



TECHNOLOGY

TDs in HD

CBS unveils HDTV plan

Page 20



JOURNALISM

Newsroom Black Out

RTNDA bemoans minority drop

Page 10

BEDNARSKI

The Toast of TV

Roseanne the wreck

Page 29



# BROADCASTING & CABLE

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August 11, 2003



Rumors persist that media pal Tauzin will leave the House for a well-paid lobbying job.

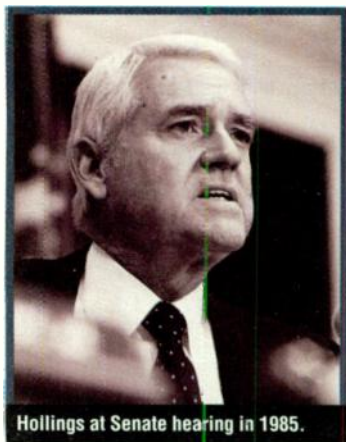
## Will Billy Stay or Go?

BY BILL MCCONNELL

With the Democratic leadership of the Senate Commerce Committee in flux due to the pending retirement of Sen. Fritz Hollings (see page 30), many in Washington are wondering whether there

will be a similar shuffling of the chairs on the other side of Capitol Hill among House Commerce Committee Republicans.

Rumors persist—despite repeated denials from the man himself—that House Commerce Committee Chairman Billy Tauzin will exit Congress for a lu-  
*Continued on page 30*



Hollings at Senate hearing in 1985.

## Fritz Quits

Will not seek re-election in '04 | Page 30

**'I'm still working around the clock for the next year and a half, and of course after that I'll be looking for a job.'**

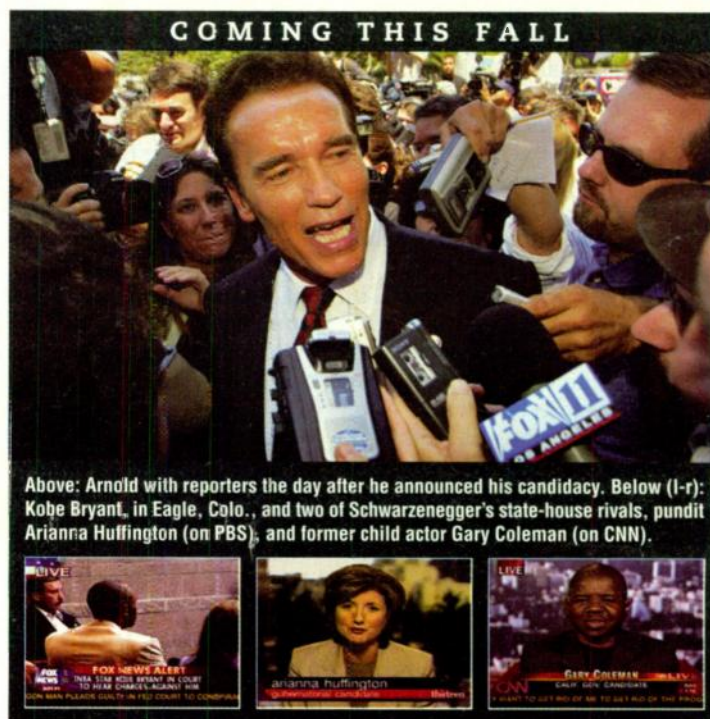
**SEN. ERNEST HOLLINGS,**  
(D-S.C.)

## The Kobe and Conan Show

Show biz, news biz merge as TV chases stories of celebrity crime and politics

BY DAN TRIGOBOFF

Entertainment, journalism, crime, celebrity, politics, sports—all became one in the electronic mixer of television last week. The networks and TV stations sent an army of newspeople to the tiny town of Eagle, Colo., for the Wednesday court appearance of a sports star accused of rape, only to see him upstaged by a movie star declaring his candidacy for governor of California  
*Continued on page 26*



Above: Arnold with reporters the day after he announced his candidacy. Below (l-r): Kobe Bryant, in Eagle, Colo., and two of Schwarzenegger's state-house rivals, pundit Arianna Huffington (on PBS), and former child actor Gary Coleman (on CNN).

AP PHOTO / LEE DELANO

MADISON AVE.

**GOING WAY UP**

**\$110.5B**

New Veronis Suhler Stevenson report says cable revenues will grow 7.5% a year through 2007.

**TV BUYER, PAGE 16**

### SYNDICATION AD SALES

## SNTA Is at DeWitt's End

BY STEVE MCCLELLAN

The question being asked last week after the Syndicated Network Television Association parted ways with its president, Gene DeWitt, is, do syndicators really need an advertising trade association?

There's no clear answer. Apparently the members (dominated by the major studios) think they do. They've retained the same headhunter that found DeWitt—Heidrick & Struggles—to search for his replacement.

But others in the business think they would be better

served by folding SNTA and closing ranks behind NATPE, so that syndicators would at least have one strong association instead of two groups that are in clear disarray. (Ironically, NATPE's new president Rick Feldman was a candidate for the SNTA job along with DeWitt).

Chris Rohrs, president of the Television Bureau of Advertising, wasn't offering any advice, but said he believes the syndicators could thrive in the TVB tent. He said he would contact SNTA's board to look for ways to work together. "I'm open to talk about anything."

One SNTA member reached  
*Continued on page 27*



DeWitt didn't last.

NEWSPAPER

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#BC7537812# JAN04 REG 112

# What Should FCC Do With Shock Jocks?

No easy answers to defining, enforcing indecency rules

By BILL MCCONNELL

**A** group of broadcasters and First Amendment activists want the FCC to back off its threat to revoke station licenses for indecency violations.

The First Amendment Coalition in a petition to the FCC last week argued that threats to toughen enforcement of government restrictions on indecent broadcasts overstep the agency's constitutional authority. The coalition also asked the commission to launch an inquiry into its existing policy for enforcing indecency restrictions—including whether it should exist at all.

"A key factor that has prevented the FCC's indecency policy from being a constitutional catastrophe has been the commission's sense of restraint," wrote Robert Corn-Revere, the coalition's attorney and a First Amendment specialist. "But the agency's reluctance to act as a board of censors appears to be waning."

Corn-Revere argued that the FCC's published guidelines on indecency are too vague to let broadcasters know what programming will cross into prohibited territory. Even worse, he said, the commission relies on confidential informal rulings as precedent for dealing with incoming complaints. "Most are unavailable, thus constituting a body of secret law," he said.

Frustration has been mounting among individuals on the other side

of the issue too. FCC Commissioner Michael Copps has repeatedly asked for an inquiry into enforcement practices, asserting that thousands of complaints about base sexual programming are routinely ignored. He also wants the agency to consider adding violent programming as a category that can be restricted.



WKRK-FM Detroit shock jocks Jeff Deminski and Bill Doyle raised the ire of the FCC with their call-in show.

As a sign of his frustration, Copps last week complained that nearly one year after Infinity station WNEW-FM New York carried out its notorious sex stunt at St. Patrick's Cathedral, no action has yet been taken against the station. Copps also criticized the recent decision to slap WKRK-FM Detroit, also owned by Infinity, with a \$27,000 fine rather than immediately revoking the license over a call-in show focusing on descriptions of extreme, sometimes violent sexual acts. The WKRK-FM case is the same one Corn-Re-

vere said unjustly raised the threat of future license revocations.

"Nothing has changed over the past year in the FCC's enforcement," Copps said.

In the middle is FCC Chairman Michael Powell, who is close to recommending to colleagues a solution to the WNEW-FM case. "If they had taken the time to check with staff, they would have learned that they would have a draft of the decision next week," said an FCC senior staffer.

Powell has stated several times a reluctance to dive into the indecency debate, preferring that the constitutionally treacherous waters of regulating free speech be navigated by Congress. But as programming has gotten raunchier and complaints have increased on Powell's watch the FCC has not only raised the threat of license re-

vocations but made it easier to file actionable complaints. Complainants used to have to provide tapes or transcripts of broadcasts.

The FCC's current rules bar between 6 a.m. and 10 p.m. the airing of indecent content "describing or depicting sexual or excretory organs or activities" in a way "patently offensive by contemporary community standards." What falls under that description is perpetually under debate.

Copps said a deluge of complaints indicates community standards are being breached all the time. ■

## BREAKING...

### Big Three Flat in 2Q

**NEW YORK**—Net revenues for the big three networks were essentially flat in the second quarter at \$2.7 billion, according to numbers compiled by Ernst & Young and released by the Broadcast Cable Financial Management Association last week. Prime time, however, was up 8% to \$1.7 billion, while the late night, morning and daytime dayparts all showed double-digit gains. Sports were down 46% to \$238 million. For the first six months, combined big three revenues are down 6% to \$5.4 billion, due in large part to 2002 Salt Lake City Olympic spending.

### Univision, Sinclair gain

**LOS ANGELES**—Univision stock was up 11% in midday trading Friday after better than expected 2nd quarter earnings results were reported by the company on Aug. 7 after the markets closed. Univision posted a 22% gain in operating cash flow to \$108 million from its TV operations with a 4% dip in revenues to \$288 million. Separately, Sinclair Broadcast reported a 13% gain in second quarter operating profits to \$56 million on a 3% revenue gain to \$196 million. Sinclair's third quarter guidance: Revenues down 2 to 3%.

### Minority Report

**LOS ANGELES**—More Latino/Hispanics and African-Americans landed parts in television shows and movies in 2002 than in 2001, the Screen Actors Guild reported on Thursday. Latinos were cast in 6% of all TV and movie roles, up from 4.8% in 2001. African-Americans were cast in 15.5% of all available roles, the group's highest share ever, up from 14.4% in 2001. Women over 40 got 2% more roles in 2002 than in 2001, 29% of all available female roles. Asian-Pacific Islanders and Native Americans both were cast less in 2001, with Asian casting remaining flat and Native Americans getting only 0.2% of roles, down from 0.37% in 2001.

## BROADCASTING & CABLE

August 11, 2003

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## CONTENTS

### Top of the Week

- BEDFELLOWS** Fox News will air two Democratic presidential debates this fall ..... **3**
- SMOKING GUN** Congressmen say O&Os are behind station programming ..... **3**
- KILL CAP** NASA calls on court to squash 45% ownership limit ..... **3**
- NO RUSH** The suitors aren't exactly knocking down the doors to buy VUE ..... **4**
- A REAL JOB** *Survivor's* Burnett makes the jump to scripted programming ..... **4**
- THE BIG SQUEEZE** DBS providers are moving in on Mediacom's turf ..... **6**
- DIVERSITY** RTNDA, UNITY want summit on minorities in newsrooms ..... **10**

PG 20

Technology



**Vacancy**  
Leitch is hunting for a new CEO

### Programming

- PERFECT 1.0** Small cable nets set to jump 1.0 rating hurdle ..... **12**
- LIFETIME** The net rebounds with two new shows ..... **12**
- SYNDICATION WATCH** ..... **14**
- NIelsen RATINGS** ..... **14**
- NATPE** NBC and Sony will return to the convention floor this January ..... **15**
- MARKET FOCUS:** Erie, Penn. .... **15**
- TV Buyer**
- FORECAST** Media merchant bank VSS predicts growth for all TV sectors ..... **16**
- EBB & FLOW** ..... **16**
- Washington**
- BURNING BUSH** George W. could face embarrassment if 35% cap is vetoed ..... **18**
- CAPITAL WATCH** ..... **18**

### Business

- CABLEVISION** The MSO stays tight-lipped on its DBS plans and audit probe ..... **19**
- GIFT GIVING** Hallmark Channel gets financial help from its card division ..... **19**
- Technology**
- HDTV** CBS is the latest to sign on for NFL HD telecasts ..... **20**
- Tech Focus**
- STATION OPS** Cox TV group has signed a product deal with Avid ..... **21**
- VIRTUAL** Mediacom has install a virtual set in its Des Moines, Iowa studio ..... **21**
- People**
- FIFTH ESTATER** ..... **22**
- FATES & FORTUNES** ..... **22**
- FACETIME** ..... **23**

# Fox News: Home of Democrat Debates?

BY ALLISON ROMANO

It seems that politics does indeed make strange bedfellows: Fox News Channel has announced plans to air three Democratic presidential debates in the coming months.

Last week, Fox and the Congressional Black Caucus Institute unveiled plans to partner with Rupert Murdoch's news channel on two new debates. The first will be held in Baltimore on Sept. 9, the second in Detroit on Oct. 26. Eight of the nine major Democratic candidates have committed to the Baltimore debate. Sen. John Kerry (D-Mass.) is the only one who hasn't said yes yet.

Fox News is often noted for conservative commentary and is run by former Republican strategist Roger Ailes. But Fox prides itself on its political prowess, and still brags about its fairness and balance.

"When there is not a two-party race, it's natural to make a big deal out of the race there is," said Marty Ryan, Fox's executive producer of political coverage. "We think we do the best political coverage of anybody."

Fox will also carry a January Democratic debate just prior to the South Car-

olina primary. ABC News has already hosted one debate with the candidates.

The idea for the latest round of debates sprouted several months ago after conversations between Fox CEO Ailes and U.S. Rep. Elijah E. Cummings (D-

Md.), chair of the Congressional Black Caucus.

Ryan says Fox will keep up its election coverage of both parties. "We'll make a big deal out of the Democratic convention and the Republican convention." ■



Reps. Bennie Thompson and Elijah Cummings and chairman of the Congressional Black Caucus announce the presidential debates with Fox Chairman and CEO Roger Ailes.

## Do Networks Care? Congressmen Say No

BY BILL MCCONNELL

House lawmakers leading the effort to retain the 35% cap on TV household reach claim to have found a smoking gun that proves network headquarters, not local managers, call the programming shots for their stations. But Fox, at whom the gun is pointed, says the legislators are firing blanks.

Reps. John Dingell (D-Mich.) and Richard Burr (R-N.C.) last Wednesday sent FCC Chairman Michael Powell a copy of a letter from Cheryl McDonald, general manager of Fox O&O WDAF-TV Kansas City, to Tim Maupin, director of the Kansas City chapter of the Parents Television Council, telling the community activist that his complaint about the June 10 *Keen Eddie* episode had been forwarded to the Fox home office. "The network, not WDAF TV4, decides what shows go on

the air for the Fox Owned and Operated Television Stations," McDonald wrote.

"The letter makes a mockery of 'localism' " and "confirms that allowing networks to acquire stations in new markets ... will further diminish the number of television stations that have the ability to broadcast programs consistent with the values and tastes of the communities they serve," the lawmakers told Powell.

Dingell and Burr, sponsors of legislation rolling back the FCC's decision to lift the cap to 45%, asked Powell to include McDonald's letter in the FCC's broadcast ownership record and to give it "significant weight" when the FCC takes up petitions to reconsider its ownership changes.

Fox parent News Corp. countered that the network does not dominate O&O programming. "Our GM's letter ... doesn't fully explain that the network only programs two hours per weeknight on Fox O&Os," said spokesman Andrew Butcher. ■

## NASA Asks Court to Smash 45%

BY BILL MCCONNELL

Network affiliates didn't wait until the Oct. 4 deadline to challenge the FCC's TV ownership cap hike in court.

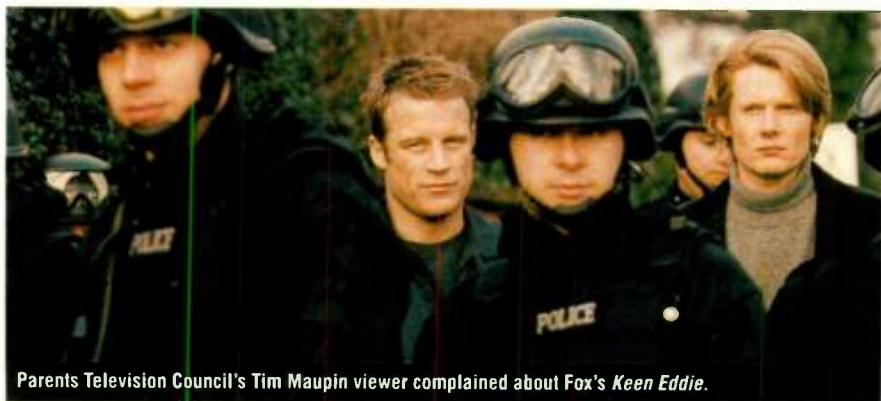
Last week, the Network Affiliated Stations Alliance, which favors maintaining the 35% ownership cap that the FCC just raised to 45%, asked a federal appeals court in Washington to vacate that new limit, arguing the 45% figure is arbitrary, capricious and unlawful.

NASA, which represents 600 TV stations affiliated with ABC, CBS and NBC, says its members will be hurt in contract negotiations if the networks are allowed to buy more stations and gain more negotiating leverage.

The FCC increased the national TV-ownership cap and relaxed other limits on June 2.

The NAB has also filed suit on radio station ownership limits and limits on television duopolies.

Additional lawsuits from opponents and supporters of media deregulation are expected to be filed over the next two months. ■



Parents Television Council's Tim Maupin viewer complained about Fox's *Keen Eddie*.

WEEK OF AUG. 1-7

### B&C INDICES

THE B&C 10



BROADCAST TV GROUPS



CABLE TV MSO'S



RADIO



	CLOSE	WEEK	YTD
Dow Jones	9126.45	-1.2%	9.4%
Nasdaq	1652.21	-4.8%	23.7%

### The B&C 10

	CLOSE	WEEK	YTD
Aol Time Warner	\$15.03	-2.6%	14.7%
Clear Channel	\$38.25	-6.6%	2.6%
Comcast Corp.	\$28.24	-3.8%	25.0%
Cox Comm.	\$31.95	0.5%	12.5%
Disney	\$21.65	-1.2%	32.7%
EchoStar	\$35.35	-2.5%	58.8%
Fox Ent.	\$28.43	-6.1%	9.6%
Hearst-Argyle	\$23.19	2.6%	-3.8%
Tribune	\$46.43	-1.7%	2.1%
Viacom Cl. A	\$41.84	-4.1%	-5.4%

### GOOD WEEK

New Frontier	\$3.20	6.7%	220.0%
Acme	\$7.62	3.1%	-4.4%
Hearst-Argyle	\$23.19	2.6%	-3.8%
Motorola	\$9.27	2.5%	7.2%
Beasley Bcst.	\$13.29	1.5%	11.2%

### BAD WEEK

XM Satellite	\$10.52	-23.6%	291.1%
Mediacom	\$7.39	-21.7%	-16.1%
Charter	\$3.88	-20.3%	228.8%
TiVo	\$8.57	-20.3%	64.5%
Insight	\$11.50	15.6%	-7.1%

### AN OFF WEEK

-4%

Are MSOs scheduling earnings releases according to who's strong and who's weak? Two weeks ago, Cox and Comcast turned in good results, but last week there were big disappointments. Mediacom fell 22%; Insight fell 16% and Cablevision fell 13%. But the bigger-cap MSO stocks held the sector average to a loss of just 4.2%.

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## FAST TRACK

## It's Official

New broadcast ownership rules go into effect Sept. 4, as editors of the *Federal Register* made good on plans to publish the rules last Tuesday. The FCC stipulated in June that the rules would go into effect one month after publication in the register of government actions. The publication also triggers other deadlines: petitions for the FCC to reconsider all or part of the rules are due Sept. 4 as well and appeals for federal judges to strike them down are due Oct. 4. Of course, separate efforts on Capitol Hill to rewrite the FCC's June 2 changes are still expected to move forward. They could stall implementation of some of the new rules, which raise the national TV ownership cap to 45% of television households, make it easier to form smaller market duopolies, and relaxed restrictions on local broadcast/newspaper crossownership.

## Whacks at Mag Rack

RAINBOW MEDIA HOLDINGS' video-on-demand service, **MAG RACK**, has axed staffers and will now farm out most of its programming. The company reportedly cut twelve staffers, mostly in production, although Rainbow Media would not comment on the number. GM **MATT STRAUSS** remains with the service. Mag Rack is a free VOD ser-

## early return



## A Boon to Boomtown?

To help build *Boomtown's* audience, NBC will run repeats of its critically acclaimed sophomore show in its new Friday 10 p.m. time period starting Aug. 8. "By bringing *Boomtown* back in August, we are giving viewers a chance to catch up with last season's storylines and sample the series that critics have named the best drama on television," said NBC's Jeff Zucker. *Boomtown's* second season premieres Sept. 26.

vice consisting of specialty programs on topics from yoga to motorcycles. In-house producers had been creating most of the content. The cuts are apparently not related to the recent accounting irregularities at Rainbow's **AMC NETWORKS**, where 14 executives were dismissed. Mag Rack is available to about 2 million subscribers.

## Ding, Dong, Peacock Calling

NBC and cosmetic company **AVON** have announced a marketing deal featuring a plotline in which a character from soap opera *Passions* (Jessica Bennett) will become an Avon Lady. Technically, she becomes a sales representative for 'mark,' a new Avon business that targets younger women. NBC calls the deal "groundbreaking" in that the *Passions* storyline was altered so that the character can explain the benefits of becoming a 'mark' representative. Three episodes of the show will feature the 'mark' storyline, along with various cosmetic products that will appear in the show leading up to a 'mark' launch ad campaign that will kick off on NBC Aug. 11.

## 2Q News

**ACME COMMUNICATIONS**, the **WB** station group founded by The WB network head **JAMIE KELLNER**, narrowed its pre-tax operating loss by 51% to \$535,000 on a 25% revenue gain to \$11.5 million in the second quarter. Commenting on the results, Kellner said: "While second-quarter advertising demand remained soft, our developing station group was still able to deliver significant gains in both absolute-dollar revenue and market share." Acme owns nine stations in mid-sized and smaller markets. ...

**GRANITE BROADCASTING** reported a 13% revenue decline for the second quarter to \$28.5 million, while the company's year-to-year operating loss widened 8% to \$1.3 million. The revenue decline was due in part to the disposition last year of KNTV(TV) San Francisco. Same-station revenues were up 5% the company said. Granite CEO **DON CORNWELL** said third-quarter revenue will be down between 2.5% and 6.5% due to lack of political dollars, which gave the company a 14% revenue boost last year in the quarter. Excluding political, third-quarter revenue should come in at between flat and up 4%, Cornwell said.

## Vivendi Not Hurrying a Bid

BY JOHN M. HIGGINS

Usually buyers gear up for a bidding deadline and excitement builds. But in the sale of Vivendi Universal Entertainment, corporate suitors are going slow.

French parent Vivendi has asked for a second round of bids on its U.S. entertainment properties Aug. 18 (its initial deadline this Friday, one bidder noted, would have Vivendi's bankers working furiously over weekend; a Monday deadline will rob the buyers advisers of their weekend.)

But the pressure is off, in part relieved by Vivendi's expectation that the bidders should be willing the value VUE at \$14 billion. "Nobody's excited about the \$14 billion number," said an executive with one bidder.

Industry executives said that Liberty Media CEO John Malone has lost interest in the auction and may at best submit a lowball bid. Viacom

is holding firm in its stance that it only wants VUE's cable networks, USA Network and Sci Fi Channel. Only an investor group led by former Seagram CEO Edgar Bronfman Jr. is showing much swagger in anticipation of the bidding

And despite weeks of talks, General Electric, on again, may not submit a formal bid. The in-

dustrial giant wants to merge VUE into its NBC unit without actually giving the French company any cash.

While Vivendi has been reviewing tons of financial information, GE advisers are telling the company it may need more time to finalize valuations of the joint venture. "They've been talking for a while, but GE's hasn't been getting all the numbers it wants until the last week or two," said one adviser to the company.

Comcast remains the wild card. The company has signed a confidentiality agreement to review the same financial information other bidders have gotten. They've tapped Frank Biondi—former president of Viacom and former chairman of Universal Studio—to help them process the financials. Comcast Cable President Steve Burke is cautioning investors that the company won't do anything crazy.

But an adviser to the company said CEO Brian Roberts is taking the process seriously. "It could be very interesting, especially if it's the kind of busted auction it seems to

be turning into," the adviser said. Other bidders say he may cut a venture with Malone and his sidekick, Barry Diller, whose Interactive Corp. holds a stake in VUE and may incur a \$1 billion tax penalty if the company is sold. Under the terms of a previous deal, Vivendi is on the hook pays to cover Diller's tax bite. ■



Liberty CEO John Malone may have lost interest in bidding for Vivendi Universal Entertainment.

## Burnett Gets an Unreal Chance

*Survivor* creator signs with Warner Bros. to create scripted series

BY PAIGE ALBINIAK

Reality TV may be the hottest trend on network prime time, but scripted programming is where producers get respect. With that in mind, reality producer Mark Burnett, best known for CBS's reality hit *Survivor*, last week signed an exclusive two-year deal with Warner Bros. Television to make the leap from reality to scripted.

"Mark's success and storytelling ability in the reality television genre is unparalleled," said Peter Roth, president of Warner Bros. Television. "We believe he will create equally compelling and innovative scripted programming."

Burnett has tried at least once before to enter the scripted arena with a pilot he produced for The WB in association with Carsey-Werner called *Are We There Yet?* The WB ordered a pilot and three scripts but declined this season to pick up the show, a sort of TV rendition of *National Lampoon's European Vacation*.

"I am excited about the partnership with Peter Roth and his very gifted team of executives, who are now my teammates as I cross over the scripted side of programming," Burnett said.



Mark Burnett has been trying to break into the scripted drama arena.

Conrad Riggs, Burnett's producing partner, will continue to work with Burnett on development of scripted shows as well as on oversight of all of Burnett's reality projects. Besides producing CBS's *Survivor*, Burnett also produced NBC's *The Restaurant* and The WB's *Boarding House: North Shore* this summer. He is in pre-production on NBC's *The Apprentice*, hosted by real estate tycoon Donald Trump, for January.

Burnett has been nominated for 14 Emmys, and won for *Survivor* and Discovery's *Eco-Challenge*, the shows where Burnett cut his teeth. He's also won the People's Choice Award three years in a row for *Survivor* as favorite reality show. Burnett and Riggs are represented by CAA. ■

# THE WEST WING



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## SYNDICATION

## Selling Sex

HBO and Warner Bros. are still peddling their syndicated version of *Sex and the City* for broadcast TV, but Oxygen Chairman and CEO Geraldine Laybourne is interested in it for her cable network if she can get the right window. Usually that means three or four years after the broadcast syndication window, which HBO and Warner Bros. have not nailed down. Oxygen is going for the sophisticated, edgy, 18-49 woman, and *Sex and the City* would be a perfect fit, Laybourne says. Sources say the Turner nets also are interested.

On the broadcast side, Tribune stations are in the hunt for *Sex* but there's no deal yet.—PA



## HDTV

## Hi-Def Lob

USA Network is serving up some of this month's U.S. Open tennis in HDTV. The cable net, which airs early rounds of the tournament, plans to carry center court matches in 1080i HD Sept. 1-4. CBS, which

has broadcast rights, will air six days of action in HD. The networks will share the equipment, including cameras, switchers and an HD production truck. USA plans to charge operators a "nominal" fee, says Doug Holloway, president of distribution.—A.R.

## Buzz on the Brink

Executives at Acme Communications said they're pleased with the performance of *The Daily Buzz*, the live morning show launched a year ago. They also may cancel it.

**PROGRAMMING** *Buzz* has improved time period ratings and revenue. The problem: Half the show's revenue was derived from two stations in St. Louis and Portland, Ore., that Acme has sold to Tribune. Acme hopes to syndicate the show or bring in a partner. But Acme's Doug Gealy said if he can't do a deal by early September, it's bye bye *Buzz*.—S.M.

## BEHIND THE SCENES | BEFORE THE FACT

## IN THE LOOP

## PROMOTION

## Pushy Peacock

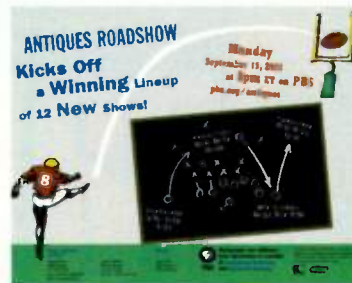
The NBC peacock has promo fever. The network, top-rated last season in the key 18-49 demo, is spreading its wings and trying a bunch of things to get it, and its co-owned cable net, Bravo, noticed. First came the reverse-repurposing with a cut-down version of Bravo's gay-themed makeover show *Queer Eye of the Straight Guy*. Now, the *Queer Eye* guys are making over Jay Leno on the same night that a full hour of the show is reairing on NBC. The network also is plugging Bravo's gay dating show, *Boy Meets Boy*, and off-NBC runs of *West Wing*.

NBC also is hoping to keep viewers tuned in with occasional shorts between shows in prime. The network hopes one-minute movies, or "1MMs," will discourage surfing. *ER* creator John Wells and director Paris Barclay pioneered the concept. Projects include *The Pussy Cat Dolls*, featuring Carmen Electra (right). NBC plans to slot the 1MMs when programs run a little short.—A.R.



## MARKETING

## All My Roadshow Friends...



and the pitch reads: "It's Monday Night... Are You Ready for some Roadshow!" Inside is a chalkboard noting the cities scheduled for Roadshow visits. The series airs at 8 p.m. on Monday nights, so at least it doesn't have to compete helmet to helmet with ABC's *Monday Night Football* franchise, which kicks off at 9.—J.E.

PBS is looking to take a page out of ABC's promotional playbook. The latest promo mailer for WGBH-TV Boston's *Antiques Roadshow* features the profile of a quarterback in classic passing pose. The helmet's logo is the Antiques Roadshow trunk

## Day Labor Dispute

According to a story in the *Northern Virginia Journal*, noncommercial WETA-TV Washington doesn't want a day laborer shelter in its backyard. According to a WETA-TV spokeswoman, the station supports the shelter, but preferred two other sites—all three are on the same block—that were closer to an employment and education center.

The *Journal* story quoted station CEO Sharon Rockefeller as telling the Arlington County board that the location closest to the WETA-TV complex in Arlington, Va., would be "a pretty hostile environment." WETA-TV director of corporate communications Cecily Van Praagh said Rockefeller was referring to potential traffic hazards with pick-ups and drop-offs of laborers, which the board also cited, and not fears that staffers would be accosted by laborers, as the paper concluded. The board went with the site WETA-TV opposes, but the station accepts that decision, said Van Praagh.

The *Journal* story prompted a media bias alert from the conservative Media Research Center, which hastened to point to stories on public broadcasting about the need to help day laborers.—J.E.

## Mediacom Feels the Squeeze as DBS Pushes Local TV Signals

BY JOHN M. HIGGINS

Facing a competitive wave that big-market operators suffered a few years ago, Mediacom is showing wear as DBS rivals expand their carriage of small-market broadcast TV stations.

Mediacom's stock dropped 20% last week after the Middletown, N.Y.-based cable operator disclosed deeper subscriber losses than investors expected. The MSO lost about 24,000 subscribers in the second quarter and its 1.6 million-subscriber base has shrunk 1.4% over the past 12 months. The losses and price cuts

aimed at combating them prompted the company to trim guidance for the year.

The numbers may seem small, but a percentage point or two of revenue and earnings growth makes a huge difference to the way investors value cable stocks.

The problem stems from DirecTV and EchoStar. As an operator who started by scooping up rural and small-town systems and upgrading them, Mediacom CEO Rocco Commisso is well schooled in battling DBS's fat lineup of cable networks and sports packages. But one of his big advantages is that his systems could deliver the signals of local (usually regional) broadcast stations that non-subscribers

often couldn't clearly receive otherwise.

But DBS services are expanding their "local-into-local" offerings, retransmitting ABC and CBS affiliates via satellite. They initially allocated their satellite capacity to carry signals in the biggest markets. Now, they're starting to encroach on the turf of Mediacom.

Merrill Lynch media analyst Jessica Reif Cohen said that DBS services delivered local broadcast signals in only 15% of Mediacom's footprint a year ago. That grew to 34% by June, and she estimates it could hit 62% by January.

As the DBS service roll out broadcast stations, they pepper the market with

price promotions and discounts. "The reality is that a significant portion of our customer base is basic media only, and may be swayed by aggressive promotional offerings, even if they have a temporary nature," Commisso said. "We are responding ... but also think that a lot of what we see out there is irrational and unsustainable."

Mediacom now expects 2003 revenues to grow 8.5%-9% instead of the 10%-11% as previously expected. Operating cash flow should only increase 8%-9% instead of 11.3%-12.3%. Basic-subscriber guidance was lowered from flat to a 1%-2% decline. ■

URGENT

Technical Notice

# LIFETIME WEST Goes PowerVu

## AFFILIATES:

### YOU MUST TAKE ACTION TO BE PART OF THIS CHANGE!

The Lifetime West satellite feed on Satcom C3, transponder 4, is changing to Scientific-Atlanta's PowerVu encryption. Act now to get ready for the transition!

**September 15:** Simulcast of the PowerVu signal begins.

**October 15:** The Videocipher Feed will be terminated.

*This change affects the Lifetime West Feed only.*

## HOW TO MAKE THE CHANGE:

If you are a Lifetime West affiliate, you may be eligible for Scientific-Atlanta's PowerVu model D9850 IRD under the Lifetime IRD replacement program. To find out if you are eligible, please fill out a request form.

**DEADLINE HAS PASSED - But you can still act today to be part of the program!**

### Requests can be made via:

Web: [lifetimeconnection.com/powervu](http://lifetimeconnection.com/powervu)

Email: [techsupport@lifetimetv.com](mailto:techsupport@lifetimetv.com) with "PowerVu" in the subject line for a request form.

For more information about this program, contact your Lifetime regional representative, or send your questions to [techsupport@lifetimetv.com](mailto:techsupport@lifetimetv.com).

*Lifetime*  
Television for Women®

# Tuesdays



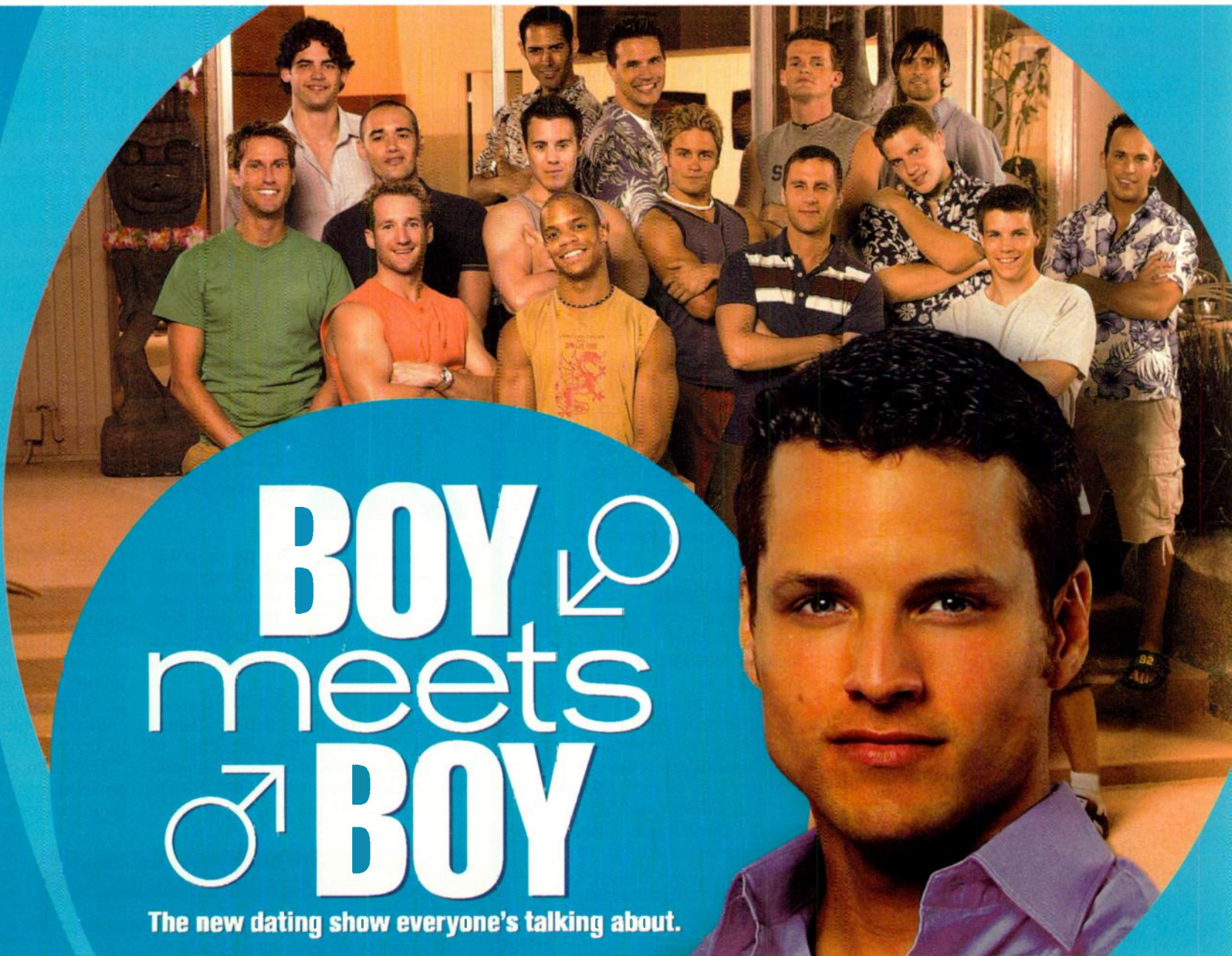
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## STATION BREAK

BY DAN TRIGOBOFF

## Two for one

INDIANAPOLIS—WISH-TV has hired two veteran area newsmen to replace News Director Lee Giles, who retired at the end of May after 35 years on the job. Former WTHR(TV) anchor Tom Cochran, who has been running his own production company, will be news director. It will be Cochran's first position as a news director, but the station's general manager Scott Blumenthal noted that Cochran has 30 years in the business in various positions and a clear commitment to the market. Kevin Finch, a longtime WTHR producer, will become WISH-TV's assistant news director.

The two made their pitch as a team to GM Scott Blumenthal. Blumenthal conceded that the tandem pitch was unusual, but said, "The combination of Tom and Kevin will bring all the elements together" and improve the station's position in its often heated competition with WTHR.

## Prather Takes Journal News Post

LAS VEGAS—Jim Prather, TV president of Milwaukee's Journal Broadcast Group and GM of its WTMJ-TV there, has been named president of news for the company's five TV stations and GM of its KTNV-TV Las Vegas. Prather was WTMJ-TV news director and vice president, news, before being named vice president and then president of television.

Journal will no longer have a TV president. The group's five GMs will now report directly to Journal Broadcast Group CEO Doug Kiel. WTMJ-TV General Sales Manager Mark Strachota will be interim station manager while Kiel shops for a new VP/GM.

## WUSA taps Green

WASHINGTON—With a name like Darryll Green, Gannett flagship WUSA(TV)'s new president and GM could expect a great table at any restaurant in the Washington area. But while *Darrell Green* was outrunning receivers as a future Hall of Famer for the hometown Redskins, Darryll J. Green was in Buffalo running WGRZ(TV), also a Gannett station. "I hope I have half the career here that he did," said broadcaster Green.

Green replaces Ardyth Diercks, who took over as GM of NBC's WTVJ(TV) Miami



anniversary

## And Many Happy Returns

KFSM-TV Fort Smith, Ark., had its 50th birthday party recently and The New York Times Co.-owned station brought in CBS News *Face the Nation* host and chief Washington correspondent Bob Schieffer (r) to help celebrate. KFSM-TV started on another channel with different call letters in July 1953 but moved to ch. 5 in December 1956. Fort Smith is the nation's 107th largest market. Schieffer is shown here with retired station anchor Bur Edson.

late last month. That opening was created by the elevation of Don Browne to chief operating officer of NBC-owned Telemundo Communications Group.

A former accountant for Deloitte, Haskins & Sells, Green has been with Gannett since 1983 and was named its Manager of the Year in 2001. Gannett Broadcasting President and CEO Craig Dubow called Green "a caring and committed leader" with "a great track record of success."

## Fernandez Flies KTLA-TV

LOS ANGELES—After less than two years anchoring the *Morning News* for KTLA-TV Los Angeles, veteran newswoman Giselle Fernandez left the station last week. Fernandez could not be reached, but station sources said the split was amicable, with the newly married anchor likely seeking a lifestyle change that might include different working hours. Fernandez told colleagues she was looking at other opportunities in news. Fernandez also owns her own production company.

The former network correspondent came to the station to anchor the morning program in 2001 after a stint co-anchoring *Access Hollywood*.

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

## RTNDA, UNITY Call for Diversity Summit

RTNDA/Ball State University survey shows drop in minorities in radio and television newsrooms

BY KEN KERSCHBAUMER

**R**TNDA and the UNITY: Journalists of Color last Friday said they want to hold a summit discuss a way to get more minorities working in TV and radio newsrooms, and the timing is no coincidence.

The move is in response to a recent survey that showed a drop for a second consecutive year in the percentage of minorities in the newsroom.

from 7.7% to 6.5% and Asian Americans dipped from 3.1% to 2.7%.

Cochran says that overall employment in newsrooms fell during 2001 but 2002 was a year of hiring back. So even though the number of minorities in the newsroom increased in 2002, it still fell as a percentage.

One step RTNDA will take this year is to start more broadcast journalism programs in high schools to spark interest in the profession. RTNDA is also using scholarships and fellowships in its efforts



**'If we knew better why the drop was happening then we'd have a better sense of approaches we could take to turn things around.'**

BARBARA COCHRAN, RTNDA

"If we knew better why the drop was happening then we'd have a better sense of approaches we could take to turn things around," says RTNDA President Barbara Cochran. "And one of the things we'd like to do is get the money to do some more studies."

According to the 2003 RTNDA/Ball State University Annual Survey of women and minorities, the percentage of African-Americans in the TV-news workforce dropped from 9.3% in 2002 to 8.4%.

For Hispanics, the number dropped

to encourage greater minority interest in broadcast journalism. The end result is to better enable stations to serve their communities.

"If you're trying to serve your audience and you aren't representative of the community that can be a problem," says Cochran. "You could miss stories or the audience could feel your news is not for them."

Television continues to have higher percentages of minorities in the newsroom than radio, with radio stations that 6.5% of their newsroom workforces are minority members. (TV's combined minority total is 18.1%).

One of the more interesting breakdowns in the survey is that only 67% of stations in the top 25 markets have minorities on their news staffs. But as a group, the top 25 stations report that nearly 25% of their entire workforce are minorities.

"As our population gets more diverse the news media needs to keep up with that," adds Cochran. "A station's news report needs to accurately reflect the community its serving."

The survey was conducted in the fourth quarter of 2002 among a random sample of 1,421 TV stations and 1,490 radio stations. Valid responses were received from 890 TV stations and 445 radio stations. ■

## Broadcast News Workforce

Here's how TV/Radio employment breaks down by race, compared to last year, and to nearly a decade ago.

Television	2003	2002	1994
CAUCASIAN	81.9%	79.4%	82.9%
AFRICAN AMERICAN	8.4	9.3	10.1
HISPANIC	6.5	7.7	4.2
ASIAN AMERICAN	2.7	3.1	2.2
NATIVE AMERICAN	0.5	0.5	0.6

Radio	2003	2002	1994
CAUCASIAN	93.5%	92.0%	85.3%
AFRICAN AMERICAN	4.8	4.1	5.7
HISPANIC	1.2	2.4	7.5
ASIAN AMERICAN	0.3	0.8	0.6
NATIVE AMERICAN	0.2	0.7	1.0

In TV, minorities dropped to 18.1%, with all minority groups except Native Americans edging down. In fact, over the last nine years, there has been no consistent, meaningful change in the percentage of minorities in television news.

Without Hispanic stations, the minority percentage fell from last year's 19% to 17% this year. In radio, the percentage of minorities continued the general slide that started with the elimination of the EEO guidelines.

SOURCE: RTNDA/Ball State survey

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# PROGRAMMING

## Cable Nets Aim for 1.0 Rating

Off-nets, originals and movies help make little networks get bigger

BY ALLISON ROMANO

**W**hen Henry Schleiff arrived at Court TV in 1998, he took over a thinly-distributed network with a scant 0.1 rating in prime. Now, the channel is poised to cross a major cable threshold: the 1.0 monthly rating.

Reaching a 1.0 rating, which, depending on distribution, translates to about 1 million viewers, is an important milestone on the path to joining cable's elite. Of the 52 Nielsen-rated cable networks in July, only 14 recorded a 1.0 rating or better. Those 14 include cable's biggest draws, with general entertainment powerhouses like TNT and Lifetime, as well as kids nets.

Another batch of networks hovers just below the benchmark with 0.8 and 0.9 ratings. In addition to Court TV, Sci Fi and FX are close to breaking through and staying above 1.0. TLC and MTV regularly cross over and back, depending on how their hit shows are performing. The Hallmark Channel and AMC—both with retooled strategies—are building, each having scored a 0.8 in July. HGTV, one of the more popular niche nets, regularly records a 0.8.

To move Court TV up, CEO Schleiff first had to dump prime time trial coverage in favor of acquired off-network dramas. More recently, Court moved to all originals in prime with strips like *Forensic Files* and weekly



Shows like *Forensic Files* have helped propel Court TV toward a 1.0 monthly rating.

The Sci Fi Channel had its own hit last December with the \$40 million Steven Spielberg-produced miniseries *Taken*. The 10-part series averaged 4 million viewers and Sci Fi's ratings soared to a 1.6 in prime that month. But as great as *Taken* was, said Sci Fi CEO Bonnie Hammer, it's what comes after that really matters. "Events are great for awareness, but you need a foundation to keep people coming back on a weekly basis," she said.

Sci Fi followed *Taken* with the well-received *Children of Dune* miniseries and new episodes of *Stargate SG-1*. Sure, ratings have come back to Earth, but Sci Fi has had year-to-year growth ever since.

A "home-run show" is key, explains Horizon Media's research chief Brad Adgate, because it helps "maintain your core audience and bring in new viewers, and is a way promote your other shows."

But not always. FX, for example, has had trouble translating its hits into overall ratings success. Viewers are loyal to gritty cop drama *The Shield* and NASCAR Winston Cup races and new plastic surgeon drama *Nip/Tuck* is one of cable's summer hits. Still, FX's prime time average has not popped.

Between originals, network executives say, you need strong theatricals and acquired series to carry the load and made-for movies to spark ratings. Off-network drama *Law & Order* helps fuel TNT's ratings dominance. And, between high-rated originals like *Monk* and *Peacemakers*, off-nets like *Jag* and Adam Sandler movies carry the load for USA.

Hallmark Channel is following a similar strategy. Come September, reruns of *M\*A\*S\*H* and *Matlock* will anchor the schedule and the channel will step up original movie production—one per month for now, eventually expanding to two. It also has acquired movies from Hallmark Hall of Fame and Walt Disney Co. A new Saturday Western block is pulling in 1.0 ratings.

Aiming to get younger, AMC recently cast off older-skewing movies in favor of more contemporary titles and original programming, like the clay animation celebrity spoof show *The Wrong Coast*. The plan is working, ratings are going up and the audience is skewing younger. ■

## Just Like Old Times For Lifetime, Drama Couplet Starts Strong

BY ALLISON ROMANO

**F**inally, Lifetime has received some good ratings news. After some down time, Lifetime scored big last week with its two new original dramas, *1-800-Missing* and *Wild Card*. They premiered Aug. 3 with stellar Nielsen marks.

*1-800-Missing*, which stars *ER* vet Gloria Reuben as an FBI agent who teams with a teen psychic to solve missing persons cases, nabbed a 3.1 rating with 3.3 million viewers. *Wild Card*, featuring Joely Fisher as a former Las Vegas card dealer who leaves that job to raise her sister's three children and starts a new career investigating insurance fraud, followed at 10 p.m., nabbed a 2.7 with 2.8 million viewers, according to Nielsen Media Research.

Those marks rival the ratings routinely posted by Lifetime's established Sunday night dramas *The Division* and *Strong Medicine*. The new dramas, airing on Saturdays, have opened up a new night of originals for Lifetime.

Buoyed by its originals, Lifetime's prime time average perked up to a 2.1 rating for the week of July 28 to Aug. 3, one of the few weeks recently that the channel has surpassed a 2.0. That used to be routine for Lifetime, the top-rated cable net in 2002.

But the first half of this year has been rough. July ratings were off 10% from a 2.0 last year and second quarter marks fell 19% to a 1.7. Acquired movies have faltered, as has *Unsolved Mysteries*.

Lifetime CEO Carole Black had predicted her channel would bounce back come summertime. Black and programming head Barbara Fisher are moving to ease the network's dependence on acquired fare and ramp up original movies and series. Plans call for Lifetime to spend \$800 million on programming over the next two years.

Upcoming debuts include two new lifestyle shows, *Merge*, where newlyweds blend their belongings, and a makeover show aptly titled *Make Me Over*. Fisher is also focusing on making more original movies. ■



*1-800-Missing*, starring Gloria Reuben (left) and Caterina Scorsone, drew 3.3 million viewers in its debut.

### The 1.0 Wannabes

NETWORK	JULY '03 HH	JULY '02 HH
COURT TV	0.9	0.8
SCI FI CHANNEL	0.9	0.9
HISTORY CHANNEL	0.9	0.8
HALLMARK CHANNEL	0.8	0.5
AMC	0.8	0.7
◀ FX	0.8	0.9
HGTV	0.8	0.7

SOURCE: Nielsen Media Research



*Nip/Tuck*

shows like *Dominick Dunne's Power, Privilege and Justice*. The strategy has clicked with viewers. Since 2000, Court has eked out an additional tenth of a rating point each year. In about the same time, distribution swelled from 30 million subscribers to 80 million.

"It is predictable growth," said Schleiff. "We have cutting-edge, smart, good programming." Just as important, he said, Court's demographics have also improved.

Of course, the surest way to break through is with a hit show. As *Trading Spaces* bubbled up to become one of cable's top shows, TLC's ratings also rose—even passing older sibling Discovery Channel in some months.

# SYNDICATION WATCH

RATINGS | July 21-27

Nielsen Media Research

Top 25 Shows

Households

RANK	PROGRAM	AA	GAA
1	Wheel of Fortune	7.4	NA
2	Seinfeld	6.0	7.1
2	Jeopardy	6.0	NA
2	Friends	6.0	6.9
5	Oprah Winfrey Show	5.9	6.0
6	Seinfeld (wknd)	5.7	6.9
7	Everybody Loves Raymond	5.4	6.2
8	Entertainment Tonight	5.0	5.1
9	Judge Judy	4.9	7.2
10	Wheel of Fortune (wknd)	4.5	NA
11	Dr. Phil	4.2	4.2
12	Will & Grace	3.7	4.1
13	Maury	3.6	4.0
14	That '70s Show	3.5	4.4
15	Live With Regis and Kelly	3.4	NA
15	King of the Hill	3.4	3.9
15	Home Improvement	3.4	4.3
15	Judge Joe Brown	3.4	4.4
19	Friends (wknd)	3.1	3.2
20	Inside Edition	3.0	3.1
20	Who Wants To Be a Millionaire	3.0	NA
20	Entertainment Tonight (wknd)	3.0	3.1
23	Divorce Court	2.8	3.7
24	Frasier	2.7	3.0
24	Jerry Springer	2.7	3.1
24	ER	2.7	3.1

Top Off-Net Sitcoms

Households

RANK	PROGRAM	AA	GAA
1	Seinfeld	6.0	7.1
1	Friends	6.0	6.9
3	Seinfeld (wknd)	5.7	6.9
4	Everybody Loves Raymond	5.4	6.2
5	Will & Grace	3.7	4.1

According to Nielsen Media Research Syndication Service Ranking Report July 21-27, 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

| daytime talk |

## Maury Is All Right With Kids

BY PAIGE ALBINIAK

**M**aury Povich may not be getting any younger, but his audience is. With the college kids home from school, Universal's *Maury* has taken firm hold of third place among daytime's talkers, regularly beating such heavyweights as Buena Vista's *Live with Regis & Kelly* and his Universal counterpart, *The Jerry Springer Show*. The feat makes *Maury* the 13th-highest rated syndicated show on television.

While *Maury* is doing well in the national ratings, it also is topping the charts among adults 18-34 with a 2.3 rating, beating *Oprah*'s second-place 1.9, and up 28% over last year. *Maury* and *Oprah* tie for the lead among women 18-34, each at a 3.0, putting *Maury* up 20% over last year in that demographic.

*Oprah* leads among adults 18-49 and women 18-49, but *Maury* is maintaining second place in the key demographics. In adults 18-49, *Maury* was up 19% over last year and in women 18-49 he was up 16%.

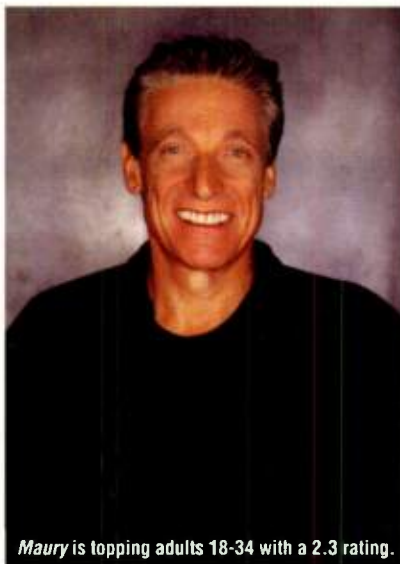
Younger audiences seem to be drawn in by such topics as "Turn My Wife Back Into the Sex Goddess I Married," "Which Teen Brother is my Baby's Father?" and "Sex, Cheaters and Frightening Moments Caught on Tape."

"These shows are something younger viewers can relate to," says Amy Rosenblum, *Maury*'s executive producer. "We stick to our format—real-life human drama. We've been programming the show more in mind with younger audience every summer for the past six years."

Rosenblum also says that unlike other daytime syndicated shows, *Maury* doesn't go into a whole summer of repeats. "I save things throughout the whole year. I take the July book very seriously."

*Maury* is so hot in New York City that its July 30 show was the highest-rated program on its home station, The WB affiliate WPIX(TV). And with a 5.2 rating/17 household share, it was the top-rated talk show for the day in all of New York, beating King World's *Oprah* and *Live with Regis & Kelly* on WABC-TV, and King World's *Dr. Phil* on WCBS-TV.

With that rating and share, *Maury* easily won its 10 a.m. time slot. It also built on its lead-in, Warner Bros.' *Jenny Jones*, which came in with a 2.1/7 at 9 a.m. ■



Maury is topping adults 18-34 with a 2.3 rating.

# Syndie

## Insider

### Sony Promotes Rider, McDonnell

Marti Rider and Boyd McDonnell were promoted at Sony Pictures Television. Rider becomes vice president of the southeast region, responsible for selling first-run and off-net syndicated shows. Rider has been with Sony for 10 years, most recently as director of sales for the western region. She will be relocating to Atlanta from Los Angeles. McDonnell takes Rider's job. Previously, he was account executive for the southeast region based in Atlanta. In other Sony news, Executive Vice President John Weiser has joined the board of the Television Bureau of Advertising. TVB's board is comprised of 30 television executives, with Liberty's President and CEO Jim Keelor serving as chairman.

### WPIX Double Dips With Springer

Universal Domestic Television's *The Jerry Springer Show* is getting a second run on The WB affiliate WPIX(TV) New York. *Jerry* will replace Warner Bros.' *Jenny Jones* at 9 a.m., starting Aug. 11. *Jenny Jones* was canceled this year after twelve years on the air. *Jerry*'s primary run on the station will continue at 11 a.m. Universal's *Maury* also will be double-run on WPIX at 10 a.m. and noon, comprising a four-hour block of Universal talk shows on the station.

### ET Gets a Boost From Kobe

Paramount's *Entertainment Tonight*, which featured extensive coverage of the Kobe Bryant case, including analysis from former O.J. Simpson prosecutor Marcia Clark, had the biggest ratings increase of any major strip in syndication for the week ending July 27. *ET* led all syndicated magazines, jumping 16% to 5.0, the show's highest rating in seven weeks. Viewers interested in the Bryant case also tuned into Warner Bros.' *Celebrity Justice*, which last week shot up to a season high 1.5 in mostly late-night slots and remained there for a second straight week. Syndication's other magazines were little changed on the week. King World's *Inside Edition* and Warner Bros.' *Extra* were flat at 3.0 and 2.3, respectively, while NBC Enterprises' *Access Hollywood* was up 5% to 2.2. Elsewhere, several of the closely watched rookie strips were struggling. NBC Enterprises' *The John Walsh Show* lost 14% to 1.2. Twentieth's *Good Day Live* slipped 9% to 1.0, and the syndicator's *Ex-Treme Dating* fell 10% to 0.9.

# EX-treme Growth In New York!

+57%  
HH Rtg

1.4

April '03

1.7

May '03

1.9

June '03

2.2

Week of  
7/21/03

All-time High!

WWOR/U  
12:30am

Hosted by  
**Jillian Barberie**

Continuous Growth...Outperforms Its Blind Date Lead-in!

Source: NSI, WRAP Overnights, w/o 7/21/03 vs. April '03 sweep % change, June '03, May '03 sweeps, 9/16/02-7/25/03 @ 12:30am, 7/29-9/13/02 @ 11pm, HH Rtg

# NIELSEN | July 28-Aug. 3 | RATINGS

## THE PRIME TIME RACE

### Top 10 Basic Cable Shows

July 28-Aug. 3

**Total Households** (in millions)

PROGRAM	DATE	NET	HHS
1. <b>WWE 10p</b>	7/28	TNN	3.7
2. <b>Peacemakers*</b>	7/30	USA	3.5
3. <b>WWE 9p</b>	7/28	TNN	3.4
4. <b>Monk</b>	8/1	USA	3.1
4. <b>Mv: The Foreigner</b>	8/3	USA	3.1
6. <b>Law &amp; Order 8p</b>	7/29	TNT	3.0
7. <b>Mv 10p: Men in Black</b>	8/3	TBS	2.7
7. <b>Designing Women</b>	7/28	LIFE	2.7
9. <b>1-800-MISSING</b>	8/2	LIFE	2.6
9. <b>Designing Wm Reunion</b>	7/28	LIFE	2.6

**Adults 18-49** (in millions)

PROGRAM	DATE	NET	AA
1. <b>WWE 10p</b>	7/28	TNN	3.3
2. <b>WWE 9p</b>	7/28	TNN	3.1
3. <b>Mv 10p: Men in Black</b>	8/3	TBS	2.2
4. <b>Nip/Tuck</b>	7/29	F/X	2.1
4. <b>Real World XXIII</b>	7/29	MTV	2.1
4. <b>Queer Eye/Straight Guy</b>	7/29	BRAV	2.1
7. <b>Mv 8p: Men in Black</b>	8/3	TBS	2.0
7. <b>Monk</b>	8/1	USA	2.0
9. <b>Mv: Pay It Forward</b>	8/3	TNT	1.8
10. <b>The Osbournes</b>	7/29	MTV	1.7

SOURCE: Turner Entertainment Research, Nielsen Media Research

### Broadcast Networks

July 28-Aug. 3

**Total households** (in millions)

PROGRAM	WEEK	STD
1. <b>CBS</b>	5.9	8.1
2. <b>NBC</b>	5.3	7.7
3. <b>ABC</b>	4.1	6.2
4. <b>FOX</b>	4.0	5.9
5. <b>UPN</b>	2.0	2.3
6. <b>WB</b>	1.8	2.6
7. <b>PAX</b>	0.7	0.8

**Adults 18-49** (in millions)

PROGRAM	WEEK	STD
1. <b>NBC</b>	3.6	5.3
2. <b>CBS</b>	3.2	4.5
3. <b>FOX</b>	3.1	5.0
4. <b>ABC</b>	2.4	4.4
5. <b>UPN</b>	1.5	1.8
6. <b>WB</b>	1.3	2.1
7. <b>PAX</b>	0.3	0.4

### Top 10 Broadcast Shows

#### Total Households (in millions)

	WEEK	STD
1. <b>CSI</b>	CBS	9.5
2. <b>Without a Trace</b>	CBS	8.6
3. <b>80 Minutes</b>	CBS	8.4
4. <b>Law &amp; Order Wed 10p</b>	NBC	8.1
5. <b>CSI: Miami</b>	CBS	7.6
6. <b>80 Minutes II</b>	CBS	7.5
6. <b>Everybody Loves Raymond</b>	CBS	7.5
8. <b>King of Queens</b>	CBS	7.0
8. <b>Who Wants to Marry/Dad?</b>	NBC	7.0
9. <b>Friends</b>	NBC	6.9

#### Adults 18-49 (in millions)

	WEEK	STD
1. <b>CSI</b>	CBS	5.5
2. <b>Friends</b>	NBC	5.4
3. <b>For Love or Money 2</b>	NBC	5.3
4. <b>Who Wants to Marry/Dad?</b>	NBC	5.2
4. <b>Fear Factor</b>	NBC	5.2
6. <b>Big Brother 4 Wed</b>	CBS	5.1
7. <b>Last Comic Standing</b>	NBC	5.0
8. <b>Scrubs Thu 8:30p</b>	NBC	4.8
8. <b>Without a Trace</b>	CBS	4.8
10. <b>Big Brother 4 Tue</b>	CBS	4.7

SOURCE: Nielsen Media Research

	abc	cbs	nbc	fox	pax	upn	wb
<b>Week 45</b>	<b>4.5/8</b>	<b>6.6/11</b>	<b>6.0/10</b>	<b>3.7/6</b>	<b>0.7/1</b>	<b>1.9/3</b>	<b>1.9/3</b>
<b>MONDAY</b>	8:00 39. Lincoln Financial Battle—Woods/Els vs/ Mickelson/Garcia 4.5/8	13. 48 Hours: Hope 6.3/12 23. Still Standing 5.3/9 6. Ev Lvs Raymond 7.0/12 8. King of Queens 6.6/11 5. CSI: Miami 7.2/12	19. Fear Factor 5.6/10 16. For Love or Money 2 5.9/10 8. Who Wants to Marry My Dad? 6.5/11	61. Fox Movie Special—Nutty Professor 2: The Klumps 3.7/6	119. PAX Monday Night at the Movies—Cloak and Dagger 0.6/1	95. The Parkers 1.8/3 87. One on One 2.0/3 87. Girlfriends 2.0/3 91. Half & Half 1.9/3	87. 7th Heaven 2.0/4 91. 7th Heaven 1.9/3
<b>TUESDAY</b>	4.3/7	4.3/7	5.6/10	4.5/8	0.6/1	1.4/2	1.8/3
8:00 46. 8 Simple Rules 4.3/8	18. Big Brother 4 5.8/11	31. Dog Eat Dog 4.9/9	39. American Juniors 4.6/8	126. Mysterious Ways 0.4/1	105. One on One 1.5/3 106. Abby 1.4/3	91. Gilmore Girls 1.9/4	
8:30 61. Life With Bonnie 3.7/7	74. Cupid 3.3/6	19. Last Comic Standing 5.6/9	43. Paradise Hotel 4.5/8	123. Promised Land 0.5/1	109. Buffy the Vampire Slayer 1.3/2	99. Smallville 1.6/3	
9:00 28. According to Jim 5.1/9	61. Judging Amy 3.7/6	13. Law & Order: Special Victims Unit 6.3/11		112. Diagnosis Murder 1.0/2			
9:30 43. Less Than Perfect 4.5/8							
10:00 52. NYPD Blue 4.0/7							
10:30							
<b>WEDNESDAY</b>	3.8/7	6.1/11	5.4/10	4.2/8	0.8/1	1.6/3	1.4/3
8:00 23. My Wife & Kids 6.3/10	6. 60 Minutes II 7.0/13	46. Race to the Altar 4.3/8	71. The Simpsons 3.4/6 52. American Juniors 4.0/7	119. Candid Camera 0.6/1	99. Enterprise 1.6/3 99. Smallville 1.6/3		
8:30 39. George Lopez 4.6/8	11. Big Brother 4 6.4/11	48. The West Wing 4.2/7	36. Paradise Hotel 4.7/8	115. Doc 0.7/1	99. The Twilight Zone 1.6/3 109. Pepsi Smash 1.3/2		
9:00	75. The Family* 3.2/6			112. Diagnosis Murder 1.0/2			
9:30							
10:00	35. Cupid 4.8/9	4. Law & Order 7.6/14					
10:30							
<b>THURSDAY</b>	4.1/7	7.5/13	4.9/9	4.1/7	0.6/1	3.4/6	1.4/3
8:00 48. ABC Thursday Night Movie—Mary and Rhoda 4.2/7	22. Amazing Race 4 5.5/10	9. Friends 6.5/12 19. Scrubs 5.6/10 36. Will & Grace 4.7/8 52. Scrubs 4.0/7	65. National Geographic: Bug Attack 3.6/7 39. 101 Things Removed from Human Body 4.6/8	123. It's a Miracle 0.5/1	71. WWE Smackdown! 3.4/6 106. WB Thursday Movie—Gossip 1.4/3		
8:30	1. CSI 8.9/15			115. Diagnosis Murder 0.7/1			
9:00							
9:30	52. Primetime Thursday 4.0/7	2. Without a Trace 8.0/14	36. ER 4.7/8				
10:00							
10:30							
<b>FRIDAY</b>	4.6/9	4.3/8	5.9/12	2.4/5	0.4/1	1.2/2	1.9/4
8:00 30. America's Funniest Home Videos 5.0/10	31. Big Brother 4 4.9/10	16. Dateline NBC 5.9/12	80. Bernie Mac 2.6/5 78. Bernie Mac 2.8/6 87. Boston Public 2.0/4	126. Friday Night Flix—Trial of Old Drum 0.4/1	111. UPN's Movie Friday—Avalanche 1.2/2 84. Reba 2.1/4 97. What I Like About 1.7/3 84. Reba 2.1/4 97. Grounded for Life 1.7/3		
8:30							
9:00 59. Whose Line Is It 3.8/7	52. JAG 4.0/8						
9:30 65. Whose Line Is It 3.6/7	52. 48 Hours Investigates 4.0/8	15. Law & Order: Special Victims Unit 6.1/12		126. Encounters With the Unexplained 0.4/1			
10:00 28. 20/20 5.1/10							
10:30							
<b>SATURDAY</b>	2.5/5	3.7/8	1.9/4	4.4/9	0.6/1		
8:00 83. ABC Saturday Night at the Movies—The Three Stooges 2.3/5	65. 48 Hours Investigates 3.6/8	99. Just Shoot Me 1.6/4 99. Just Shoot Me 1.6/4	70. Cops 3.5/8 48. Cops 4.2/9				
8:30	76. Hack 3.1/6	84. NBC Saturday Night Movies—Behind the Camera: Three's Company 2.1/4	31. AMW: America Fights Back 4.9/10	119. PAX Saturday Night Movie—Loves Music, Loves to Dance 0.6/1			
9:00							
9:30 77. Dragnet 3.0/6	45. The District 3.9/8						
10:00							
10:30							
<b>SUNDAY</b>	3.4/6	5.9/11	5.0/9	3.4/6	0.6/1		1.7/3
7:00 59. ABC Sunday Night Movie—Paulie 3.8/7	3. 80 Minutes 7.6/16 23. Becker 5.3/10	31. Dateline NBC 4.9/10	79. Futurama 2.7/6 81. Banzai 2.4/5	123. Candid Camera 0.5/1	106. Gilmore Girls 1.4/3		
7:30							
8:00			71. American Dreams 3.4/6	115. Doc 0.7/1	91. Charmed 1.9/4		
8:30							
9:00 81. Alias 2.4/4	27. CBS Sunday Movie—Instinct 5.2/9	11. Law & Order: Criminal Intent 6.4/11	65. Malcolm/Middle 3.6/6 58. Malcolm/Middle 3.9/7	119. Sue Thomas, F.B. Eye 0.6/1	95. Boarding House 1.8/3		
9:30							
10:00 65. The Practice 3.6/6		23. Restaurant 5.3/10		115. Just Cause 0.7/1			
10:30							
<b>Averages</b>	<b>3.9/7</b>	<b>5.5/10</b>	<b>5.0/9</b>	<b>3.8/7</b>	<b>0.6/1</b>	<b>1.9/3</b>	<b>1.7/3</b>
<b>S-T-D</b>	<b>5.8/10</b>	<b>7.6/13</b>	<b>7.2/12</b>	<b>5.6/9</b>	<b>0.8/1</b>	<b>2.2/4</b>	<b>2.4/4</b>

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 | Erie | FOCUS

NBC, Sony Return  
To NATPE Floor

By PAIGE ALBINIAK

The National Association of Television Program Executives (NATPE) hopes the announced return of NBC Enterprises and Sony Pictures Television to the organization's convention show floor in Las Vegas this January means the rest of the major syndicators will follow.

Rick Feldman, president and CEO of NATPE, said, "We worked with NBC Enterprises and Sony Pictures Television to find creative ways to increase the value proposition of the floor."

So far, only NBC and Sony have confirmed they will be on the floor for the show Jan 18-20. The domestic divisions of Warner Bros. and Buena Vista plan to stay in the hotel suites, but other major syndicators, including King World, Twentieth Television and Universal Domestic Television, are still deciding what their NATPE presence will be.

For the past two years, all of the major syndicators have abandoned the show floor in favor of hotel suites. This year's NATPE will be held at the more centralized Venetian Hotel and Sands Expo Center in Las Vegas, and Feldman says that should make things easier on attendees.

Feldman says survey feedback has shown that NATPE attendees prefer the show floor to hotel suites. "I think the floor is going to be a fun place to be," Feldman says. "We're in the television business, not the cement business." ■



**'I think the floor is going to be a fun place to be. We're in the television business, not the cement business.'**

**RICK FELDMAN,**  
NATPE

## AT A GLANCE

## The Market

DMA rank	143
Population	413,000
TV homes	157,000
Income per capita	\$15,067
TV revenue rank	137
TV revenue	\$21,300,000

## Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WICU-TV	12	NBC SJL Bcst Mgmt
2	WJET-TV	24	ABC Nexstar Bcst Group
2	WSEE	35	CBS Initial Bcst of Penn
4	WFXP	66	Fox Mission Bcst

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

## Cable/DBS

Cable subscribers (HH)	108,330
Cable penetration	69%
ADS subscribers (HH)**	27,475
ADS penetration	17.5%
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***
Jeopardy (WSEE)	12/24
Wheel of Fortune (WSEE)	12/24
Network Show	
ER (WICU-TV)	20/36
Evening Newscast	
WJET-TV	16/35
Late Newscast	
WICU-TV	11/27
WJET-TV	11/27

\*\*\*May 2003, total households

SOURCES: Nielsen Media Research, BIA Research

## A Hub on the Lake

With Pittsburgh to the south, Cleveland to the west and Buffalo, N.Y., to the east, the Erie, Pa. DMA "acts like a much larger market than its ranking [No. 143] would indicate," according to Louis Gattozzi, who runs Nexstar's WJET-TV and some operations at Mission Broadcasting's WFXP(TV) there.

Adding to the big-market feel is Interstate 90, which runs through Erie connecting Cleveland and Buffalo. By focusing sales efforts on entertainment and restaurants and looking ahead to the construction of a new hotel and convention center, the market is "trying to capitalize on the [highway] traffic," said Gattozzi.

Through operating agreements, four Erie stations are largely controlled by two corporate entities. Nexstar's ABC station, WJET-TV, is responsible for the sales and day-to-day operations of Mission's Fox affiliate, WFXP. Although barred by FCC rules from owning duopolies in small and medium markets, Nexstar and Mission share investors and have enjoyed operating efficiencies through numerous joint arrangements in several markets.

Meanwhile WICU-TV, the NBC station, is involved in a joint sales arrangement with WSEE(TV), the CBS affiliate. "The joint service agreement was set up to reduce expenses at WSEE," said Tim Noble, vice president and general manager of WICU-TV and general sales manager for WSEE. "The benefit for WICU-TV is that we are then paid a management fee."

Noble operates sales, commercial production, accounting and engineering at WSEE, while the news operations and programming departments are separate. The agreement was established when Initial Broadcasting purchased WSEE last November. SJL Broadcasting Management owns WICU-TV.

With the sales staff combined, "it affords the advertiser the opportunity to tap into two strong affiliates," said Noble, adding that year-to-year sales are up at both stations. "National is a bit soft although it is improving and local sales are doing well," he said. After automotive, restaurants, fast food, furniture stores, medical, and legal are top ad categories, Noble said.—Henry Seltzer

ART BECKER PHOTO



## WHAT THEY DO

**7** miles of beaches line the waterfront at Presque Isle State Park.

**187**-foot high Bicentennial Tower enables visitors of Presque Isle to view the downtown and bay.

**300** animals live on 15 acres at the Erie Zoo.

SOURCE: tourerie.com

## A KING-SIZED JULY!

**THE KING OF QUEENS** is the **#1 COMEDY** on any network among Adults 25-54 in July '03!



The King of Queens outperforms all other comedies, including these top programs:

Program	Adults 25-54
<b>THE KING OF QUEENS</b>	<b>4.4</b>
Everybody Loves Raymond	4.3
Will & Grace	3.6
Friends	3.5

Source: NTI, Galaxy Explorer, AA%, 6/30/03 - 7/27/03; type code = CS/CV; top programs = Raymond, Will & Grace and Friends

SONY PICTURES TELEVISION

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## TV BUYER

## VSS Predicts Growth Across All TV Sectors

Recovering economy will help boost ad revenues over the next five years

BY STEVE MCCLELLAN

It may be a mature business, but there's still life in the broadcast TV, according to a new forecast from New York-based media merchant bank Veronis Suhler Stevenson.

Broadcast TV growth over the next five years (2003 through 2007) will average 4.4% a year, nearly double the 2.5% growth rate the industry achieved between 1997 and 2002, VSS said. By 2007, broadcast TV will be a \$52 billion business.

The cable/satellite sector will grow even faster, according to the forecast. And a look at the pay-TV numbers explains why broadcasters are obsessed with their search for a revenue stream beyond advertising. Overall, the pay-television business—basic, pay, pay-per-view, advertising and license fees—will grow at an annual clip of 7.5% through 2007 to \$110.5 billion.

About 21% of the cable/satellite total, or \$23.3 billion, will be advertising revenue, which will grow at an average annual rate of 9.7%. That's a healthy clip, but represents a slowdown compared to the 1997-2002 period when ad revenues grew at a rate of almost 13%.

Cable/satellite's growth over the next five years will be two-thirds greater than broadcast's, perhaps not unexpected given that cable is a relatively young business.

The annual VSS Communications Industry Forecast will be released this week, but the firm provided a sneak preview to BROADCASTING & CABLE.

The forecast, citing the improving economy, projects a 3.6% gain in network TV advertising in 2003 to \$16.9 billion. Annual growth in the sector through 2007 will be somewhat better—close to 5% with revenues reaching \$20.5 billion. If the VSS forecast proves correct, network TV will outpace the annual growth rate it posted from 1997 to 2002 (4.2%), which included the period of the dotcom boom/bust and ensuing recession.

A big question for network TV is whether it will be able to continue to charge higher rates for decreasing ratings, which has been the pattern for more than a decade.

The report pointed out that while

consumers are spending more time watching TV—average household viewing last year was a record 7.73 hours per day according to Nielsen Media Research—it's cable that's grabbing increased share of viewing, not broadcast.

The report concluded that the networks aren't helping themselves a

longer-lasting hit potential."

For local TV stations, the outlook for the next several years is a lot better than the five-year performance between 1997 and 2002, when national spot ad dollars grew at an annual compound rate of just 0.7% and local spot climbed 2.7% annually.

For the five-year period through 2007, VSS projects that national spot will grow 4.5% annually to almost \$13 billion, while local TV spot is expected to grow 4.3% to \$16.1 billion. Combined, total local TV dollars will grow 4.4% a year to \$29 billion.

This year, being a "valley year" between political and Olympics, will yield 2.4% growth to \$24 billion for local TV, with local spot up 2.2% to \$13.3 billion and national spot up 2.6% to \$10.6 billion.

For cable, advertising is expected to grow 6% in 2003 to \$15.5 billion, VSS reports. The bulk of that will go to cable networks, which will sell \$11.5 billion in advertising this year, while local sales will total \$3.5 billion, and regional sports advertising will contribute another \$480 million.

The good news going forward, if the VSS projection holds up, is that advertising growth for the medium will increase annually through 2007.

In 2004, for example, network ads will total \$12.4 billion, up 8%, local sales will climb 10% to \$3.9 billion and regional sports advertising will increase 9% to \$525 million. "Annual ad spending throughout the remainder of the forecast period will be robust," the forecast stated.

"General Motors, Philip Morris, Pfizer and AT&T [among others] are expected to continue to pour money into cable advertising throughout the forecast period because the cost-per-thousand [price] is much lower than for broadcast television and because of the projected rise in cable viewership."

In the 2002-03 season, basic cable commanded a 51% share of all TV viewing, according to Nielsen, compared to a 46% share for the broadcast networks. Over the next four television seasons, VSS projects that basic cable will double its lead and command a 10 share-point lead (54% to 44%) over the broadcast nets. ■



Cable will grow at a pace of 7.5% annually with help from scripted programs like USA's *Monk*.

## Reality Check

VSS forecasts for growth in 2002 turned out to be conservative for every TV segment but syndication.

SEGMENT	FORECAST	ACTUAL
Broadcast Networks	3.5%	7.3%
TV Stations	4.4	8.9
National Spot	5.0	12.1
Local Spot	4.0	6.6
Barter Syndication	4.3	-3.1
Total Broadcasting	4.1	7.6

whole lot in the programming department with the slew of reality shows they've introduced in the past couple of years. The aim of course has been to try to duplicate the success of a few, such as *Survivor*, *Joe Millionaire* and *American Idol*. But the result, said VSS, will more likely be reality burnout.

"Viewers appear to be turned off by reality overkill that has produced too many poorly produced imitations and thereby contributed to the continuing decline of network ratings," the report stated. "Furthermore, the reality shows are taking time slots away from new sitcoms and dramas that may have

## EBB &amp; FLOW

Sans Political,  
3Q National  
Spot Down

Without a huge political ad windfall like 2002, this year's third-quarter national spot ad market is soft. But reps say they've been successful replacing some of those political dollars with new ads.

"If you take out political, third quarter will end up flat or

3Q National Spot  
-8%

roughly up 1%," said Tim McAuliff, president and COO of Petry Media Corp.

Katz Media President Jim Beloyianis noted, "With political in there, we're projecting third quarter down 8% to 9%, but current pacing is -1%. Twenty percent of all our revenue last September alone was political."

The good news for Katz is automotive, said Beloyianis. It's up 5%. Petry also reported higher auto billings.

But stagnant auto sales could affect future car ads. Pete Stassi, senior VP, local broadcast, PHD, said, "We're finished with 2003 for Daimler Chrysler. We're just not spending much in scatter and with car sales off in July, there could be cancellations. We've cancelled locally already."

The view from Horizon Media is that "auto is down," said Lourdes Marquez, the company's senior VP, local broadcast. "Last year GM spent all the way through October. Now, I see some dayparts down 1% to 2% in some markets."

In the top five markets, however, prime and access are tight, according to Bonita LeFlore, director of local broadcast, Zenith (Toyota/Lexus). "In New York, prime and access are almost sold out. Boston is not way off. Chicago has only daytime and early fringe available."

NEXT WEEK:  
Syndication



# DIVERSITY REPORT

The marketplace for diversity television is growing by leaps and bounds. *Broadcasting & Cable* will focus two in-depth special reports on all aspects of this lucrative market. We will cover the effect of diversity programming on broadcast and cable networks, who's leading the pack and what does the future hold for this growth market.

Make sure you're part of this important coverage which will be seen by top industry decision-makers. Call your *Broadcasting & Cable* representative today.

DIVERSITY REPORT PART I  
**FOCUS ON HISPANIC TELEVISION**

ISSUE DATE	SPACE CLOSE	MATERIALS CLOSE
<b>SEPT. 8, 2003</b>	<b>AUG. 29, 2003</b>	<b>SEPT. 2, 2003</b>

DIVERSITY REPORT PART II  
**FOCUS ON AFRICAN AMERICAN TELEVISION**

ISSUE DATE	SPACE CLOSE	MATERIALS CLOSE
<b>SEPT. 15, 2003</b>	<b>SEPT. 5, 2003</b>	<b>SEPT. 9, 2003</b>

## BROADCASTING & CABLE

## WASHINGTON

## Cap Loss Could Burn Bush

Override of 35% veto would be fodder for Democratic challengers who can charge he's helping big media

By BILL MCCONNELL

**P**resident Bush risks an embarrassing defeat over his support for big media if he makes good his aides' pledge to veto a congressional rollback of relaxed broadcast-ownership limits.

The prospect of that election-season loss, particularly on an issue that has recently gained the attention of many voters, has Washington observers wondering whether Bush is serious about taking on Capitol Hill.

Already there are a number of key issues that are strikingly similar to the elder Bush's losing bid to retain the Oval Office—war in Iraq and a struggling economy for instance.

Those are likely to overshadow the media debate in resonance with voters, but with approval ratings slipping, Bush wants to avoid a repeat of the upset his father suffered when Congress overrode his veto of cable rate regulation eleven years ago.

#### WILL BUSH LISTEN?

"A veto would hand Democrats a huge campaign issue," said one Capitol Hill aide, whose boss voted to reinstate the 35% cap on one company's TV household reach.

That legislation would knock down the FCC's June 2 decision to lift the cap to 45%. Others in Congress want to go further and eliminate additional FCC rule changes by reinstating the ban on local broadcast/newspaper crossownership and previous limits on TV duopolies. White House aides have said they will urge the President to veto any reregulation, regardless of whether it is limited to the ownership caps or includes other reregulatory measures.

Will Bush follow their advice? Their threat issued by the Budget Office promises only that aides will recommend a veto, not that Bush will agree.

Already three Democratic candidates have threatened to make media concentration an issue—just as Clinton running mate then-Sen. Al Gore did by returning from the campaign trail to help override the elder Bush's cable rate veto.

"President Bush has a choice," former Vermont Gov. Howard Dean trumpeted from the campaign trail after the House approved an Appropriations bill containing the ownership cap rollback. "He can choose to reward his campaign contributors by vetoing this bill, or he can do his job and protect the best interests of ordinary people by signing it."

#### DEMS SPEAK OUT

Sen. John Kerry (D-Mass.) is co-sponsor of a separate "legislative veto" that will come to the Senate floor in September. Kerry also penned a letter to FCC Chairman Michael Powell in May opposing the pending June 2 vote.

Rep. Richard Gephardt (D-Mo.) joined the chorus later in June when he told a Democratic Party dinner that Bush's GOP appointees to the FCC were just one more example of the President's "horrible appointments" to agency and judicial posts.

It's clear Bush would like to avoid handing Democrats an easy campaign issue.

His aides and GOP leaders are currently stumping House members for enough written commitments from one-third of members—enough to sustain a veto. Their hope is that with the necessary 147 votes in the bag, House and Senate negotiators will scratch the media ownership provisions from the funding bill rather than force his hand.

#### POWELL STAYS COOL

It's too early to predict whether they'll raise the necessary commitments. A spokesman for Rep. Chris Cannon (R-Utah), lead orga-

nizer of the effort, said "90 and counting" pledges had been generated through Aug. 6. Opponents of the new rules took some solace that the stated number hadn't grown from Cannon's press release six days earlier.

At the FCC, Powell was taking the White House offer at face value last week, but insisted he had no inside track to the President's thinking. "That's between the President and Congress," he said. "He doesn't ask me about his plans on vetoing."

Privately, Powell aides are confident the White House staff can get Bush to deliver. "We have a very good relationship with the White House," one aide said. ■



**'President Bush has a choice. He can choose to reward his campaign contributors by vetoing this bill, or he can do his job and protect the best interests of ordinary people by signing it.'**

**HOWARD DEAN,**  
Democratic presidential candidate



## CAPITAL WATCH

#### LPTV, Satellites Get 2nd Channel

Low power and satellite TV stations will get a second channel during the transition to DTV, the FCC decided last week.

The commissioners approved the additional channels as part of a series of decisions aimed at expanding deployment of telecommunications services in rural areas.

LPTVs operate as independent stations, but with smaller coverage areas and generally lower interference protections than full powers. While technologically the same as LPTV outlets, satellite stations usually serve as either translators, which rebroadcast signals to rural communities outside a primary stations' coverage area, or as boosters that fill in coverage gaps in a full-power station's signal created by terrain and other factors. LPTVs and satellites serve as programming links to rural communities.

The commission tentatively concluded that LPTVs DTV signal should have visual quality at least equal to an analog signal, and that ancillary and supplemental services be permitted within any remaining channel capacity. That and other tentative conclusions will become FCC policy, but changes could be made after a review of public comments and a final vote. The commission seeks comment on whether channels 60-69 should be used during the transition even though they will be off limits when the switch to DTV is complete. It is also seeking comment on whether LPTVs and satellites should have the same trigger dates for returning analog spectrum to the government—when 85% of TV households in a market can receive a DTV signal either over-the-air or through cable.

#### Targeting Minority Media

Amid concern over Univision's bid to acquire Hispanic Broadcasting, Sens. Edward Kennedy (D-Mass.) and Hillary Clinton (D-N.Y.) have introduced a bill that would require the FCC to solicit public comment, including holding a public hearing, before transferring the license of a TV or radio station that broadcasts in a "minority language." In addition to Spanish, the bill defines minority language as the native tongue of any minority group designated by the Voting Rights Act, including American Indians, Asian Americans and Alaskan Natives.

#### FTC Stops Rhino in its Tracks

Facing charges that it deceptively marketed its WaveScrambler cell phone radiation protection device in TV ads, Rhino International has settled with the FTC.

Rhino agreed not to suggest in its ads that its products, which fit on a cell phone earpiece, "could block a substantial amount of radiation and other electromagnetic energy emitted by cellular telephones, thereby reducing consumers' exposure to this radiation." It is now required to have scientific evidence for any claims, and must point out in its ads that most of the radiation from cell phones comes from the antenna and parts other than the earpiece. Rhino has also agreed to pay \$342,665 to consumers who bought its product.

#### 'I'M HERE!'



**H**ow many times do I have to say it? I'm here!" FCC Chairman Michael Powell (above) told reporters after an FCC meeting last week. Powell appeared exasperated by the questions, which came only two days after the AP reported he had assured senior staff of his "firm intention" to remain at his post. Powell's term isn't up until 2007, although almost no one expects he will stay that long.

But Powell insists he's not cutting out this year. Still, talk persists that he will resign this fall because of Capitol Hill's negative reaction to his plan for relaxing television-ownership rules. Although Powell has issued a statement criticizing a House vote to roll back the cap to 45% of TV households, he also said the fate of the rules is a matter to be decided by Congress and the White House.

# BUSINESS

## Mum's the Word at Cablevision

Silence on its DBS plans, audit probe

By JOHN M. HIGGINS

**W**hen it comes time to chat up Cablevision to Wall Street, it's what company executives don't say that's most interesting.

During last Tuesday's conference call to discuss a pretty underwhelming second quarter financial performance, Cablevision President Jim Dolan and other executives didn't touch on one significant event—the refusal of auditors KPMG to clear the company's financial report—until an analyst asked them.

Their reticence extended to Cablevision's newly launched direct-broadcast satellite, Rainbow 1. Despite having committed more than \$800 million to the

New forensic accountants have now identified an additional \$3.4 million in improperly allocated production costs. But KPMG last week abruptly balked at signing off on Cablevision's quarterly numbers while other accountants were still reviewing its old work.

On the company's conference call, Cablevision executives were silent about the auditing snag until asked by Bear Stearns analyst Ray Katz. "We just were informed by KPMG in the last 24 hours, and we're in active discussions with them on it," said Vice Chairman Bill Bell.

The company acknowledged that uncertainty over quarterly financial statements could delay a planned refinancing of preferred stock.

"If we don't have comfort at



**Cablevision President Jim Dolan didn't touch on one significant event—the refusal of KPMG to clear the company's financial report—until asked by an analyst.**

widely criticized satellite venture, Cablevision still hasn't detailed its business plan. Shareholders looking at skies crowded with offerings from DirecTV and EchoStar don't know what the venture is supposed to be after Cablevision spins the unit off to them later this year.

"Don't say anything about the elephant in the living room," wisecracked one analyst who was on the call.

The problem with auditors stems from the scandal at Cablevision's networks unit. KPMG is awaiting the outcome of an investigation into accounting games at Cablevision's Rainbow programming unit, which, of course, includes a review of the auditor's own work. Cablevision in July purged Rainbow's AMC Networks operation of 14 executives including President Kate McEnroe, accusing them of misstating the operation's results by about \$20 million over three years.

Cablevision said AMC was understating its profits, with the effect of making it easier to reach the following year's profit targets set by corporate.

some point in time, we're going to have to delay our financing until we do," Bell said. "But we're actively trying to resolve that situation."

Analysts generally believe the amount of money involved in the Rainbow scandal was too small to be worried about. But they believe the continuing investigation threatens to sidetrack the planned December spinoff of Rainbow DBS. Under-terred, Dolan asserted the separation would proceed on schedule. "There's no change in our intention to do the spin."

Financially speaking, the second quarter was not impressive. Total company cash flow rose just 5%, and Oppenheimer & Co. media analyst Tom Eagan says that filtering out some unusual items, it actually fell 0.4%. Operating cash flow from the consumer video business alone only increased 5.6% despite a 10% increase in revenues. Ignoring some one-time costs from its fight over the New York Yankees' YES network, cash flow growth would have been 9.2%, middling by cable standards. ■

## This Time Hallmark Gets A Gift

By JOHN M. HIGGINS

**H**allmark Cards gave its TV unit a nice gift last week: Crown Media, whose U.S. Hallmark Channel is celebrating its second birthday got \$400 million to help clear up a messy stock deal that could have become even more expensive.

The money was given to Crown Media, which needed the infusion to cover a bet it made two years ago when it sold \$265 million worth of a complicated preferred stock.

The preferred stock deal carried a cash payout of 6.75%, but guaranteed investors would ultimately receive a return of at least 14%.

Back when Crown's stock traded at \$12 a share, the presumption was that investors would want to convert the preferred stock into Crown common shares. Instead, Crown dropped below \$2, before rebounding to \$4.

To solve the problem, Crown's 70%-owner Hallmark Cards lent the company \$400 million at an interest rate of 10.25% without requiring Crown to pay any cash interest for four years. ■

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## TECHNOLOGY

## Hut, Hut, HD

CBS signs on for one HD NFL telecast a week while ABC begins new MNF season in HD

BY KEN KERSCHBAUMER

**T**he belief is that sports will be a major driver of HD. This fall the industry will test that belief as ABC, CBS and ESPN step up with three HD National Football League games a week. CBS, in a joint announcement with DirecTV last week, declared its commitment to broadcast its primary NFL game in HD each week.

But football fans who want to see every game in HD will need to subscribe to NFL Sunday Ticket, which is only available through DirecTV. Viewers who receive their CBS HD signal via over-the-air or a cable system will be subject to the game's regional availability.

Ken Aagaard, CBS Sports vice president of technology, says the network will produce NFL HD telecasts differently from the way it has handled them in the past. This year, production will be done in HD and then have an SD 4:3 feed made available.

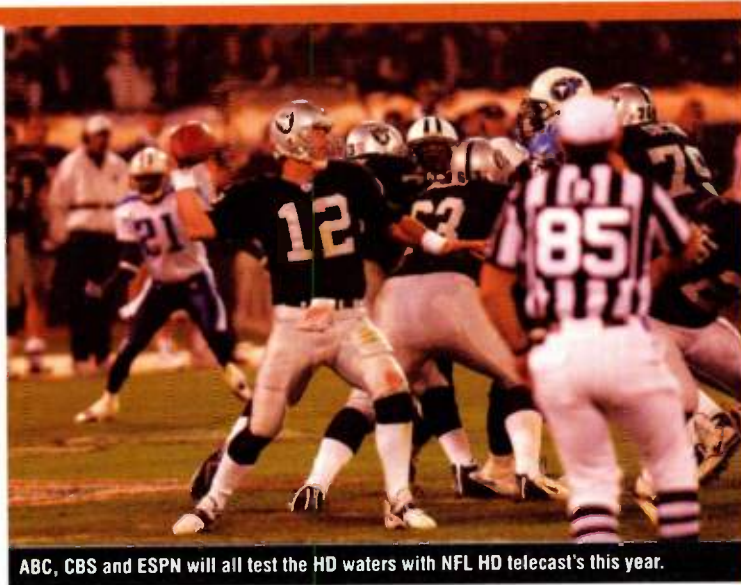
Larry Barbatzoulis, CBS Sports director of engineering, says that past NFL HD telecasts from CBS left the SD production team blind to the HD production. Not so this year. "With this season they'll be able to deal with the HD," he says.

Mobile truck vendor NEP Supershooters will supply the HD truck known as Nova (it was previously used by the now-defunct Action Sports Network under the name Columbia). The truck is stocked with Sony gear, including the MVS 8000 switcher and Sony HDC series cameras. Other gear includes an Accom DVEous HD digital video effect.

ABC is also getting in on the action with last week's HD broadcast of its first *Monday Night Football* game of the year. National Mobile Television's \$10 million 53-foot truck with 22 Thomson cameras and Thomson HD production switchers made its official *Monday Night* debut after recently getting a workout from ESPN-HD.

Ken Michel, ABC vice president of network engineering said the only glitches were satellite issues during the first 15 minutes that were out of ABC's control. Once they were cleared up, Michel says, the HD production and 5.1-audio channel broadcast went very well. "The integration of all the equipment was a monumental feat from NMT as it has very complicated signal management."

To HD viewers the biggest change was something that wasn't available during ABC's 2003 Super Bowl telecast: an HD version of the 1st and Ten marker. ABC Sports uses Sportvision's version of the marker, providing a yellow graphic overlay that shows the viewer where the first down



ABC, CBS and ESPN will all test the HD waters with NFL HD telecast's this year.

mark is. Sportvision worked hard earlier this year to make its products HD compatible, resulting in products for ESPN-HD's baseball coverage and *Monday Night Football*.

Hank Adams, Sportvision CEO, says the HD version requires more computation power, so it involves a couple more PCs.

"We went to an HD camp that ABC Sports held the week before the *Monday Night Football* game and showed that we could pull off the HD 1st and Ten," he adds.

The new system has another benefit as well. The technology was moved upstream towards the camera so the graphic information can be recorded to isolation tape decks and be seen during replays.

The HD first-down marker line will give an early-season advantage for ABC's and ESPN's HD NFL coverage. CBS uses Princeton Video Image's 1st Down Line system

and Aagaard says the company is working on an HD version that he hopes to have in place by the middle of October (the system is currently being used for baseball coverage).

HD aside, football and the yellow line will become synonymous this season. ESPN and ESPN2 will use it for all of their college and professional games and CBS and Fox will use it for every NFL telecast. Even though CBS's use of the PVI system prevents Sportvision from having a market lock on the yellow line, Adams isn't complaining.

"The technology continues to get cheaper and the broadcasters have made the commitment to take it to all their games," he says. "It's a substantial jump for us and we're practically doubling the number of games we're doing. We could do close to 300 games this year."

CBS Sports will have six PVI units in its New York City facility that will be available to insert the line. An operator in New York

will keep track of what camera the director is on and work with a "spotter" who will tell them what yard line the play started on. PVI's visual recognition system then lays down the line.

With CBS signing on, its viewers are left with one question: what about HD college football? It's become a staple on CBS over the past couple of years, though an announcement has yet to be made. But the truck from Core Digital that CBS used last year won't be involved with the NFL telecast, so it will be ready and waiting. ■



**'The integration of all the equipment was a monumental feat from NMT as it has very complicated signal management'**

KEN MICHEL, ABC

## Leitch Hunts for New CEO

BY KEN KERSCHBAUMER

**B**roadcast and professional video and audio equipment manufacturer Leitch is looking for a new CEO after Margaret Craig resigned from the position last month following disappointing fourth quarter results. Stan Kabala, who has been on the company's board of directors since 1996, will serve as interim CEO.

Kabala says he hopes he can find a successor within three or four months.

He'll be busy in the meantime.

**execs** | The fourth quarter revenues were \$38.2 million, down 22% from the previous quarter and a 25% drop from the same quarter last year. Leitch calls the results an aberration attributable to factors like the war in Iraq and economic uncertainty.

"I'll be focused aggressively on the cost side and meeting the challenge of changing our cost



Leitch's AgileVision system is in use at WCNY-TV Syracuse.

structure," says Kabala, who will lead the company's efforts to cut costs between 5%-10% in the next two quarters. Product lines and development will not be affected by the cuts.

The company also appointed its first chief operating officer, Salil Munjai. Munjai, previously vice president of corporate developments, will control the company's three product segments: video processing and distribution, video servers, and post-production.

Kabala says early reports show the broadcast and professional market expanding by 10-15% during the upcoming year, although he cautions that the spending in the broadcast market in recent months has not been a direct match to the industry's recovery. "If I were running a broadcast company I'd want to make sure it stayed bounce back before I started making big capital allocations and I think that may part of the reason for the lag in capital allocations." ■

## TECH FOCUS

## STATION OPERATIONS

## Cox Invests in Digital Newsroom

BY KEN KERSCHBAUMER

The Cox TV station group has signed a multimillion dollar deal with Avid for the supply of Avid products for use in newsrooms at six of the group's stations. And more Cox stations will be on the Avid to-do list in the future.

Sterling Davis, vice president of engineering for the Cox Station group, says that the ability to solve workflow issues led to the selection of Avid's Unity server and NewsCutter editing systems for use at the stations.

"This will allow smoother operations so that people who are writing and producing the newscasts can oversee a lot of the process themselves," says Davis. "The stations won't have two different groups of people working on the same project and trying to communicate with the iNews system."

The stations getting the gear are KIRO-TV Seattle; KFOX-TV El Paso, Texas; WFTV(TV) Orlando, Fla.; WJAC-TV Johnstown, Pa.; WTOV-TV Steubenville, Ohio;

and WSOC-TV Charlotte, N.C. Five of the six stations will use Avid's Unity storage system as well as the AirSPACE play-to-air server and Avid NewsCutter systems to edit stories for airing (KFOX-TV only received some upgrades). WTOV-TV also added an iNews system that allows for

says that a station typically wouldn't require the iNews system unless the amount of content stored on the Unity is more than a few hundred hours. Five of the six stations will only require about 200 hours of storage obviating the need for iNews.

The stations will acquire video in the DV25 or DV50 video format and then move the material onto the Unity system using Avid's XDeck. Taylor says various types of NewsCutter editing systems will be used and that Avid's Adrenaline DNA system will also be used, allowing the stations to process uncompressed SD video over a single FireWire cable.

"It takes advantage of the advances in CPU processing," adds Taylor

Other components in the deal include MOS integration and other Avid productivity tools designed to improve station operations.

"Five years ago everyone was looking for an editor from one company, storage area network from another and playback device from a third," says Taylor. "But that has gone away as customers have understood that this stuff is complex." ■



Avid NewsCutter editing systems will populate six Cox TV stations.

low-resolution browsing of content on the Unity system. The other stations are already using the iNews newsroom system.

"We don't have to drive a broadcaster to high or low resolution as the products can go either way," says Adam Taylor, Avid vice president of American sales operations. He

## Virtually Mediacom

Cable operator taps For-A digiWarp-EX II for monthly digital infomercial

BY KEN KERSCHBAUMER

Cable operator Mediacom has installed For-A's digiWarp-EX II virtual studio system in its Des Moines, Iowa, studio to help produce a new half-hour monthly program called *Digital Connections* that explains digital cable services.

"We needed to move forward with more of a long-form infomercial about our products," says John Pascarelli, senior vice president of marketing and consumer services. "We were looking at how complex the digital product is between the interactive guide, VOD, PVRs and all the channels and wondering how we were going to communicate it to consumers so they can get value out of it."

Pascarelli says using the virtual studio helps give the program a digital look, something Mediacom felt was important given the subject matter. The program made its debut on Aug. 1 and other programs, related to broadband and HDTV, are expected to be completed by the end of the year.

Cecil Van Houten, production manager for the Des Moines facility, says Mediacom will use a variety of the pre-built virtual sets that come with the system.



Digital Connections is an infomercial describing how digital cable works.

"They give us multi-camera capability and 3D features," he says. "We can also change and tweak the sets in the computer with software programs such as Photoshop or 3DSMax to modify and tailor the virtual backgrounds for each individual show."

The stage is 35x40 feet and has Thomson LDK-93 cameras with Fujinon lenses. A VPS-400D For-A digital switcher and a Grass Valley 200 analog switcher are also used.

Pascarelli says that if Mediacom decided to build a set he most likely would have gone to an outside production company. "But this allows us to maintain all the activities in the studio without real disruption, overlaying this activity into it." ■

## Briefs

## New MOS Grows

MOS protocol version 2.8 has been released with new features designed to enhance newsroom equipment and software. One major change is that MOS-enabled desktop plug-ins no longer require special versions to operate with specific newsroom computer systems. Other new features include detailed "profiles" of how-to-apply the protocol to the seven areas of basic functionality and workflow (in order to use MOS and display the MOS logo vendors must support at least two of the profiles). Vendors must also list the specific profiles they are compatible with along side the MOS logo. Other additions to the protocol improve speed and performance of operation.

## hi def vtr



## Panasonic AJ-HD1700 Debuts

Panasonic's AJ-HD1700 DVCPRO HD VTR is now available, extending recording times and offering slow motion and low tape costs. It can record for up to 126 minutes in either 1080/60i, 1080/50i or 720/60p high-definition formats on a single AJ-HP126EX cassette. The low tape cost of operation is achieved by the use of 9-micron track width recording, which delivers twice the recording density of existing DVCPRO HD recorders. It can also convert 24fps footage acquired by Panasonic's AJ-HDC27 VariCam HD Cinema camera to 1080/24p, allowing the VTR to act as a source deck in a 1080/24p-based linear or nonlinear editing bay. The VTR is also equipped with a built-in format up/downconverter for downconverting 1080i or 720p HD video to 480i or 480p, and upconverting pre-recorded DV, DVCAM, DVCPRO, DVCPRO50, DVCPROP tapes to 1080i or 720p HD.

## Courtyard Tests Signals

Courtyard Electronics is now offering the CY430-HD-HD/SD Master SPG and test signal generator. The generator extends the popular CY430 Master SPG series into HD, providing tri-level syncs for all commonly used HD formats, as well as catering to SD. Sales Director Steve Cranny says it delivers a highly accurate and stable HD sync source from a 1 RU box making it a good fit for OB use as well as studio operation. "The inclusion of digital test patterns and an HD-SDI output adds to the versatility of this unit," says Cranny.

## PEOPLE

## THE FIFTH ESTATER

## He Got To Travel, Selling Syndie Shows

Wallach skipped Europe trip to start television job

**B**arry Wallach, executive vice president of NBC Enterprises, doesn't mind that he never got to take his post-college trip backpacking around Europe. From his perspective, if he had gone he wouldn't be where he is today.

Today, Wallach is crisscrossing the country, furiously selling *The Jane Pauley Show* for NBC Enterprises. While the travel is grueling, dropping Wallach off in several cities a week ever since NBC announced the show in June, it's one of the things Wallach has always loved about syndication.

"I didn't get to do my backpacking through Europe but at least I've been everywhere in the U.S.," he says.

On one day last month, Wallach woke at 4 a.m. at his home in Connecticut, flew to San Francisco to present *Jane Pauley* to a TV station group head and then returned to New York by 1:30 a.m. the following morning. And with no time to catch up at the office, he had a quick trip to Washington D.C. scheduled for the next day.

"When you get opportunities like this and shows like *Jane Pauley*, well, this is a big one. It's in your blood and you live for it," he says, adding with pride that over the years and millions of miles logged, he's "watched about four movies" on airplanes. He prefers to sit with his laptop open, coming up with strategies to sell his shows.

Over the 20 years Wallach has been in the syndication business, he has sold some 100 TV shows. He got his start in syndication in college at Syracuse University, where he interned at Katz Media Group and took a trip to Hollywood to meet prominent Syracuse alumni, including Fred Silverman at CBS and Mark Tinker, the producer of shows such as *The White Shadow*, *LA Law*, *St. Elsewhere* and *NYPD Blue*.

That's when he realized TV was an exciting industry in which to work. "The passion to pursue those feelings has remained with me

for 20 years," he says.

His internship at Blair Television right out of college, which he opted to take instead of travel. "I found out later that jobs are a dime a dozen," he says. But he's still glad he took the path he did: "By the time my friends got back from Europe, I was already on my second job."

His second job took him back to Katz. He was playing on the company's softball team in Central Park when he met Gary Gannaway, founder of Genesis Entertainment. Wallach's enthusiasm soon won Gannaway over, and Wallach was rewarded with a job as account executive for Gannaway's new syndication company.

Wallach remained with Genesis for ten years, even after New World Entertainment bought the company in 1994. It soon became clear New World wasn't planning to stay in the business long-term—it ultimately sold out to Fox—and Wallach jumped to a new syndication company, Eyemark Entertainment, that Ed Wilson was starting for CBS in Los Angeles.

But the Connecticut-born Wallach never was meant for the West Coast. About the time he moved to Los Angeles, he met his future wife, Carolyn. She was and still is an executive producer for the New York-based *Martha Stewart Living*, which was distributed by Eyemark and based in New York. Four years later, they were married and he returned to the East Coast.

After returning, he started working for new media company, WorldNow Network, also started by Gannaway. After Wilson went to NBC to start up NBC Enterprises, Wallach returned to syndication as Wilson's head of sales.

"Really, outside of my intern-

ships, I've really only worked for those two guys—Ed twice and Gary twice," Wallach says. "We all joke about it."—Paige Albinak

## Barry Wallach

Executive Vice President,  
NBC Enterprises

B. Feb. 7, 1962, Stamford, Conn.

## EDUCATION

BA, communications, BA,  
business, Syracuse  
University, 1984

## EMPLOYMENT

Researcher, Blair Television, New York, 1984; researcher, Katz Communications, New York, 1984; account executive, Katz Sports, New York, 1984-86; Midwest account executive, vice president, senior vice president of domestic sales, executive vice president of domestic sales, Genesis Entertainment/New World, New York, 1986-96; executive vice president of domestic syndication, CBS/Eyemark Entertainment, Los Angeles, 1996-2000; executive vice president of distribution and marketing, WorldNow, New York, 2000-01; current position since August 2001.

## PERSONAL

M. Carolyn Kelly, Jan. 29,  
2000; children: Gregory (11);  
Emily (9); Lindsey (3)

## FATES &amp; FORTUNES

## Broadcast TV

**AMY NIZICH-GOLDSTEIN**, executive VP/director, local broadcast negotiation, Initiative Media, Los Angeles, joins KCBS-TV and KCAL(TV) Los Angeles, as director, sales, new business.

**STEVEN J. SCHUPAK**, VP, strategic marketing and business development, Heninger Media Services Inc., Washington, joins Maryland Public Television, Owing Mills, Md., as VP, content enterprises.

**ALEXANDER VON LICHTENBERG**, general sales manager, WUTH-TV Hartford, Conn., promoted to GM, WUNI(TV)/WUTF(TV) Boston, and WUVN-TV/WUTH-TV Hartford.

At KETC-TV St. Louis: **AMY SHAW**, director, education, WSIU-TV Carbondale, Ill., joins, as director, education services; **CATHERINE HUEWE**, director, call center, named director, individual giving.

## Cable TV

**JONATHAN D. SCHWARTZ**, senior VP/deputy general counsel, AOL Time Warner, New York, joins Cablevision Systems Corp., Bethpage, N.Y., as executive VP/general counsel.

**CANDACE HUMPHREY**, director, public policy/public relations, Maryland, Virginia and West Virginia, AT&T, joins Comcast Cable, White Marsh, Md., as director, government and public affairs, Baltimore Metro Counties systems.

## Programming

**JOHN S. FRIEND**, senior VP, business development and strategy, Latin America, TBS, Atlanta, named senior VP, Cartoon Network Enterprises, Atlanta.

**CARLA PRINCI**, VP, publicity, Lifetime Entertainment, New York, promoted to senior VP.

At Sony Picture Entertainment, Culver City, Calif.: **CHRISTINA BROWN**, VP, finance, Sony Pictures Television International, named senior VP/CFO; **DREW SHEARER**, VP, Finance, Sony Pictures Television, named senior VP/CFO.

At TBS Superstation and TNT, Atlanta: **KAREN CASSELL**, senior VP, TNT, adds oversight of TBS's public relations to her duties; **MISTY SKEDGELL**, VP, public relations, TBS, named VP, corporate communications.

**CHRISTOPHER KEENAN**, VP, creative affairs, Warner Bros. Animation, Sherman Oaks, Calif., promoted to senior VP.

**BRONAGH HANLEY**, director, communications, TLC, Silver Spring, Md., promoted to VP.

## Journalism

**TAMMY HADDAD**, consultant, People magazine, New York, joins MSNBC,

**JONATHAN D. SCHWARTZ**  
Cablevision**KAREN CASSELL**  
TNT**MISTY SKEDGELL**  
TBS Superstation**CHRISTOPHER KEENAN**  
Warner Bros. Animation

Secaucus, N.J., as executive in charge, Buchanan and Press.

**CHRIS GUARINO**, senior producer, *Flashpoints USA with Bryant Gumbel and Gwen Ifill*, WETA-TV Washington, adds *Washington Week* to his duties.

**GEORGE MATZ**, news operations manager, WISN-TV Milwaukee, named assistant news director.

**KELLY WALLACE**, Middle East correspondent, CNN, named national correspondent, New York.



## FACETIME

**MIKE WALTER**, senior correspondent, *USA Today Live*, Arlington, Va., joins WUSA(TV) Washington, as morning anchor/reporter.

**JODI BROOKS**, investigative reporter, WEWS-TV Cleveland, joins KCNC-TV Denver, as night reporter.

### Radio

**BOB DANE**, senior director, affiliate relations, Westwood One Entertainment/CBS Radio Networks, Arlington, Va., named programming director, WMET(AM) Washington.

**LUCILLE FORTUNATO**, managing director, promotions group and partnership marketing, Infinity Broadcasting, Los Angeles, joins ABC Radio Group, Los Angeles, as regional marketing manager

### Associations/Law Firms

**LINDA KAHN**, senior VP, programming and distribution, Scholastic Entertainment Inc., New York, named president, New York Women in Film & Television.

At Broadcasting Cable Financial Management Association, Chicago:

**JOE BARLEK**, senior VP/controller, Susquehanna Radio Corp, named chairman; **LESLIE HARTMANN**, VP, finance/controller, Radio One, named secretary; **ED DEICHMAN**, senior VP/controller, Media General Broadcast Group, named treasurer.

**IRA SUSSMAN**, research consultant Cabletelevision Advertising Bureau, New York, joins the organization as VP, research.

### Allied fields

**THOMAS F. BURCHILL** and **PETER W. FRAME**, founding members, Galileo Management LLC, New York, both named managing directors.

### 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).

**CAROL BURNETT** (shown) is among those to be honored during the 26th Annual Kennedy Center Honors: A Celebration of the Performing Arts, shown annually on CBS, usually during Christmas week. Burnett will join godfather of soul **JAMES BROWN**, country singer **LORETTA LYNN**, film director **MIKE NICHOLS** and violonist **ITZHAK PERLMAN** for the gala, which will be held on Dec. 7 in Washington, but telecast later.



Kennedy Center Honors are bestowed through recommendations by members a national artist committee, including past honorees. The award gala also serves a fundraiser for the Kennedy Center's performing arts, education and public service programs. **GEORGE STEVENS JR.** will serve as producer of the gala, as he has from the start.

commendations by members a national artist committee, including past honorees. The award gala also serves a fundraiser for the Kennedy Center's performing arts, education and public service programs. **GEORGE STEVENS JR.** will serve as producer of the gala, as he has from the start.



NBC's Karey Burke, *Star Search* winner Jake Simpson, Hollywood Radio and Television Society President (and NBC program maven) Kevin Reilly, along with Nickelodeon's Candace Bailey and Brent Popolizo had a great time at HRTS's Kids Day on Aug. 5. The event previews fall children's programming.



## Biking to the Top

Outdoor Life Network President and CEO **E. ROGER WILLIAMS** joined Tour de France winner **LANCE ARMSTRONG** and his fellow competitors on the victory podium. OLN's Tour de France coverage peaked on July 26 with a 1.5 rating. Prime time coverage paced at a 0.6, a healthy increase over OLN's more typical 0.2 average in prime. This is OLN's third year of Tour coverage.

From left to right: **MIGUEL INDURAIN** of Spain; **EDDIE MERCKX** of Belgium; **BADEN COOKE** of Australia; Armstrong; **RICHARD VIRENQUE** of France; **DENIS MENCHOV** of Russia; **HOWARD LEACH**, American Ambassador of France; Williams; and **BERNARD HINHAULT** of France.



*Sex and the City's* Kristin Davis is supporting breast cancer awareness by starring in cross-channel PSAs for the 10th Anniversary of QVC Presents *FFANY Shoes on Sale*. The Oct. 15 event will feature 100,000 pairs of designer shoes, with proceeds benefiting breast cancer research.



## Cool Cash From Cats

**BEN PAYNE**, SVP, affiliate sales and marketing, ABC Cable Networks Group, and **HOWARD SZARFARC**, GM of Time Warner Cable of New York & New Jersey, were on hand last week to donate \$10,000 to the Learning Leaders, which trains school volunteers who provide tutoring and mentoring to New York City public school students.

The check was presented at the Hue-Man book store in Harlem after author **DEBORAH GREGORY** read from the latest book in her *The Cheetah Girls* series. The Walt Disney Co. recently adapted the books into a movie starring **RAVEN**. *The Cheetah Girls* will air on the Disney Channel on Aug. 15.

Pictured left to right: Payne; Gregory; **BIGNA SANCHEZ**, president, Learning Leaders; Raven; and Szarfarc.

## Media Biz Quiz

**1. NBC hopes to discourage channel-surfing and commercial zapping during commercial breaks by:**

- A) Broadcasting subliminal messages like "Switch channels and we'll kill your dog" and "Zapping makes you sterile."
- B) Increasing non-programming clutter by airing one-minute "mini-movies" in two 30-second segments, one in early prime, one in late prime.
- C) Reducing non-programming clutter.
- D) Using DTV channels to send signals to remote controls and PVRs that cause them to malfunction.

**2. TV news organizations spent a small fortune last week to send reporters and crews to Eagle, Colo., to:**

- A) Cover the Eagle County Fair.
- B) Investigate links between Al Qaeda and the Colorado militia.
- C) Hear Kobe Bryant say, "No, sir."
- D) Attend the RTNDA convention.

**3. After much ado, the NAB has finally clarified its position on legislation that would restore the 35% TV station ownership cap. It supports legislation as long as:**

- A) Fritts gets invited to Fritz's going-away party.
- B) Andy Fisher promises not to come to the next three board meetings.



Did NBC honor Bob Hope?

- C) No other provisions are added to the legislation.
- D) It's an even-numbered day; on odd-numbered days, it opposes legislation, except when the tem-

perature exceeds 90 degrees, in which case it supports legislation, but only if the National Rifle Association is in a good mood.

**4. From battle-zone variety shows to *Tonight Show* walk-ons, Bob Hope was closely identified with NBC throughout his extraordinary career. So which network honored Hope with a tribute show that generated great ratings?**

- A) ABC
- B) CBS
- C) Fox
- D) NBC

**5. NBC-owned Bravo's new *Queer Eye for a Straight Guy* has done so well, NBC, which already ran**

**a half-hour replay, will now:**

- A) Air a one hour episode Aug 14, and have the Fab Five "remake" *The Tonight Show* set the same night.
- B) Add a new series: *Law & Order: Queer Private Eye*.
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## TELEVISION

### Sales Careers

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## TELEVISION

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# The Stars Come Out on the Nightly News

Continued from page 1  
on *The Tonight Show*.

The Kobe Bryant and Arnold Schwarzenegger Show played the rest of the week on cable channels, the celebrity news shows and newscasts everywhere. By week's end, the supporting cast included a watermelon-smashing comedian, a funny-looking child actor grown old, a porn star and porn purveyor. When Jerry Springer announced he *wasn't* going to run for Senator from Ohio, it was just another so-so item for television's most influential political show: *Entertainment Tonight*.

Celebrity and news have tangled before, of course. CNN commentator Jeff Greenfield noted the well-publicized trials for alleged sexual crimes of actors Fatty Arbuckle or Erroll Flynn. When Richard Nixon was vice president, he used television for his famous "Checkers" speech. Ross Perot became a viable political candidate through appearances with CNN's Larry King. In 1992, candidate Bill Clinton put on shades and played sax with the band on Arsenio Hall's old talk show.

## 'CELEBRIFICATION'

"The impulse is no different," Greenfield said. "The difference today is its sheer volume."

"There's been a trend toward 'celebrification' of the culture," said former CNN Washington Bureau Chief Frank Sesno, now a professor at George Mason University. "The news merely reflects the culture in that respect, but increasingly competitive cable channels drive this trend on an ever-accelerating track. Celebrity often provides a simple story; easy to sink your teeth into. In both [the Bryant and Schwarzenegger] cases the material is irresistible."

All of which underscores "the dilemma of opening courtrooms to cameras" in a post-O.J. world, said Sesno. It produces "a circus atmosphere around sometimes totally perfunctory proceedings."

Jerry Burke, Fox News Channel's executive producer for daytime programming, said that when he saw the scaffolding in the news camps around the Colorado courtroom he instantly thought of the Simpson trial. "That was where tabloid journalism morphed into mainstream; I saw it happen."

The Kobe Bryant case has been a hot media topic since early last month when a 19-year-old woman accused the basketball star of sexually assaulting her at the Colorado resort where she worked. It

has yet to take on O.J. dimensions, but it's still early.

Schwarzenegger has been talking about running for governor for a while, but many thought he had given up on the notion. So it came as a surprise to most Hollywood and political reporters when he told Jay Leno during *The Tonight Show's* Wednesday taping that he would make a run for the state house.

"It's another bizarre chapter in California politics and the stuff that goes on in California," said Jeff Wald, news director at KTLA(TV) Los Angeles.

the plane to Colorado."

At CBS, David Letterman's Top 10 list of Schwarzenegger pledges was topped by the actor's supposed promise that he'll "Speak to voters in clear, honest, broken English."

Even Schwarzenegger's marriage to NBC News's Maria Shriver adds to the media-politics connection: She's from the nation's most famous political family (that's the Kennedys, not the Bushes). Shriver took a leave from NBC last week when Schwarzenegger announced his candidacy.

of truth surrounded by bad taste," but like so many other celebrity news stories last week, he could see why the news networks would "replay and replay and replay" the comment.

## MEDIA FIELD DAY

California's recall election also will supply plenty of media fodder. Although the most famous candidate is the actor who played Conan the Barbarian and Danny DeVito's twin, also running is watermelon-smashing comedian Gallagher, career pundit Ariana Huffington, former *Diff'rent*

Schwarzenegger will have to get serious. Said Greenfield: "He cannot spend the next 60 days offering movie lines in non-threatening forums like *The Tonight Show*," which scored its best Wednesday ratings in four years on the day the actor made his announcement.

But as of Friday, Schwarzenegger had turned down appearances on the Sunday morning political shows despite impassioned pleas from producers at *Face the Nation*, *Meet the Press* and *This Week with George Stephanopoulos*. (A staffer at *Fox News Sunday*



The news media with satellite trucks in tow, went to Eagle, Colo., for the arraignment of Kobe Bryant. He said only two words to the judge: "No, sir."

Schwarzenegger, with his name recognition and political ambition, has been given a rare opportunity. Critics of sitting Governor Gray Davis late last month collected over a million signatures, forcing a recall election this fall. Voters will be asked first if they want to recall Davis. If they vote yes, they may then vote for a replacement. It takes only a handful of signatures and a few thousand dollars to get on the replacement ballot.

"In the real world, the reason [Schwarzenegger is] the frontrunner is because he's a celebrity," said Andrew Tyndall, who monitors TV news for his Tyndall Report.

## THE LINES BLUR

With both stories simultaneously in the news, the line between show biz and the news biz has nearly disappeared—as did the lines between fact and fiction, and the serious and trivial.

Jay Leno quipped that the reporters left in Los Angeles to cover Schwarzenegger's announcement "must have missed

On the same night Bryant was arraigned in Colorado, he appeared on tape on Fox's *Teen Choice Awards*, acknowledging his legal problems while many in the audience gave him a rousing ovation.

That got played over and over again on the news, but it turned out Fox edited Bryant's acceptance remarks. The Associated Press reported that Bryant told the audience, "an injustice anywhere is an injustice everywhere," a paraphrase of a famous Martin Luther King Jr. quotation. A Fox spokesman told the wire service that the network's standards department determined that his legal problems were not germane to accepting an award for his sports prowess.

Mark Cuban, owner of the NBA's Dallas Mavericks caught heat for suggesting Bryant's rape accusation would help NBA attendance because the curious would want to see Bryant when his Los Angeles Lakers came to their town. Fox News media critic Eric Burns said it was the kind of observation that had a "kernel

*Strokes* star Gary Coleman and *Hustler* publisher Larry Flynt.

Porn star Mary Carey is flirting with a candidacy built on a platform of tax-deductible lap dances to promote stress reduction and the general welfare while, semi-celebrity actress and candidate Angelyne has, so far, used platforms only for hanging her self-promoting billboards.

And when the candidacy of the newly dubbed "Governator" forced U.S. Rep. Darrell Issa out of the race, KTLA Los Angeles was able to offer its own Arnold-pun, "Issa la vista, baby." Issa had led the recall petition drive, spending \$1.5 million of his own money in the effort.

But the story of an already world famous and apparently viable candidate for the governorship of a key state; one which has already elected an actor governor and helped launch him to the presidency; fits any definition of news. The Schwarzenegger candidacy will directly affect millions in California and across the nation.

To be taken seriously,

with *Tony Snow* said an appearance there was possible because Snow is the actor's friend, but nothing was definite.)

On the same day as the Bryant hearing and the Schwarzenegger announcement, coincidentally, journalists were denied—and the public was spared—a Springer candidacy. Said CNN's Leon Harris, "Politics can be a pretty dirty business. But you know despite that, Jerry Springer is still not interested."

Springer showed up on numerous media outlets last week, defending his show as a "silly" entertainment and less exploitative than news which, he says, invades people's lives against their will. That could make a viewer think he should reconsider his decision.

Greenfield said that the continuing discussion of media feeding frenzies becomes self-fulfilling. "Whenever you hear someone on the air talking about a media circus," he said, "you're looking at one of the clowns." ■

# DeWitt's Exit Raises Questions About SNTA

*Continued from page 1*

last week said it was important that the organization be kept afloat to generate awareness about the benefits of syndication to the advertiser and agency community.

But outsiders were puzzled over the fact that the association's members—who weren't talking on the record last week—can't seem to get their act together, find a common message they can agree on, and back a staff long term to get that message out. Observers note that the turmoil that led to DeWitt's departure has been out in the open for several months. And not having a plan in place upon the announcement of his departure doesn't say much about the organization. "The way this played out really makes them look stupid," said one executive familiar with the association's operations.

Added a senior-level ad agency executive: "The SNTA is just a dysfunctional organization to begin with. Syndication is its own worst enemy and they're lucky they benefitted from this year's hot market."

DeWitt was the second senior level advertising veteran in the last two years to head the organization. He joined the SNTA in April of 2002 after running Optimedia, a unit of Publicis. But he wasn't there long before he started butting heads with the then chairman of the association, Marc Hirsch, who runs the barter advertising division at Paramount.

Some sources last week questioned DeWitt's hiring in the first place. He wasn't exactly a big supporter of syndication when he had his own ad agency, DeWitt Media, sources said.

Sources say Hirsch, who headed up the internal SNTA search committee for a new president in 2001, and DeWitt, ended up disliking each other. The reason? DeWitt, used to running his own company (which he sold to Publicis) and calling the shots, thought he was being micro-managed by Hirsch.

There was tension leading up to this year's first annual SNTA conference in New York. And while members generally thought it came off pretty well (agencies also gave it good marks), Hirsch and others thought DeWitt's presentation was not well done. And, sources say, much of the SNTA conference's planning and logistics were carried out by the members—particularly Hirsch and Universal Television's Elizabeth Herbst, not DeWitt and SNTA.

That's partly due the fact that

the trade group never has had much of a staff. While SNTA members have increased the budget of their trade group over the years, it's always been a shoestring operation. Sources say that the main reason Allison Bodenmann, the agency veteran

who held the job before DeWitt, opted not to renew her contract in 2001 was that she tired of doing everything without an adequate support staff.

According to IRS files, she made \$221,250.

Sources say SNTA had agreed

to pay DeWitt more than \$600,000 a year under a three-year contract. If nothing else, that salary showed that syndicators were ramping up the budget and at least trying to take the association to some ill-defined "next level." What kind of a settlement De-

Witt gets for the last two years of his contract remains to be seen.

DeWitt, who didn't return calls last week, had enough left over in his budget to hire Hadassa Gerber, a top notch research executive that worked with him at DeWitt Media and later at Publicis. ■

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## EDITORIALS

BROADCASTING &amp; CABLE COMMITTED TO THE FIRST AMENDMENT

## When E. (F.) Hollings Talks...

**E**rnest (Fritz) Hollings (D-S.C.), the senior senator on the Commerce Committee and a central figure on the communications regulation landscape for the better part of four decades, said last week he would retire next year. Calling him a friend to free, local broadcasting, NAB President Eddie Fritts said he was saddened by the news. Frankly, our feelings are mixed. Like Fritts, we will miss Hollings, as will anyone with an appreciation of the Southern accent that mellows and attenuates with age. Nobody is better than Hollings at the kind of courtly speech that makes a stinging rebuke read like a black-tie dinner invitation in the next day's *Congressional Record*.

Fritts and broadcasters certainly need all the friends they can get in the current climate. But congressional friendships frequently come with a price tag. The paternal and avuncular Hollings has a penchant for wanting to parent the medium, telling it what to put on and when. We have always counseled that content regulation is an untenable price to pay for the loosening of structural regulations, but with friends like Hollings, broadcasters have been tempted to see it as, instead, an acceptable cost of doing business.

Hollings' double-edged sword was on prominent display back in 1994, when he was pushing a broadcaster-friendly Communications Act rewrite. At the same time, he was pushing for more government control over broadcast speech, eventually passing in committee a bill that would have banned violent programming during certain times and funded a government-issue report card (effectively a hit list) of violent programs and their ad-

vertisers. Cooler heads prevailed, but with Hollings' support for a deregulatory review of the act and his opposition to spectrum fees crucial to broadcasters, there was less opposition to his content proposals than was healthy for the industry's First Amendment status (See: V-Chip). Broadcasters' best friends remain those who share an abiding respect for freedom of the press.

## Overdue Review

A group of First Amendment fans, including several station groups, People for the American Way, and attorney Robert Corn-Revere, have asked the FCC to open a notice of proposed inquiry on its indecency rules. The group argues that the FCC is taking far too much liberty with the limited content regulation powers it was granted in the Pacifica case. Specifically, the FCC has used its condemnation of the particularly offensive speech on Infinity's WKRK-FM Detroit as a springboard to more active indecency enforcement, including threatening other broadcasters with license revocation for their own potential transgressions. Some commissioners feel even that isn't enough. One of them is Michael Copps. Although we disagree with the direction he is moving, we agree on at least one thing: Indecency decisions should come from the top, since they become the precedent going forward given the built-in vagueness of the standard.

We also agree with Corn-Revere that it is time to look at the indecency rules in light of today's marketplace, and that such a review should result in less FCC content regulation, not more.



## TWO CENTS

"We never show you how horrible it really is. It really is much, much worse than anything you ever see on television. You can't imagine. And we talk about that. We don't show it to you. The principle isn't that we're trying to be pro-American. It's something that falls more into standards and practices. We don't show naked breasts, and we don't show the guy burnt in a tank. And we talk all the time about that: Should we break that taboo? And if we did, that would have huge impact. Huge."

**JOHN DONVAN**, ABC News' *Nightline*, on the media's depiction of the war in Iraq, quoted in *New York* magazine.



"This reminds me of the great scene in the movie and the play *Chicago*, where Richard Gere turns to Roxy Hart and says, 'It's all one big circus.' This is the summer story of 2003.

Congress is out of town. President's going on vacation. Not a whole lot is happening. We got to keep the audience, so we give them a razzle dazzle story, like Kobe Bryant."

**CAL THOMAS**, syndicated columnist, on *Fox News Watch*

"The seeming fading of impartiality [of television news] is a direct result of the deregulation of radio and television... Networks and stations that pander to a particular political audience aren't doing it for philosophical reasons; they simply perceive a valuable demographic group. I always think of the Monty Python sketch in



## AIRTIME

GUEST COMMENTARY

## At Fox, Diversity Initiatives Thrive

**I**read with a sense of déjà vu the July 14 Airtime of Mark D. Walton, "For More Behind-Scenes Diversity," on the state of diversity in the television industry. Déjà vu set in because every one of the ideas, or "lessons," suggested by Walton have been implemented at the Fox Entertainment Group.

I was hired by Fox three years ago to create and run the Office of Diversity Development, which has helped effectuate dramatic gains for women and people of color in our broadcast, filmed entertainment and cable programming divisions. On the broadcast side, 17 of our 22 series last season included ethnically diverse or female directors, with 26 people of color directing 75 episodes (twice the number from the 1999-2000 season), and women directing 29 episodes. Similarly, 19 of our 22 series last season included at least one diverse writer or producer of color, with a total of 37 writers and producers of color staffed on those 19 series (more than 3 times those in 1999).

How did Fox accomplish such dramatic improvement? We implemented proven diversity programs in new and creative ways, taking into account the unique characteristics of our industry and our company. The programs in place at Fox include: (1) The launch of a writers initiative designed to identify, develop and hire diverse writers for various positions on Fox series; (2) the development of a talent database that tracks diverse writers and directors for internal pitching to our series' producers through Fox television executives; (3) internships at colleges and graduate schools, including a paid internship program at historically black Howard University in Washington; (4) management train-



**Top management at our company ... has set the tone and the agenda for Fox's diversity program.**

**MITSY WILSON**  
Fox Entertainment

ing programs that involve mentoring of trainees by company executives; (5) hiring initiatives that ensure inclusion of persons of color and women in the candidate pools; (6) a procurement program that ensures access for minority and women-owned businesses, resulting in purchase gains from diverse companies totaling in the millions of dollars. This is just a sample of the diversity initiatives in place and on the drawing board at Fox.

Mr. Walton was absolutely correct about his final two "lessons." Top management at our company—Peter Chernin, president and chief operating officer of Fox Entertainment Group, Sandy Grushow, chairman of the Fox Television Group, and Gail Berman, president of Entertainment for Fox Broadcasting Co.—has set the tone and the agenda for Fox's diversity program. Their commitment is evidenced in the dramatic improvement realized in the last three years. They live by the motto that failure in the area of diversity is not an option. Moreover, they ensure that this attitude infuses the entire organization by incorporating diversity benchmarks as part of our company's appraisal and compensation process. In this and other respects, they have put teeth into a diversity program that we believe is second to none.

Is it time to sit back and rest on our laurels? Far from it. We have only just begun, and Fox will not rest until the issue of diversity is no longer an "issue," until it is part of the very fabric of our company, our industry, and our society.

*Mitsy Wilson is senior vice president, diversity development, Fox Entertainment Group.*



which the same newscast is repeated five or six times for different animals. 'And now the news for Wombats. No wombats were involved in a collision on the M-4 motorway... And now the news for Parakeets. No parakeets were involved in a collision on the M-4 motorway.'

**KEITH OLBERMANN**,  
MSNBC's *Countdown*, in *The Hartford Courant*



"You can't show buttocks in 2003. It's unbelievable."

**TOM GUTTERIDGE**,  
creative director of Television Corp., on having to edit a thong-wearing contestant on *Paradise Hotel*, quoted in *The Independent* (London)

## WE LIKE LETTERS

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

**P.J. BEDNARSKI**  
EDITOR

# Roseanne in Ruins

No one cares, least of all the comedian herself

I promised not to write about reality television anymore, and changed my mind only after I saw *The Real Roseanne Show* on ABC last week. I was one of few. The premiere "attracted" a 7% share in 18-49s—an abysmal performance—but it taught me several lessons about reality these days:

It's not fun. It's grim. It's nasty. And it's not escapist. Dramas end when they catch the bad guy. Sitcoms end with a laugh. Reality ends, in weekly episodes, with plots against friends and neighbors, phony alliances and evil intent.

*Roseanne* takes all of those traits to new narcissistic levels. You cannot watch *The Real Roseanne Show* and not be appalled by her, or by her crowd of hangers-on, or really, by the contrivance of the entire program. Or grimly, by the fact that watching one hour of her show is like reliving your worst day at work.

I do believe Roseanne is, as she is presented here, a slobby, unfunny, unmotivated has-been, who for the sake of a "reality" television show walks around for an hour seeming to be doing something. *Real Roseanne* is a low point in the loaded-with-low-points history of reality television.

So maybe when I sat down to watch I was just in a bad mood? Quite the opposite. I was in just about the same mood zone as any other working stiff, who wants to come home, turn on the television ... and escape.

But a requirement of the escapist formula is that the medium fill the room with likeable people and a hero to root for.

*Roseanne* made that impossible because in one of the most inadvertently real parts of the program, we recognized how all those tabloid stories about her must be at least partially true. She seemed monstrously unfunny, surrounded by men and women who play the part of people devoted to her, including one guy who is a "face reader" and counsels her against hiring people based on his opinion of their mugs. Now, there's a guy to like.

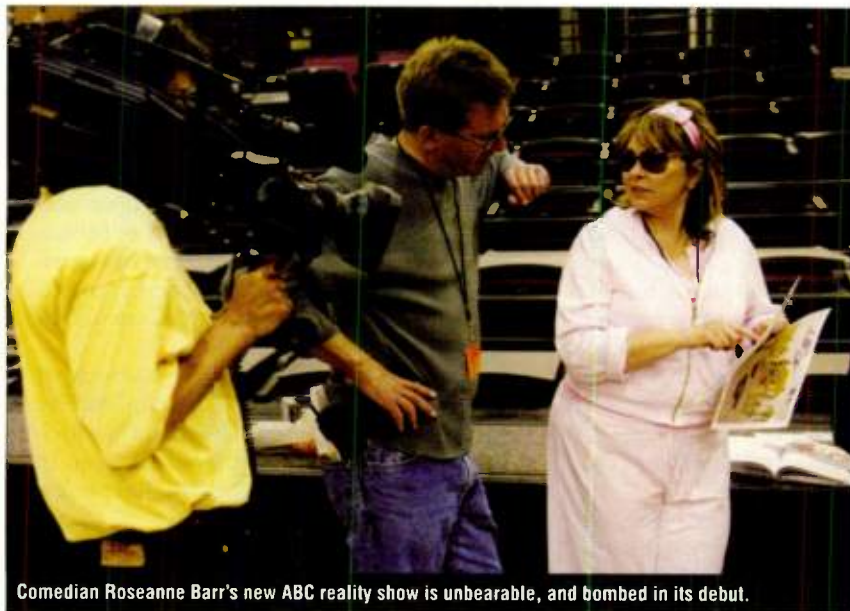
*Real Roseanne* is a reality show about Roseanne's preparation to pitch and then produce a cooking show (which in fact will be produced for ABC Family). Her ambitions are as fatuous as she is: "talk, eat, meet famous people and make fun of them." Reality television is

giving everybody their 15 minutes but I never thought it was going to give that to people who have already exceeded their allotment. Put Roseanne next to Anna Nicole Smith's show and you could revive radio.

A few weeks ago, I wrote a column that in short pointed out that HBO's self-congratulatory posturing disguised the fact that some HBO shows are just

I was. The edited versions are basically *Sex and the City Without Samantha*. She still shows up in most of the scenes with the other women, but is never seen having sex, and hardly ever talking about having sex. By and large, and pretty artfully, editors have de-sexed the show for syndication. They had a little room because on commercial-free HBO, *Sex* runs

**You cannot watch *The Real Roseanne Show* and not be appalled by her, or by her crowd of hangers-on, or really, by the contrivance of the entire program. Or grimly, by the fact that watching one hour of her show is like reliving your worst day at work.**



Comedian Roseanne Barr's new ABC reality show is unbearable, and bombed in its debut.

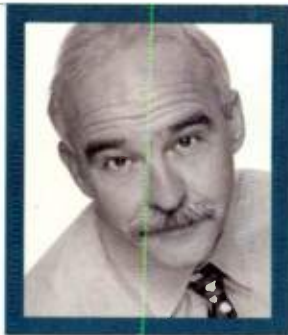
merely good, not, as they like to say, "groundbreaking." Of course, shortly after that column HBO got 109 Emmy nominations, which made me have to re-examine Shinola bottles.

Anyway, in that column, I suggested that plans by Warner Bros. to syndicate *Sex and the City* were going to be a tough sell because without the sex and language, there wasn't much of a show. To be sure, almost immediately, Dick Robertson, the president of Warner Bros. Domestic Television Distribution, dispatched two top lieutenants, Bill Marcus and John Buckholtz, to New York to show me edited-for-broadcast versions of *Sex* to prove to me just how wrong I was.

longer than it will on commercial TV. So by cutting out three or four minutes of sex stuff, the show is ready for prime time. Actually, I think the show plays a little smarter without the "shock" of the frank talk and nudity.

So in the interest of fairness, I take back my earlier doubts. Also, I perform this skinback because for the first time in over 20 years of writing about television, I've never had three sales executives ever do a hard sell on how unsexy their product was. (In that regard, the good old days really were better.) ■

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# Tauzin Denies He'll Quit For Valenti's MPAA Job

Continued from page 1

crative lobbyist post, perhaps succeeding Jack Valenti as head of the Motion Picture Association of America.

If Tauzin exits, his departure would probably ignite a turf battle over the Commerce Committee's helm between senior Republicans. Next in seniority on the panel is Rep. Michael Bilirakis of Florida, but Financial Services Committee Chairman Michael Oxley of Ohio once battled Tauzin to lead Commerce and might want to jump back to the panel if leadership becomes an option.

Another option for Tauzin could be the \$1 million-per-year job running the Cellular Telecommunications Industry Association, which will be vacant at the end of this year. And Tauzin had been said to be in the running to head the Recording Industry Association of America until that group

**'I've been with Billy 10 years. Trust me, if Billy had one foot out the door I'd have both feet out the door.'**

**KEN JOHNSON**, Tauzin spokesman

picked Republican lobbyist Mitch Bainwol two weeks ago.

Tauzin's staff is so sick of the questions about his future they initially refused even to address the issue last week. "We're not going there. We don't want to get that whole thing started again," said Tauzin spokesman Ken Johnson. But Johnson answered anyway. "I've been with Billy 10 years," said. "Trust me, if Billy had one foot out the door I'd have both feet out the door."

Johnson said he was phoning in his comments from home because he had taken the day off to help prepare a half-page campaign ad that will run in 21 Louisiana papers at the end of August.

Why the continued speculation?

Tauzin over the years has made a lot of friends in the entertainment industry. He also has a lot of the personal skills necessary to replace the legendary Valenti, who has managed to keep fractious Hollywood interests united on public policy.

He's a quick study on new issues and uses his jocular style to make friends in both political parties. Also, he's rakish enough that no one would have a hard time seeing him jump from public servant to lobbyist. "He has a lot of qualities that would serve MPAA well," said Michael Gardner, a Washington attorney who has represented producers, writers and other Hollywood execs.

Gossip about his plans reached fever

pitch during the last week of June, when *Congress Daily*, a Capitol Hill tip sheet, quoted unnamed Republican sources predicting Tauzin would resign this year. The publication also said GOP leaders had begun discussions about a successor to Tauzin as chairman of the commerce panel.

Days later, Tauzin tried to put the speculation to rest. In a "Dear Colleague" letter to fellow House members, Tauzin said he plans to seek reelection in 2004. He also laid out plans for the Commerce Committee's agenda for the coming session, noting that GOP term limits for committee chairman allow him to remain at his Commerce Committee post until 2006.

Yet the rumors persist, in part because few believe the 60-year-old Tauzin would pass up the lucrative MPAA post, which currently pays roughly 10 times his \$154,700 congressional salary. Also Capitol Hill publications have reported that Tauzin's son, now working in community relations for BellSouth, has voiced an interest in running for the Congressional seat when dad steps down.

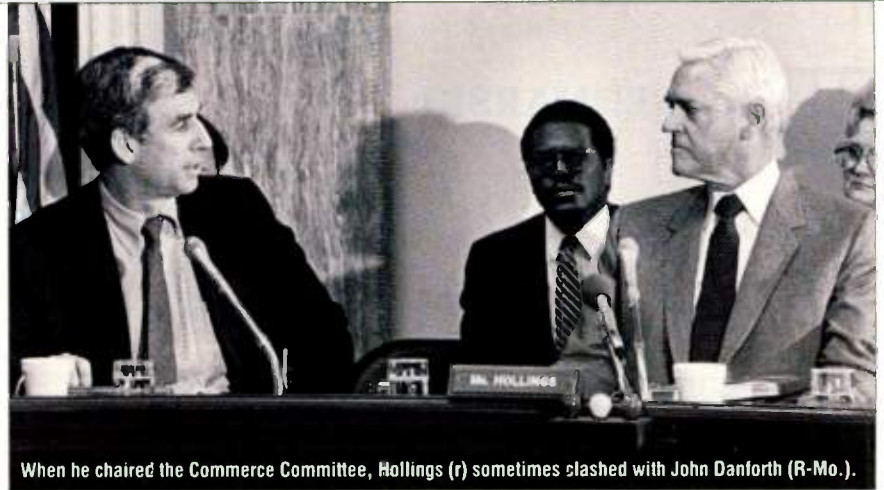
The Louisiana lawmaker also is leading the fight, at risk to the populist image he's crafted for hometown voters, to protect the FCC's recent relaxation of media-ownership limits from the increasingly popular effort by many in Congress to reinstate previous restrictions. While that may generate some ill will with folks back home, it would put him in good stead with MPAA members like Viacom and Disney, which both own TV networks that want to see the cap raised.

But Johnson said the 81-year-old Valenti assured Tauzin the job won't be opening imminently. "They haven't approached us, nor did RIAA when their job was open."

MPAA officials refused to comment on Valenti's status or any future replacement.

Tauzin, first elected to Congress in 1978, has been an ally of both broadcasters and the cable industry. As chairman of the Commerce Committee, he has brought both industries into his office to negotiate a truce in the war of digital must carry and has brokered industry deals for cable-ready DTV equipment. Tauzin has been stuck by his pro-deregulatory positions even when popular opinion has appeared to go against the industries.

In the past he has helped force the FCC to back down from plans to require broadcasters to give free airtime to candidates and to scale back a low-power radio service that would have competed for audience share against commercial broadcasters. He also shepherded to enactment legislation requiring satellite TV providers to carry local broadcast stations. ■



When he chaired the Commerce Committee, Hollings (r) sometimes clashed with John Danforth (R-Mo.).

## Hollings Won't Return After '04

NAB's Fritts 'saddened' by retirement of 'Hill legend'

By BILL MCCONNELL

In his thick deep-South brogue, veteran Sen. Ernest Hollings last week announced plans to leave Congress next year, bringing an end to his sometimes-friendly, but more recently angry relationship with the media.

From a Columbia, S.C., legal training center that bears his name, the seven-term senator confirmed his pending retirement in a talk with reporters that was more often a lament on the current state of the nation than a reflection on his long career. "I'm truly worried about the country's direction," he said.

Hollings could just as easily been talking about his current views of broadcasters and cable companies. Despite plans to step down, Hollings isn't relaxing yet and neither can supporters of industry deregulation.

He is a lead sponsor of legislation that would reinstate the 35% cap on one company's TV household reach, which in one form or another is expected to come to a vote before the full Senate next month.

Recognizing Hollings' role in that and other broadcaster-backed efforts, National Association of Broadcasters President Eddie Fritts said he was saddened by the news. "Fritz Hollings is a Capitol Hill legend, with unquestioned integrity and a fierce independence that has served his country and his South Carolina constituents exceedingly well. He's been a friend to free, local broadcasting for 35 years."

But Hollings and the NAB don't see eye-to-eye on everything. The lawmaker for years has opposed the industry's recently successful effort to eliminate restrictions on local broadcast/newspaper crossownership and is pushing to roll back that as well.

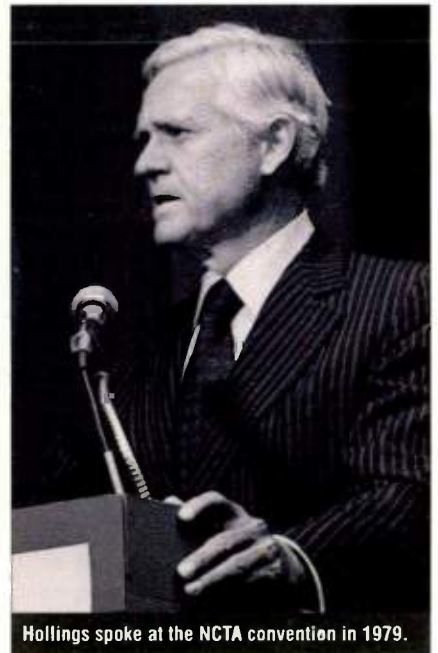
Hollings also won the appreciation of the cable industry for pushing the 1996 Telecommunications Act, which eased regulation of the industry and paved the way for local franchises to get into telephone and broadband service. "Fritz Hollings is one of the true giants in the United States Senate and the cable industry will miss his knowledge and leadership on telecommunications issues," said Robert Sachs, president of the National Cable & Telecommunications As-

sociation. Conveniently, Sachs left out Hollings' role in regulating cable rates four years earlier.

With Hollings' decision, Sen. Daniel Inouye of Hawaii becomes the odds-on favorite to become the Commerce Committee's ranking Democrat. Inouye is next in seniority among committee Democrats and the ranking member post would be a step up in power from his current position as top Democrat on the Indian Affairs Committee.

Hollings' retirement gives Republicans a second strong opportunity to pick up a southern seat in their bid to maintain control of the Senate in 2004.

Several Republicans have already



Hollings spoke at the NCTA convention in 1979.

started campaigning for the seat. Hollings would be the third senator to retire in 2004, according to the Associated Press. Sen. Peter Fitzgerald (R-Ill.) and Sen. Zell Miller (D-Ga.) have already announced plans not to run for new terms.

Decisions by Hollings and Miller to step down complicate Democrats' strategy for holding on to all of their 48 seats and gaining seats enough elsewhere to regain control of the Senate. In addition, Sens. John Edwards (D-N.C.) and Bob Graham (D-Fla.) are seeking the Democratic presidential nomination and have not yet said whether they will run for new Senate terms. ■

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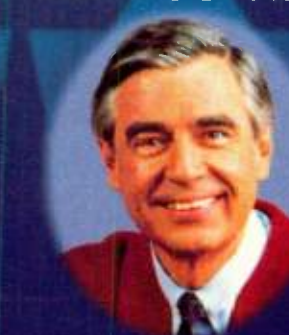


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