

Dealing QVC

Comcast gets \$8B for 56% stake

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Embracing Reality

MTV's Betsy Frank explains it all

Page 7

HBO Isn't God

And HBO is television

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WILL VIEWERS BUY IT?

Four NBC stations will experiment with a daytime show based on ShopNBC (above).

FCC Does the Waive

Shows the way for small-market duops—with strings attached

BY BILL MCCONNELL

For the first time, the FCC has opened the door for small-market TV duopolies, but a restriction on selling station pairs intact has broadcasters questioning whether the door has opened wide enough.

"The restriction is completely counterproductive because it eliminates the incentive to create duopolies," said LIN Television lobbyist Greg Schmidt after examining the official text of new ownership rules released last week.

Dereg

Schmidt and other broadcasters said TV owners will lose one of the major justifications for expending capital to buy and improve a second station if the return on that investment can't be recouped by selling the stations as a pair.

Despite those reservations, waivers to the FCC's duopoly restrictions apparently will be much easier to come by under new broadcast-ownership rules.

Continued on page 26

How To Win a Duopoly Waiver

The new FCC duopoly rule permits a single entity to own two TV stations in a market only if one of them is not among the four top-rated stations in the market. In effect, the rule limits duopolies to larger markets with five or more commercial stations. However, in markets with 11 or fewer stations, the FCC will consider waivers of the top-four restriction if the proposed combination:

- Reduces a "significant competitive disparity between the merging stations and the dominant station" in the market.
- Facilitates the stations' transition from analog to digital broadcasting.
- Produces such public-interest benefits as more news and local programming.
- Involves a UHF station or two.

NOTE: Under another waiver standard that applies to all markets, the FCC considers permitting otherwise banned duopolies if one station is "failed, failing or unbuilt." On June 2, the FCC liberalized the standard by removing the requirement that an applicant for such a waiver "demonstrate that it has tried and failed to secure an out-of-market buyer for the failed stations."

NBC, Scripps Using Stations For Home-Shopping Trials

BY STEVE MCCLELLAN

Broadcasters are giving home shopping another shot. Two big trials are set for this summer including tests by E.W. Scripps, which owns a

controlling stake in Shop at Home, and NBC, which has a 40% stake in Valuevision's ShopNBC.

At Scripps, several projects are under way, including one that kicks off next week: a series of

Continued on page 26

MADISON AVE. **TIVOLUTION?**

70%

TiVo users, and there aren't many, zap nearly three-quarters of commercials in playback, some research shows. **TV BUYER PAGE 12**

Coming this fall...

B&C's 2003 Hall of Fame

THE BROADCASTING & CABLE HALL OF FAME will bring a little bit of Springfield to New York City this fall. For the first time, the Hall will induct a TV show: *The Simpsons*, Fox's unstoppable sitcom based in that everywhere but nowhere town. Barring any nuclear meltdowns in Springfield, the sitcom will become TV's longest-running in the 2004 season.

In addition to Homer and the rest of the Simpson clan, the Hall will honor 12 individuals (below) for their contributions to TV and radio. Formal induction ceremonies are slated for Monday, Nov. 10 at New York's Marriott Marquis Hotel. **FOR MORE, SEE PAGE 18.**

STEVE ALLEN
ROBERT ALTER
CANDICE BERGEN
JEFF BEWKES
EDUARDO CABELLERO
BEN HOBERMAN

TED KOPPEL
FRANK N. MAGID
JUDY McGRATH
FRED ROGERS
PAT SAJAK
MARGITA WHITE

Romancing Vivendi

Suitors settling in for what may be a long, expensive courtship

BY JOHN M. HIGGINS

Vivendi Universal is continuing the slow, summer pace of the auction of its U.S. entertainment assets, planning to spend the next couple of weeks in negotiations with pretty much all six suitors that have been courting the company.

Indeed, the biggest move last week wasn't by a bidder but by Vivendi itself, which decided to pull Universal Music off the auction block.

Initially, Vivendi was so eager to unload its U.S. assets that it requested bids not just for cable networks USA Network and Sci Fi Channel (which every player covets mightily) but also for Universal Studios (which some

LONGSHOT

Marvin Davis submitted weakest bid for VUE.

Continued on page 23

NEWSPAPER

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DBS Fights N.C. Satellite Tax

EchoStar, DirecTV want to see 700,000 checks in the mail

By Bill McConnell

EchoStar and DirecTV last week launched a battle against North Carolina's satellite-TV tax by seeking a refund for the state's 700,000 DBS customers.

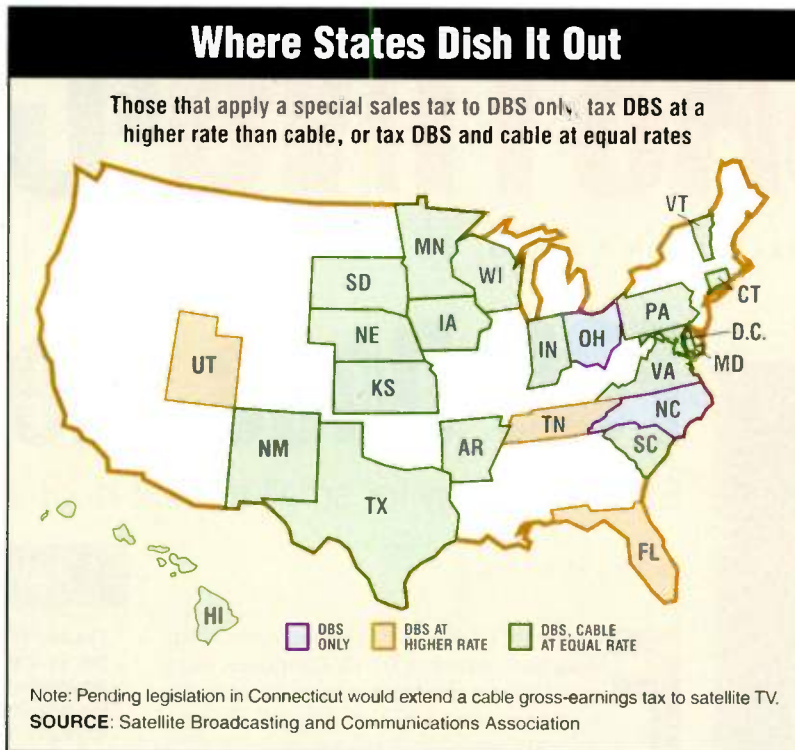
The move is a necessary first step toward a court fight to eliminate a 5% sales tax that has cost subscribers in the state \$30 million since Jan. 1, 2002. North Carolina law requires them to seek a refund of taxes paid before a court will review the levy's legality.

The tax is discriminatory because it does not apply to cable, the companies say. If the North Carolina Department of Revenue does not refund the taxes within 90 days, the companies vow to file a lawsuit alleging violation of the U.S. Constitution's Commerce Clause.

"These taxes discriminate in favor of the DBS companies' chief competitors, the dominant cable operators," said Michael Palkovic, chief financial officer at DirecTV.

The satellite operators blame cable-industry lobbying for DBS customers' sales-tax burden. They say cable companies pushed for the levies as a way to make DBS subscription costs more in line with cable operators', which pay local franchise fees. There's no reason to balance out the tax burden, DBS officials say, because satellite operators don't use any local infrastructure to reach their customers.

The action in North Carolina comes on the heels of EchoStar and DirecTV's



lawsuit against a 6% sales tax enacted in Ohio June 26. Said Ed Kozelek, executive vice president of the Ohio Cable Telecommunications Association: "Perhaps," he said, "if the satellite lobby had spent less time criticizing the cable industry and more time engaged in persuading policymakers why they should continue to be allowed to extract billions of dollars from Ohio without giving anything back, the outcome would have been different."

Other states have similar taxes. Tennessee and Florida levy sales tax-

es on both cable and satellite operators, but DBS pays higher rates. In Connecticut, lawmakers are considering whether to extend to DBS the gross-earnings tax paid by cable companies. In 19 states, DBS and cable operators pay equal sales taxes.

Kozelek denied that there was any attempt to single out DBS for tax burdens. "We did not proactively seek standalone legislation to tax satellite," he said. "We just wanted to make sure an additional tax was not imposed on cable." ■

BREAKING...

Univision/Hispanic Merger Knocked

WASHINGTON—NBC/Telemundo opposes the proposed merger of Univision and Hispanic Broadcasting, at least as currently structured. According to an NBC source, NBC/Telemundo execs met with FCC Commissioners Kevin Martin, Kathleen Abernathy and Michael Copps, and Media Bureau Chief Ken Ferree late last week to voice their opposition. A group led by Telemundo Station Group President Ibra Morales told the FCC group it should consider Hispanic media a separate entity from English-speaking media.

That would raise the bar for the deal considerably, given that, by some estimates, a combined HBC/Univision would control as much as 70% of Spanish-language media in the country's 10 largest Hispanic markets when publishing, Internet and cable are included. An FCC decision on the merger, which has passed Justice Department muster, is expected soon, perhaps this week.

CBS Takes Becker, Delays Stones

LOS ANGELES—In an attempt to make its fall Wednesday-night lineup less risky, CBS will air nearly canceled sitcom *Becker* at 9:30 p.m. ET instead of new sitcom *The Stones*. That show will now get a midseason launch.

News Vet Sunde Dead at 66

WASHINGTON—Tenold (Rob) Sunde, 66, former CBS News and ABC Radio veteran and 1990-91 president of the Radio-TV News Directors Association, died July 1. He is survived by his wife, Lila, and three children. His family asks that contributions go to the Rob Sunde Mentoring Fund, 1600 K St. NW, Ste. 700, Washington, D.C. 20006.

ABC Family Has Wife and Kids in '08

LOS ANGELES—ABC Family picked up cable rights to Buena Vista Television's *My Wife and Kids*, which will start airing on the cable channel in 2008. License fees are around \$315,000 an episode; total take could reach nearly \$52 million.

BROADCASTING & CABLE

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PROGRAMMING

1-800-MISSING
Lifetime's new drama, other cable shows to preview at critics' tour

PG. 8

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Liberty Buying Comcast QVC Stake for \$8B

BY JOHN M. HIGGINS

To the surprise of some Wall Street players, Comcast CEO Brian Roberts showed the financial discipline he has pledged to investors and is letting Liberty Media buy Comcast's stake in home shopping giant QVC.

Liberty put a fat \$14.1 billion value on QVC, meaning that Comcast will receive \$7.9 billion for its 56% stake in the network. That's 5%-10% more than some analysts had been valuing QVC and a huge \$145-\$150 per U.S. subscriber. By comparison, entertainment cable networks sell for \$20-\$30 per sub.

With \$4.4 billion in sales last year, QVC is not just the largest shopping network but—surprising to some—it's the second-largest television network of any kind. By expertly hawking the likes of Corvette 50th Anniversary commemorative coins and Quacker Factory Sparkle and Shine V-neck T-shirts, QVC generates more revenue than CBS, ABC or Fox and comes close to the ad-sales revenues of NBC.



Liberty Media took home shopping network QVC off Comcast's hands for a huge \$145-\$150 per subscriber.

And with \$850 million in operating cash flow, QVC is more profitable than all the broadcast networks combined.

Liberty is simultaneously chasing Vivendi Universal Entertainment, which would be an \$11 billion commitment. The mission is to transform Liberty from largely a

mutual fund of partial stakes in other companies (News Corp., Discovery Communications, AOL Time Warner) into something that owns and operates more assets.

The deal played out just as Liberty CEO John Malone had hoped. In January, he

pulled a trigger in the QVC partnership agreement largely because Comcast was stretched financially from its \$58 billion takeover of AT&T Broadband.

Roberts has pledged to stockholders, bondholders, lenders and the debt-ratings agencies that he will cut the company's debt. Comcast's \$58 billion takeover of AT&T Broadband ballooned the MSO's debt load to \$29.5 billion. It has since dropped to \$25 billion.

In the past, Roberts would have probably leveraged up to buy out Liberty's stake. But Comcast is more financially disadvantaged than it will be for years.

Still, many industry executive had assumed that, with the capital markets perking back up, Roberts was more likely to stretch, despite his pledge. "Brian did a good job of head-faking everybody," said Morgan Stanley media analyst Richard Bilotti. Now Comcast will be "dramatically deleveraging."

Comcast Cable President Steve Burke said the company is committed to its financial plan, particularly at the solid price. "We're disciplined as buyers," he said. "We're disciplined as sellers." ■

MGM Comes to End of Rainbow

BY JOHN M. HIGGINS

Revenues at Rainbow Media's entertainment networks are expected to run approximately 37% higher this year than in 2001, the year MGM bought 20% of the operation. Earnings could be about 72% higher.

Despite that strong growth, MGM last week acknowledged that it will wind up booking a stiff loss on its two-year effort to use Rainbow as its entrée into the cable-network business and will sell the stake back to Rainbow parent Cablevision.

MGM's agreement to sell its Rainbow stake last week had Wall Street and industry executives howling, not only because MGM agreed to such unfavorable terms but because seemingly everyone outside of the studio spotted problems in the original deal the minute it was cut.

Although MGM talked of hoping to eventually buy Rainbow's AMC, WE: Women's Entertainment or IFC networks, the terms of the original deal offered no particular path to such an acquisition. MGM Chairman and Chief Executive Officer Alex Yemenidjian envisioned the investment's leading to extensive collaboration between the studio (with its library of 4,000 movies) and the networks and eventually to full ownership. But nothing like that was outlined in the partnership agreement, and MGM found the investment as annoyingly passive as pretty much every media executive outside MGM always as-

sumed it would be. MGM did not even have a voice in such major issues as the sale of Rainbow network Bravo to NBC last December.

And even though MGM collected \$250 million for its share in Bravo, the studio will nevertheless take a \$93 million loss on its initial \$850 million investment.

Cablevision will pay only \$500 million for MGM's stake in the remaining networks. MGM has collected some divi-

NETWORK	BUYER	PRICE	PRICE PER SUB
FoxFamily	Disney	\$5,200	\$64.20
BET	Viacom	\$2,500	\$40.06
Comedy Central	Viacom	\$2,450	\$29.88
Rainbow	MGM	\$4,125	\$22.15
Bravo	NBC	\$1,250	\$21.19

SOURCE: Merrill Lynch analyst Jessica Reif Cohen

dends from them but has also incurred some expense.

Cablevision "is buying at 14 times cash flow a stake that it sold for 24 times cash flow two years ago," said one industry executive involved in the deal.

The odd thing is that Cablevision and MGM are competing for Vivendi, Cablevision backing a group led by Edgar Bronfman Jr. So the Rainbow deal means that Cablevision Chairman Chuck Dolan is selling bullets to the enemy. An executive in Bronfman's investor group, though, said that "we're totally comfort-

able" with the Dolan/MGM deal.

Industry executives said MGM sold its Rainbow stake for so little because the studio is seen as a weak bidder for Vivendi and Yemenidjian yearns to cut a deal to make MGM into a major-league Hollywood player.

"It was a fire sale," said one industry executive involved in the deal. "They wanted the money to bid for Vivendi."

But Bear, Stearns & Co. media analyst Ray Katz said that was only part of the equation. Yemenidjian and controlling shareholder Kirk Kirkorian were frustrated that the investment had led to nothing else: no acquisitions, no management say, not even any meaningful supply deals between the studio and the Rainbow networks.

"You could tell things were going wrong the first year, because there were no more MGM movies on AMC than there had been," Katz said. "Vivendi is a second or third factor. If there were no Vivendi auction, MGM would still want to get out of this deal."

MGM boasts that selling Rainbow will leave the company debt-free (which it would have been much earlier if it hadn't paid \$850 million for it in the first place).

"We are turning an asset for which the financial community gave us little credit into over \$2 per share in cash," Yemenidjian said. "Upon completion of the transaction, our balance sheet will be 100% debt-free, which will give us more flexibility in pursuing other value-creation opportunities for our shareholders." ■

WEEK OF JUNE 27-JULY 2

B&C INDICES

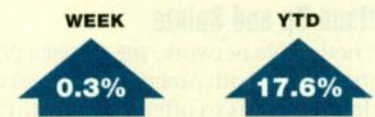
THE B&C 10



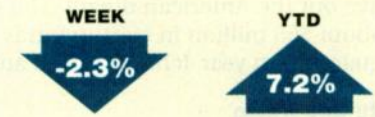
BROADCAST TV GROUPS



CABLE TV MSO'S



RADIO



	CLOSE	WEEK	YTD
Dow Jones	9142.84	0.7%	9.6%
Nasdaq	1678.77	2.7%	25.7%

The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$16.28	2.5%	24.3%
Clear Channel	\$40.96	-2.8%	9.8%
Comcast Corp.	\$29.16	-1.7%	29.1%
Cox Comm.	\$32.00	0.1%	12.7%
Disney	\$19.97	2.9%	22.4%
EchoStar	\$34.68	-2.1%	55.8%
Fox Ent.	\$28.92	-0.6%	11.5%
Hearst-Argyle	\$25.68	2.6%	6.5%
Tribune	\$48.45	3.0%	6.6%
Viacom	\$43.40	-1.8%	-1.9%

GOOD WEEK

TiVo	\$12.66	14.4%	143.0%
Interop	\$2.80	13.8%	20.2%
Beasley Bcstg.	\$13.62	12.5%	14.0%
Crown Media	\$4.11	11.7%	81.9%
Sony	\$31.03	10.4%	-24.9%

BAD WEEK

Cox Radio	\$21.97	-5.6%	-3.7%
World Wrestling	\$10.44	-5.3%	29.7%
Westwood One	\$32.55	-4.3%	-12.9%
Sinclair Bcstg.	\$11.62	-4.0%	-0.1%
Entercom	\$47.18	-3.5%	0.6%

MEDIA GAINS

12.6%

The average media stock rose more than 12% in the first half, bettering the S&P 500 but about 8 points behind the Nasdaq Composite. Cable stocks led, up 17%. Broadcast stations were up 11%; radio stations, 7%. Best performers: XM Satellite (up 358%), Charter Communications (220%), Paxon (181%).

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

All Downhill From Here

NBC caught a big break last week when Vancouver, Canada, was named host of the 2010 Winter Olympics, putting the event in a prime time-friendly time zone. One of the two losing cities was Pyeongchang, South Korea. NBC aired the Seoul, South Korea, games in 1988 with disastrous results: ratings shortfalls and make-goods aplenty. That same year, ABC scored big with the last winter Olympics held in Canada: the Calgary games, which averaged a 19.3 rating/30 share, some 10 share points higher than the Sarajevo, Yugoslavia, winter games four years earlier. NBC has the rights to every Olympics through 2012. ...

MICHAEL THORN has been named VP of prime time series for **NBC STUDIOS**. He will oversee NBC in-house productions and develop new shows. Thorn comes to NBC Studios from USA Network. ...

After six years on the air, **ABC** is ending its half-hour soap opera **Port Charles**. The last episode will air Friday, Oct. 3.

Stand Up and Salute

A new cable network, **THE AMERICA CHANNEL**, is hoping to entice patriotic viewers with American-themed non-scripted programming. The channel plans to offer a mix reality and documentary-style shows like **Occupational Hazard**, a day in the life of Americans with dangerous jobs, and **Personal Quest**, about young Americans trying to live out the American dream. The America Channel, armed with about \$65 million in startup funds, aims to launch in the second quarter next year. It hasn't signed any carriage deals yet.

By Any Name

The debut of **TNN's** new adult animation block was a hit last Thursday, with viewers not seeming to care whether the network is called the new TNN or Spike TV. **Stripperella**, featuring the voice of Pamela Anderson, grabbed the best marks, a 1.7 household rating and 2 million viewers. **Gary the Rat**, starring the voice of Kelsey Grammer, posted a 1.1 rating and 1.3 million viewers, and adult-aimed episodes of **Ren & Stimpy** notched a 1.1 rating with 1.4 million viewers. The two-hour block averaged 1.4 million viewers. In the second quarter, TNN was averaging about 1 million viewers in prime time.

laurels



Hail TNT

TNT's latest original miniseries conquered a bit of prime time last week. Part I of **Caesar**, starring Jeremy Sisto as Julius Caesar, grabbed a strong 2.5 Nielsen rating on Sunday, June 29. The second episode slipped to a 2.2 on Monday, June 30.

More Names

TV and film director **FIELDER COOK**, 80, died June 20 at a Charlotte, N.C., hospital. Cook was a director on a Who's Who of Golden Age TV drama anthology series, including **Playhouse 90**, **Kraft Television Theatre**, and **Hallmark Hall of Fame**. ...

ABC NEWS' JON BANNER is taking over as executive producer of **World News Tonight With Peter Jennings**. He replaces **PAUL SLAVIN**, who was recently upped to SVP of news. ...

CBS Early Show executive producer **LYNE PITTS** is moving to evenings as senior broadcast producer for **CBS Evening News With Dan Rather**. No word yet on who will be EP for **Early Show**; the show's senior executive producer is **MICHAEL BASS**. ...

CNN Congressional correspondent **KATE SNOW** will be joining **ABC** as White House correspondent for **Good Morning America**. ...

Corrections

National Cable Communications' Andrew Ward was quoted in the June 30 Ebb & Flow as describing second-quarter cable scatter activity. His comments actually addressed the local cable spot market. In addition, he was incorrectly quoted saying that NCC was holding back inventory for calendar-year upfront ad sales. Those remarks should have been attributed to David Levy, head of entertainment and sports sales for Turner Broadcasting System.

The June 30 Market Focus should have indicated that WSAW-TV has a 2-1 prime time advantage over WAOW-TV.

Beahrs To Step Down at Court TV

BY JOHN M. HIGGINS

After three decades in the cable-network business, Court TV President and COO Dick Beahrs plans to leave at the end of the year. Beahrs, 58, plans to spend time traveling and working on some public-service projects he has been involved with, most notably a United Nations project on hunger.

"If you had asked me five years ago that I'd still be here, I would have said no," he says. "You look for the logical point to move on. This is one."

Beahrs's contract expired in January, but he formally notified Court TV three weeks ago that he will be leaving. He will be succeeded by Art Bell, currently executive vice president of programming and marketing.

Beahrs has been the classic inside man, operating in the shadows of high-profile bosses,

including Court TV CEO Henry Schlieff, ex CEO Steve Brill and former HBO CEO Michael Fuchs. Beahrs was briefly president of Time Warner's The Comedy Channel, which merged with a rival Viacom network to become Comedy Central. As senior vice president of sales and marketing at Cinemax, he was chief strategist for the launch of the pay movie channel.

Time Warner put Beahrs into the Court TV venture (then a consortium and now 50%-50% owned by AOL Time Warner and Liberty) in part to represent the company's interests and temper Brill, the ambitious but volatile founder.

When Schlieff replaced Brill and Court TV became more of an entertainment network, Beahrs thought he would be canned. But he enjoyed the changes. "I've always done startups," he says. "Court TV is just finishing the startup phase. It took us a decade to do it, but it's there." ■

In June, TNT and Fox Explode

In share points, cable handily beats broadcast nets

BY ALLISON ROMANO

What a difference a year makes. Last spring, Lifetime handily captured the second-quarter ratings crown. But this year—thanks largely to more NBA playoff games on cable and heavy news viewing during the Iraq war—TNT and Fox News surged to the top of ad-supported cable, charging past other top-tier networks.

On the whole, the second quarter was very good for cable. Despite May sweeps and more original fare on broadcast last month, cable attracted a larger share of viewers than the seven broadcast networks, a 51 share for ad-supported cable vs. a 44 share for broadcast.

"Broadcasters made a lot of noise about reclaiming the summer," said Lifetime's head of research Tim Brooks, "but so far their attempts have been middling at best."

This is the second straight year that cable has bested broadcast in the second quarter. Last year, cable collected a 50 share to broadcast's 45.

Leading the cable pack was TNT, which averaged a robust 2.2 prime time rating, up 28% from last year, and 2.5 million viewers, according to Nielsen Media Research. TNT swept all three key demographic groups. Its NBA playoffs averaged a strong 3.4 million viewers, but, the Turner net says, it would have been tops in total viewers, adults 18-49 and adults 25-54 even without pro basketball.

"It is fair to say the torch has been passed to TNT as ad-supported cable's leader," says Turner Senior Vice President of Entertainment Research Jon Marks.

The handoff he refers to comes from Lifetime Television, the ratings queen last year and something of a falling star this year. Its second-quarter ratings are off 19% to a 1.7 household average and 1.7 million viewers. The situation improved slightly last month; Lifetime's June prime time marks increased to a 1.8. And two new original dramas debuting in early August could lend some support.

Lifetime wasn't the only broad-based cable

Cable Prime Time Ratings

Households 2Q '03 vs. 2Q '02

WINNERS

NETWORK	AVERAGE	CHANGE
TNT	2.2	+22%
Fox News Channel	2.0	+82%
Disney Channel	1.7	+31%
CNN	1.2	+50%
Court TV	0.9	+29%
Hallmark Channel	0.7	+40%

SLIPS

NETWORK	AVERAGE	CHANGE
Lifetime	1.7	-21%
USA Network	1.5	-12%
TBS Superstation	1.3	-24%
Discovery Channel	0.9	-10%
FX	0.9	-10%
ABC Family	0.6	-25%

SOURCE: Nielsen Media Research, 3/31/03 - 6/22/03

net to shed viewers. TBS Superstation's ratings were off 24% from a year ago, and USA Network, FX and Discovery were all down slightly.

But the opposite was true for several established niche networks, which saw ratings rise.

The best example was Fox News Channel. The news net has managed to retain many of its war-time spoils. Fox saw ratings surge 91% in the second quarter, to a 2.0 average rating, and attracted an average 2.1 million viewers. Even in recent weeks, as Fox's marks receded to more earthly levels—around 1.4 is a typical draw—the losses are less severe than rival CNN's.

CNN's second-quarter ratings grew 50% from last year's 0.8 average in prime, but, in recent weeks, ratings have slipped to pre-war levels.

Among entertainment niche nets, TLC (1.1 rating), Court TV (0.9 rating) and Sci Fi Channel (0.9 rating) posted strong Nielsen marks. Disney Channel surged to a 1.7 average in prime. ■

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- *Entertainment Weekly*, the "IT" List Issue

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STATION BREAK

BY MARK K. MILLER

Derderian Resigns

PROVIDENCE, R.I.—Jeffrey Derderian, the TV reporter whose Providence nightclub caught fire earlier this year, killing nearly 100 and injuring scores of others, has resigned from WPRI-TV.

The fire apparently began after 1980s rock band Great White used pyrotechnics in its show.

Responsibility for the tragedy has been difficult to assign and is the subject of numerous lawsuits and investigations.

Both Derderian, who had joined the station only days before, and WPRI-TV were criticized for perceived conflicts because the station cameraman, who captured dramatic parts of the spectacular fire, was at Derderian's nightclub to shoot footage for a story Derderian was reporting on safety in public buildings.



News by and For Teens

Al Primo's syndicated *Eyewitness Kids News* will team up with kids' news publisher Weekly Reader to cover news produced by and aimed at early teens. The 100-year-old publishing company, whose publications boast 11 million subscribers, will be the program's education specialist. *Eyewitness Kids* also partners with Children's Pressline, formerly Children's Express, for weekly features. The syndicated TV program will expand its "Kids in the Street" segment to include *Weekly Reader* polling and will poll viewers and readers around the world, with the help of AP. Primo pioneered the then-revolutionary *Eyewitness News* format, which debuted on his watch at KYW-TV Philadelphia and made a major splash when he brought it to WABC-TV New York. *Eyewitness Kids News* airs in more than 150 markets, Primo says, including KABC-TV Los Angeles, WCVB-TV Boston and KDKA-TV Pittsburgh.

leaving KSTP-TV, Libin has been teaching under an academic fellowship at the University of Minnesota.

At Poynter, a continuing-education center for journalists, Libin takes a newly created position that will include some fundraising. "I tell them I have no experience at fundraising," he says. "They tell me they think that's a good thing. This is something Poynter has not done before, either."

The Buck Starts Here

SAN FRANCISCO—Bay Area station KRON-TV, which famously re-launched as an independent after losing its NBC affiliation in 2002, is adding a 30-minute weekday noon program about investing and money management. *Rob Black & Your Money* will team the syndicated radio financial-show host with financial reporter Cheryl Casone.

They will provide market analysis and tips, as well as answer e-mail and phone questions.

All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail dtrigoboff@reedbusiness.com or fax (413) 254-4133

S.C. Senator Blasts News Directors

CHARLESTON, S.C.—State Sen. Robert Ford has told thousands of constituents that Charleston news directors have conspired to keep him off the air. In a mailing to some 50,000 constituents, the senator, who did not return calls, said that local news execs have colluded to deny him airtime.

The contention has baffled the news directors. WCSC-TV News Director Don Pratt responds that he has counted more than 100 appearances of the senator in news stories on his station in an eight-month period—admittedly, some were multiple airings of the same story—and in significant numbers on other stations.

Moreover, Pratt and WCIV-TV News Director Perry Boxx scoff at the accusation of collusion, citing competition as a considerably stronger motivation than any imagined antipathy for a state official. Both news directors said that their contacts with their peers have been few and infrequent—Boxx came into the market only this year—and that, if there have been any conference calls or meetings, they must have missed them.

Libin Joins Poynter

ST. PETERSBURG, FLA.—Scott Libin, former news director at KSTP-TV Minneapolis, will become director of development and outreach at the Poynter Institute. It's a return trip for Libin, who was a faculty member at Poynter in the mid 1990s, after being a reporter, anchor and news director at WGHP Greensboro, N.C., and before his five-year run as news director at KSTP-TV St. Petersburg. Since

Sanchez Goes Home to Miami

MSNBC anchor will host talk show at WTVJ(TV)

BY P. LIANOR ALLEYNE

Rick Sanchez, an MSNBC anchor, is moving back home to Miami to begin hosting a yet-to-be titled talk show for WTVJ(TV), the NBC-owned station there. If the show clicks, it may go national via NBC-owned Telemundo.

Sanchez got his start as a reporter at WSVN-TV Miami in 1982. He briefly worked as anchor at KHOU-TV Houston but returned to WSVN-TV. He joined MSNBC in 2001.

Setting a precedent as the first person to both anchor a television news program and host a talk show on Spanish-language radio, Sanchez kept his Miami ties alive via *El Show de Rick Sanchez*. The show will continue to be simulcast on Hispanic Broadcasting's



Rick Sanchez also hosts *El Show* on radio.

WQBA(AM) Miami and WADO(AM) New York weekdays at 4-6 p.m.

"Rick was one of the more dynamic anchors in Miami," says WTVJ(TV) Vice President and News Director Tim Geraghty. "The idea for the new show is to mix Rick's personality and passion with the fascinating characters who live in South Florida."

Geraghty is also banking on Sanchez's local popularity to draw viewers to the station's weakest daypart, early fringe.

Sanchez currently delivers breaking news for CNBC and files radio updates for NBC National radio. He will continue to do the latter after his arrival at WTVJ(TV).

Sanchez's homecoming reunites him with his mentor, Don Browne, former NBC Miami bureau chief, who is now chief operating officer of Telemundo. ■

ATSC To Tackle Receiver Standard

BY BILL MCCONNELL

To make sure fuzzy pictures don't break up the transition to digital TV, broadcasters and TV-set manufacturers have launched a joint effort to establish guidelines for DTV receiver performance.

By working together, the sides have called a truce in their fight over the need for government performance requirements for digital receivers.

The guidelines will be developed by the Advanced Television Systems Committee.

ATSC said last week that it plans to issue draft guidelines in first quarter 2004. The ATSC is a private, industry-funded group given the charge by the government to develop technical specifications for digital television, including helping develop the current transmission standard.

The guidelines will spell out recommended performance levels for adjacent-channel interference, multipath signals, receiver sensitivity and other areas. "The challenge is to seek the right balance," according to ATSC President Mark Richer. "Whenever you look at performance, you have to seek a balance because a certain level of performance in one area

can have a detrimental affect in another."

TV stations hope the ATSC's effort will allow them to put aside their demand for FCC receiver standards, according to Lynn Claudy, technology chief for the National Association of Broadcasters. "We're guardedly optimistic. If successful, this will fulfill everyone's needs."

NAB had asked the FCC to establish receiver performance requirements to ensure that reception problems won't dampen consumer enthusiasm for buying DTV sets.

Equipment makers counter that privately negotiated guidelines will give flexibility necessary for developing new products. "We've always said receiver standards should be set by the marketplace, not government fiat," said Consumer Electronics Association spokesman Jeff Joseph.

The FCC has launched an inquiry into the need for receiver standards. Comments on the inquiry are due July 21; replies, Aug. 18. An inquiry is generally followed by a formal proposal for FCC rules if the commission determines that there is a need. A successful ATSC effort, however, may eliminate the need for the FCC to take that next step. ■



'You have to seek a balance because a certain level of performance in one area can have a detrimental affect in another.'

MARK RICHER,
ATSC



COUNTERPOINT

GUEST COMMENTARY BY BETSY FRANK

Check Out Why Young Viewers Like Reality Programming



The ongoing debate about reality TV—is it the savior of the networks or the symbol of the decline of civilization?—continues to dominate the television landscape.

Looking back at the broadcast-network upfront presentations, wasn't it ironic that the focus was more about what was *not* on the schedules—reality TV—than what *was* presented to advertisers? Now, just a short time later, the broadcasters have begun their foolproof strategy for getting viewers to tune in this summer, and that strategy is rooted firmly in reality TV.

Those two seemingly contradictory pronouncements make it clear that reality TV isn't all good or all bad. But it is, if you'll forgive the pun, a reality of television in the 21st century.

The discussion has elicited comment from just about every interest group—networks, advertisers, studios, actors, critics, writers, agents—except one: the audience.

Yet it's the viewers, especially those under 25, who have so ardently embraced the genre and whose television choices are beginning to change the face of the medium. As the television networks try to figure out what's next, they shouldn't be so quick to distance themselves from reality television or think of it as only a short-term stopgap, and instead accept it for what it really is: our first glimpse into the impact this group of under-25-year-olds will have on the future of television.

MTV Networks has extensively surveyed this generation, born since 1978, whom we have dubbed the "media-actives" because they have never known a world of limited options and forced choices and therefore take an active role in their media experience.

We always knew there were a lot of them—about 70 million, compared with about 77 million baby boomers—and now we also know that today's young people have a unique way of ac-

cessing and processing information and entertainment that is markedly different from the way their parents and older siblings do. And those differences come through loud and clear in the way they have embraced reality television.

For example, when they are watching *Joe Millionaire* or *The Bachelor*, it's not just to see who gets the guy. The deeper reasons they watch are that these programs are current, urgent and of-the-moment; they validate and connect with their viewers; and the focus on relationships and dating is directly relevant to them at this stage in their lives.

What do we mean by "of the moment?" Traditional means of presenting programs have relied on the assumption that, in a perfect world, popular shows would run seemingly forever. Ten years ago, the top 10 television shows averaged 8½ years on the air. Today, few shows, even the hits, stick around longer than a couple of seasons.

This year's top 10 average five years. It is the same reason movie studios shoot for blockbuster opening weekends. The emphasis today must be on immediacy, a recognition that popularity is fleeting and celebrity disposable. This is just what the top reality shows deliver to a group of people who associate "forever" with "yesterday." These shows are created to burn big, burn bright and then disappear. Continuous reinvention is mandatory.

Then there's *connection*. We have known for a long time that young people use media to connect with their peers and to validate their choices. These days, they want to see themselves reflected on TV, as the current state of reality shows will attest. That's why young people line up in the cold to audition for *American Idol*; identify with Jenna or Matthew on *Survivor: Amazon*; and hold viewing parties to watch the premiere of a new season of *Real World*. With these shows, they are not passive viewers but active participants.

Perhaps most important is *relevance*. The media-actives are the first generation to grow up with cable, specifically with cable channels created just for



Under-25 viewers see a reflection of themselves in reality fare like MTV's *The Real World*.

them. Later, videogames allowed them to create their own reality, and, most recently, the Internet became the ultimate in customization. In their world, they need only be exposed to things immediately relevant to them and nothing more. Their mantra might as well be "What I want when I want it."

This is an audience to whom relevance is everything. Given all the choice and control they have enjoyed during their lives, anything irrelevant will not be on their media menu for long.

As this generation brings their media-active habits into adulthood, companies that have historically catered to a more passive audience will need to develop products and programming that give this new group what they are looking for and reflects their habits and interests.

It won't take years, however, to wit-

ness the change, because elements of reality television have already begun to address their demands and expectations.

This doesn't mean that scripted comedies and dramas will go away or that actors, writers and agents will lose their jobs. But it does mean that some level of reality programming is here to stay. There should be no debate about that. Reality will never fully displace more-traditional fare, but elements of these shows have clearly struck a chord with young people, and the industry would do well to listen to the voices of change.

Nowhere is it written that scripted programming can't tap into these elements, and it is critical to the long-term health of our business that we try. ■

Frank is executive vice president of research and planning, MTV Networks.

Being Frank

One of the most quoted professionals in the television business, Betsy Frank, executive vice president, research and planning, for MTV Networks, is responsible for giving the networks a deep understanding of current and future viewers—a crucial job at MTV, which depends on connecting with teen and young-adult audiences.

She joined MTV Networks in 1997 from Zenith Media Services, the media specialist arm of Saatchi & Saatchi Advertising, where she held a succession of positions, culminating in her appointment as executive vice president and director of strategic media resources. At Saatchi and Zenith, her annual surveys of network programming were devoured by buyers who valued her special views of programs and strategies.

She is also a member of the Board of Governors of the International Radio and Television Society, the Advertising Research Foundation, and CTAM. She earned her degree from New York's City College and studied art history at Hunter College.

WHAT'S YOUR BEEF?

From time to time, BROADCASTING & CABLE runs commentaries from industry leaders whose point of view may be different from ours, or maybe even from everybody else's. (On the editorial page, Airtime also allows readers to submit opinion pieces.) You can submit Airtime or Counterpoint pieces easiest by e-mailing us at hjessell@reedbusiness.com. Include your daytime phone number and non-returnable high-resolution head shot. Or you may send hardcopy to Counterpoint/Airtime, c/o Harry A. Jessell, BROADCASTING & CABLE, 360 Park Avenue South, New York, NY 10010.

PROGRAMMING

HBO Does Things Its Way

Other cable nets prepare more-conventional fare for TV critics' tour

BY ALLISON ROMANO

The next-generation HBO dramas have one thing in common with the cable network's established hits *The Sopranos* and *Sex and the City*: They aren't quite broadcast-network material.

On HBO, "the point of view, the material, the way we produce" are all different from those of broadcast productions, says Executive Vice President of Programming Carolyn Strauss. "If you can make it for network, we don't make it."

HBO's two newest shows, *Carnivale* and *K Street*, both debuting Sept. 14, seem to heed that guideline. TV critics will get an early glimpse at the newest HBO shows and other new cable fare this week at the Television Critics Association's twice-annual gathering in Los Angeles.

Carnivale is a period drama, following a traveling circus across the U.S. Dust Bowl in 1934. The series centers on two characters, a preacher and a former chain-gang member, who Strauss says represent "a creature of light and a creature of darkness." HBO has ordered 12 hour-long episodes.

"We're taking a big swing with this piece," she admits. "But we think we have something that is very rich."

K Street also is ambitious, even for HBO. The half-hour show, the brainchild of producer Steven Soderbergh and actor George Clooney who executive-produce, explores the Washington, D.C., political scene through a fictional political-consulting firm.

There's a twist, though: The 10-episode series will feature real-life political operatives James Carville and Mary Matalin alongside fictional and real characters. Each week, *K Street*'s creators will pick issues to cover, go out and shoot in Washington for two days, and air that Sunday.

Of course, other cable networks are

armed with their own new, perhaps more conventional scripted fare. On Aug. 2, after a year-long pilot-and-development process, Lifetime Television unwraps dramas *1-800-Missing*, featuring a crime-fighting duo of an FBI agent and a psychic teen, and *Wild Card*, starring Joely Fisher as a strong-willed woman who takes on raising her sister's kids and a new career as an

The series kicks off Aug. 26.

Never one to follow the crowd, Comedy Central plans another scripted animated show, *Kid Notorious*, debuting Oct. 22, stars and follows the antics of Hollywood legend Robert Evans. It was important, says Comedy's Senior Vice President of Original Programming Lauren Corrao, that *Kid Notorious* didn't try to mimic hit *South Park*. "We are conscious to have it very different and look very different." Comedy is also preparing a second new animated show, *House Arrest*, for later this year.

Other scripted dramas being previewed this week include USA Network's *Peacemakers*, premiering July 30 and starring Tom Berenger as an Old West detective learning modern methods, and Showtime's *The L Word*, a relationship drama about young straight and gay women in West Hollywood, Calif.

Also on tap for the press tour are several new lifestyle shows. Lifetime will introduce redecorating show *Merge*, where newlyweds combine belongings, hosted by actress Lisa Rinna. Bravo will unveil its talked-about *Queer Eye for the Straight Guy*, where five gay style experts makeover a straight man. WE: Women's

Entertainment has Courtney Cox-produced *Mix It Up*, which helps friends and family mesh their possessions.

And TLC, the network that claims to own the lifestyle genre, also has a new series. TLC is dipping into dating with *Date Patrol*, a BBC format that helps a person improve his or her image and outlook to increase dating potential. New fringe strip *Clean Sweep* will help couples clear out clutter after the first few years of marriage.

TLC Executive Vice President and General Manager Roger Marmat says all his lifestyle shows have to be en-

tertaining and smart but, they also have a secret weapon in *Trading Spaces*, the biggest lifestyle show on cable: "Given the platform we have to launch these shows, we have a huge leg up." *Date Patrol* kicks off Sept. 20, right after *Trading Spaces*. ■



HBO's new period drama *Carnivale* follows a fictional traveling circus across the U.S. Dust Bowl in 1934.

insurance fraud investigator.

The shows are a bit of a departure for Lifetime, says Executive Vice President of Entertainment Barbara Fisher. "We're finding a lot of room for humor. We don't have as much lightness on our air as we should."



'If you can make it for network, we don't make it.'

CAROLYN STRAUSS, HBO

Later this summer, ESPN tosses up its first scripted drama: *Playmakers*, an 11-episode series about a fictional pro football team off the field. *Playmakers* is a new game for ESPN. The sports net has experimented with reality shows and original movies but never a drama.

Reality From Kenya to Bristol, Conn.

On Fox's upcoming reality show *The Simple Life*, socialite Paris Hilton trades her charmed life for farm life. On cable, the National Geographic Channel's upcoming *Worlds Apart* series offers American families a similar "harsh reality," shipping them off to far-flung locales in Africa and the South Pacific to live the local life.

The broadcast networks may be full of reality shows this summer, but don't accuse Nat Geo of jumping on the trend. Where Fox is going for edgy, Nat Geo wants to be enlightening.

"This [is not] a me-too thing," National Geographic President Lauren Ong of her net's new reality show. In fact, she says, reality shows are a perfect format for Nat Geo. "The best way to talk about someone's culture is to go and live it."

Worlds Apart debuts Oct. 6 with 13 episodes. In the first, the Palmer family from New Jersey spends two weeks in the Kenyan brush with the



National Geographic wants its *Worlds Apart* to enlighten.

Rendille nomadic tribe, sleeping in a goat-skin hut and foraging for food and firewood.

TV critics gather in Los Angeles this week to get a peek at the latest reality shows planned by cable nets. Here are some others they'll be hearing about:

■ ESPN's *Dream Job* offers a chance to win a one-year contract as a *SportsCenter* anchor in beautiful Bristol, Conn. Contestants will have to show their skills in sideline reporting, anchoring, play-by-play and interviews. Sound a bit like Fox's *American Idol*? That's exactly what ESPN Executive Vice President of Programming Mark Shapiro wanted to avoid. The show was in development when *Idol* came on last summer, so ESPN pulled back. Instead, *Dream Job* will premiere next February.

■ ABC Family's *Dance Fever* is a revival of Merv Griffin's classic variety show. The current show's search for a new dance star will kick off July 13.

■ For MTV's latest spin on reality, the cable net picked subjects who are already famous. *Newlyweds*, slated for an August debut, stars recently married singers Jessica Simpson and Nick Lachey.

■ TNN's *The Joe Schmo Show*, debuting Sept. 6, spoofs broadcast reality shows, challenging unsuspecting contestants to ridiculous tasks and stunts.

■ In October, Court TV will debut *Impossible Heist*, challenging two teams to re-create famous burglaries. It's one of three upcoming shows that mix elements of reality and game shows.—A.R.

SYNDICATION WATCH

RATINGS | June 16-22

Nielsen Media Research

Top 25 Shows Adults 18-49

RANK	PROGRAM	AA	GAA
1	<i>Seinfeld</i>	4.4	5.2
2	<i>Friends</i>	4.3	5.0
3	<i>Seinfeld (wknd)</i>	3.9	4.8
4	<i>Everybody Loves Raymond</i>	3.3	3.7
5	<i>That '70s Show</i>	2.7	3.3
6	<i>Will & Grace</i>	2.5	2.7
6	<i>Oprah Winfrey Show</i>	2.5	2.5
8	<i>King of the Hill</i>	2.3	2.5
9	<i>Wheel of Fortune</i>	2.0	NA
10	<i>Entertainment Tonight</i>	1.9	1.9
11	<i>Jeopardy</i>	1.8	NA
11	<i>Judge Judy</i>	1.8	2.5
11	<i>Home Improvement</i>	1.8	2.3
11	<i>Friends (wknd)</i>	1.8	1.9
11	<i>Maury</i>	1.8	1.9
11	<i>Dr. Phil</i>	1.8	1.8
17	<i>Frasier</i>	1.6	1.7
18	<i>Divorce Court</i>	1.5	2.0
18	<i>Dharma & Greg</i>	1.5	1.7
18	<i>Everybody Loves Raymond (wknd)</i>	1.5	NA
20	<i>Stargate SG-1</i>	1.4	1.5
22	<i>Judge Joe Brown</i>	1.3	1.6
22	<i>ER</i>	1.3	1.5
22	<i>Just Shoot Me (wknd)</i>	1.3	1.5
22	<i>Blind Date</i>	1.3	1.4
22	<i>Blind Date (wknd)</i>	1.3	1.4
22	<i>Access Hollywood</i>	1.3	1.3
22	<i>Drew Carey</i>	1.3	1.3
22	<i>Entertainment Tonight (wknd)</i>	1.3	1.3
22	<i>Montel Williams Show</i>	1.3	1.3

Top Off-Net Dramas

Adults 18-49

RANK	PROGRAM	AA	GAA
1	<i>ER</i>	1.3	1.5
2	<i>Buffy the Vampire Slayer</i>	1.1	1.2
2	<i>The X-Files</i>	1.1	1.2
3	<i>The Practice</i>	1.0	1.2
4	<i>Profiler</i>	0.7	0.7
4	<i>Providence</i>	0.7	0.7

According to Nielsen Media Research Syndication Service Ranking Report June 16-22, 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

| first-run |

No Rest for Twentieth

BY PAIGE ALBINIAK

Summer is in full swing, and, while most of Hollywood is on vacation, Twentieth Television is preparing to launch two shows in as many as 25 of Fox's markets.

Both *Classmates* and *Ambush Makeover* launch today on Fox owned-and-operated stations. *Classmates* starts in 25 markets, with clearances in a variety of dayparts. *Ambush Makeover* is in 20 markets, with daytime clearances from 10:30 a.m. to 2:30 p.m.

The syndicator plans to keep both shows in test mode for a while and doesn't know when it might take them national, as it has done with *Good Day Live* and *Ex-Treme Dating*.

"We are producing 13 weeks of both shows, and I would like to think that, at the end of that run, we'll have an answer," says Twentieth President and COO Bob Cook. "It's never clear-cut. A show might be going through the roof in some markets and not doing so well in others."

Twentieth will launch *Live With Ryan Seacrest* in January, so, if the syndicator chooses to take *Classmates* and *Ambush Makeover* national around that time, it will have its hands full.

In general, Twentieth's hands are fuller than they were. Counting *Seacrest*, *Classmates* and *Ambush*, the syndicator has seven first-run shows, vs. just two—*Divorce Court* and *Texas Justice*—two years ago. And it could have an eighth on tap for winter, says Robb Dalton, president of programming and production.

"We're not afraid to have 12 first-runs on the air," says Dalton, who also runs Twentieth's new Fox Labs, a development pod charged with coming up with new shows.

"There's a lot of demand," Cook says. "The Fox O&Os have a lot of needs."

Ian Ziering, formerly of Fox's *Beverly Hills 90210*, will be the voiceover host of *Classmates*. With 64 segments under its belt, *Classmates* has already shot spots in 32 of the 50 states, two segments comprising a show.

The "stars" of *Ambush Makeover* are the six stylists who run up to people in cities all over the country and persuade them to submit to a major makeover. Seventy segments are in the can, enough for 35 episodes. ■



Ambush Makeover launches today with daytime clearances in 20 markets across the country.

Syndie

Insider

Musical Chairs in Research

George Gubert has left NBC Enterprises as vice president of research and joined Buena Vista Television in a newly created position with the same title, overseeing research for first-run shows. Succeeding Gubert at NBC Enterprises, Steve Badeau will oversee research for sales, programming and marketing of all NBC Enterprises product. He formerly ran the TV research department at DreamWorks SKG and has also been senior vice president of research at MGM Worldwide Television and vice president of research at FX Networks.

CF Adds Three First-Runs

CF Entertainment is adding three programs to its stable of first-run syndicated shows, bringing the total it has on the air to 12. Joining the list are *Urban Style*, a half-hour show profiling inspirational African-Americans; *Latin Lifestyles*, featuring prosperous and charismatic Latino-Americans; and *AutomotiveVision.TV*, which looks at all sorts of high-end cars. CF's other shows include *Entertainers With Byron Allen* and *The American Athlete*.

Ex-Treme Stays Flat

In its second week in national syndication, Twentieth's *Ex-Treme Dating* remained flat at a 1.0 household rating, according to Nielsen. That's despite a slightly stronger station lineup: In its second week, the show had cleared 83% of the country and 125 stations, up from 81% coverage and 116 stations. In the metered markets, *Ex-Treme Dating* remained even with its lead-in share but down 20% from its year-ago rating and share. As for the other relationship shows, Universal's *Blind Date* remained No. 1 at 1.9, though down 5% for the week. Warner Bros.' *elimiDate* skidded 6% to a 1.7. Universal's *Fifth Wheel* was unchanged at 1.4, while Warner Bros.' soon-to-be-canceled *Change of Heart* fell 8% to 1.2. Elsewhere, Buena Vista's *Live With Regis and Kelly* had the biggest decline among the 14 talk shows, dropping 14% to a 3.1 and hitting its lowest rating in 11 weeks. Continuing to lead the genre, King World's *The Oprah Winfrey Show* was unchanged at 5.6, followed by King World's *Dr. Phil*, up 10% to 4.6. Universal's *Maury* rose 7% to 3.2 for third place. In fifth place, behind *Regis and Kelly*, was Paramount's *Montel* up 4% to 2.7.

New Time Slot - Still #1!

Now Anchoring The Night For CBS!

yes, dear

8:00 PM MONDAY on CBS

1.7 The Parkers UPN

2.1 7th Heaven WB

4.0 My Wife & Kids ABC

4.3 Outrageous Celebrity Look-Alike Behavior Caught On Tape FOX

5.1 Fear Factor NBC

5.4 #1

Also #1 W25-54

yes, dear CBS

20th Anniversary

Source: N11, Galaxy Explorer, 6/16/03, 8-9:30pm TP, AA Ratings

NIELSEN | June 23-29 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

June 23-29

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. WWE 10p	6/23	TNN	3.7
2. BET Awards Show	6/24	BET	3.2
3. WWE 9p	6/23	TNN	3.0
4. Mv: Bring It On	6/29	USA	2.9
5. Monk	6/27	USA	2.8
6. Mv: Caesar	6/29	TNT	2.7
6. Law & Order 9p	6/23	TNT	2.7
8. Fairly Odd Parents	6/29	NICK	2.5
9. Trading Spaces	6/28	TLC	2.5
8. Strong Medicine	6/29	LIFE	2.5

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. BET Awards Show	6/24	BET	3.4
2. WWE 10p	6/23	TNN	3.1
3. Mv: Bring It On	6/29	USA	2.4
3. WWE 9p	6/23	TNN	2.4
5. Trading Spaces	6/28	TLC	2.1
6. Real World XXIII	6/24	MTV	2.0
7. BET News	6/24	BET	1.9
8. Monk	6/27	USA	1.8
8. The Osbournes	6/24	MTV	1.8
10. Law & Order: SVU	6/29	USA	1.7

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

June 23-29

Total households (in millions)

PROGRAM	WEEK	STD
1. NBC	5.8	7.9
1. CBS	5.8	8.5
3. ABC	4.2	6.4
4. FOX	4.1	6.2
5. UPN	2.1	2.4
6. WB	1.8	2.7
7. PAX	0.6	0.8

Adults 18-49 (in millions)

PROGRAM	WEEK	STD
1. NBC	3.6	5.5
2. ABC	2.5	4.6
3. FOX	3.1	5.2
4. CBS	2.6	4.7
5. UPN	1.6	1.9
6. WB	1.2	2.2
7. PAX	0.3	0.4

Top 10 Broadcast Shows

Total Households (in millions)

PROGRAM	WEEK	STD
1. CSI	CBS	10.1
2. CSI: Miami	CBS	8.9
2. Without a Trace	CBS	8.1
4. Law & Order Wed 10p	NBC	8.8
5. Law & Order: SVU	NBC	7.9
6. Law & Order: CI	NBC	7.7
6. Everybody Loves Raymond	CBS	7.7
7. Law & Order Wed 9p	NBC	7.6
9. King of Queens	CBS	7.3
10. Friends	NBC	6.9

Adults 18-49 (in millions)

PROGRAM	WEEK	STD
1. CSI	CBS	5.5
1. Law & Order Wed 10p	NBC	5.5
3. CSI: Miami	CBS	5.3
4. For Love or Money	NBC	5.2
5. Friends	NBC	4.9
5. Meet My Folks	NBC	4.9
7. Last Comic Standing	NBC	4.7
8. Scrubs	NBC	4.6
8. Will & Grace	NBC	4.6
10. Without a Trace	CBS	4.5

SOURCE: Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	UPN	WB
Week 40	3.7/6	6.8/12	5.5/9	3.7/6	0.6/1	2.0/3	1.8/3
MONDAY							
8:00	71. According to Jim 3.4/6	30. Yes, Dear 5.0/9	26. Fear Factor 5.1/9	68. Anything for Love 3.5/7	116. It's a Miracle 0.6/1	98. The Parkers 1.7/3	90. 7th Heaven 2.1/4
8:30	64. According to Jim 3.7/7	34. Still Standing 4.8/9		64. Anything for Love 3.7/7		93. One on One 1.9/3	
9:00	64. According to Jim 3.7/6	6. Ev Lvs Raymnd 7.2/12	13. For Love or Money			88. Girlfriends 2.2/4	101. Everwood 1.4/2
9:30	54. According to Jim 4.2/7	9. King of Queens 6.9/11	6.0/10	61. Paradise Hotel* 3.8/6	116. Sue Thomas, F.B. Eye 0.6/1	88. Halt & Halt 2.2/4	
10:00	64. American Celebration at Ford's Theatre 3.7/6	2. CSI: Miami 8.4/14	20. Meet My Folks 5.3/9		113. Diagnosis Murder 0.7/1		
10:30							
TUESDAY							
	4.9/9	4.5/8	5.3/9	4.3/8	0.6/1	1.9/3	2.1/4
8:00	48. 8 Simple Rules 4.4/8	41. JAG 4.6/9	32. Dog Eat Dog 4.9/9	20. American Juniors 5.3/10	121. Weakest Link 0.5/1	105. America's Next Top Model 1.2/2	93. Gilmore Girls 1.9/4
8:30	34. 8 Simple Rules 4.8/9						
9:00	24. According to Jim 5.2/9	50. The Guardian 4.3/7	26. Last Comic Standing 5.1/9	75. Keen Eddie 3.3/6	121. Just Cause 0.5/1	85. America's Next Top Model 2.5/4	87. Smallville 2.3/4
9:30	37. Less Than Perfect 4.7/8						
10:00	30. NYPD Blue 5.0/9	37. Judging Amy 4.7/8	13. Dateline NBC 6.0/10		110. Diagnosis Murder 0.9/2		
10:30							
WEDNESDAY							
	4.3/8	5.7/10	6.6/12	4.3/8	0.6/1	1.3/2	1.8/3
8:00	32. My Wife & Kids 4.9/10	13. 60 Minutes II 6.0/11	46. Fame 4.5/8	50. That '70s Show 4.3/8	127. Candid Camera 0.4/1	101. Enterprise 1.4/3	98. Boarding House 1.7/3
8:30	26. George Lopez 5.1/9			54. American Juniors 4.2/8			
9:00	46. Drew Carey 4.5/8	18. CBS Wednesday Movie—Gully Hearts, Part 2 5.5/10	7. Law & Order 7.2/12	50. Paradise Hotel 4.3/7	121. Doc 0.5/1	105. The Twilight Zone 1.2/2	98. Jamie Kennedy 1.7/3
9:30	41. Drew Carey 4.6/8						91. Jamie Kennedy 2.0/3
10:00	75. The Dating Experiment* 3.3/6		4. Law & Order 8.3/15		112. Diagnosis Murder 0.8/1		
10:30							
THURSDAY							
	5.2/9	7.7/14	5.1/9	3.7/7	0.5/1	3.4/6	1.3/2
8:00	41. ABC Thursday Night Movie—One Fine Day 4.6/8	24. Amazing Race 4 5.2/10	10. Friends 6.4/12	58. Stupid Behavior 3.9/8	121. It's a Miracle 0.5/1	71. WWE Smackdown! 3.4/6	104. WB Thursday Movie—The In Crowd 1.3/2
8:30			20. Scrubs 5.3/10	56. 30 Secs to Fame 4.1/8			
9:00		1. CSI 9.5/16	26. Will & Grace 5.1/9	71. The Pulse 3.4/6	127. Ponderosa 0.4/1		
9:30			37. Frasier 4.7/8				
10:00	11. Primetime Thursday 6.3/11	2. Without a Trace 8.4/15	37. ER 4.7/8		113. Diagnosis Murder 0.7/1		
10:30							
FRIDAY							
	4.2/8	3.8/8	5.6/11	3.0/6	0.8/2	1.1/2	2.0/4
8:00	41. America's Funniest Home Videos 4.6/10	58. The Price Is Right 3.9/8	68. Crossing Jordan 3.5/8	81. 2003 Essence Awards 3.0/6	110. Friday Night Flix—Killer Flood: The Day the Dam Burst 0.9/2	108. UPN's Movie Friday—The Crow 3: Salvation 1.1/2	91. Reba 2.0/4
8:30							95. What I Like About 1.8/4
9:00	77. Whose Line Is It 3.2/6	68. Hack 3.5/7	16. Dateline NBC 5.8/11				86. Reba 2.4/5
9:30	71. Whose Line Is It 3.4/6						95. Grounded for Life 1.8/3
10:00	41. 20/20 4.6/9	56. 48 Hours Investigates 4.1/8	5. Law & Order: Special Victims Unit 7.4/14		116. Diagnosis Murder 0.6/1		
10:30							
SATURDAY							
	3.0/6	3.8/8	3.8/8	3.7/8	0.4/1		
8:00	83. ABC Saturday Night at the Movies—The 6th Day 2.9/6	48. Price Is Right Million Dollar Spectacular 4.4/10	61. NBC Saturday Night Movie—James Patterson's 1st to Die 3.8/8	77. World's Wildest Police Chases 3.2/7	129. Candid Camera 0.3/1		
8:30							
9:00		61. The District 3.8/8		50. AMW: America Fights Back 4.3/9	121. 2003 America's Junior Miss Pageant 0.5/1		
9:30							
10:00	79. Dragnet 3.1/6	79. The Agency 3.1/6					
10:30							
SUNDAY							
	2.5/5	5.4/10	6.1/11	3.9/7	0.6/1		1.2/2
7:00		11. 60 Minutes 6.3/13	16. Dateline NBC 5.8/12		121. Candid Camera 0.5/1		105. Gilmore Girls 1.2/3
7:30	84. ABC Sunday Night Movie—Inside the Osmonds 2.6/5	34. CSI: Miami 4.8/9		58. Fox Movie Special—True Lies 3.9/7	116. Doc 0.6/1		101. Charmed 1.4/3
8:00							
8:30							
9:00	95. Alias 1.8/3	20. CBS Sunday Movie—Perfect Murder, Perfect Town, Part 1 5.3/9	6. Law & Order: Criminal Intent 7.3/12		116. Sue Thomas, F.B. Eye 0.6/1		109. Boarding House 1.0/2
9:30							
10:00	81. The Practice 3.0/5		18. Crime & Punishment 5.5/10		113. Just Cause 0.7/1		
10:30							
Averages							
Week	3.9/7	5.4/10	5.5/10	3.8/7	0.6/1	1.9/4	1.7/3
S-T-D	6.0/10	7.9/13	7.4/12	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

MARKET | Dothan | FOCUS

Doc Tracks 'First' Flicks

BY JOHN EGGERTON

Martin Sheen, who plays a fictional president on NBC's *The West Wing*, was said to be in a studio last week narrating part of a three-hour Bravo documentary, *All the President's Movies*, about the films that have been shown at the real White House over the past 50 years.

The documentary is slated to debut Aug. 7 at 7 p.m. ET. It includes numerous revelations about presidential film favorites and screening backstories gleaned from First Families, extended families, friends, and even a retired White House projectionist.

According to insiders, here are a few of those revelations, including the war-themed favorites of the Bushes, plus a few that Bravo is said to have left on the cutting-room floor:

- George W. Bush's favorite film: *Saving Private Ryan*.

- George H.W. Bush's favorite: *The Longest Day*.
- The only president to screen an X-rated movie:

Jimmy Carter. The film: *Midnight Cowboy*.

- The first film Carter saw in the White House: *All the President's Men*.

- President Nixon watched *Patton* April 25, 1970, the week he bombed Cambodia.
- On the night that the Watergate was broken into, Nixon watched *Skin Game*, featuring a pair of con men.

- Franklin Roosevelt reportedly wouldn't see *Gone With the Wind* because he wanted only short movies with happy endings.

- Both Bill Clinton and Dwight Eisenhower liked *High Noon*. But Pennsylvanian Eisenhower's favorite was *Angels in the Outfield*, in which heavenly emissaries aid the Pittsburgh Pirates. ■



President Bush favorite, *Saving Private Ryan*.

AT A GLANCE

The Market

DMA rank	171
Population	246,000
TV homes	98,000
Income per capita	\$14,206
TV revenue rank	167
TV revenue	\$12,600,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WTVY(TV)	4 CBS	Gray MidAmerica
2	WDHN(TV)	18 ABC	Nexstar
3	WDFX-TV	34 Fox	Waitt

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

Cable/DBS

Cable subscribers (HH)	67,620
Cable penetration	69%
ADS subscribers (HH)**	22,834
ADS penetration	23.3%
DBS carriage of local TV?	No

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

What's No. 1

Syndicated Show	RATING/SHARE***
Wheel of Fortune (WTVY)	16/32
Network Show	
CSI (WTVY)	18/27
Evening Newscast	
WTVY	19/39
Late Newscast	
WTVY	14/33

***May 2003, total households

SOURCES: Nielsen Media Research, BIA Research

Market in Transition

Things are changing in Dothan, Ala., the nation's No. 171 DMA. Nexstar acquired WDHN(TV) from Morris Multimedia in February, and rivals say Raycom Media is expected to purchase WDFX-TV from Waitt Broadcasting (Raycom also owns WAFF-TV in Huntsville, Ala.).

With the changes, says Pat Dalbey, general manager of market leader WTVY(TV), "we expect the other stations to be more competitive, but we will continue to stay ahead of them."

WDHN General Manager Mike Smith agrees that new ownership means increased competition. "We are going to do some major capital infusions, programming changes and equipment upgrades," he says about the ABC affiliate that he has been managing for five weeks (since relocating from WOAY-TV Oak Hill, W.Va.).

Gray MidAmerica's CBS affiliate WTVY is the only VHF station in the market. "Our station is the dominant station in the market," says Dalbey. "News numbers are still very strong, and prime time programming seems to be doing quite well."

WDHN's Smith notes, "Cable coverage is so widespread that it is not a determining factor" that the station is UHF. (Liberty Corp.'s WSFA-TV Montgomery, Ala., provides NBC programming on cable.)

Smith says that, while automotive is off, "all local direct business is up and doing well in basically all categories." At WTVY, the situation is reversed. While automotive is "quite robust," says Dalbey, fast food, financial, health care and general retail are down.

Dalbey expects issue money in the third quarter because the governor has proposed a tax increase that goes to referendum in September. Says Smith, "We expect an active political year next year."

Dothan is "active, robust, and appears to be growing," he adds. He is "very optimistic" because it is "on the way" to tourist attractions like Panama City, Fla.—Henry Seltzer



PHOTO BY JASON E. MICZEK / THE DOTHAN EAGLE

WHAT THEY DO

150K+ attend the National Peanut Festival in the fall.

600 contestants compete in the Future Masters Junior Golf Tournament at the Dothan Country Club.

100-acre Landmark Park showcases local heritage with original homes, church, schoolhouse and drugstore from the 1890s.

SOURCES: Landmark Park, National Peanut Festival, Dothan Area Convention & Visitors Bureau

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BROADCASTING & CABLE **Multichannel NEWS**

TV BUYER

TiVo's Ad-Friendly Claim Doesn't Sway Top Researchers

BY STEVE MCCLELLAN

Is TiVo, the personal video recorder that allows viewers to skip by commercials actually "advertising-friendly?" Yes, according to Marty Yudkovitz, the former NBC Internet and cable executive recently appointed president of TiVo Inc. At least that is the pitch he is bringing to advertisers in a series of meetings with Madison Avenue executives, who have doubts about PVRs. Serious doubts.

Early viewing patterns within the universe of TiVo users would suggest that Yudkovitz's view isn't finding believers. According to research conducted by CBS, roughly 40% of the prime time viewing within TiVo households is done via playback. And within that "TiVoed" programming, 70% of the commercials are skipped.

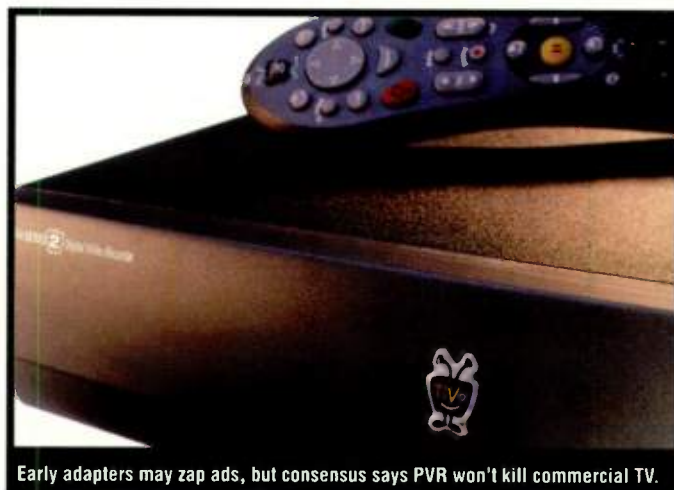
David Poltrack, executive vice president, research and planning, CBS, says TiVo has indicated that its own internal research, based on actual usage, is largely in line with the CBS research, which is based on Internet surveys.

Yudkovitz canceled an interview with BROADCASTING & CABLE last week, and TiVo has yet to release the specifics of its research or the methodology it uses.

Two weeks ago, as part of its "we're ad-friendly" campaign, TiVo announced a partnership with Chrysler to promote its new Crossfire. Using several interactive entry points, TiVo says, users can view video clips, schedule a Speedvision show featuring the car, and request a CD-ROM providing its specs.

Yudkovitz in the press release says that Chrysler is "ahead of the curve in leveraging the powerful lead-generation and entertainment-content-delivery features" of TiVo "to build a deeper brand dialogue with this exciting new vehicle."

Zapped
Commercials skipped in
'TiVoed' programming
70%
SOURCE: CBS



Early adapters may zap ads, but consensus says PVR won't kill commercial TV.

But, with TiVo at about 1% penetration of the U.S. household base, the carmaker is way, way ahead of the curve. Like five years or more ahead.

Poltrack and others say TiVo as a standalone product is a failure. "It's basically been rejected by the population and is never going to get any significant penetration over time," he said.

Roy Rothstein, senior vice president, programming, at Zenith Media, says the low penetration is a sign that viewers have rejected the pricing model of both a fee for the machine and a monthly subscription fee.

The machine itself is problematic, adds Rothstein, a videophile who has more gadgets than your basic consumer. It may just be one machine too many for the average consumer household to handle.

On the other hand, TiVo users say the PVR changes their lives, if for no other reason than "remembering" shows they want to see. "They made it unclear what the thing did," says Tim Brooks, executive vice president, Lifetime.

As for being ad-friendly, in the interactive-TV sense of the term, Brooks says of TiVo, "I hope they've done their research, because you really need to bring something that people are asking for. ... When they hear of it they say, 'Gee, that's really neat! I'd love to have that.' Like high-speed access or something. Just bringing them technology for technology's sake isn't going to sell people."

If TiVo does gain significant penetration, it's going to be with packages sold through cable and satellite services, like EchoStar and DirecTV, where some of the company's existing penetration already comes from.

According to Poltrack's calculations, even if TiVo reached 30%-40% penetration in the next five years, that would result in lost commercial exposure of around 10%. Significant? Yes. A medium killer? Not hardly.

And, if it does catch on, both Brooks and Poltrack say, critical mass is at least five years away. Even then, they believe it won't be the death knell of commercial television as some fear. For one thing, they say, early-adapter zapping patterns very likely won't hold; most people just don't care enough to take action to zap the spots. "We are couch potatoes," Brooks says. ■

EBB & FLOW

Tough Comps for 2nd-Half Spot

A lack of political dollars and continuing weakness in the economy have dampened expectations for second-half broadcast-TV spot.

Jim Belyianis, president, Katz Television Group, is among those bracing for some challenging months. "Early pacing for July and August is very strong, but, as we get into those months, those paces are going to drop precipitously when put up against last year's political spending, which, in third quarter of '02, was 15% of our total business. In October, it was almost 40%. That's hard to replace."

He expects overall third-quarter broadcast spot to be down 8%-12% and the "best-

Projected 3Q Sales

-10%

case" scenario for 2003 "down 2% to flat."

Anne Elkins, SVP/director of local broadcast at Media-Com, concurs, at least for third quarter. "In general, local spot seems not to have seen an upsurge in terms of spending and pricing. Advertisers are slower to move, and stations are concerned. The war with Iraq hit local advertising harder than anticipated, plus the economy in three-fourths of the states is suffering."

The fact that automotive is "not coming back to local in a big way," she says, is making rates "negotiable." She adds, "I don't expect broadcast spot to turn around until mid to late fourth quarter."

Kathy Crawford, president, local broadcast, MindShare, sees a more mixed bag. "Some markets are bordering on sold out, while others are soft." She agrees, however, that "third quarter is not going gangbusters except in certain markets. A lot of business is coming in late."

—Jean Bergantini Grillo

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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

SPACE CLOSE
July 11

MATERIALS CLOSE
July 15

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TECHNOLOGY

A Slam-Dunk for Videoconferencing

ESPN taps Wire One system for the net's NBA-draft coverage

BY KEN KERSCHBAUMER

Baseball may be America's favorite pastime, but it certainly isn't America's favorite professional-sports draft, ranking a distant third to both football and basketball. The NFL and NBA drafts have become events worthy of wall-to-wall TV coverage, and that coverage lends itself to the use of innovative tools to enrich the telecast.

For the recent NBA draft, ESPN used Wire One's Glowpoint videoconferencing service and Polycom's ViewStation FX equipment to enable ESPN's talent in Bristol, Conn., to talk with and see NBA team personnel at the 14 teams' draft headquarters across the country. The system, previously used for NFL drafts, allowing ESPN analysts and experts to ask NAB executives the one question asked again and again on draft day: "What were you thinking?"

According to Dan Steir, ESPN coordinating producer, remote production, cost saving is one of the biggest benefits of the system, but the gain in the quality of videoconferencing technology has also driven its use. "It's literally just a phone call, but the lesser quality is of minor consequence to viewers," he says, "and that should always be the main concern."

Glowpoint works as a service provider, hammering out the details between the long-distance-access providers and the last-mile providers to close the loop be-



The nation's top college basketball players, like Syracuse guard Carmello Anthony, took part in the recent NBA draft.

tween ESPN's Bristol headquarters and the 14 arenas. The ViewStation FX camera system has a maximum bandwidth of 2 Mb/s and a 65-degree field of view with pan, tilt and zoom functionality.

Blair DeSio, senior program manager for Glowpoint, says the advantage the technology offers vs. something like ISDN

is that it allows ESPN to react quickly without having to wait for connectivity. "ISDN connection times can be cumbersome and cause problems in a broadcast environment. With this system, you pick up the phone, and you're connected."

To connect to the teams' draft headquarters, according to Steir, ESPN accesses an Internet site that gives almost instantaneous access to the remote locations. Once Bristol is connected, it's basically a matter of getting the team personnel in front of the camera.

The 14 locations are tied into six circuits at ESPN headquarters, which bring the video into the ESPN plant. Two of the circuits are for redundancy, and the network connecting the 14 sites also has redundancy.

"If we have any problems with the last-mile connection, we can switch over to the other circuits," says DeSio. "We discovered a potential risk and are doing what we can to make sure it goes away."

He credits equipment improvements with raising the video quality to "business quality" over the past couple of years. Although it's short of broadcast quality, ESPN still sees it as good enough to broadcast. "When we did the NFL draft, there was a slight noticeable difference when the videoconference material was side by side with the broadcast material, but it was nothing that would prevent it from being broadcast quality."

Cost benefits extend beyond eliminating satellite costs, which, for an event like an NBA draft, could require five hours of satellite time. And cutting down on the number of feeds that need to be dealt with in the Bristol satellite receiving area eases the burden on that staff. There are also technology and personnel cost savings. ■

Cutting
Edge

PVI To Sell Assets

Princeton Video Image, which provides virtual billboard and first-down markers to broadcasters like CBS, received permission from the bankruptcy court for Chapter 11 debtor-in-possession financing and sale procedures for the sale of its assets. The agreement will provide PVI Virtual Media Services LLC, a recently formed entity owned by PVI's two secured creditors and largest stockholders, with interim financing to fund its post-petition operating expenses. The goal is to allow PVI customers to receive services without interruption during the bankruptcy process. PVI executives were unavailable for comment.

MTVA's New Chair

Thomas Kane, WABC-TV New York president and general manager, is replacing Dr. Bill Baker, WNET-TV New York president, as chairman of the Metropolitan Television Alliance. Baker, who led the MTVA as it pursued different avenues to replace the transmission facilities lost in the attacks of 9/11, says that, with site selection complete, it was time to turn the chairmanship over to a New York City commercial broadcaster. Kane has been president and GM of WABC-TV since 1996. Prior to that, he was president and GM of WPVI Philadelphia.



NYC's Chelsea Market houses four media companies.

A New Home for Food TV

In a fitting move, The Food Network is relocating to Chelsea Market, a Manhattan location that has itself become known as one of the city's premiere food destinations. The Food Network's corporate offices, studios and kitchen will move into a 106,000-square-foot facility, making it the fourth media company to call Chelsea Market home (the others are Oxygen, MLB.com and NY1). The network looked at 14 properties before deciding on the new address at 75 Ninth Ave. The move is expected to be completed next summer.

McGraw Hill Picks ParkerVision

McGraw-Hill Broadcasting Group has installed ParkerVision's PVTV NEWS live-production-automation systems in its four ABC affiliates. The systems will be used for local-news production at KMGH-TV Denver, WRTV-TV Indianapolis; KGTU-TV San Diego, and KERO-TV Bakersfield, Calif. Three stations will use the CR3000 system; KMGH-TV will be the first station in the world to use the recently released PVTV News CR4000. The CR Series has a simplified user interface for single-operator control and provides expanded video, keyer, audio and control capabilities.

DirecTV Uplinks With BBC Technology

BY KEN KERSCHBAUMER

DirecTV is once again tapping BBC Technology's Colledia control system to help it remotely manage uplink facilities being built in Oakdale, Minn., and Winchester, Va. The two facilities will help uplink TV-station signals as DirecTV continues its rollout of local services to more than 100 markets by year's end.

Coupled with the company's Castle Rock, Colo., and Los Angeles facilities, the new operations will allow DirecTV to uplink content in a fashion similar to the way its spotbeam technology is

used for downlinking. Because of their geographic separation, they can use the same frequencies without interference concerns.

DirecTV began working with BBC Technology when it started its local-service offering. According to Executive Vice President Dave Baylor, the satellite-TV company recognized early on that it would need a lot of facilities spread across the country and associated MPEG encoders, reception equipment and signal-processing equipment to offer local TV signals.

The Colledia system will operate those facilities just the same as if they

were manned, says Mitchell Linden, BBC Technology senior vice president, North American operations: "It'll help capture feeds, encode and monitor them, and check the quality of the multiplex."

Besides building the new uplink facilities, DirecTV is shuffling duties in its Los Angeles-based facility and Castle Rock plant. Baylor says the two facilities have shared management of local signals but, now that the local service is growing, it's best to consolidate responsibilities. Los Angeles will handle the cable channels, and Castle Rock will focus on the local channels. ■

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■ 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

Equity's News Ops Look to the Sky

BY KEN KERSCHBAUMER

Although most centralcasting operations take the low road of underground fiber for program delivery, Equity Broadcasting recently signed a 10-year deal with PanAmSat that will have its centralized content delivered over the very high road of the Galaxy 10R satellite.

A centralized facility in Little Rock, Ark., sends out content to 17 of Equity's 22 stations. The group looked at how it could most effectively deliver the content and found that a central automated satellite hub (or what Equity calls CASH) was the best way. "We built one large digital master control that can handle up to 50 stations," says CEO Larry Hunter. "We can add more by adding encoders for

to the Little Rock facility via high-speed Internet connectivity.

As with most growing groups, one of the goals is to improve the quality of the stations' news operations. Equity has used the facility to create a news operation

similar to that deployed by Sinclair. Anchors in Little Rock host the national news while reporters in different cities file local stories inserted into the national news. The program is then sent back to the station for airing. Currently,

only Equity's KUTH(TV) Salt Lake City station is taking part, but, Hunter says, in six months, five more—KPOU(TV) Portland, Ore.; KKTU(TV) Cheyenne, Wyo.; KTVY-TV Las Vegas; WPXS(TV) St. Louis; and KEYU Amarillo,

Texas—will be involved.

PanAmSat expects to play an increasing role in centralcasting, according to Senior Director, North America, Ron Rosenthal. "This is a model where we see tremendous opportunities, especially in light of what is going on with the FCC in terms of market penetration. Station groups are looking to do two things: cut costs and make additional bucks." ■

Focus

CENTRALCASTING



PanAmSat provides satellite capability for Equity's content delivery.

the satellite uplink and modify the servers for master control."

He cites the cost saving realized at WPXS(TV) St. Louis as a typical situation among Equity stations linked to the centralized facility. The station has 13 people working there, saving approximately \$25,000 a month in staffing costs.

"We still have the public presence of sales people, but we've taken away the hidden presence of having a 24-hour master control with three guys watching meters and inserting commercials," Hunter explains.

Investigating centralized operations, the group realized that a point-to-point LAN line wouldn't work, especially for its stations based in the West. "They can't get a signal without microwave hops, and sometimes it's a third-generation signal," Hunter says. "But, with satellite, we get content to every receive facility we want to."

The group also has a VSAT return path from the stations. It isn't full bandwidth but provides a dial tone and can allow commercials to be sent from the stations

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BROADCASTING & CABLE HALL OF FAME

2003

B&C to Honor 12 Plus 1

The 13th Annual BROADCASTING & CABLE Hall of Fame—recognized as the leading industry venue honoring the pioneers, the innovators and the stars of the electronic arts—will induct 12 members this November, ranging from a Hispanic radio and advertising pioneer to a game-show host. Three enter the hall posthumously.

Also, there's an unusual 13th honoree. For the first time in its history, the B&C Hall of Fame will honor a television show: *The Simpsons*, created by Matt Groening and entering its 15th season on Fox.

The Hall of Fame's newest members will be honored at a formal dinner Nov. 10. The 13 honorees bring to 237 the number of individuals honored by the Hall of Fame since its inception by the magazine in 1991.

Announcement of the 2003 honorees is made by William McGorry, senior vice president of the Reed TV Group (of which BROADCASTING & CABLE is a part); Harry Jessell, the editor in chief of the magazine; and Donald West, Hall of Fame chairman and former editor in chief.

"Each class is always the best class, and 2003 is no exception," says West. "This year is exemplary. It is our job to honor them, but the truth is that they have honored us far more, as they have the professions they have so distinguished."

This year's inductees: Comedian and talk-show host Steve Allen (posthumously); former Radio Advertising

Bureau and Cabletelevision Advertising Bureau chief Robert Alter; actress Candice Bergen, star of *Murphy Brown*; Jeff Bewkes, chairman of the Entertainment and Network Groups at AOL Time Warner; Edward Caballero, Hispanic broadcasting and advertising legend; Ben Hoberman, retired ABC Radio executive; Ted Koppel, anchor of ABC's *Nightline*; Frank N. Magid, of the eponymously named news-consulting firm; Judy McGrath, president of the MTV Networks Group; Fred Rogers, the children's-show host (posthumously); Pat Sajak, host of *Wheel of Fortune*; and Margita White, former FCC commissioner and television association head (posthumously).

The BROADCASTING & CABLE Hall of Fame was established in 1991 on the 60th anniversary of BROADCASTING, the television and radio industry's "bible" since 1931 (it became BROADCASTING & CABLE in 1993). With each succeeding year, a new class has been inducted at a reception and formal dinner that attracts a critical mass of the profession's leading executives and professionals.

Election to the Hall of Fame is made by the Board of Editors, acting on nominations from the industry at large. Proceeds from the dinner go to a number of industry causes, including The Broadcasters Foundation, which offers assistance to fellow professionals who have fallen on hard times, and the International Radio & Television Society's training programs for aspiring professionals.

To Attend the Dinner

The BROADCASTING & CABLE Hall of Fame black-tie dinner is as noteworthy for who is saluted as for those in the audience honoring them. This year's presentation on Monday, Nov. 10 will be at the Marriott Marquis Hotel in New York City. Reservations are available from Steve Labunski at 212-889-6716.

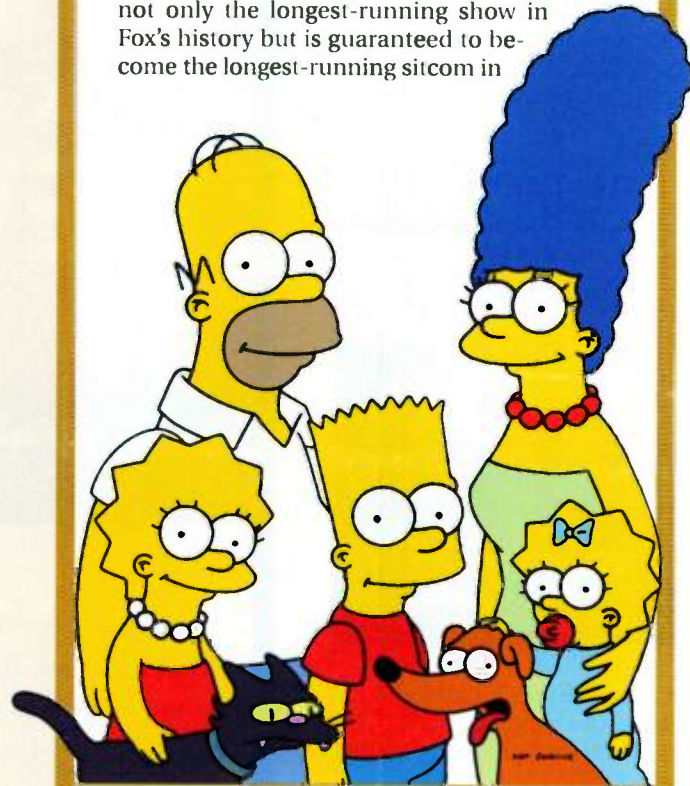
TV'S LONGEST-RUNNING SITCOM

Woo-Hoo! *Simpsons* in the Hall

D'oh! How did the judges who pick inductees for the Broadcasting & Cable Hall of Fame forget *The Simpsons* for so long? Maybe they were laughing too hard.

Whatever. The family that ruined Springfields everywhere in this fine country will be inducted this year, just as the venerable Fox sitcom enters its 15th season.

Led by creator Matt Groening, *The Simpsons* is not only the longest-running show in Fox's history but is guaranteed to become the longest-running sitcom in



television history next year.

Ironically, given the difference in the families, the only other situation comedy to run 15 seasons was *The Adventures of Ozzie & Harriet*, which aired from 1952 to '66. But Fox signed Groening to a new two-year deal earlier this year, guaranteeing that Homer, Marge, Bart, Lisa, Maggie and even Krusty the Clown will outlast the Nelson clan.

Most situation comedies simply run out of situations by, at best, their seventh season or so. But *The Simpsons* seems as strong as ever. For the season just ended, it averaged 13.5 million viewers a week. Among 18-34 viewers, it ranked ninth in the Nielsens. Among 18-49s, it was 17th for the year. The show has also won seven Emmy Awards.

Groening, who is executive producer along with James L. Brooks and Al Jean, also pens the *Life in Hell* comic strips and presides over a growing *Simpsons*-related empire that seems, if anything, to be getting bigger. Last year, in fact, after he told *The Financial Times* the show was "closer to winding it up," fans were so distraught he had to issue a retraction.

RENAISSANCE MAN



Steve Allen

Honored posthumously, he is best remembered as the first host of *The Tonight Show*, but this creative, rule-breaking and truly nutty dynamo also wrote 54 books and nearly 8,000 songs and hosted the fascinating PBS history series *Meeting of Minds*.

MEDIA SWITCH HITTER



Robert Alter

During his long, distinguished career, he battled the dominance of broadcast TV—first as head of the Radio Advertising Bureau and later at the Cabletelevision Advertising Bureau. That both media prosper bears testimony to his effectiveness.

MS. MONDAY NIGHT



Candice Bergen

She owned Monday nights on CBS Television from November 1988 to August 1998 as Murphy Brown, still the role model for a generation of independent, spirited, intelligent women. Her father, Edgar Bergen, was a charter member of the Hall of Fame.

THE REAL MR. BIG



Jeff Bewkes

Since last July, he has been chairman of the Entertainment & Networks Group of AOL Time Warner empire. It includes his beloved HBO, where previously he was CEO, presiding over such hits as *The Sopranos*, *Sex and the City* and *Band of Brothers*.

IN HIS OWN WORDS



Eduardo Caballero

He left Cuba as a young lawyer to pioneer Spanish-language broadcasting in the U.S. He helped launch Univision (then SIN) in 1968. Later, his sales-rep firm helped jump-start hundreds of Hispanic stations. He's now building a music-video broadcast network.

RADIO RENOVATOR



Ben Hoberman

During his long career in radio, he was credited with turning that medium's tide as it felt the weight of television. He took radio from mainly music to big on talk—first at West Coast powerhouse KABC(AM) Los Angeles, later for all of ABC Radio.

LATE-NIGHT PIONEER



Ted Koppel

One of broadcasting's most honored journalists, he opened a new frontier for television news in 1980 with *America Held Hostage*, which grew into the *Nightline* franchise. In 2003, he embellished his 40-year ABC News career with his frontline coverage of the Iraq war.

NEWS DOCTOR



Frank N. Magid

His consultant firm, founded in 1957, uses sophisticated research to help news directors serve viewers by analyzing their needs and suggesting improvements. In virtually every town, there's a station that employs Frank N. Magid Associates' services.

MTV BAND LEADER



Judy McGrath

As president of MTV Networks Group, she's responsible for keeping cutting-edge networks MTV, MTV2, VH1 and now Comedy Central at the forefront of cool for teens and young adults, with shows ranging from *Total Request Live* to *The Osbournes*.

ART OF MAKE-BELIEVE



Fred Rogers

Mr. Rogers Neighborhood turned out to be as wide as the world. Dedicated to the gentle and the kind, he comforted and entertained children for three decades and became a cornerstone of public television. He is honored posthumously.

ACCESS CHAMP



Pat Sajak

While working as a TV weatherman in Los Angeles, he was discovered by Merv Griffin. The rest is history. Since 1983, when the syndicated *Wheel of Fortune* debuted in the access hour, no game show has come close to beating its Nielsen numbers.

POLICY MAVEN



Margita White

A Swedish immigrant, she went to Washington to serve in the Nixon White House and as an FCC commissioner. As head of the Association of Maximum Service Television, she led TV's advance into digital and high-definition TV. She is honored posthumously.

PEOPLE

THE FIFTH ESTATER

Speaking the Language of Acquisition

Multilingual Burgess may add Vivendi buy to Telemundo

One the three languages that Brandon Burgess is fluent in is French. No doubt that has served him well as NBC's executive vice president, business development, in conversations with the top executives at Vivendi as they seek to sell their entertainment assets. If NBC ends up with those assets, it will be another feather in Burgess's cap.

Burgess is NBC's big-deal guy. And he has had quite a streak lately.

Earlier this year, he negotiated the \$1.25 billion deal to acquire Bravo, the artsy entertainment channel, from Cablevision.

Spanish isn't one of his languages, but that didn't stop him last year from taking point on the negotiations that put NBC in the Spanish-language-TV business with the \$2.7 billion acquisition of Telemundo. Subsequently, Burgess spent another \$300 million on local Spanish-language stations to fill out the network's distribution. And before that, he added KNTV(TV) San Francisco to NBC's station portfolio.

In addition to his main job—finding the next big thing for NBC to get involved with—Burgess sits on the president's council, which comprises NBC Chairman Bob Wright's top lieutenants.

Burgess's job is not exactly 9 to 5. "It's not like investment-banking hours either but sometimes it gets close," he says. "The job is to look at stuff. Then God forbid you should find something, it gets even harder in terms of the execution."

Burgess was born in the U.S. but spent just about his entire childhood in Germany, where his American father was stationed in the military. His mother is from Bavaria, and German is his native language. In fact, he holds dual citizenship in the U.S. and Germany. Except for a slight accent, however, you wouldn't know he wasn't raised in the U.S.

Almost since he can remember, Burgess has been fascinated with U.S. pop culture and media. "When you grow up in Germany, you get a lot of cultural imports. And with my family

association with the U.S., I've just always been interested in Anglo-American media generally speaking, especially music and video. I've always had a bit of a media-entertainment and information-technology type of bug."

Right out of college, in 1990, Burgess joined the London office of Goldman Sachs, where he specialized in commercial real estate and corporate finance transactions. Two years later, he shifted to the firm's Frankfurt, Germany, office.

A year after that, in 1993, he went stateside and back to school, earning an MBA from Wharton. Then, in 1995, he went to work for PepsiCo at the company's New York-area headquarters, focusing on merger-and-acquisition activity.

In 1998, he joined NBC as director of business development. About a year later, he was promoted to chief financial officer of the NBC TV Network. A major mandate during the almost two years he was CFO was cutting affiliate compensation, although he prefers the phrase "realigning the economic incentives" between the network and the affiliates. In any event, he says, the relationship with affiliates is "much more positive" now that the two sides are focused on finding ways to work together.

At 35, Burgess hasn't settled down enough to get married, but that's about to change. He's engaged to wed Saira Chaly, a consultant with McKinsey & Co., on Sept. 6 in New York.

Burgess is also a bit of an athlete. He's an avid skier who says his favorite slope is St. Anton in Austria. Back in his school days, he was also a competitive archer, attaining the German Vice Championship in the sport. He even tried out for the Olympics, but that didn't pan out. Today, Burgess has broader targets in his sights—acquisition targets.

"I'd love us to go a little bit heavier in content," he says of future acquisitions or ventures. "How heavy and at what time are open questions." Or as the French say, *qui le sait?*

—Steve McClellan

Brandon Burgess

Executive vice president, business development, NBC



B. Dec. 3, 1967, Aberdeen, Md.

EDUCATION

B.S., finance, European Business School, 1990; MBA, Wharton School, 1995

EMPLOYMENT

Investment banker, Goldman Sachs, London, 1990-93; mergers and acquisitions specialist, PepsiCo, New York, 1995-98; director of business development, NBC, New York, 1998-99; chief financial officer, NBC Television Network, 1999-2000; current position since 2000

PERSONAL

Engaged



FATES & FORTUNES

Broadcast TV

DAVID R. BLASZKOWSKI, local sales manager, KMGH-TV Denver, joins KTLA(TV) Los Angeles, as national sales manager.

TAMMY VILLABOY, account executive, WSTR-TV Cincinnati, joins WBDT(TV) Dayton, Ohio, in the same capacity.

Cable TV

At Time Warner Cable, Stamford, Conn.: **FRANK BONCIMINO**, VP/partner, telecom, media and networks, Cap Gemini Ernst & Young, New York, named senior VP/chief information officer, IT; **ERIC J. PETRO**, senior VP, finance and planning, Walt Disney Studios, Burbank, Calif., joins as senior VP, finance.

COLLEEN LANGNER, director, marketing and sales, Cox Communications, Orange County, Calif., promoted to VP.

TOM WILLIAMS, senior director, technology, Comcast Cable, Baltimore, promoted to director, engineering and technology, Maryland/Delaware region.

Journalism

LISA TODOROVICH, executive producer, "Live Online" segment on *The Washington Post* Web site, joins ABC News, Washington, as deputy political director.

JEAN CASAREZ, weekend anchor/legal reporter, KOLO-TV Reno, Nev., joins Court TV, New York, as reporter, daytime trial coverage.

LISA GUERRERO, reporter, *Regional Sports Report*, Fox, joins ABC Sports, Los Angeles, as sideline reporter, *Monday Night Football*.

Programming

BARBARA BENNETT, senior VP/treasurer, Discovery Communications, Silver Spring, Md., promoted to executive VP/CFO.

GREG D'ALBA, executive VP, CNN Sales, Atlanta, promoted to executive VP/COO, CNN Advertising Sales and Marketing.

PAUL E. SCHREIBER, VP, domestic syndication, Carsey-Werner-Mandabach Distribution, Chicago, promoted to senior VP.

At NBC, Burbank, Calif.: **JENNIFER SKORLICH**, VP, publicity, non-primetime programming, specials and alternative programs, adds Bravo cable channel to her duties; **LOREY ZLOTNICK**, VP, marketing, Sony Pictures Digital, Los Angeles, joins as VP, consumer marketing, Bravo; **MITCH SALEM**, VP, business affairs, promoted to senior VP.

MIKE PEARL, senior VP/executive

LISA GUERRERO
ABC SportsBARBARA BENNETT
Discovery

producer, Turner Sports, Atlanta, joins ABC Sports, New York, in the same capacity.

DAVID GILES, director, VH1/CMT Research, New York, promoted to VP.

ALVIN PATRICK, executive producer, MTV, New York, named VP, production, CTN: College Television Network, New York.

At NFL Network, New York: **CHARLES COPLIN**, senior director, broadcasting, named VP, programming; **DANIEL MARGULIS**, director, programming, YES Network, New York, joins as director, program acquisitions.

Media

ANNE GLEASON, marketing manager, Windows to the World Communications Inc., Chicago, promoted to director, marketing, direct response.

Radio

TREVOR OLIVER, director, operations, Premiere Radio Networks, Los Angeles, promoted to VP.

Advertising/Marketing/PR

PAUL FIORE, manager, MMT, New York, promoted to VP, director, sales.

WHAT'S YOUR FATE?

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

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WSYX-TV in Columbus, OH seeks a National Sales Manager. Responsibilities include administering national advertising sales plan, identifying objectives, strategies and action programs to produce revenue toward the achievement of set revenue and share goals, providing direction and motivation for National Rep Sales personnel and facilitating an enthusiastic, team oriented, hands on sales culture. Must have a minimum of 4 years experience in Television Advertising Sales or National Rep Firm experience, prioritize and organize effectively to meet strict deadlines and a proven successful sales record. Travel in performance of duties. Qualified applicants should send resume and cover letter to WSYX-TV, 1261 Dublin Road, Columbus, Ohio 43215, Attn.: Human Resources. EOE & Drug Free. Check out this and other Sinclair Broadcast Group opportunities at www.sbgj.net.

ACCOUNT EXECUTIVE

WPBF, local ABC affiliate, has an opening for an Account Executive. This individual will have a proven success record and 3-5 years broadcast sales experience. Scarborough and TVScan experience a must. WPBF, a Hearst-Argyle managed station, is an Equal Opportunity Employer, Qualified Women and Minorities Are Encouraged To Apply. Interested? Please mail resume to: WPBF, 3970 RCA Blvd. Suite 7007, Palm Beach Gardens, FL 33410 Attn: Nicole Napoli, fax 561-694-1370, e-mail: nnapoli@hearst.com

RADIO

News Careers

SPORTS TALK SHOW HOST

A major market 50kw station is seeking a CREATIVE, aggressive personality with a SENSE of HUMOR and SHOWMANSHIP who can conduct a compelling, entertaining, high-energy and fun sports talk show. This individual must be able to develop great topics, schedule interesting guests and have a sense of production. Candidates should have talk show experience and must think outside of the box. Traditional "scoreboard readers" and sports reporters need not apply. Show us you are not afraid to color outside the lines! Let us hear your BEST work. We are an Equal Opportunity Employer. Send air-check and resume to: Box #BC707, c/o Broadcasting & Cable, 360 Park Avenue South, New York, NY 10010, Attn: Yuki Atsumi.

ACCOUNT EXECUTIVE

WISH-TV is seeking an energetic and highly motivated individual who loves to sell. In return you will find WISH-TV to be a very rewarding career. Prior sales experience is preferred but not required. Please send your letter and resume to: Allen Douglas, Sales Manager, P.O. Box 7088, Indianapolis, IN 46207. No Phone Calls. WISH-TV is an Equal Opportunity Employer, M/F.

SALES MANAGER

WLFI-TV, a LIN Television station, has an opening for a Sales Manager. Must have strong people skills to lead, motivate, and train. Television and sales experience a must. Effective planning and execution of sales strategies essential. Send letter and resume to Mike Johnston, Station Manager, P.O. Box 2618, West Lafayette, IN 47996. WLFI-TV is an Equal Opportunity Employer, M/F.

ACCOUNT EXECUTIVE

UPN44 WTOG-TV is looking for a motivated Account Executive. Must have minimum 2 years media sales experience, possess excellent people and computer skills, great attention to detail and an obsession for winning. Please send resume to: HR, WTOG-TV, 365 105 Terrace NE, St. Petersburg, FL 33716 or email rschrutt@wtogtv.com. EOE

NATIONAL SALES ASSISTANT

A unique opportunity is available for a national sales assistant for WLFI-TV and WANE-TV in Indianapolis. If you have good communication skills and computer experience including Microsoft Word and Excel, this position could be for you. Experience with VCI and National Rep Firms a plus. Please send letter and resume to: Terry Glaser, WLFI/WANE c/o WISH-TV, P.O. Box 7088, Indianapolis, IN 46207. No phone calls please. WISH-TV is an EOE, M/F.

For Sale Station

FLORIDA LPTV "CP"

Port St. Lucie/Stuart, FL Ch35, 50KW, \$75k or best offer. Must sell. Call (954) 340-3110 or email tvchannel35@aol.com

News Careers

ASSIGNMENT MANAGER

WTVD-TV, the ABC Owned Station in Raleigh-Durham, North Carolina has an immediate opening for an assignment manager. The assignment manager supervises all assignment desk operations, including planning of daily content and logistics. The assignment manager supervises and schedules a staff of assignment editors. At least three years experience managing desk operations is required. Knowledge of the Raleigh-Durham market is preferred. Send resumes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE

News Careers

ANCHOR/REPORTER

WATE 6, in Knoxville, TN has an immediate opening for an Anchor/Reporter. Duties include nightside reporting and anchoring 10pm newscast. Successful candidate must be an aggressive journalist who knows how to dig and knows how to tell a compelling story. Previous anchor experience is a must. If you thrive on breaking news, enterprising exclusives and enjoy whipping the competition, rush your tape and resume to: WATE 6, Attn: PERSONNEL, 1306 N. Broadway, Knoxville, TN 37917. No phone calls, please. EEO Employer.

ASSISTANT NEWS DIRECTOR

Hands-on manager of day-to-day news operations. Oversee desk, producers, reporters. Send resume, references and statements of management and news philosophies. 5 years experience. WFMZ-TV is an innovative news leader located within a short drive of Manhattan, Philadelphia and the Pocono Mountains. Apply to Job #L073, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. No phone calls please. EOE

ASSISTANT NEWS DIRECTOR

Act as deputy to the News Director. Oversee all aspects of news operations (editorial, logistics, budget, staff schedules) in News Director's absence. Serve as liaison between the News department and other station Departments including Communications and Creative Services. Oversee new news projects. Strong Editorial-background, and a min of 5 yrs of management exper req'd. Degree preferred. Send resume to: KYW-TV Human Resources, Attn: (Assistant News Director), 101 S. Independence Mall East, Philadelphia, PA 19106 or fax to (215) 238 4899. EOE ADA M/F

PHOTOGRAPHER

WOTV 41 News wants a journalist who happens to be a photographer. If you're a person with a creative eye, a great work ethic, with an attitude to match, and would like to be a contributing member of a storytelling team, please rush your resume to: Reggie Espolon, Chief Photographer, WOTV, 5200 W. Dickman Rd, Battle Creek MI 49016. NO PHONE CALLS PLEASE. Careers@wotv.com EOE

Designer Careers

GRAPHIC DESIGNER

KGO-TV, ABC 7 in San Francisco is looking for a creative & talented staff designer. Daily responsibilities incl. producing still & animated news graphics, specialty graphics, & support for promotion, print & web design. Bachelor's Degree in Graphic Design or related field. Must have experience in news broadcast design. Must be proficient in Macintosh & associated software: After Effects, Photoshop, Illustrator & Quark. Quantel & 3-D experience a plus. Must be able to work flexible hours & overtime. Please send reel & resume to: KGO-TV / ABC 7, 900 Front Street, San Francisco, CA 94111, Attn: Human Resources Department. NO PHONE CALLS ACCEPTED EOE

Executive Careers

DIRECTOR

University of Alabama, Center for Public Television and Radio. Oversees operations, personnel, budgeting, community support for the broadcasting facilities. Must have proven track record in fundraising. Visit jobs.ua.edu for more information and to apply. Closing date 7/10/03. EOE/AA

Various Careers

At NBC we have the programs, the ratings and the stars. If you are a high-energy individual looking for a great career opportunity, NBC is looking for you. The potential for success is amazing - yours as well as ours. **TECHNICAL DIRECTOR/OPERATIONS ENGINEER (COS # 320063)** As Technical Director, you will be an essential member of the Engineering team for our top rated News broadcasts. Job functions could include many aspects of our operation, including TD, Audio, Tape, Ingest/Shading and Master Control. **Qualifications** include a minimum 2 years operations experience at a mid to large market news station with a demonstrated expertise in several of the functional areas listed above. Technical or Undergraduate degree or equivalent experience desired. Strong computer skills a must. Must have good communication and interpersonal skills and the ability to work accurately under pressure. Ideal candidate would have SBE Certification and preventative maintenance skills. **SNG/BROADCAST TECHNICIAN (COS#320055)** The Broadcast Technician is responsible for the operation and maintenance of the SNG and ENG trucks. Also, assists with the installation, operation and maintenance of studio and transmission systems. Operates and maintains SNG/ENG vans and equipment. Coordinates and arranges SNG/ENG live shots and assists in the installation, calibration, modification, and maintenance of broadcast video equipment. Maintains parts inventory and places orders with vendors when necessary. Completes paperwork, logs, records, and tracks maintenance of SNG/ENG trucks. Performs other duties as assigned. **Qualifications** include a High School diploma and a complete understanding of signal flow and broadcast measurements. Must have knowledge of low level RF and microwave propagation. Society of Broadcast Engineers (SBE) Certification preferred. Must have or be able to obtain Class B or better Commercial Driver's License and a Department of Transportation (DOT) Physical Examination Certificate. May be subject to periodic, random, drug and alcohol screening as required by state and/or federal law. Minimum 2 years television experience a must. Experience in military electronics or radar and equivalent trade school is helpful. **Please Submit Resume** to: John Pryor via email: opportunities@gecareers.com, referencing the COS#. NBC 5 IS AN EQUAL OPPORTUNITY EMPLOYER; NBC 5 JOB HOTLINE (817) 654-6476

TELEVISION

Technical Careers

SENIOR PRODUCT
APPLICATION ENGINEER

For integrator of h/ware & s/ware eqpmt in Mason, OH. Duties: Manage aspects of product dvlpmt for Digital TV & High Definition Radio. Support Sales & Customers w/advanced Digital TV solutions encompassing storage networks, IP networks, ATM, Private Line, microwave, satellite & RF propagation systms. Support Neural Audio technology & other s/ware & h/ware dvlpmt for High Definition Radio-In-Band On Channel (IBOC) systms by participating in architecture & dsgn reviews; creating product definitions for data broadcast mgmt as well as s/ware & h/ware solutions for use in Digital TV; Work w/other Engrs within & outside of Co. in creating data broadcast systms to meet Digital TV standards using MPEG-2 ATSC & DVB standards & technologies; Participate in meetings on new product dvlpmt, field issues & business plans. Provide consulting dvlpmt activities for Broadcast Mgr product line incl: dvlpng engg product reqmts documents; defining script language reqmts to support Broadcast legacy eqpmt interfaces to Broadcast Mgr product line; s/ware code to interface devices to Broadcast Manage systm; Work w/software & h/ware dvlprs to communicate customer needs & understanding potential impact, document communicated & derived reqmts, & other tech'l documentation; Write & integrate s/ware solutions for eqpmt systms managements & control using SNMP & other scripting langs; Support s/ware & h/ware implmtn by participating in architecture & dsgn reviews; exp in working w/IP over MPEG-2 encapsulation eqpmt is reqd; knowledge of MPEG-2 ATSC & DVB standards & technology is also reqd. Knowl of different communication methods such as digital modulation techniques, comp networks & wireless networks are essential; knowl of SNMP & other mgmt protocols is essential. Knowledge of WANs/LANs & interconnection of such systms over fiber, copper, wireless & combo thereof are essential; & knowl of multiple-operating systms, such as Windows, Linux & Unix as well as multiple-progmg langs & envrmts, such as VB, C++ (Object Oriented Prmg), HP Open-View™ & CORBA. Knowl of Neural Audio technology is reqd. Reqs: Masters (or equiv) in Electrical Engg. 2 yrs exp in job offd or 2 yrs exp in Systms Dsgn engg pos. Will consider applicants w/any suitable combo of education training & exp. Respond to: Mr. Ken Okamoto, HR Director, Harris Corp/BCD; 4393 Digital Way, Mason, Ohio 45050-7604

MAINTENANCE ENGINEER

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Four Companies Offer Bids for VUE Assets

Continued from page 1
bidders wouldn't mind owning) and Universal Music (which no one wants).

A few myths emerged in the frenzy following last Tuesday's meeting of Vivendi Universal's board of directors to review bids that had been submitted eight days earlier. One is that a second round of bids is due in two weeks. (In fact, no deadline has been set; the company is scheduling talks with the players.) A second myth is that the board has established an \$11.5 billion floor for the next round. (Not true, said one Vivendi adviser involved in the auction.)

A third is that oilman Marvin Davis has been shut out of the next round of bidding. That's not quite true, but his investor group was firmly told that he must substantially raise his bid.

That's in large part because Davis has nothing else to bring to the table. Whereas Vivendi once was focused on getting as much cash for Vivendi Universal Entertainment as it could, the company is signaling an increased willingness to continue to stay in for a piece, either by keeping shares in the buyer or by carrying interest in an entertainment subsidiary of the company that eventually gets the prize. Vivendi, said one executive involved in the auction, "is looking not at price but at value."

Only four companies actually submitted bids: John Malone's Liberty Media (the strongest bidder), MGM (which moved to sell \$500 million in assets last week), an investor group led by Edgar Bronfman Jr. (backed by Cablevision Systems, which agreed to buy MGM's \$500 million in assets), and Davis.

General Electric didn't actually bid but only proposed a merger of VUE and its NBC subsidiary. Viacom didn't even go that far, telling Vivendi orally that it's interested in VUE's cable networks.

Vivendi wanted offers for Universal Music as well, a troubled company in a troubled sector that none of the suitors is eager to buy. That lack of enthusiasm was depressing the price put on the other assets, so Vivendi decided to keep it, attempt to turn it around itself and then probably sell it later.

Liberty CEO Malone has been seen as the leading bidder because he has substantial financial capacity and a public stock to use as a currency and—unlike Viacom or GE—is actually will-

ing to buy what Vivendi says it wants to sell.

But Malone surprised everyone last Thursday by agreeing to pay \$7.9 billion to acquire Comcast's end of their partnership in QVC. That plus VUE would com-

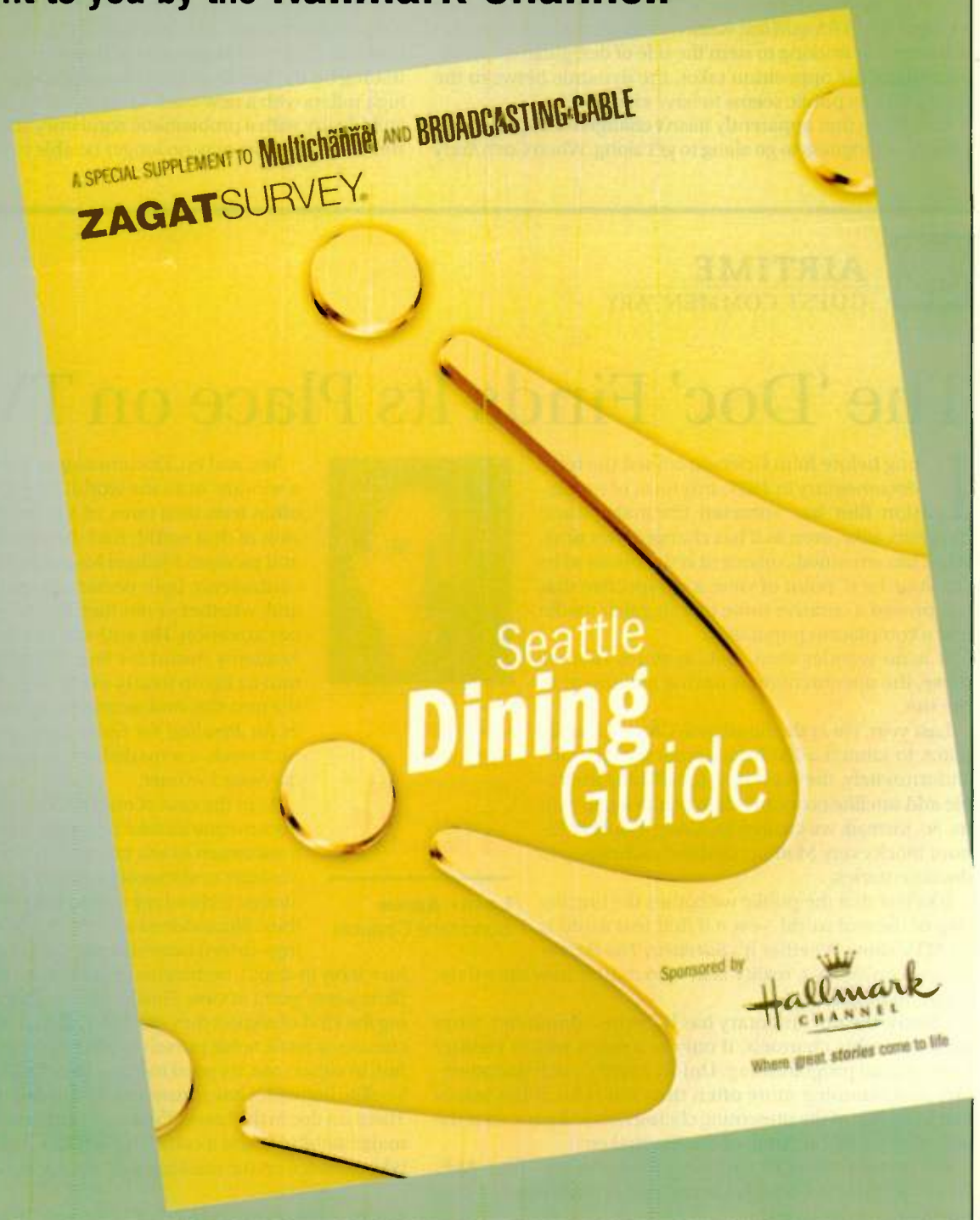
mit Liberty to \$19 billion-\$20 billion, a huge stretch even for Malone, whose financial engineering over the past several years leaves him with lots of stray assets to borrow against. Morgan Stanley media analyst Richard

Bilotti estimated Thursday that, even if Malone snags both deals, he'll have \$2.5 billion in borrowing capacity left over.

Vivendi is only loosely following the auction process it has laid out, and following this slow-

ly bouncing ball is a little tricky. "Viacom didn't bid at all and is still in the game," said an executive with one of the bidders. "Davis bid for it all, as they asked, and is pretty much out of it. Go figure." ■

Watch for the **CTAM Dining Guide** in the July 14th edition of *Multichannel News and Broadcasting & Cable*, generously brought to you by the **Hallmark Channel**.





EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

Use It, Don't Abuse It

There is a classic short story, "The Monkey's Paw," about a man who wishes for money. His wish is granted when he receives an unexpected windfall. Unfortunately, it is compensation for the death of his only son in a horrible accident. The moral, of course: Be careful what you wish for.

Some broadcasters may have put themselves in a similar position, having wished for the return of the 35% audience-reach cap, only to find that it comes at a much higher price—major reregulation—than they had bargained for. Broadcasters may have misplayed their hand, but there was a wild card in the deck: a general backlash against deregulation from a loud and Internet-mobilized opposition. Without that, the scenario might well have played out as a traditional inside-the-Beltway horse trade. As it is, there is much finger-pointing and backpedaling. The former is pointless; the latter may be too little too late.

The moveon.org crowd has since moved on to straw presidential polls and the '04 race, but it will likely turn its attentions back to the media-ownership issue during the July hearings that accompany the pending rereg bills. And there are other interested observers. With its merger with SAG gone a cropper, AFTRA said last week that its immediate attention will return to working to stem the tide of deregulation. Whatever shape the opposition takes, the dynamic between the media and its public seems to have changed.

One thing that apparently hasn't changed is some broadcasters' willingness to go along to get along. When Cox's Andy

Fisher was asked whether his company would trade some editorial independence—i.e., acquiesce to more public-interest obligations, in exchange for a 35% cap—what should have been an unequivocal no was a noncommittal "I can't predict Cox's position on speculative legislative provisions." It's an ambivalence about regulation that too many broadcasters share.

Well, we can predict the position of anti-dereg forces when broadcasters come asking for digital must-carry. Having shown themselves willing to trade away freedom for strategic advantage, broadcasters can expect all manner of content and structural regulations as the quid pro quo for digital carriage. Our fear is that they will be willing to make that bargain as well.

If anti-dereg forces have their way, their cobbled-together creation would, among other things, exhume the 35% cap and the ban on newspaper/broadcast crossownership, boost indecency fines and the threat of license revocations, break up some radio clusters, establish programming quotas, and create additional public-interest and reporting requirements.

In "The Monkey's Paw," the old man is persuaded by his wife to wish his dead son alive again, only to find that he is now a mangled, undead creature. Local broadcasters have helped create their own monster. Some by sacrificing too much in their power struggle with the networks, others by trading on the freedoms they have already gained as though high rollers with a new stack of chips rather than stewards of an industry with a problematic regulatory status. It is a monster their lobbyists may no longer be able to control.



TWO CENTS

"[Buddy] Hackett was funny the minute he screwed up his face to speak, becoming part cherub, part devil, as required."

RICHARD SEVERO, *The New York Times*

"[Buddy] Hackett's Costello comes across, as many comics do in private life, as a lonely and sad man, and I felt Mr. Hackett did a good job of portraying that—even though I never sensed gloom in his own makeup."

ROGER EBERT, *Chicago Sun-Times*, on Buddy Hackett and his role as Lou Costello in *Bud and Lou*.

"They will attract huge audiences because Americans want heroes, choose them arbitrarily with a big assist from the media, and Lynch now fits the bill, even if stories about her heroism turn out to be greatly inflated, if not mythical."

HOWARD ROSENBERG, *Los Angeles Times*, on the inevitable made-for-TV movies about the Army Private Jessica Lynch.

"[The critics' tour] will be 19 days of high hopes and hyperbole. Every new show is going to be a hit, half of 'em classics in the making. That's what we'll hear. That's even what we'd like to believe. But of course we know about best-laid schemes."

NOEL HOLSTON, *New York Newsday*, on the Television Critics Association press tour.

"There's no question I'm seriously considering [running for the Senate]. But I have to figure out, because I'm a realist ... whether I can break through the clutter of the show."

JERRY SPRINGER to Fox News Channel's Sean Hannity and Alan Colmes.



AIRTIME

GUEST COMMENTARY

The 'Doc' Finds Its Place on TV

Long before John Grierson coined the term *documentary* in 1927, this form of nonfiction film has attracted filmmakers and filmgoers alike, even as it has changed over time. What has remained consistent is the power of its "in-your-face" point of view, a perspective that has proved a curative tonic to a sluggish media and a complacent population.

It is no wonder then that, in times such as these, the documentary is having a moment in the sun.

Last year, we at the Sundance Channel made plans to launch a 24/7 documentary channel. Unfortunately, the economy, specifically the cable and satellite economy, didn't quite agree with us. So, instead, we created DOCday, a weekly 12-hour block every Monday devoted exclusively to documentaries.

It's clear that the public welcomes the bracing slap of the real world—even if that real world is an MTV show. Whether it's *Survivor*, *The Bachelor* or even *Jackass*, reality is in—no matter how unreal the situation might be.

Clearly, the documentary has become a dominant genre on many cable channels, if only as a quick way to venture into original programming. Unfortunately, such documentary programming more often than not reflects the values and branding of the presenting channel more than it does the esthetic and moral vision of the filmmaker.

But besides reality TV, isn't every programmer—from A&E, HBO and MTV to Comedy Central and Animal Planet—producing documentaries?



It's clear that the public welcomes the bracing slap of the real world.

LARRY AIDEM
Sundance Channel

invariably in-depth, tremendously passionate reflections of the filmmakers' point of view. Finally, documentary films are gaining the kind of respect they are due. Call it a tool for social discussion or just a noble pursuit to put a spotlight on our times, but, in either case, it's good to know that, finally, the cable and satellite industries have answered that all-important question: There is a doc in the house. Even more important, there's a filmmaker behind it and a cable and satellite industry willing to take a chance on the message they want to send.

Aidem is president and CEO of Sundance Channel.



"'Adult' animation can be moving, thought-provoking, silly and uproarious. It should always be more entertaining than the New TNN's lineup."

CHARLES SOLOMON, *Los Angeles Times*, on TNN's new adult animation block.

"My personal favorite reality viewing this summer is watching TV producers and the networks undermine themselves in their hurry to exploit the reality craze."

MATTHEW GILBERT, *The Boston Globe*, on reality TV.

WE LIKE LETTERS

If you have comments on anything that appears on these pages and would like to share them with other readers, send them to Harry A. Jessell, editor in chief (e-mail: hjessell@reedbusiness.com, fax: 646-746-7028 or mail: BROADCASTING & CABLE, 360 Park Avenue South, New York, NY 10010).

**P.J. BEDNARSKI**
EDITOR

It's Only Television

HBO is very good at telling us it's very good

If you watch HBO, you know you can depend on seeing some pretty good television. Some of the television is better than most of the movies. But I would like to calm you down. Despite what they say, HBO is television.

I feel almost unclean in saying this, but HBO has done such a spectacular job telling us over and over it is "critically acclaimed" (I can hear the HBO music in my head as I type the word) that its virtually 34 million viewers or so believe it, unswervingly. People seemed to have made such an effort to like *Arli\$S* and, if they couldn't, admitted it the way you might if you tried and tried but couldn't master a card trick.

No one gives that much effort to anything on broadcast-network television, because broadcast TV has taught them that it has a load of flotsam in the truck and, hey, if you don't like this one, maybe the next one will do.

That's not like HBO. There are no commercials on HBO; there are, between programs, sometimes 15 or 20 minutes of pure promo, all of which makes its point over and over again.

You know the slogan, and, to everybody's credit at HBO, you believe it.

HBO is adored and gets publicity as good as it gives. The day after the season premiere of *Sex and the City*, a New York newspaper owned by a man whose two-syllable last name contains one that rhymes with "schlock" called it "Best Sex Ever." On the front page.

Well, it wasn't. *Sex and the City* has been so predictable that, for the first time in its history, I don't even want to see Kim Cattrall naked, very much.

True, her breasts are not like others you see on broadcast television, because sometimes they're uncovered.

And, altogether, the language isn't like what you hear on television. But, assuming you've reached a certain age, you've heard salty, funny bad language before, told stories about sexual exploits, and seen naked most or all of the parts of the sexual creatures that interest you.

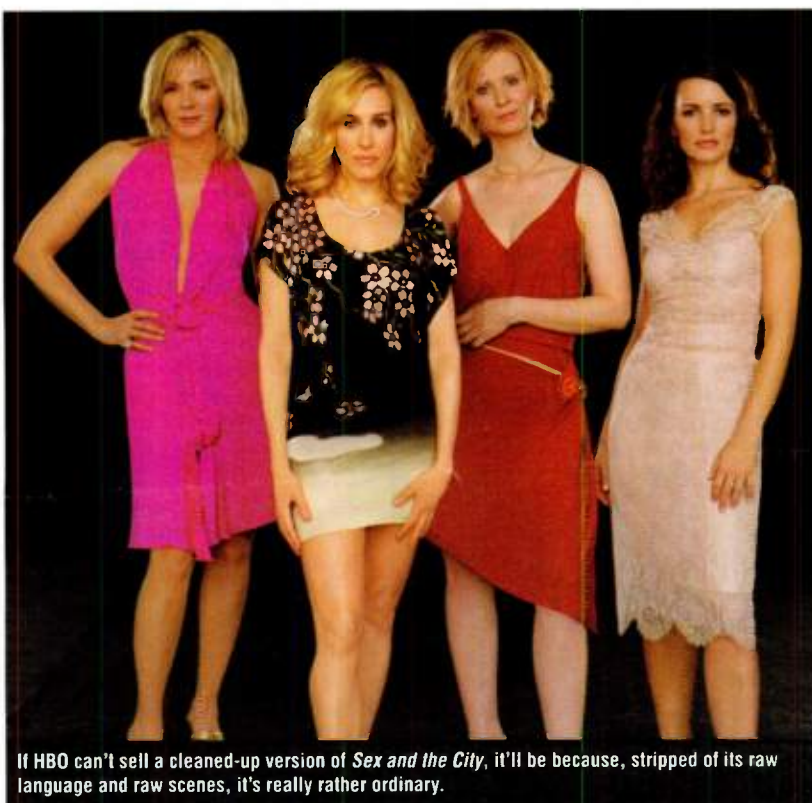
So, as in life, as Carrie Bradshaw might say, that leaves the storyline. This year, *Sex and the City* isn't cutting it for me. And that has made me real-

ize that, if HBO can't sell a cleaned-up version in syndication, it'll be because, stripped of its raw language and raw scenes, *Sex and the City* is really rather ordinary.

I have been in awe of *The Sopranos* in the past, but the last batch didn't connect. It seemed almost deliberately unfocused. Plot lines evaporated. It wasn't must-see. It wasn't must-

I also think it gets so much praise because viewers and critics have become accustomed to watching HBO less critically. In fact, HBO's success as a brand relates directly to the fact that it delivers most of what it promises. It is not like Showtime because its executives decided that HBO really could be better than average.

It's not like the broadcast networks



If HBO can't sell a cleaned-up version of *Sex and the City*, it'll be because, stripped of its raw language and raw scenes, it's really rather ordinary.

speculate. It wasn't must-talk-about. Likewise, *Six Feet Under*, utterly brilliant in the beginning, seems now to be a better idea than it is a weekly program. That series and *The Sopranos* might have been more consistent if they knew that they were ending and stuck to the original plan. David Chase, go home.

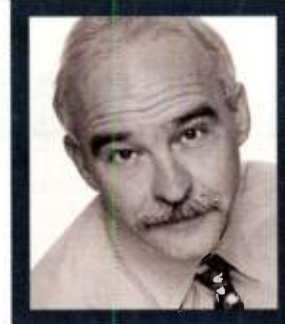
But it's also true that nobody at a commercial network would accept the idea of a drama set in a funeral home (though, oddly enough, I think they could see it as a sitcom). Yet, for all this grousing, I admit: HBO is different enough that good, unusual ideas get turned into great, sometimes spectacular television. For that, the network deserves most of the praise it gets.

either. They announce series based on a need to fill a full schedule and satisfy a ridiculously diverse audience. They schedule those shows based on one little old pilot episode. Promotion of a show depends on its place on the schedule. You don't see, even in the summer, the kind of movie-length trailers HBO gives its own shows. And if a series doesn't last four or five seasons on a broadcast network, it is, bottom line, a failure.

Nothing on network television says it's special.

So HBO, sensibly, says it. But really, it's just television. ■

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Small Duops, but at a Price

Continued from page 1

On June 2, the FCC relaxed many of its ownership rules for TV and radio, including the so-called duopoly rules that limits the number of markets in which a single company may own two TV stations.

Prior to the June 2 rulings, ownership of two stations was limited to the top 50 markets or so. By simplifying the rule on June 2, the FCC opened up dozens of midsize markets for additional or first-time duopolies. But the ruling still bars duopolies in small markets by banning pairings among the market's four top-rated stations. In effect, duopolies are off-limits in markets with fewer than five commercial stations.

However, details of the rules released last week say that the FCC will consider waivers of its duopoly limits for a variety of reasons.

As with the old rules, duopoly waivers will be considered if one of the stations has failed or is failing or if the deal would advance an unbuilt construction permit.

Now, however, sellers do not need to demonstrate that an out-of-town buyer could not be found. Where once the FCC viewed an out-of-town buyer as preferable because a separate voice would remain in the market, the commission now says that an in-market buyer is often the most likely to deliver public-interest benefits. "The efficiencies associated with operation of two same-market stations, absent unusual circumstances, will always result in the buyer being the owner of another station in that market," the FCC said.

Waivers also will be considered on a case-by-case basis in markets with fewer than 11 stations, which encompasses all but 38 of the country's 210 markets. The largest markets eligible for such waivers are Detroit (No. 10), Sacramento (19) and Pittsburgh (21), Baltimore (24) and San Diego (26).

Criteria for consideration:

- Pairing would "reduce a significant competitive disparity" between the merged stations and the market's dominant station.
- At least one station is UHF.
- One of the merged stations could better complete the transition to digital transmission.
- Owner documents that the merger is needed to preserve a local newscast.
- Buyer certifies that increased news or other public-interest programming benefits will result.
- Stations' outer, or "grade B," signal contours don't overlap and are not to the same geographic areas via cable or satellite TV.

One deregulation opponent, already incensed by other changes in the ownership rules, was ambivalent about the liberalized waiver criteria. "The bottom line is that the waivers allow even more combos, but we're gratified the FCC will require at least some recipients to demonstrate they are fulfilling commitments" to increasing news and local programming, said Cheryl Leanza, deputy director of Media Access Project.

Another industry observer questioned whether station operators will bother bulk-ing up given the restriction on selling duopolies obtained with waivers. For a top-four duopoly to be sold intact, a second waiver must be obtained, industry officials presume, demonstrating public-interest benefits beyond those achieved by the original owner. "Entities that create a duopoly and improve the performance of the stations will also have difficulty selling the combination," said Blair Levin, a Legg Mason analyst.

In another revelation from last week's order, Salt Lake City, Phoenix and Washington appear to be surprising candidates for three-station TV triopolies. The new rules permit triopolies for the first time, as long as the market contains 18 TV stations. Those three markets meet the 18-station quota because relatively distant cities or towns are considered part of their Nielsen Designated Market Area. In the case of Salt Lake City, the 36th-ranked DMA, the market also includes Provo and Ogden, Utah. Phoenix, ranked 16, includes Flagstaff, Ariz., and Washington, with

only 10 stations serving the city directly, encompasses Virginia's Front Royal and Maryland's Frederick and Hagerstown. Six of the seven largest markets are also eligible for triopolies: New York City, Los Angeles, San Francisco, Philadelphia, Boston and Dallas/Ft. Worth.

Meanwhile, deregulation opponents renewed their calls for reregulation by Congress. Sen. Byron Dorgan (D-N.D.) vowed to push for a "legislative veto" that would block implementation of the FCC's changes. "These new rules are wrong-headed and will result in more consolidation and less competition in broadcasting," he said.

In addition to liberalizing the duopoly rules, the FCC's June 2 action raised the audience-reach cap for TV-station groups from 35% to 45%, and it allowed ownership of broadcast stations and newspapers in the same market.

Dorgan backs Senate Commerce Committee-passed legislation that would roll back the national ownership cap to 35% and reinstate the ban on broadcast/newspaper crossownership. The committee continues its examination of deregulation with a July 8 hearing on radio consolidation.

FCC Commissioner Jonathan Adelstein, one of the two dissenting votes against the changes, supplemented his shorter June 2 statement with a 39-page attack last week. "Public outrage from all sides of the political spectrum continues to mount against the FCC's decision," he said. "We've now heard from nearly 2 million people, almost all opposed to the decision, an unprecedented outpouring of public concern. Yet we march ahead with our new rules. I'm disappointed my colleagues have refused to suspend the effective date of the new rules, despite the overwhelming public reaction and ongoing Congressional deliberations to overturn the decision." ■

'The bottom line is that the waivers allow even more combos, but we're gratified the FCC will require at least some recipients to demonstrate they are fulfilling commitments' to increasing news and local programming.

CHERYL LEANZA, Media Access Project

Stations to Give Shopping a Try

Continued from page 1

standalone inserts packaged as "Shop at Home Smart Values," that will offer single products for sale in 60- or 90-second spots. The inserts will be live and customized to the 10 local Scripps TV stations.

In addition, Shop at Home will produce up to 20 half-hour and hour-long shows to air in weekend time periods on the Scripps-owned stations. Some of those shows will have holiday themes; others will be tied to products. The shows will air in slots currently occupied by syndicated shows or paid programming and will offer a variety of products. Internet tie-ins are also planned.

"We're in experimental mode," says John Lansing, senior vice president, television, Scripps Howard Broadcasting. "We're still somewhat in search of what is the best formula for retail selling on broadcast television. We're trying to take what is on the Shop at Home network, price and item selling, and turn it into more programs that make sense in a broadcast-television experience."

NBC is hoping to achieve similar results. NBC and ShopNBC are jointly testing a one-hour home shopping show called *Shop & Style*, which will air daily in the morning during August on four NBC-owned stations.

It's being produced by *Dateline* and *Today* show veteran Diane Masciale, who describes the show as "like the last hour of *Today* with the added layer of selling."

But the pitches—and there may be up to 10 of them per episode—will be "very soft sell," she says, not like the constant, in-your-face hawking seen and heard on the cable home shopping channels.

If it works, it could be a new revenue stream for the network and possibly for affiliates. The project is said to have originated out of NBC's Business Development unit headed by Brandon Burgess. He is the network's liaison with the affiliates on the so-called futures committee, which has been working hard to come up with business ventures that the network and affiliates can jointly exploit.

Just as likely, the show, if successful, could go into syndication, but NBC stresses that it has no grand plan.

"If it works," notes Jay Ireland, president of the NBC owned stations division, "it will be a nice problem. We're going to give it a shot and see if it's another potential daytime show that could work."

NBC's daytime "lineup" consists of just a couple of shows.

The syndication product on the O&Os is a mixed bag, including *The John Walsh Show*, which is wrapping up year one with very so-so ratings.

NBC Enterprises has renewed the show, as has the station group, in hopes that *Walsh* will build audience in year two. On WNBC(TV)

New York, the home shopping show will occupy the regular *Walsh* time period, and the talk show will shift to 10 a.m., replacing *People's Court*, which the station has canceled. *Walsh* will return to its 11 a.m. time period on Sept. 1.

Ireland insisted last week that he remains "fully committed to *John Walsh*" and to the rest of the program lineup now slated for the fall 2003-04 season. "But we'll see how this goes. If things work out, that gives us options."

The affiliate futures committee, headed by Hearst-Argyle Television's Terry Mackin, has put together a list of potential projects the two sides might work together on. The *Shop & Style* show isn't on it right now, but "it may go on the list after this experiment is over," says Ireland.

The show will be simulcast on home shopping network ShopNBC

'We're still somewhat in search of what is the best formula for retail selling on broadcast television.'

JOHN LANSING, Scripps Howard

and on NBC-owned stations in New York, Philadelphia and San Francisco from 11 a.m. to noon and in Chicago from 10 a.m. to 11 a.m. It will air live on all but KNTV(TV) San Francisco, where it will be tape delayed. *Shop & Style* will replace the now canceled *Other Half* in the three markets besides New York.

It isn't the first time that broadcasters have tried home shopping formats. In the mid 1980s, several syndicators tried to capitalize on the success of cable networks like HSN and QVC. Among them were Telepictures and MCA, which launched offerings that promised stations a cut of the sales. ABC tried a late-night home shopping program around the same time in an effort to develop workable post-*Nightline* fare. None caught on.

Shop & Style will have two co-hosts yet to be named who will deliver most of the sales pitches, according to Masciale. Celebrities already booked for the show include former supermodel Cheryl Tiegs, who has a line of makeup products. Miss USA Susie Castillo will also host a segment (the network aired the pageant in March).

Ireland said Shop at Home will keep most of the proceeds from sales. *Shop & Style* will have four daily breaks, not for commercials but for promos for NBC's upcoming fall season and other programs.

At Scripps, the stations will get 15% of product sales generated by their home shopping shows, Lansing said. ■

TV Sports

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