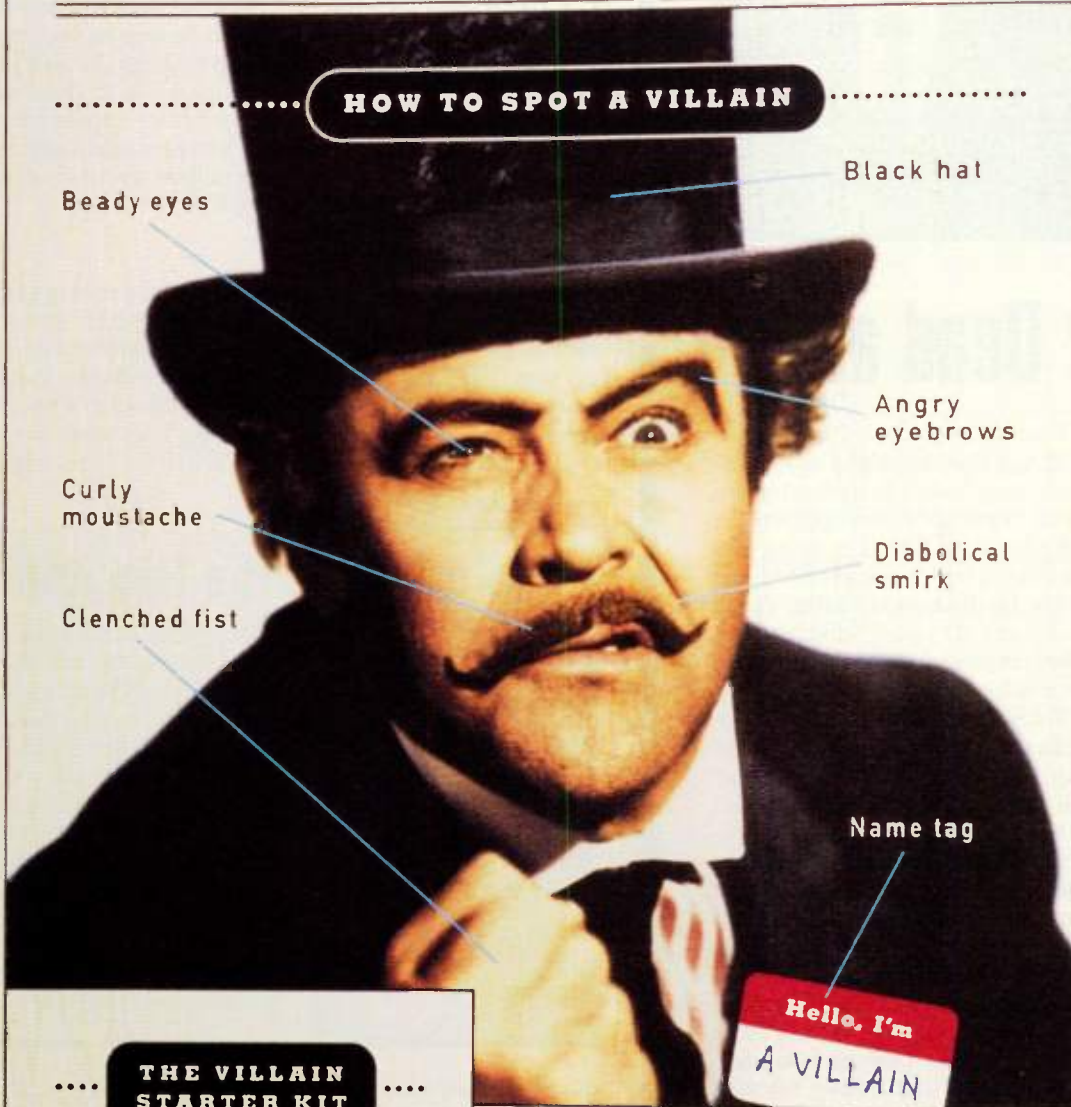
Chicago in 1998 to take a sabbatical. They returned to the business earlier this year as national correspondents for NBC News.

Anchor Moves in Philly

PHILADELPHIA—Larry Mendte, evening news anchor at WCAU-TV has switched to KYW-TV. He won 15 regional Emmys at WCAU-TV, which he joined in 1997. Previously, he co-hosted *Access Hollywood* and was an anchor and reporter at WBBM-TV Chicago. While at WBBM-TV, Mendte earned 27 Emmys.

— The TURNER CLASSIC MOVIES GUIDE to HOLLYWOOD VILLAINS —

..... HOW TO SPOT A VILLAIN



..... PROPERLY WRINGING THE HANDS



— Fig. 1 —

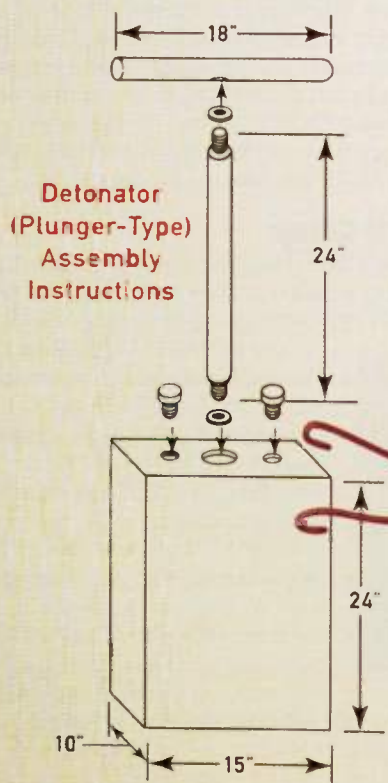


— Fig. 2 —

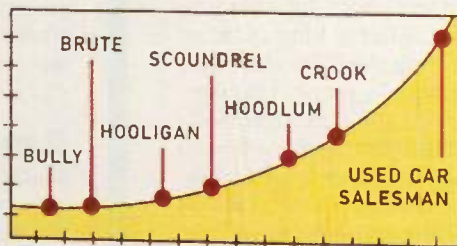


— Fig. 3 —
[Repeat as necessary]

..... THE VILLAIN STARTER KIT



..... DEGREES OF VILLAINY

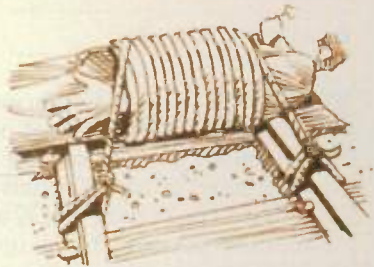


..... THE MANIACAL LAUGH



— The TURNER CLASSIC MOVIES GUIDE to HOLLYWOOD VILLAINS —

..... **KNOTS FOR EVILDOERS**



THE RAILROAD-
TRACK HITCH



THE CHAIR
ROUNABOUT



THE OVERHAND
BLINDFOLD SHANK



THE TIE-THE-HERO-TO-THE-
BOMB-SET-TO-EXPLODE-
VERY-SOON-SO-THERE'S-
NO-POSSIBLE-WAY-HE-CAN-
ESCAPE-IN-TIME KNOT

..... **MOVIE BOMBS**



Seen in *The Informer*, 1935.



Seen in *I Am a Fugitive from
a Chain Gang*, 1932.



Seen in
Buccaneer Bunny, 1948.



Seen in movie theaters, 1980.

..... **WHAT HAPPENS
TO VILLAINS**



2%	5%	93%
ESCAPE WITHOUT A TRACE	CAPTURED BY HERO	ELUDE HERO ONLY TO BE CAPTURED IN THE SEQUEL

..... **HOW A CABLE OPERATOR
CAN AVOID BEING THE BAD GUY**

These days, there's a new breed of movie villain invading our homes. The kind that promises one thing, but delivers another. The kind that commits the unforgivable crime of showing commercials. The kind that isn't Turner Classic Movies. Unlike the bad guys, TCM is basic cable's ONLY commercial-free classic movie channel, showing every one of the world's greatest movies unedited and uncolorized. That's TCM. When it comes to the classics, nobody has a cleaner record.



PROGRAMMING



In 26 metered markets, *The Wayne Brady Show's* rating dropped an average of 39% from its lead-in and 37% from its time period last year.

Brady Is Emmy Winner but Ratings Loser

Buena Vista expects a turnaround when the show goes national

BY PAIGE ALBINIAK

Although Buena Vista's *The Wayne Brady Show* won four Daytime Emmys last month, including Best Host for Brady and a tie for Best Talk Show with ABC's *The View*, its performance in the May sweeps was nothing to brag about.

Airing in 26 metered markets, the show saw its rating drop an average of 39% from its lead-in and 37% from its time-period performance last year, according to Nielsen's overnight weighted metered-market ratings. Ratings also are down in 19 of those markets from the February sweeps to the May sweeps.

With the show cleared in 85% of the country for a national launch next fall, it will need to see its ratings improve. But Buena Vista executives, station executives and buyers think the show is up to the challenge.

Buena Vista has made changes to the show throughout the year, with John Redmann joining Bernie Brillstein at the executive producer's helm midseason. It also has made the show faster-paced, with more human-interest elements, man-on-the-street stunts, and opportunities for the multitalented Brady to perform.

"We've done extensive research on this show, and we've found that women just love Wayne. They love

him singing with guests, and they love him getting up and dancing," says Holly Jacobs, executive vice president of programming and development for Buena Vista Productions.

Prior to the show's national launch, Buena Vista Television plans to make changes to the set and expand the human-interest stories, she says.

While the household ratings aren't stellar, the show is performing to Buena Vista's satisfaction in its key demo of women 25-54, says Lloyd

'The Wayne Brady Show is absolutely superior to its ratings, in my opinion.'

VIRGINIA HUNT,
KCBS-TV/KCAL-TV Los Angeles

Komesar, BVT's senior vice president of strategic research. "The ratings tell me we are connecting to a viewer that, from a demo standpoint, is pretty valuable to our stations. We are hitting right now in the heart of the No. 1 daytime demo: women 25-54."

That said, a show still must perform in the household ratings if it's going to stay on the air.

"It's always a concern when a program is not as successful as the show it replaces, and it's a concern if a program has a compatible lead-in and is not able to hold audience," says Bill

Carroll, vice president, programming, Katz Television Programming Group. "But it is unfair to take a long-running show and use that as the benchmark for a show that is just going on the air."

Right now, *Brady* is being compared year-to-year against the last month of *The Rosie O'Donnell Show*, which generated strong ratings even as it wound down. It also is being asked to maintain the lead-in audience of strong shows, such as *Live With Regis and Kelly* and *General Hospital*.

On ABC-owned WABC-TV New York, the show is down 29% compared with *Rosie* last year, down 28% from its lead-in, and 13% February-to-May.

On Viacom-owned KCAL-TV Los Angeles at 10 a.m., the show turned in a 0.8 rating/3 share in the May sweeps, no change from February but down 47% year-to-year vs. its predecessor in the time slot, Warner Bros.' *Judge Greg Mathis*.

"*The Wayne Brady Show* is absolutely superior in its ratings, in my opinion," says Virginia Hunt, director of programming for the KCBS-TV/KCAL-TV duopoly. But because of other schedule considerations it might not be back next year.

In Chicago, where *Brady* airs on Weigel Broadcasting's independent WCIU-TV, the show was downgraded to 10 a.m. from 4 p.m., it did a 0.5/1 in the May sweeps. For the time period, it was a 58% drop sweeps-to-sweeps and a 67% decline from last year. ■

Bravo Likes New Shows' Buzz

BY ALLISON ROMANO

Bravo President Jeff Gaspin wants to set this straight: His NBC-owned network is not morphing into a channel for gay men. Bravo does, however, have two new talked-about reality shows that center on gay men.

Gaspin doesn't mind that his upcoming series *Queer Eye for the Straight Guy* and *Boy Meets Boy*, both debuting in July, have grabbed headlines. He hoped these originals would get people talking about Bravo. Under former owners Rainbow Media and MGM, high-brow Bravo didn't generate much buzz.

"We knew we'd get the most attention for these two shows," Gaspin said, "But we didn't go in saying 'I want this to be a gay network.'"

Showtime is looking to launch a pay gay channel, and MTV may produce some programming for the service.



On upcoming *Queer Eye for the Straight Guy*, gay experts in fashion, design, etc., will "make over" a straight man.

Gaspin says Bravo's shows are inspired by the lifestyle and dating formats that are working on other networks.

On *Queer Eye*, which bows July 15 at 10 p.m. ET, five gay men, experts in such areas as fashion, design, and food and wine, "make over" a straight man. *Boy Meets Boy* is a *Bachelor*-esque gay dating show with a bachelor pool of both straight and gay men.

For all the attention, Gaspin notes, *Queer Eye* and *Boy Meets Boy* are just two hours of programming per week on a network that airs nearly 24/7.

There's more to Bravo than that, he says. Bravo has a new deal for arty Miramax movies like *Good Will Hunting*, and off-net episodes of *The West Wing* arrive in August. *Inside the Actors Studio* is still chugging along, and NBC's new reality hit *Fame* is being repurposed on Bravo. For summer, there is a batch of original specials, including one on TV's greatest characters.

Queer Eye was already in development when NBC took over Bravo last December. Gaspin, who also oversees reality programming for NBC, greenlighted *Boy Meets Boy*, which debuts later in July and will likely run with *Queer Eye*. ■

SYNDICATION WATCH

RATINGS | May 26-June 1

Nielsen Media Research

| daytime |

Top 25 Shows Adults 18-49

RANK/PROGRAM	AA	GAA
1 <i>Seinfeld</i>	4.3	5.0
2 <i>Friends</i>	4.2	4.9
3 <i>Seinfeld (wknd)</i>	3.9	4.8
4 <i>Everybody Loves Raymond</i>	3.1	3.5
5 <i>Will & Grace</i>	2.7	3.0
6 <i>That '70s Show</i>	2.5	3.1
7 <i>Wheel of Fortune</i>	2.2	NA
8 <i>King of the Hill</i>	2.1	2.3
9 <i>Entertainment Tonight</i>	2.0	2.1
10 <i>Everybody Loves Raymond (wknd)</i>	1.9	NA
10 <i>Judge Judy</i>	1.9	2.7
10 <i>Friends (wknd)</i>	1.9	1.9
13 <i>Maury</i>	1.8	1.9
13 <i>Dr. Phil</i>	1.8	1.8
15 <i>Jeopardy</i>	1.7	NA
15 <i>Dharma & Greg</i>	1.7	1.8
15 <i>Frasier</i>	1.7	1.8
18 <i>Home Improvement</i>	1.6	2.3
19 <i>Live With Regis and Kelly</i>	1.5	NA
19 <i>Just Shoot Me (wknd)</i>	1.5	1.7
19 <i>Jerry Springer</i>	1.5	1.6
19 <i>Entertainment Tonight (wknd)</i>	1.5	1.5
23 <i>Divorce Court</i>	1.4	1.8
23 <i>Drew Carey</i>	1.4	1.5
23 <i>ER</i>	1.4	1.5
23 <i>Stargate SG-1</i>	1.4	1.5
23 <i>The X-Files</i>	1.4	1.5

Top Off-Net Sitcoms Adults 18-49

RANK/PROGRAM	AA	GAA
1 <i>Seinfeld</i>	4.3	5.0
2 <i>Friends</i>	4.2	4.9
3 <i>Seinfeld (wknd)</i>	3.9	4.8
4 <i>Everybody Loves Raymond</i>	3.1	3.5
5 <i>Will & Grace</i>	2.7	3.0

According to Nielsen Media Research Syndication Service Ranking Report May 26-June 1, 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

Six Women Try *Starting Over*

BY PAIGE ALBINIAK

NBC Enterprises is preparing to launch reality strip *Starting Over* on Monday, Sept 8. The syndicator has selected the first six women who will work on achieving goals while living together in a house in Chicago.

The producers will give out only first names when the show begins, but the six are a 20-year-old from Pennsylvania who wants to return to college; a 62-year-old grandmother from Illinois who wants to become a standup comic; a 45-year-old single mother from New Jersey who wants to lose weight and start dating; a 32-year-old former model from New York who wants to jump-start her career; a 30-year-old attorney from Dallas who wants to be less materialistic; and a 36-year-old breast-cancer survivor from Arizona who wants to develop more confidence so she can speak publicly about her illness.

The women will be helped by two life coaches, says Linda Finnell, senior vice president of programming at NBC Enterprises.

To find the women, NBC Enterprises and production company Bunim/Murray held open casting calls in 11 cities across the country. It also got more than 100,000 hits on its Web site and ran TV and radio spots.

The show will start with six women, but the producers have identified several others to be on deck. A woman will leave the house when she reaches her goal or if the others decide she isn't working hard enough and ask her to leave.

"The house really will be governed by the women themselves," Finnell says.

Some folks in Chicago wish NBC would start over itself and find somewhere other than the ritzy Gold Coast to film the show. But Finnell doesn't expect that a legal skirmish the show's producers are having with neighbors will delay production.

NBC Enterprises is completing a promotion now, and stations are expected to start airing it early next month. Created in conjunction with the NBC Agency, the spot features a marathon runner who keeps seeing images of herself in the crowd in different roles, such as bride or mother, says Mary Beth McAdaragh, vice president of marketing for NBC Enterprises. When she gets to the end, she finds she has arrived at the starting line, not the finish line. ■



Promo spot for NBC Enterprises' upcoming reality strip *Starting Over* will begin airing next month.

Syndie

Insider

Ambush Makeover Starts This Month

Twentieth Television will launch first-run show *Ambush Makeover* at the end of June. In it, teams of makeover artists stop people on the street and make them over on the spot. "The back-stories and the reaction to them revealed are as much fun as the makeovers themselves and will involve viewers from the fast-paced, beat-the-clock beginning to the ending drama," said Bob Cook, president and chief operating officer of Twentieth. The strip will get a slow rollout on selected Fox owned-and-operated stations. It is produced by Banyan Productions in association with Twentieth.

BVT Names Oldre Veep

Chris Oldre was named senior vice president of the eastern region for Buena Vista Television. Based in New York, Oldre will oversee BVT's New York and Eastern regional sales forces as well as supervise all East Coast syndication sales. Previously, he was vice president of eastern region sales. He has been at BVT since 1995, starting as an account executive in the central region.

Bad Week for Syndies

Syndicated shows dropped significantly in the week ended June 1, as the May sweeps came to a close and viewers jumped to cable. Households watching broadcast TV in most dayparts fell by an average of 543,000 viewers compared with the prior week, while cable-TV households rose by an average of 1.97 million viewers. A few talk shows and first-runs bucked the downtrend, while none of the major court, game, relationship and magazine shows or off-net sitcoms grew from the prior week.

Universal's *Crossing Over With John Edward* had the week's biggest increase among the talkers, gaining 18% to 1.3, its highest rating in 13 weeks. The other veteran talk show to increase was Sony's *Ricki Lake*, rising 12% to 1.9. Losing ground were King World's *The Oprah Winfrey Show*, down 5% to 6.0; Buena Vista's *Live With Regis and Kelly*, down 8% to 3.6; Universal's *Maury*, down 3% to 3.2; Universal's *The Jerry Springer Show*, down 4% to 2.5; and Paramount's *Montel Williams*, down 4% to 2.4. The winners among the high-profile rookie strips included NBC Enterprises' *The John Walsh Show*, gaining 8% to 1.4, and Warner Bros.' *Celebrity Justice*, growing 8% to 1.3 in mostly late-night slots.

A Winning Season Finale!

Time Period Ranks

#1 W18-49 #1 M18-49 #1 M18-34
 #1 W25-54 #1 M25-54 #1 TEENS

Beating... The Bachelor Women Tell All Special (ABC)
 Dawson's Creek Series Finale (WB) • West Wing Season Finale (NBC)
 60 Minutes II (CBS) • Enterprise Special (UPN)

Just Sold ... San Francisco KTVU/KICU ...
 Atlanta WUPA ... Hartford WTIC/WTXX ... 40% SOLD!

Source: N11, Galaxy Explorer, 5/14/03, 8:30-10pm TP, AA Ratings

The Bernie Mac Show

AVAILABLE 2005



NIELSEN | June 2-8 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

June 2-8

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. MTV Movie Awards	6/5	MTV	3.9
2. WWE 10p	6/2	TNN	3.5
3. LTS: Golden Girls Grt	6/2	LIFE	3.2
3. WWE 9p	6/2	TNN	3.2
5. Trading Spaces	6/7	TLC	2.9
5. Fairly Odd Parents	6/7	NICK	2.9
5. Fairly Odd Parents	6/8	NICK	2.9
8. SpongeBob SqrPants	6/7	NICK	2.8
8. MTV Mv Awards Post	6/5	MTV	2.8
8. Law & Order	6/3	TNT	2.8

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. MTV Movie Awards	6/5	MTV	3.8
2. WWE 10p	6/2	TNN	3.1
3. Trading Spaces	6/7	TLC	2.7
3. WWE 9p	6/2	TNN	2.7
5. MTV Mv Awards Post	6/5	MTV	2.5
6. Real World XXIII	6/3	MTV	2.0
7. Human Beings	6/7	TLC	1.9
7. American Choppers	6/2	DISC	1.9
9. MTV Mv Awards Pre	6/5	MTV	1.7
9. MTV Movie Awards	6/7	MTV	1.7

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

June 2-8

Total households (in millions)

	WEEK	STD
1. NBC	6.7	8.1
2. CBS	6.6	8.7
3. ABC	4.8	6.6
4. FOX	4.6	6.3
5. UPN	2.2	2.4
6. WB	2.0	2.7
7. PAX	0.8	0.9

Adults 18-49 (in millions)

	WEEK	STD
1. NBC	4.3	5.6
2. FOX	3.7	5.4
4. ABC	3.4	4.7
2. CBS	3.3	4.8
5. UPN	1.6	1.9
6. WB	1.4	2.2
7. PAX	0.3	0.4

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	STD
1. Everybody Loves Raymond	CBS	10.8
2. CSI	CBS	10.5
3. ABC News Special	ABC	10.3
4. CSI: Miami	CBS	9.7
4. Law & Order	NBC	9.7
6. Without a Trace	CBS	9.6
7. Law & Order: CI	NBC	9.4
8. Still Standing	CBS	9.1
9. Law & Order Wed 9p	NBC	8.6
10. Law & Order: SVU	NBC	8.5

Adults 18-49 (in millions)

	WEEK	STD
1. Everybody Loves Raymond	CBS	7.2
2. CSI	CBS	6.4
3. CSI: Miami	CBS	6.3
4. American Juniors	FOX	6.2
5. Still Standing	CBS	6.1
5. For Love or Money	NBC	6.1
7. Law & Order	NBC	5.7
8. NBA Finals Game 3	ABC	5.6
8. Law & Order: CI	NBC	5.6
8. Miss Universe Pageant	NBC	5.6

SOURCE: Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	UPN	WB
37	2.7/5	8.5/14	6.6/11	4.5/8	0.8/1	2.2/4	2.3/4
8:00	75. Stanley Cup Finals	23. King of Queens 6.6/12	31. Fear Factor 5.7/10	54. Fox Movie Special—Austin Powers: The Spy Who Shagged Me 4.5/8	117. It's a Miracle 0.6/1	82. The Parkers 2.2/4	75. 7th Heaven 2.7/5
8:30	Game 4—New Jersey Devils vs. Anaheim Mighty Ducks 2.7/5	13. Yes, Dear 7.4/12			113. Sue Thomas, F.B. Eye 0.7/1	80. One on One 2.3/4	
9:00		1. Ev Lvs Raymnd 10.1/16	17. For Love or Money* 7.0/11			82. Girlfriends 2.2/4	92. Everwood 1.8/3
9:30		8. Still Standing 8.5/14				84. Half & Half 2.1/3	
10:00		4. CSI: Miami 9.1/15				102. Diagnosis Murder 1.1/2	
10:30							
MONDAY							
	5.2/9	5.2/9	7.1/12	6.1/10	0.8/1	2.3/4	1.9/3
8:00	45. 8 Simple Rules 4.9/9		31. Dog Eat Dog 5.7/10	14. American Juniors* 7.3/12	113. Weakest Link 0.7/1	94. America's Next Top Model 1.6/3	88. Gilmore Girls 1.9/3
8:30	39. 8 Simple Rules 5.2/9						
9:00	30. According/Jim 5.8/9	39. AFI 100 Years, 100 Heroes 5.2/9	11. 52nd Annual Miss Universe Pageant 7.9/13	45. Keen Eddie* 4.9/8	117. Just Cause 0.6/1	72. America's Next Top Model 3.0/5	88. Smallville 1.9/3
9:30	50. Less Than Perfect 4.6/7						
10:00	39. NYPD Blue 5.2/9					98. Diagnosis Murder 1.1/2	
10:30							
TUESDAY							
	5.9/11	6.4/11	7.9/14	4.9/8	0.8/1	1.5/3	1.8/3
8:00	63. NBA Shootaround 3.5/7	50. Celine in Las Vegas 4.6/8	23. Fame 6.6/12	49. That '70s Show 4.8/9	108. Candid Camera 0.8/1	94. Enterprise 1.6/3	92. WB Special Movie—Ready to Rumble 1.8/3
8:30				34. That '70s Show 5.5/10			
9:00	25. NBA Finals Game 1—New Jersey Nets vs. San Antonio Spurs 6.4/11	15. 60 Minutes II 7.1/12	9. Law & Order 8.1/13	43. Bernie Mac 5.1/9	108. Doc 0.8/1	98. The Twilight Zone 1.4/2	
9:30		12. 48 Hours Investigates 7.7/13	4. Law & Order 9.1/16	58. Cedric/Entertain 4.2/7			
10:00						105. Diagnosis Murder 0.9/2	
10:30							
WEDNESDAY							
	2.7/5	8.1/14	6.4/11	3.9/7	0.7/1	3.1/5	1.4/3
8:00	75. Stanley Cup Finals Game 5—Anaheim Mighty Ducks vs. New Jersey Devils 2.7/5	38. Amazing Race 4 5.3/10	20. Friends 6.7/13	50. Stupid Behavior 4.6/9	113. It's a Miracle 0.7/1	70. WWE Smackdown! 3.1/5	98. Sabrina/Witch 1.4/3
8:30			29. Scrubs 6.1/11	56. 30 Secs to Fame 4.3/8			102. The O'Keefes 1.1/2
9:00		2. CSI 9.8/17	25. Will & Grace 6.4/11	66. The Pulse 3.4/6	120. Encounters With the Unexplained 0.5/1		94. Jamie Kennedy 1.6/3
9:30			20. Frasier 6.7/11				
10:00		6. Without a Trace 9.0/16	25. ER 6.4/11				
10:30						108. Diagnosis Murder 0.8/1	
THURSDAY							
	4.7/9	4.3/8	6.7/13	2.8/5	0.8/2	1.4/3	2.1/4
8:00	70. NBA Shootaround 3.1/7	58. Baby Bob* 4.2/9	43. Tom Brokaw Reports 5.1/10	75. Fastlane 2.7/5	108. Friday Night FNix—Lightning: Fire From the Sky 0.8/2	98. UPN's Movie Friday—Fled 1.4/3	88. What I Like About 1.9/4
8:30		60. Yes, Dear 3.9/8					84. Reba 2.1/4
9:00	39. NBA Finals Game 2—New Jersey Nets vs. San Antonio Spurs 5.2/10	68. Hack 3.3/6	15. Dateline NBC 7.1/13	74. Fastlane 2.9/5			80. Reba 2.3/4
9:30		34. 48 Hours Investigates 5.5/11	10. Law & Order: Special Victims Unit 8.0/15				84. Grounded for Life 2.1/4
10:00						105. Diagnosis Murder 0.9/2	
10:30							
FRIDAY							
	2.4/5	5.0/10	3.4/7	4.2/8	0.7/1		
8:00	79. Stanley Cup Finals, Game 6—New Jersey Devils vs. Anaheim Mighty Ducks 2.4/5	31. The Price Is Right 5.7/12	66. NBC Saturday Night Movie—Carrie 3.4/7	69. Cops 3.2/7	117. Candid Camera 0.6/1		
8:30				62. Cops 3.7/8			
9:00		45. The District 4.9/9		45. AMW: America Fights Back 4.9/9	113. PAX Saturday Night Movie—Murder Among Friends 0.7/1		
9:30							
10:00		54. The Agency 4.5/9					
10:30							
SATURDAY							
	7.1/13	5.8/10	5.7/10	4.0/7	0.8/1		1.9/3
7:00	3. ABC News Special 9.6/18	17. 60 Minutes 7.0/13	(nr) Arena Football League Playoffs 1.1/3	72. Futurama 3.0/6	120. Candid Camera 0.5/1		94. Everwood 1.6/3
7:30				63. King of the Hill 3.5/7			
8:00	61. NBA Shootaround 3.8/7		28. Law & Order: Criminal Intent 6.2/11	36. The Simpsons 5.4/10	108. Doc 0.8/1		
8:30				50. King of the Hill 4.6/8			84. Charmed 2.1/3
9:00	17. NBA Finals Game 3—San Antonio Spurs vs. New Jersey Nets 7.0/12	36. 57th Annual Tony Awards 5.4/9	7. Law & Order: Criminal Intent 8.8/14	56. Malcolm/Middle 4.3/7	104. Sue Thomas, F.B. Eye 1.0/2		
9:30				63. Oliver Beene 3.5/6			
10:00			20. Crime & Punishment 6.7/12		105. Just Cause 0.9/2		
10:30							
SUNDAY							
Averages							
Week	4.5/8	6.2/11	6.3/11	4.3/8	0.8/1	2.1/4	1.9/3
S-T-D	6.2/10	8.1/13	7.6/12	5.9/10	0.8/1	2.2/4	2.5/4

Tan tint indicates winner of time slot

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

MARKET | Phoenix | FOCUS

AT A GLANCE

The Market

DMA rank	16
Population	4,149,000
TV homes	1,524,000
Income per capita	\$17,608
TV revenue rank	12
TV revenue	\$387,200,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	KTVK(TV)	3	Ind. Belo
2	KPNX(TV)	12	NBC Gannett
3	KSAZ-TV	10	Fox Fox
4	KPHO-TV	5	CBS Meredith
5	KNXV-TV	15	ABC Scripps Howard
6	KASW(TV)	61	WB Belo
7	KTVW-TV	33	Uni. Univision
8	KUTP(TV)	45	UPN Fox
9	KPPX(TV)	51	Pax Paxson
10	KDRX-LP	48	Tel. NBC
11	KPAZ(TV)	21	TBN Trinity

*May '03, total households, 6 a.m.-2 a.m., Sun.-Sat.

Cable/DBS

Cable subscribers (HH)	914,400
Cable penetration	60%
ADS subscribers (HH)**	259,080
ADS penetration	17.2%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	RATING/SHARE***
Oprah (KTVK)	6.7/17
Network Show	
American Idol (KSAZ-TV)	22.8/32
Evening Newscast	
KTVK	6.6/13
Late Newscast	
KPNX	10.7/19

***May 2003, total households

SOURCES: Nielsen Media Research, BIA Research



For Love or Money's Rob Campos (c) has a secret.

Hidden Past for Reality-Show Star

BY PAIGE ALBINIAK

Attorney Rob Campos, the star of NBC's latest reality show, *For Love or Money*, was forced out of the U.S. Marine Corps in 1999 after groping a female Navy officer while he was drunk. Web site Thesmokinggun.com. reported last week.

NBC responded that production on the show has been completed, but the network clearly would have preferred to know about Campos's indiscretion before casting him. "NBC and [executive producer Bruce] Nash were not aware of the incident that occurred while Mr. Campos was in the military," the network said in a statement. "The incident is not public record and thus was not found in the public-record searches conducted by the investigator hired by the show."

Campos apologized, saying, "I had believed that it was a private matter that had been resolved. I received two commendations while in the military, as well as an honorable discharge, and did not believe that the incident was relevant to my potential participation in the show."

According to Associated Press, the publicity surrounding the revelations has caused the Dallas law firm with which Campos worked on an independent contract basis to stop working with him. ■

Tough Fight in News

It's easy to tell when there's big breaking-news story in Phoenix. Just look up—for the market's five news helicopters. Yup, five. And if having five stations going head to head at 10 p.m. doesn't make the market unusual, then how about the fact that the top station is an indie?

That would be Belo's KTVK(TV). "We're unique," says General Manager Skip Cass, "in that we do eight hours of local news a day on weekdays."

John Culliton, general manager of Scripps Howard KNXV-TV, calls Phoenix "as competitive a news market as I've ever seen," and this from the former head of KCBS-TV Los Angeles and WCCO-TV Minneapolis. "There are nights when there are decimal points separating four TV stations at 10 o'clock," he adds. "Not many markets have five morning newscasts either. Both KPHO-TV and ourselves have added 4:30 a.m. casts, which shows how the morning is very hard-fought."

Bob Furlong, general manager of Meredith's KPHO-TV, agrees: "There's not much that doesn't get covered in this market. It's who gets there first."

Phoenix is one of the fastest-growing areas in the country. "There are so many people coming here at such a huge rate that only 49% of the market is loyal to one news station," Culliton says. The general consensus is that this No. 16 DMA will move up a spot or two in a few years, and some feel it could break into the top 10 in five years.

The competitiveness of the news market is a reflection, many feel, of the strengths of their owners. "Look at the companies here," says Furlong: "Belo, Gannett, Fox, us [Meredith] and Scripps Howard. It makes for really competitive, good news. We all have the latest and the greatest."

And Cass adds, "You've got a lot of new faces here. I've been here about a year and a half, and there's probably one other GM who has more tenure than I do, which suggests there are a lot of companies that are getting very aggressive about Phoenix and are lining up a lot of resources here."—Mark K. Miller



WHAT THEY DO

50% of the population is between 18-54, much younger than most cities.

7 Major League Baseball teams train in the Phoenix area during the winter.

\$5B is pumped into the local economy by more than 12 million visitors a year.

300 days a year are sunny; average temperature is 85 degrees.

SOURCE: Greater Phoenix Convention and Visitors Bureau

HATCHETT PRESIDES OVER GREENSBORO!

Women are showing good judgement on WGHP, making **JUDGE HATCHETT #1** at 11am among W18-34 (3.5 rtg), W18-49 (2.8 rtg) & W25-54 (2.8 rtg)!

#1 RATED COURT SHOW IN THE MARKET WITH W18-34!

+250% VS. NOV!

JUDGE HATCHETT

SONY PICTURES TELEVISION

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Source: NSI, DMA Rtg., May '03 Sweep, M-F, 11A-11:30A to 12:30P, (court shows—Judge Judy, Joe Brown, Judge Mathis, Texas Justice, Divorce Court, People's Court), Nov '02 TP history

TV BUYER

Sports Upfront Is Robust But Less Wild Than Prime Time

BY STEVE MCCLELLAN

Like most TV commercials in this year's go-go upfront market, sports spots will cost more next season, although the price hikes will be less than those paid for prime time.

The sports upfront advertising marketplace is under way, and both buyers and sellers see strong demand fueling price hikes and, in some cases, substantial price hikes.

But the increases are less than the 15%-plus the broadcast networks were getting for their prime time inventory and, depending on the client and the sport appear to range from mid-single digit to low double digit gains.

When it's all added up, this year's TV sports ad spending will total nearly \$7 billion. A little more than \$2 billion of that will be accounted for by NFL ads.

"It's a good marketplace but not as robust as prime time," says Bob Riordan, senior vice president, national broadcast, MPG. "It's good sought-after programming so there's a lot of demand out there for the NFL and other sports product. But it's early, and there is no frenzy."

Pro football is probably in the best shape; when it's all said and done, both CBS and Fox executives say they expect to average 10% or 11% gains in prices on NFL ad inventory. Riordan's response: "God bless them and the Red Sox."

That's the expectation at least, with both networks having sold 40% or a little more of their upfront National Football League inventory. Whether they achieve that average by the time they sell out remains to be seen. The NFL market probably won't wrap up until mid to late July.

ABC's Monday-night package and ESPN's Sunday night are about 80% sold

at prices reported to be in the high-single-digit range. Ed Erhardt, president of ad sales and marketing for ESPN/ABC Sports, confirms the sold level only.

But last season's NFL ratings make a good selling point. According to Nielsen Media Research, all three broadcast networks experienced double-digit ratings gains for young men (18-34) and double- or single-digit gains among men 18-49.

Among those getting their NFL money down early are the beer and auto advertisers, sales executives say. Anheuser-Busch has reportedly completed its football deals, up through and including next year's Super Bowl. Chrysler and Honda have also done deals.

College football spots are also being sold now and are said to be commanding rate hikes slightly lower than pro football.

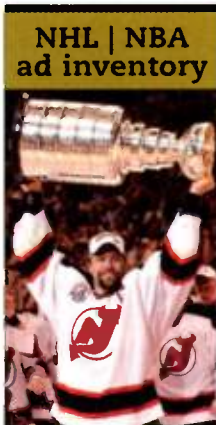
ESPN has sold about 30% of the available upfront ad inventory for next season's National Hockey League and National Basketball Association games, Erhardt confirms. The most he'll say about rates is that they are generally in line with the range of increases being achieved in the ongoing cable upfront market: 4% to 12%, although others say the double digit figures are overly optimistic.

The sports upfront is different from the prime time upfront that kicks off the ad-selling season off in mid May. Sports are frequently marketed as "events," and, because they are seasonal, each tends to have its own upfront but with crossover to other markets.

The NFL has its own market, but some inventory also gets sold in the prime time upfront. There's even a separate market for the Super Bowl, which remains the single highest-ticket event an advertiser can buy on TV. Fox won't even begin selling NASCAR, which debuts on



Both CBS and Fox expect 10%-11% price gains on their upfront National Football League ad inventory.



30%

of ESPN's available time for next season's professional hockey and basketball games has been sold.

the network in February, until the fall

CBS started selling Super Bowl spots for the January 2004 game and regular-season NFL during the main broadcast upfront.

It's unusual for football to start moving this early, but John Bogusz, executive vice president, sports sales, CBS, said he wanted to jump-start the network's sports marketplace off the red-hot demand for prime time sales that preceded it.

The Super Bowl continues to draw record pricing—this year's range so far being between \$2.2 million and \$2.3 million per 30-second spot, or slightly higher than the average \$2.2 million that ABC got for the 2003 game. Spots in the division championships will go for close to \$1 million per 30, while spots in earlier playoff contests will cost between \$400,000 and \$600,000.

"With the strength of this prime time upfront marketplace, we were able to move some sports along with it," says Bogusz. And some agencies were eager to do some of their sports business early to take advantage of better rates, he added.

While CBS sold some football early, Fox took advantage of the strong main upfront to move some baseball inventory, confirmed Jon Nesvig, president of national ad sales at Fox. At this point, Fox has sold almost 60% of its Major League Baseball inventory, although the sport itself has seen something of

an attendance slump this season.

Both football and baseball are pacing ahead of last year's pricing "although it's not the same kind of runaway market that prime time was," says Nesvig.

The Athens Olympics on NBC next summer (Aug. 13-29, 2004) will account for close to \$1 billion. People familiar with the numbers say NBC's targeted goal is \$900 million and the network has reached the 80% mark, or roughly

When it's all added up, this year's TV sports ad spending will total nearly \$7 billion.

\$720 million, with another year left to sell. It's not unusual for NBC to surpass the stated sales goal for the Olympics.

One TV sport that continues to show softness is golf, which has traditionally relied on financial-services suppliers and golf-equipment manufacturers as two of its strongest categories. Both categories have yielded reduced spending over the past year. Of all the sports right now, "that's the toughest sell," says one ad executive.

Will it bounce back? It should improve as the general economy improves, executives say. "We're still waiting for some of the financials to come back, but it's been a little more active," says Bogusz.

Erhardt agrees: "We're starting to see some uptick there." ■

SONY[®]

$(W/S)^2$



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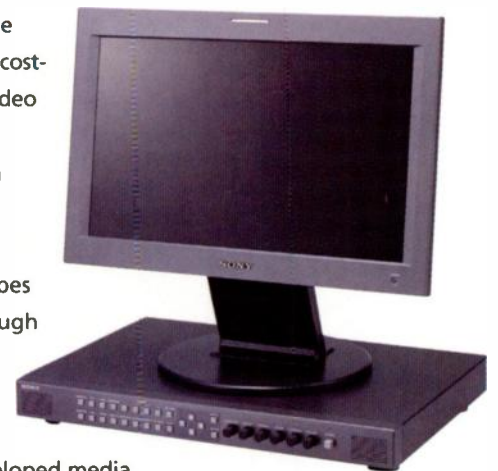
SONY UNVEILS NEW WORKFLOW INNOVATIONS INCLUDING PROFESSIONAL OPTICAL DISC VIDEO SYSTEM, MXF FILE TRANSFER, METADATA SOLUTIONS, REMOTE MANAGEMENT AND DIAGNOSTICS, AND STORAGE SOLUTIONS

At NAB 2003, Sony Electronics is unveiling new technologies that enable broadcasters and video professionals to work smarter, faster and more cost-effectively, with improved access to recorded material and enhanced video system management.

Sony's workflow innovations will leverage industry-standard data networking for greater efficiency throughout the video production process. With these innovations, video professionals will be able to move assets over IT networks without having to hand-carry videotapes from one process to the next, track the contents of videotapes through metadata, and monitor the health of their systems through remote maintenance and administration.

The workflow benefits will feature prominently in new Sony products, including a professional optical disc video system and newly developed media. Two optical disc camcorders, along with associated studio, compact and mobile decks, will offer remote management via Simple Network Management Protocol (SNMP), as well as metadata networking of low resolution proxy audio/video, which can be transferred up to 50 times faster than real-time. The three optical decks also will support Material Exchange Format (MXF) file transfers over IT networks.

"Our new workflow innovations are designed to help our customers streamline their acquisition and production without the need for radical changes in infrastructure," says Pat Whittingham, president of Sony Electronics' Business Solutions and Systems Company. "Many of these workflow enhancements will feature prominently in our products and are compatible with existing Sony equipment that many industry professionals already own."



MEDIA EXCHANGE FORMAT (MXF) FILE TRANSFER

The new professional optical disc decks will join other Sony products that support MXF. The company will also introduce new technologies that link MXF and non-MXF products.

WORK SONY.

MXF-enabled IT-file transfers represent a practical alternative to shipping videotapes or scheduling satellite feeds. MXF enables producers to transfer audio/video assets as conventional data files on IT networks around the office or around the world.

"The MXF technology enables a producer sitting at a PC in New York to send a video clip from a VTR in Moscow to a server in Los Angeles," Whittingham says. "At NAB 2003, the world of devices compatible with MXF file transfer will expand dramatically."

METADATA SOLUTIONS

Sony is also pursuing a complete metadata network, from acquisition and production, to emission and archiving, with many of the key components to be made available to the industry at NAB 2003.

The Sony approach leverages meta-data in the form of Unique Material Identifiers (UMIDs), good shot markers and low-resolution proxy audio/video, which users can browse remotely from any PC on the network. This

will enable robust identification of recorded assets—for convenient access at every stage of production, post-production and archiving.

REMOTE MANAGEMENT AND DIAGNOSTICS

In the IT world, the Simple Network Management Protocol (SNMP) enables an administrator anywhere on the network to track the status and health of networked hardware. At NAB, Sony will showcase how current professional and broadcast video products will incorporate the SNMP standard. Users will be able to monitor and administer the equipment any time, anywhere, via standard data networks.

STORAGE SOLUTIONS

To store and archive the growing volumes of digital files in content storage, production and post-production environments, Sony will demonstrate a next-generation PetaSite® storage system powered by SAIT technology and PetaServe™ hierarchical storage management software (HSM) to provide seamless operation with online disc storage.



SEEING IS BELIEVING

SONY'S PROFESSIONAL OPTICAL DISC SYSTEM FOR STREAMLINING WORKFLOW FEATURES CAMCORDERS, MOBILE, COMPACT AND STUDIO DECKS, AND MEDIA

Sony Electronics' new professional optical disc system, which includes two camcorders and three decks, will be available in the fall. The system is expected to bring a revolutionary change to the world of broadcast news (ENG) and electronic field production (EFP).

"Our professional optical disc system will offer an entirely new paradigm in field acquisition and editing, in moving material at high-speed from the field to the television station to facilitate editing, and by introducing significant new efficiencies to a station's overall workflow," says Steve Jacobs, senior vice president of the broadcast and professional systems division.

The professional optical disc system will offer the choice of recording video with the DVCAM® codec at 25 megabits per second or the MPEG IMX™ codec at 30, 40 or 50 megabits per second. Optical decks will accept both for-



Professional Optical Disc System



Professional Optical Media

mats and offer the full range of analog AV, digital AV and information technology (IT) standards, including metadata storage, proxy AV and compatibility with i.LINK® (based on the IEEE 1394 interface standard) and Ethernet interfaces.



PROFESSIONAL OPTICAL DISC PRODUCTS LAUNCH

Sony's two professional optical disc camcorders and three decks support both the i.LINK® and Ethernet interfaces for transferring assets as Material Exchange Format (MXF) files.

The two camcorders are able to capture high-quality pictures with 2/3-inch EX HAD image sensors and 12-bit analog-to-digital converters. Features include loop/interval recording on a built-in cache memory, Ethernet or wireless LAN interfaces through optional PC-CARD adaptors, and a 2.5-inch (viewable area, measured diagonally) LCD monitor.

The battery-powered mobile deck plays back DVCAM and MPEG IMX recordings and displays them on the built-in LCD monitor. The deck supports up to 30 times faster-than-real-time transfer of low-resolution proxy video over i.LINK and Ethernet interfaces, in addition to MXF file transfers over a 100-BaseT network connection.

The compact, NLE companion deck, a half-rack feeding/recording machine for non-linear editing, supports up to five times faster-than-real-time transfer of full-resolution DVCAM audio and video and up to 50 times real-time transfer of low-resolution proxy audio and video. Transfer speeds for MPEG 4:2:2 video range from four times real-time for MPEG 30Mbps to two-and-a-half-times real-time for MPEG 50Mbps.

The studio deck, which is a standard editing deck that offers both DVCAM and MPEG IMX recording and playback, provides a full complement of analog AV, digital AV and IT interfaces, including the i.LINK interface and Gigabit Ethernet port. The studio deck supports up to five times faster-than-real-time transfer of full-resolution DVCAM audio and video.



World Radio History

WELCOME TO THE WORKFLOW REVOLUTION

THE PROFESSIONAL OPTICAL DISC SYSTEM WILL ENHANCE EVERY STEP OF VIDEO WORKFLOW, FROM ACQUISITION TO POST-PRODUCTION



With Sony's professional optical disc system, every step of a customer's video workflow, from acquisition,

field editing through studio post-production, will be greatly improved, says Theresa Alesso, director of marketing for the optical and network products group.

"Our professional optical disc system will offer dramatically faster editing, faster transfer from field to studio, far easier identification of recorded assets, and lower operating costs," says Alesso.

Sony's two professional optical disc camcorders will enable users to mark their good shots, identify them from a picture-stamp storyboard on the camcorder's LCD monitor, and seamlessly play them back, says Alesso.

The professional optical system records both the high-resolution original and a low-resolution, frame-accurate version called proxy video and audio. From the camcorder, or a battery-operated mobile deck, ENG and EFP teams will be able to transfer the proxy information to laptop editors or back to the studio at up to 30 times faster-than-real-time, so producers can immediately start writing scripts. Based on those scripts, field crew will be able to transfer the high-resolution footage either as video or as a data file over IT networks, saving precious minutes over the current "bulk feed" approach, says Alesso. In the case of compact decks or studio decks, this proxy material will transfer at up to 50 times faster-than-real-time.

GREAT EXPECTA'

In a significant expansion to its CineAlta family of digital motion picture capture and production equipment, Sony has introduced a new high-definition (HD) camera with uncompressed digital 4:4:4 RGB outputs. The company has also announced 4:4:4 HDCAM SR™ portable and studio recorders and specially formulated BCT-SR series videocassettes capable of recording full-resolution RGB digital HD component video.

"For HD imaging this will provide the highest level of digital motion picture production, including shooting miniatures in moviemaking, HD blue/green-screen compositing, motion picture film digital intermediate work, film restoration and recording of high-resolution computer-generated imagery," says Larry Thorpe, senior vice president of content creation systems.

HDC-F950 PORTABLE CAMERA

In accordance with the international high-resolution Common Image Format standard, the new HDC-F950 camera captures a full 1920 (H) x 1080 (V) digitally sampled image. This image is output as uncompressed 4:4:4 digital RGB high-definition video for direct connection via dual HD-SDI to Sony's new family of HDCAM SR recorders or third-party hard disk recorders.

A significant system innovation is facilitated by a 3Gbps fiber optic link to the new HDCU-F950 camera control unit using the SMPTE standardized composite fiber/copper cable system.

SRW-5000 STUDIO EDITING VTR

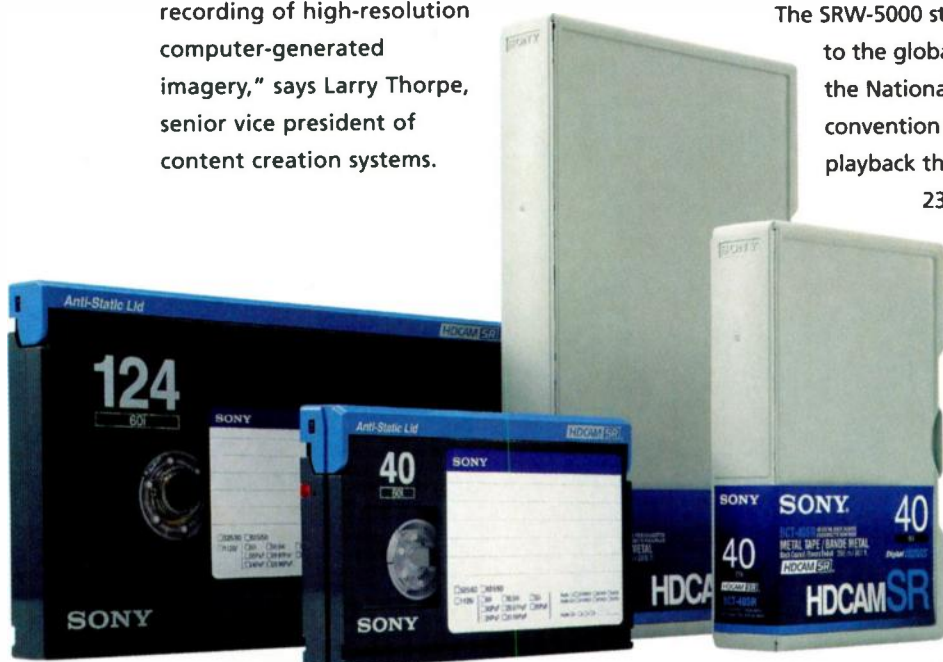
The SRW-5000 studio VTR extends Sony's commitment to the global multi-format strategy introduced at the National Association of Broadcasters convention in 1999. The VTR can record and playback the 1920 (H) x 1080 (V) HD format at

23.98P, 24P, 25P, 30P or 50i and 59.94i. It

can also record and playback the 1280 (H) x 720 (V) @ 59.94P HD format. In addition, it can play back all existing HDCAM tapes, providing compatibility with the broadest range of HD assets.

SRW-1 PORTABLE VTR

The SRW-1 portable VTR facilitates battery-powered remote acquisition of full-bandwidth 4:4:4 or 4:2:2 digi-



BCT-SR HDCAM SR Videocassette

NEW 4:4:4 CAMERA AND HDCAM SR
RECORDERS JOIN THE **CINEALTA™ FAMILY**
AND DELIVER FULL RESOLUTION HD RGB

TIONS

SRW-5000 Studio Editing VTR



tal HD at the same progressive and interlaced picture capture rates as the SRW-5000. The SRW-1 exclusively utilizes the standard small half-inch cassette, providing 50

minutes of 4:2:2 recording at 1080/24P. The SRW-1 incorporates the powerful new capability to record two full bandwidth 4:2:2 HD signals simultaneously onto a single half-inch tape, allowing for 3D stereo applications and for two-camera productions.



HDC-F950 Portable Camera

ALL IN THE FAMILY

THE NEW HDCAM SR™ RECORDERS AND MEDIA EXPAND THE CAPABILITIES OF THE CINEALTA™ FAMILY AND EXISTING HD FORMATS.



While Sony's new SRW-5000 studio VTR, compact SRW-1 portable VTR and specially formulated BCT-

SR series videocassettes significantly expand the cinematic potential of the CineAlta family, they also expand capabilities of the 1080i (lines) and 720i (lines) HD formats and are compatible with all previous HDCAM 1080i recordings.

"This new recording format is a strategic extension of the HDCAM™ format, which Sony continues to nurture and develop. The combination of the HDCAM SR and HDCAM format offers an important hierarchy of performance, creative features and pricing," says Larry Thorpe, senior vice president of content creation systems. "With more than 9,000 VTR units in operation, the present HDCAM format is by far the world's most popular HD production system, and the extension offered by HDCAM SR fulfills the full potential of the two primary 1080-line and 720-line HD formats, while also carefully maintaining compatibility with all prior HDCAM 1080-line recordings."

A crucial component of the new format is Sony's new HDCAM SR videotape, the BCT-SR series. These cassettes provide about +6dB output specially designed to maximize HDCAM SR recordings. As a result, the HDCAM SR system achieves a new benchmark in performance without sacrificing the size, operating convenience, practical media costs, and the reasonable recording time that today's productions require.

EASY OPERATORS

THE DSR-390L CAMCORDER AND THE DSR-DR1000 STUDIO VIDEO DISK RECORDER ARE THE NEWEST ADDITIONS TO SONY'S EVER-GROWING DVCAM® FAMILY

Heralded as innovative production tools, the DSR-390L camcorder and DSR-DR1000 studio video disk recorder deliver new opportunities to the DVCAM family.

DSR-390L CAMCORDER

The DSR-390L is a high-performance full size DVCAM camcorder designed specifically for news acquisition and independent production. With its new design half-inch type Power HAD™ CCDs, it boasts an amazing sensitivity of F13 with 65 dB signal to noise ratio.

As well as combining the excellent performance of the DVCAM format with a variety of advanced camera features, the DSR-390L allows full studio operation. The camcorder comes equipped with a 26-pin connector, which enables connection to either a Sony CCU-D50 camera control unit for studio use, or to a portable component video recorder. It also interfaces with the DSR-DU1 for HDD DV storage via the provided i.LINK® (based on the IEEE 1394 interface standard) port.

Special attention to the DSR-390L's ergonomic design has resulted in an extremely lightweight and compact unit, providing maximum operational comfort when used on the shoulder or mounted on a tripod. The DSR-390L heralds a new level of performance, versatility, and convenience for virtually any application, ranging from ENG to EFP and to multi-camera studio operation.

DSR-DR1000 HARD-DISK RECORDER

The DSR-DR1000 is a DVCAM stream-based, hard-disk recorder. This half-rack unit uses a large capacity hard-disk drive to provide up to six hours of DVCAM stream recording.

Primarily designed for recording and edit feeding applications, the DSR-DR1000 takes full advantage of the benefits of disk-based recording while maintaining the same operational feel as a VTR. The DSR-DR1000 can simultaneously record and playback, allowing a recording to be available immediately

for play out and other feeding purposes without interruption.

An i.LINK connector supports both the SBP2 protocol for DV file transfer and the conventional AV/C DV protocol. The SBP2 protocol allows DV files on a DSR-DR1000 to be transferred to other compatible equipment at high speed. In addition, the DSR-DR1000



DSR-DR1000 Hard-Disk Recorder

offers a full complement of digital and analog interfaces, such as SDI, Ethernet, AES/EBU audio, composite and component analog video, and analog balanced audio XLR connectors.

CALLING ALL BROADCASTERS

A HIGH-DEFINITION STUDIO CAMERA, THE HDC-910 COMPETES HEAD-TO-HEAD WITH SD CAMERAS

Upgrading your studio to high definition? Sony Electronics is introducing an affordable high-definition (HD) studio camera that makes it more attractive for program producers to migrate from standard definition to HD.

"With our new HDC-910 studio camera, high definition has

become a feasible alternative for any television production that's currently using high-end, standard-definition cameras," says Larry Thorpe, senior vice president of content creation systems. "There is no significant cost premium in moving to HD origination."

According to Thorpe, three elements combined to realize this cost-effective HD camera system: the ubiquitous deployment of the 1920 x 1080 HDTV format within 60Hz-based North America and 50Hz-based regions of the world; a breakthrough, lower-cost HD CCD imager; and the utilization of powerful Digital Signal Processing microcircuit technology.

The HDC-910 studio camera joins Sony's cost-effective family of DTV-oriented products, which includes the HDC-930 portable camera, the HDC-730 camcorder and the HDW-M series of HDCAM® VTRs.

| ncta |

Cable Convert Fights for Parity

BY ALLISON ROMANO

So what if cable networks are writing record upfront business? Discovery's President of Ad Sales Joe Abruzzese wants more. Even with all the money flowing in, he still says, "Cable has not gotten its fair share of money or pricing."

Abruzzese is hardly the first cable executive to stump for parity with broadcasters, but the former CBS ad-sales chief is cable advertising's newest advocate. Speaking at last week's National Cable Telecommunications Association convention in Chicago, he boasted about cable's spoils so far in this year's hard-charging upfront market: 20% increases in volume, single-digit to low-teen gains on costs per thousands (CPMs).

Abruzzese's Discovery networks, along with big players like Turner, Universal Television Group (with USA Network and Sci Fi) and MTV Networks have wrapped up the bulk of their deals. Middling cable nets and smaller networks are still working, with upfront dealings expected to stretch into July.

So far, cable networks have booked an estimated \$5.7 billion to \$6 billion in upfront sales, up from about \$4.8 billion last year.

Even so, the CPM gap with broadcasters is still growing. Media analyst Jack Myers says broadcast CPMs jumped 15% this year, compared with 8% for cable.

Joe Uva, president and CEO of media buyer OMD, says advertisers' rush to broadcast in this upfront hurt cable's chances to narrow pricing.

"It was a runaway train this year," he said at NCTA. "Advertisers wanted to stay in broadcast, and they got burned in scatter. Paying 10%-15% increases in the upfront is easier to swallow than a higher amount in scatter."

And cable networks, with their ever-growing pool of ad inventory to sell, do their share to keep prices down too, Uva said. Many advertisers, he says, "continue to look at cable as an efficiency medium."

Discovery's Abruzzese agrees that cable's over-supply holds back more CPM gains. "What will drive cable up is sell-out and perishability."

Some in-demand cable programming sells well. Uva pointed to near parity between cable and broadcast on CPM for National Basketball Association and National Football League coverage.

There are plenty of other new cable shows arriving for summer, typically cable's season to make a run at slumbering broadcasters. Sure, broadcasters are offering fresh reality shows, but Abruzzese calls that just a "stopgap."

He says the momentum is swinging to cable now. "One day, the summer viewers [on broadcast] are going to go down and not return. That is when you're going to see a big sea change." Maybe then, pricing will follow. ■



'What will drive cable up is sell-out and perishability.'

JOE ABRUZZESE,
Discovery
Networks

EBB & FLOW

Radio Expects a Hot Summer for Sales

Radio sales growth hasn't been going through the roof, but, for the first five months of the year, ad revenues were up 3% (that's combined local and national dollars) vs. the same period last year, according to the Radio Advertising Bureau.

Local revenue was up 2% while national revenue grew 6%.

April's combined national and local revenues increased just 1% over the same period last year, however.

And, with May tracking equally thin, radio insiders are hoping for a sales spurt this summer to make third-quarter totals a bit healthier.

Both sellers and buyers are forecasting ad-spending growth for the summer months. "From a national perspective, April and May were soft," says Stu Olds, president, Katz Media, "with only low-single-digit increases. But I think we'll see double-digit growth in June, with national gaining 8%-10%."

He says the automotive, entertainment and retail categories will be particularly strong in the

third and fourth quarters.

Marc Guild, president of Interep's marketing division, concurs. "The summer months are getting red hot," he says. "Stores are having incredible discounts to advertise."

Guild also sees bigger gains for the second half of the year, somewhere between 6% and 8%.

And summer sales are growing brisk for Randi Soodak, senior buyer, LCI. "A

lot of auto money is coming in," she says.

Dennis McGuire, VP/regional brands, Carat (which represents Hyundai and Kia) notes that, although April "was not good," May was better. He down-plays the notion that, for the summer months, ad prices will soar. Rates are still "very negotiable," he says. —Jean Bergantini Grillo

Predicting June
+8% - 10%

NEXT WEEK:

TV Networks

HOT SPOTS

Cork or No Cork, Sammy Sells

SAMMY SOSA's corked bat hasn't affected his marketability. According to new Web-based consumer research by KNOWLEDGE NETWORKS, Sosa "has lost relatively little of his value as a product endorser." But a significant number of baseball fans remain undecided on the issue. The Chicago Cubs slugger—who currently appears in a Pepsi commercial with New York Yankees star Jason Giambi—was suspended by Major League Baseball last week for using an illegal bat.

Only 4% of respondents felt "strongly" that Sosa's endorsement of a product would now have less impact, said Knowledge Networks VP of Business Development Darren Marshall. About 50% said he is still a good role model despite the cheating incident, while 16% disagreed with that; 32% were undecided.

About 41% of respondents believed Sosa's questionable account of the incident (he insists that the illegal bat was one he uses during batting practice to impress fans that got mixed up with his game bats), vs. 39% who do not and 20% undecided, the research firm said.

Agencies

AMERICA ONLINE has concluded a five-month review by giving its big corporate branding assignment to the WIEDEN + KENNEDY agency. The Portland, Ore.-based independent beat out New York-based Omnicom Group agencies BBDO WORLDWIDE and DDB WORLDWIDE. The deal is said to be for a \$100 million image assignment. BBDO, which already handles product advertising for AOL Broadband, will get additional products. Media duties, meanwhile, remain at Interpublic Group of Cos.' INITIATIVE MEDIA, New York. ...

Publicis Groupe's STARCOM MEDIAVEST GROUP, Chicago, has formed Play, a division to help clients enter the videogame market. SMVG said it's the first marketing-services firm focused solely on "leveraging videogames and the gaming industry as consumer-contact channels." Earlier, Starcom client MCDONALD'S had infiltrated the videogame market with a virtual presence in *The Sims*. The videogame market already generates more revenue than the movie business, and it is outpacing movie-box-office growth "at three times the pace," SMVG CEO Jack Klues said in a statement. ...

WPP GROUP'S J. WALTER THOMPSON CO., New York, has created THOMPSONDESIGN, specializing in design, art direction and packaging. The formation of the four-person design boutique is a signal that JWT wants to offer clients one-stop shopping for various services. The new shop already is offering branding counsel and services to the DIAMOND TRADING CO. (formerly DeBeers). Thompsondesign also said it "has a mandate to reach out for a new ... client base" beyond JWT. ...

PEPSICO'S FRITO-LAY is talking to agencies besides incumbent BBDO WORLDWIDE about its creative account. Some of those shops are, like BBDO, under the OMNICOM GROUP umbrella. Others include GSD&M, Austin, Texas. Tostitos spent \$20 million in measured media last year, by TNS/CMR estimate. Omnicom's OMD USA, New York, continues on media chores for Tostitos.

Campaigns

MCCARTHY MAMBRO BERTINO, Boston, has created a new SUBWAY RESTAURANTS spot tailored to the African-American community—a first for the chain. It features identical twins from New Orleans telling their weight-loss story à la Subway's now-famous Jared. It's due for a summer run. Subway's switch to McCarthy Mambro Bertino for the spot may have prompted the incumbent, HAVAS' EURO RSCG MVBMS PARTNERS, to suddenly bolt from Subway's creative-account review, now down to eight shops. GREY GLOBAL GROUP'S MEDIACOM, New York, continues on media duties. ...

Fast-food chain MCDONALD'S has set broadcast-network TV and other media support for McGriddles, its new breakfast sandwich made with two pancakes "with the sweet taste of maple syrup baked right in." The sandwich choices are bacon or sausage, with eggs and cheese. The campaign's tag line: "Weird. But a good kind of weird." OMNICOM GROUP'S DDB WORLDWIDE, Chicago, handles the effort, which also will use print, radio and outdoor. Ethnic campaigns are planned as well. ...

ABC CABLE NETWORKS GROUP and DISNEY CONSUMER PRODUCTS WORLDWIDE have slated major promotion plans for DISNEY CHANNEL's *Kim Possible* series. Under an exclusive contract, WAL-MART will feature scores of tie-in *Kim* products from back-to-school through Christmas. In addition, McDonald's plans broadcast-network support with Happy Meal premiums, to run Sept. 5-Oct. 2.

Other networks are being alienated.
We're being welcomed.
We have Men in Black™ II.

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.
The most \$100 million-plus blockbusters.**

HBO

cine max

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*Source: The Motion Picture Industry, 2002 top 100 releases, based on box office grosses through 2/4/02.



WASHINGTON

'Safe' Dropped on Broadcasters

Reps charge that they hog spectrum that could save lives

BY BILL MCCONNELL

Two days after broadcasters patted themselves on the back for covering weather disasters and other emergencies, two lawmakers hit them with charges of hogging spectrum and endangering public safety.

"I'm disgusted with broadcasters. They haven't considered safety ahead of profits," Rep. Curt Weldon (R-Pa.) told the House Telecommunications Subcommittee last week, pushing his bill to force transfer of TV chs. 63, 64, 68 and 69 to local police and emergency personnel by Dec. 31, 2006.

"Those broadcasters have kids in school that could be killed in an attack" when poorly coordinated communications hamper spectrum-famished police and rescue teams, added Jane Harmon (D-Calif.), the bill's co-sponsor.

Both lawmakers attacked broadcasters for holding on to vast amounts of spectrum, much of it the lawmakers see as underutilized, at time when others are searching for frequencies that can save lives or house new technology services that could jump-start the flagging economy.

Unsurprisingly, broadcasters disagree. "Broadcasters can put our track record of providing breaking news and information that can save lives up against any other industry or technology," said NAB spokesman Dennis Wharton.

The legislators' broadsides, unleashed less than 48 hours after the National Association of Broadcasters handed out annual "Service to America" awards for members stations' public-service programming and activities, could be easily dismissed as over-the-top rhetoric. But the demands of public-safety organizations in the aftermath of the 9/11 attacks, coupled with the need to get new wireless products on the market, will keep pressure on broadcasters and the government to make the digital switch so that broadcast spectrum is returned to the feds as quickly as possible.

More broadcast-friendly policymakers conceded as much last week. "There's too much spectrum in this [broadcast] space," FCC Chairman Michael Powell said last week at the cable industry's National Show.

The FCC chairman promised to move quickly on several DTV proceedings aimed at building industry support for the budding service and speeding consumer adoption. Up-

ton, along with Commerce Committee Chairman Billy Tauzin (R-La.), promised to spearhead any needed legislation covering areas on which the FCC can't tread.

Accelerating the DTV transition is critical to public-safety officials because new spectrum won't be freed up until Americans adopt digital TV in sufficient numbers to trigger the analog give-back.

Although the government penciled in the end of 2006 as a target date, no station is required to relinquish analog spectrum until 85% of households in its market can receive a digital signal. Few expect that level to be reached by then.

Although media-savvy policymakers like Powell, Tauzin and Upton know it would be foolhardy to shut off millions of constituents' TVs by setting a drop-dead reclamation date of December 2006, they promised to put DTV-promoting rules and legislation at the top of their priority list.

Powell said the commission will soon tackle a laundry list of outstanding DTV-related rules, including the extent of broadcasters' cable carriage rights in the digital world, copy-protection methods, and standards for "plug-and-play" cable-ready TV sets. Settling all those issues are key to making digital attractive to consumers.

The hottest issue will be cable carriage, under which broadcasters want must-carry for all the free-to-viewers programming they can shoehorn into their 6 MHz over-the-air channels. Powell planned to grant that wish over cable-industry objections last summer, but a vacancy on the commission left his initiative stranded in a 2-2 deadlock. He hopes a full slate of commissioners will lead to settlement of the carriage issue soon.

He hasn't confirmed whether the new initiative will be much different from last year's, but, last week, he implied that offering more than today's single broadcast channel is one burden pay-TV distributors must bear if consumers are to have an incentive to buy digital sets. "There is not a digital transition unless cable and DBS put in high-value content," he said.

Powell may need help on that one, and lawmakers appear ready to step in. An aide to Upton said cable carriage is likely to be topic number one when his boss and Tauzin resume industry powwows aimed at ironing out their differences. After a new round of meetings with warring industry groups and at least one public hearing, House leaders say they will introduce a new digital television bill in mid to late summer. ■



'I'm disgusted with broadcasters. They haven't considered safety ahead of profits.'

REP. CURT WELDON (R-Pa.)



CAPITAL WATCH

Capitol Idea: Roll Back Cap Repeal

Capitol Broadcasting is throwing its support behind bills to repeal the new 45% cap on household reach. Saying the FCC's relaxed media-ownership rules "evince the public-interest standard," the station-group owner, which opposed raising the cap in comments filed before the FCC made its decision, is suggesting that the legislation 1) roll back the cap to 35%; 2) eliminate the UHF discount immediately; 3) grandfather companies over the cap at their current percentages; and 4) restrict the sale of those grandfathered clusters to small businesses, minorities or women after a minimum three-year holding period.

Burns Backs 35%

Sen. Conrad Burns (R-Mont.), chairman of the Senate Communications Subcommittee, said last week that he backs legislation to return the national broadcast TV ownership cap to 35% of TV households. Speaking to reporters after a luncheon panel discussion at the National Cable & Telecommunications Association convention in Chicago, he predicted that legislation to retain the 35% limit would pass both his subcommittee and the full Commerce Committee. He declined to handicap its fate in the full Senate. Two weeks ago, the FCC raised the limit to 45%.

FAMILY PORTRAIT



In Chicago to address the NCTA confab, FCC Chairman Michael Powell stopped by the A&E booth to spend a little quality time with his father, Secretary of State Colin Powell. If the elder Powell was a little stiff, it wasn't concern over weapons of mass destruction. Colin Powell is made of sterner stuff; this one was wax, on hand to promote an upcoming *Biography* episode.

Tauzin Worried About XM

House Energy and Commerce Committee Chairman Billy Tauzin (R-La.) has sent a letter to FCC Chairman Michael Powell expressing concern about XM Satellite Radio's ability to morph into a local service and asking the FCC to require XM to "fully disclose" any plans for localized programming.

XM has a network of repeaters—for which it is seeking permanent licenses—that allow it to retransmit its national service. But XM has the technology to localize that service, a prospect that troubles Tauzin as well as a number of traditional broadcasters. Citing XM's announcement of a plan to deliver local weather to "marine, aviation and emergency subscribers," Tauzin says that "it is clear that nothing now stops XM from taking this a step further and offering local programming in the terrestrial-radio market to hundreds of thousands of automobile subscribers." Tauzin points out that the commission has already indicated XM should be prohibited from delivering local programming. XM had not returned a call for comment at press time.

First Lady Praises, Prods

First Lady Laura Bush last week lauded broadcasters' efforts to educate children but also said there are not enough educational shows on TV. She encouraged her audience to do more, including helping educate parents better about the availability of educational shows.

Bush, a former teacher and librarian, received the NAB Education Foundation's Service to America Award for "exceptional leadership in the lives of Americans," particularly her Ready to Read, Ready to Learn initiative. The First Lady specifically praised cable's Court TV and noncommercial educational TV shows, including *Sesame Street*, *Mr. Rogers and Between the Lions*. She then pointed out to the commercial-broadcaster audience that most of their educational children's shows are on weekends or in the morning and that more needs to be done in after-school hours during the week.

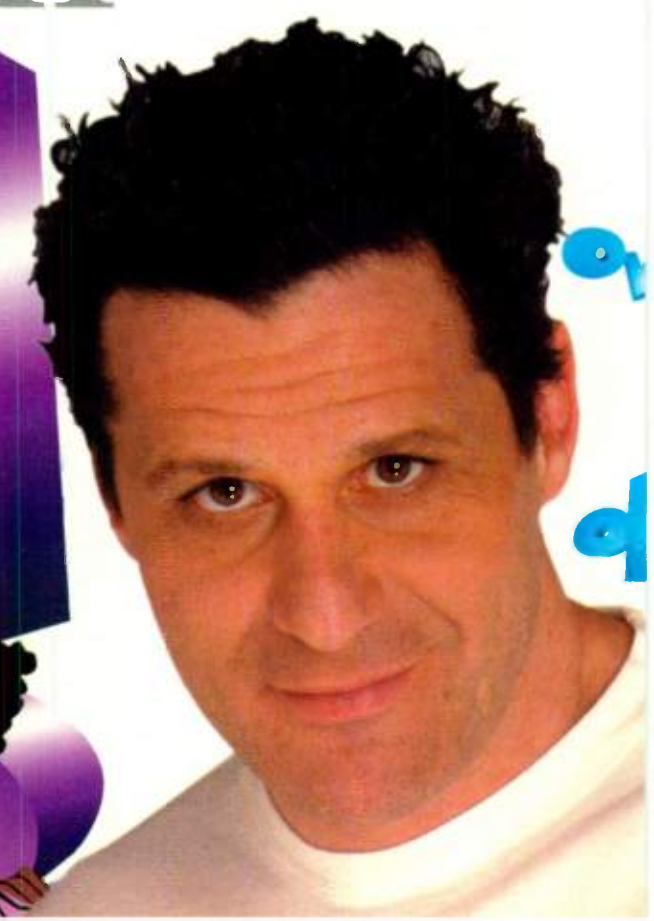


Laura Bush wants more educational shows.



Oxygen

The Oxygen Network



TECHNOLOGY

Cable Marches Toward an All-Digital Future

Manufacturers exhibit offerings that promise to ease the bandwidth crunch

BY KEN KERSCHBAUMER

Having matured from nice concepts into must-have product offerings, video-on-demand and HDTV services dominated last week's NCTA show in Chicago. Rolling them out, however, still offers a challenge for cable operators. More services mean more ways to keep subscribers from heading to satellite, but more services also mean increased opportunity for 750 MHz plants to fall victim to bandwidth crunch.

So how will operators prevent that crunch? One possible way is the all-digital cable plant: A cable operator gives each subscriber (and each TV) a digital set-top box to receive the digital signals that replace analog signals. Analog services currently take up nearly 75% of the bandwidth of a 750 MHz facility, which the industry acknowledges is a tremendous waste of bandwidth. Each analog channel could be converted into six to 10 SD digital channels or two HD channels. Such a move would open up the bandwidth to provide hundreds more standard-definition channels, dozens of HD channels and plenty of headroom for other services, including all flavors of VOD.

Comcast is currently looking over its cable facilities to find a system that can serve as a test-bed for the rollout of an all-digital facility, according to Chief Technology Officer Dave Fellows. He hopes to have a two-way system selected by the end of the year so that Comcast can get a sense of how difficult it will be to complete the changeover.

"We need to flush out a number of issues," he said. "Like how many analog TVs really need digital set-top boxes and how digital ad insertion would work."

According to Comcast CEO and President Brian Roberts, moving to an all-digital facility won't require rebuilding the network but is still years away. At this point, he said it's "time to step up the R&D effort."

The all-digital plant interests other operators as well. Dallas Clement, Cox senior vice president, strategy and development, said that anything that helps better optimize bandwidth efficiency is worth a closer look. So the all-digital plant is enticing. But, he quickly added, the costs of set-top-box replacement loom as a tremendous obstacle. Cox, he noted, would have to supply roughly 16 million set-top boxes



In an all-digital system, MSOs would install full-featured set-top boxes like Scientific-Atlanta's (pictured) in some homes and low-cost analog adapters in other homes.

to serve analog TV sets.

And those set-top boxes need to be very inexpensive.

"There are a lot of people who think you can make a very cheap digital set-top box for around \$35, although it's probably not a set-top box," said Roberts. Instead, it would be a chip embedded in the TV set.

That embed solution would work for TV sets in the future, but legacy sets would still need an external digital set-top.

In recent years, the trend in set-top boxes has been to add functionality like interactive services or electronic program guides. To reach the cheaper price point, though, all of that functionality would have to be moved to the headend or eliminated altogether.

Fellows noted that, theoretically, set-top-box functions could be reduced to a single chip, as cable modems are.

Set-top-box manufacturers are clearly interested in helping cable operators with the digital dilemma. Most have already stopped manufacturing or developing analog-only boxes, at least domestically. And, according to Jennifer Cistola, Scientific-Atlanta vice president, marketing, subscriber networks, operators no longer buy analog boxes, which further curtails manufacturer interest.

So that leaves a market full of hybrid analog/digital set-tops, some of which incorporate HD and/or digital video recording.

One factor working in cable operators' favor, say set-top-box manufacturers: Building a purely digital set-top box is much less expensive than building one that can handle analog signals. And eliminating that expense means less expensive set-tops for MSOs.



Comcast's Brian Roberts said it's 'time to step up the R&D effort' toward an all-digital facility.

"The cost of high-end boxes will drop by as much as \$80 without the analog tuner," said Sandy Barblett, Pace vice president of national accounts.

Several companies are already working on low-end one- or two-tuner solutions. Pace has developed the Media Adapter, which measures about 3 inches long and 1 1/2 inches wide and is missing only the silicon to become a cost-effective set-top-box replacement. Once Pace gets some orders from MSOs, Barblett said, the company will approach silicon manufacturers to help complete the box. He said a one-tuner model will cost \$34.50, a two-tuner model \$69, and, once the silicon is ordered, the box can hit the streets in nine months to a year.

"It doesn't handle two-way, DOCSIS

Continued on page 24

Cutting
Edge

Motorola, N2 Get Integrated

Motorola and N2 Broadband have launched Mpulse, an integrated product that will allow cable operators with Motorola systems to offer customers the ability to self-subscribe to premium cable packages from the operator's Web site or EPG (electronic program guide). The companies believe that the system will reduce customer-service-representative call volume and increase customer satisfaction. N2 Broadband's Mpulse system is deployed at the cable operator's headend and interfaces with Motorola's DAC and the operator's billing system.

HD TV Guide

Concurrent Computer and TV Guide Interactive demonstrated the latter's VOD guide in HD at NCTA. It also featured the industry's first full-motion video streamed from Concurrent's video server to the program guide's barker window. According to Steve Necessary, president of Concurrent's Xtreme (VOD) Division, streaming full-motion video to the barker window of a program guide enables cable operators to target audiences for advertising based on demographics, such as geography or other criteria.

ESPN Finds Foundation

ESPN will be porting its ESPN Today to Microsoft's Foundation Edition digital TV platform and make it available to cable operators that deploy Foundation. ESPN Today is a virtual channel that was launched in 2001 and provides sports viewers on-demand access to video and other information, including ESPN programming, game highlights, scores

solid foundation

The screenshot shows the ESPN Today interface with a dark background and red accents. At the top, it says 'CABLE Company' and 'ESPN Today'. Below that, there are buttons for 'NBA', 'NHL', and 'MLB'. A 'TOP STORIES' section features a photo of a basketball player and text: 'NBA—Bucks need to stop Jaon Kidd if they want to win.' Below that, another story says 'NHL—Red Wings decide to part with Roberto'. A 'VIDEO' section shows a thumbnail for 'The Jazz, Stockton and Malone end on a sour note.' At the bottom, there's a 'LEAGUE MANAGER' section for 'Fantasy Football' and a scoreboard showing 'Lakers 95 San Antonio 114 (F)' and 'Duncan 12 pts, 7 ast, 13 reb'.

and stats. Manish Jha, ESPN senior vice president and general manager of emerging media and data services, says that the network will launch other services with Foundation in the future.

An Intelligent Gateway

Scopus Network Technologies introduced the Intelligent Video Gateway (IVG) for cable-TV applications, a move the company says allows cable operators to offer the "triple



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Final Cut Pro Handles Many Formats

Users of new version need learn the application only once

BY KEN KERSCHBAUMER

Apple's Final Cut Pro nonlinear editing package has managed to find a number of fans in the broadcast industry, including CNN and HDNet. And last Saturday, Apple released Final Cut Pro 4, giving users new features and non-users new reasons to use it.

"Scalability is a key unique feature of version 4," says Product Marketing Manager Paul Saccone. "The same application can be used to edit anything from off-line and DV, all the way up to uncompressed SD and HD or even feature films."

The difference in those formats is the type of audio/video capture device used and storage demands. The advantage of the approach taken by Apple is that editors don't need to relearn the same application when working on different types of content.

The new version includes a number of enhancements for the editor. Saccone says RT Extreme tops the list, providing a multistream, real-time architecture that supports a larger number of video streams and effects. In addition, advanced effects and trimming tools like asymmetric and dynamic trimming, are seamlessly integrated into the user interface.

"That will give the user unparal-

leled speed [when moving] between different editing functions," he says.

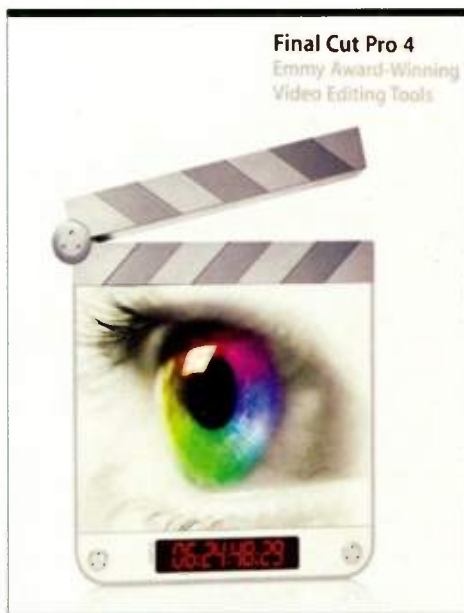
Apple also added in a new titling function, called LiveType. "It's a titler, not a character generator in the typical broadcast sense," says Saccone. "It's a design application used for creating motion titles, but it's not a real-time, down-stream keyer/character generator."

Audio has also been given new capabilities. Saccone says an application called Soundtrack will allow editors to create original music scores. The multi-track audio mixer supports 99 tracks that can be routed to 24 discreet outputs channels.

The needs of post-production facilities have also been addressed, he notes, with new uncompressed 8- and 10-bit 4:2:2 YUV codecs that can be used across various I/O board sets for standard-definition or high-definition. It also has 8- and 10-bit imaging, as well as new support for 32-bit float rendering on many operations for maximum image quality.

"Other features," adds Saccone, "include improved EDL support and XML interchange for integrating Final Cut Pro 4 into virtually any customized post-production pipeline or workflow."

And, as with previous version, the price remains very low, according to Saccone, \$999 for the full version, \$395 for an upgrade from earlier versions. ■



Apple's latest Final Cut Pro nonlinear editing package supports a larger number of video streams and effects.

Set-Top Boxes Are Key to Cable's All-Digital Future

Continued from page 22

or conditional access, but its advanced splitter can control both a VTR and a TV," he said. "You can't ignore the VTR."

At the show, Motorola exhibited a low-cost digital set-top box: the DCT 700, priced at less than \$100 and about the size of a cable modem. Senior Product Manager Chris Seymour said it has already been ordered by a Mexican cable operator looking to defeat cable piracy.

Unlike Pace's box, the DCT 700 offers additional features most cable operators will want to make available to subscribers, Seymour said. "It's small, fully functioning and has an electronic program guide and return path for VOD and PPV functionality."

Another option that is likely to become prevalent is the use of Internet Protocol (IP) to deliver video services. Such a system, Fellows said, will be the correct answer someday although cable operators need to find out how to get from the current infrastructure to one that is IP-based.



'We don't feel capacity-constrained.'

DICK PARSONS,
AOL Time Warner

Some companies say they'll be deploying IP-based systems that include IP set-top boxes. Arris Vice President, Broadband Marketing, Stan Brovant said an IP set-top box will be available for \$50-\$75 and will enable a bundle of services including IP telephony. Telephony, noted both Brovant and Cox's Clement, has proved effective in reducing churn rates.

For all the movement toward digital boxes at this year's show, it will still be two years before they have the break-in price point that cable operators are looking for, said Pioneer Vice President of Software Engineering Haig Krakirian. And there's the sheer number of set-tops to be replaced: "There are 79 million set-top boxes out there with analog capabilities, and they won't be switched out overnight."

Massive switch-out aside, there's still some debate on whether the bandwidth-constraint problem even exists. "We don't feel capacity-constrained," said Dick Parsons, CEO and chairman,

AOL Time Warner.

That could, of course, change. Cable networks increasingly require more bandwidth for VOD services and HDTV. However, an all-digital facility eliminates the difficulties concerning digital must-carry because there will be plenty of bandwidth for digital signals of all sorts.

The final factor that could really make all-digital possible is the increasing effort by MSOs to get subscribers to buy the set-top box, which would place the burden of conversion more squarely on the subscriber. Additionally, it would place the cable set-top box alongside satellite systems in retail stores. That presence could help sway people considering a switch to satellite to stay with cable and buy the digital set-top box that best meets their needs, whether a box capable of simple standard-definition content or one with headroom for interactive software and services or, at the high end, HDTV and PVR functionality.

"Two years from today, we'll be as close to the all-digital plant as we are to voice-over-IP-related services today," said Clement. "We'll be knee deep in figuring an all-digital cable facility out." ■

Cutting

Edge

play" of video, data and voice. The first element is the IVG-7300 series, designed for video routing, processing and management over broadband networks. It's a scalable, 1RU headend-in-a-box residing at the master headend and also has video processing for MPEG-protocol conversion, dynamic session allocation, digital program insertion, and bit-rate reduction. It can simultaneously handle 16 carriers per unit, with 400 programs processed for output at up to six ASI ports. Other features include conditional access interfaces and scrambling per each ASI output. It also supports DVB and ATSC, and SD and HDe bit rate reduction.

HD Starz

Starz Encore, which has historically been reluctant to embrace HD, rolled out three HD services at NCTA: Sharper Movies HD, Starz! HD, and Starz On Demand HD. They all will be 1080i and 16:9 and have 5.1 Dolby Surround Sound, requiring 17.3 Mb/s of bandwidth each. Launch is expected in the fourth quarter.

The move will put Starz Encore on equal HD footing compared with competing pay services from HBO, Showtime and Cinemax. Starz! HD will be an HD version of the main Starz! channel; Sharper Movies HD is envisioned as part of the HD tier that cable and satellite operators are increasingly considering. Starz On Demand HD will offer 100 movies, with one new HD title added per week.

According to John Sie, Starz Encore founder, chairman and CEO, 50% of the content on Starz! HD will be mastered in HD at first, with that number climbing in the future.

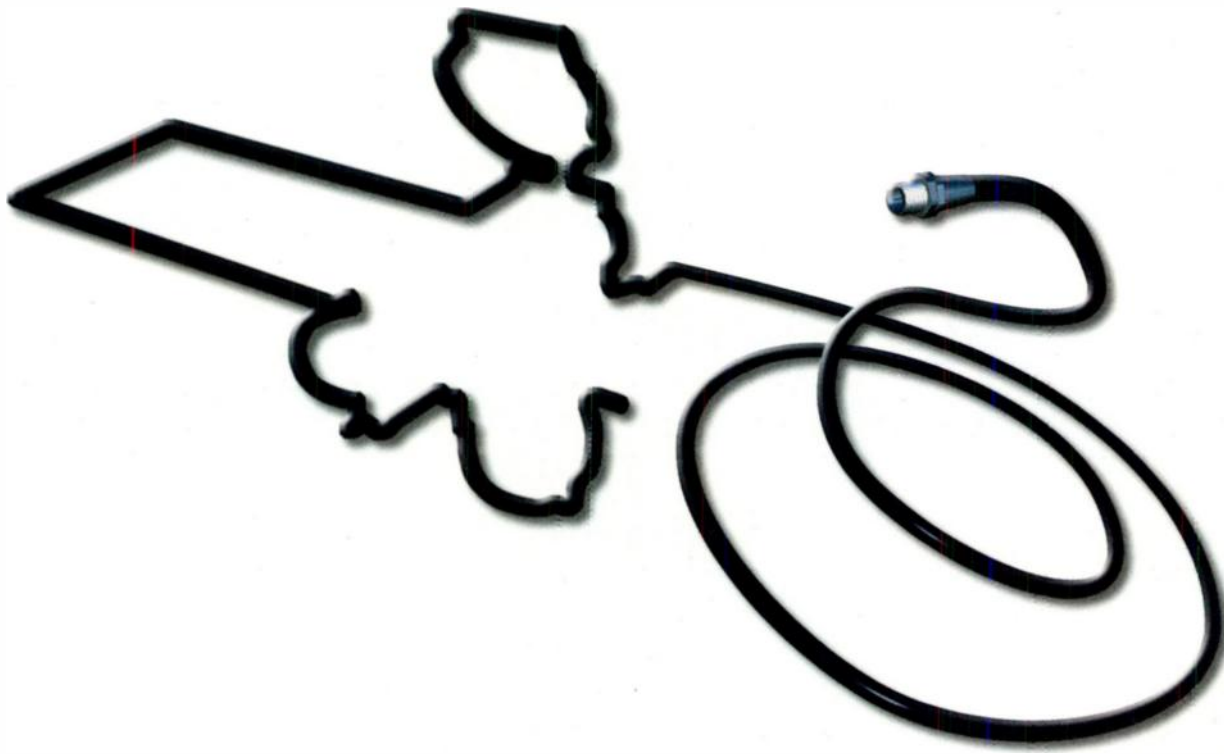
Starz Encore also introduced a service that is

high def movies



Blackhawk Dawn is among the films to be shown on Starz Encore three new services slated for fourth-quarter launch.

bound to spark industry debate over the relationship between HD and SD content: Starz High Res. The service, says Sie, will give viewers the same viewing experience as HD with only one-third the bandwidth. It will take 1080i content and downconvert it to 16:9, 480i. Sie believes that the vast majority of viewers cannot tell the difference between HD and SD when it comes to movie content (sports and other live events are a different matter). The new service also will allow widescreen content to be sent out via lower-end digital set-top boxes, something that isn't possible with HD content.



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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
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The Movie Channel
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Nick At Nite
Nickelodeon
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Noggin
Oxygen
Pax TV
Showtime
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VH1
VH1 Country
VH1 Mega Hits
VH1 Soul
VH1 Uno
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Briefs

Avid

Avid Technology's Avid DS Nitris and DS Nitris Editor take advantage of the company's Nitris Digital Nonlinear Accelerators (or Avid DNA) to deliver real-time effects for up to two streams of 10-bit HD content. The difference between DS Nitris and DS Nitris Editor is that the former includes 3-D compositing and titling capabilities. Both products handle HDTV formats, including 720p/60fps and 1080p/24fps in 8-bit, 10-bit, and 145-Mbit and 220-Mbit compressed resolution. On the audio side, each supports up to eight channels of 24-bit 96-kHz digital audio input and output. Other features include Avid Symphony-style color correction, including global hue, saturation gain and brightness control. Pricing for the Avid DS Nitris is \$145,000 and \$78,995 for DS Nitris Editor.

Discreet

Discreet's Inferno 5, Flame 8 and Flint 8 visual effects and compositing systems are the latest versions of the company's high-end post-production systems. New this year are mixed-resolution support (including 2K and 6K resolution support), extended editing capabilities, and advanced workflow in batch. Users can also directly import and manipulate 3-D models generated in Discreet's 3ds Max system as well as from other popular 3-D applications, including Maya, Softimage XSI, Softimage 3D and Lightwave.



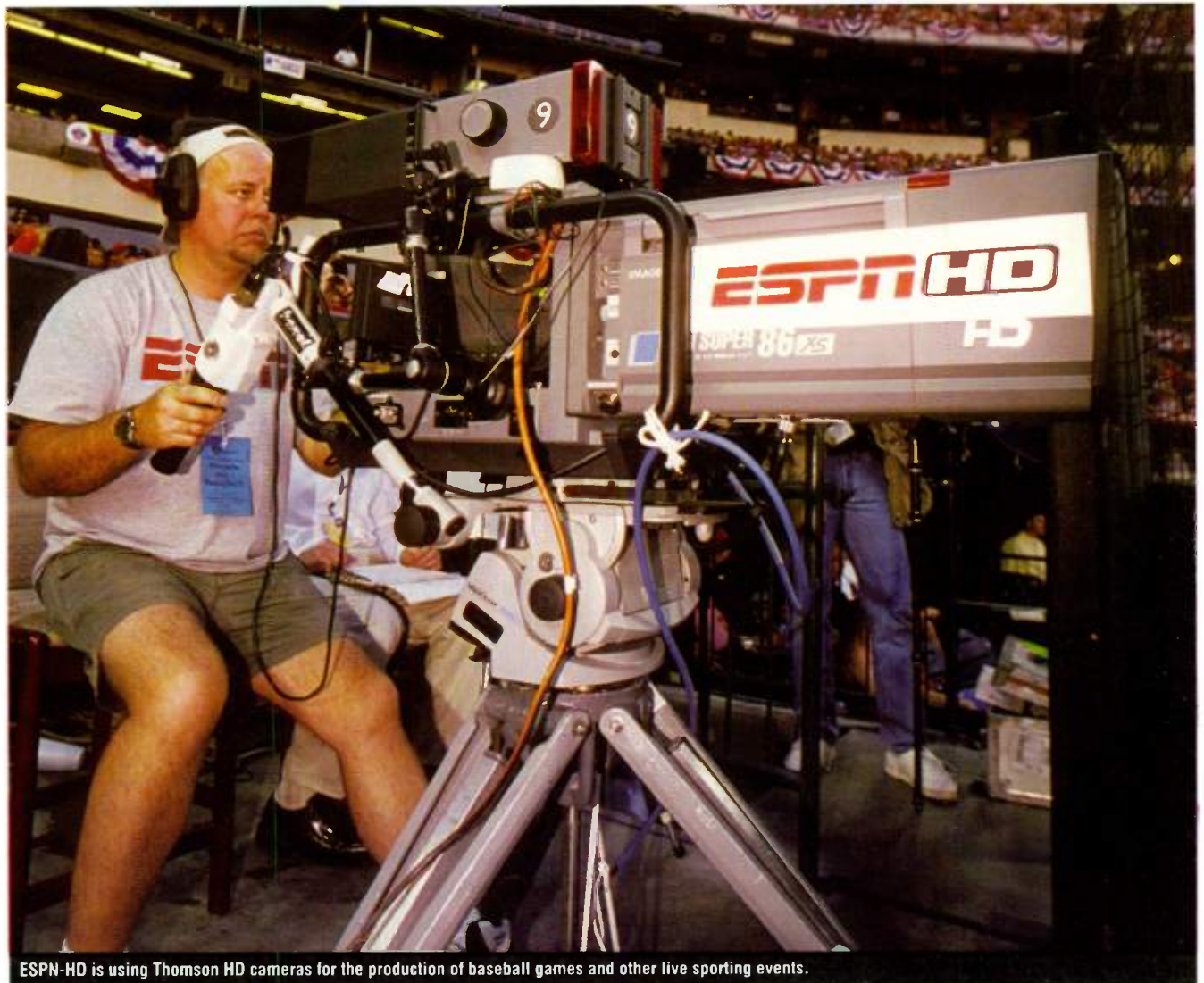
Ikegami's HDK-79EX HD camera can provide simultaneous HD and SD signals.

Ikegami

Ikegami's 12-bit HDK-79EX HD camera system uses $\frac{3}{8}$ -inch, 2.2 million-pixel Frame Interline Transfer (FIT) CCD sensors to deliver a horizontal resolution of more than 1,000 lines and a signal/noise ratio of 56 dB. The new optics are possible because of a new application-specific integrated circuit (ASIC) with 12-bit A/D conversion and up to 38-bit internal digital processing. A new detail-correction system is in the camera head as well, giving noise-free HD pictures. It can also be switchable from 1080i/720p to 480i/480p for standard-definition work. And, when coupled with the CCU-790 camera control unit, it can provide simultaneous HD and SD signals.

HDTV PRODUCTION

THE DIGITAL MIGRATION



ESPN-HD is using Thomson HD cameras for the production of baseball games and other live sporting events.

Working in HD, Protecting SD

For cable networks, image quality and speed are the driving factors

BY KEN KERSCHBAUMER

Hollywood has never been known to embrace technological change. Mike Rauch, Showtime executive vice president of production, remembers the days when the production community moved from editing on movieolas to editing on flatbeds: It was a long process full resistance. HDTV, however, has proved a different story.

"HD is no longer the bogeyman it was three or four years ago," he says. "Crews wanting to learn about HD, and equipment people want to teach about HD."

Showtime offers an example of how networks and producers are not only dabbling in HD production but actually beginning to embrace it. The newest season

of *The Chris Isaak Show* has made the transition from 35mm film to HD tape-based production, and the upcoming series *The L Word* was also shot on HD tape. These are the only two Showtime series to be shot on HD. Six others are shot on film and then mastered in HD.

Special Report

"This season, *The Chris Isaak Show* went from film to HD, and the look of the show is so much better than it was before," says Rauch. "And the upcoming movie *DC9/11* mixes in a lot of non-HD footage with HD and smoothes out the look. That's incredible because, only a couple of years ago, matching stuff was something you couldn't do."

He advises that the switch from film to

HD tape should be made for one reason only: to get the best image quality possible. Cost saving should not be the driving factor. "The danger with producers saying they want to shoot with HD so they can save money is, it's simply not true. HD can record in much lower light levels than film, and, if you don't light it properly, it looks terrible."

There are, however, some cost benefits. Rauch says the advantage of shooting with HD tape instead of 35mm is that it saves the cost of creating an HD transfer from 35mm film. Those costs can typically run about \$50,000 per episode, an expense that adds up quickly for a 13- or 20-episode run. And there are also cost savings related to the cost of tape vs. 35mm film.

"We find that the cost of shooting on HD is about a wash when it comes to

BRIEFS

Panasonic

Panasonic's latest HD VTR is the AJ-HD1700 DVCPRO HD studio model. The 4RU VTR can record up to 126 minutes of 1080i or 720p material on a single XL-size DVCPRO HD cassette and also is selectable among 60, 59.94 and 50 Hz. It has eight channels of uncompressed digital audio and can accommodate 5.1 surround-sound recording plus a stereo sound mix, SAP or multi-language programming. It also can act as a low-cost source deck in a 1080p/24-f/s editing bay because it has direct output of an HD 1080p/24-f/s output signal from DVCPRO HD format tapes recorded at 720p/24 f/s by a Panasonic VariCam camera. It also has a built-in up/downconverter and can also change the aspect ratio of the recorded video between 16:9 and 4:3. It's available next month for \$65,000.

Pinnacle

Pinnacle's HD Deko500 is an on-air HDTV character generator with real-time effects including rolls, crawls, wipes and dissolves. It also permits live compositing of CG pages directly onto an HDTV output and provides such features as automation, type on a curve, texture on character faces, and unlimited font details with shadows and blurs.



Sony's HDC-910 camera has an HAD image sensor that gives it low-light sensitivity.

Sony

Sony's HDC-910 studio camera can capture 1080i images at 60, 59.94, and 50 f/s but can also be switched to standard-definition with the use of the 50/60 HD camera head coupled with an optional downconverter plug-in board in the camera's control unit. It also has a power HAD image sensor using Interline Transfer (IT) CCDs that give it low-light sensitivity and low vertical smear of -125 dB. Other features include 12-bit A/D and DSP. It's expected to be available next month for \$80,000.

Thomson Grass Valley

Thomson Grass Valley's LDK 6000 mk II's three 9.2 million-pixel HD DPM+ CCDs allow it to capture native progressive HD images in multiple formats and frame rates. The CCDs are based on Frame-Transfer, removing lag and smear, according to the manufacturer. The camera is available in two versions: The standard version supports HD and SD, and the Worldcam version supports digital cinema formats as well and also provides built-in frame-rate conversion.



The Chris Isaak Show on Showtime is being produced in HD for next season.

shooting on 16mm film," he adds. "So, with no cost factor for working in HD, it made sense to do it."

Discovery HD Theater also has embraced HD tape, particularly Sony's HD-CAM format. Discovery Networks has standardized on HDCAM as an acquisition format for all of its channels, and about 20% of the productions have an additional HD budget for creating an HD master.

Adding HD typically adds 12% to 41% to the budget, according to Clint Stinchcomb, Discovery HD Theater senior vice president and general manager. "What kills us are rendering the graphics and post-production. That's where a lot of the extra cost comes in."

There is one area, however, that HD does offer benefits in post-production: special effects. Rauch says integrating special effects into a tape-based production is much easier than in film. "It's cheaper, easier and faster. You can stick to schedules more easily because you don't have to go from negative to an effect and then back to a negative."

Showtime's technical setup involves a Panavision package that includes Sony HD cameras with Panavision lenses. The content is typically captured on Panasonic D5 decks.

"Panavision reconfigured the camera so the controls pretty much match a film camera," Rauch explains. "They moved the focus rings so the film crew is more comfortable with the HD camera."

A long-term relationship between Showtime and Panavision has made the transition easier. Also helping is that Panavision holds classes to explain HD-production techniques to the crews.

Because HD-production gear is still in its relative infancy, there are still some compromises compared with film or traditional video. Stinchcomb notes that doing something like going up in a plane and sticking the camera out the window or putting a lipstick camera on a demolition-derby car is still impossible given the HD camera's size and weight.

Camera mobility is an issue for Showtime as well. But Rauch sees some advances, with manufacturers working on systems that al-

low a small wire to run from the camera to the recording device as opposed to having the recording device in the camera. "Plus," he adds, "five years from now, HD cameras will be half the size they are now."

One of the most interesting changes that using HD tape has brought to the set is the ability to instantly review a take. With 35mm, the film needs to be processed be-

'Eventually, there will be a much larger audience, and we'll be able to fully take advantage of 16:9. But right now, we have to worry about the millions of people watching in 4:3.'

JED DRAKE, ESPN-HD

fore it can be reviewed, known as dailies. HD tape allows for a new process: "minuteries." But directors are quickly learning that the ability to instantly review is a double-edged sword.

"We have a big monitor that the DP uses to make sure the lighting is correct," says Rauch. "But you almost never do playback because you'll start getting into situations about the performance quality."

Lighting is one of the big issues with HD. He explains that, while HD is much better in blacks and dark situations, allowing the richness and gradations of blacks to show through, the quality falls apart in bright light and bright sunlight.

Those most affected by HD's new capabilities—lighting designers, production designers, even makeup artists—aren't flinching. "What I've found is they're embracing the challenge rather than running away from it," Rauch says.

While HD productions for Showtime and Discovery pose their own challenges, so do live productions, which are typically sports events and concerts. HDNet will soon offer Major League Soccer in HD, and HDNet

General Manager and COO Phil Garvin sees something else on the horizon this summer as well: live HD news and weather.

"We've started experimenting with fly-away HD uplinks, and we think we have one that works," he says. "It uses a 2.4-meter dish, which is very big. But there's a tradeoff between the size of the dish and the size of the amplifier." To keep power demands down, the larger dish is the answer.

HDNet has already covered news in HD, with reports from Afghanistan and Iraq topping the list of exotic and war-torn locals. "We'll be able to bring live HD pictures back from hot spots around the world," adds Garvin.

As for the weather service, one aspect he finds appealing is that the HD resolution allows the weather coverage to bring the same amount of detail found on the *USA Today's* newspaper weather map to television. The broad brushstrokes used for current national weather maps on TV will be a thing of the past.

Garvin says the today's gear lessens the challenges of HD production. But the HD workload can quickly change that.

The strain placed on ESPN-HD's production crew is an example. Over the past two weeks, ESPN-HD covered both the NBA Finals and the NHL Stanley Cup for ABC. "We're completely maxed out doing both the finals in HD," says Senior Vice President and Executive Producer Jed Drake.

ESPN and ABC caught a break, he says, with both the New Jersey Nets and New Jersey Devils in their respective finals. That means the networks can get by with only three trucks instead of four. But it does introduce a new challenge.

"The full setup for the NBA is completely different from that for the NHL," says Drake. "So, on June 5, we sent a technical crew out of San Antonio at 6 a.m. [from the NBA Final] to New Jersey so they could start the turnaround at 6 a.m. on June 6 [after the NHL Final]."

Helping simplify the turnaround is the use of Thomson HD cameras on all three locations. But even that has introduced a wrinkle: The viewfinders are 4:3. That means that doing an HD telecast requires a 16:9 area marked off within the 4:3 viewfinder. But because the SD telecast is derived from the HD feed, there is a 4:3 safe area within the 16:9. It's the TV production equivalent of the doll within the doll.

"Thomson is working on rewriting some code that will allow for a fundamental change in the way the viewfinder operates," he says. "So we may be shooting with the 4:3 but just recognize that there are extensions left and right for 16:9."

That wrinkle is indicative of the overall challenge facing HD production today. Even though the technical directors and producers love the enhanced resolution and wider aspect ratio, all networks are confronted with the reality that nearly 97% of their viewers watch on standard-definition TV sets.

"Eventually, there will be a much larger audience, and we'll be able to fully take advantage of 16:9," says Drake. "But right now we have to worry about the millions of people watching in 4:3." ■

2003

VANGUARD

AWARDS



Honorees (left to right): Gary McCollum, Cox; Mark Coblitz, Comcast; John D. Clark, SCTE; Debra Lee, BET; Nick Davatzes, A&E Networks; Lynne Elander, Cox; and Kevin J. Leddy, Time Warner Cable. Not pictured: HBO's Chris Albrecht and Court TV's Dick Behrs.

Here's to the Winners

If you're in the cable business, it is *the* award to get. Last week, at the National Cable & Telecommunications Association annual show in Chicago, the organization bestowed its prestigious Vanguard Awards to nine men and women who have brought that certain special something to the cable business. They are profiled on the pages to follow.

Two of the Vanguard Awards—for Leadership—are extra special. The Larry Boggs Vanguard award, named after the famed cable pioneer, and the Idell Kaitz Vanguard Award, named for the woman who made such an impact on cable policy, are given annually to the top man and woman, respectively, in the business. This year, Nick Davatzes, president and CEO of A&E Television Networks received the Boggs Vanguard, and Debra Lee, president and COO of Black Entertainment Television (BET), has been honored with the Kaitz Vanguard award.

Davatzes joins such impressive past winners as

Charles Dolan (last year), Leo Hindery, Ted Turner, and John Malone.

Lee's in good company, too. Past winners of the Idell Kaitz award include Christie Hefner (2002), Judith McHale, Ann Carlsen and Geraldine Laybourne.

The awards were presented to all of the winners by Maggie Wilderotter, chair of the NCTA Vanguard Awards Committee and Microsoft senior vice president of business strategy. Wilderotter herself received the leadership award in 2000.

Begun in 1965, the Vanguard Awards are presented annually to individuals who excel in both business and personal commitment to their colleagues, and whose accomplishments merit the recognition of the entire cable industry.

As you read about the nine winners, it's impossible to miss the fact that not only have they made impressive contributions to their businesses but also have found time, somehow, to give their time and abilities to other causes.

Distinguished Leadership

NICKOLAS DAVATZES
president/CEO,
A&E Television Networks
DEBRA L. LEE
president/COO,
Black Entertainment Television

Young Leadership

LYNNE ELANDER
vice president,
video product development,
Cox Communications

Programmers

CHRIS ALBRECHT
chairman/CEO,
Home Box Office

Associates & Affiliates

JOHN D. CLARK JR.
president/CEO,
Society of Cable
Telecommunications Engineers

Science & Technology

MARK COBLITZ
senior vice president,
strategic planning,
Comcast Corp.

Cable Operations Management

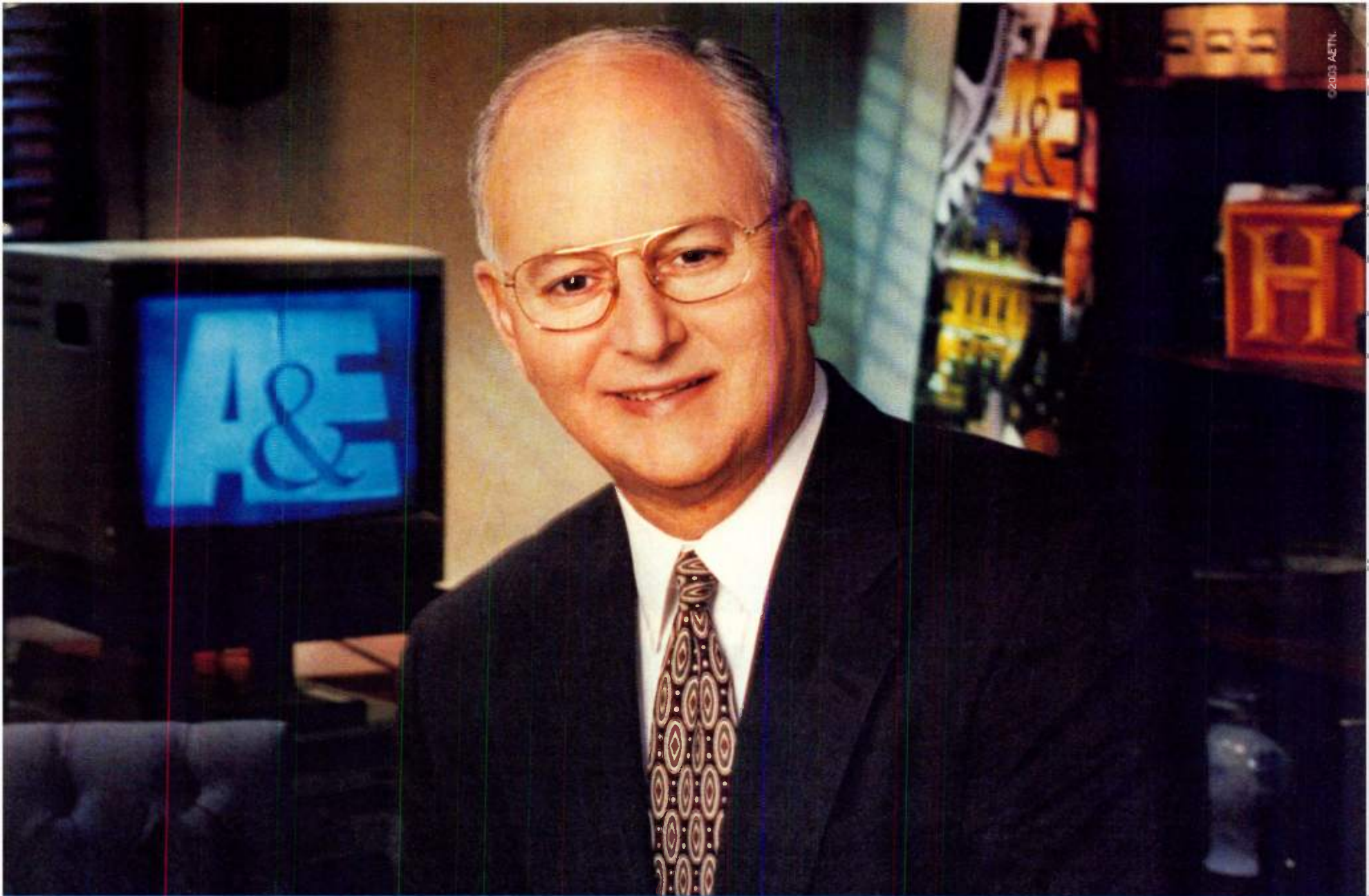
GARY T. MCCOLLUM
vice president/general manager,
Cox Communications

Government & Community Relations

RICHARD H. BEHR
president/COO,
Court TV

Marketing

KEVIN J. LEDDY
senior vice president,
strategy and development,
Time Warner Cable



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Thank you for your integrity,
vision, and **LEADERSHIP.**

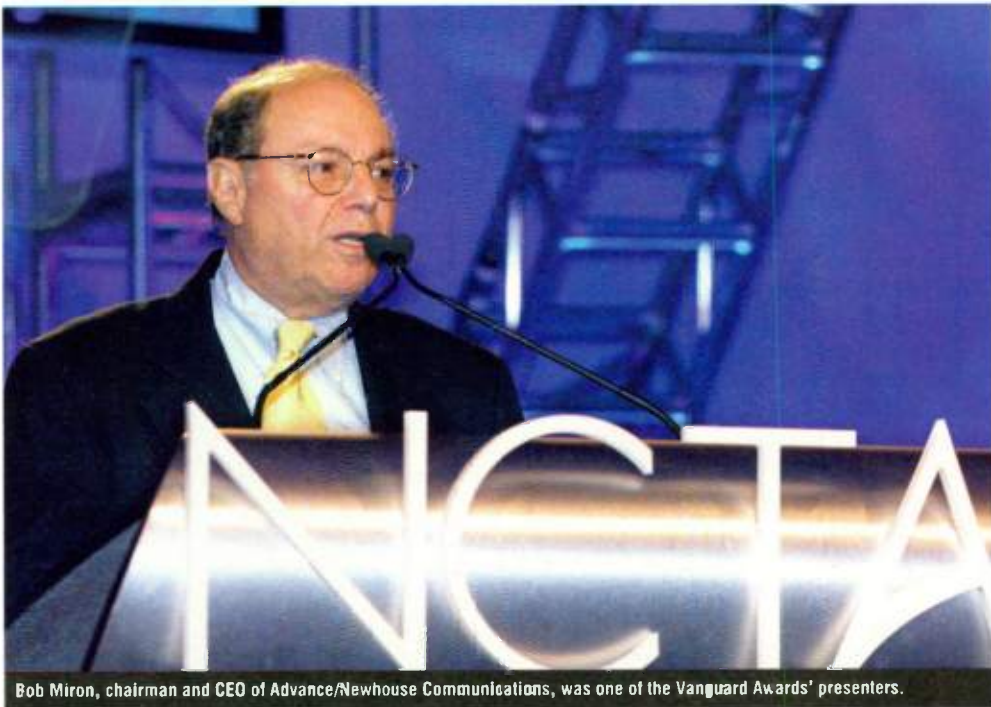
LEADERSHIP

We proudly salute our leader, Nick Davatzes,
on receiving the cable industry's highest honor—
the 2003 Vanguard Award.

Congratulations to all the recipients of this prestigious award.

A&E TELEVISION NETWORKS





Bob Miron, chairman and CEO of Advance/Newhouse Communications, was one of the Vanguard Awards' presenters.



HBO Chairman and CEO Chris Albrecht, just before receiving his Vanguard award.



Left to right: A&E's Whitney Goit (l), Vanguard winner and A&E chief Nick Davatzes, A&E executive vice president and CFO Gerard Grusso and Insight Communications head Mike Willner talk about the business.

2003 **VANGUARD AWARDS**

Reception and Presentations
McCormick Place, Chicago
June 10, 2003

Profiles by Mark K. Miller
Photography by Oscar and Associates



Vanguard winner John D. Clark Jr. (l) from the Society of Cable Telecommunications Engineers, gets together with fellow winner Kevin J. Leddy, senior vice president strategy and development for Time Warner Cable.



Cox Communications Vice President for Video Product Development Lynne Elander celebrates getting the Vanguard Award for Young Leadership.

Always on the Cutting Edge

MTV Networks salutes the Vanguard Award winners, Chris Albrecht, Richard H. Beahrs, John D. Clark, Jr., Mark Coblitz, Nick Davatzes, Lynn Elander, Kevin Leddy, Debra Lee and Gary T. McCollum, for being remarkable leaders and breaking boundaries.

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Distinguished Leadership

Recognizes one man and one woman, who consistently have demonstrated the highest level of cable industry leadership.

**NICKOLAS DAVATZES****PRESIDENT/CEO, A&E TELEVISION NETWORKS**

Davatzes was honored not only for building some of the most prominent and highly valued cable networks but for his strong support of the industry's public-policy and public-affairs objectives. This support includes being an early leader in creating Cable in the Classroom, demonstrating early and strong support for CablePAC, and serving as chairman of NCTA's Satellite Network Committee.

A former Marine, Davatzes graduated from St. Johns University in Queens, N.Y. (he eventually received a Ph.D. from New York University), before beginning his business career at Xerox in 1965. When he left in 1977, he was vice president of sales and marketing for the Learning System Division, which he had moved into the black. From 1978 to 1980, Davatzes was president of Intext Communications, a publishing and training organization.

Then, Warner-Amex Cable chief Gus Hauser recruited him to organize the fast-growing cable company as its senior vice president of administration and human resources. The next step was moving into system management, overseeing systems in Dallas, Chicago and Houston and the company's before-its-time Qube interactive cable operations.

In 1983, Herb Granath recruited Davatzes to head A&E, a joint venture just formed by the Hearst Corp., ABC and NBC, merging two failed networks: RCA's The Entertainment Network and Hearst/ABC's ARTS Network. Under Davatzes' leadership, the new entity turned a profit in three years, and A&E has matured from an idea on paper to one of the most recognized media brands in the world.

The popularity of one segment of A&E's programming led to a second network—The History Channel—in 1995. And the amazing success of one program, *Biography*, led to a third, The Biography Channel. AETN's umbrella of channels now also includes History International. Then there's A&E Home Video, which distributes videotapes and DVDs of its more popular programs.

All the networks have Web sites, of course, and Davatzes expanded the company's Internet reach in 2001 with the purchase of Genealogy.com LLC, an Internet destination for research and software that dovetails into AETN's focus on history and biography.

Davatzes' efforts have paid off in more than just viewers and earnings: A&E has won more CableACE Awards than any other basic-cable network.

Among Davatzes' other honors are the Cable Television Public Affairs Association's President's Award and the Chevalier des Arts et Lettres from the French government.



NCTA President Robert Sachs (second from left) with NCTA's David Krone (second from right) and Insight Communications' Kim Kelly (right) and other guests.



2003's Vanguard Distinguished Leaders: A&E's Nick Davatzes and BET's Debra L. Lee.



Beaming Vanguard winner Chris Albrecht (r), chairman and CEO of HBO, chats with guests before the awards ceremony.

CONGRATULATIONS



DICK BEHRS

2003 Vanguard Award Winner

COURT  **TV**
Join the Investigation

Distinguished Leadership

Recognizes one man and one woman, who consistently have demonstrated the highest level of cable industry leadership.

**DEBRA L. LEE**

**PRESIDENT/COO,
BLACK ENTERTAINMENT TELEVISION**

Lee was recognized for her longstanding commitment to both BET and the African-American community. Through her leadership, BET has used its platform to create awareness and address important issues, including creation of the BET Walk of Fame, which raises money for the United Negro College Fund, and the Rap-It-Up Campaign, focusing on HIV/AIDS awareness in the African-American community.

Lee is president and chief operating officer of BET, the leading media and entertainment company targeted to African-Americans. She is the highest-ranking African-American woman at BET's parent company, Viacom.

Lee earned her jurist doctorate at Harvard Law School, while simultaneously earning a master's degree in public policy from Harvard's John F. Kennedy School of Government in 1980. She graduated from Brown University in 1976 with a bachelor's degree in political science with an emphasis in Asian politics.

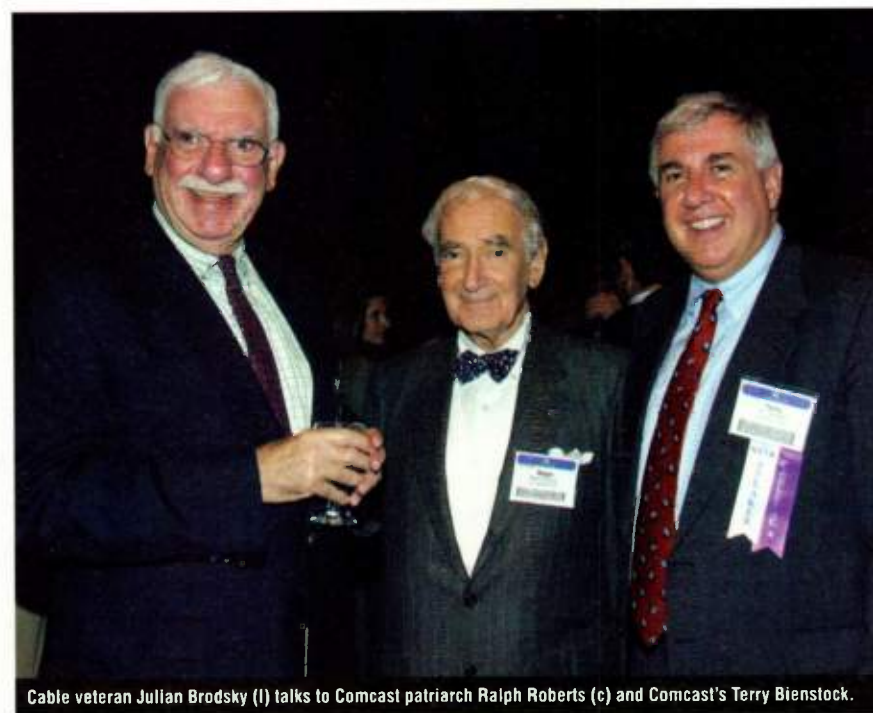
Lee joined BET as vice president and general counsel in 1986, after spending five years as an attorney with Washington-based Steptoe & Johnson. From August 1980 through September 1981, she was a law clerk to the late Honorable Barrington Parker of the U.S. District Court for the District of Columbia.

Prior to her appointment as COO in March 1996, Lee was the network's executive vice president of strategic business development. During her tenure at BET, she has served in pivotal positions, including executive vice president and general counsel of BET's legal affairs department, corporate secretary, and president and publisher of BET's publishing division.

Throughout her career, Lee has exhibited an ability to multitask. For example, she was facing the birth of her first child while overseeing construction of BET's corporate headquarters in Washington while simultaneously running BET's publishing division and acting as BET general counsel.

Since its founding in 1980, BET has successfully pioneered an entire genre of music, entertainment, news and public affairs programming for African-Americans. And Lee has led its evolution into original movies, documentaries, concert specials, news, late-night talk shows and public-policy coverage.

Lee received the 2001 Woman of the Year Award from Women in Cable and Telecommunications and the Wonder Woman Award from *Cablevision* magazine and was ranked one of the "100 Most Powerful Women in Washington" by *Washingtonian* magazine. She was also given the year 2000 Tower of Power Trumpet Award from Turner Broadcasting System, has received the Silver Star Award from American Women in Radio and Television and was named one of the cable television industry's "Hundred Heavy Hitters" by *Cable Fax* magazine.



Cable veteran Julian Brodsky (l) talks to Comcast patriarch Ralph Roberts (c) and Comcast's Terry Bienstock.



Time Warner Cable's head of programming Fred Dressler with Court TV's Claire Cowart.



CTAM President Char Beales (in green) was among the industry leaders at the Vanguard Awards ceremony.



Salutes

Debra Lee
our
"Distinguished Leader"

&

Nick Davatzes

Lynn Elander

Chris Albrecht

John Clark

Mark Coblitz

Gary McCollum

Richard Behrs

Kevin Leddy

On their
2003 Vanguard Awards

Young Leadership

Recognizes a young individual who already has made a mark on the industry and its constituents.

**LYNNE ELANDER****VICE PRESIDENT, VIDEO PRODUCT DEVELOPMENT, COX COMMUNICATIONS**

Elander was honored as a spokesperson and advocate for cable's new services as well as for her accomplishments in corporate marketing and the development of video products. In particular, she has played a significant role in shaping the industry's thinking on pay-per-view, video-on-demand and emerging products, including high-definition television, personal video recorders and home networking.

Elander holds a BS in marketing from Georgetown University and an MBA from the University of Virginia. She joined Cox in Hampton Roads, Va., in 1988 as assistant marketing manager, and then was responsible for product management of various products on the corporate level. Next, she was the company's director of product development, responsible for the launch and rollout of Cox Digital Cable.

In 2000, she was promoted to vice president of new product management, responsible for product management and marketing activities for new and existing video products. In her current position, she has overall responsibility for the strategy and development for new video products, including VOD, PVR, HDTV and ITV. Elander also oversees Cox's competitive-intelligence and pricing/bundling efforts. (Cox has more than 6.3 million customers and approximately 21,000 employees. It has won the *Cablevision/Multichannel News* Operator of the Year Award three times in 10 years and was *CED* magazine's Operator of the Year in 2002.)

Elander was a 2000 recipient of CTAM's Tami award for contributions to CTAM.



Lifetime CEO Carole Black chats with Vanguard winner and A&E chief Nick Davatzes and, with his back to the camera, BEF founder Bob Johnson.



Court TV chief Henry Schleitf (l), HBO's executive vice Richard Plepler (c) and Time Warner Cable Vice Chairman John Billock confer before the Vanguard ceremony.



BET COO and Vanguard winner Debra Lee and Lifetime chief Carole Black.

Cox Communications

proudly salutes our
2003 Vanguard Award Winners

CABLE OPERATIONS MANAGEMENT

Gary McCollum

VP & GM of Cox Northern Virginia

YOUNG LEADERSHIP

Lynne Elander

VP of Video Product Development

**Congratulations to Gary, Lynne and
all of this year's honorees.**



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Telephone

COX High Speed
Internet

COX Business
Services

COX Media

Programmers

Recognizes the innovation, leadership and individual achievement of NCTA's programmer members.

**CHRIS ALBRECHT****CHAIRMAN/CEO, HOME BOX OFFICE**

Albrecht has been instrumental in the production of a long list of HBO's successful series and special events, including *The Sopranos*, *Sex and the City*, *Six Feet Under*, *Curb Your Enthusiasm*, *Oz* and *Band of Brothers*. He is the visionary who has attracted and secured the unique talents that are key elements in HBO's success and have contributed so significantly to the value of cable.

With a BA in dramatic literature from New York's Hofstra University and a background that includes being co-owner of The Improvisation nightclub in New York, it's no wonder that he has an eye—and ear—for talent and material that people will like.

As head of HBO, Albrecht is responsible for the overall management of the world's largest premium-television company, which operates multiple premium networks in the United States, Europe, Asia and Latin America, as well as HBO's many other lines of business. He was named to his current position in July 2002.

He had been president of HBO Original Programming since 1995. He stills keeps his hand in on the programming side, continuing to direct all day-to-day operations of both West and East Coast original programming for HBO, Cinemax and HBO Independent Productions. With the addition of HBO Sports and HBO Film Programming, Albrecht oversees all programming for HBO and Cinemax services.

Serving from 1990 to '95 as president of HBO Independent Productions, a business unit dedicated to developing and producing comedy series for distribution on HBO and the broadcast networks, he was responsible for *Martin* and *Everybody Loves Raymond*.

Albrecht joined HBO in June 1985 as senior vice president, original programming, West Coast. He oversaw all HBO West Coast original programming functions for HBO and Cinemax.

Before joining HBO, Albrecht worked for five years for International Creative Management (ICM), where he was instrumental in signing such talent as Jim Carrey, Keenen Ivory Wayans, Billy Crystal and Whoopi Goldberg.

Associates & Affiliates

Recognizes the contributions of equipment manufacturers and service suppliers to cable-industry growth and progress.

**JOHN D. CLARK JR.****PRESIDENT/CEO, SOCIETY OF CABLE TELECOMMUNICATIONS ENGINEERS**

As president of SCTE, Clark has been a leader in implementing professional-development programs and member services to the benefit of the broadband industry's engineering community. SCTE is a nonprofit professional association dedicated to advancing the careers of cable telecommunications professionals and serving the industry through excellence in professional development, information and standards. Today, more than 15,000 engineers, technical professionals, installers and managers are members.

In particular, Clark has been instrumental in SCTE's major standards expansion and the launching of its Operación Español work-diversity program.

The SCTE Standards Program provides standards to help the cable telecommunications industry prosper. The standards cover a wide range of industry needs from F connectors to protocols for high-speed data access over cable. SCTE is accredited by the American National Standards Institute (ANSI) and recognized by the International Telecommunication Union (ITU) and works with the European Telecommunications Standards Institute (ETSI).

Clark graduated magna cum laude from the University of Maryland with a BS in business administration and also holds an MBA from the same school. He became involved with the cable industry when he joined the Qube-Columbus two-way interactive system in 1980 and most recently was executive vice president for Los Angeles-based Tele-TV Media. Prior to that, he was managing director for Telecom New Zealand's First Media cable subsidiary, where he headed the international telephone company's entry into the broadband business. Clark also served as senior vice president of marketing and programming for both Crown Media and Cencom Cable Associates.

He was inducted into the Cable Pioneers in 2001 and was one of Cable's Hundred Heavy Hitters in 1999, 2000, 2001 and 2002. He is a CTAM TAMI and Case Study Award winner. Among other honors: a St. Louis local Emmy Award for executive producer, best sports program, and a Victor Award for outstanding marketing achievement from the Dallas sales and marketing executives.

Science & Technology

Honors individuals who have played a major role in product improvement and design, and development of engineering techniques that benefit the industry.

**MARK COBLITZ****SENIOR VICE PRESIDENT, STRATEGIC PLANNING, COMCAST CORP.**

Coblitz was honored for his skills as a technologist, strategist and leader. It's his strategic vision and consensus-building prowess that have helped create his success story, including the recent completion of the cable/consumer-electronics "plug-and-play" agreement.

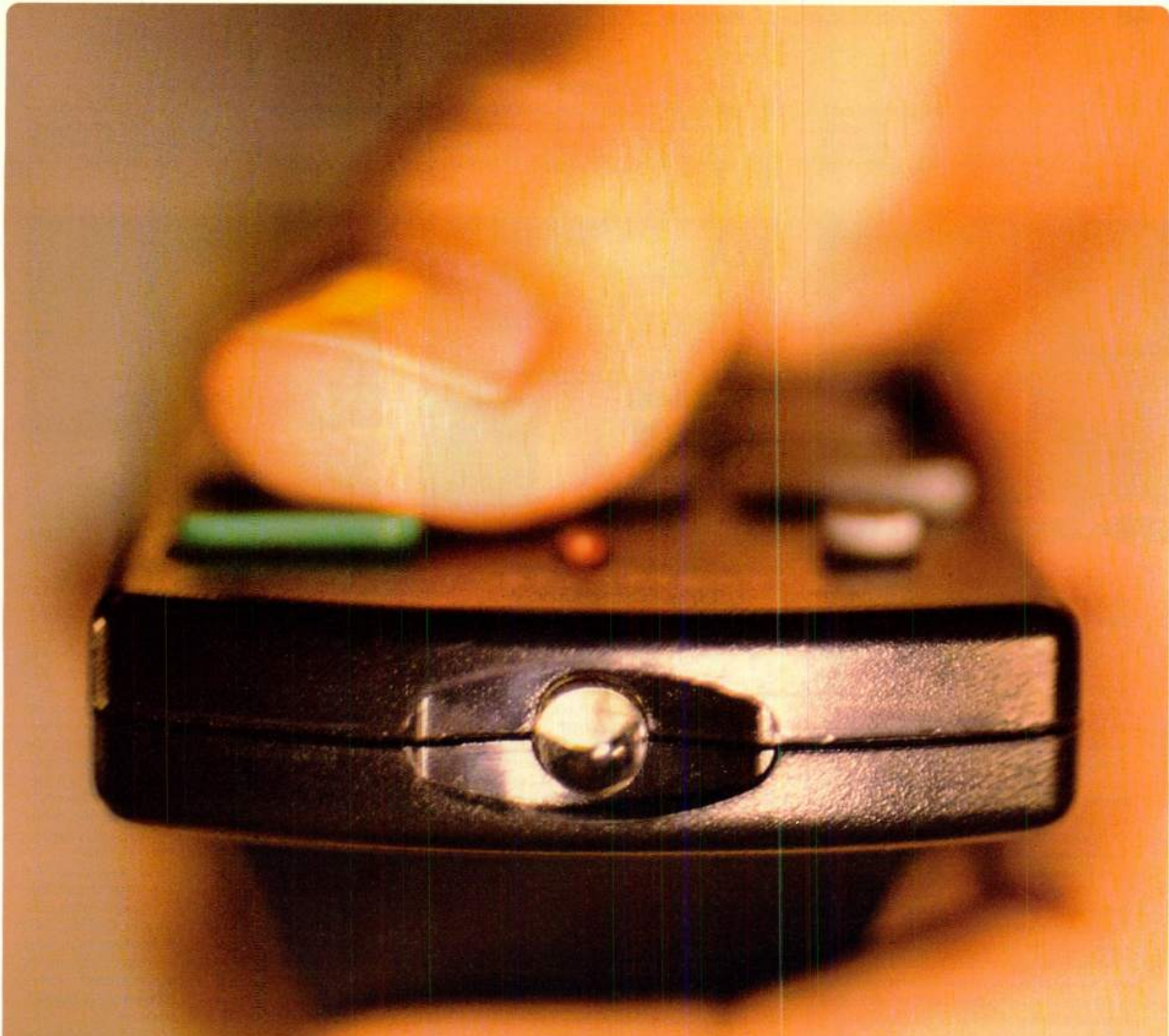
As Comcast's senior vice president, strategic planning, his primary responsibility is the development of new-business opportunities, particularly from emerging technologies.

The former U.S. Air Force captain holds a BS with honors in management science from Case Institute of Technology and is a distinguished graduate of Carnegie Mellon's Graduate School of Industrial Administration.

Prior to joining Comcast in 1989, Coblitz was a consultant with Strategic Planning Associates in Washington, where he consulted on strategic issues in industries as varied as jet engines to financial services and textiles. One of his clients was Comcast. "I recognized something very rare at Comcast, and that was the way people worked with each other," he told *CEI* magazine in 2000. "The industry looked like it was about to explode." When the MSO offered him a permanent job, he came on board.

Fiber optics were among the first technologies he tackled, an effort that eventually resulted in the construction of today's broadband infrastructure. Then there was his realization that both Comcast's cable and its cellular-telephone businesses used RF technology. He wanted them to work together. Technical trials with Motorola resulted in PCS trials over cable plant. Other technological issues he has worked on over the years include DOCSIS, PacketCable, IP telephony and VOD.

Coblitz is a member of the CableLabs Technical Advisory Committee and chairs CableLabs' Packet Cable Committee and its Open Cable Business Committee. He was chosen *CEI* magazine's Man of the Year for 1999. As a representative of Comcast, he has served on the boards of Internet Capital Group, Primestar Partners, Teleport Communications Group, Eastern TeleLogic Corp. and Faroudja Research. He currently serves as a board member for Intertainer and V-Span.



**PRESS ON. FAST-FORWARD.
NEVER STOP.**

THAT'S HOW A LEADER GETS THINGS DONE.

Comcast congratulates Mark Coblitz and all the 2003 Vanguard Award Honorees.

Cable Operations Management

Recognizes the efforts of cable's system managers, who work under intensely competitive conditions in today's telecommunications environment and are key to the cable industry's success at the local level.

**GARY T. MCCOLLUM**

**VICE PRESIDENT/GENERAL MANAGER,
COX COMMUNICATIONS**

McCollum was recognized for his oversight of the rebuild of Cox's Northern Virginia system. He is credited with the dramatic turnaround in both customer service and satisfaction of this high-profile system.

He was named to his current position in December 1999 and is responsible for all operations of the MSO's two Northern Virginia cable systems, serving approximately 260,000 customers in Fairfax County; the cities of Fairfax, Falls Church and Fredericksburg; the towns of Herndon, Vienna and Clifton; and parts of Spotsylvania and Stafford counties.

McCollum previously was vice president/general manager of Cox's Roanoke, Va., system. In that role, he spearheaded an effort to bring the information superhighway to all segments of the community. He joined Cox Communications in 1989 as a manager trainee in Hartford, Conn., and was later promoted to a variety of management roles, including director of network development and vice president of customer care.

Prior to joining Cox, he served eight years on active duty as a military intelligence officer for the U.S. Army and is currently a major in the Army Reserves. During his active-duty military career, he served with the Army's elite Ranger unit.

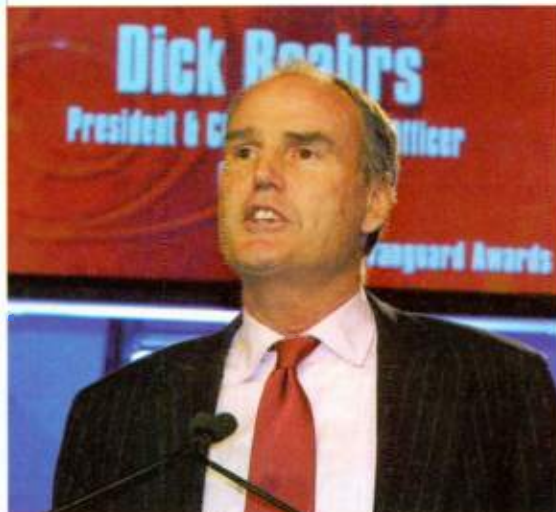
He graduated James Madison University with a BA in Russian studies and political science and earned an MBA from the University of Connecticut, where he concentrated on telecommunications.

McCollum is very active in community and industry-related projects. He was vice president of the New England Chapter of the NAMIC and currently serves on the boards of the Virginia Cable and Telecommunications Association, Fairfax County Chamber of Commerce, Virginians for the Arts, Northern Virginia Urban League, the Virginia Opera, George Mason University Minority Advisory Board and the George Mason University Foundation, among others.

But his interests extend beyond the cable industry and the Northern Virginia community. Church had always been a part of McCollum's life while growing up in public housing in Richmond, Va. In 1998, he became a minister and, on weekends, travels the roughly 120 miles back to Richmond to minister at From the Heart Church.

Government & Community Relations

Recognizes those who have had a major impact on promoting a positive public image and advocating public-policy positions for the cable industry at the national, state and/or local levels.

**RICHARD H. BEAHR**

PRESIDENT/COO, COURT TV

Beahrs was honored for his significant contribution to the cable industry through his leadership and vision in the development of innovative public-affairs programs and efforts to showcase the industry's accomplishments.

Named president of Court TV in 1999, he had joined the network in 1992 as chief operating officer and guided it to its current distribution of more than 75 million homes. He was instrumental in creating Choices and Consequences, an award-winning public-affairs initiative that uses live television events, televised local town meetings, and classroom videos to enhance the decision-making skills of teens and young adults.

Beahrs earned a BA in history from the University of California at Berkeley and an MBA from Adelphi University.

An AOL/Time-Warner veteran, he has spent more than 30 years as an executive in the print and cable industries. Before joining Court TV, Beahrs was president of the Comedy Channel, which became Comedy Central. Prior to that, he served at HBO as senior vice president of sales and marketing at Cinemax, where he was the chief strategist for the launch of the network.

He also was senior vice president of new business development, was responsible for introducing the Spanish-language enhancement of HBO. He has held a variety of positions with *Life* and *Sports Illustrated* magazines, including director of Sports Illustrated Enterprises, which was responsible for the magazine's ancillary products.

Beahrs is on the boards of Cable in the Classroom, the School of Management at St. Petersburg University (Russia), the Arbor Day Foundation and the Near East Foundation. In addition, he is a trustee of the World Agroforestry Centre in Nairobi, Kenya, and was recently appointed to the United Nations Hunger Task Force, which is charged with developing a plan for halving the instances of extreme malnutrition throughout the world over the next decade.

Long interested in environmental and natural-resources science, Beahrs and his wife, Carolyn, a Berkeley alumna, established the Beahrs Environmental Leadership Program with a gift to UC Berkeley. Its core is an intensive interdisciplinary summer certificate course in Sustainable Environmental Management for scholars and emerging leaders from around the world.

Marketing

Recognizes an individual who has been instrumental in the development of marketing approaches that significantly enhance cable's public image and increase customer levels.

**KEVIN J. LEDDY**

**SENIOR VICE PRESIDENT,
STRATEGY & DEVELOPMENT,
TIME WARNER CABLE**

Leddy was recognized for his leadership in bridging technology and marketing in several of the industry's major interoperability projects, including last year's "plug-and-play" agreement between cable operators and consumer-electronics manufacturers for digital TV sets. The agreement by 14 consumer-electronics companies and seven major cable operators representing more than 75% of all cable subscribers will allow consumers, sometime in 2004, to buy DTV sets that will not require a cable set-top box to receive HDTV content via cable.

The agreement includes provisions for recording devices and copy protection. Cable operators will use IEEE 1394, or FireWire, connections on HD set-top boxes to allow consumers to record content and also to protect current digital-set owners from obsolescence. And the consumer-electronics manufacturers will support FCC labeling regulations that satisfy the needs of content owners.

Leddy heads a strategy and development group within Time Warner Cable's Advanced Technology Department in Stamford, Conn. His group is responsible for development of technology platforms, technology policies and standards, and product-development strategies.

He received a BA in government from Colby College and an MBA from The Wharton School. He began his career with NCTA in 1977 and joined Warner Amex Cable in 1980. During his 22 years with Warner and Time Warner, he has held various marketing positions around the country and served as senior vice president of marketing from 1990 to '99. From 1999 to 2002, he was head of the company's New Product Development department, which produced digital applications including on-screen navigators, digital video recorders, enhanced TV applications and a home networking business.

He is chairman of CTAM's board of directors and has served on the boards of Primestar and E! Entertainment Television. He participates on several industry committees at NCTA, Cable-Labs and CTAM.



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CABLE

*Congratulates the 2003
Vanguard Award Winners
and our own*

KEVIN LEDDY

*Recognized for his
Technology & Marketing
Leadership*

PEOPLE

THE FIFTH ESTATER

Taking on the Challenge of an Ailing Net

Norman had 'always wanted to run something someday'

Last spring, Christina Norman was "going along minding my own business" as a top marketing exec at MTV when she got a call from the boss. MTV Networks Group President Judy McGrath needed someone to run ailing VH1. Was she up to the challenge?

"I hadn't really thought of going for it," Norman recalls, "but, of course, I always wanted to run something someday or have a different kind of responsibility here."

McGrath had faith in Norman. "When I thought about who would be the best person to take VH1 to the next place by setting a high bar creatively, I thought of Christina," she says. "She has some unique characteristics for a creative leader."

Norman was named general manager of VH1 in April 2002. Not bad for a woman who, while growing up in the South Bronx, never considered television as a career. "People I grew up with," she says, "were nurses and doctors and lawyers."

It was during her days at Boston University in the early 1980s that television turned up on her personal radar screen. Wanting a job and enticed by the prospect of making \$50 to \$75 a day, she signed on at a small production company that made commercials.

"It was really freeing," says Norman. "A lot of my friends were going to work for Raytheon and Digital Equipment and those kinds of tech companies. I was, like, this is much better than having to do that."

After considering and dismissing filmmaking as her next step, Norman moved back to New York and pursued production as a freelancer. In the late 1980s, she interviewed with MTV but was not hired. She showed her mettle as a freelancer on two of the network's shows and was subsequently snapped up when the position opened up again.

Norman was off and running, but her advancement through MTV's ranks was marked by a bumpy transition from production management to director of the promotions divi-

sion, where the creative team viewed her as a "business head," she says.

"I've always believed you don't have to have been a producer to be a great judge of good, creative work," Norman says of that period. "Sometimes, it's hard for people who have made something to be able to step back and objectively see it and judge it."

Norman turned to her boss and mentor Angie Lee, whom she credits with "giving good, creative feedback about looking at work, about being strategic." She weathered the storm and took over the department when Lee left the company.

Happily ensconced at MTV, Norman was courted by McGrath to make the move to VH1. McGrath reminded Norman of a comment she had made to McGrath years before: "I can do more. You guys aren't using me to the best of my ability."

Today, Norman is putting her money where her mouth is, as she and President of Programming Brian Graden strive to revitalize the ratings-deficient VH1. The pair has managed to recapture some of the coveted 18-49 audience by systematically introducing fresh, youthful shows like *Driven* and *All Access*, pushing specials (*Divas Live*) and saving overworked fare, such as *Behind the Music*, for special occasions only. Next for the net-on-the-mend is the development of long-term series, Norman says.

"In many ways, [VH1] came back quicker than I ever expected," says McGrath. "And that is to both their credit."

As Norman moves into her 13th year with MTVN, she is maintaining another network in her life. "I love spending time with my family," she says. "Outside of work, my complete and total devotion is to them."

Currently, her greatest challenge involves knitting needles. "I'm dying to find a good [knitting] pattern for a bikini for my 12-year-old daughter," says Norman. "I remember my mother making one for me."

—P. Llanor Alleyne

Christina Norman

General manager, VH1



B. July 30, 1963

EDUCATION

Attended Boston University

EMPLOYMENT

MTV: freelance production coordinator, 1986-91; production manager, 1991-93; supervising producer, on-air promotions, 1993-94; director, on-air promotions, 1994-95; VP, on-air promotions, 1995-97; senior VP, on-air promotions, 1997-99; senior VP, marketing and on-air promotion, 1999-2002; current position since April 2002

PERSONAL

M. Charles Hunt; children: Zoe (12), Asha (7)



FATES & FORTUNES

Broadcast TV

CHERYL SCULLY, director, treasury and investor relations, Paxson Communications, West Palm Beach, Fla., promoted to VP and treasurer.

STAN WHITMAN, president, MDM Broadcasting, Billings, Mont., named president emeritus.

Cable TV

At Charter Communications, St. Louis: **FORREST MURPHY**, senior director, information technology, promoted to VP; **SEAN O'DONNELL**, director, information technology, promoted to VP.

REBECCA GREENBURG, account executive, HRP, New York, joins Comcast's Boston Interconnect, as national sales manager.

Programming

SHELDON RABINOWITZ, senior VP/CFO, TVN Entertainment, Burbank, Calif., joins ABC Entertainment Television, Los Angeles, as senior VP, finance.

KIERA G. HYNINEN, senior VP, strategic marketing, The Weather Channel, Atlanta, joins National Geographic Channel, Washington, as senior VP, marketing.

ADAM SHAW, senior VP, business operations and finance, FX Networks, Los Angeles, named senior VP, distribution, NFL Network, Los Angeles.

TROY CRAIG POON, senior director, business development and marketing, feature film division, MTV Films, Santa Monica, Calif., promoted to VP.

At Turner Network Sales, Atlanta: **LISA RICHARDSON**, VP, entertainment networks marketing, named VP, partnership and marketing; **HEATHER BALDINO**, VP, news networks marketing, named VP, networks marketing and operations; **JENNIFER IRAS**, director, national accounts and marketing, named regional VP, Central region; **SHANNON PONSELL**, director, sales operations, named VP, operations.

ROB EVANKO, VP, sales and marketing, Fox Cable Southwest, Dallas, promoted to VP, sales operations, Los Angeles.

TOM FURR, president, Furr Communications Inc., Los Angeles, named VP, on-air promotions, Playboy TV Networks, Los Angeles.

NICOLE RAFFANELLO, manager, original series development, MTV, Los Angeles, joins Dick Clark Productions, Los Angeles, as director, development, alternative series.

LAUREN MONKS, manager, affiliate sales, national accounts, Discovery Networks, Silver Spring, Md., promoted to director, national account marketing.

TIM CRESCENTI, VP, international



SHELDON RABINOWITZ
ABC Entertainment TV



LISA RICHARDSON
Turner Network Sales

formats, Sony Pictures Television International, London. Joins Fox World, Los Angeles, as executive/producer.

HEATHER HORN, district manager, national division, Starz Encore Group, Hoboken, N.J., joins NBC Cable Networks, Fort Lee, N.J., as manager, affiliate sales.

Journalism

JACKIE JUDD, correspondent, ABC News, Washington, named senior visiting fellow, Kaiser Family Foundation, Washington.

HAL GESSNER, executive editor, *48 Hours Investigates*, CBS News, New York, named executive producer, CBS News Productions/Eye Too Productions, New York.

LARRY MENDTE, evening news anchor, WCAU(TV) Philadelphia, will join KYW-TV Philadelphia, in the same capacity in September.

ANDY AVALOS, former weather anchor, WMAQ-TV Chicago, rejoins the station in the same capacity.

DICK CRIPPEN, executive director, community development, Tampa Bay Devil Rays, Tampa, Fla., adds host, *Extra on Senior Living*, Bay News 9, Pinellas Park, Fla.

WHAT'S YOUR FATE?

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

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Comcast Advertising Sales seeks Vice President/General Manager to direct the national, regional, and local sales efforts in the Boston, Springfield, and Providence TV markets. Comcast Advertising Sales employs nearly 3,100 people nationally and has a major presence in 22 of the top 25 television markets. This is an extraordinary opportunity for an experienced leader to drive us forward in the #6 television market in the Country!

Reporting to the Divisional Vice President, this individual will develop overall market and sales strategies and will be responsible for revenue and cash flow growth. The ideal candidate should bring proven industry sales successes, general management and television/cable operations experience. For more information on this position please visit our website at www.comcast.com and click on the careers section. To apply directly please fax: (781) 431-7493; or email: Elizabeth_Balestra@cable.comcast.com your resume today! Comcast Advertising Sales offers a highly competitive and innovative benefit package. EOE/AA



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News Careers

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WABC-TV has an opening for an experienced, highly creative photographer/editor. Ideal candidate must be able to "tell the story" while working under constant time restraints. Experience operating a live truck is a plus. Send tape and resume to: Ted Holtzclaw, News Operations Manager, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

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MBC Teleproductions is currently seeking a multi-talented and self motivated individual who can write, produce and edit engaging and informative productions for broadcast television and corporate imaging. Full-time. Minimum 3 years experience. Send resume and writing samples to Job #L070. WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. EOE

SPORTS ANCHOR/PRODUCER

Gather, write, and present sports and news information in newscasts. Produce and anchor sports segments. Report live on location from various news events. Research and develop news stories. Ability to produce specials, produce half hour shows on a weekly basis a plus. Minimum of three years professional sports/news reporting and anchoring experience. Must demonstrate strong journalistic judgment and organizational skills. Send VHS tape and resume to: Ken White, Fox News Charlotte, One Television Place, Charlotte, NC 28205 Please note source of referral on all resumes/cover letters/applications. EOE

News Careers

WEEKEND METEOROLOGIST

KDLT-TV, an NBC affiliate, is seeking a Weekend Meteorologist. We prefer candidates have 0-2 years experience, a college degree in meteorology, and can shoot. You must have great weather judgement, be energetic, and personable on air. If you're interested send your cover letter, resume, references and resume tape to: KDLT-TV, Joel Knip, News Director, 3600 S. Westport Ave., Sioux Falls, SD 57106. F/M EOE

NEWS PRODUCER

WABC-TV is looking for a highly motivated producer to build a complicated, compelling, interesting newscast in a highly competitive, high pressure environment. You must have outstanding news judgement, great story ideas and a great production sense and be able to convey them to a multi-faceted production staff. You must work well with reporters, assignment editors, writers and other producers, and be able to manage up as well as down. Understanding the importance of utilizing and writing to video is vital. Outstanding writing and copy editing skills are necessary. Candidates for this position should love producing newscasts, and should aspire to management positions later in their careers. This is not a position for beginners. Experience producing a newscast in a major market is required. Applicants who have not produced a television newscast in a major market will not be considered. Interested candidates should send a letter, resume, references, and non-returnable tape (VHS preferred) to: Chad Matthews, Executive Producer, 7 Lincoln Square, 4th Floor, New York, NY 10023. You tape should include at least two recent complete, representative newscasts. Please, NO September 11 theme shows. Applicants wishing to confirm receipt of their tapes should use the delivery confirmation option offered by the Postal Services or other package shipping services. No telephone calls, emails or fax responses. We are an equal opportunity employer.

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WABC-TV seeks an experienced reporter for New York's top news organization. Candidates must be great journalists, communicators, writers and story-tellers, both from the set and the field. Live news experience a must. Some anchoring experience preferred. Please send resume to: Bill McFarland, Assistant News Director, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

ARABIC LANGUAGE CORRESPONDENT AND ANNOUNCER

Wanted by a local television station located in Dearborn, MI. Must have Bachelor's Degree in Journalism, English or newsmedia related field and 1 1/2 years exp. Repond to: HR Dept., Al-Salam TV, 6932 Hartwell, Dearborn, MI 48126.

MORNING SHOW PRODUCER

Newschannel 8, the Washington DC region's only 24 hour news station is seeking a Morning Show Producer. Minimum three years television newscast producer experience. College degree in journalism, mass communications or equivalent. Send resumes to Alex Likowski, WJLA-TV, 1100 Wilson Blvd., 6th Floor, Arlington, VA 22209. EOE

NEWS ANCHOR

Fox News Charlotte is looking for an experienced news anchor with strong reporting skills. Candidates must bring energy and personality to their anchoring and reporting. Good live skills are expected. A minimum of three years on-air anchoring experience is preferred. Send VHS tape and resume to: Ken White, Fox News Charlotte, One Television Place, Charlotte, NC 28205 Please note source of referral on all resumes/cover letters/applications. EOE

NEWS ANCHOR/REPORTER

KXLN-TV 45 in Houston, TX, an Univision O&O, has a great opportunity for a talented, versatile professional to join our #1 News team. Good writing skills a must. Five years experience in TV news are required (including at least 2 years as anchor). Proficient in Spanish, written and oral, is required. English fluency preferred. Will perform field reporting duties and attend public functions. Must be familiar with DVC- Pro and Beta video equipment and be computer literate. Send non-returnable tapes along with resume and salary history to: News Anchor (KXLN 03-5), KXLN-TV 45, 9440 Kirby, Houston, TX 77054 EOE

Creative Careers

CREATIVE SERVICES DIRECTOR

Are you ready to take a ride to the top? If you are talented, dynamic and looking for a challenge, we don't care if you're in Waco or Washington! KTVT CBS 11 / KTXA UPN 21, a CBS/UPN/Viacom Television Station duopoly, is seeking the right person to manage its creative promotion in Dallas/Fort Worth, the nation's 7th market. Responsibilities will include, but are not limited to, creating and producing image and branding promotional spots, directly managing and supervising the department's functions and staff, planning and directing both tactical and strategic aspects of the stations' promotional campaigns, and overseeing a budget that includes significant expenditures on outside media (radio, print, cable, outdoor, etc.). Qualified candidate must be a strong, creative team player, with a proven and successful track record in staff supervision and leadership. A minimum of five years of directly related marketing experience in promotion and/or creative services in a broadcasting managerial capacity is required. For consideration, please send resume and cover letter indicating position of interest to: KTVT CBS 11 / KTXA UPN 21, Attn: Human Resources, 5233 Bridge Street, Fort Worth, TX 76103; www.cbs11tv.com; EOE/M/F/D/V

TELEVISION

Production Careers

DIRECTOR/TECHNICAL DIRECTOR

WCAX-TV is seeking a full time creative individual with leadership qualities for our Early Morning Newscast. Responsibilities include Directing, Switching, Graphics and other related skills. Previous broadcast directing and switching experience and a thorough knowledge of television production equipment is required. Send resumes and tapes to: Production, WCAX-TV, P.O. Box 608, Burlington, VT 05402.

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Producer Careers



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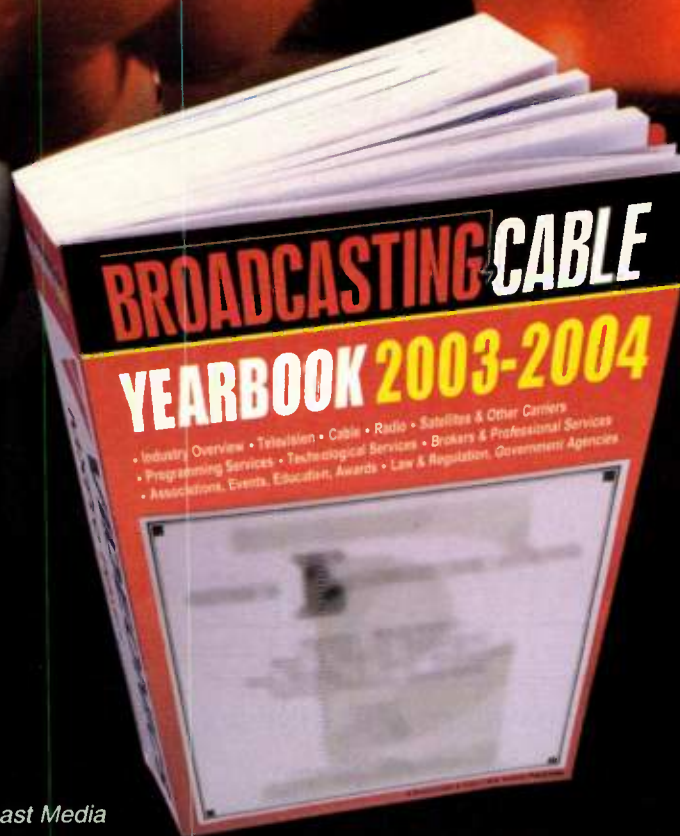
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McCain Plans a Vote on FCC Reauthorization

Continued from page 2

If the committee's rollback bogs down, Stevens—who chairs the Senate Appropriations Committee—is raising the possibility of an appropriations bill that would prevent the FCC from using any resources to lift the 35% cap.

The appropriations route is given the best chance of passage because it would bypass both McCain and Tauzin. A spending restriction would be in effect for only 12 months, until the next appropriations bill.

THE TAUZIN FACTOR

Although Tauzin appears determined to quash deregulatory legislation if it gets to the House, there is speculation that he may not remain in his job for long and the FCC could lose it protection. Speculation abounds

Senate Commerce Committee head McCain is apparently willing to open up the vote on the cap-rollback legislation to a variety of amendments.

that the 60-year-old veteran lawmaker is eyeing a leap to the private sector. One scenario has him replacing Motion Picture Association of America President Jack Valenti. Another sends him to an even more lucrative job as a rainmaker for a lobbying firm.

There's even an outside chance that Tauzin could get bogged down by an investigation into allegations that he and other senior House Republicans traded campaign donations from a Kansas energy company for legislative favors. Tauzin has denied the allegations, which were reported by *The Washington Post*.

There will be other avenues to tighten the ownership rules, if not return them to their previous incarnations.

LOOK AT CONSOLIDATION

At the FCC, where the commission will review a host of petitions to reconsider the changes, Capitol Broadcasting President and CEO Jim Goodman is asking the agency to take a look at the consolidation the new rules could permit. In a "worst-case-scenario" analysis of all 210 TV markets, he found that the relaxed limits on TV duopolies and permission to establish triopolies in the six top markets, coupled with the preservation of the UHF discount would lead to unprece-

ded concentration of the TV industry—a level of concentration he says the FCC couldn't have contemplated (see table, page 2).

After the FCC entertains, and most likely rejects, the petitions to reconsider the changes, the chal-

lenges will move to the courts.

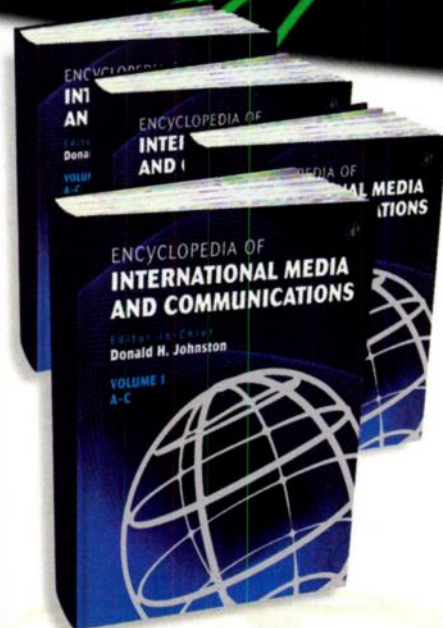
The ownership issue got a lot of attention at the cable industry's National Show in Chicago last week. Even though the new rules don't directly affect cable operators, the outcome of the challenges could affect the final

result of a separate FCC rule-making to set a new cable-ownership cap.

FCC Media Bureau Chief Ken Ferree told conventioners that a proposed new limit has been submitted to agency Chairman Michael Powell, who will circu-

late it to other commissioners soon.

Ferree wouldn't reveal what limit the proposal calls for, but it is believed to be a number now familiar to broadcast-rule followers: 45%, in this case of all multichannel subscribers. ■



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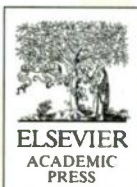
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EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

Rereg, March! Left, Right, Left, Right

A recent review of a new book on textbook censorship in *The Washington Post* remarks on the "bizarre de-facto alliance of the far left and the far right" united in their effort to chill the speech each wants to discourage. Bizarre, perhaps, but, sadly, nothing new.

That alliance is also reflected in the current fight against the relaxing of media-ownership rules. The groups united in that cause share a fear of "big media," but they are going distinctly different ways. While all purport to be fighting for the freedom to voice opinions, and that is undoubtedly the motive of some, the effort to overturn the FCC is also about preventing more of the kind of speech these groups dislike.

For those on the left, the hated Big Media are the *New York Post* and Fox News Channel and the growing popularity of right-tilting, tabloid-style news coverage. Enter the National Rifle Association, the issue's poster child for strange bedfellows, whose alliance with the Iraq War-energized peace movement was greeted with shock and awe in many quarters. It shouldn't have been.

To the right, the dreaded Big Media are the *Times* (New York and Los Angeles) and CNN. The NRA clearly fears a gun-hating media disseminating even more information (like handgun-death statistics or stories about the ease of buying assault rifles).

Then there are the morality police, who target content (attacking the likes of Eminem and *South Park*). For them, Big Media is whoever puts on the kind of "bottom-of-the-barrel" programming or "crassness" that will increase if the government

doesn't keep these companies in line.

Which brings us back to *The Washington Post* review and an excerpt from *The Language Police*, by Diane Ravitch: "The pressure groups of left and right have important points of convergence. Both demand that publishers shield children from words and ideas that contain what they deem the 'wrong' models for living."

Keep that in mind as various bipartisan groups attempt to roll back deregulation in the name of freedom and diversity.

Good Night, David

The two-anchor format, and arguably the evening news itself, can be traced back to NBC's teaming of David Brinkley, the dry-witted Southern newsman, with Chet Huntley in 1956. The two clicked and were paired on a 15-minute nightly newscast that expanded to a half hour in 1963. From 1956 to 1970, the *Huntley-Brinkley Report* was a fixture on American television, and their trademark closing became part of the vernacular. Asked by BROADCASTING & CABLE in 1986 what his legacy to broadcast journalism might be, Brinkley said, "We more or less set the form for broadcasting news on television, which is still used today. No one has been able to think of a better way to do it." Brinkley, who died last week at the age of 82, began his journalism career on the *Wilmington Morning Star*. He ended it as one of journalism's enduring evening stars.



TWO CENTS

"Mr. Brinkley ... had the grace to let the viewer in on this secret with open wit and almost no broadcast bombast."

Editorial, *The New York Times*

"The worst thing about newsman and commentator David Brinkley's death is that he isn't around to report it succinctly, put it in perspective and cap the obit with the perfect anecdote that brings a smile to your face even as you mourn his loss."

PHIL ROSENTHAL, *Chicago Sun-Times*



"Journalism, electronic and print, now cries out for more David Brinkleys. We will miss him."

FORMER PRESIDENT BUSH on David Brinkley, collected by the Associated Press

"I was a high school sophomore watching the first night [Chet Huntley and David Brinkley] came on the air, and it really changed my life. A small bulb went on in the back of my mind, and I thought, 'That's the kind of work I'd like to do.'"

NBC News anchor TOM BROKAW

"If *Topic A With Tina Brown* were a magazine, it would have a harder time finding readers than, say, *Talk*."

STEVE JOHNSON, *Chicago Tribune*, on Tina Brown's CNBC talk show

"[Manhattan State Supreme Court Justice Walter] Tolub clearly does not know much about television, or he would know that *all* networks targeting young men strive for a reputation of irreverence and aggressiveness. The world would be a much better place if only judges watched more television."

LISA DE MORAES, *The Washington Post*, on Spike Lee's winning a preliminary injunction blocking Viacom's Spike TV

"I thought to myself, 'They're doing MTV. They're doing bad MTV, but they're doing MTV,' which was beyond unthinkable a couple of years ago."

DOUG HERZOG, USA Network president, to *The New York Times*' BILL CARTER and JIM RUTENBERG on the broadcast networks' planned summer reality fare

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).



AIRTIME

GUEST COMMENTARY

The Real Locally Controlled Media

In the debate over media-ownership rules, both sides have said the goal is the preservation of local media and universal service. However, neither side gave much consideration to the last true bedrock of locally controlled free, over-the-air media: public broadcasting stations. Taking local public broadcasters for granted is unfortunate because, without some care, they could go away.

It's hard to get more "local" than public broadcasting. Our stations are operated by community foundations, state commissions, and colleges, universities and school districts. Our "business model" is about as grassroots as you can get: We give away our programming—advertising-free—and then ask people to help pay for it. We give real meaning to "free, over-the-air."

So, for the policymakers and interest groups still concerned about commercial-media concentration, we in public broadcasting have a modest request. We ask that you spend at least *some* of your energy and concern to ensure the survival and growth of locally controlled public media.

What we need from you is a well-defined and fairly limited set of policy changes. At the FCC, we need the agency to finally act on two cable carriage issues that have been languishing for years. First, we need some sort of transitional carriage for our digital signals. The digital transition will never be completed without the government using its Supreme Court-sanctioned authority to act in this area.

Second, we need this commission to reverse the split decision of the Kennard commission on the issue of "primary video." Our stations have raised nearly \$1 billion for DTV conversion based on specific plans for multiple new digital services. These include



Public broadcasting's 'business model' is about as grassroots as you can get.

JOHN M. LAWSON
Association of
Public Television
Stations

public-affairs, kids, and educational programming and datacasting. The Kennard decision will define most of these services as "secondary" and, therefore, not worthy of cable carriage. This hostile policy will render much of our stations' digital facilities as "white elephants" on the media landscape.

Preserving local public broadcasting also requires Congress and the White House to realize that the digital transition did not end for public stations on May 1. Additional matching funds are needed to meet FCC requirements for simulcasting and signal replication and maximization. And, in a recent survey, our member stations indicated their highest priorities for FY 2004 funding were digital cameras and related studio upgrades.

From the public-interest community, we ask that some of your concern about preservation of local commercial media be channeled into the preservation of local noncommercial media. From some of these groups, public television has received just the opposite. Under Chairman Michael Powell, the FCC provided public broadcasters with the flexibility to use some of their non-broadcast digital capacity for services that could produce much-needed revenue. Rather than support this welcomed relief, some

public-interest groups actually challenged the decision in the U.S. Court of Appeals. Fortunately, the court upheld the FCC decision, but the groups are considering an appeal.

The bottom line for us: Public broadcasting is locally controlled media. Helping us furthers the professed goals of all parties in the media-consolidation debate. We hope those parties will look to public broadcasting as part of the solution.

Lawson is president and CEO of APTS.

**HARRY A. JESSELL**
EDITOR IN CHIEF

Cable's Got an Idea

...That broadcasters should really think about doing, too

There was one story out of last week's NCTA convention of which all broadcasters should be aware. You can read all about in the tech section on page 22. But here it is again in a nutshell (or two).

Cable operators led by Comcast are toying with the idea of an all-digital cable system so they can take full advantage of the marvelous efficiency of new technology. In the same bandwidth needed to transmit one analog TV channel, they can transmit several digital TV channels. So an all-digital system means more TV channels—

a warm spot reserved for the cat. Whatever. "Cable" and "charges" are two words American consumers hate when used next to each other.

But suppose someone came up with a device that converts all digital signals to analog, is small and unobtrusive, and is cheap enough that operators could buy and install them by the millions. That's what the cable operators are asking for, and the vendors seem to be responding.

Pace Micro Technology Americas, for instance, showed at its NCTA booth a D-to-A converter with two outputs

transition ends when 85% of TV homes have the capability to receive broadcasters' digital signals. That day comes sooner if the market is flooded with cheap D-to-A converters.

Broadcasters can go ahead and multicast digital signals with some confidence that they can be received on every TV set, if the broadcasters can figure out how to pay for and market the converters. Even at \$69, the converters are not cheap when you are talking about equipping millions of sets.

An FCC official I met at the Pace booth suggests that one way to pay for them would be to configure them so that they display a five-second ad or promo every time they are turned on. Or how about rigging them to default to a certain channel when they are turned off? So, even if I go to bed with Letterman, I always awake with Katie. That has to be worth something to the NBC station in town.

The other reason broadcasters should care about the all-digital system is that even the prospect of it strengthens their digital-must-carry argument.

Which, frankly, could stand a boost. Before anybody who will listen in Washington, broadcasters argue that the government should require cable systems to carry everything the broadcasters air over their digital channels, even if it's just six or seven standard-definition TV channels.

Cable is, of course, pushing back. It wants to limit its must-carry obligation to just one channel per broadcast station. In his state-of-the-industry address last week, NCTA President Robert Sachs argued that cable simply can't accommodate all the channels broadcasters would have them carry. "So, in Chicago, for instance, where there are 17 local TV stations, cable systems could be required to carry up to 102 digital broadcast channels if the broadcast industry gets its way."

In an analog world, Sachs is right: 102 channels is a load, and perhaps unreasonable. But in an all-digital world, it's but a drop in the spectrum bucket. And it's just what broadcasters need. ■

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The low-cost Pace D-to-A converter (inset) was one of the big stories at the NCTA show last week.

maybe 500 more—and more room for high-speed data, telephony and other moneymaking stuff. Digital equals more.

It's an all-or-nothing deal. If the cable system switches to the all-digital mode, every last subscriber has to be equipped with some kind of digital-to-analog converter because TV sets are analog.

That's the rub. Cable operators don't want to install expensive set-tops to convert the signals unless they know they will be able to defray the cost by charging extra for the digital signals or more for HBO, VOD or something. A lot of cable subscribers don't want to pay for extras, and many don't want a set-top box in the house under any condition. It clashes with the simulated-walnut veneer of their 20-year-old Zenith, or it takes up

(one for the TV, one for the VCR) that is small enough that it would rattle around inside my big coffee mug. The device on display didn't work, but, if some operator would commit to buying a huge quantity, Pace executives say they could get chips developed and sell the devices for just \$69 a pop.

So thanks to Pace, Motorola and others, cable operators can now seriously consider moving to the all-digital platform and reaping the spectrum awards.

Why should broadcasters care?

Two reasons. The first is that the technology is applicable to broadcast. The Pace executives say they can build D-to-A converters for broadcast as easily and for about the same price as they can build them for cable. So the converters could speed broadcasters' transition to digital. Remember, the

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ABC News Divvies Up Duties, Creates an Exec Triumvirate

Continued from page 1

The structure, had it existed, might have helped ABC avoid some problems in the past, but, Westin says, "this is really about structuring ABC News for the next generation. This is a new management structure to address new business challenges, which we all face right now. TV news is expanding into new avenues and ways of reaching audiences very rapidly."

In effect, Kaplan, who spent 18 years at ABC News before jumping to CNN to head its domestic news operation in 1997, is the division's top hard-news programming executive. He'll have responsibility for the *World News Tonight* broadcasts, as well as *World News Now*, *World News This Morning*, *Nightline*, *This Week With George Stephanopoulos* and the division's political unit.

McGrady will continue to oversee prime time magazines *20/20* and *Primetime Thursday*, development of new magazines, and *Good Morning America*.

But Slavin's new job is perhaps the most pivotal: He makes all the trains run on time.

Although Westin says the structural changes are just forward-looking management changes, there are a couple gaffes he'd like to make sure ABC News doesn't repeat. The network was late getting on the air to cover the shuttle disaster last February. And one crisis later, when the war in Iraq began, anchor Peter Jennings abruptly ended the network's first-night coverage at 11 p.m. after affiliates had been led to believe the network's coverage would extend later than that. Several scrambled to air their local newscasts; some stations just slapped in alternative programs because they were not nearly ready to do the news. The affiliates howled, and ABC groveled.

Officially, Slavin, who has been with ABC News since 1979 and who has run *World News Tonight With Peter Jennings* since 2000, is officially in charge of worldwide newsgathering.

But here's how Westin describes the new setup: "The basic structure that I've put in place is to have one person in charge of *Good Morning America* and the news magazines, one person in charge of hard news, and a third person to pull it all together. And by that I mean pull all the programs together, plus the desk, plus ABC News Radio, ABCNews.com, the news ventures we have in the broadband area, and, as important as anything else, the affiliates."

So, while McGrady and Kaplan focus on the programming, Slavin's job, in addition to overseeing the newsgathering

apparatus, is to stay on top of everything, making sure all units are in sync and coordinated with one another.

Perhaps part of the reason for the Iraq mistake, as well as the slow start on the shuttle coverage, insiders say, is that neither Slavin nor Kaplan was in his new job then. Paul Friedman, former executive vice president of ABC News, had, in essence, been doing both jobs until he left around the first of the year.

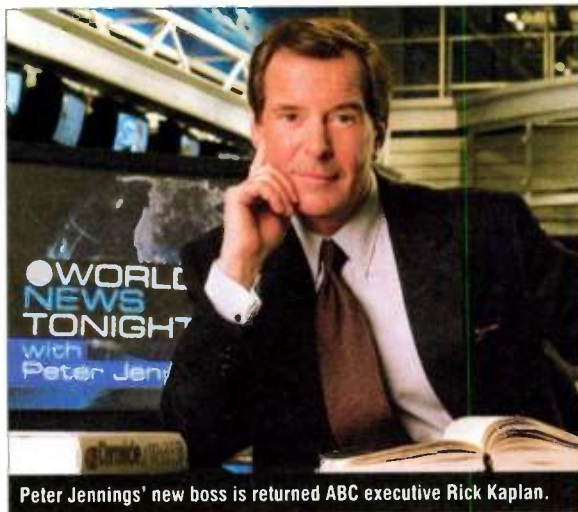
To hear some tell it, the job as it was structured then was probably too broad for just one person to handle. "Some areas suffered considerably," says one source familiar with the situation. "Not the least of which were the desk and affiliate relations."

One management move directly addresses the latter. Joan Preztunik, with NewsOne, ABC's affiliate news service, is taking on a new job as executive director of newsgathering, coordinating all affiliate-related activities with the national news desk. She'll report directly to Slavin, who stressed when he took the new job that one goal was to improve relations with affiliates.

For now, affiliate executives say they're encouraged that Westin is strengthening his management team. "It's good that they're addressing that," says Bruce Baker, immediate past chairman of the ABC affiliate board of governors. "I think affiliates on the whole are going to keep an open mind, but the performance is going to have to speak a lot louder than the promises."



Paul Slavin is in pivotal spot at ABC News.



Peter Jennings' new boss is returned ABC executive Rick Kaplan.

More management changes are still to come, says Westin, including a replacement for Slavin at *World News Tonight*. Speculation is that *This Week* executive producer Jon Banner is the lead candidate for the post. If that does occur, it's believed that Tom Bettag, co-executive producer at *Nightline* would assume the *This Week* post.

Westin's not talking beyond acknowledging that there are multiple candidates for both posts. He hopes to make final decisions in the next two to three weeks. ■



Even big-time cable executives jostled to glimpse Michael Jackson, here with MBC's Willie Gary (c) and comedian Chris Tucker (r) at the black network's National Cable Show booth.

Some Ops Seek Greater Tiering Flexibility

Continued from page 1

rant where Disney was holding court with the likes of Comcast CEO Brian Roberts, Time Warner Cable CEO Glenn Britt and Insight Communications CEO Michael Willner. But Robbins left to join a group of 60 Cox employees for dinner and had breakfast with Iger the following morning.

The Cox chief, of course, is seen as the lead combatant against the rising cost of ESPN and other cable networks, having testified before the Senate Commerce Committee in May. A week before the National Show, Eisner publicly slammed Robbins as a "big whiner" about programming costs. Robbins, in turn, accused Eisner of employing "Goofy accounting" in defending ESPN's cost surge to, in Cox's case, \$2.65 per subscriber monthly.

National Cable & Telecommunications Association officials were striving to keep the National Show from being dominated by operators' anger over ESPN's coming 20% annual rate hike and, by extension, rising license fees of all sorts of programming. They instead sought to keep politicians, Wall Street analysts and other attendees focused on more-upbeat messages, such as the promise of HDTV or the profits in video on demand services.

Operators' annoyance over programming remained, though. MSOs believe that competition from DBS and pressure from politicians keeps them from raising basic rates enough to keep pace with the rise in license fees. A handful of sports networks account for about 25% of their basic programming costs.

Mediacom CEO Rocco Commisso blamed ESPN for overbidding on TV rights to pro sports. "None of us have more than a one-month contract with our customers; just because [ESPN has] a long-term contact with us doesn't mean that they should be undisciplined and relying on 20% when they go out and buy these programming rights."

Comcast Cable President Steve Burke broadened his complaints to all sorts of cable networks: "There are very few businesses that say 'my major cost item is going to grow 10, 12, 13, 14%.'" He acknowl-

edged that cable operators and programmers have for years thrived in "a wonderful symbiotic relationship. But it's broken."

Disney and ABC executives are equally frustrated. They see themselves as providing some of cable's most valuable product, in terms of both viewership and the ability to secure subscribers for operators. The 20% annual escalator originated in operators' desire for ESPN to bid pro sports packages away from broadcast networks.

"There's been way too much focus on pricing and not enough focus on value proposition to the consumer," Iger said in an interview, adding that "there's always been tension, based mostly on price."

Cable operators and programmers have for years thrived in 'a wonderful symbiotic relationship. But it's broken.'

STEVE BURKE, Comcast Cable

The schoolyard name-calling by Disney boss Eisner proved a sensitive topic to both Iger and George Bodenheimer, president of ESPN and ABC Sports. "I don't really want to comment on whether it was productive or not," Iger said.

One often-suggested solution is tiering expensive sports networks or selling them à la carte, just like pay movie networks. So, instead of all basic subscribers' paying higher rates, the avid sports fans would bear the high cost of national and regional sports networks.

That would shatter the economic model of sports networks, which would have to hugely increase license fees to cover the loss of subscribers. And, of course, the more expensive the license fees and retail price, the fewer subscribers they would get.

Serving up cable on an à la carte basis, said Joe Uva, president of ad agency giant OMD, speaking on another panel, "would be absolutely devastating for advertisers."

And the suggestion by some small operators that Congress or the FCC should force networks to give operators tiering flexibility is seen as a Pandora's box that could lead to all sorts of cable-price regulation. ■

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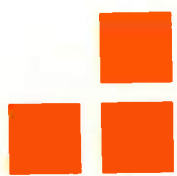
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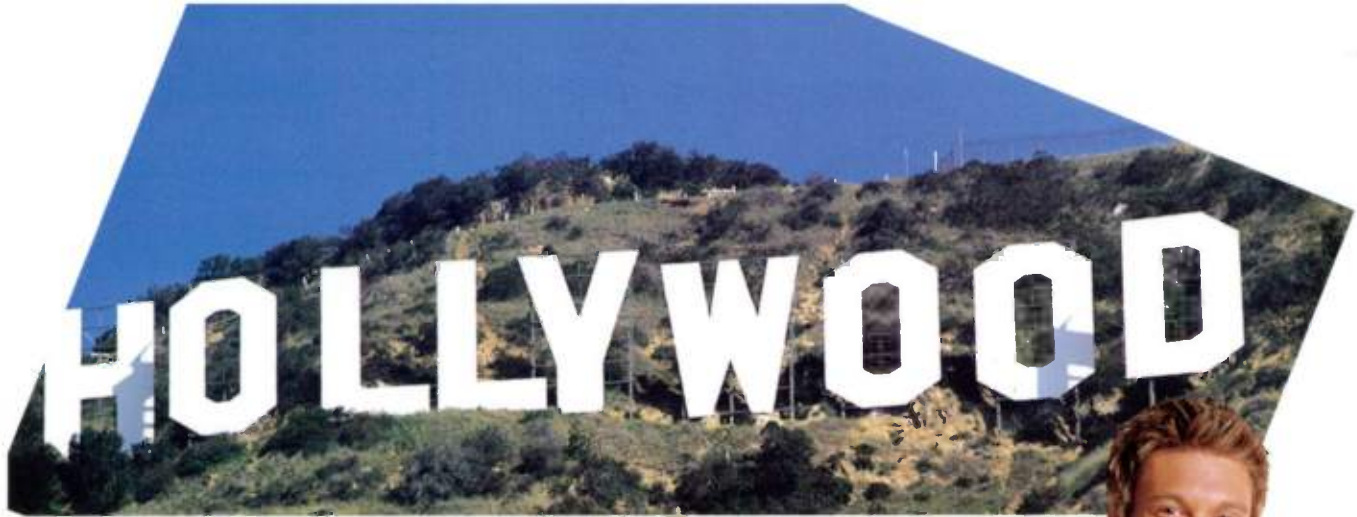
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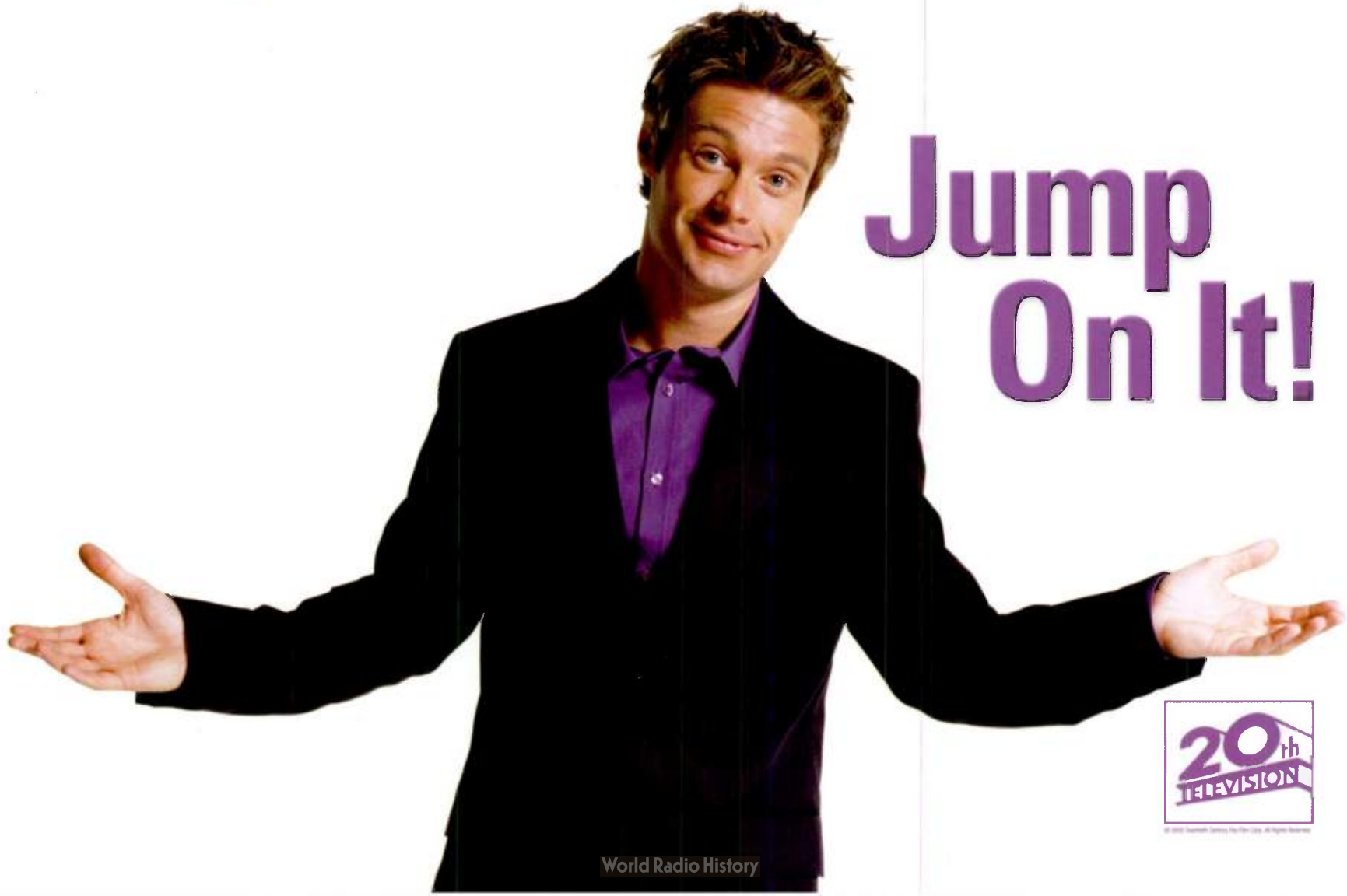
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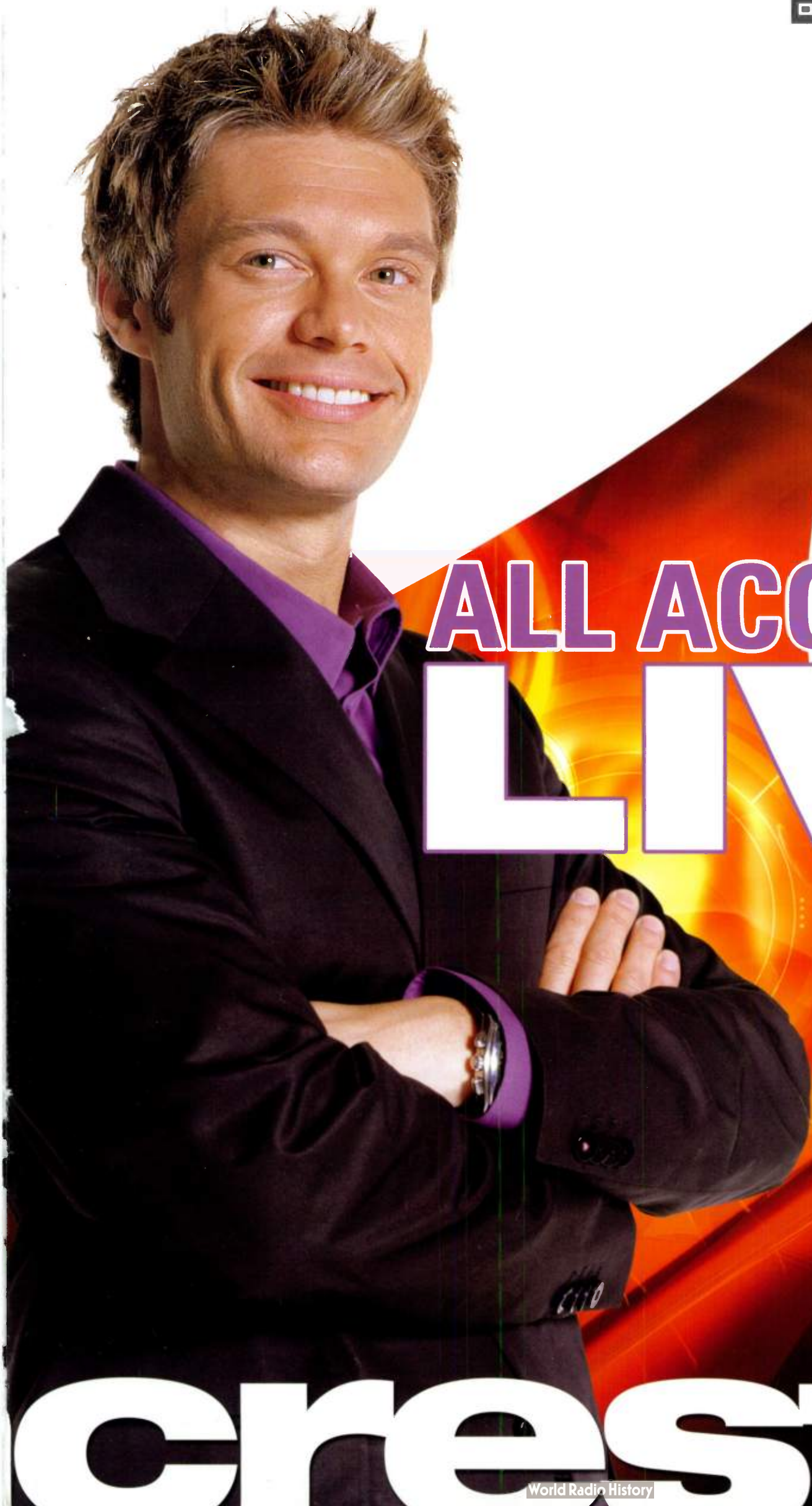
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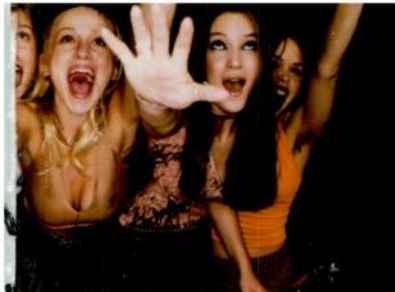




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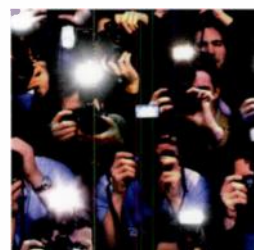
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