

The Ray Ban

Not everybody loves Raymond

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Or Was It Crush?

WB's Pepsi Smash tanked

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Bush's FCC Mistake

He let good Democrats in

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BROADCASTING & CABLE

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August 25, 2003



Survivor's Mark Burnett (above) and other reality producers want a crack at scripted series, too.

Taking a Dramatic Turn

By PAIGE ALBINIAK

With the success of reality television and the struggles of scripted, you'd think reality producers would be happy to stick with their end of the business. The most successful reality producers are network darlings, own

their own companies so they don't have studio hassles to deal with, and are right in the middle of the longest, hottest trend prime time network television has seen in years.

But, in the past month, big-name reality producers have signed deals with networks and studios that they hope

Continued on page 7



THE REREGULATION BATTLE

Powell Says 'NO!' To Media Localism

But critics hear 'No' on rules rewrite

By BILL MCCONNELL

Michael Powell threw a bone to Americans angry about broadcast-industry consolidation, but his biggest critics weren't biting.

The FCC chairman called in the press last week and gained splashy national coverage for an endeavor that would have garnered barely a mention a year ago: a plan to study whether the FCC should make broadcasters do more to fulfill the programming

needs of their local communities.

"We heard the voice of public concern loud and clear," he told a roomful of reporters at FCC headquarters in announcing the NOI, or notice of inquiry, into the issue. "Localism remains a core concern of our public, and it's time the commission addressed it head-on."

Powell's aim was to blunt public complaints that the FCC is turning a blind eye as big media companies shun local programming needs in favor of corporate efficiencies and nationwide feeds

Continued on page 22



Michael Powell said his proposed study makes more sense than scrapping the new 45% cap.



Commissioner and Powell critic Michael Copps blasted the chairman's initiative: 'This is a policy of "ready, fire, aim!"'

MADISON AVE.



SKEWED VISION

8

Think cable has young viewers? Only eight nets' median age under 40.

TV BUYER, PAGE 12

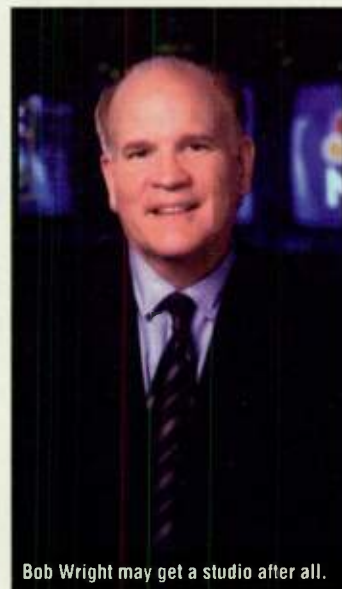
Why Experts Say NBC Wants New Cable VUE

By JOHN M. HIGGINS

For years, Bob Wright watched rival networks pair with movie and TV studios. But the NBC CEO didn't get it. "We have taken the position that we don't have to do that," Wright said during an appearance at the Washington Press Club three years ago.

"We are sort of standing there by ourselves right now." Tying a network to a single provider of programs is a bad idea, even if you own it, he argued. "It's not clear that anybody just can live off of its own in-house production on the entertainment side. It's hard enough to find a hit when you are

Continued on page 22



Bob Wright may get a studio after all.



Sen. John Edwards starts early in New Hampshire.

POLITICS

On N.H., Iowa TV, ad spending for '04 has already begun.

PG. 2

NEWSPAPER

#BXNPNRT *****3-DIGIT 462

#RC7537812# JAN04 REG 113



Never Too Early To Start Campaign Spending

Dem hopefuls are already advertising in Iowa, New Hampshire

BY DAN TRIGOBOFF

Despite the distraction in California, the presidential race is on in Iowa and New Hampshire, with increasing expenditures of candidates' time and money.

As the candidates blanket state fairs and make house calls for the Jan. 19 Iowa caucuses and Jan. 27 New Hampshire primary, early TV buys by former Vermont Governor Howard Dean and North Carolina U.S. Senator John Edwards have gotten the TV advertising portion of the campaign off to the earliest start in anyone's memory.

"It's already hitting the state," said Rick Lipps, general manager at KWVL(TV) in Iowa's second-largest market, Cedar Rapids. "We've never had any real action before the fall."

Dean was first to buy in New Hampshire and got started even earlier in Iowa with a reported \$300,000 buy covering about a week of 30-second spots across the state.

"We were surprised when Dean started spending as early as he did. Last time, there was no political at all spending until August," said Paul Fredericksen, general manager at the news leader in Des Moines, KCCI(TV).

Much of New Hampshire falls into the vast Boston market, DMA No. 6, where Dean is already purchasing time. WMUR-TV Manchester, N.H., provides a more directed buy, as well as 28 hours of newscasts a week. Both

Dean and Edwards have purchased "sizable" schedules there, easily costing thousands a day, insiders say.

"It's been a good thing for us," said WMUR-TV General Manager Jeff Bartlett, noting that summertime usually brings less demand. Viewership as well as rates will rise toward the end of the year.

"We didn't expect to see much until October," says Ed Goldman, gen-



Howard Dean is already buying time for New Hampshire primary.

eral manager of WBZ TV Boston, where Dean has made some buys. He expects that there will be a lot more coming after Labor Day. A well-placed political buy at a Boston station could bring as much as \$4,000 per 30-second spot by the end of the year. Sources say that ad today would cost \$2,500-\$3,000.

How lucrative the campaign will be for the New England or Midwest stations will ultimately be determined by factors yet to be determined, including the absence of pre-convention competition on the Republican side. For stations in politically rich Bean-

town, though, elections mean money. Stations there reaped \$40 million-plus in a record-shattering 2002 because of a number of contentious statewide races. And not only is the New Hampshire advertising kicking in early, but there's always next year, when the general election occurs.

In 1999, New Hampshire's primary funneled most of the more than \$9 million spent to Boston stations during the last half of that year and first quarter 2000, according to Television Bureau of Broadcasting analysis of CMR numbers.

In Iowa, where the number of voters is far smaller, the caucus brought in \$1.4 million in TV ads in the state's largest market, DMA 72 Des Moines.

"I definitely think this will top all previous spending," said Iowa media and politics watcher and Wartburg College professor Jeff Stein. But, he cautioned, "the evolution to campaigning on television works well in the primary states. Whether it works well in a caucus state remains to be seen. Typically, voters in Iowa want to meet the candidates."

That works in New Hampshire as well. In 2000, Sen. John McCain spent more time there and beat George Bush, who spent more money. WNDS(TV) Derry, N.H., News Director Alicia Preston remembers reporting in 2000 the story of a Harrisburg, Pa., couple who visited the state intent on meeting the next president. After two weeks, they had met all the candidates. ■

BREAKING...

Why Do Birds Fly Into Antennas?

WASHINGTON—The FCC last week made good on its pledge to open a notice of inquiry (NOI) into the impact, literally, of towers and antennas on migratory birds, particularly the 350 species of Neotropical songbirds—warblers, thrushes, bobolinks—that do their migrating at night.

The NOI stems from complaints by environmental groups about the number of birds colliding with communications towers. The FCC says it wants to determine what specific factors may decrease or increase such collisions, estimated by some researchers to be 4 million to 5 million a year

CBS Best, Worst on Parents List

LOS ANGELES—It is the best of nets, it is the worst of nets. CBS shows headed the Parents Television Council's list of both best and worst family-friendly shows on broadcast TV. NBC had the most "worst" shows with four. Best was the canceled *Touched by an Angel*; worst was ratings powerhouse *CSI*. PTC concedes that some of its "worst" shows are well-written and produced, just not "family friendly."



No News From LIN in Battle Creek

BATTLE CREEK, MICH.—LIN TV has shut down the newscast at its ABC affiliate WOTV(TV). The company cited "a sluggish economy and an increasingly competitive local media market" with five local and three cable newscasts. The decision means the loss of 24 jobs.

Gallagher To Head NTIA

WASHINGTON—Michael Gallagher is President Bush's choice to head the National Telecommunications and Information Administration. He will replace Nancy Victory at an outpost known more for issuing reports than actually influencing policy. Currently deputy chief of staff for Commerce Secretary Donald Evans, who oversees NTIA, Gallagher has been a lobbyist for AirTouch Communications and Verizon Wireless.

BROADCASTING & CABLE

August 25, 2003

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J.D. POWER SAYS...

DBS Customers Happier Than Cable Users

BY JOHN M. HIGGINS

Video customers are much more satisfied with DirecTV and EchoStar than they are with cable and give DBS much higher marks than they give cable operators. And their video bills are lower.

That's the conclusion of an annual customer-satisfaction survey by J.D. Power and Associates, well-known for measuring customer satisfaction in a variety of consumer products and services from cars to PCs. DBS won the satisfaction derby last year, too.

J.D. Power asked 7,340 cable or DBS subscribers about their happiness with their provider's performance and reliability, cost of service, billing, and programming packages. The firm syndicates the research and tries to coax top-rated companies into paying to promote their results.

The study ranked DirecTV highest, with an index of 118 (the index relates to how each of the 13 providers fared). EchoStar wasn't far behind with a 116, a gap considered statistically insignificant.

Cable operators' performance was markedly lower. Cox was the highest-ranking of them with 110. Overbuilders WideOpen West (108) and RCN (105) scored well, probably in part because all

of their systems have been built relatively recently and in part because they face heavy competition in all of their markets. Other cable operators generally don't face wired-cable competition (though all cable companies fight DBS).

The survey gave low scores to Com-

and high-definition TV (it excludes high-speed data and telephone services).

DirecTV Executive Vice President of Customer Satisfaction Bob Meyers said customers are getting happier as the service adds more product, particularly signals from local broadcast stations, or

local-into-local. But keeping customers happy is increasingly challenging, partly because their expectations keep rising. Also figuring into the equation are new features DirecTV offers, such as digital video recorders integrated into DirecTV receivers. "That adds some complexity," Meyers said.

One cable company that showed strong improvement was CableOne, the Washington Post Co.'s cable unit, whose 105 score was much higher than last year's 94. But CEO Tom Might discounted the shift, saying that CableOne's performance in the J.D. Power study has gyrated over the past few years. The com-

pany's internal research (soliciting 1,000 subscribers monthly) shows customer satisfaction has been improving but with fewer fluctuations than the Power survey indicates.

"We did no video rate increases this year," Might said. "Our internal research shows that price has become a much more important factor in customer satisfaction and loyalty." ■

Satisfied Customers

The two DBS companies far outpace most cable rivals when it comes to keeping customers happy, according to research group J.D. Power and Associates

COMPANY	SATISFACTION INDEX*	COMPANY	SATISFACTION INDEX*
DirecTV	118	Time Warner	100
Dish	116	Mediacom	91
Cox	110	Comcast	90
WOW	108	Charter	90
Cable One	105	Cablevision	89
RCN	103	Adelphia	87

*Based on an average of 100 points; only a gap of 5 points or more is considered statistically significant.

SOURCE: J.D. Power and Associates

cast (90), Cablevision (89) and bankrupt Adelphia (87, down 11 points from last year's survey).

The study also found that, for the first time, cable customers' average bills are higher than those of DBS subscribers: \$49.62 for cable vs. \$48.93 for DBS. That's only partly due to rising cable prices. Mostly, it's from purchases of new services like digital TV, video-on-demand

Koones Promoted to Reed EVP

Reed Business Information, the parent to BROADCASTING & CABLE, last week announced the promotion of Charlie Koones to executive vice president of *Variety* and *Daily Variety* with additional responsibility for BROADCASTING & CABLE and *Multichannel News*.

"Charlie and his team are doing a terrific job, and we thought that merging the talents of the Television Group with *Variety* would be a great way to accelerate our growth and innovation in the critical areas of entertainment and television," said Media Division President Tad Smith.

Koones, who continues to report to Smith, retains his responsibilities as publisher of *Variety* and *Daily Variety*. Larry Oliver, vice president and Television Group publisher, and Marianne Paskowski, editorial director of BROADCASTING & CABLE and *Multichannel News*, report to Koones. Koones replaces Bill McGorry, who was recently promoted to executive vice president of RBI's Electronic and Licensing division.

Smith said that the editorial voices of all of the publications reporting to

Koones would remain separate and distinct. "Although Charlie assumes responsibility for the editorial of the Television Group and looks forward to working with Marianne and her fantastic team to help shape those publications' futures, their editorial voices will



Charlie Koones's promotion to Reed Business Information executive vice president gives him responsibility over BROADCASTING & CABLE and *Multichannel News*.

continue to be quite separate and distinct from that of *Variety*," Smith said.

"Under Bill's leadership, B&C and *Multichannel News* have become clearly dominant brands in their marketplaces. I have been very impressed by the many talented people I have met in the Television Group over the years and it is a special pleasure for me to work with them to build even more

value for our readers and advertisers," said Koones in a statement.

Koones previously was group vice president and publisher of *Variety* responsible for the global business operations of the *Variety* franchise and marketing research firm Marketcast. Under his

leadership, *Variety* products have become the market leaders in advertising pages, market share and global influence.

Koones joined *Variety* in 1990 as a New York-based sales executive and moved up the ladder to several other posts within the organization. He is a graduate of the University of Richmond. He resides in Los Angeles with his wife, Linda, and their two sons. ■

WEEK OF AUG. 15-21

B&C INDICES

THE B&C 10

WEEK

2.1%

YTD

14.8%

BROADCAST TV GROUPS

WEEK

3.0%

YTD

13.3%

CABLE TV MSO'S

WEEK

0.5%

YTD

18.9%

RADIO

WEEK

6.0%

YTD

9.7%

	CLOSE	WEEK	YTD
Dow Jones	9423.68	1.2%	13.0%
Nasdaq	777.55	4.5%	33.1%

The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	\$16.04	3.8%	22.4%
Clear Channel	\$42.36	6.0%	13.6%
Comcast Corp.	\$28.03	-1.6%	24.1%
Cox Comm.	\$33.39	1.1%	17.6%
Disney	\$21.60	-4.3%	32.4%
EchoStar	\$36.23	1.8%	62.8%
Fox Ent.	\$30.65	2.4%	18.2%
Hearst-Argyle	\$25.24	3.5%	4.7%
Tribune	\$47.44	3.1%	4.4%
Viacom	\$44.65	3.8%	0.9%

GOOD WEEK

Crown Media	\$5.83	27.6%	158.0%
Paxson	\$4.84	22.5%	135.0%
Charter	\$4.10	13.9%	247.5%
Salem Comm.	\$24.11	12.8%	4.8%
Granite	\$2.95	12.2%	43.9%

BAD WEEK

Disney	\$21.60	-4.3%	32.4%
Gemstar	\$4.44	-3.5%	36.6%
ValueVision	\$16.33	-3.1%	9.0%
Vivendi	\$16.57	-2.6%	3.1%
Interop	\$2.55	-2.3%	9.4%

CROWN COMEBACK

27.6%

Investors seem happy with Crown Media's progress. Its shares jumped nearly 28% last week after a relatively positive earnings report and a new loan package from parent Hallmark. But Crown isn't attracting much attention on Wall Street. It "didn't draw a single question during its 'analysts' conference call

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

FAST TRACK

Making Moves

JEFF SAGANSKY resigned as **PAXSON** vice chairman and board member last week. He had been CEO and president of Paxson but stepped down from that post last December. He joined Paxson in 1998. ...

BRYAN TRAMONT will replace **MARSHA MACBRIDE** as **FCC** Chairman **MICHAEL POWELL**'s chief of staff. Tramont is currently Powell's senior legal adviser. He also served as senior adviser to Commissioners **KATHLEEN ABERNATHY** and **HAROLD FURCHTOTT-ROTH**. ...

JULIA JOHNSON, former chair of the **FLORIDA PUBLIC SERVICES COMMISSION**, will head the FCC's new federal advisory committee on Diversity in the Digital Age. Johnson, an African-American whose name had been raised as a potential FCC commissioner, is the president of **NETCOMMUNICATIONS**, a public-policy consulting firm. ...

Conservative radio host **MIKE GALLAGHER** is joining **FOX NEWS CHANNEL** as a contributor. He will appear regularly on **Fox & Friends** and **Day-side With Linda Vester**. His syndicated **Mike Gallagher Show** airs on 200 stations.

emmy chief



ATAS and Askin Make It Official

Tribune Entertainment President and CEO Dick Askin, running unopposed, was officially elected chair of the Academy of Television Arts and Sciences during a board meeting last week. He takes over his office Oct. 1, when Bryce Zabel will step down. That Askin was getting the post isn't news; it was announced last month, but it wasn't official until the vote.

concerns about a merger of Univision and HBC. They also met with **FCC** Chairman **MICHAEL POWELL**'s media advisor, **PAUL GALLANT**, and with Commissioner **KEVIN MARTIN**. They called on the president and commissioners to hold a public review of the merger, saying that, if the merger is allowed, it will be "economically impossible for any Christian or secular radio or TV station to survive."

Soft Story at the End

Two foreign tourists separated during the Northeast blackout while visiting the Empire State Building found each other after enlisting the aid of the media, **WPIX-TV** reports. **ANDRE LUU**, a 66-year-old retired mechanical engineer who lives in Paris, was separated from his 58-year-old wife, **SABINE LUU**. They were reunited after a **WPIX-TV** news report that he was missing. Mr. Luu, who had become disoriented and was robbed of a small sum, hailed a cab, wanting to go to Paris. He was taken to LaGuardia, where a policeman took him to the hospital. A doctor's assistant at Mt. Sinai hospital saw the story and contacted the station.

Clarification

A story about the Family Friendly Programming Forum that appeared on page 4 of the Aug. 18 edition failed to report that the forum is an initiative of the Association of National Advertisers.

Gavel to Gavel

Stanislaus County, Calif., Judge **AL GIROLAMI** ruled that the preliminary hearing for accused wife-killer **SCOTT PETERSON** should not be televised. Girolami said the serious case should not be turned into a "reality" show and some privacy of witnesses should be preserved. He also noted that the proceedings are in their early stages and that cameras could injure the ongoing investigation. The actual perpetrator, the judge suggested, could still be at large. ...

The **MPIA** and **RIAA** Tuesday asked the federal appeals court in San Francisco to rule that file-sharing networks such as **GROKSTER** and **STREAMCAST** are liable for copyright infringement when their services are used to illegally download films and music.

For/Against Univision Merger

Another Democrat, Sen. **HARRY REID** (D-Nev.) last week expressed support for the proposed \$3.5 billion merger of **UNIVISION** and **HISPANIC BROADCASTING**. The assistant Democratic leader argues that the two companies together can better serve their Spanish-speaking audience because they will have the muscle to compete with large English-speaking media conglomerates and take advantage of the same economies of scale.

On Aug. 15, a half-dozen Hispanic religious broadcasters met with a White House adviser on Latino issues to express

With Lights Out, CNN Looked Best

BY ALLISON ROMANO AND JOHN EGGERTON

Though much of the nation couldn't see it, CNN scored a now rare ratings victory over Fox News Channel Aug. 14 for its coverage of the blackout. CNN averaged a 1.7 rating and 1.73 million viewers from 4:15 p.m. ET, shortly after the power went out in many as 50 million homes, until 2 a.m. Friday. Fox News Channel followed very closely with a 1.6 rating and 1.66 million viewers. MSNBC notched a 0.7 rating with about 750,000 viewers.

Nielsen ratings were a mess for cable and broadcast anyway (see page 8) because so

out throughout the evening, including on its regularly scheduled *PrimeTime Thursday*.

The move cost ABC eyeballs, in part because those most likely to want to follow the coverage—victims of the blackout—were the same people who most likely couldn't see it.

ABC had been second in households and third in the demos the week before with a bloopers special, *Extreme Makeover* and *PrimeTime Thursday*, but Thursday is typically a non-starter for ABC so the risk in turning it over to news was less than if any other network tried it.

However, last week, ABC also did extensive daytime coverage of the bombing of the United Nations headquarters in Iraq, so it's possible that the two events are part of an ABC



For the first time in a while, the cable news net came in first in Nielsen ratings and viewers on blackout night.

much of the nation was without power so a ratings victory on blackout night was a kind of a tree-falls-in-a-forest event. About 15% of U.S. cable homes were in the dark.

On Friday, with most power restored, the ratings story returned to normal. Fox News grabbed 1.3 million viewers in prime time, vs. 744,000 for CNN and 260,000 for MSNBC.

On the broadcast side, ABC News paid the price for its extensive coverage of the blackout, finishing third in households and fourth in adults 18-49. Unlike the other broadcast networks, ABC pulled the plug on its regular prime time and continued covering the black-

News effort to redeem itself with affiliates. It had coverage gaffes with the Columbia shuttle disaster and the night the war began in Iraq. In the latter case, ABC ended its special coverage in time for the local 11 o'clock news after indicating to affiliates it would continue into that time period.

CBS won the blackout night with a 7.0 rating/13 share in households on the strength of *CSI*, *Without a Trace* and *Amazing Race*. NBC was second with a 5.8/10 with *Friends*, *Scrubs*, *Will & Grace* and *Queer Eye for a Straight Guy*. ABC was third with a 5.1/9, and Fox fourth with a 4.1/7 with an NFL preseason game. ■

EchoStar May Latch Onto Loral

Could it be a cheaper way to deliver high-def?

BY JOHN M. HIGGINS

In a departure, Charlie Ergen's fast-growing DBS company EchoStar Communications Corp. may make a \$1.5 billion bid for a chunk of bankrupt satellite company Loral Space & Communications Ltd.

Loral filed for Chapter 11 bankruptcy protection last month, wiped out by debt from a \$2 billion investment in the failed Globalstar worldwide satellite telephone operation. The EchoStar offer would cover four Telstar satellites aimed at North America, two more under construction (one, though, already owned by EchoStar), orbital slots, and Loral's manufacturing operation.

The manufacturing operation has been losing money, but the satellites throw off about \$150 million in operating cash flow per year.

But four of the satellites are Ku-band birds that cover pretty much the entire continental United States, so, in a market where scarce orbital slots are essential, controlling new ones

would be an advantage for a DBS operator.

The deal would put EchoStar in a new business. The Dish Network operator currently owns satellites but keeps all its capacity for itself. Loral and other satellite companies launch satellites and then lease transponders to television and telecom companies. It's a different, and slowly growing, business.

EchoStar has not made a formal bid in Bankruptcy Court, but the proposal would derail an existing plan to sell the U.S. satellites to Intelsat. EchoStar has about \$3 billion in cash available.

Morgan Stanley analysts Ben Swinburne said EchoStar is looking at unused capacity on some of the Loral birds to deliver high-definition TV signals to its DBS subscribers, thinking it may be cheaper to buy the capacity outright rather than lease it.

"We do not believe that EchoStar views the fixed-satellite-services business as an attractive investment in itself," Swinburne said, adding that, "at best, it is a single-digit revenue-growth business." ■

ONLINE

Mixed Message?

Americans for Tax Reform, headed by activist Grover Norquist, has created a Web site (stopmediaregulation.org) to counter the anti-dereg sites (moveon.org, mediareform.org) that helped generate anti-deregulation input to the FCC and Congress. The group blames a "liberal onslaught" for trying to roll back the FCC's June 2 reg rewrite.

Lost in the rhetorical barrage is that the un-liberal NRA also helped mobilize reregulation or that Norquist also is a board member of NRA. "I know that NRA has staked out a position," he says, "but that is their position and not mine." Norquist says NRA's beef is that networks have been hostile to some kinds of issue ads, a beef he shares, but ATR's media agenda is broader and would include letting owners buy as many stations and newspapers as they want. But Norquist also says broadcasters should have to pay for their spectrum: "They can't whine about regulation when they're getting the spectrum for free."—J.E.

BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP



PROMOTION

Brady Bits

To promote the national launch of *The Wayne Brady Show*, Buena Vista Television is sending stations a half-hour clip show tabbed *The Best of The Wayne Brady Show So Far*. Although the show has been on only a year, the clip shows includes snippets of Brady dancing with Kirk Douglas, singing with *Trading Spaces'* Paige Davis and cheerleading with Halle Berry. Some 70% of the stations BVT signed up to carry the series, including 15 of the top 25 markets, have picked up the promo program. *The Wayne Brady Show* launches nationally Monday, Sept. 1, with 85% of the country cleared. Last year, BVT took *Wayne Brady* out in a limited rollout to about half the country.—P.A.

Clock Still Ticking

With finishing touches being put on the Uni-union/Hispanic Broadcasting merger, FCC's expected approval of the deal stands a less than 50/50 chance of being announced this week. Washington sources say, with a better chance of official OK coming next week or immediately after Labor Day. Word circulating in the investment community is that the three GOP commissioners



have agreed to approve the deal under ownership limits in effect when the deal was announced last year. The only condition will be divestiture of broadcast stations in San Antonio and Houston, where HBC owns six radio stations, exceeding local-ownership limits under the old rules. Approval of the deal has been delayed in part by debate over whether it should comply with previous local limits or tighter radio limits approved in June. Tighter rules might also have required sales in Phoenix and Albuquerque.—B.M.

SPORTS

Major Disappointments

Each time a Tiger Woods putt doesn't drop, ratings do. Arguably, the drop is most keenly felt in major championships. This year's PGA Championship final on Aug. 17, where he struggled, registered a 41% decline in ratings for CBS from 2002, when Tiger lost but only after a play-off with Rich Beem. Likewise, the Masters' Nielsen ratings this year fell 17% on its showcase Sunday—with winner Mike Weir—compared with last year's Tiger triumph. Compared with 2002's U.S. Open, when the Tiger Slam was still a possibility, Jim Furyk's victory spelled a 44% drop in ratings from 2002.

Ratings for this Year's British Open, in which Tiger was close but no cigar or Claret jug, were down only 4%.

Advice for the networks: Make the Buick Open the fifth major. His victory at this year's Buick Invitational produced a final-round ratings jump of 92% over 2002, with third-round coverage up 105%.—M.C.

Get to the Point®

Fox News Channel isn't the only news network to trademark seemingly common phrases. The channel's "Fair & Balanced" fight with Al Franken, which was in court last Friday, sent us looking

CABLE

up trademarks for its rival networks. Among them, CNN has trademarked titles of its shows like *The Spin Room* and *Capital Gang* and slogans like "Your Choice. Your Voice." But CNN also has trademarks on the really common phrases "In the Field" and "Get to the Point." Meanwhile, MSNBC has trademarked its name not just for TV networks but for "providing Web sites for playing multi-user fantasy sports games on a global computer network." We'll keep that in mind when we are playing Lara Croft News Reader.—J.M.H.



AP PHOTO/STEVEN SEANNE

MSOs Demand Concessions for DirecTV

BY BILL MCCONNELL

A group of cable operators last week spelled out two conditions they want the FCC to impose on the proposed News Corp./DirecTV combo.

Without conditions, they said, News Corp. could threaten to withhold regional sports networks and Fox broadcast stations as a way to jack up the fees cable systems must pay for the programming. "Control of the DirecTV distribution platform effectively reduces the costs and risks to News Corp. of employing 'take-it-or-leave-it' bargaining tactics" with com-

peting cable and satellite-TV distributors, wrote attorneys for Advance Newhouse, Cable One, Cox Communications and Insight Communications. The companies have been urging conditions on the transactions since soon after the deal was announced but had not provided specifics until last week.

Absent the requirements, the cable operators argued, "the transaction harms competition and consumer welfare by affording News Corp. undue pricing power that will yield higher cable rates and/or increase the likelihood of service interruptions for customers."

The companies demanded that News

Corp. be banned from requiring that cable operators offer regional sports nets to all subscribers and from requiring that News Corp. cable channels be carried on the most popular channel tiers as condition of permission to carry Fox O&Os.

Sports nets, they said should be required to be made available either as "mini-tiers" that only sports enthusiasts would need to buy or as individual channels on an "à la carte" basis.

Nearly all cable operators pay for sports nets because programmers require distributors to offer them on an all-or-nothing basis and, given the importance of sports fans to system operators' sub-

scriber base, MSOs have no choice but to agree.

Regarding contracts for retransmission of Fox O&Os, the MSOs warned that the DirecTV deal would eliminate the Cold War-style "balance of terror," where both sides lose if a deal can't be reached. "With News Corp. and DirecTV coupled, the terror becomes very one-sided, since DirecTV benefits whenever a cable operators and a programmer reach an impasse."

Consequently, the FCC should extend News Corp.'s pledge not to charge discriminatory prices for pay-TV channels to Fox broadcast channels, too. ■

STATION BREAK

BY DAN TRIGOBOFF

A Magers Hire

LOS ANGELES—Viacom's KCBS-TV/KCAL-TV Los Angeles duopoly has hired KARE-TV Minneapolis anchor Paul Magers to anchor early and late-evening newscasts on KCBS-TV. Magers, brother of popular WLS-TV Chicago anchor Ron Magers, has been, by all accounts, a huge impact player in Minneapolis TV. In one article there, *Star Tribune* TV columnist C.J.—not always complimentary toward local TV—called Magers an “anchor God” and said that “Magers has been the 800-pound gorilla of the market for most of his 20 years here.” Harold Greene, who is among a handful of anchors with his own star on the Hollywood Walk of Fame, will move to other newscasts.

Magers's agent Mendes Napoli said it's Magers's intention to stay in Los Angeles and will not merely wait out his noncompete there and then head to Viacom's WCCO-TV Minneapolis, as some in the Twin Cities expect.

Airing on the Side of Caution

ATLANTA—TV stations here last week chose not to show footage of a robbery suspect's being killed during an exchange of gunfire with police. WXIA-TV, WSB-TV, WAGA(TV) and WGCL(TV) all cut away during the confrontation with police to avoid showing the suspect's death, although the footage was enough to demonstrate that the suspect had begun the exchange. While there had been cut-ins during a chase and the confrontation, it was not shown live.

“The opinion of our news team was that this graphic violence was not something our community would want to see or need to see,” said WXIA-TV General Manager Bob Walker.

Even from a distance, the scene was “disturbing,” said WSB-TV News Director Jennifer Rigby. She said that, should police seek video during its shooting investigation, the station would hold to its rule of providing, and only under subpoena, what had been aired. “Our work product is still our work product,” she said. “We don't want to be law enforcement's photographer. We don't want to start down that road.”



It Ain't Cricket

Cable ratings may not be what they once were for *The Osbournes*, but their indecipherable rendition of “Take Me Out to the Ball Game” during the seventh-inning stretch at the Cubs game Aug. 18 boosted ratings on WGN-TV Chicago. Sharon Osbourne was in town with husband Ozzy to promote her new syndicated talker, which debuts in Chicago Sept. 15 on WGN-TV.

Low-Power Seeks High-Powered Story

HOPKINSVILLE, Ky.—WKAG-CA Nashville, Tenn., reporter Anna Prendergast joined U.S. troops from Fort Campbell, Ky., on their way to Iraq with the 101st Airborne. The station may be the smallest in the country to be traveling with troops in Iraq, notes Dan Ehrlich, a former BBC commentator who, at 62, calls himself “the oldest rookie news director in the country.” Prendergast is traveling with the station's head of engineering, Josh Hicks.

End of Story?

OMAHA, NEB.—Omaha's longest-running TV show may be cancelled for financial reasons. Fred Schnase, producer of *Miss Jean's Story Time*, the 47-year-old moral-driven KMTV(TV) kids show, plans to ask area individuals and companies for enough money to help bring the show to the 50-year mark.

Schnase runs the show with his wife, Mary Beth, who hosts. He also provides voices and has worked the puppets for 40 years. According to his mother, Norma Schnase, the original Miss Jean, the show provides non-denominational religious messages targeted at teaching lessons to children. “I would draw pictures and tell stories with a moral lesson,” the former Sunday-school teacher said. “We have been backed by the Lutheran church, but we never taught doctrine.” Norma Schnase said that, whereas she drew stick figures, her daughter-in-law, who took over the show following Norma Schnase's 1994 stroke, is a far better artist.

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

TBS Is Not Going to the Movies

Koonin has better things to do with his prime time

BY ALLISON ROMANO

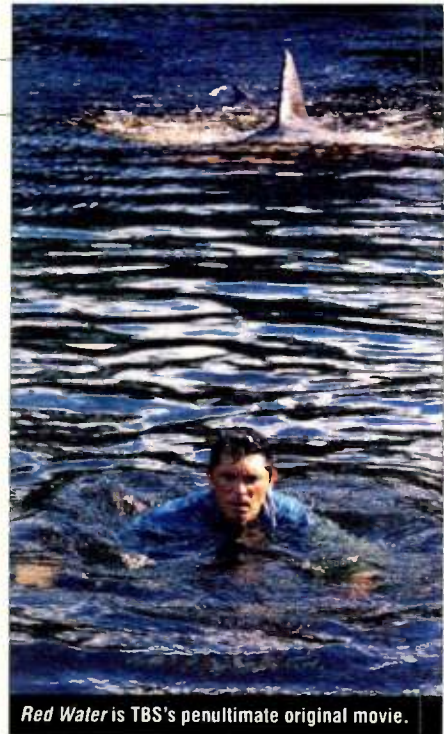
Just two weeks ago, TBS Superstation reeled in big ratings for its latest original movie, *Red Water*. Now it's shuttering its movie business to focus on series.

Network chief Steve Koonin said the move is part of his plan to reinvigorate the Superstation.

“By shifting [programming dollars] to light entertainment, reality-based shows, we're able to have more hours of programming in prime time,” said the COO of TBS and TNT.

TBS gets big crowds for its fringe block of acquired comedies like *Seinfeld* and *Friends*, important parts of the off-net Non-Stop Comedy Block. When 8 p.m. comes around, though, TBS offers mostly acquired theatricals. If viewers don't like the movie, they reach for the remote.

So Koonin wants to make more originals match up well and save movies for the weekend. TBS will likely make non-scripted lifestyle and reality shows. Koonin himself admires shows like *The Jamie Kennedy Experiment* and MTV's *Punk'd*. But the network won't delve into scripted sitcoms.



Red Water is TBS's penultimate original movie.

There have been 428 scripted sitcom in the last 14 years made by the Big Four,” he said. “56 have gone four years.” That is not a success rate he wants any part of.

So far, TBS has new redecorating competition *House Rules* on tap for October, and Koonin expects more new series to be ready for next summer.

TBS has been making about four or five original movies per year, and audiences have rewarded the efforts. *Red Water*, the Aug. 17 thriller, grabbed a 5.0 rating and 7 million viewers, according to Nielsen Media Research. Last year's *Atomic Twister* scored a 5.9 rating and was cable's highest-rated original movie for the year.

Still, Koonin would rather go out with successes than with failures. He likens this decision to when he canceled WCW wrestling on TNT a few years ago. At the time, it was the net's highest-rated show.

Several staffers who worked on movies will be cut, including Tana Nugent-Jamieson, vice president of original programming, movies, and Director of Development Margie Moreno, although both will stick around until the spring. ■

Neufeld Takes on Early Show

BY P.J. BEDNARSKI

Victor Neufeld, former executive producer of ABC's *20/20* and most recently senior executive producer of ABC's newsmagazines, is joining CBS News' *The Early Show* as executive producer, working under Michael Bass, senior executive producer of the least-watched but somewhat revived morning news show that revamped itself last October.

CBS News has never been much of a player in the morning, lagging NBC's *Today* show, the long-time ratings champ, and ABC's *Good Morning America*.

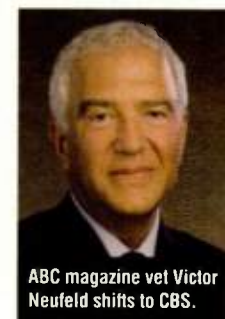
Neufeld, who spent 30 years at ABC, admitted that it seemed strange to be leaving ABC but wouldn't discuss his contract there, concentrating instead on the “unique exit ramp” *The Early Show* provides. He said that, as he discussed

moving to CBS with executives there, “it got to be a very exciting thought.”

Neufeld was executive producer of ABC's *20/20* from 1987 to 2000, and the show won piles of Emmys and other awards and, though never quite as prestigious as *60 Minutes*, was often worthy of being mentioned in the same breath.

Promoted to senior executive producer at ABC in 2000, he oversaw the now-three hours of magazines ABC does weekly, but, he said, “the shows, with their own executive producers, run themselves pretty well. ... The key is that I now have this great challenge. It's exciting to be called upon. I'm positive CBS is making a very serious effort, and I'm rarin' to go.”

Neufeld starts at CBS Sept. 8. As for a possible future role at *60 Minutes* or *60 Minutes II*, he said, “It never came up. This is all about Victor Neufeld doing something new for himself.” ■



ABC magazine vet Victor Neufeld shifts to CBS.

Reality Producers Set Sights on Scripted

Continued from page 1

will give them the entrée into the scripted world they really want.

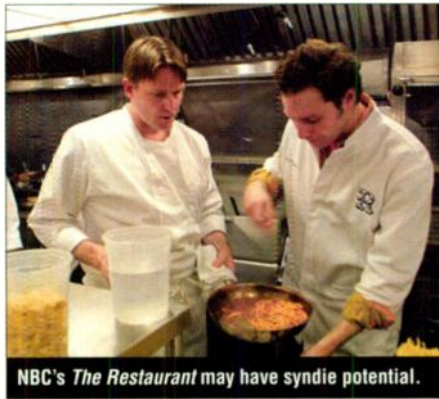
Mark Burnett, of *Survivor* and *The Restaurant*, and his producing partner Conrad Riggs, has signed an exclusive two-year deal with Warner Bros. to produce scripted shows. Bruce Nash, who this summer had *Meet My Folks*, *For Love or Money 1 and 2*, and *Who Wants To Marry My Dad?* on NBC, just signed a deal to do a reality-inspired scripted drama, *The List*, also for NBC.

The Bachelor's Mike Fleiss has a deal to do a scripted sitcom for ABC. Phil Gurin, who produces such shows as the Miss Universe and Miss USA pageants on NBC and *Test the Nation* on Fox, did a comedy pilot for Fox (the network passed on it). Jonathan Murray and Mary-Ellis Bunim, of NBC Enterprises' *Starting Over* and MTV's *Real World* and *Road Rules*, have a drama in development at Twentieth Century Fox.

So what's the appeal?

It's the money, for one. But it's just not the financial potential, reality producers say. It's more the intangibles: the fulfillment of childhood dreams, the satisfaction of ego, and the passion to pursue a creative vision.

"You kind of back into reality television. It's not your dream as a kid," says Gurin, president of his own self-named company. "The move to get into scripted is using your clout to move closer to your dream."



NBC's *The Restaurant* may have syndie potential.

Says Nash, "I haven't tasted success in scripted television. I would feel very fulfilled if I had a really successful drama or comedy."

There's status involved. "Reality producers are not considered in the same light as people in the scripted world, and the people in the scripted world all want to be in the feature-film world," observes Ben Silverman, president and CEO of Reveille, a division of Universal Television Group that produces *The Restaurant* (with Burnett) and NBC's British import *Coupling*. "That's the odyssey that everyone in Hollywood wants to be on. There's definitely ego involved."

But besides the desire to move up a rung in Hollywood's pecking order, there's

definitely more money in scripted if a producer hits it big.

"The thing scripted has at the moment that reality doesn't have is the backend potential," says Chris Coelen, head of alternative television at United Talent Agency.

Successful syndicated shows, usually sitcoms, can bring studios hundreds of millions of dollars and live long on television. Besides recent hits like *Friends*, *Seinfeld* and *Everybody Loves Raymond*, classics like *I Love Lucy*, *M*A*S*H* and *Cheers* can be found on television every day.

While, so far, reality programs haven't been successfully syndicated, there are signs that some of the more popular shows could make their way into reruns. Both *Real World* and *Road Rules* can be found in syndication, and Burnett and Riggs say there have been offers on *Survivor*, although no deal has been made. Silverman believes *The Restaurant* or unscripted dramas like it could find a lucrative home in syndication.

"Who knows that *Survivor* doesn't have great backend potential?" Burnett says. "How can you say that a show that rarely gets below 20 million viewers a week can't be syndicated?"

He has a point. *Survivor* is one of the few reality shows that is a candidate for syndication. This show is popular enough that fans might want to watch it over and over,

and it's likely to stay on prime time long enough to provide plenty of episodes. But limited reality series with big surprise finales, such as Fox's *Joe Millionaire*, are too of-the-moment to have an afterlife.

Money is part of the reason the networks hire reality producers to do scripted television. A reality show is licensed at \$500,000 to \$1 million per episode. Scripted dramas are licensed at \$2 million to \$3 each. Networks may hope reality producers can bring a new cheaper reality to scripted dramas.

"There's great opportunity in the marketplace right now," says David Tenzer, a packaging agent with Creative Artists Agency. "One of the nice things about the reality frenzy: It's changed the rules about what kinds of shows you can get on network television."

"There a greater need for lower-cost programming than there was five or 10 years ago," he continues.

But the networks also recognize that the best reality producers know how to tell great stories and have learned through experience how to do it cheaply. And in Hollywood, that's the name of the game.

"I've made my success based on my storytelling ability," Burnett says. "It comes naturally that I would want to tell scripted stories as well, instead of just limiting myself and my company to unscripted, situational dramas." ■



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PROGRAMMING

Raymond Cast Not Quite So Lovable



Cast dissatisfaction marks what could be the last season of *Everybody Loves Raymond*.

BY PAIGE ALBINIAK

A lot of people who love Raymond have issues. Although only Brad Garrett is refusing to report to work on the set of *Everybody Loves Raymond* as he pushes CBS to renegotiate his contract, other *Raymond* co-stars aren't happy with their salaries either, apparently.

Patricia Heaton called in sick with migraine headaches during the first week of production, and Doris Roberts and Peter Boyle called in sick last Monday. All three, who share the same attorney, were back at work last Tuesday, while Garrett remained out.

Sources say that, although the stars probably were sick, the absences also should be taken as a "shot across the

bow" to the network and the show's producers. But series star Ray Romano on *Entertainment Tonight* last week indicated that he thinks cast differences and paycheck issues can be settled with Garrett and the others.

Garrett, who plays Raymond's brother, opened negotiations in July. In preparation for his sit-out, the show's writers wrote him out of the first episode.

The cast's unhappiness stems from the massive pay raise that Romano, who portrays Ray Barone, received in May. It boosted his salary to an estimated \$1.8 million an episode, or \$40 million annually, making him the highest-paid star on television.

The rest of the *Raymond* cast gets paid much less. Garrett earns \$160,000 an episode, significantly less than Heaton, who plays Romano's

wife. Moreover, unlike Romano and series creator and executive producer Phil Rosenthal, none of the cast members share in the series' lucrative syndication backend. They're also worried: Their contracts extend through the 2004-05 season, but Romano and Rosenthal have now publicly talked about ending the series after this season. If that happens, the cast would miss out on a year's salary.

Garrett has renegotiated his contract with CBS twice before, using similar tactics, which hasn't endeared him to the network. Sources say Garrett's behavior is likely jeopardizing his chances to appear in a *Raymond* spin-off that CBS Chairman Leslie Moonves said in July that the network is considering.

Season-to-date, *Raymond* is the eighth-most-popular prime time show in viewers. This summer, in repeats, the show is ranked ninth among adults 18-49.

Raymond has been airing in syndication since fall 2001, earning license fees of around \$130 million a year. Romano reportedly has an 8% interest in the show's syndication revenues and Rosenthal 14%. Viacom-owned CBS has about a one-third interest, and David Letterman's Worldwide Pants and HBO Independent Productions, which produce the show, split the rest. The show is distributed by King World, also owned by Viacom, which sells 90 seconds of national ad time in each episode. CBS had no comment, and Garrett's agency, Raw Talent, did not return phone calls. ■

Typin', Hypin': ET, Yahoo Link

BY PAIGE ALBINIAK

Paramount Domestic Television's *Entertainment Tonight* is teaming with online portal Yahoo to create a branded Web site that benefits both partners.

"There are benefits for both of us," says Jim Moloshok, Yahoo's senior vice president of media, entertainment, information and finance, who once was the Web guru for Warner Bros. television. "Paramount will be able to have their programming content and site featured on the No. 1 Web portal, which gets 232 million hits a month worldwide and 80 million unique hits domestically. And for Yahoo!, the advantage is that we get to form a relationship with a fantastic entertainment-news organization that will provide us with exclusive news and broadband video features."

As part of an ongoing effort to expand its audience, *ET* wanted to increase its Internet presence where many of its viewers spend their days. *ET* already offers fans a push client, called Instant *ET*, that sends *ET*-branded content to viewers' desktops all day long. But the new Web site will post *ET* news, information and exclusives on YahooTV's home page, and it will also provide a highly visible *ET* "module" on each of Yahoo's entry pages, such as Yahoo Movies, Yahoo TV and Yahoo Entertainment.

As part of the partnership, Yahoo will sell all the advertising for *ET* Online, and *ET* Online staffers will continue to produce packages for the site and provide content. Together, the partners will produce minisites under the umbrella of *ET* Online. Yahoo will take the lead on events, such as the Emmys, Oscars and Cannes Film Festival, while *ET* Online will produce sites on such topics as Hollywood couples, the fall television preview and a farewell to NBC's *Friends*.

Entertainment Tonight is unveiling its new Web site today. The Web address, www.etonline.com, will remain the same, although the site also can be found at et.yahoo.com. ■

Blackout Knocks Out Nielsen Data

BY JOHN EGGERTON

There are delays and adjustments, but, like the U.S. mail, the Nielsen ratings eventually get through. Not surprisingly, though, because of the Aug. 14 blackout in much of the Northeast, problems with collecting data in multiple cities affected the release of Nielsen ratings for both national and metered-market overnights for broadcast network, syndication and cable.

The national ratings for programming from Thursday, Aug. 14 through Saturday, Aug. 16 were "broken out," or separated, meaning that they won't count toward—or, in this case, against—season averages. Nielsen does that whenever coverage drops by more than 10%. Blackout-related coverage declines totaled about 15%, according to a Nielsen spokesman. Sunday, Aug.

17 programming was considered business as usual and counted toward season averages.

There were no overnight network and syndicated metered market ratings for New York and Detroit on Aug. 14 and 15 nor for Buffalo, N.Y., on Aug. 15. Nationwide, there are 55 metered markets.

National syndication numbers for Aug. 14 will also likely be affected, particularly for shows that have clearances after 4:15 p.m. ET, when the blackout occurred. Release of national syndication numbers for the week ended Aug. 10 were delayed until last Thursday (they would ordinarily have come two days earlier), in part because of client-reporting delays. Ratings for the blackout week of Aug. 11-17 are expected to be out this Wednesday.

Although cable ratings for Thursday-Saturday were also separated, cable breakouts are not treated in the same way, so the effect is expected to be negligible. ■

Coverage declines
totaled about

15%



SYNDICATION WATCH

RATINGS | Aug. 4-10

Nielsen Media Research

Top 25 Shows

Households

RANK	PROGRAM	AA	GAA
1	Wheel of Fortune	7.6	NA
2	Jeopardy	6.3	NA
3	Seinfeld	5.9	7.3
4	Friends	5.6	6.7
5	Everybody Loves Raymond	5.5	6.2
6	Oprah Winfrey Show	5.4	5.5
7	Seinfeld (wknd)	5.2	6.7
8	Entertainment Tonight	4.8	4.9
9	Wheel of Fortune (wknd)	4.6	NA
10	Judge Judy	4.5	6.6
11	Dr. Phil	4.1	4.2
12	Will & Grace	3.7	4.1
13	That '70s Show	3.6	4.5
14	Maury	3.5	3.9
15	Judge Joe Brown	3.4	4.4
16	Live With Regis and Kelly	3.3	NA
16	Home Improvement	3.3	4.3
18	King of the Hill	3.2	3.7
19	Entertainment Tonight (wknd)	3.1	3.2
20	Who Wants To Be a Millionaire	3.0	NA
20	Inside Edition	3.0	3.1
22	Friends (wknd)	2.9	3.0
23	Everybody Loves Raymond (wknd)	2.7	NA
23	Divorce Court	2.7	3.6
23	Jerry Springer	2.7	3.0

Top Off-Net Dramas

Households

RANK	PROGRAM	AA	GAA
1	ER	2.1	2.5
2	The X-Files	2.0	2.2
2	Buffy the Vampire Slayer	2.0	2.1
4	The Practice	1.8	2.0
5	Providence	1.5	1.5

According to Nielsen Media Research Syndication Service Ranking Report Aug. 4-10, 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

| game show |

Upgrades for *Feud*

BY PAIGE ALBINIAK

Tribune's veteran game show *Family Feud* is being rewarded for good ratings with upgrades and new stations. Last year, the show's household rating increased 10%, from 2.1 from 2.3, according to Nielsen. In the daytime demos, its ratings rose 11% among women 18-34, 11% among women 18-49 and 10% among women 25-54.

"We told everybody we were going to make this show better," says Steve Mulderrig, Tribune Entertainment senior vice president of domestic and cable sales, "and the proof is in the ratings."

In New York, *Family Feud* is moving from Viacom's WWOR-TV, where it was double-run from 3 to 4 p.m., to Fox's WNYW(TV) in the same time slots. In Los Angeles, Young's independent KCAL(TV) will double-run it at 6:30 and 7 p.m., instead of just at 6:30 p.m.

Additional upgrades are in Atlanta; Charleston, S.C.; Detroit; Indianapolis; New Orleans; Norfolk, Va.; Seattle; Tucson, Ariz.; Washington; and West Palm Beach, Fla. The show will premiere this fall in Columbus, Ohio; El Paso, Texas; Lexington, Ky.; Little Rock, Ark.; Memphis, Tenn.; St. Louis; and Wilmington, Del. The new stations will boost clearances from 166 markets covering 93% of the country last season to 185 markets covering 97%.

Tribune attributes the show's recent success to host Richard Karn, once of ABC's *Home Improvement*, who replaced Louis Anderson last fall.

Tribune and FremantleMedia North America which produces *Family Feud*, also have worked to give the show a younger, more contemporary feel. Karn asks competing families such questions as "name a reason it's good to be Jennifer Lopez," or "name a food women crave when they're pregnant."

"There a contemporary feel to it, a female relatability to it, and it's very family-friendly," says Donna Harrison, Tribune senior vice president of unscripted and reality programming.

Family Feud has had several lives on TV, starting on ABC in 1976 and moving into simultaneous syndication from 1977 to 1985. It returned from 1988 through 1995 and came back a third time in 1999.

Stations pay a cash license fee and retain 5 1/2 minutes of ad time, while Tribune keeps 90 seconds to sell nationally. ■



New host Richard Karn is credited with much of *Family Feud's* recent success.

Syndie

Insider

WB 100+ Snags *Bernie Mac*

The WB 100+, which serves smaller markets, has acquired the off-net rights to Twentieth Television's *The Bernie Mac Show*, starting in 2005. The show is likely to air in access, paired with Sony's *The King of Queens*, which debuts in syndication this fall. Representatives from The WB 100+ would not comment on license fees.

Warner Bros.' *Will & Grace* is the other off-net sitcom aired by The WB 100+, which comprises cable-delivered television stations that supply The WB network to markets No. 100 and higher.

BVT Snags a Webb

Bill Webb has been named VP of eastern region sales for Buena Vista Television, reporting to Chris Oldre, senior VP of eastern region sales. Webb was previously an account manager in charge of sponsorship sales to national advertisers for The Golf Channel. Prior to that, he worked for Paramount Domestic Television, where he was responsible for off-net and first-run sales. He will be based in New York and is relocating his family from Chicago.

CF Gets New Marketing Chief

CF Entertainment has hired Tony Fasola, formerly with Universal Worldwide Television, as its VP of marketing and sales for the Southeastern U.S. He will be based in Atlanta and report to CF Entertainment Chairman and CEO Byron Allen, selling CF's portfolio of 12 syndicated programs. Fasola had also been VP/sales manager at New World Television and in sales at Blair Entertainment.

Heritage Will Sell *Ask Rita*

Michael Weiden and The Heritage Networks are taking over barter sales for Litton Syndications' half-hour strip *Ask Rita*. Buena Vista Television had been handling sales for the show, which is cleared on 141 TV stations, reaching 58% of the U.S. Litton keeps 90 seconds of barter time in each show, while local stations pay Litton a license fee and get 5 1/2 minutes of ad time to sell. The advice show with a comic twist features comedienne Rita Rudner and guests—sometimes other comedians, including Steve Martin and Dennis Miller. On Sept. 29, *Ask Rita* expands its station base and will clear nearly 80% of the U.S.

The Supreme Court Of New York!

JULY '03 vs JULY '02



Judge Mablean Ephriam



56%
HH Rtg
Over Year Ago
Ricki Lake



Judge Larry Joe Doherty

DIVORCE COURT™

10-11am
WNYW/F

TEXAS JUSTICE

20th ANNIVERSARY

Source: NSI, WRAP Overnights, 10-11am, July '03 PA vs. July '02 % Improvement, HH Rtg

NIELSEN | Aug. 11-17 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Aug. 11-17

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. Mv: Red Water	8/17	TBS	4.4
2. NASCAR: Michigan 400	8/17	TNT	4.2
3. Mv: The Cheetah Girls	8/15	DSNY	3.8
4. Nefertiti Resurrected	8/17	DISC	3.5
5. WWE 10p	8/11	TNN	3.4
6. WWE 9p	8/11	TNN	3.2
7. NFL: Eagles/Saints	8/11	ESPN	3.1
8. Law & Order 9p	8/12	TNT	2.9
8. Spongebob Sqr 9:30a	8/17	NICK	2.9
8. Fairly Odd Parents	8/17	NICK	2.9

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. Mv: Red Water	8/17	TBS	3.8
2. NASCAR: Michigan 400	8/17	TNT	3.5
3. Nefertiti Resurrected	8/17	DISC	3.2
4. WWE 10p	8/11	TNN	2.5
5. WWE 9p	8/11	TNN	2.3
5. Nip/Tuck	8/12	F/X	2.3
7. Monk	8/15	USA	2.2
7. Mv: Deep Blue Sea	8/17	TBS	2.2
9. NFL: Eagles/Saints	8/11	ESPN	2.1
10. Mv: Men in Black	8/16	TBS	2.0

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Aug. 11-17

Total households (in millions)

	WEEK	STD
1. CBS	6.3	8.1
2. NBC	5.6	7.6
3. ABC	3.8	6.1
4. FOX	4.2	5.9
5. UPN	1.7	2.3
6. WB	1.8	2.5
7. PAX	0.6	0.8

Adults 18-49 (in millions)

	WEEK	STD
1. NBC	3.7	5.2
2. FOX	3.6	4.9
3. CBS	3.4	4.4
4. ABC	2.6	4.3
5. WB	1.3	2.0
6. UPN	1.2	1.8
7. PAX	0.2	0.3

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	STD
1. Everybody Loves Raymond	CBS	8.3
2. 60 Minutes	CBS	7.9
3. Who Wants to Marry/Dad?	NBC	7.8
4. CSI: Miami	CBS	7.5
4. King of Queens	CBS	7.5
6. Big Brother 4 Wed	CBS	7.1
7. Law & Order Wed	NBC	7.0
7. 60 Minutes II	CBS	7.0
9. 48 Hours Investigates	CBS	6.8
9. For Love or Money 2	NBC	6.8
10. Big Brother 4 Tue	CBS	6.7
10. Law & Order: SVU Tue	NBC	6.7

Adults 18-49 (in millions)

	WEEK	STD
1. Who Wants to Marry/Dad?	NBC	6.0
2. For Love or Money 2	NBC	5.6
3. Big Brother 4 Wed	CBS	5.2
3. Big Brother 4 Tue	CBS	5.2
5. Restaurant	NBC	5.1
6. O.C.	FOX	4.5
6. Everybody Loves Raymond	CBS	4.5
8. Fear Factor	NBC	4.4
8. Paradise Hotel Wed	FOX	4.4
10. CSI: Miami	NBC	4.2

SOURCE: Nielsen Media Research

Week	abc		CBS		NBC		FOX		PAX		UPN		WB	
	3.5/6	6.5/11	6.2/11	3.6/6	0.5/1	2.2/4	2.0/3							
MONDAY														
47	40. That's Incredible Reunion 3.8/7	21. Yes, Dear 5.0/9 18. Still Standing 5.1/9	17. Fear Factor 5.2/9	44. O.C. 3.5/6	81. PAX Monday Night at the Movies—Sweet Liberty 0.3/1	57. The Parkers 1.9/3 51. The Parkers 2.3/4 52. Girlfriends 2.2/4 52. Half & Half 2.2/4	52. 7th Heaven 2.2/4 57. 7th Heaven 1.9/3							
8:00	45. ABC Premiere Event—Storm of the Century, Part 2 3.4/6	1. Ev Lvs Raymond 7.8/13 4. King of Queens 7.0/11 4. CSI: Miami 7.0/12	9. For Love or Money 2 6.3/10 3. Who Wants to Marry My Dad? 7.3/13	42. Paradise Hotel 3.7/6	70. Diagnosis Murder 0.8/1									
8:30														
9:00														
9:30														
10:00														
10:30														
	TUESDAY													
	4.3/8	4.8/8	5.2/9	4.9/9	0.6/1	1.2/2	1.7/3							
8:00	24. 8 Simple Rules 4.7/9	10. Big Brother 4 6.3/11	24. Miss Teen USA 4.7/8	26. American Juniors 4.5/8	79. Mysterious Ways 0.5/1	64. One on One 1.4/3 67. Abby 1.3/2	59. Gilmore Girls 1.7/3							
8:30	34. Life With Bonnie 4.0/7													
9:00	21. According/Jim 5.0/9	32. Cupid 4.1/7		16. O.C. 5.3/9	75. Promised Land 0.6/1	69. Buffy the Vampire Slayer 1.1/2								
9:30	28. Less Than Perfect 4.4/7													
10:00	36. NYPD Blue 3.9/7	40. Judging Amy 3.8/7	10. Law & Order: Special Victims Unit 6.3/11		70. Diagnosis Murder 0.8/1									
10:30														
	WEDNESDAY													
	3.6/6	6.5/12	4.6/8	4.1/7	0.7/1	1.4/3	1.5/3							
8:00	26. My Wife & Kids 4.5/9	7. 60 Minutes II 6.5/13	46. Race to the Altar 3.3/6	34. That '70s Show 4.0/8 36. The Simpsons 3.9/7	75. Candid Camera 0.6/1	64. Enterprise 1.4/3	61. Smallville 1.6/3							
8:30	21. George Lopez 5.0/9													
9:00	48. The Real Roseanne Show 3.1/5	6. Big Brother 4 6.7/12	36. The West Wing 3.9/7	29. Paradise Hotel 4.2/7	75. Doc 0.6/1	64. Enterprise 1.4/2	67. Pepsi Smash 1.3/2							
9:30														
10:00	49. The Family 2.8/5	9. 48 Hours Investigates 6.3/12	7. Law & Order 6.5/12		70. Diagnosis Murder 0.8/1									
10:30														
	THURSDAY													
8:00	The Northeast and Midwest power blackout on Thursday, Aug. 14 significantly impacted the in-tab characteristics of the Nielsen National People Meter Sample for Thursday through Saturday, Aug. 14-16. As a result, Nielsen is not reporting numbers for these dates. Also, Nielsen's weekly and season-to-date prime averages for the week of Aug. 11-17, 2003, have been computed based on a four-day average of Monday, Tuesday, Wednesday and Sunday prime time programming.													
8:30														
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	FRIDAY													
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	SUNDAY													
	3.0/5	5.8/10	5.0/9	3.6/6	0.6/1	1.6/3								
7:00		2. 60 Minutes 7.4/14	18. Dateline NBC 5.1/10	49. Futurama 2.8/6 52. Banzai 2.2/4	75. Candid Camera 0.6/1	63. Gilmore Girls 1.5/3								
7:30	65. X-Files 2.2/4			32. The Simpsons 4.1/8 29. King of the Hill 4.2/7	70. Doc 0.8/1	59. Charmed 1.7/3								
8:00		14. Without a Trace 5.7/10	46. American Dreams 3.3/6	36. Malcolm/Middle 3.9/6 29. Malcolm/Middle 4.2/7	74. Sue Thomas, F.B. Eye 0.7/1	61. Charmed 1.6/3								
8:30														
9:00	42. ABC Premiere Event—Storm of the Century, Part 3 3.7/6	18. CBS Sunday Movie—True Crime 5.1/9	13. Law & Order: Criminal Intent 6.2/10 15. Restaurant 5.5/10		80. Body and Soul 0.4/1									
9:30														
10:00														
10:30														
	Averages													
Week	3.5/6	5.9/10	5.2/9	4.0/7	0.6/1	1.6/3	1.7/3							
S-T-D	5.7/10	7.6/13	7.1/12	5.5/9	0.8/1	2.2/4	2.4/4							

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

MARKET | Sherman-Ada | FOCUS

Live-action hip-hop sitcom *Romeo* premieres Sept. 13.Yo! *Romeo* Will Debut on Nick

BY ALLISON ROMANO

Father and son hip-hop stars Master P and Lil' Romeo are headlining a new show these days, starring in Nickelodeon's latest original series, *Romeo*.

In *Romeo*, which debuts Sept. 13 at 8:30 p.m. ET, the duo play a fictional father and son with lives similar to their own. Musician and producer Master P (whose real name is Percy Miller) stars as a father and music mogul raising his brood, which includes budding hip-hop star Lil' Romeo. Nick General Manager Cyma Zarghami has described the show as "a hip-hop version of *The Partridge Family*."

Unlike current Nick hits *SpongeBob SquarePants*, *Jimmy Neutron* and *Fairly Odd Parents*, *Romeo* is a live-action sitcom. Nick has done plenty of live-action shows, including well regarded hit *Brothers Garcia*, but its highest-rated shows this summer are animation.

Rival Disney Channel has been wildly successful of late with live-action shows *That's So Raven* and *Lizzie McGuire*. Both tween sensations routinely grab 2.0-plus Nielsen ratings. And even in repeats, *Lizzie* is one of Disney's highest-rated shows. The channel plans to debut a live-action *Phil of the Future*, with a boy lead, in January.

While other musicians, notably Ozzy Osbourne and Jessica Simpson, star in reality shows, *Romeo* is a scripted show. ■

AT A GLANCE

The Market

DMA Rank	160
Population	312,000
TV homes	121,000
Income per capita	\$13,800
TV revenue rank	179
TV revenue	\$9,700,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	KXII(TV)	12	CBS Gray TV Group
2	KTEN(TV)	10	NBC Lockwood Bcstg.
3	KOKT-LP	35	Ind. Locke Supply

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

Cable/DBS

Cable subscribers (HH)	61,592
Cable Penetration	51%
ADS subscribers (HH)**	43,477
ADS penetration	38%
DBS carriage of local TV?	No***

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

***Local TV will be available on DBS through EchoStar's Dish network beginning Oct. 23

What's No. 1

Syndicated Show	RATING/SHARE****
<i>Seinfeld</i> (KXII)	10/19
Network Show	
<i>CSI</i> (KXII)	20/30
Evening Newscast	
KXII	18/38
Late Newscast	
KXII	18/34

****May 2003, total households

SOURCES: Nielsen Media Research, BIA Research

A Question of Balance

In the Sherman, Texas-Ada, Okla., market, a general manager's toughest task is toeing the line. With 35% of the DMA in Texas and 65% in Oklahoma, stations have to divvy up their coverage carefully. Some residents don't even like the name of nearby Lake Texoma, which separates the states.

"Our push is for localism in news," says Otis Pickett, general manager of KTEN(TV), the Lockwood Broadcasting-owned NBC affiliate in Ada. "The challenge is to have balance."

"You don't have to live here long before you realize ... people don't really want to be called Texomans," says Rick Dean, general manager of KXII(TV), the Gray Television-owned CBS affiliate in Sherman.

On-air delivery is limited by geographical features in some areas. Although the area has only 51% cable penetration, satellite penetration is 38%. EchoStar will begin local-to-local coverage on its Dish network this fall, a major achievement for stations in such a small market.

With automotive and fast-food sales down, national ad revenue has followed. Medical centers, hospitals and furniture stores are big local advertisers, as are agricultural manufacturers. The TV market took a big revenue hit with the sale of a large local furniture store to a national chain, and stations are waiting for upcoming construction of a megamall in Sherman to bring jobs and ad dollars back to the area.

The overall economy is struggling. The loss of Beatrice Foods and Pillsbury factories in the past two years wiped out \$53 million in payroll, and Folger's and Johnson & Johnson plants will close this year. The No. 160 DMA in population, the TV market is only No. 179 in revenue. Station revenues are projected to increase about 4.5% through 2007, according to BIA.

KXII dominates the local news market and prime time. "The two things that are the gospel in this market are the weather and sports," notes Station Manager Asa Jessee. The area is located in tornado alley, and Texas and Oklahoma are fabled foes in college football.—Melanie M. Clarke



WHAT THEY DO

89K-acre Lake Texoma is one of the most popular recreation destinations in the Southwest and a heck of a fishin' hole for black bass.

3 feet is the length of the World's Largest Peanut, a statue in the town of Durant, located 90 minutes northeast of Ada.

35 mph is the speed limit on all roads in Grayson County, Texas.

SOURCE: Oklahoma and Texas Web sites

HATCHETT RULES ATLANTA!

With the time period's BEST performance in 3 years, **JUDGE HATCHETT** heats up the July Sweep on WAGA at 10am!

JUDGE HATCHETT

4.2 HOUSEHOLD RATING!

#1 IN THE TIME PERIOD!

+24% OVER YEAR AGO!

SONY PICTURES TELEVISION

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www.sonypicturestelevision.com

Source: NSI, M-F, 10-10:30a, July '03 Sweep, year ago = July '02 Sweep, best = July Sweep histories

TV BUYER

Wish You Were Younger? So Do Many Cable Nets

BY ALLISON ROMANO

Just like many of their viewers, cable-channel executives are fixated on finding a fountain of youth. From Lifetime to Sci Fi Channel, nets are angling for young viewers, because advertisers want these young consumers.

But attracting younger eyeballs is challenging, and viewers are fickle. And most cable networks are working with an older base that they must preserve. (More viewers are closer to 49 years old than to the younger end of the 18-49 spread.) It takes time to move the needle south.

Networks that cater to young viewers, such as music nets MTV and Fuse, boast the youngest median ages in prime time: 22 for Fuse and 23.3 for MTV, according to a study by Magna Global Research.

News channels skew the oldest. CNN claimed cable's oldest median age in the latest TV season, a creaky 59.6. Fox News Channel wasn't far behind at 58.3, and MSNBC, often cited as the most youthful of the three, still clocked in at a mature 52.4. Hallmark Channel and the History Channel, with Westerns and wars, have median ages above 50.

On the whole, cable's median ages make the industry look quite gray. Eighteen networks have median ages north of 50; another 11 fall between 45 and 49. Of the six broadcast networks, by contrast, only CBS, with a 52.2 median age, came in above 50 years old. ABC's median was 46.0, NBC 45.7. Fox, The WB and UPN were all in the 30s.

Says Magna Global research chief Steve Sternberg, "People have thought cable is younger, but cable reached parity [with broadcast] on adults 50+ long before the 18-34s and 18-49s."

Median age—the middle point of a network's viewers—is the kind of data that executives embrace or disparage, depending on the results.

And, while it is true that media buyers purchase ad time based on demographic delivery, not median ages, the data still has value, says Sternberg. "It gives you a competitive picture of the landscape. You can see who is getting older, younger."

The median age for most cable networks hasn't changed



With shows like *Reno 911*, Comedy Central's median age dropped to 29.4.

very much in the past two years. Radical changes show up when programming is completely overhauled. But most nets make more-subtle adjustments. Instead of overhauling their programming, they add shows with younger appeal.

The desirable result should be "an accretion of audience change over time," says Horizon Media ad buyer Aaron Cohen, "rather than anything wholesale."

That way, in theory, ratings would stay up, and the median age would come down over time. Last year, AMC instituted changes with an eye toward younger viewers. It spruced up its movie lineup with more contemporary titles and started to line up original programming. Young demos are up, and, in time, that should be reflected in the median age. Compared with the 2001-02 TV season, when its median age was 53.5, AMC's median age remains almost unchanged this year, at 53.2.

Still, some nets show changes. This season, the biggest upward swing was by Animal Planet, which added five years to its median age, from 41.7 in the 2001-02 to 46.7. Still, that is on the younger end of cable. Comedy Central saw its median age drop to a sprightly 29.4 from 33.1 a year ago, and sister Viacom net BET lowered its to 26.8 in 2002-03, from 31.7.

Some low-rated networks, like Oxygen (a 43.7 median age) or Speed Channel (47.6) look good compared with top-10-rated channels that have older median ages, such as A&E (58.6) or Lifetime (50.3). These high-rated nets are drawing young viewers but attract more from older demos.

Of course, some popular cable channels are younger. TBS Superstation has a 39.6 median age. Spike TV (still TNN at the time of the study) and ABC Family are two years younger. ■

Cable's Prime Time Median Age*

YOUTHFUL		MIDDLE-AGED		50-PLUS	
Fuse	22.0	EI	40.6	Lifetime	50.3
MTV	23.3	TLC	40.6	Weather	50.9
BET	26.8	FX	40.6	HGTV	51.1
Comedy	29.4	SoapNet	40.6	Outdoor Life	51.3
VH1	32.3	ESPN	42.0	History	51.4
Spike TV	37.0	USA Network	42.7	TV Land	51.4
ABC Family	37.1	Oxygen	43.7	MSNBC	52.4
TBS	39.6	TNT	45.2	Court TV	52.5
				AMC	53.2
				WE	53.2
				Headline	53.5
				Game Show	55.6
				CNBC	57.7
				Fox News	58.3
				A&E	58.6
				Hallmark	59.3
				CNN	59.6

*Sampling of ad-supported networks

SOURCE: Magna Global Research; Nielsen Media Research, 2002-03 broadcast season

EBB & FLOW

Radio Likes Second Half

Radio revenues are growing as second-half numbers come in.

Stu Olds, CEO Katz Media Group, citing Radio Advertising Bureau (RAB) rep reports, notes, "National spot was up 13% in June. August is pacing up 13.5%, and September forward is pacing up double digits."

Tim Wallace, managing director, UBS broadcast research, forecasts total radio revenues up 2.5% in the third quarter and 3% the in

3Q Revenue +2.5%

fourth quarter, with total 2003 numbers rising 2.8% over 2002.

These positive second half reports follow an RAB release showing, on a year-to-date basis, January-to-June revenue in the national sector up 7% and local dollars inching up 1% despite a flat June. According to the RAB, combined local and national sales figures for the first half climbed 3% over first half 2002.

"Third quarter will probably finish up 5% for network radio," says Traug Keller, president, ABC Radio Network. "And fourth quarter looks like it's tracking in the high single digits. September looks strong across the board, in auto, back-to-school and pharmaceuticals. But what's really huge is tune-in advertising coming from both broadcast and cable."

Dennis McGuire, VP/regional broadcast director, Carat, agrees but adds a warning. Carat clients such as CBS, UPN, MTV, VH1 and Nick, he says, are putting increased dollars into tune-in spots in September, but he's worried about "unfair" pod placement.

"The big bone of contention last year was that spots often ran back to back," he says. "This year, we're asking for good separation between spots in a single pod." He says e-mailed station groups months ago asking for a pledge to "police those pods."

—Jean Bergantini-Grillo

NEXT WEEK:

TV Nets

Pepsi's WB Summer Show Didn't Hit the Spot

By PAIGE ALBINIAK

The WB's *Pepsi Smash* was anything but. The network's live music show, sponsored by Pepsi, had a tough time in the ratings in six outings, ending up at No. 139 out of this summer's 158 shows in adults 18-34.

In total viewers, it was The WB's second-lowest-performing show of the summer, in front of *Boarding House: North Shore*, although The WB doesn't place much stake in total viewers.

The show also underperformed its Wednesday 9 p.m. ET time period in all key demos, with a 1.0 rating/3 share in adults 18-34. Last summer, the time slot logged a 1.5/5 in that demo. With an average 1.748 million viewers, *Pepsi Smash* was down almost half from last summer's 3.145 million.

Still, executives from both The WB and Pepsi say they are happy with the show's performance—their first joint programming project—and are considering doing it again next summer.

"The expectations were less about getting a big rating than pushing the platform," Pepsi spokesman Dave DeCecco explains. "We did it for branding purposes, number one, and to reinforce our connection with music. Pepsi's advertising and marketing has been about music for years."

The WB and Pepsi have another major programming venture due in September. Drew Carey and Jamie Kennedy will host *Pepsi Play for a Billion* on Sunday, Sept. 14 at 8 p.m. In that show, 10 contestants, narrowed down from 1,000, will compete for \$1 million and the opportunity to turn that into \$1 billion if a chimpanzee picks the right numbers.

"The WB and Pepsi have very

similar tastes, demands and standards in terms of quality," says Jed Petrick, The WB president and COO. "We certainly share a target audience. And in Pepsi, we've found someone who understands the risks and rewards of event programming."

They certainly understand the risks.

The WB hasn't been much of a programming destination in the summer because it's mostly in repeats. This summer, it offered only *Boarding House: North Shore* and *Pepsi Smash*. For next summer, it

already has ordered 13 episodes of scripted drama *Summerland*.

In recent years, viewers have been leaving broadcast in the summer and going to cable. This year, the broadcast nets endeavored to retain viewers. NBC and Fox scheduled a great deal of

original programming, mostly unscripted and much of it fairly successful. CBS offered its regular summer reality programs in *Amazing Race* and *Big Brother* and ran new reality series *Cupid*, while ABC tried its hand at several reality shows. ■

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Wednesday, October 1
Super Session
John Walsh
America's Most Wanted
ABC Radio Networks
Sponsored by

Thursday, October 2
FCC Breakfast
Commissioner
Kathleen Abernathy
Moderator
Bruce Reese
Bonneville Corporation
Sponsored by

Thursday, October 2
Keynote Address
Rush Limbaugh
Premiere Radio Networks
Sponsored by

Thursday, October 2
Group Executive Session
Moderator
Sean Hannity
ABC Radio Networks
Group Executives Including:
 John Hogan
Clear Channel Radio
 Joel Hollander
Infinity Broadcasting
 David Kennedy
Susquehanna Radio Corporation
 Ginny Morris
Hubbard Radio
 Mary Quass
NewRadio Group, LLC
Sponsored by

Thursday, October 2
NAB Marconi Radio Awards Reception, Dinner & Show
Master of Ceremonies
Steve Harvey
Comedian & Host
KKBT-FM, Los Angeles
Syndicated by Radio One
Sponsored by

Friday, October 3
Congressional Breakfast
Moderator
Carl Gardner
Radio Journal Broadcast Group
Sponsored by

Friday, October 3
Radio Luncheon
NAB National Radio Award Recipient
Erica Farber
Radio & Records
Sponsored by

October / 1-3 / 2003
Pennsylvania Convention Center, Philadelphia

THE NAB RADIO SHOW



Pepsi Smash on The WB logged a 1.0 rating/3 share in adults 18-34.

TECHNOLOGY

Power Up When the Power Goes Down

Generators make the difference for networks and stations during Northeast's blackout

BY KEN KERSCHBAUMER

The only time moving to a contingency plan in a crisis is easy is when another contingency has already put the plan in place. That's exactly what happened to HBO when the blackout struck much of the Northeast.

The network has an agreement with the Long Island Power Authority that, on days when demand for power is high, HBO pulls all or some of its power demands off the grid and relies on its diesel generator (which has enough fuel to run for seven days). So, when LIPA saw the forecast calling for temperatures in the mid 90s on Aug. 14, the request went out to HBO: Please use your backup generator.

"Our administrative area of our Hauppauge facility was off the grid [at the time of the blackout]," says Bob Zitter, HBO senior vice president, technical operations. "But our technical facilities were on the grid, and our UPS made the move from the grid to the generator seamless."

It's safe to say that HBO had the most seamless transition to backup power during the blackout. For other networks and stations affected by the blackout, a mix of uninterruptible power supplies (UPSs), transfer switches and generators got them back on the air.

Not that many stations appear to have backup power, though. For large-market stations, the investment makes sense. But, according to Martyn Horspool, Harris Global TV products manager, only about 10% of TV stations have backup generators and UPS systems. He says a UPS can range from \$25,000 to a couple hundred thousand; with generator costs running \$300-\$400 per kilowatt, the costs climb higher.

Given the infrequency of blackouts, renting may seem like an attractive option, but Tony Satterthwaite, vice president, commercial genset business, Cummins, points out that a station that rents has to wait for the unit to arrive and be installed.

"A supplier can't size the fleet for a

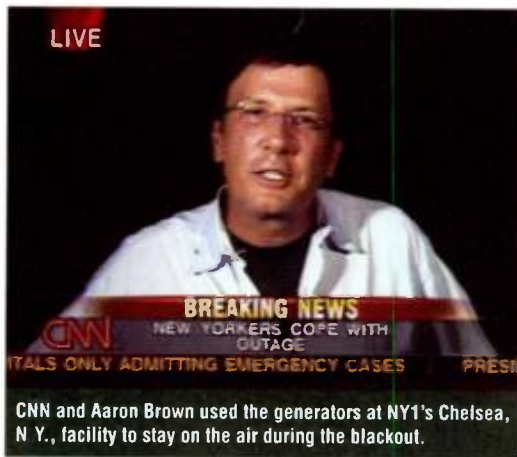
peak emergency, so a station either needs a contract or risks the supplier's running out of stock," he explains, adding, "We ran out of generators by the morning after the blackout."

If the decision is made to install a backup unit, the first line of defense is the UPS. Rich Tessen, principal consultant for systems integrator National Teleconsultants (NTC), believes a UPS is mandatory in any facility today, especially given the reliance on video servers and other equipment that has

computer components.

"A small glitch from lighting means a quick flash of the lights, but, to a computer system and equipment with computers at their heart, it means a reboot cycle," he says. "That 10-second glitch can knock a station off air for 5-10 minutes."

If the generator facility is large enough, it's possible to do what HBO does: use the capacity to be self-reliant and relieve stress on the power grid.



Zitter says that HBO's agreement gives the Long Island Power Authority the right to ask HBO to drop off the grid for a certain number of days, usually during the summer. And the network gets a lower average utility rate.

Beyond the gear is the issue of testing and running drills. Codes call for testing every month, but it's also important to ensure that people understand how to manually start up the system. Tessen says drills also give the equipment more workouts.

Besides purchasing or renting a generator, there are other types of contingency plans.

Take CNN's New York bureau, for



The blackout earlier this month challenged TV and radio stations' backup generators.

example. The facility is located at 1 Penn Plaza and does not have a backup generator on site. The bureau does, however, have a contingency plan for an emergency like the blackout: It heads down to its sister network Time Warner Cable's NY1 News.

NY1 News has a diesel generator with a 1,000-gallon tank that can keep the station on air for 24-36 hours. It's a good thing because the 30,000-square-foot Chelsea-based facility was without power for 30 hours. That was long enough to outlast the phone terminal's backup systems, which gave out after 12 hours.

"The UPS is important because we live and die by servers and they don't like power spikes," says Harlan Neugeboren, vice president, engineering and technology, Time Warner Cable.

Joe Truncale, NY1 News director of operations and engineering, was on hand at NY1 when the decision was made to have CNN's Wolf Blitzer, Paula Zahn and Aaron Brown broadcast from the facility. NY1's uplink truck got the signals down to Atlanta as CNN New York broadcast from 8 p.m. to midnight from the roof of NY1.

One reason NY1 was able to accommodate CNN's needs so easily was that its own signal had been knocked off when Time Warner Cable's headends went dark.

When power was restored uptown and CNN left the NY1 facility, the real drama began. Truncale spent much of Aug. 15 trying to track down diesel fuel to keep the generators going. "We were down to our last three or four hours of generator power when the electricity came back." ■

Cutting

Edge

Rocky Beginning

OmniBus Systems has opened an office in Denver. The on-air-automation and media-asset-management company's third U.S. office will house sales, management and a centralized service operation. According to CEO Mike Oldham, the company has installations in 14 U.S. markets and expects growth to continue at a rapid pace as it rolls out its G3 technology. The new office is located in the Denver West Office Park, 1536 Cole Blvd., Ste. 210, Lakewood, CO 80401.

HDNet Gets Insight

Insight Communications is the latest cable operator to sign a carriage deal HDNet's two HD networks. Insight Communications VP, programming, Terry Denson considers the HDNet channels a natural fit to his company's HD Pak lineup, which costs \$7.95 a month. HDNet and HDNet Movies are available to HDTV Pak customers in Louisville, Ky.; Evansville, Ind.; and Peoria, Ill. Insight will roll out the HDNet networks to other markets in the future, including Champaign-Urbana, Ill.; Galesburg and Bloomington-Normal, Ill.; Springfield, Lincoln, and Decatur, Ill.; Anderson-Noblesville, Ind.; Bloomington, Ind.; Lafayette-Kokomo, Ind.; Covington, Ky.; Lexington, Ky.; and Columbus, Ohio.

info highway



WPIX Takes Pulse

WPIX(TV) New York will use Mobility Technologies' Traffic Pulse Networks 2D and 3D graphics beginning Sept. 1. The station is the 20th to sign on for the TPN animated traffic graphics and content, now available in 12 major broadcast markets with nearly 34 million U.S. TV households. WPIX will use the patent-pending 2-D mapping and 3-D animated graphics to offer viewers maps and animated depictions of New York's skyline and points of interest during its morning drive-time traffic reports. Traffic Pulse 2D provides full-color renderings of major roadways, with color-coded representations of vehicles correlating to traffic congestion. The company has also launched two 24-hour fully automated cable traffic products in Chicago and statewide in Texas, providing continual traffic updates for viewers.

Laptops, Phone Lines Keep Stations on the Web

BY KEN KERSCHBAUMER

TV Web sites for WorldNow and Internet Broadcasting Systems (IBS) clients were able to stay live for visitors during the blackout of 2003 thanks to the massive server farms provided by hosting partners Cable & Wireless and Akamai, respectively.

Even with server access, though, some fancy footwork was required to get stations' content across the Web. For IBS, that meant local handling from its Minneapolis headquarters for

er goes out at the station, the editors can publish via laptops and phone lines from any remote location," he says. "We also have a generator in Minneapolis in case the power goes out there."

Colleen Seitz, executive pro-

ducer at IBS affiliate WEWS(TV) Cleveland, says that, because people in the area didn't have power, the station expected viewers to use laptops or Palm Pilots to access the station's site. "We added updates from the mayor, more video, slideshows

and the long lists of who had power and water and who didn't. It was dark, hot, and we had a lot of sweaty people in the newsroom."

When it came to building a contingency plan, Zagorski says, the technology was actually the

easy part. "Once the technology protocols are in place and you figure out what gets plugged into what, there is the trickier part of the human side. There is always someone on vacation or standing in for someone else at a station." ■

Focus



sites of stations unable to publish. For WorldNow, it meant sending members of its technical and support staff to areas in New Jersey and New York's Long Island that had power.

"Because our system is Web-based, all they need is a battery-powered laptop and a phone line to publish the sites," says WorldNow President Mark Zagorski. When the power outage hit WorldNow's New York headquarters, the company kicked into a contingency plan drawn up after the 9/11 terrorist attacks.

"Since then, we've had these plans to run the business remotely," he says. "The blackout wasn't the doom-and-gloom situation we put the plan together for, but we were prepared for it."

IBS CEO Tolman Geffs says that, when a visitor hooks up to one of his clients' sites, more than 6,000 Akamai edge servers around the country are available to help route the content from station to viewer, working around any outages. And broadband took a back seat, with battery-powered laptops and an analog phone line his primary means of communication from his New York office.

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PEOPLE

THE FIFTH ESTATER

The FCC's Anti-Deregulation Cheerleader

Democrat Adelstein actively fought the GOP plan

In the final weeks before the FCC's vote to relax broadcast-ownership rules, Democratic Commissioner Jonathan Adelstein quit working as a behind-the-scenes negotiator and became chief cheerleader for the activists, lawmakers and media professionals campaigning to stop changes that they believed would inflict irreparable damage on the media landscape.

Not long after agency Chairman Michael Powell publicly praised the most junior commissioner's sticking with talks over pending revisions, Adelstein abruptly announced that he had given up hope of tempering deregulation and gave a withering critique of the GOP majority's gelling plan. "I'm afraid that the FCC isn't only about to further McDonaldize the media, it's about to 'super-size' it," he told a largely hostile audience at the Media Institute in May.

He doesn't consider himself naïve for hoping the Republicans would agree to subject more broadcast-merger approvals to specific conditions, such as increased news or public-interest programming. "I think it's always better to work out a compromise than just dissenting. But it was clear they would not support a case-by-case approach for reviewing individual mergers to make sure they would actually benefit the public."

Adelstein followed up his speech with a scathing 39-page dissent on the vote. He and fellow Democrat Michael Copps lost the vote but may win the battle for the hearts of the public and lawmakers: There is strong sentiment in Congress to overturn the FCC's changes.

Knowing how to take an issue to the public with fiery rhetoric and political theater is a skill Adelstein refined during 15 years as a congressional aide. He helped his bosses lead fights over health-care, finance and telecommunications issues. In the media arena, he helped former Senate Majority Leader Tom Daschle shepherd local broadcast carriage rules for satellite TV.

Adelstein got his first taste of Congress during a high school internship. When he finished

studies in 1987, Capitol Hill was where he wanted to make his career. "I found it extremely rewarding, challenging work."

Public service is a family tradition, although Adelstein broke with convention by becoming a Democrat. His dad is a Republican state legislator in South Dakota; a brother is an aide to Rep. Bill Janklow. His grandfather won office as a Republican, serving as an elected engineer for Jackson County, S.D.

Adelstein became a Democrat in college when the Reagan White House cut back on the social programs he believed in. "It seemed the Democrats best addressed my concerns: the less privileged and other people sometimes forgotten by government."

That category also includes Americans who can't pay for the array of programming on cable and must rely on broadcast TV for news and public-affairs programming, he says.

How long he will be able to fight on their behalf is an open question. He was appointed to fill the remaining time of former Commissioner Gloria Tristani, and his official term expired June 30. Government rules allow him to stay on board without reconfirmation until a successor joins the panel or until the close of the current Congress. Although Bush could try to make things easier for Powell by nominating a more deregulation-friendly Democrat to Adelstein's seat, many in Washington say winning confirmation would be difficult in today's highly politicized environment for telecom policy.

The political stalemate is good luck for Adelstein, who has enjoyed his share in the past few years. Like all Daschle staffers, he escaped

contamination from anthrax, despite the office's being a target of the still-mysterious poisoned letters. Brother Lt. Col. Dan Adelstein was out of his Pentagon office when it was destroyed in the 9/11 attacks. That good fortune was followed by the birth of Jonathan's son, Adam, in 2002, and, today, another child on the way.—Bill McConnell

Jonathan Adelstein

FCC Commissioner



B. Aug. 28, 1962,
Rapid City, S.D.

EDUCATION

BA, political science, 1985, MA, history, 1986, Stanford University; attended Harvard University Kennedy School of Government, 1986-87

EXPERIENCE

Legislative assistant, Sen. Donald W. Riegle Jr. (D-Mich.), 1987-89; advisor on aging issues, Sen. David Pryor (D-Ark.), 1989-95; legislative assistant, Sen. Tom Daschle (D-S.D.), 1995-2002; current position since Dec. 3, 2002

PERSONAL

M. Karen, Oct. 11, 1998; son: Adam



FATES & FORTUNES

Cable TV

KIMBERLY KERNS, director, corporate communications, Cablevision Systems Corp., Bethpage, N.Y., promoted to VP.

At Adelphia Communications: **DAVID KNUDSEN**, president, 9Point5 Inc., Austin, Texas, joins as VP, finance, Woodland Hills, Calif.; **MARTHA HUDAK**, franchising and regulatory staff attorney, Coudersport, Pa., named regional counsel.

At Bright House Networks, Orlando, Fla.: **ANNE RAGSDALE**, regional VP, advertising sales, Southeast region, Time Warner Cable, Central Florida, joins as group VP, advertising; **STEVE STIGER**, VP, marketing and business development, Florida division, named group VP, marketing and business development and senior marketing executive; **ELLIOTT WISER**, VP, news programming, Time Warner Cable, Tampa Bay, Fla., joins as group VP, news programming.

Programming

MAGGIE MALINA, VP, original movies, television, MTV Networks, promoted to senior VP.

GREG YEN, VP, finance, Twentieth Century Fox Television Distribution, Los Angeles, promoted to senior VP.

At The Weather Channel, Atlanta: **TERRY CONNELLY**, senior VP, programming, production and operations, promoted to senior VP/GM; **GUS LALONE**, executive producer, promoted to VP/managing editor; **JANET JOHNSON**, executive producer, promoted to VP, long-form program production and scheduling; **KEITH WESERLAGE**, director, on-camera meteorology, promoted to VP; **NATHAN SMITH**, senior director, broadcast operations, promoted to VP, broadcast operations; **CHRIS SAMSURY**, director, weather strategy, data, promoted to senior director, operational weather graphics.

At Nickelodeon, Santa Monica, Calif.: **STEVE KELLER**, executive director, live-action production, promoted to VP, live-action development and production; **ERIC COLEMAN**, executive director, production, promoted to VP, animation development and production.

JUSTIN PETTIGREW, director, public relations, Turner Classic Movies, Atlanta, promoted to VP.

SEAN FASSETT, manager, research, Independent Film Channel, New York, promoted to director.

FRANCIE CALFO, senior VP, drama department, Touchstone Pictures, Los



KIMBERLY KERNS
Cablevision



GREG YEN
Twentieth TV Distribution



TERRY CONNELLY
The Weather Channel



JUSTIN PETTIGREW
Turner Movie Classics

Angeles, exits the studio to rejoin as an independent producer.

At the Inspiration Networks, Charlotte, N.C.: **SANDRA FERGUSON**, regional manager, affiliate relations, Universal Television, New York, joins as affiliate director, Mid-Atlantic region; **CHRIS HILL**, manager, contracts department, Grom Associates, Flemington, N.J., joins as manager, legal services; **ALTHIA GAMBLE**, editor, Omega Performance Corp.,



New York, joins as affiliate marketing manager, La Familia Network.

Journalism

At CBS-TV New York: **BYRON HARMON**, executive producer, WTTG(TV) Washington, returns to the station as executive producer, *News This Morning*; **JULIE IANNUZZI**, executive producer, *News This Morning*, named executive producer, planning; **KIMBERLY DOZIER**, chief correspondent, Middle East Bureau, Jerusalem, named correspondent, Tel Aviv, Israel.

AMY ROBACH, anchor, *Fox 5 News at Noon*, WTTG(TV) Washington, and **CONTESSA BREWER**, reporter/anchor, KNXV-TV Phoenix, join MSNBC,

Secaucus, N.J., as anchors.

RYAN FIELD, sports reporter, WJBK(TV) Detroit, joins Fox Sports Net, *Detroit Sports Report*, as correspondent.

Technology

JOHN ROURKE, VP, sports, HTN Communications, New York, promoted to executive VP/COO.

BILL BAKER, VP/director, sales, AE Business Solutions, Madison, Wis.,

joins Weather Central Inc., Madison, as executive VP.

Media

JOHN ALEXANDER, music marketing manager, Jones Media Networks, Nashville, Tenn., promoted to director, music marketing.

Associations/Law Firms

At the Society of Cable Telecommunications Engineers, Exton, Pa: **MELISSA**

HICKS, president, Mosaic Marketing, Boston, joins as VP, membership services and industry relations; **KIMBERLY MAKI**, VP, public affairs, Time Warner Cable, Houston, joins as VP, marketing and communications.

TIM DAVIS, co-founder/managing partner, Brain Dump Unlimited, LLC, New York, joins Ad Council, New York, as executive VP, media.

JIM MATUSOFF, senior VP, marketing and sales, Adelphia Cable Communications, elected to the Board of Directors, Cable & Telecommunications Association for Marketing, Alexandria, Va.

WHAT'S YOUR FATE?

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

B&C
SMART
REPORT



OBITUARY

ROY NEAL, NBC News correspondent for 38 years until his retirement in 1986, died Aug. 15 in High Point, N.C., from complications following heart surgery. He was 82.

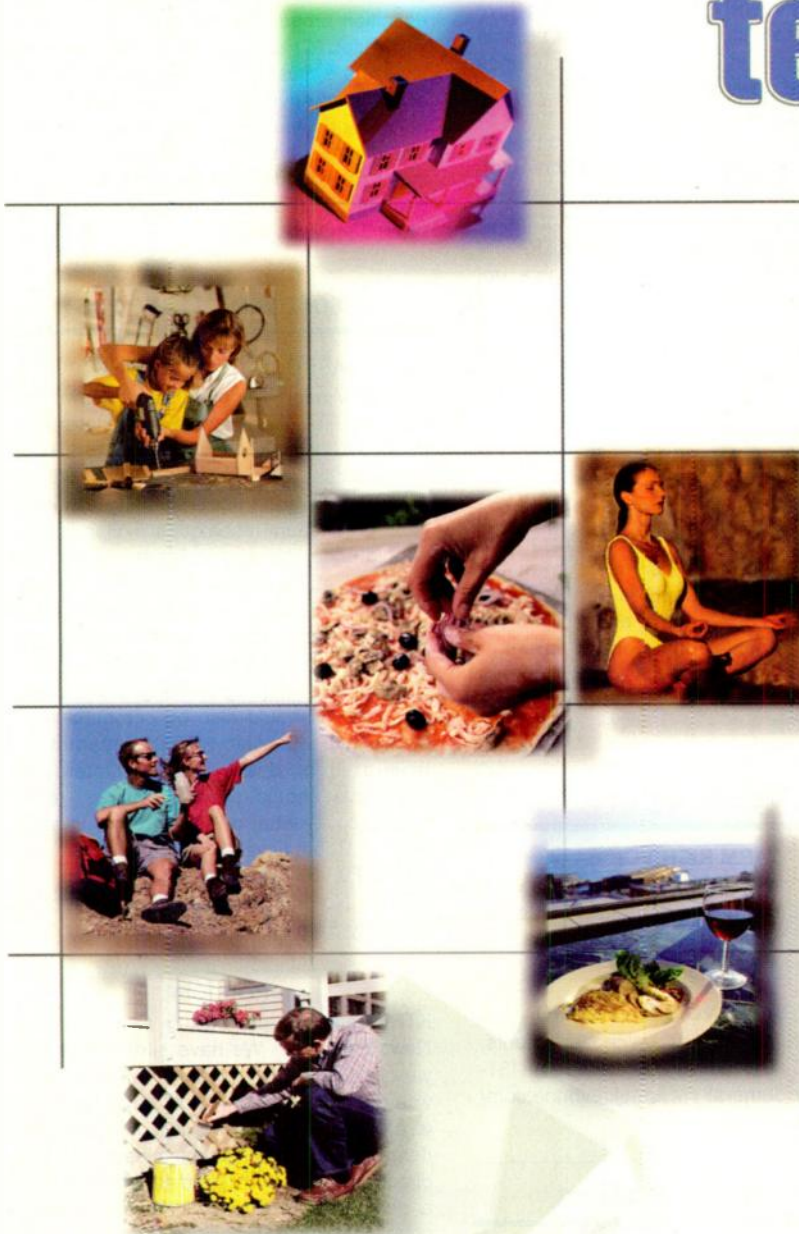
Neal made a name for himself as a top-notch science reporter with a focus on NASA and the space program. He reported on every manned space flight from Alan Shepard's 1961 voyage through the first few shuttle missions. On the night of Apollo 13 crisis, Neal was the pool reporter chosen to go into NASA's mission-control room.

A ham-radio enthusiast, Neal in the early 1980s encouraged NASA to install ham radios on space shuttles so crew members could talk with their families, according to Greensboro, N.C.'s *News & Record*. The program became known as the Shuttle Amateur Radio Experiment, and Neal served as its chairman.

Born in Philadelphia, Neal, an Infantry lieutenant in the U.S. Army, got his start as a program manager for the Armed Forces Radio Network in occupied Germany during WWII. When he returned to Philadelphia, he first worked in radio before joining NBC in 1948. Four years later, he moved to Southern California to set up the network's West Coast bureau.

He is survived by his wife of 40 years, Pat, and two sons, Mark and David, the latter of whom is executive producer of NBC Olympics.

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News Careers

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KTRK-TV News has an immediate opening for a full time News Photographer. Candidates should have a minimum three years experience in all facets of television news photography including lighting, audio and editing, or show exceptional knowledge and creativity in these areas. Applicants should have a good eye for news photography, be able to work in the field unsupervised or with various reporters and be able to work in deadline situations. Experience operating a news microwave van for news remote is a plus. Interested persons should send resume and video tape of news related work to: Phil Grant, News Operations Manager, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer M/F/V/D

TELEVISION

News Careers

GENERAL ASSIGNMENT REPORTER

WFMJ Television has an immediate opening for an experienced hard news general assignment reporter. Serious candidates will have demonstrated an ability to enterprise and break hard news stories and have strong live skills. Send your best hard news stories, live shots, cover letter, resume and references to: Mona Alexander, WFMJ News Director, 101 W Boardman St, Youngstown OH 44503, EEO. No phone calls.

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KTRK-TV is looking for an outstanding over-nights News Reporter to report for our early morning newscasts. Applicants should have significant experience in general assignment reporting, including Live ENG and satellite work. You must be able to develop your own contacts, enterprise good, hand news stories, and respond well to breaking and spot news. The ability to do features is important as well, although this is primarily a hard news position. Outstanding writing skills are required as well as the ability to make good use of graphics and production equipment. KTRK-TV prefers to deal only with the applicants, not third parties. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Dave Strickland, News Director, KTRK-TV, 3310 Bissonnet St., Houston, TX 77005. No telephone calls. Equal Opportunity Employer M/F/V/D

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Producer Careers

ASSOCIATE PRODUCER

KTRK-TV has an opening in the News Department for a newscast Associate Producer. Applicants should have experience in broadcast journalism and news writing, as well as a good understanding of television production techniques. Candidates should understand news feeds, and should have the ability to research and write stories independently, using wire services, assignment desk notes, reporter notes, and other material. A desire to produce newscasts or special programming is preferred. Candidates should also be computer literate, and be familiar with the Internet, or have a strong desire to learn. Interested applicants should send a resume, references, cover letter and recent writing samples to: Robin Freese, Executive Producer, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer M/F/V/D

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TELEVISION

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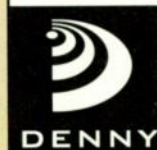
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Reaping the Whirlwind

An FCC chairman calling for an inquiry into public-interest obligations, saying that the industry has problems and that, in terms of license renewal, everything is on the table. A flashback to Reed Hundt? No. Michael Powell last week in opening an inquiry into localism. If Powell hoped to emerge rose-scented, his critics instead caught a whiff of red herring, while we just smell trouble.

Here's one scenario. By creating a task force and commissioning studies on localism tied to the public-interest standard, while declining to stay structural ownership-rule changes, Powell is trying to provide cover for legislators who want both to support those changes and not appear to be running roughshod over localism. Death by committee is an ancient and honorable form of issue-cide, and there is always the opportunity to counter any proposed new public-interest obligations that might emerge with the invocation of legitimate First Amendment concerns about content regulation.

Here's another: The continued push by some broadcasters, spelled NASA, to undo the 45% cap has created the monster Eddie Fritts envisioned when he tried to back NAB out of the 35% fight. Powell may have been forced by the public outcry to open an inquiry he would not otherwise have opened and which could lead to the reregulatory backlash that broadcasters rightly fear. Insiders couldn't help noting Powell's reference (message?) to Cox and Post-Newsweek at the press conference announcing the inquiry. "The idea that [a Cox or Sinclair or Post-Newsweek] alone are uniquely qualified to make decisions

affecting their local community is simply false," he said flatly. We'll just see how local you are, he seemed to be saying.

Powell wants to keep this inquiry and the structural ownership regs separate, but, by the time the inquiry is complete, it might be time for the next biennial review, which could be presided over by a Chairman Martin (or Chairman Copps?).

Either way, there is no telling how much traction such an inquiry will have, whether or not its immediate goal is to preserve the June 2 rules. Don't say we didn't warn you.

Good News

We don't know whether it's the addition of Rick Kaplan to ABC News or the "what have we got to lose" mentality of a network whose entertainment programming has been ratings-challenged at best, but ABC News is getting more screen time. While the other broadcast nets were sticking with usual prime time fare the night of the blackout, ABC blew out regular programming. Then last week, when the UN compound was bombed, we were surfing for the cable news nets and tripped over ABC doing its impression of CNN. ABC's Charlie Gibson was anchoring a special report on the bombing and the President's remarks, complete with the annoying scrolling ticker of unrelated news.

If the low point at ABC News was Disney's dismissive treatment of Ted Koppel and company, the past couple weeks were steps in the other direction.



AIRTIME

GUEST COMMENTARY

Diversity Serves Your Audience

Diversity is not a new topic, but it is an increasingly stated priority among most American businesses. The cable-television and broadcast industries have taken special efforts to address these priorities, launching admirable initiatives through NAMIC, WICT, The Emma Bowen Foundation, the T. Howard Foundation, the IRTS Foundation and the Kaitz Foundation. Enlightened senior managers know that diversity brings new perspectives and experiences that have profound and long-reaching effects. But look at the top echelon of senior management across most companies and you'll recognize we still have far to go.

For the media, it is not only the issues of employment equality and opportunity that are of concern here, but the entire evolution of content and thus, more crucially, the future of the business itself.

It is shortsighted to focus *only* on the impact diversity has on enriching a workforce, which by itself is progress worth celebrating. But without the input of a vastly changed workforce, we will quickly fall out of touch with the ever-changing audiences we must speak to in order to exist.

Diversity is not simply black and white. It is a multi-dimensional imperative that affects the whole tenor of the decisions we make, scripts we write and news we cover. To truly reach our demographically evolving country, we must be attuned to languages and ideas from different cultures, ages, races, incomes and lifestyles. Even without changing ownership caps, fewer and fewer companies control more of the media, so new voices can only come from within. It is im-



It is not only employment equality and opportunity that are of concern here, but the entire evolution of content and the future of the business itself.

JENNIFER RANDOLPH
Court TV

doing, we take a big step towards our own legacy.

Randolph is vice president of organizational development at Court TV.



OPEN MIKE

Murray for Radio

Editor: So glad Harry Jessell wrote that column on AM radio ("God Bless AM Radio," Aug. 18). At home during the blackout, I just happened to have a Bloomberg transistor radio that came in a goody bag from some long ago event. For some reason, I saved the little radio, which is tuned to only one station: Bloomberg Radio [WBRR, 1130 kHz], of course. And voila! I had a connection to the outside world.

CAROLE SHANDER,
Court TV, New York

Right About War Coverage

Editor: Harry Jessell's column ["TV's Big Assist," Aug. 4] hit the mark. Where are the investigative reporters? Or did Big Media sit back and play the party line [on war coverage] just to be sure that the new ownership caps would go through? What has happened to the free and independent press? Don McGannon [crusading chairman of Group W Broadcasting during the '50s and '60s] must be turning over in his grave.

FRED E. WALKER, Broadcast
Street Companies, Delray Beach, Fla.



TWO CENTS



"This is a big victory for the truth. The liberal censors will be in shock."

Talk radio host **MICHAEL SAVAGE** to the *New York Post*. Savage, who was recently fired from MSNBC

for foul remarks he made to a caller, has landed a talk deal with WOR(AM) New York.

"A coalition of the willing—i.e., the Bratwurst Asphalt Company and the Ypsilanti Hot Dog and Bean Shop—has been pushed forward and is prepared to label its products 'fair and balanced,' knowing that Fox News will sue and

that its newscasters will be so tied up with subpoenas they will only be able to broadcast from the courtroom, where they will be seen tearing their hair and whining, looking anything but fair and balanced, which would certainly be jolly good sport all around."

Actor **PAUL NEWMAN** in an Op-Ed piece for *The New York Times*. Newman was making light of the Fox News Channel-Al Franken battle.

"What is it about a tropical island inhabited by lapdancers that appeals to you?"

From a questionnaire for bogus reality show *Lapdance Island*. Applicants were told that they would compete for prizes by completing tasks while strippers tried to distract them. The show was a setup by British network Channel 4's *The Pilot Show*, which secretly filmed the applicants.

WE LIKE LETTERS

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

**HARRY A. JESSELL**
EDITOR IN CHIEF

Walking the Walk

Bush-appointed FCC Democrats are acting like, well, Democrats

The fixers at the White House might be more than a little ticked off at Michael Powell. With Iraq in flames and the economy producing little growth and no new jobs, the last thing they need is a problem from a backwater like the FCC.

But that's just what they've got.

With the White House's blessing, the Powell-led FCC relaxed key broadcast-ownership rules on June 2 and allowed Big Media to get even bigger. That vote produced a congressional and grassroots backlash as great as any generated by Mark Fowler when he was taking aim at every regulation in sight during the early Reagan days.

When Congress returns from its summer vacation, it is expected to revive at least one of the old rules: the

blooded Democrats to fill out the FCC: Michael Copps and Jonathan Adelstein.

Both are opposed to ownership deregulation and have brilliantly undermined the FCC's Republican majority at every turn of the proceeding. Copps led the charge, turning "public hearings" into rallies for the anti-dereg coalition and cranking out speeches and op-ed pieces at every opportunity. When Adelstein joined the commission in December, he didn't miss a drumbeat in rushing to Copps's side.

When the June 2 vote finally came, Copps and Adelstein proudly cast their dissenting votes and issued lengthy manifestos on why the majority action brought America one giant step closer to corporate mind control.

From the White House perspective,

A precedent had been set. Or at least the Bush White House thought so. So, when the Democratic openings came up, it deferred to the Democrat leadership on the appointments. It delivered Copps, a former aide to Sen. Ernest Hollings, and Adelstein, an aide to Sen. Tom Daschle. No apparent thought was given to whether either of these two men might support Powell on anything.

The White House has an opportunity to punish Adelstein. He stepped into a mostly spent five-year term. In fact, his term expired June 30. He may continue serving until Congress adjourns next year or until a replacement is appointed. But it won't be easy to dump him with the media-ownership issue charging the political air. Plus, the White House may have to reappoint



On the right of FCC Chairman Michael Powell (c) but to the left politically are Democrats Michael Copps and Jonathan Adelstein

35% cap on the audience reach of TV-station groups. The FCC voted to raise the cap to 45%.

Congress is being cheered on by a coalition of liberals and conservatives that includes the self-appointed "public-interest" groups, the National Rifle Association and many TV broadcasters who see that 35% as the best restraint on the broadcast networks. Even Democratic presidential candidates have weighed in on the side of the anti-dereg folks and threaten to turn deregulation into a populist campaign issue.

The White House is now faced with an ugly dilemma. If Congress acts to restore the 35% cap, it must either veto the bill or leave Powell and its deregulatory ideology twisting in the wind.

The White House may want to pin the blame for this mess on Powell. But they should be looking at their own personnel office. It appointed two full-

its appointments of Copps and Adelstein have been nothing short of a disaster. So why did it make them? It has to do with a deal worked out between the Clinton administration and the Republican Congressional leadership.

By law, the President may fill only three of the five FCC seats with folks from his or her own party. For years, this meant, for instance, that a Republican president would search for a Democrat in name only, a conservative who could be counted on to support the FCC's GOP chairman and majority.

But, to facilitate some of its appointments in the late 1990s, the Clinton administration agreed to allow key Republican congressmen to pick real Republicans to fill the minority seats. That's how the FCC got Michael Powell (a McCain favorite) and the enigmatic Harold Furchtgott-Roth (a former aide to then Rep. Tom Bliley).

him to clear the way for it to appoint another Republican and a new chairman. Yes, Powell is on the way out, if not late this year, then early next.

I hope the Clinton precedent holds and Adelstein is reappointed and future administrations appoint minority commissioners who really do belong to the opposition party. If, as they say, the FCC is a creature of Congress, why shouldn't it look like Congress, with all the good and bad that comes from two powerful parties knocking heads?

But if an outspoken FCC minority embarrasses the administration from time to time or causes the clunky bureaucracy to become even more inefficient (is that possible?), then so be it. It's a little thing I like to call democracy. ■

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NBC's Wright Looks For a Brand-New VUE

Continued from page 1

selecting from 10 different studios."

But his opinion may well change as NBC gets closer to actually securing the U.S. media assets of Vivendi Universal Entertainment (VUE). Success would give NBC parent General Electric not just the USA Networks cable channels that it (and every other bidder) covets, but also Universal Studio, a major producer of movies and TV shows that includes NBC-aided franchise *Law & Order* and its offspring.

So far, without actually submitting a formal bid in the three-month-long "auction"—Vivendi wanted \$14 billion—NBC parent General Electric has outlasted all but one of the seven suitors: The investor group led by former Seagram CEO Edgar Bronfman Jr., who sold his company to Vivendi and now wants the media business back. One of Bronfman's partners is Cable-

versal's television production operation.

Then there's "the GE way," the strict management and financial approach that makes GE acclaimed as an industrial conglomerate, but is not seen as much fun by entertainment executives.

If NBC gets it, Sanford Bernstein & Co.'s Michael Nathanson sees the network making a series of incremental moves. "It's about fixing the mix." He points to the success of *Queer Eye for a Straight Guy* on NBC's recently acquired Bravo network, which has clearly benefited from heavy summer promotion on NBC. "Get a couple of those on USA and you make a lot of money." With the studio, "you access a lot of library material and you're not held hostage to another studio when the next *ER* or *Friends* comes up for renewal."

Bernstein's GE analyst, Kerry Stirton, predicted that the company would chop \$200 million in "people-related" expenses, about 4% of VUE's annual cash expenses. GE could also generate \$50 million in additional operation cost savings among VUE's and NBC's existing cable networks, plus trim another \$50 million in real estate and miscellaneous costs. That's a total of \$300 million.

Success in marrying NBC with Vivendi's cable networks is far from guaranteed. While profitable, NBC's primary cable ventures MSNBC and CNBC are in Nielsen's ratings basement. So is

30%-owned broadcast/cable hybrid Pax. Perking up Bravo—a cash-starved, 0.2 rated network when NBC bought it last year—was a lot easier than juicing up the established USA Network, already one of cable's top-five rated networks.

Industry executives expect the biggest change at the Universal movie studio, and everyone points to what Viacom has done at Paramount.

The studio has largely become a distributor, rather than a producer that puts its own money at risk. "Paramount doesn't own any films. They basically lease that studio out," said Morgan Stanley media analyst Richard Bilotti.

NBC can also merge its new syndication unit with Universal's.

While a lot of speculation, NBC's motives centers on Universal's three *Law & Order* variations on NBC, some see it as a smaller factor. Universal and producer Dick Wolf have been seeking around \$500 million a year to extend their deal for the three shows.

But buying Universal won't save that much. First, NBC would still have to pay Wolf his share. Second, the future *Law & Order* profits will be factored into the purchase price. ■



A Universal Studios subsidiary is co-producing NBC's new *Coupling*.

vision, which has agreed to combine its cable networks AMC, WE and IFC with VUE.

GE is proposing a cash-free merger with NBC that would include the assumption of around \$2.2 billion in debt, some GE stock that could be sold and future "liquidity events." With other suitors, even Bronfman, balking at the asking price, Vivendi can brag about a \$14 billion sale by putting a high (some say too high) value on NBC.

An adviser to Bronfman said Vivendi faces a "distinct and contrasted choice. Do they step toward the strategy they articulated, which was 'pay off debt and get out of the entertainment business that we're not genetically coded to run?' Or do they essentially increase their stake in the entertainment business."

Vivendi, NBC and Bronfman would not comment.

While it's not crystal clear which offer the Vivendi bosses will prefer in Tuesday's board meeting in Paris, Vivendi and other industry executives believe GE would bring the biggest changes. GE envisions lots of opportunities to leverage NBC's programming and ad sales prowess against USA Network and Sci Fi Channel, plus its appetite for TV shows against Uni-

Powell Satisfies Few With Localism Plan

Continued from page 1

of network shows. Once they heard that he wasn't about to stay the June 2 ownership rules, his critics immediately rejected his latest initiative as little more than a time-consuming attempt to thwart congressional efforts to rewrite that relaxation of broadcast-ownership limits.

'DAY LATE, DOLLAR SHORT'

"It is a very curious strategy for the chairman to change the rules in a way that will dramatically damage localism and then, nearly three months later, propose a process to examine how those rules might affect localism," said Sen. Byron Dorgan (D-N.D.), sponsor of a "legislative veto" that would restore the 35% cap on TV-household reach and other ownership restrictions.

Calling the initiative a diversionary tactic, Commissioner Michael Copps also called it "a day late and a dollar short." He has been pushing for more public hearings into broadcasters' local-service and public-interest obligations. Even though public forums are part of Powell's new proposal, Copps was not mollified. "We should have vetted these issues before we voted [on loosening ownership rules]," he said. "This is a policy of 'ready, fire, aim!'"

Powell insists he's charting a sensible course for protecting local interests. Ownership rules are a "clumsy" and indirect way to address the public's complaints about media behavior, he said. "Why take a three-cushion shot on the pool table rather than a shot right at the hole?"

Although he rejected calls to postpone the Sept. 4 effective date of the newly relaxed ownership limits, a stay is still quite possible. Federal appeals judges in Philadelphia were assigned the duty of hearing legal challenges to the rules last week, and the request to delay implementation will be their first order of business.

CHANGE COULD TAKE YEARS

Powell pledged little in the way of immediate actions beyond accelerating review of roughly 1,200 backlogged applications for low-power FM radio stations as a way to get more locally controlled stations on the air. Other options, such as making owners demonstrate more clearly how they've served the public interest when licenses are renewed or limiting broadcast networks' power over affiliate programming, will be explored in an inquiry to be opened next month. New industry practices, such as "voice tracking" of distant radio DJs into local markets and centralcasting of TV news across multiple markets, will also be examined.

Possible rule changes, if any, would be proposed next year, perhaps in time for the next biennial review in 2004, and likely implemented no sooner than 2005.

To collect information for the inquiry, Powell appointed Media Bureau Deputy Chief Robert Ratcliffe and Deputy General Counsel Michele Ellison to head a task force.

Opponents called Powell's effort a smokescreen to dissuade lawmakers from rewriting the latest rules. "The purpose is to divert attention from a series of rules that allow ownership of multiple stations in nearly every market in the country," said Mark Cooper, research director for Consumer Federation of America.

A spokesman for Powell responded: "We're disappointed that a serious proposal to advance localism was politicized by some rather than being addressed on the merits."

POWELL HIDES CRITICS

Powell's initiative could affect whether the commission will soon rule on affiliates' demand for an FCC crackdown on net-

work contract-negotiation tactics. The timing of such a decision was called into question by Powell's decision to examine rules governing network/affiliate relations as part of the new inquiry. An FCC staffer said it is unclear how that inquiry will affect an ongoing petition by the Network Affiliated Stations Alliance.

Powell took a shot at a NASA, which is led by officials from Cox Communications and Post-Newsweek Stations, for its effort to roll back the 45% cap on one company's TV-household reach to the previous 35% on the grounds that affiliates do a better job serving local markets. "When a Sinclair Broadcasting or Cox Broadcasting or the Washington Post Co. also owns 50 or

60 stations nationwide, the idea they are uniquely positioned to make decisions affecting the local communities is false," he charged.

Post-Newsweek Stations President and NASA Chairman Alan Frank said the prospect of further delay on his group's petition would be "distressing." NASA officials called on the FCC to rule on it now rather than folding it into an inquiry that won't be completed for up to two years.

"Our petition has been in his office for 2½ years," Frank said. "Our position is that network behavior is inconsistent with the existing rules and the FCC should enforce the existing rules."

Jim Goodman, whose Capitol Broadcasting owns WRAL-TV Raleigh-Durham and five other North Carolina broadcast stations, said Powell's initiative should have been conducted earlier: "Good idea, but it comes 18 months too late." "NAB welcomes a review of the public service performed day in and day out by free, over-the-air broadcasters," said association spokesman Dennis Wharton, predicting that station operators will rate well when their public-interest performance is examined. ■



'Network behavior is inconsistent with the existing rules and the FCC should enforce the existing rules.'

ALAN FRANK,
Post-Newsweek

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