



CABLE

# Time of Possession

NFL plans an all-football net

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TECHNOLOGY

# Fox Joins Up

Big high-def push by '04

Page 14

JESSELL

# Pass the Plate

Political \$\$ help TV news

Page 21



# BROADCASTING & CABLE

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June 30, 2003

## PROMOTION



ABC is already aggressively touting its new *Hope & Faith* sitcom.

## Head Start on Fall Season

BY PAIGE ALBINIAK

In the 52-week TV season, it's never too early to promote. During the season finale of *The West Wing* last May, for example, NBC ran promos for Rob Lowe's new legal drama, *The Lyon's Den*, even though its pre-

miere was some four months away. With Lowe's status as a *West Wing* alum, it seemed the perfect opportunity for NBC to start pitching Lowe's new show to a targeted audience, says John Miller, co-head of The NBC Agency.

The perfect opportunity? Gee, the fall season doesn't even be-

*Continued on page 22*

# RICHES TO REGS?

### Rereg fever rises; nets, stations may have themselves to blame this time

BY BILL MCCONNELL

**B**roadcasters are wondering what they've gotten themselves into. Just weeks after some network affiliates persuaded lawmakers from both houses of Congress to launch preemptive strikes on the FCC's plan to raise the national TV-ownership cap, the resulting legislation is now larded with provisions the industry opposes. Consequently, broadcasters must fight to kill the legislation immediately or go along for now, gambling that parts they hate can be surgically struck on the Senate floor or elsewhere.

*Continued on page 19*

## Highlights of the Senate Bill



**'I'm not sure even an expert agency can predict with precision where the [ownership] lines should be drawn.'**

SEN. JOHN MCCAIN

- Change the required FCC regulatory review period from every two years to every four years.
  - Establish that the FCC may retain or strengthen as well as jettison rules during reviews.
  - Drop UHF discount of station-ownership cap (45% of TV homes) for stations acquired after June 2, 2003; sunset discount for others on Jan. 1, 2008.
  - Increase FCC fines by factor of 10, treat certain indecency violations as multiple violations; increase threat of hearings and license revocations for violations.
  - Direct FCC to clarify procedures reviewing campaign-ad complaints
- NOTE:** Several amendments were withdrawn but will be the subject of a July hearing and could be revived on the floor. They would require stations to identify public-interest programming in renewal applications and meet local-programming quotas and would establish that individuals have standing to oppose license renewals.

## MADISON AVE.



## MOVIE MANIA

# \$4.5B

The media giants that control major networks are big spenders on TV, too, mainly promoting theatrical releases **TV BUYER PAGE 12**

## Big Four Look Small In the Margin Column

BY JOHN M. HIGGINS

**C**onventional wisdom has it that media giants treat their broadcast networks the way supermarkets price 75-cent Wonder Bread as a loss leader. Networks are relatively unprofitable, but they make up for it on their much more lucrative owned-and-operated stations.

finance

But, as often is the case, the conventional wisdom is wrong. A new study by Morgan Stanley media analyst Richard Bilotti forcefully argues that the strength of the O&O groups can't come close to offsetting the huge drag that even successful broadcast networks put on earnings, and earnings of the combined di-

*Continued on page 3*

## What a Drag

Estimated 2003 TV operating cash flow margins

	NETWORK	STATIONS	COMBINED
	13%	59%	22%
	-13%	46%	16%
	-15%	45%	-2%
	8%	42%	16%

By contrast, the average margin of four selected affiliate TV-station groups—Emmis, LIN, Scripps, Gannett—is 40%.

SOURCE: Morgan Stanley analyst Richard Bilotti

NEWSPAPER

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# Hey, That's Slow Bidness!

Suitors don't find everything about Vivendi assets appealing

BY JOHN M. HIGGINS

**N**o bid? No problem, we still want you. That's basically the response of Vivendi Universal Entertainment (VUE), whose bankers sought to keep all six suitors involved in the auction of its U.S. entertainment properties, even though two of them—Viacom and NBC parent General Electric—didn't actually submit the kind of eBay-like bids the French company sought.

Vivendi's board of directors is scheduled to meet in Paris Tuesday to review the slate of offers and decide how to proceed. Insiders cautioned that the meeting will probably result only in a round of revised offers, not any conclusion of the auction.

GE sent a letter expressing interest in a merger or joint venture without specifying terms. Viacom didn't even go that far, simply relying on past declarations that it wants Vivendi's cable operations, USA Network and Sci Fi Channel, but not its movie or music operations. Vivendi could have read that in the paper three weeks ago.

John Malone's Liberty Media, MGM, a group led by Seagram heir Edgar Bronfman Jr. and another led by oilman Marvin Davis all submitted detailed bids for the bulk of Vivendi Universal Entertainment. Industry executives said the value ranged from MGM's \$9 billion in cash and assumed debt for the cable networks and Universal Studio operations to around \$15 billion from Liberty, Bronfman and Davis, whose bids included the ailing Universal Music record company, a business no one really wants.

That's pretty much in the range that

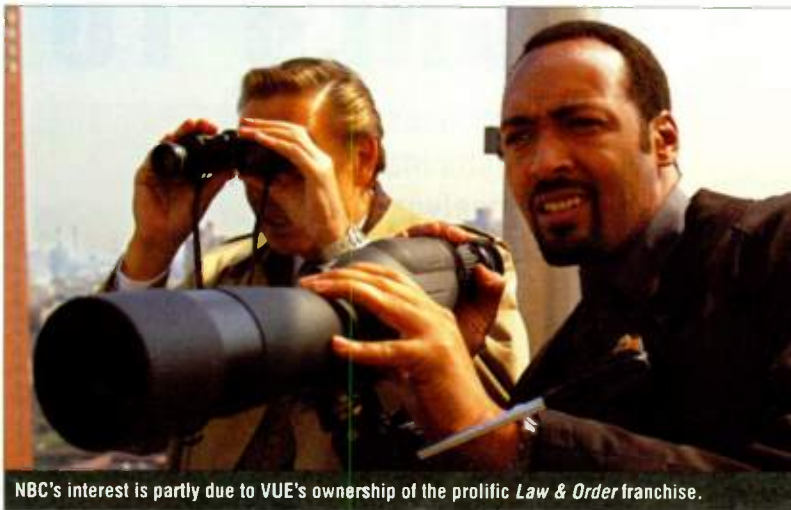
Vivendi executives had sought. Vivendi CFO Jacques Espinasse indicated two weeks ago that the company was expecting bids of at least \$14 billion.

By week's end, though, Vivendi's bankers were back to NBC Chairman Bob Wright at NBC and Mel Karmazin at Viacom, looking to keep them in the fold. Viacom expressed willingness to buy TV-production arm USA Studios but continued to balk at buying Universal Studio. Viacom already owns Paramount, and would probably face

Chairman René Fourtou has grown more interested in hanging on to a minority piece of VUE. "The proposition is not just about price; it's about value," said Nathanson.

"These are solid content assets. We're looking at them, and we have the benefit of knowing we are their preferred partner," said a GE source.

By "preferred partner," the source was referring to the highly popular *Law & Order* franchise that Dick Wolf and the Universal TV studio pro-



NBC's interest is partly due to VUE's ownership of the prolific *Law & Order* franchise.

substantial antitrust issues if it tried to buy another studio.

It wasn't clear whether Vivendi was disappointed in the cash offers or was merely seeking to keep Liberty, Bronfman and Davis on their toes.

"They seem pleased with the process," said Sanford Bernstein media analyst Michael Nathanson. As the markets have improved and Vivendi has made progress toward paring the debt amassed by ousted CEO Jean-Marie Messier's takeover binge,

duces for NBC.

"The question [Vivendi executives] have to answer is whether they want to maximize the long-term value of those assets or cash out," the source said. "If they sell to a financial buyer, they will obviously have to leave a lot of value on the table. You don't get to maximize value when you deal with private-equity players. We've made it clear we think this would be a fantastic strategic venture, which they don't disagree with." ■

## BREAKING...

### EchoStar, DirecTV Sue Over Ohio Tax

**COLUMBUS, OHIO**—Shortly after Ohio Gov. Bob Taft signed it into law, DBS operators went to court last week to block a 6% sales tax on satellite-TV service. The tax is discriminatory because it was not imposed on local cable-television services, argued officials from DirecTV and EchoStar, and is unconstitutional.

Several states have imposed sales taxes on DBS. Cable companies have lobbied for DBS-only taxes in many states, arguing that it is a way to balance against the local franchise fees they pay and to eliminate what they say is an unfair cost advantage that helps DBS keep subscriber prices lower than cable competitors.

### Report: AMC Draws DOJ Attention

**NEW YORK**—The Department of Justice is investigating the financial scandal at AMC, Long



Island's *Newsday* reported last Friday. The probe by the U.S. Attorney's Office in Brooklyn and the FBI, according to sources, is expected to determine whether the accounting rises to the level of criminal activity. On June 19,

Cablevision, which is cooperating with the probe, fired AMC chief Kate McEnroe (above) and 13 other executives and staffers for accounting irregularities at AMC Networks over three years.

### DGA Diversity Report Is 'White' Paper

**LOS ANGELES**—A new Directors Guild of America study says the broadcast networks still aren't hiring many more women and minority directors for their high-profile series.

The study, of the "top 40" prime time scripted series, found that 82% of the episodes are directed by "Caucasian males," 11% by women, 5% by African-Americans, 2% by Latinos and 1% by Asians.

Those statistics have been "virtually unchanged" over the past three years, with the exception of the increase from 3% to 5% for African-American directors.

## BROADCASTING & CABLE

June 30, 2003

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### PROGRAMMING

#### ABSORBING BIG TICKET

Paramount's Network TV and Domestic TV units will consolidate the production company's operations

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# The Nets Are Hurting, Marginally

Continued from page 1

visions pale compared with those of TV station groups owning local affiliates without owning a network. And the new, controversial 45% station-ownership cap is no solution.

There's a reason Viacom President Mel Karmazin, who counts CBS and UPN in his portfolio, recently told a Senate hearing that, "when I die, I want to come back as an affiliate instead of a network owner."

Bilotti just completed an analysis of broadcast-network and station economics bluntly titled "Decomposing Television Profitability." He contends that the soaring costs of TV programming have badly crunched the value of network companies. Even though broadcast networks are the sexy part of the TV business, he sees them as a black hole. "In aggregate, the network industry generates zero cash flow; accordingly, the industry as a whole should have zero intrinsic value."

One very obvious conclusion that can be drawn from the study is that networks should simply buy more stations. That would allow them to spread the costs of their capital-intensive networks over a bigger base of 40%- to 50%-margin stations.

The problem, Bilotti said, is that station prices are too high. Even paying 13 to 14 times annual cash flow—moderate compared with prices in recent years—can easily result in low returns on capital. Bilotti estimates that Viacom's \$650 million acquisition of KCAL-TV Los Angeles is generating a return of just 4% to 5%, even though it gives CBS a duopoly in the market.

"You're going to find a 30-year bond at 4.4%," Bilotti said. "You need to have a wholesale repricing of television assets for station deals to make sense again. None of these guys should be buying television assets."

Bilotti is particularly harsh on the cost of rights to pro sports, a recurring theme in his year-long series of studies of network profitability. Network executives often justify their heavy spending on football and baseball by pointing to brisk local ad sales by their O&Os during the games. But he disagrees, saying that total TV profitability of sports-heavy networks CBS and ABC is worse than that of NBC and Tribune Co. (which owns part of sports-free WB). "NBC hasn't lost a beat by losing sports."

But even the strongest gets pulled down. NBC has both the most profitable network and the strongest stations. Bilotti estimates that NBC's O&O group generated a massive 59% cash-flow margin last year, far above that of other networks' O&Os or of affiliate stations.

But the network's \$515 million in profits were extracted from \$4.4 billion in ad sales. That left a margin of just 13%, huge by broadcast network standards but not impressive compared with other media sectors.

So, on a combined basis, NBC's net-



Bilotti is especially critical of what networks pay for sports rights.

work and O&Os margin came to just 20% last year. Meanwhile, affiliate groups like Hearst-Argyle, Gannett and Sinclair generated 40% to 50% margins. Scripps and Belo were at 30% or so.

"Owning a network and owning the major O&Os, the blended average margin goes down," Bilotti said. "Owning both helps your stations but not enough to justify the damage that you take on the network."

He estimates that the major networks'



**'In aggregate, the network industry generates zero cash flow; accordingly, the industry as a whole should have zero intrinsic value.'**

**RICHARD BILOTTI**, Morgan Stanley

O&O stations on average will generate strong operating cash-flow margins or about 43% in 2003.

But their network parents pull them down. As a whole, the profits of the stronger networks—NBC, CBS and The WB—are wiped out by the losers. So, out of \$15 billion in ad sales this year, Bilotti expects the six major broadcast networks to generate a mere \$19 million in profit. That means combined network and O&O margins could total just 13%.

By comparison, the four affiliate groups Bilotti examined could post margins around 40%. (Gannett stations have often exceeded 50% but may only hit 49% this year.)

The math is no secret to network executives. While the likes of Viacom and

Disney have to pay for all their prime time programs, affiliates generally don't. Networks are phasing out compensation, but most affiliates are still getting paid to carry their network's programming. The president of one major affiliate group said that network comp totals around 4% of revenue for a station group operating in major markets, like Hearst-Argyle, but 20% of more for stations in smaller markets. "That goes straight to the bottom line," the executive said.

In the classic Washington-Wall Street shuffle, networks eagerly poor-mouth to Congress. But they had no interest in elaborating on their woes in this study aimed at investors. No network would comment in detail on Bilotti's study. The president of one network passed word that he disagreed with some of the numbers but did not explain further. A spokesman for one network—who asked not to be identified—said, "We're happy with our business."

There is one big hole in the study: Bilotti doesn't account for any syndication profits. Conglomerates increasingly can create their prime time dramas and comedies in-house because all but NBC have corporate tie-ins with studios. If they order series from an outsider, they invariably demand equity. The second round of syndication of *Everybody Loves*

*Raymond* this year yielded a lot of cash to Viacom, but it did not hit the books of CBS. Bilotti acknowledges that problem and said he's working on incorporating syndication's profits (and losses) in a future report. "The backend, that's the next step. I'm sort of skeptical. The prices series have been fetching aren't all that great."

He crunched an analysis rarely seen in public, combining the financials of the broadcast networks and their stations and stacking them against affiliate groups. They're hard numbers to come by because only Fox clearly details the separate results of its stations and networks. Other conglomerates like to muddy the results. ■

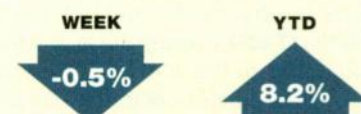
## WEEK OF JUNE 20-26

### B&C INDICES

#### THE B&C 10



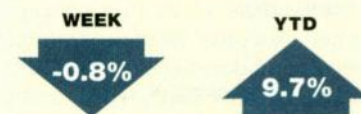
#### BROADCAST TV GROUPS



#### CABLE TV MSO'S



#### RADIO



	CLOSE	WEEK	YTD
Dow Jones	9079.04	-1.1%	8.8%
Nasdaq	1634.01	-0.9%	22.4%

#### The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$15.88	0.0%	21.2%
Clear Channel	\$42.13	-0.2%	13.0%
Comcast Corp.	\$29.65	-1.3%	31.3%
Cox Comm.	\$31.98	-0.4%	12.6%
Disney	\$19.40	-3.4%	18.9%
EchoStar	\$35.44	1.2%	59.2%
Fox Ent.	\$29.10	1.0%	12.2%
Hearst-Argyle	\$25.03	-1.8%	3.8%
Tribune	\$47.05	-1.8%	3.5%
Viacom	\$44.20	-1.8%	-0.1%

#### GOOD WEEK

Interp	\$2.46	15.0%	5.6%
TiVo	\$11.07	13.5%	112.5%
New Frontier	\$1.74	13.0%	74.0%
World Wrestling	\$11.02	9.5%	36.9%
Playboy	\$13.14	7.8%	29.7%

#### BAD WEEK

Sirius	\$1.61	-10.6%	151.6%
Salem Comm.	\$21.05	-10.0%	-8.5%
Interpublic	\$13.00	-9.3%	-7.7%
Insight	\$13.38	-6.1%	8.1%
Charter	\$3.55	-5.8%	200.8%

#### VIVENDI ACTION

28%

An auction for half the company ought to send Vivendi stock roaring. But it has dipped recently, partly because sale of its U.S. entertainment assets isn't straightforward: Only four of the six expected bids came in last week. Still, it's up 28% from April and nearly double last August's \$10 price.

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

## Show Biz

UPN picked up 10 more episodes of *America's Next Top Model*, which has garnered UPN some of its best ratings news of the season. The show has improved the net's year-to-year Tuesday 9 p.m. time-period performance by 91% in adults 18-34 and by 70% in adults 18-49. UPN also is changing the title of its new sitcom *The Opposite Sex to Eve* after the show's hip-hop star. The network hopes to take better advantage of Eve's "worldwide fan base." The show will launch this fall, Mondays at 8:30 p.m. ET. ...

The laughs were few and far between at COMEDY CENTRAL as new owner MTV NETWORKS swung the long-awaited ax, cutting 80 employees, or about 20% of the workforce. The layoffs were fallout from MTVN's \$1.2 billion purchase of the 50% interest in the network it didn't already own. The highest-profile casualty was Executive Vice President of Affiliate Relations BRAD SAMUELS, who managed the network's dealings with cable operators. Samuels was not surprised, given MTVN's structure. "The industry is hitting a whole new stage of growth," he said, "and I'm looking forward to exploring all kinds of opportunities." ...

CNN President of Ad Sales LARRY GOODMAN exited, replaced by his top lieutenant, GREG D'ALBA, who will have the title of EVP/COO of CNN's ad sales and marketing. Goodman says he plans to either "retire or resurface in another industry," possibly the energy sector. ...

CRAIG ERWICH, senior drama development executive at FOX, has been named executive VP of programming at the broadcast net. He had been a candidate to head NEWS CORP.-owned cable net FX, a post being vacated by KEVIN REILLY, who is going to NBC. At Fox, Erwich will head

## moving up



## Lifetime Achievements

Rick Haskins has been named EVP/GM of Lifetime Entertainment Services, which encompasses the multiple Lifetime cable channels and Web site, as well as book publishing and a magazine. Lynn Picard was named EVP/GM of Lifetime Television Network, overseeing day-to-day operations of the cable channel. She will continue to head sales as well. Both positions are new and report to Carole Black, Lifetime Entertainment Services, president and CEO. Both Haskins and Picard are veteran Lifetime execs.



the drama, comedy and current-programming departments. ...

BET scored its largest audience in its 23-year history for its June 22 *BET Awards* telecast, which grabbed a stellar 4.3 rating and 5.5 million viewers, 25% more viewers than last year's show. BET's previous record came from a 1996 exclusive interview with O.J. Simpson.

## Minority Reports

Hispanics may have overtaken African-Americans as the nation's largest minority group, but you couldn't tell it from prime time broadcast-network TV. That's according to an UCLA content analysis of 234 episodes of 85 sitcoms and dramas on six broadcast nets last fall. Hispanics constituted 3% of characters in prime time, up from 2% in 2001 but far below their 13% of the population. ...

The MINORITY MEDIA TELECOMMUNICATIONS COUNCIL said it will ask the FCC to strengthen minority- and gender-recruiting rules for broadcast stations and cable systems in light of last week's Supreme Court ruling upholding the University of Michigan Law School's affirmative-action admissions policy.

## Drop and Give Me 20 Episodes

Some 20 syndicators, TV stations, agencies, production companies, and cable nets have been recruited for NATPE's Television Producers' Boot Camp Aug. 1 (quartered at the Wyndham Bel Age Hotel in West Hollywood). Among the participants are COURT TV, DICK CLARK PRODUCTIONS, FREMANTLEMEDIA, HALLMARK CHANNEL, NBC ENTERPRISES, BUENA VISTA TELEVISION, CAA, ENDEAVOR, GAME SHOW, TOLLIN/ROBBINS PRODUCTIONS and TRIBUNE ENTERTAINMENT. During the session, wannabe TV producers will pitch show ideas in hopes of walking away with a contract.

## Another Spike Stakes His Case

BY ALLISON ROMANO

With the improbable battle over Spike TV heading to trial Aug. 18, Viacom-owned TNN got support from the son of the late and wacky musician Spike Jones, who filed papers with the court questioning filmmaker Spike Lee's corner on the Spike name market and invoking yet another Spike.

"If Spike Lee is concerned about confusion in the marketplace, why hasn't he sued Spike Jonze the filmmaker?" Spike Jones Jr. asked in court papers.

Lee and TNN are at odds over the name. He says Spike TV will cause viewers to think of him and contends that TNN is trying to profit off his celebrity. But TNN contends "Spike" is a macho-sounding name and nothing more.

Jones says his own business ventures could be in jeopardy if the court grants Lee exclusive claim to the Spike name in television and entertainment.

When the Lee v. Viacom trial arrives, the judge, New York State Supreme Court Justice Walter Tolub, wants to focus on whether Spike TV will cause viewer confusion and not on Lee's celebrity status.

Even the trial date has been unusually subject to debate. Last week, the judge proposed a July 7 trial date, seeking to expedite the highly publicized process, which originally seemed headed for a September date. But Lee's law-



Spike Lee's claim to the Spike name is challenged by Spike Jones Jr.

yers countered that early July was too soon, and the August date was set. A TNN spokesman said the network was "pleased with the court's decision to grant our request for an expedited trial." The case will be heard by a judge, not a jury.

Lee, who won an injunction in early June to halt TNN's relaunch, is fighting to have that decision upheld.

The judge also turned up the heat on Lee, directing him to pony up another \$2 million bond to cover TNN's expenses if it wins the case. Lee posted a \$500,000 bond after the initial injunction, an amount TNN called "grossly inadequate."

In earlier court papers, a TNN lawyer asserted that the network could lose \$42.7 million in advertising and promotional value if it is not allowed to relaunch as Spike TV. ■

Spike™

## Greenblatt Lands on the Other Side of the Desk

The producer will head programming at Showtime

BY ALLISON ROMANO

As founding partner of The Greenblatt Janollari Studio, Robert Greenblatt had the kind of job many people in entertainment would kill for: He executive-produced HBO's *Six Feet Under* and created UPN's upcoming comedy with hip-hop star Eve. And yet he is giving it up to be a network programmer, as president of programming for Showtime Networks.

Greenblatt, who had an eight-year run at Fox before founding the production company, says he yearned to be the decision-maker, picking what gets developed and what makes the airwaves. And he wants to do it at Showtime.

"This is a unique network," he said. At networks with commercial sponsors, he observed, "you're a slave to ratings and sales and broadcast standards and other constituencies that tend to work against the development process."

At premium service Showtime, says Greenblatt, who signed a multi-year deal, his mandate is simply to create "original, compelling, unique shows."

But it will not be that simple. While HBO has hit it big with broad-based shows like *The Sopranos* and *Sex and the City*, Showtime's successes have come with bold but niche dramas like *Queer as Folk* and *Resurrection Blvd*. Showtime has decided to cut back on its original movies and dedicate more resources to series.

"The direction," says Greenblatt, "is to broaden a little bit out of the niches. And maybe go a bit younger."

But, he stresses, there's nothing wrong with developing niche shows. In the early days of Fox, he and his colleagues put on a niche sci-fi show called *The X-Files*. Eventually, it became one of the network's biggest hits.

"We just developed a show that was an extraordinary idea," he recalls.

Los Angeles-based Greenblatt takes up his new post July 14. He'll report to Showtime Chairman Matt Blank, who initially tried to woo Greenblatt to Show-

time in April. But Greenblatt, with his producer hat on, couldn't entertain the offer. "I was in the middle of pilot season. Things were busy. It didn't seem like an option." ■



Robert Greenblatt yearned to be the decision-maker, picking what gets developed and what makes the airwaves.



# Fourth Season Premiere... Strong Ratings!



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Network!

#1 In Its  
Time Period!

**strong** MEDICINE

Compelling, Groundbreaking Drama.  
Available Fall 2005



Source: NHI Galaxy Explorer, 6/15-6/22/03, Sun, 10pm, #1 on network = Lifetime trackages, HH cvg rtg, #1 in time period = W25-54 cvg rtg, vs. basic cable entertainment networks; qualifications available upon request.

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World Radio History



## ADVERTISING

## Extra Bucks for Calif. Stations

The campaign to recall Democratic California Gov. Gray Davis could put extra bucks in the pockets of broadcasters and cable operators. If the current petition drive is successful, Rep. Darrell Issa is prepared to spend between \$10 million and \$18 million



Rep. Darrell Issa may spend up to \$18 million.

on TV and radio advertising in a bid to succeed Davis, according to Scott Taylor, campaign consultant for Issa for Governor.

Issa, a wealthy Republican, is behind Rescue California, which is leading the effort to collect the signatures of 897,158 voters by Sept. 2.

Most observers believe it will make the deadline, which would mean a special election this fall or winter.

Carroll Wills, spokesperson for Taxpayers Against the Governor's Recall, says that the group has not "made any specific plans" for radio or TV ad buys.

—H.S.

## BEHIND THE SCENES | BEFORE THE FACT

## IN THE LOOP

## REGULATION

## Synergy Juggernaut

PBS President Pat Mitchell (right) cautioned Britain's House of Lords last week about a media world she says is dominated by a handful of conglomerates that have "swallowed each other up one after the other." Britain is debating its own version of media deregulation, and Mitchell was weighing in at the behest of friend and former producer Lord Putnam. In her warning, she recalled this synergy moment at former boss AOL Time Warner: "I remember the virtues of this merger/acquisition being explained to senior management as an opportunity for consumers to be touched or connected with an AOL Time Warner product an average of 2.5 billion times a month."—J.E.



## FINANCE

## Stringer Cites Beltway Bonanza

Sony America CEO Howard Stringer said Larry Tisch made one big mistake: Selling CBS without realizing how much largesse broadcasters can count on in D.C. Speaking in New York at a breakfast hosted by the Newhouse School of Communications, Stringer said former CBS Chairman



Tisch wanted out in large part because of the erosion of broadcast viewership to cable. But the broadcasting business, he says, continues to be fueled by regular treats from the FCC and Congress.

"He couldn't have known that Washington was going to step in and rescue the networks in alternate years, which is really what's happened," said Stringer, who was president of CBS until Tisch sold it in 1995. "Every time there's a problem, they're rescued. I would have said, 'Larry, don't leave now. Let's go down to Washington and see what we could repeal this week.' He would have agreed with me. We just didn't see that coming."—J.M.H.

## LOBBYING

## Delivering a Clear Message

Clear Channel has an image problem. During the media-ownership proceeding, it took a lot of hits from dereg foes who painted it as a monolith with a few execs who dictate playlists for all 1,200 stations and advance a right-wing agenda. The Mays family controlling the publicly traded company doesn't see it that way and is increasing efforts to tell its story.

Last week, newly appointed corporate PR chief Lisa Dollinger was making the rounds of editors and reporters in New York City. The mission: 1) Explain that Clear Channel is a decentralized company committed to local management and service; 2) clear up any inaccuracies and misconceptions. To help the effort, Dollinger has hired PR firm Brainerd Communications and is searching for an in-house radio PR person.—H.A.J.



AP PHOTO: REED SAXON

## ADVERTISING

## An Early Start on '04 Campaigns

Political-ad dollars for 2004 campaigns may start flowing as early as fourth quarter 2003, which would be unprecedented. Gannett Chairman Doug McCorkindale told investors that he was at a dinner in Washington last week where some "political types" indicated "the White House wants to start advertising early." TVB officials report hearing "from a number of different stations" about inquiries into the early availability of political ad time. Political time could surpass \$1 billion in '04.—S.M.

## \$6B Later, Cable Upfront Is Finally Over

BY STEVE MCCLELLAN AND ALLISON ROMANO

Stick a fork in it. The cable upfront is done. And a fine upfront it was, with both buyers and sellers agreeing that the total take will fall between \$5.7 billion and \$6 billion. That's an increase of 19% to 25% over last year's \$4.8 billion market.

Prices were up for just about everybody, although buyers say there was a wide range in terms of the percentage gains, from low-single-digit to low-double-digit.

"Cable had a very good market," said

Bob Riordan, senior vice president, MPG, the New York-based ad buyer. Like the broadcast networks, many of the cable networks sold more of their inventory this year to achieve their gains, he said. "Some of the bigger networks are pushing 80% sellout, which is high for cable."

Andy Donchin, lead TV buyer for Carat, found that most cable nets approached the market with "very bullish" price-hike requests, based on strong network and syndication upfronts. "They were looking for their cut, but I think everyone settled into numbers that we can all live with."

Some of his clients, he adds, buy time

on as many as 40 cable networks. "It's a drawn-out process, but, on the buying side, that means there's a lot of choice, which means everything is negotiable."

According to David Levy, head of entertainment and sports ad sales for Turner Broadcasting System, TNT and TBS wrapped their market about two weeks ago, collecting more than 20% in total dollars vs. last year at price hikes in the "low-double-digit range."

Bruce Lefkowitz, head of sales at Fox Cable, says FX and National Geographic "significantly exceeded" average industry gains in volume and pricing. He puts the

average industry volume gain at 20% and the average price increase at about 8%.

USA and Sci Fi Networks achieved price gains of just over 11% with a 30% increase in total sales volume, according to Jeff Lucas, president of ad sales for the Universal Television Group. They added 40 new accounts, he said, Toyota being one of the more prominent ones.

"We're pleased. We achieved our goals," says Lynn Picard, Lifetime head of ad sales, who just last week was promoted to general manager of the network. Both volume and prices, she says, were up in the mid teens. ■



**B&C**  
**SMART**  
**REPORT**

# CTAM

Seattle, July 20 - 23

Slowly, but surely, it's coming to a television set near you. In Broadcasting & Cable's special CTAM report July 21, the magazine looks at cable's video on demand and pay-per-view businesses, that experts think will be the new engines to power cable growth.

Also, B&C looks at another growing segment--cable's growing interest in high definition TV.

ISSUE DATE  
**July 21, 2003**

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World Radio History



# PROGRAMMING

## Plotting NFL's All-Year TV Season

New NFL Network gets set for fall launch

BY ALLISON ROMANO

**T**his off-season, the National Football League is developing a new—and untested—game plan: a cable network dedicated to everything football. Slated to launch in late fall, the NFL Network will likely air news and information shows, features, and classic NFL games.

So far, former ESPN sportscaster Rich Eisen has signed on to host a nightly 8 p.m. show from Los Angeles.

One big thing is missing, of course: The NFL Network won't air live regular and playoff games. Its television rights are locked up through 2005 in a four-network TV deal and an exclusive out-of-market package with DirecTV. The channel will carry preseason games live beginning in the 2004 season, but the coverage won't infringe on existing national or local deals.

That differs from the NBA TV network, which this past season aired more than 100 live games and is available on DirecTV and EchoStar's Dish Network.

There don't seem to be many risks in the NFL net, but one concern is that the football season, at best, lasts from training camp in late summer to the Pro Bowl in late January. Who cares about pro football in June?

Fox Sports Chairman David Hill couldn't disagree more. He sees NFL Network as a way to boost broadcast ratings: "The more informed viewer is the more excited viewer."

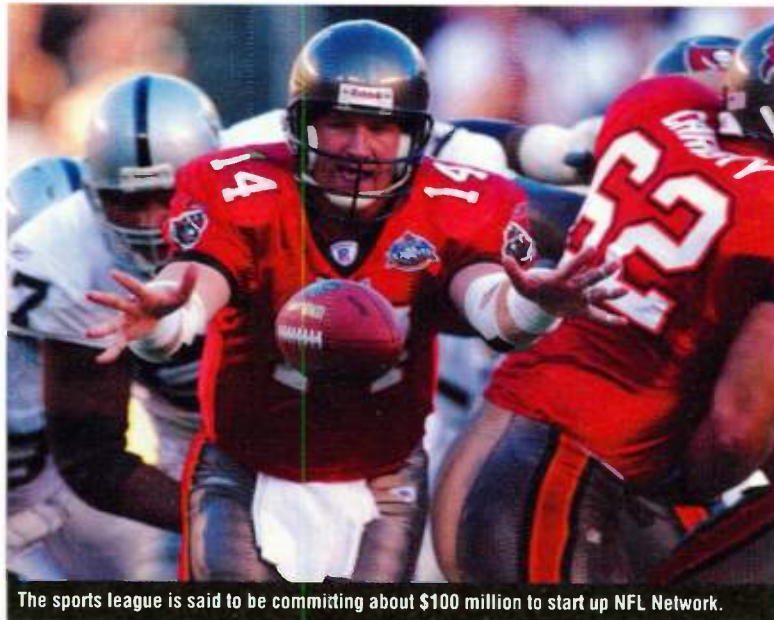
The NFL Network is just the latest sports-specific channel. The Tennis Channel recently served up its first matches, and the Golf Channel already has a place with golf fanatics. The Fox-owned Speed Channel is trying to satisfy broad interests of auto-racing fans, and College Sports Television offers a slew of athletics.

What there will probably be a lot of on NFL Network is footage from NFL Films, the league's production arm, which will be the main programming supplier. Its crews shoot every NFL contest, and its archives date back four decades.

Classic games are sure to get good play, although NFL Films has a deal with ESPN Classic. The new net may also rebroadcast games, and there will be HD and VOD fare.

The NFL is said to be committing about \$100 million to start up the network. The endeavor is drawing a lot of attention. The NFL is the most "most popular, powerful and profitable sports league," explains Denver-based sports consultant Dean Bonham.

Indeed, the league boasts the most lucrative sports-



The sports league is said to be committing about \$100 million to start up NFL Network.

rights deal, a \$16 billion broadcast and cable agreement with Fox, CBS, ABC and ESPN that runs until 2005. And the NFL enjoys strong ratings as other pro sports watch their audiences shrink.

"The [NFL] name carries a halo effect," said veteran media buyer Howard Nass, adding that advertisers could see the network as a way to reach men.

The net's playmaker is former ABC Sports and ESPN chief Steve Bornstein. He has recruited fellow ABC Sports vet Howard Katz as COO for NFL Films (that company's founder and President Steve Sabol oversees production), and former Fox Sports executive Adam Shaw has signed on as senior vice president of distribution. Last week, Bornstein recruited NFL Senior Broadcast Director Charles Coplin as vice president of programming and former YES Network Programming Director Daniel Margulis as director of acquisitions.

The net already has about 11 million subscribers on DirecTV's basic package. The distribution was part of an exclusive deal for out-of-market games negotiated last December, which cable operators badly wanted.

Now they have the power as the NFL stumps for carriage. NFL Network is unlikely to demand much in the way of subscriber fees. Still, analog space is scarce, and digital spots are in demand.

Jerry McKenna, vice president of strategic marketing for MSO Cable One, says the NFL Network would be enticing if it helped cable compete with DBS. But he questions the demand. "I'm not sure there is enough news and sizzle to carry a [football] network all year."

ESPN Executive Vice President of Programming Mark Shapiro isn't worried about its cutting into his NFL business. Sports fans, he contends, come first to ESPN. Then, "the extreme football nut who doesn't get enough NFL will turn over [to the NFL Network.]" ■



**NFL Network will get much of its programming from NFL Films, the league's production arm.**

## Paramount Grabs Its Big Ticket

BY PAIGE ALBINIAK AND JOHN EGGERTON

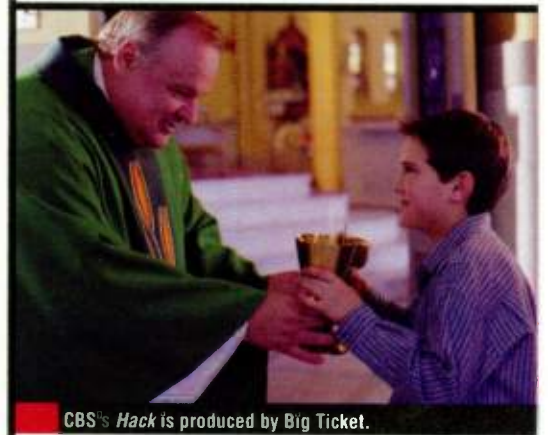
**P**aramount Network Television and Paramount Domestic Television are consolidating between them the TV production operations of Big Ticket Television, and Big Ticket's president, Larry Lyttle, will be departing.

Big Ticket, which has been part of Paramount since 1994, produces network and first-run TV series, including UPN's *Moesha* and *The Parkers*, CBS's *Hack*, The WB's *The Jamie Kennedy Experiment*, and first-runs *Judge Judy* and *Judge Joe Brown*.

"For the past several months, Larry has discussed with us his interest and desire to seek new and different opportunities for himself. Additionally, over the last year, we have been reviewing the best way to run our television operations in light of the economic conditions that exist in today's marketplace," said Garry Hart, president of Paramount Television Production, and Jonathan Dolgen, chairman of the Viacom Entertainment Group, in a joint statement.

"We believe that, as part of our effort to position Paramount Television to continue to be a strong and vibrant creative and economic force in the TV business, we are required to seek operating efficiencies."

It is unclear how many of the 40-plus Big Ticket staffers will be folded into Paramount



CBS's *Hack* is produced by Big Ticket.

and how many will be let go.

Lyttle will stay with the company for the next three months to help with the transition.

He was president of Spelling Television, also owned by Paramount, before spinning off Big Ticket. When Big Ticket launched, he wanted to name it Blockbuster Television after the video-rental outlet. But the production company's new corporate parent, Viacom, opposed the name because the video chain's fate as a part of the combined companies was unclear. Lyttle chose Big Ticket after driving by a Blockbuster store and noting the "big ticket" logo.

Prior to heading Big Ticket, he spent eight years as vice president of creative affairs for Warner Bros. Television before becoming a producer of series and made-for-TV movies at the studio from 1990 to '92. While at Warner Bros., he developed such shows as *Murphy Brown*, *Night Court*, *China Beach* and *Life Goes On*. ■



## SYNDICATION WATCH

RATINGS | June 9-15

Nielsen Media Research

| daytime |

## Top 25 Shows

## Households

RANK	PROGRAM	AA	GAA
1	Wheel of Fortune	7.9	NA
2	Jeopardy	6.5	NA
3	Seinfeld	6.3	7.7
4	Friends	6.0	7.1
5	Everybody Loves Raymond	5.6	6.5
5	Oprah Winfrey Show	5.6	5.7
7	Seinfeld (wknd)	5.4	6.7
8	Entertainment Tonight	4.8	4.9
9	Judge Judy	4.7	6.9
10	Dr. Phil	4.2	4.2
11	Will & Grace	3.8	4.3
12	Live With Regis and Kelly	3.6	NA
12	That '70s Show	3.6	4.7
14	Judge Joe Brown	3.5	4.5
15	King of the Hill	3.4	4.0
16	Who Wants To Be a Millionaire	3.2	NA
16	Home Improvement	3.2	4.2
18	Wheel of Fortune (wknd)	3.1	NA
18	Entertainment Tonight (wknd)	3.1	3.2
20	Maury	3.0	3.3
21	Divorce Court	2.9	3.9
22	Inside Edition	2.9	3.0
23	Frasier	2.7	2.9
24	Friends (wknd)	2.7	2.8
25	Montel Williams Show	2.6	2.7
25	The X-Files	2.6	2.7

## Top Talk Shows

## Households

RANK	PROGRAM	AA	GAA
1	Oprah Winfrey Show	5.6	5.7
2	Dr. Phil	4.2	4.2
3	Live With Regis and Kelly	3.6	NA
4	Maury	3.0	3.3
5	Montel Williams Show	2.6	2.7

According to Nielsen Media Research Syndication Service Ranking Report June 9-15, 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

## Regis and Kelly on an Upswing

BY PAIGE ALBINIAK

**B**uena Vista Television's *Live With Regis and Kelly* continues to grow, closing out May sweeps with ratings up 9% over the year-ago period.

The show, in its 16th year (co-hosted by either Kathie Lee Gifford or Kelly Ripa), finished May with a 3.8 national household rating. It did even better in daytime's key female demos, jumping 27% in women 18-34, 16% in women 18-49 and 19% in women 25-54.

The show's ratings were likely helped by the return of Ripa after two months off for maternity leave, and the giveaway of a house. Millions submitted entries.

*Live With Regis and Kelly* also performed well for stations, which continue to air it mostly at 9 a.m. Among women 18-34, the show's share jumped 50% from its lead-in. *Live's* share boosts its lead-in among women 18-49 by 25% and by 17% among women 25-54, says Lloyd Komesar, executive vice president of strategic research for BVT.

*Live* also increases its share over the show that follows it by 50% in women 18-34, 33% in women 18-49 and 31% in 25-54, Komesar says.

Because of the lead-in and lead-out bump, the show gives stations classic tent-pole viewing. "This is a program that remains appointment TV," Komesar says.

The show's enduring popularity has led Gannett-owned NBC affiliate KPNX-TV Phoenix to move the show to 4 p.m., the only station in the country where it airs in early access.

KPNX-TV has moved its schedule around a good deal this season, starting out the year with a double run of Sony's *Pyramid* in the time slot and then adding Litton's *Ask Rita* and one episode of *Pyramid* in February. In May, KPNX-TV had NBC Enterprises' *The John Walsh Show* airing at 4 p.m., but now the station has moved *Walsh* back to 10 a.m. and pushed *Live* to 4 p.m.

"We are supportive of the station's move, and we hope it works," Komesar says. "I would love to see the show as an early-fringe player and a news lead-in." ■



After 16 years, *Live With Regis and Kelly* still gives stations a boost in key female demos.

## Syndie

## Insider

## Paramount Developing Cojocar Show

Paramount Domestic Television has hired Steven Cojocar—weekly contributor to NBC's *Today* show, style correspondent for NBC Enterprises' *Access Hollywood* and West Coast style editor for *People* magazine—as a correspondent for *Entertainment Tonight*. As part of the deal, Cojocar and Paramount will develop a daytime talk show that will be "fun and frothy and celebrate show business," Cojocar said, although the concept is only in the early stages. He will begin contributing to *ET* in late August. "The biggest stars in Hollywood really adore Steven, and they want to be around him," said Terry Wood, PDT's executive vice president of programming. Cojocar will continue on *Today* and *People* but not on *Access Hollywood*.

## Ex-treme Disappointment

After a year-long rollout, Twentieth Television finally launched *Ex-treme Dating* nationally in the week ended June 15, but its debut ratings left something to be desired. The show premiered with a 1.0 national household rating on 116 stations covering 81% of the U.S. In the metered markets, *Ex-treme Dating* averaged a 1.2 rating/4 share for the week, on par with its lead-in share but down 20% in both rating and share from its year-ago time period. *Ex-treme Dating* rated fifth out of syndication's six dating shows. Universal's *Blind Date*, the top dating show, was up 18% from the prior week to 2.0, while Warner Bros.' *ElimiDate* gained 6% to 1.8. Universal's *Fifth Wheel* rose 8% to 1.4. And Warner Bros.' *Change of Heart* was unchanged at 1.3. In last place at 0.8 was Sony's *Shipmates*, which, along with *Change of Heart*, is not expected to return next season.

## Hague Joins King World

Bill Hague has been named vice president of sales for King World's Midwest division, according to Roger King, CEO of CBS Enterprises and King World Productions. Hague will be based in Chicago, reporting to King World President of Domestic Television Sales Joe DiSalvo. He succeeds Mike Stornello, recently named King World senior vice president of development, and will head up Midwest sales. Hague joins King World from Frank N. Magid Associates.

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Buffy, The Vampire Slayer  
The Practice  
Mutant X  
Andromeda  
She Spies  
Adventure, Inc.  
Beastmaster

2.5  
2.2  
2.1  
2.1  
2.0  
1.9  
1.8  
1.7  
1.6

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**Ratings**  
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The Best Among  
Weeklies!

20<sup>th</sup>  
TELEVISION

Source: NSS, Galaxy Explorer, HH AA Rig, w/o 6/9/03 ranking of scripted weeklies — top 10 shown, w/o 6/9/03 vs. w/o 6/2/03 % Growth



# NIELSEN | June 16-22 | RATINGS

## THE PRIME TIME RACE

### Top 10 Basic Cable Shows

June 16-22

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. WWE 10p	6/16	TNN	3.7
2. Monk	6/20	USA	3.6
3. WWE 9p	6/16	TNN	3.3
4. Mv: Second Nature	6/22	TNT	2.7
5. Real World XIII	6/17	MTV	2.6
5. Mv: Willy Wonka	6/22	DSNY	2.6
5. SpongeBob Sqr 9:30a	6/21	NICK	2.6
5. SpongeBob Sqr 9:30a	6/22	NICK	2.6
9. SpongeBob Sqr 3p	6/16	NICK	2.5
9. Law & Order 8p	6/18	TNT	2.5
9. Law & Order 9p	6/17	TNT	2.5
9. Fairly Odd Parents	6/22	NICK	2.5

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. WWE 10p	6/16	TNN	3.2
2. WWE 9p	6/16	TNN	2.9
3. Real World XXIII	6/17	MTV	2.3
4. The Osbournes	6/17	MTV	2.2
4. Monk	6/20	USA	2.2
6. Trading Spaces	6/21	TLC	1.9
7. Human Beings	6/21	TLC	1.7
8. Mv: Willy Wonka	6/22	DSNY	1.6
9. American Chopper	6/16	DISC	1.5
9. CSI	6/16	TNN	1.5
9. Making the Band 2	6/18	MTV	1.5

SOURCE: Turner Entertainment Research, Nielsen Media Research

## Broadcast Networks

June 16-22

Total households (in millions)

	WEEK	STD
1. NBC	5.5	8.0
1. CBS	6.0	8.5
3. ABC	4.5	6.5
4. FOX	4.3	6.2
5. UPN	2.0	2.4
6. WB	1.9	2.7
7. PAX	0.7	0.9

Adults 18-49 (in millions)

	WEEK	STD
1. NBC	3.7	5.5
2. ABC	2.9	4.7
3. FOX	3.6	5.3
4. CBS	2.8	4.7
5. UPN	1.5	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. CSI	CBS	10.4
2. CSI: Miami	CBS	9.7
3. Without a Trace	CBS	9.3
4. Everybody Loves Raymond	CBS	9.2
5. 60 Minutes	CBS	9.0
6. King of Queens	CBS	8.7
7. Law & Order: SVU	NBC	7.8
8. Law & Order	NBC	7.6
9. Law & Order: CI	NBC	7.5
10. Friends	NBC	7.2

Adults 18-49 (in millions)

	WEEK	STD
1. CSI	CBS	6.4
2. CSI: Miami	CBS	5.8
3. King of Queens	CBS	5.7
3. Friends	NBC	5.7
5. The Simpsons	FOX	5.6
6. King of the Hill 8:30p	FOX	5.5
7. Without a Trace	CBS	5.4
8. Everybody Loves Raymond	CBS	5.3
9. According to Jim	ABC	5.1
10. Law & Order	NBC	4.9
10. Will & Grace	NBC	4.9

SOURCE: Nielsen Media Research

Week	abc		CBS		NBC		FOX		PAX		UPN		WB	
	4.0/7	7.7/13	5.1/9	4.1/7	0.7/1	1.8/3	1.9/3							
Week 39	4.0/7	7.7/13	5.1/9	4.1/7	0.7/1	1.8/3	1.9/3							
8:00		21. Yes, Dear 5.4/10	39. Fear Factor 5.0/9	57. Outrageous Celebrity Lookalike Behav 4.3/8	131. It's a Miracle 0.5/1	101. The Parkers 1.5/3	94. 7th Heaven 2.1/4							
8:30	60. My Wife & Kids 4.2/7	17. SW Standing 5.6/10				98. One on One 1.8/3								
9:00		4. Ev Lvs Raymnd 8.6/14	34. For Love or Money 5.1/8	67. Anything for Love 3.9/6	127. Sue Thomas, F.B. Eye 0.6/1	98. Girlfriends 1.8/3	106. Everwood 1.6/3							
9:30	60. My Wife & Kids 4.2/7	6. King of Queens 8.2/13		63. Anything for Love 4.0/6		101. Half & Half 1.7/3								
10:00	74. The View: His & Her Body Test 3.6/6	2. CSI: Miami 9.1/15	29. Meet My Folks 5.2/9		116. Diagnosis Murder 0.9/2									
10:30														
<b>TUESDAY</b>														
	5.3/9	4.6/8	5.4/9	4.7/8	0.6/1	1.7/3	1.8/3							
8:00	21. 8 Simple Rules 5.4/10	42. JAG 4.8/9	50. Dog Eat Dog 4.6/8	13. American Juniors 6.0/11	131. Weakest Link 0.5/1	115. Buffy the Vampire Slayer 1.0/2	96. Gilmore Girls 1.9/3							
8:30	25. 8 Simple Rules 5.3/9													
9:00	13. According to Jim 6.0/10	57. The Guardian 4.3/7	21. Last Comic Standing 5.4/9	77. Keen Eddie 3.5/6	127. Just Cause 0.6/1	91. America's Next Top Model 2.4/4	101. Smallville 1.7/3							
9:30	29. Less Than Perfect 5.2/8													
10:00	39. NYPD Blue 5.0/9	44. Judging Amy 4.7/8	12. Dateline NBC 6.1/11		118. Diagnosis Murder 0.8/1									
10:30														
<b>WEDNESDAY</b>														
	4.8/9	5.6/10	5.5/10	4.6/8	0.7/1	1.5/3	1.6/3							
8:00	44. My Wife & Kids 4.7/9	41. Funny Flubs & Screw-ups 4.9/9		60. That '70s Show 4.2/8	124. Candid Camera 0.7/1	98. Enterprise 1.8/3	101. Boarding House* 1.7/3							
8:30	50. George Lopez 4.6/8		44. Fame 4.7/8	44. American Juniors 4.7/8										
9:00	34. My Wife & Kids 5.1/9	17. 60 Minutes II 5.6/10		44. Paradise Hotel* 4.7/8	127. Doc 0.6/1	113. The Twilight Zone 1.3/2	111. Jamie Kennedy 1.4/3							
9:30	34. George Lopez 5.1/9						109. Jamie Kennedy 1.5/3							
10:00	44. World's Greatest Bloopers 4.7/8	11. 48 Hours Investigates 6.4/11	8. Law & Order 7.1/13		118. Diagnosis Murder 0.8/1									
10:30														
<b>THURSDAY</b>														
	5.4/10	7.9/14	5.4/10	3.5/6	0.7/1	3.2/6	2.1/4							
8:00	19. ABC Thursday Night Movie—28 Days 5.5/10	29. Amazing Race 4 5.2/10	10. Friends 6.7/13	70. Stupid Behavior 3.8/7	124. It's a Miracle 0.7/1	84. WWE Smackdown! 3.2/6	94. WB Thursday Movie—Dumb and Dumber 2.1/4							
8:30		1. CSI 9.7/17	25. Scrubs 5.3/10	67. 30 Secs to Fame 3.9/7										
9:00			25. Will & Grace 5.3/9	86. The Pulse 3.1/5	131. Encounters With the Unexplained 0.5/1									
9:30		3. Without a Trace 8.7/16	42. Frasier 4.8/8											
10:00	25. Primetime 5.3/9		34. ER 5.1/9		118. Diagnosis Murder 0.8/1									
10:30														
<b>FRIDAY</b>														
	4.4/9	3.9/8	5.5/11	2.4/5	0.8/2	1.3/3	1.8/4							
8:00	19. America's Funniest Home Videos 5.5/11	82. Baby Bob 3.3/7	77. Crossing Jordan 3.5/7	92. Fastlane 2.2/5	118. Friday Night Fix—Tornado Warning 0.8/2	113. UPN's Movie Friday—Live and Let Die 1.3/3	96. Reba 1.9/4							
8:30		82. Yes, Dear 3.3/7					109. What I Like About 1.5/3							
9:00	70. Whose Line is It 3.8/7	63. Hack 4.0/8	15. Dateline NBC 5.8/11	89. Fastlane 2.6/5			92. Reba 2.2/4							
9:30	74. Whose Line is It 3.6/7						106. Grounded for Life 1.6/3							
10:00	63. 20/20 4.0/8	55. 48 Hours Investigates 4.4/8	7. Law & Order: Special Victims Unit 7.4/14		116. Diagnosis Murder 0.9/2									
10:30														
<b>SATURDAY</b>														
	2.9/6	4.1/8	4.1/8	3.9/8	0.5/1									
8:00		50. The Price is Right 4.6/10	77. Child Stars: Then and Now 3.5/7	84. Cops 3.2/7	135. Candid Camera 0.4/1									
8:30				67. Cops 3.9/8										
9:00	88. ABC Saturday Night at the Movies—Amistad 2.9/6	63. The District 4.0/8	55. The Cosby Show: A Look Back 4.4/9	57. AMW: America Fights Back 4.3/9	127. Pax Saturday Night Movie—Paradise Virus 0.6/1									
9:30		70. The Agency 3.8/7												
10:00														
10:30														
<b>SUNDAY</b>														
	3.1/6	5.5/10	4.8/9	4.6/8	0.7/1		1.6/3							
7:00	81. Wonderful World of Disney—101 Dalmations 3.4/7	5. 60 Minutes 8.4/18	(nr) Arena Bowl XVII 1.3/3	(nr) NASCAR Winston 4.8/11	131. Candid Camera 0.5/1		106. Gilmore Girls 1.6/3							
7:30		29. Becker 5.2/10	34. Dateline NBC 5.1/9	77. King of the Hill 3.5/7										
8:00		70. Charlie Lawrence 3.8/7		21. The Simpsons 5.4/10	118. Doc 0.8/1		101. Charmed 1.7/3							
8:30				29. King of the Hill 5.2/9										
9:00	89. Alias 2.6/4	50. CBS Sunday Movie—Gully Hearts, Part 1 4.6/8	9. Law & Order: Criminal Intent 7.0/12	50. Malcolm/Middle 4.6/8	118. Sue Thomas, F.B. Eye 0.8/1		111. Boarding House 1.4/2							
9:30				74. Oliver Beene 3.6/6										
10:00	87. The Practice 3.0/5		15. Crime & Punishment 5.8/10		124. Just Cause 0.7/1									
10:30														
<b>Averages</b>														
Week	4.2/8	5.6/10	5.1/9	4.0/7	0.7/1	1.9/3	1.8/3							
S-T-D	6.1/10	8.0/13	7.5/12	5.8/10	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



# Monk, Sex: Good Start

BY ALLISON ROMANO

From a quirky *Monk* to racy *Sex and the City*, several established cable originals toasted big ratings the week of June 16-22.

USA Network's original detective drama *Monk* kicked off its sophomore season June 20 with a robust 4.1 rating and 5.4 million viewers, according to Nielsen Media Research. That number surely caught ABC's attention as the broadcaster considers repurposing *Monk* as it did last summer. On USA, eight more *Monk* episodes air this summer, and seven air more early next year.

HBO's much hyped *Sex* debut June 22 delivered on expectations, grabbing a 15.1 rating and 7.3 million viewers among HBO subscribers. HBO counts 38 million HBO and Cinemax subscribers. This season's premiere—the start of the sixth and final season—garnered marks nearly identical to last season's debut: 15.2 rating and 7.9 million viewers. Averages for last summer: 14.4 and 7 million.

Lifetime drama *Strong Medicine*, now in its fourth season, posted solid numbers June 22 with a 2.5 rating and 2.4 viewers.

MTV's *The Real World Paris* posted a 3.1 rating and 3.3 million viewers for its third episode June 17. Its Tuesday-night companion *The Osbournes* has cooled off, with a 2.8 rating and 3.1 million viewers. Rapper Snoop Dog's weekly *Doggy Fizzle Televizzle* on MTV debuted June 22 with a 1.1 rating with 1.3 million viewers. The next night, about 900,000 viewers tuned in for comedian Tom Green's new show. ■



*Sex and the City* debut logged a 15.1 rating.

## MARKET | Wausau | FOCUS

### AT A GLANCE

#### The Market

DMA rank	134
Population	445,000
TV homes	176,000
Income per capita	\$15,699
TV revenue rank	138
TV revenue	\$20,300,000

#### Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WSAW-TV	7 CBS	Gray
2	WAOW-TV	9 ABC	Quincy
3	WJFW-TV	12 NBC	Rockfleet
4	WFXS(TV)	55 Fox	Davis TV
5	WTPX(TV)	46 Pax	Paxson

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

#### Cable/DBS

Cable subscribers (HH)	82,720
Cable penetration	47%
ADS subscribers (HH)**	54,208
ADS penetration	30.8%
DBS carriage local TV?	DirecTV no; Dish later '03

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

#### What's No. 1

Syndicated Show	RATING/SHARE***
<i>Everybody Loves Raymond</i> (WSAW-TV)	12/26
Network Show	
<i>Survivor</i> (WSAW-TV)	25/41
Evening Newscast	
WSAW-TV	14/30
Late Newscast	
WSAW-TV	13/28

\*\*\*May 2003, total households

SOURCES: Nielsen Media Research, BIA Research

## A Two-Station Race

In the Wausau-Rhineland, Wis., market, competition between WSAW-TV and WAOW-TV is intense. WSAW-TV General Manager Al Lancaster calls it a "Coke and Pepsi" battle: There is a "big gap" between the top two stations and the others, and "we both get larger shares of the market because of the weakness of NBC and Fox in the market.

"Local news is important to both stations," he adds, noting that the Gray Communications CBS affiliate has *Dr. Phil*, *Oprah* and *Everybody Loves Raymond* and just has "better syndication, period." WAOW-TV's prime time has more viewers (a nearly 2-1 advantage, he says); the ABC affiliate, he observes, is "a good competitor."

DMA 134 Wausau-Rhineland is unusual in at least one respect: Third-place WJFW-TV airs a weekly, half-hour news program in the native language of the community's 13,000 Vietnamese. The station produces *Hmong News* with the city's Minority Affairs Office, the Wausau Area Hmong Mutual Association and a local cable access station. Says General Manager Ron Montezon, "There is a language barrier to some extent, so to broadcast in their native tongue was a huge benefit." Response to the show is "terrific." (The newscast was begun after 9/11, he says, because the immigrants had difficulty understanding whether the terror attack was real or just a television show.)

The market is tight these days. Notes Robert Raff, general manager for Fox affiliate WFXS(TV), advertising at the Davis Television station is "a little bit behind where we had anticipated."

Last year, though, WJFW-TV saw "huge growth," Montezon says, "up close to 10% excluding political. Throw in political, and we are probably up 19%."

The market may soon benefit from the state's earlier Democratic presidential primary date, moved to February 17 from April, and a senatorial election in 2004. Montezon says, "Perhaps Wisconsin will be more of a [political] target than it has been in the past." —Henry Seltzer



PHOTO: CENTRAL WISCONSIN CONVENTION & VISITORS BUREAU

### WHAT THEY DO

**12.2%** of the area's residents are Asian/Pacific Islanders.

**2,750** miles of snowmobile trails make the area come alive in winter.

**30,000** acres of lakes make the area popular with vacationers.

SOURCES: Wausau Convention and Visitors Bureau, Wausau Chamber of Commerce

## HATCHETT PRESIDES OVER ORLANDO!

At 9:00am on WFTV, JUDGE HATCHETT rules as the #1 COURT SHOW in Orlando, delivering the time period's BEST rating in 5 years!

**4.5**

HOUSEHOLD RATING!

**+67%** OVER YEAR AGO!

JUDGE HATCHETT

www.sonypicturetelevision.com

Source: NSI, WRAP Overnights, M-F 9-9:30A, (6-16-6/20-03): #1 court show based on HH share vs Judge Judy, Joe Brown, Judge Mathis, People's Court, Divorce Court, Texas Justice, best-June histories, year ago-June '02 (5/30/02-6/26/02)



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PICTURE  
TELEVISION

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## TV BUYER

# Big Media Put Money Where Their Mouth Is

Top five companies spent \$4.5B on TV ads in '02

BY STEVE MCCLELLAN

**T**hey sell a lot of ads, but they buy a lot of them, too. The top five media companies—Viacom, AOL Time Warner, Disney, Fox and General Electric-owned NBC—spent a combined \$4.5 billion in advertising last year, up 3.5% over the year before. Over the past five years, ad spending by the Big Five has grown an average 4.9% a year.

Most of the outlay, of course, is to promote theatrical releases produced by their movie studios. Strangely, NBC, the only network that doesn't own a studio, reaps the biggest revenues from the media giants that do. Its Thursday lineup is prime time for movie advertising: Last year it got \$113 million of the \$215 million spent to advertise films that opened on Friday.

AOL TW and Disney were among the top 10 ad spenders last year, according to TNS Media Intelligence/CMR, the ad-tracking service. AOL ranked third overall with \$1.8 billion (behind General Motors and Procter & Gamble); Disney was seventh, with \$1.1 billion.

According to a Sanford Bernstein analysis of ad spending based on CMR data, the top five media companies spent \$1.5 billion in ads on broadcasting and cable networks—the others' as well as their own—in 2002. That's about 5% of the total spending on those outlets, according to the Bernstein research.

Over the past five years, Big Five spending on network TV has grown 8%, on cable 18% per year.

The single biggest piece goes to network TV. Collectively, they spent just over \$1 billion in broadcast-net advertising in 2002, about 37% more than in 1998. And almost 85% of that, some \$840 million, was allocated to movie advertising in 2002.

"It's all about the movies," says one network. Movie marketers are under intense pressure to generate awareness before a film's first weekend—hence, the big push on Thursday night and the urgency to push programs with younger demos.

The potential payoff is huge. Warner Bros. saturated the airwaves with ads for *Matrix Reloaded* in the weeks leading up to its release, and, through June 22, it led summer releases, with \$264 million at the box-office.

But consolidation and the increasing number of video outlets clamoring for viewer attention are also factors.

"The reality is, the more competition there is in media,



Warner Bros.' blanketing the airwaves for *Matrix Reloaded* paid off at the box office.



**'The reality is, the more competition in media, the more the media has to advertise.'**

**TOM WOLZIEN,**  
Sanford Bernstein

the more the media has to advertise," says Tom Wolzien, entertainment and media analyst at Sanford Bernstein.

Consolidation helps. It's easier for MTV to promote one of its new series or specials on UPN or CBS because Viacom owns all three networks. And it's a lot harder for non-Viacom cable nets to get a commercial played there.

With the movies, though, it's a level playing field. "Everybody does business with everybody else's movie studios," says one network executive.

Among the broadcast networks, NBC was the biggest recipient of movie ads in '02, with \$282 million worth of spots, according to CMR data. Fox had \$216 million, CBS \$113 million, ABC \$109 million, The WB about \$78 million, and UPN about \$50 million.

Although cable networks have always bought time from other cable nets, the broadcast nets still don't accept commercials from each other.

And, while there is cross-promotion by commonly owned cable and broadcast networks, it's limited. "It's not that common because the time is very valuable," says Alan Wurtzel, president, research and media development, NBC. As a rule, he explains, NBC "does not accept direct competitive commercials." On a case-by-case basis, NBC will accept "generic" ads for a cable network or ads for boxed sets for the home video versions of programs like HBO's *Sopranos*.

ABC, CBS and Fox say that, on a case-by-case basis, they consider ads for shows on pay services

like HBO and Showtime that aren't day- and time-specific.

HBO has been rejected enough times that it didn't even bother trying to get ads on the Big Four broadcast nets to promote *Sex and the City*. But it did buy ads on stations in New York and Los Angeles, in syndication, and on cable. ■

## EBB & FLOW

### Cable Scatter Remains Strong

Cable networks are selling third-quarter scatter advertising now and are said to be commanding healthy, mid- to high-single-digit price hikes over the 2002 upfront.

According to Nielsen ad-tracking service Monitor-Plus, cable ad sales through April of this year totaled \$5.536 billion.

Third-quarter scatter pricing is said to be a little better than in

Jan-April Sales

# \$5.5B

the second quarter, when economic worries kept some advertisers on the sidelines.

Second-quarter scatter was "strong," according to Andrew Ward, EVP, sales, for National Cable Network. But he qualifies the characterization, adding that the increases were "less than expectations due to war and economic factors."

Automotive remains the top category, while quick-service restaurants, home improvement, and travel and tourism have shown strong year-to-year growth, Ward says.

Meanwhile, in cable, there are two upfront markets. The main upfront, which parallels the broadcast year and runs from the fourth quarter through the third quarter, is basically complete. But a small number of advertisers prefer to do calendar-year upfront deals.

Cable networks are beginning to assemble and market calendar upfront packages now.

"We kept inventory back for all of our clients who did calendar years last year," Ward said. Such packages, he said, may prove especially attractive this year if, as he suspects, network scatter inventory is scarcer than usual. "The networks sold close to 85% of their inventory upfront and have held back 10% for under-deliveries so there's not much left for scatter."

—Jean Bergantini Grillo

NEXT WEEK:

## TV Spot



## WASHINGTON



## CAPITAL WATCH

**MMTC Wants FCC To Revisit EEO**

The Minority Media Telecommunications Council wants the FCC to strengthen minority- and gender-recruiting rules for broadcast stations and cable systems in light of last week's Supreme Court ruling on affirmative action. The council also said it will ask the FCC to reconsider much of its recent broadcast-ownership deregulation in light of judicial support for promoting racial diversity.

**MSOs Caught Between Sheetrock and Hardwired Place**

Cable operators should not have to provide overbuilders with alternative access to wiring inside multiple-dwelling units and office buildings when the wires are behind sheetrock walls, says the National Cable & Telecommunications Association.

NCTA wants the federal appeals court in Washington to relax a provision in FCC inside-wiring rules that requires cable operators to provide competitors with other options for access when the traditional "demarcation point" between cable-controlled wires and the building's wires is inaccessible.

NCTA agrees that wiring embedded in brick, metal conduit or cinder blocks may be too costly or impossible to access but sheetrock can be easily cut into and repaired.

**EDWARDS'S DRUG-AD AMENDMENT BLOCKED**

The Senate last week voted down (69-26) a "truth in drug advertising" amendment from presidential hopeful Sen. John Edwards (D-N.C.) (above). The amendment would have required direct-to-consumer drug advertisers to make information about side effects and risks as prominent in the ads as they do the benefits. Edwards failed to attach the provision to Medicare legislation being crafted in the Senate.

The Association of National Advertisers' Dan Jaffee had criticized the amendment, saying it would have had an "enormously detrimental impact on broadcast advertising," making ads longer, more expensive and potentially ineffective.

**A New Shingle**

A quintet of communications attorneys have taken their clients and moved from Shook, Hardy & Bacon to Vinson & Elkins. The five: Former FCC Commissioner Henry Rivera, former FCC Allocations Branch Chief Mark Lipp, former NAB Associate General Counsel Michael Berg, Tom Nolan and Edgar Class. V&E is the 20th-largest U.S. law firm, with headquarters in Houston and offices in Dallas, Austin, Texas; Washington; New York; London; Moscow; Beijing; and Singapore.

**Techies Plead for Plug-and-Play**

Tell FCC it is holding up the works; Powell disagrees

BY BILL MCCONNELL

**D**TV-equipment manufacturers all but went down on bended knee last week to ask the FCC to speed its review of their "plug-and-play" agreement with the cable industry. That deal would pave the way for the manufacture of interactive-ready, cable-compatible TV sets that don't require set-top converter boxes.

In a series of letters to Media Bureau Chief Ken Ferree, Thomson, Sony, Zenith, Mitsubishi and others say that, without quick approval of the agreement by the FCC, 2004 will come and go without the truly cable-ready sets consumers are demanding. The pleas follow Ferree's comments three weeks ago predicting that a ruling on the plug-and-play deal may not come until fall.

Without referring to that prediction specifically, nearly every major TV-equipment maker said the FCC must pick up the pace if standards for cable-ready sets are to be settled in time for product lines that will be unveiled next June.

"There is one major action the FCC alone can take: expeditiously approving the plug-and-play agreement," wrote Thomas Hafner, general counsel for Philips Consumer Electronics of North America. Approval of the deal, he said, would "give cable consumers the confidence to purchase the functionality they want."

Last December, the consumer-electronics and cable industries reached agreement on long-standing and contentious disputes over DTV cable-compatibility. Because the FCC establishes technical standards for televisions, the agreed-upon standards can't be incorporated into sets without the commission's OK. The FCC launched a rulemaking on the standards in January.

From the cable industry, Cox and Comcast also sent letters to the FCC but asked for, and got, confidentiality on their contents, which also addressed their business plans for carriage of digital and HD programming.

Neither the Consumer Electronics Association nor the National Cable & Telecommunications Association, the main trade groups for the two industries, prepared a letter for Ferree. The letters that did come over the FCC transom answered the commission's call to TV stations, cable operators, set makers and other companies for updates on their efforts to promote the transition to digital television. One of the biggest surprises came from Fox, which agreed to carry half its prime time lineup in 720p high-definition (see story, p. 14) after several years of insisting that the lower-resolution 480p widescreen picture would be sufficient.

FCC Chairman Michael Powell predicted last week that approval of plug-and-play standards would come in time for next summer's models. He nevertheless was somewhat chagrined that the FCC was being criticized for foot-dragging on a deal that the equipment and cable industries took years to reach, in large part because they couldn't agree on copy-protection measures to be included. The FCC is struggling most with determining the extent of its authority to codify copy-protection measures included in the agreement.

"They always find a way to put the blame on us," Powell said.

The equipment manufacturers are also miffed that they remain under a July 1, 2004, deadline to incorporate digital over-the-air broadcast tuners in most sets, even though



FCC Media Bureau Chief Ken Ferree was bombarded with letters urging approval of cable/set-makers' agreement.

more than 70% of viewers get their TV over cable. They resent footing the extra bill for broadcast tuners they say will be of limited utility given that few viewers rely on over-the-air signals in analog. Even fewer will rely on over-the-air digital broadcasts, they say, so long as stations are allowed to cut energy costs by transmitting at reduced power levels.

"The commissioner's mandate for integrated digital tuners, coupled with delay in rules for cable compatibility, will result in consumers' being forced to buy expensive technology they cannot use," wrote Robert Perry, vice president of marketing, Mitsubishi Digital Electronics America.

Broadcasters counter that, without the tuner mandate, consumers won't have the means to view the entire digital lineup of a station and broadcasters will have no incentive to roll out more digital programs. ■



## TECHNOLOGY



Drama 24, currently shown in 480p widescreen, is considered a likely show to make the leap to 720p HDTV.

## Fox Says Yes to High-Def

Slates 50% of 2004 prime time for HD, though not sports

BY KEN KERSCHBAUMER

**T**he Fox Network plans to offer 50% of its prime time programming in HDTV once it builds out its network operations to handle 720p. That's expected to be completed around Jan. 1, 2004. "Once we build the infrastructure out in 720p," says Fox Networks Group President and CEO Tony Vinciguerra, "we'll begin broadcasting content if it's available in 720p."

Since the early days of the DTV transition Fox has served as the poster child of the "DTV doesn't mean HDTV" movement. A lack of viewers coupled with the high cost of outfitting stations for high-definition made the network reluctant to invest in an infrastructure that showed no promise of a return on investment. But, Vinciguerra says, the network sees some momentum that makes HD worth the investment.

"Until very recently, we haven't seen the impetus behind the digital transition to really warrant making the kind of investment necessary to go to this level," says Vinciguerra. "But because [FCC Chairman Michael] Powell and [Rep. Billy] Tauzin have gotten behind the DTV effort so strongly, it finally seems to be gaining traction. For the first time, we're optimistic that the transition is going to happen."

Announcement of the move was made in a letter from News

Corp. President and COO Peter Chernin to FCC Media Bureau Chief W. Kenneth Ferree. The letter was in response to a request by Ferree on May 21 for the networks to provide updates on the digital transition. Vinciguerra says the network had been contemplating announcing 720p plans for a few months and the letter provided a perfect opportunity.

Which Fox programs will be broadcast in HD remains to be determined. Current programs in 480p widescreen like *24* and *The*

*mised* widescreen production. "We think the way to sell these TV sets is to put the best product you can put on the air, and that's the quality in the content of the product. It's not the difference between 480p and 720p."

Chernin's letter mentioned the broadcast flag, which broadcasters are calling for so that they can feel comfortable that their content is protected from digital piracy. Earlier this year, CBS said it was contemplating not broadcasting HDTV content next season unless



**'Until very recently, we haven't seen the impetus behind the digital transition to really warrant making the kind of investment necessary.'**

**TONY VINCIGUERRA**, Fox Networks Group

*Bernie Mac Show* seem logical candidates, and Vinciguerra couldn't rule out a 720p version of *American Idol*. It really depends on whether it makes sense to outfit the studio for HDTV capabilities.

Prime time programming aside, many HD viewers are waiting for Fox Network 720p sports broadcasts. Vinciguerra says there are currently no plans to make the move from 480i widescreen production to 720p.

The network, he says, believes that the 480p broadcasts of sports are the best way to sell digital television sets because people get to see an uncompro-

there was agreement on the broadcast-flag issue. The network has since said it will broadcast in HD but still considers the broadcast flag an important issue.

Vinciguerra says, "We think the broadcast flag is absolutely necessary for the business of digital television to succeed and, if there is no way to protect our copyrights, it's going to be a very difficult business."

He adds that the network reserves its right to take another look at whether the broadcast-flag issue would prevent 720p broadcast but, at this time, the network is committed to HD. ■

## Turner Ties SAN to LAN

ADIC system helps nets share

BY KEN KERSCHBAUMER

**I**n the age of consolidated operations, the chance to bring 19 disparate Turner networks under control of one digital network-operation center has proved too compelling for Turner Broadcasting to ignore. And it has provided an opportunity to create a storage system that allows the networks to share content from a single storage area network (SAN).

"We launched networks over the years one by one and in isolation, so, if we had a Coke commercial come in that was going to run on all the networks, we had to bicycle it from one to the next," says Clyde Smith, Turner senior vice president, broadcast entertainment technology.

The new digital operations center for Turner's 19 networks addresses that dilemma.

The SAN is built around 22 TB of EMC 4700 Clarion disk arrays. The EMC disks, which hold original versions of

content are fronted by 11 Sun Fire 480R servers—each with four 900-MHz CPUs—that move content on and off the array. Dual Gigabit Ethernet network cards get the content out into the broadcast LAN.

"The Sun systems bridge the storage SAN to the broadcast LAN so files can be moved to each independent network," explains Smith. Pinnacle servers and Pro-bel automation are used in the individual network playback systems to get content out to viewers.

Redundancy is always an issue, and Smith says the EMC arrays are divided into two 11-TB mirrored systems. An Asaca DVD library also serves as a hard-copy library.

With the differing arrays, Smith says, Turner went on the hunt for a file-management system that could straddle them all and selected ADIC's StorNext file-management system. It not only supports Windows, Linux, IBM Unix and SGI Unix storage but also can support them at the same time. For Turner, that means supporting the use of lower-cost Linux or Windows platforms.

Finding a file system for simultaneous multi-stream file access and reading and writing of data at 1 GB/s was important, Smith says. The system also is a journaling system, so that, if anything went wrong, Turner wouldn't have to do a file-system check across 22 TB of storage.

The system is currently in test mode among Turner's nine international networks. When those nine are launched out of the new building in August, Smith says, they will be using the system as part of normal on-air operations. Once they are fully launched, the domestic networks will be transitioned over. ■

## Focus

### STORAGE



The TBS "pod" is one of Turner's new digital operations centers.



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

## ■ Station Operations/Centralcasting

Stations today face a myriad of choices when determining how to operate their facility. Each station operation focus will profile a station which recently updated its operations, examining the hardware and the reality of bringing in new technology.

**ISSUE DATE:** **JULY 7, 2003**

**SPACE CLOSE:** June 27, 2003

**MATERIALS CLOSE:** July 1, 2003

## ■ News Technology

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

**ISSUE DATE:** **July 14, 2003**

**SPACE CLOSE:** July 3, 2003

**MATERIALS CLOSE:** July 8, 2003

## ■ Interactive Media

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

**ISSUE DATE:** **July 21, 2003**

**SPACE CLOSE:** July 11, 2003

**MATERIALS CLOSE:** July 15, 2003

**BONUS DISTRIBUTION AT**  
CTAM Summit, Seattle 7/20-7/23

## ■ Traffic & Sales Automation

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

**ISSUE DATE:** **July 28, 2003**

**SPACE CLOSE:** July 18, 2003

**MATERIALS CLOSE:** July 22, 2003

## ■ Servers Storage and Networking

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

**ISSUE DATE:** **Aug. 4, 2003**

**SPACE CLOSE:** July 25, 2003

**MATERIALS CLOSE:** July 29, 2003



## PEOPLE

## THE FIFTH ESTATER

## Fighting To Make TV Fulfill Its Potential

Activist Chester has turned his attention to broadband

**B**ig-media nemesis Jeffrey Chester loves television. In fact, TV occupies such a big place in his heart that he and wife Kathryn Montgomery named daughter Lucy after Lucille Ball, a "role model" for them both.

"Growing up in the '50s, television was such a powerful medium," he says from the Washington office of the Center for Digital Democracy, the activist organization he founded in 2002. At a young age, already in love with television through *I Love Lucy* and comedians Sid Caesar and Ernie Kovacs, Chester watched Edward R. Murrow's coverage of the Army hearings led to Sen. Joseph McCarthy's downfall.

Murrow's *See It Now* exposé of McCarthy continues to impress: "I see the potential for television to provide the public with more in-depth news and analysis." But TV's commitment to public affairs and investigative reporting have fallen far below expectations, and Chester has turned to broadband, particularly cable broadband, as a means for ensuring that Americans have access for independent and serious journalism.

Since 1989, Chester has played a key role in campaigns to preserve at least some of the government's role overseeing media. Most recently, he helped recruit a legion of unions and activists to oppose FCC broadcast-industry deregulation. Though losing at the FCC, deregulation opponents believe they've made their case with lawmakers and have established a broad base to fight for a rollback.

Chester's real interest is ensuring that cable companies, as the dominant provider of high-speed Internet access, aren't able to block independent video and news providers in the broadband world. He fought the recent broadcast battle mainly to build a base for the coming fight for broadband antidiscrimination rules. "Now we're ready for the battle over broadband," he says.

Cable protests to the contrary, Chester in-

sists the industry's aim is to ensure that major media companies have a major say about which content audiences turn to on the Web.

As he sees it, cable's promise to keep today's unfettered access to all content is the latest in a long line of empty promises by media executives. "Radio said, 'Don't regulate us, and we will be a classroom of the air.' Broadcasting said, 'We will provide a variety of public-interest programming.' Cable television said, 'We will be a community communications system.'"

Chester and Montgomery moved to Washington to join a dwindling media public-interest community after the Reagan Administration launched the first major forays into deregulation. Their first project was to fight for federal money for independent public-television producers that would bypass the Corporation for Public Broadcasting, which many had criticized as afraid of offending politicians or corporations with hard-hitting reporting and documentaries. Today, the Independent Television Service grants \$6 million annually to producers.

Using the guerilla tactics learned on the ITVS campaign, Chester and Montgomery scored their first major policy victory. Scouring stations' FCC license-renewal applications, they discovered that some stations made a mockery of their public-interest obligation by claiming *The Jetsons* and other cartoons as educational programming. It rated a story on the front page of the *New York Times*. "We caught them with their license renewals down," Chester laughs.

He sees frustration over the ultra-patriotic coverage of the war as fueling demand for broadband regulation and reregulation of the rest of the media business. "In the absence of real legislative safeguards," he says, "the potential of the electronic media to fulfill a larger democratic agenda will go un-addressed."

—Bill McConnell

## Jeffrey Chester

Executive director, Center for Digital Democracy



B. Aug. 2, 1948, Brooklyn, N.Y.

## EDUCATION

BA, clinical psychology, San Francisco State University, 1975

MSW, community mental health, University of California—Berkeley, 1979

## EMPLOYMENT

Psychiatric social worker specializing in acute schizophrenia, Napa State Hospital, 1979-81; co-director, Pacific Features production company, 1981-85; West Coast editor, *Infosystems* magazine, 1985-88; director, National Endowment for the Arts Campaign, California Council for the Arts, 1989-90; director, Ralph Nader's Teledemocracy Project, 1991-92; executive director, Center for Media Education, 1992-2002; current position since 2002

## PERSONAL

M. Kathryn Montgomery, Aug. 26, 1988; child: Lucy (10)



## FATES &amp; FORTUNES

## Broadcast TV

**MATTHEW T. UHL**, general sales manager, WHP-TV and WLYH-TV Harrisburg, Pa., promoted to VP/GM.

**CRAIG HARRISON**, broadcasting technical consultant, Gensler Worldwide, joins CBS Broadcasting, Los Angeles, as director, technical systems integrations, West Coast.

At WHNS(TV) Greenville, S.C.:

**RON KELLY**, general sales manager, WSAV-TV Savannah, Ga., joins as local sales manager; **BRANDON ROWELL**, account executive, WFXI(TV)/WYDO(TV) Greenville, joins in the same capacity; **DENNIS MERRITT**, local/regional sales representative, WSPA-TV Spartanburg, S.C., joins as account executive; **NAKIA HOPKINS**, account executive, Charter Media, Greenville, joins in the same capacity; **PATTI MASHBURN**, account executive, WLOS(TV) Greenville, S.C., joins in the same capacity; **RHONDA ENSLEY**, national sales coordinator/local sales assistant, named account executive.



**BOB HIGGINS**  
Cartoon Network



**DIDI O'HEARN**  
Biography

## Programming

**BOB HIGGINS**, senior VP/executive producer, Classic Media Inc., New York, joins Cartoon Network, Atlanta, as senior VP, programming and development.

At WB 100+ Station Group, Burbank, Calif.: **CRIS CHAVARRIA**, director, on-air promotion, promoted to VP; **MAUREEN MILMORE**, director, production, to VP.

**DIDI O'HEARN**, director, programming, The Biography Channel, New York, named VP/executive producer, *Biography*, A&E Network, New York.

**ROB SIMMELKJAER**, director, programming and acquisitions, ESPN, New York, promoted to VP/assistant to president.

**ANDREW REGAL**, executive producer, *The Jerry Nachman Show*, MSNBC, Secaucus, N.J., named VP, original production, College Sports Television, New York.

**MARIA MASON**, head, marketing, Princess Cruises, Santa Clarita, Calif., joins America's Collectibles Network, Knoxville, Tenn., as VP, marketing.

## Journalism

At KTVT(TV) Dallas: **THOMAS DOERR**, news director, KENS-TV San Antonio, joins in the same capacity; **DOUGLAS HOUSTON**, operations manager, KCNC-TV Denver, joins as director, engineering, KTVT(TV)/KTXA(TV) Dallas.

**JODI FLEISIG**, executive producer, CNN, Atlanta, promoted to senior executive producer.

**MICHAEL ROSEN**, senior producer,

special events, ABC, New York, joins CNN, New York, as senior broadcast producer.

**HILARY ROSEN**, outgoing chairman/CEO, Recording Industry Association of America, New York, named commentator, CNBC, Fort Lee, N.J.

**MARK SANDALOW**, Washington bureau chief, *San Francisco Chronicle*, joins KPIX-TV San Francisco, as Washington correspondent, *Eyewitness Early Morning News*.

**RICH EISEN**, anchor/reporter, SportsCenter, ESPN, Los Angeles, joins NFL Network, Los Angeles, as lead anchor.

**NICOLE SMITH**, reporter, WAGA(TV) Atlanta, joins WBBH-TV Fort Myers, Fla., as anchor/reporter.

## Associations/Law Firms

**ROSALIND ALLEN**, former deputy chief, Wireless Telecommunications Bureau, FCC, Washington, joins Holland & Knight, Washington, as partner, telecommunications group.

**RANDI CONE**, VP, corporate communications, AOL, New York, joins The American Museum of The Moving Image, New York, as deputy director, external affairs.

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### News Careers

#### MORNING NEWSCAST PRODUCER

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WPXI-TV is looking for a creative, dynamic producer to join our news team in a highly competitive market. This person must be both a team player and a leader who will take charge of a newscast that's live, local and dedicated to aggressive breaking news coverage. Candidates must have a college degree and at least three years of local television producing experience. Send tape and resume to Jeff Zeller, Managing Editor/Senior Executive Producer, WPXI-TV, 11 Television Hill, Pittsburgh, PA 15214. WPXI-TV is an equal opportunity employer.

### News Careers

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WKBW-TV is seeking a News Director to take our News Dept to the next level in a very competitive market. Responsibilities include all aspects of News operations from overseeing the daily gathering, reporting and presentation of News to hiring and training, long range development, strategic planning, and budgeting. A minimum of three years news management experience is required. Send resume to: "News Director", WKBW-TV, 7 Broadcast Plaza, Buffalo, NY 14202 ATTN: Human Resource Dept. or via e-mail to [wkbwresume@wkbw.com](mailto:wkbwresume@wkbw.com). EOE

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#### WRITER/PRODUCER

WPVI-TV, the #1 ABC O & O station in Philadelphia, has a spot for a top-notch promotion writer/producer who is quick, creative and ready to get ahead. Experience writing news promotion a must; experience w/AVID a plus. Send letter, resume and non-returnable VT (no calls/faxes) to Caroline Welch, Director of Creative Services, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131 EOE

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RADIO FREE ASIA is seeking a Director for the Vietnamese Language Service, located in Washington, D.C. This private, non-profit corporation broadcasts news and information in 12 languages to listeners in Asian countries where full, accurate, and timely news reports are unavailable. The Vietnamese Service Director is responsible for directing the production of top quality news and information programs for Vietnam and managing a staff of over a dozen broadcast journalists.

**MINIMUM QUALIFICATIONS:** Bachelor's degree from an accredited college or university - degree in journalism or related field preferred. Ten years experience in journalism or related field with four years in a supervisory capacity. (Graduate studies may substitute for work experience on a year for year basis up to a maximum of four years.) Good knowledge and understanding of current political, economic and social conditions in Vietnam. Good news judgment and strong editing skills. Fluency in Vietnamese and English required.

**DUTIES:** Direct the Vietnamese Service in developing and producing radio programs that provide relevant news and information reports for the citizens of Vietnam. Provide strong editorial leadership and manage the daily operations of the service.

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As Supervisor of Sales Administration, you'll review orders and revisions prior to input; recommend makegoods to sales for pre-empted spots; and oversee input and processing of orders and revisions. You'll also manage inventory in regards to rejects, open time and oversells while maximizing inventory in relation to pricing structure. In addition, you'll provide staffing support; supervise monthly analysis of booked versus aired; oversee liability monitoring; and provide the Sales department with various reports. One to two years of experience in cable ad sales in the areas of sales administration or in traffic as an Administrator or Coordinator is required, as are excellent communication, analytical and organizational skills. Knowledge of the Enterprise traffic system is also a must, along with proficiency in MS Word and Excel. Job Code: SSA/RM

Please apply on-line by accessing our recruiting site at <http://www.recruitingcenter.net/clients/fox/publicjobs/> or you can mail your resume to: Fox Cable Networks, Job Code, Human Resources, 10000 Santa Monica Blvd, Los Angeles, CA 90067. NO PHONE CALLS, PLEASE. EOE



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## CABLE

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The Weather Channel is seeking a qualified Producer to produce live and recorded programming, including writing and producing weather news shows, special graphics, educational packages, and all elements for coverage of severe weather events. Three years in network television, with one year as a producer required. News producing and control room experience producing live remote elements is preferred. If you meet the requirements for this position, please apply online at: [www.weather.com/jobs](http://www.weather.com/jobs) and send a demo reel with your best work to: The Weather Channel, c/o: Technical Recruiter, 300 Interstate North Parkway, Atlanta, GA 30339, RE: Producer.

## Promotion Careers

## SENIOR WRITER/PRODUCER

The Weather Channel is seeking a qualified Senior Writer/Producer to write and produce outstanding creative products for brand promos, topicals, episodics, and even sales tapes. The Senior Writer/Producer will also be responsible for overseeing and mentoring direct reports. We also require all applicants to possess experience at the network/cable level. Please apply on-line at: [www.weather.com/jobs](http://www.weather.com/jobs) and submit a demo reel. Your reel & resume should show outstanding creativity. Send to: The Weather Channel, c/o: HR Recruiter, 300 Interstate North Parkway, Atlanta, GA 30339, RE: SR. Writer/Producer. No Calls Please.

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For consideration, send resume which MUST include REF # 0630BC9730WDI in cover letter, to: Bill Ireland, 200 Jericho Quadrangle, Jericho NY 11753 OR e-mail resume with Job Code in subject line to: [bireland@cablevision.com](mailto:bireland@cablevision.com)  
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# Broadcasters May Get Rules They Oppose

Continued from page 1

A week after voting to roll back the national cap on TV ownership to 35% of television households with a bill that also would sting some of the biggest affiliates by reinstating a ban on local newspaper/TV crossownership, the Senate Commerce Committee kept the momentum going. On June 26, it passed a second bill that would saddle the industry with bigger fines for indecency violations, stricter oversight of political advertising and possible forced station sales by eliminating the 50% discount used when tallying UHF stations' compliance with the national cap. Even increased FCC scrutiny of stations' public interest and local programming is a possibility if the bill makes it to the Senate floor.

"Too many renewals are done on post cards, and the public doesn't even know about it," said Sen. Ted Stevens (R-Alaska), sympathizing with colleagues' call for tougher license reviews. Stevens is an author of the 35% rollback legislation.

That notion troubles many in the industry, who fear that the increased scrutiny will lead to the renewed meddling in programming that once led the FCC to conduct lengthy license renewal hearings and might even prompt a resurrection of the Fairness Doctrine, which required stations to offer a right of reply to individuals who had been criticized on the air.

ABC lobbyist Preston Padden raised that prospect at the National Association of Broadcasters' board meeting shortly before his company quit the group.

## CHANGED MINDS

Prospects that newspaper/TV crossownership will remain banned and calls for other reregulation has pushed Hearst-Ar-

gyle, one of the most ardent supporters of the 35% cap, to oppose the current Senate bill.)

Belo Corp. Chairman Robert Decherd also has called on Senate Commerce Committee Chairman John McCain (R-Ariz.) to kill the bill. "Concerns about the quality and type of news and information broadcast via television cannot be 'solved' by government intervening in one dimension of our complex media marketplace," he wrote in a June 16 letter.

Cox Television, another of the affiliate groups that pushed for 35% legislation, is a little more cagey. Cox President Andrew Fisher downplayed concerns about public-interest obligations and the Fairness Doctrine during Padden's outburst. "It would not change the operation of Cox stations one iota," Fisher said, adding that his company's stations are strong in local programming and dedicated to sound journalistic ethics.

## HOSTILE TO BROADCAST

Does that mean Cox would support the 35% cap bill if it permitted newspaper crossownership but added public-interest obligations? Fisher wouldn't say. "I can't predict Cox television's position on speculative legislative provisions," he said.

Publicly, broadcasters are blaming lawmakers' hostile attitudes towards the industry. "It is clear that a number of senators don't fully appreciate the unique role played by local radio and television stations all over America," said National Association of Broadcasters' President Eddie Fritts. "From AMBER Alerts to life-saving weather warnings, from anti-drunk-driving PSAs to charitable fundraisers, broadcasters are fulfilling our commitment to community on a daily basis."

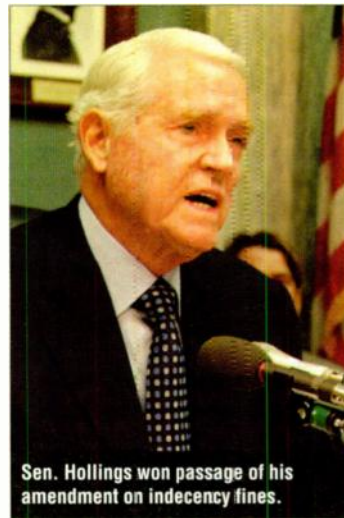
Behind the scenes, though,



Sen. Stevens complained that "too many [license] renewals are done on post cards and the public doesn't even know about it."

various sectors of the broadcasting business are pointing fingers at each other for igniting what is sure to be a tough lobbying fight.

Chief among the critics is Padden, who persuaded his bosses to exit the NAB because of attacks on networks during the battle over the cap. (Networks won a partial victory by persuading the FCC to lift the cap to 45%. The affiliates fear that networks will carry too much weight in affiliation contract negotiations if they are allowed to bulk up.)



Sen. Hollings won passage of his amendment on indecency fines.

The nets' lust for more stations is the real cause of lawmakers' ire, counters Fisher. "The debate that has erupted is not due to our fight to retain the 35% cap but to the unfortunate degree to which the nets have been given extremely wide opportunity to expand and dominate the television business."

Padden e-mailed Web coverage of last week's vote to fellow lobbyists with the accompanying message. "More great work by our colleagues who have spent much time and money seeking government regulation of their fellow broadcasters."

Even supporters of the 35% rollback concede that the measure and other reregulatory provisions have gained unexpected momentum. Whether legislation the entire industry opposes results remains an open question.

## REREG SUPPORT

"That will partly depend on the extent of a bipartisan groundswell against lifting the cap, and the reaction of congressional leadership," said Cox lobbyist Alex Netchvolodoff.

If leadership of the Senate

Commerce Committee is any indication, there is support for new broadcast regulations of some sort, although opinions vary widely on the final product.

McCain opposes a rollback to 35%. "The rules the FCC adopted appear to preserve important restrictions on media ownership," he said, "but I'm not sure even an expert agency can predict with precision where the lines should be drawn."

He has voiced interest in new public-interest obligations and toughening indecency rules and has introduced legislation that would force station divestitures by Clear Channel and some other owners that used legal loopholes to gain more stations in some small markets.

McCain has also pledged to hold hearings on radio and new public-interest obligations in July, in part as a way to ease the withdrawal of those amendments from last week's vote.

And he is friendlier to the FCC's recent deregulation than most on his committee.

Sen. Byron Dorgan (D-N.D.), for instance, took aim at the industry's commitment to local programming. Using Sinclair Broadcasting's centralcasting practice as an example, he said the FCC should do more to insist that stations offer "some semblance" of localism.

Fed up with Infinity Broadcasting's repeated indecency violations in the wake of a call-in show on extreme and violent sex acts by the group's WKRK-FM Detroit, Sen. Fritz Hollings (D-S.C.) won passage of his amendment to treat individual indecent passages during a program as separate violations, increasing the potential fines and the likelihood of license revocation hearings. "I'm trying to wake up the commission," he said. ■



## Appearing Daily (and Nightly) in Washington

The FCC chairman traditionally delivers a zinger-filled speech to the Federal Communications Bar Association at a December dinner. Michael Powell apparently couldn't wait, so he did a comedy routine before the group last week. He closed a string of wry observations about the much contested broadcast-ownership and telephone-access rulemakings with the top 10 reasons he likes heading the FCC:

10. You can wreck the economy and democracy, all without being elected.
9. Industry trade shows still provide opportunity to show off gymnastic skills [the former college gymnast once began a speech with a forward roll].
8. It's the only job in Washington that my dad thinks is harder than his.

7. The annual chairman's dinner is a great opportunity to get even with your critics.
6. Compared to [Former Chairman] Al Sikes, it's easy to be funny.
5. Opportunity to review indecency complaints has its rewards.
4. Convenient Portals [FCC] location provides ample opportunity for fine dining.

3. Childhood fascination with acronyms really pays off.
2. Working with people like [frequent critic] Sen. Fritz Hollings, you can really feel the love.
1. Where else can you do standup comedy and the audience can bill the clients to laugh?





## EDITORIALS

BROADCASTING &amp; CABLE COMMITTED TO THE FIRST AMENDMENT

# Look What Commerce Dragged In

We were contemplating lending our support to Sen. McCain's FCC-reauthorization bill. Its centerpiece, at one time at least, was extending the recovery time between media-reg reviews from two years to five. That has been changed to four to make sure that every new administration has some opportunity to review the rules. OK, we could have lived with that change.

Given that the FCC's June 2 revamp of the broadcast-ownership rule, months overdue, is far from a done deal and must be repeated in as little as six months, there is clearly not enough time between reviews to gauge the impact of changes. Giving the commission breathing room seems a no-brainer.

That was two weeks ago, before the bill became a reregulatory lint roller, picking up all sorts of extraneous bits from legislators trying to "tidy up" the FCC's rules to fit their own sense of what the broadcast media should look and sound like.

Some of those extraneous amendments were withdrawn last week; some were not. Among the latter were toughening indecency laws to the satisfaction of Sen. Ernest Hollings and multiplying the fines by a factor of 10. Perhaps that will prompt broadcasters to fight the fines rather than pay them, although we assume that is not the outcome Hollings has in mind. The committee also voted to scrap the UHF discount that the FCC, after 20 months of study, voted just three weeks ago to preserve. In doing so, the FCC cited both a continuing technical disadvantage, although that in itself was not persuasive, and the advantage it gave to those trying to launch

new networks. The latter would potentially aid entrepreneurs, including minorities, as well as providing additional competition to established network voices. For that reason, we see no reason to overrule the FCC.

Among the withdrawn amendments were ones paving the way for possible local-programming quotas and de facto public-interest-programming quotas for stations. They will all get a hearing in early July, however, and could reappear in some form before a full Senate vote on the bill. In its present form, we vote no.

## Fox Lines Up

Maybe the DTV transition will happen after all. Fox, which has remained on the broadcast HDTV sidelines for the most part, last week told the FCC it will deliver half its schedule in high-def by some time next year. But wait, there's more. It is also planning to team with a set manufacturer to try to drive DTV-set sales by trumpeting the availability of great programming. Quite a turnaround for the poster child for 480p. The one caveat was that the network wants copy protection in place to backstop all this 720p glory. Fair enough. Fox may appear to be coming a little late to the party, but fortunately, or unfortunately as the case may be, not a lot of guests have shown up yet. To drive those guests into the tent, more must-see HDTV is vital. Rupert-come-lately or not, Fox is a welcome addition.



## TWO CENTS

"No thanks go to the biggest media, where CBS's *60 Minutes*, NBC's *Dateline* and ABC's *20/20* found the rip-off of the public interest by their parent companies too hot to handle. Most network newscasts dutifully covered the scandalous story as briefly and coolly as possible, failing to disclose how much it meant to their parent companies, which were lobbying furiously for gobble-up rights."

**WILLIAM SAFIRE**, *The New York Times* columnist, decrying the FCC's deregulation vote and the lack of coverage.



"When Stan Lee came to me, I told him, 'I'll do it as long as I can cut glass with my nipples.'"

**PAMELA ANDERSON** to *Boston Herald's* Marisa Guthrie on TNN's new animated adult series *Stripperella*.

"We're like the blind who have been offered the gift of sight."

Iraqi **MAHABAT AHMAD** to Donna Abu-Nasr on his country's newfound fascination with television following the fall of Saddam Hussein's regime.

"*Sex and the City* is eerily reminiscent—or perhaps the word is prescient—of *The Golden Girls*. Fast forward 25 years or so and you'll find that the fabulous foursome have all had children; one has been divorced, others widowed. They've sold their co-ops, moved in together in a spacious Miami Beach ranch house, traded Barney's for Burdine's and kicked off those exquisite but painful stilettos for comfy Easy Spirits."

**JENNIFER GRIFFEN** and **KERA BOLONIK**, *The New York Times*



"Today an entire generation of young women reverentially utters the names of Jimmy Choo and Manolo Blahnik, perhaps without the understanding that buying a pair of their shoes would take most or all of a typical writer's rent."

**MELANIE MCFARLAND**, *Seattle Post-Intelligencer*, on *Sex and the City's* impact.

"Two rants, one runt."

**HOWARD ROSENBERG**, *Los Angeles Times*, on the addition of right-wing comedian Dennis Miller to Fox News Channel's *Hannity & Colmes*. *Hannity* is also conservative, while *Colmes* leans to the left.

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



## AIRTIME

GUEST COMMENTARY

# Using Freedom of Speech Wrongly

*CNN correspondent Christiane Amanpour received Quinnipiac University's Fred Friendly First Amendment Award at a June 16 luncheon in New York City. What follows is an edited version of her acceptance speech.*



**I personally have resolved to try ... never to abuse the privilege of the First Amendment and the freedom of speech that we have been given.**

**CHRISTIANE AMANPOUR**  
CNN

I came over to America a week ago. I felt that something strange was going on: this bashing of an entire nation [France]—its people, its culture and its history. We hear politicians—in my view, disingenuously—saying that it's the American people who feel this way because of the way France behaved during the war. I believe it was led from the top, that it was something that happened in Congress, in the punish-the-French brigade at the White House, even in the press. It was a joke when it was ... freedom fries and freedom toast. We all enjoyed a jolly good laugh.

In recent days and weeks, I have been reading about French students who were uninvited from a long-standing exchange program in Philadelphia because parents didn't want to house French children and some others felt they couldn't guarantee their safety. The Air Show in France, which is always attended by the U.S. military and U.S. industries, has been boycotted. French journalists [were] sent back from the Los Angeles airport. ...

In my 13 years of covering turbulent parts of the world, I have seen the problems speech can do if it's misused. I have seen how jokes and ribbing lead to violence, unpleasantness and mass killings. I am not suggesting that's going to happen

here, but I feel very strongly about it. ...

I feel particularly that all the institutions of the establishment, including loud and leading voices in the media, hew in a ... [conservative] political direction. That's fine. That's their right. That's the way the system works.

Those of us who have alternative views need to raise these alternate views and not be afraid to stand up for what's right and what's true. ... I don't think our patriotism or sanity should be impugned.

I believe we went to war with Iraq with so little debate ... and now look at what's happening. There are legitimate questions: Where are the weapons? Were we prepared for the post-war in Iraq as we prepared for the war? These need to be debated in my view.

I have never felt more anxious or more fearful about the world and America's role in it. I don't remember ... America being so vilified, so mistrusted, so feared. ... There is something wrong going on ... and the relationship is not all that it should be between America and the rest of the world. ...

I think that jokes, miscommunication and using freedom of speech wrongly can lead to the wrong end. ... After seeing what misused speech

can do whether it be on the battlefields of Yugoslavia or Rwanda or anywhere, I personally have resolved to try ... never to abuse the privilege of the First Amendment and the freedom of speech that we have been given and I have the honor to serve.



**HARRY A. JESSELL**

EDITOR IN CHIEF



# Dollars and Sense

## Beginning of lucrative political-ad season does not spell republic's end

President Bush is off and running. Last Tuesday, he hosted 2,000 of the faithful at a \$2,000-a-head fundraiser in New York City, quickly raising another \$4 million for his reelection bid. It was one in a series of such events aimed at raising \$20 million over two weeks and serving notice on Democrats that they are not in the same fat-cat-squeezing league.

Much of the money is going straight into the campaign war chest. The Bush handlers have decided to

ing to CMR/MediaWatch, the current record—for 2002—is \$700 million. If the 2004 spending doesn't blow by that number, broadcasters will be surprised. Some are suggesting that their total take may approach \$1 billion. Democrat presidential hopeless ... er, hopeful Howard Dean has kicked off the spending, pouring \$300,000 into Iowa stations a full six months ahead of the caucus voting.

All this talk about mixing money, politics and TV drives some people

do with its space. Imagine a law forcing the *Post* to turn over pages to candidates. (And the *Post* is more of a monopoly than any TV station in the country can hope to be.)

I would like to add one more argument for not meddling in campaign financing and TV campaigning. Those hundreds of millions of political-ad dollars are a powerful incentive for TV stations to do great local news.

According to Hearst-Argyle Television's Kathleen Keefe, political advertisers hunt a demo that no one else does: men and women 35-plus who voted in the last election. Their watering hole, says Keefe, is in and around newscasts. No great revelation: News junkies and political activists are the same animal.

Keefe also confirms that the money tends to flow to the No. 1 news stations first. Sometimes there is enough political money coming into a market to sate every station; sometimes not. The only way a station can guarantee that it is to be first in line is to make sure it is on top of the ratings heap all the time, even during those long stretches when there's not a candidate in sight.

So this is how the marketplace works: If a station does great news year round, it will be rewarded every other year with a pile of political-ad dollars, no strings attached.

Doesn't sound so terrible to me. Reformers look at it and see the end of our republic. If they have their way, candidates will have less to spend, stations will lose revenue, and newscasts will suffer. And those 30-second campaign spots that everybody reviles will be replaced by candidate forums that nobody watches.

There is one reform I would like to see, however. We need a law that guarantees that every American who plunks down two grand at a political fundraiser gets a sit-down meal with cloth napkins and silverware worth stealing. Call John McCain today: 202-224-2235. ■

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President Bush raised \$4 million in New York last week, with a little help from Gov. George Pataki.

go cheap and eschew fancy black-tie dinners. In New York, guests had to make do with drinks and hors d'oeuvres. A week earlier, in Washington, all they got were hot dogs, hamburgers and nachos, along with the usual political pablum.

By Election Day 2004, Bush organizers believe, they will have raised \$170 million, \$70 million more than in 2000.

This is, of course, good news for broadcasters. Much of that money will wind up in the coffers of TV stations in key states. The Democratic candidates will also spend heavily in spot TV, though certainly not on the same scale. Plus, many stations will benefit from contentious senatorial and gubernatorial races.

All told, it should be another record year for political-ad spending. Accord-

nuts. They are the ones who believe that TV is the heroin of elective politics, demanding ever-increasing amounts of cash from candidates who will do anything to get it.

To enforce their brand of political temperance, they would drastically limit campaign contributions and force TV stations to make free time available to candidates for what they call "political discourse" and most see as a signal to surf.

I'm skeptical of wonk-shop remedies. They are often ineffective, circumvented or counterproductive. Limits on political contributions also raise First Amendment concerns.

This magazine has long held that the government should not be telling any broadcast station what to do with its airtime any more than it should be telling *The Washington Post* what to

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# Hype in a Hurry: Fall Promos Start Earlier

Continued from page 1

gin until the week of Sept. 21.

But NBC isn't the only network to take the earlier-is-better approach. All of the broadcast networks have been promoting their new fall shows practically since their entertainment presidents walked off the upfront stages in New York in mid May.

"It's increasingly difficult to get your share of voice in the fall. The amount of noise is incredible," says Jack MacKenzie, senior vice president of entertainment for Frank N. Magid Associates. "Any kind of building you can do now, whether it adds 5% or 10% of awareness, that might mean great success to some people."

Mike Benson, ABC's senior vice president of marketing, advertising and promotion, says fall promotions have been showing up earlier on network schedules each year, this year even a little sooner than usual. ABC, which has seven new fall shows to promote, has increased the number of promos it is running for the shows by 10% to 15% this summer.

Since ABC launched *Who Wants To Be a Millionaire* in summer 1999 and suddenly found itself with a huge hit—a phenomenon repeated by *Survivor* on CBS in 2000 and *American Idol* on Fox in '02—the broadcast networks have realized that summer is the time for reality megahits.

More than that, they have learned that keeping their summer schedule loaded with originals helps keep their audiences from drifting off to see what's on cable. Repeated dramas tend to lose some 40% of their audience—with closed-episode crime shows like *Law & Order* and *CSI* the notable exceptions—so the networks need a new way to keep their viewers tuned in from Memorial Day through the end of Jerry Lewis's Labor Day telethon.

Although summer's reality schedule is a relatively new trend, networks always have relied on big summer sporting events to help them promote. Early this summer, ABC had hockey's Stanley Cup finals and the National Basketball Association finals, low-rated as they were, and NBC had a highly rated Belmont Stakes, which featured a Triple Crown contender, and golf's U.S. Open. In all four events, the networks aggressively aired spots for new shows. NBC touted *Whoopi*, *Happy Family*, *Coupling*, *Miss Match*, *Las Vegas* and *Lyon's Den* while ABC promoted *Hope & Faith*, *I'm*



Fox promoted upcoming fall series *The O.C.* (pictured) during the premiere of summer reality show *Paradise Hotel*.

*With Her* and *It's All Relative* among others.

In midsummer, NBC will air the key Wimbledon matches (shared with ESPN and ESPN2, like the U.S. Open golf tourney), and CBS claims the U.S. Open tennis tournament over Labor Day, leading right into fall premiere week. For sports enthusiasts, those are must-see events. For marketers, they are perfect vehicles for enticing promos.

The danger in promoting shows so early is overexposure; seeing the same promo over and over again tends to build ennui, not excitement.

So the networks' overall strategy is to build interest incrementally until September. Spots that run in late May and early June tend to be more conceptual. Spots running in August are more specific and include dates and times.

"It's probably one of my biggest concerns that we don't burn out a show by the time we've launched it," Benson says. "What we'll do over the summer

is take a variety of tacks. We don't want to oversaturate by airing the same jokes over and over again so people feel like they've already seen the show."

In this summer of reality, the promo challenge is magnified. Marketers essentially are faced



**'It's gotten earlier and earlier the last few years to the point that now it's a race to see who can get their promos on first.'**

**GEORGE SCHWEITZER, CBS**

with promoting two new seasons of programming at the same time: summer and fall. And they need to accomplish that with the same amount of promotion time available: six minutes per prime time evening, NBC's Miller estimates.

"To a degree, what makes it palatable is that we aren't promoting too much of the under-

lying schedule," he says. "Right now, we are not doing too many individual spots for repeats."

CBS has the least amount of original programming airing this summer, although July will see the launch of *Big Brother 4* three days a week as well as Simon

Cowell's *Cupid* on Wednesdays at 10 p.m. ET.

But what is to CBS's best advantage is its large audiences, who, atypically, are watching repeats. Indeed, repeats of *Everybody Loves Raymond*, *CSI*, *CSI: Miami* and *Without a Trace* have been topping the ratings charts this summer, even as NBC and Fox are awash in originals.

"We're consistently buying outside media to promote our shows, but the good news is that, each year, as our own air becomes more valuable, it balances the purchasing of other media," says George Schweitzer, executive vice president of marketing for CBS. "This year's summer ratings are higher this summer than last, so we have a higher base to work from."

Or, if 14 million people are watching a repeat of *CSI*, who needs another reality show?

Schweitzer, one of the winners of a Promax Brand Builder award this year, says, "I remember the unofficial start of the fall promo 'season' used to be July 4, but it's gotten earlier and earlier the last few years to the point that now it's a race to see who can get their promos on first."

Fox approaches all promotion show by show and also tends to approach promotion in phases, says Roberta Mell, Fox's executive vice president of marketing, noting "We had been very focused on promoting [new summer reality show] *Paradise Hotel* until the premiere, and then we ran a two-minute promotion for [new fall series] *The O.C.* within that premiere." Fox is launching its new season in stages this year, premiering *The O.C.* on Aug. 5, so getting the word out on that show is somewhat more urgent. The network also may launch some of its returning series before Nielsen's "official" season start date.

UPN has a tough time promoting its new season because it has only 10 hours a week to do it. So it presses hard to get its message out in other ways—namely, through its parent company, Viacom, which owns three cable networks that cater to UPN's desired young, hip audience. That fact serves UPN even better than it does CBS (or any other broadcast network)—although MTV has been a good promo partner for CBS's *Survivor*—because the audience composition for UPN is similar to that for MTV, BET and VH1.

Viacom uses its synergies most dramatically for CBS, though. In September, it will give away 3 million to 4 million DVDs hyping CBS's new season through the 5,000 Viacom-owned Blockbuster stores nationwide. "It's the old sales technique," says Schweitzer. "Get the product into the consumers' hands. And you know people coming into Blockbuster are entertainment-oriented. We figure, when you want to catch fish, you go where the fish are." ■



# TV Sports

## Programming

You know the Golf Channel. But there's a world of sports programming and licensing out there beyond the obvious. On August 4, *Broadcasting & Cable* lays out which networks own the rights fees to major sports franchises, and takes a look at new sports networks like cable's new NBA, NFL channels and college sports channels. What's more, *Broadcasting & Cable* tells how the odd economics of TV sports works--or doesn't. Hit your own home run by placing your ad in this special section. Call your *Broadcasting & Cable* sales rep today.

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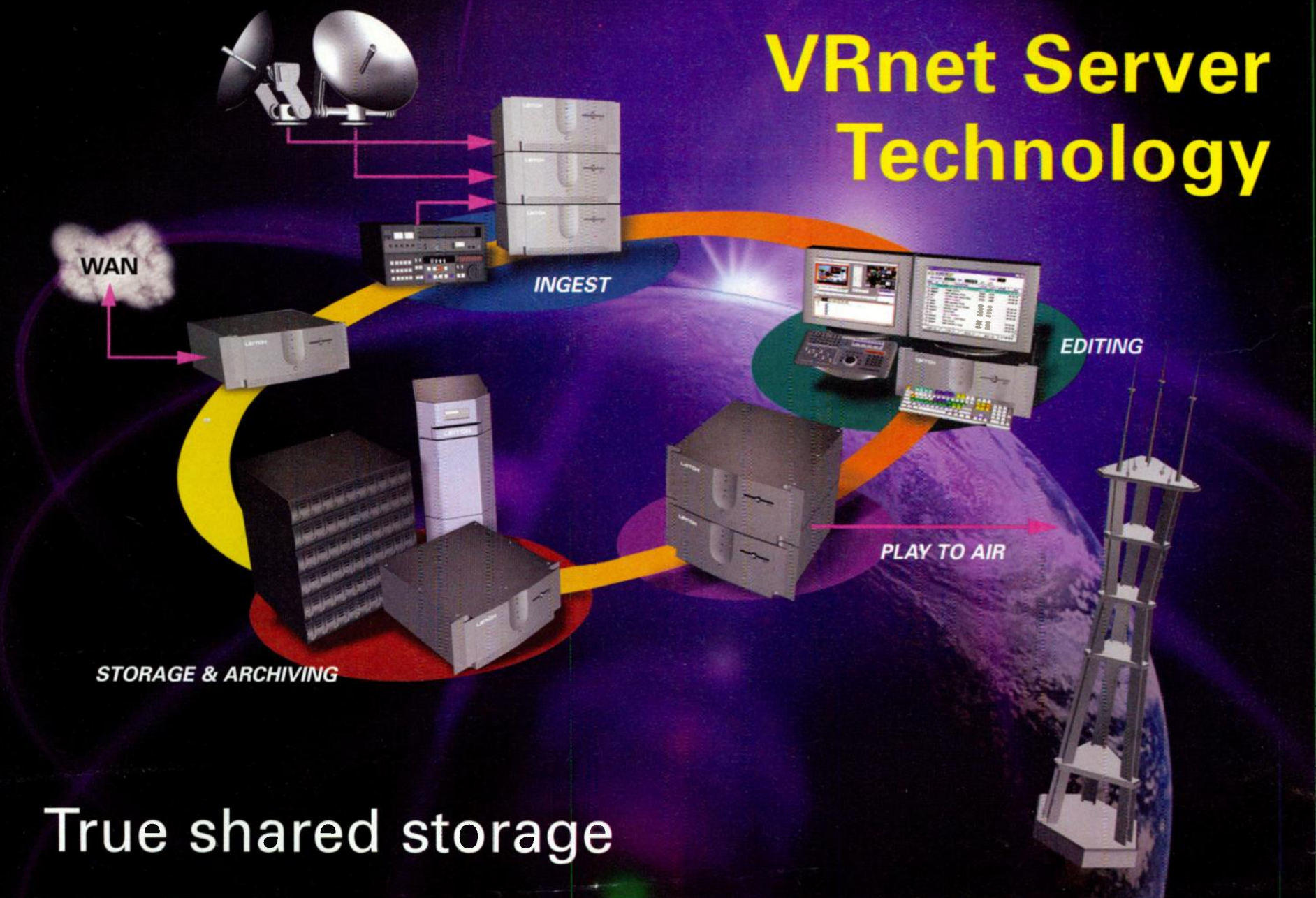
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