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September 8, 2003



'THE STAY IS A KILLER'

Court Slams Brakes On Ownership Dereg

By BILL MCCONNELL

Federal judges last week put on ice, probably for at least a year, the deal-making bonanza expected as a result of the FCC's recent loosening of broadcast-ownership rules.

A three-judge panel of the federal appeals court in Philadelphia stayed the new rules until law-

suits to overturn them are settled, a process that could drag on well into 2005 and perhaps lead to overturning the deregulatory changes. The stay also removes some of the drama from a pending showdown between Congress and the White House over legislation to rewrite at least part of the FCC's changes (see story page 16).

"The stay is a killer," lamented
Continued on page 16

FRANZ HARRISON/GETTY IMAGES



Working toward a definitive agreement for the merger of their U.S. assets last week were NBC's Jeff Zucker, Vivendi-Universal's Jean Bernard Levy and NBC's Bob Wright.

THE BIG 5

Estimated 2003 revenues of TV's major content providers

AOL TIME WARNER \$42.8B

Despite size, still shows why synergy on paper can be a disaster in reality

VIACOM \$26.8B

Hums with CBS, UPN, over 20 cable nets, Infinity radio and Paramount.

WALT DISNEY \$26.8B

ABC/Disney synergy rocky, but ESPN rocks (though MSOs hate rates)

NEWS CORP. \$17.5B

Fox on fire for new season; Fox News whips CNN. Next: DirecTV

NBC UNIVERSAL \$13B

Merged entity would have No. 1 net and strong stable of cable nets

WITH VUE, NBC SEES BIG PICTURE

Peacock To Rise in Media Pecking Order

NBC's proposed \$14 billion takeover of Vivendi Universal Entertainment takes away one asterisk: Now, just like all the other the rival network giants, NBC, too, will own its own studio.

More important, though, the deal gives GE-owned NBC the bulk to stay in the game. "I think they absolutely need to do this," said media mogul Barry Diller. "It's a great transaction. Media consolidation demands it."

NBC's prime objective is to get USA Network, that big established general-interest cable channel that grabbed \$1 billion in revenue last year and is always among the top-viewed cable networks; the up-and-coming Sci Fi network; and the nascent Trio. The studio and theme parks are gravy.

While far from the biggest media deal, the so-called NBC Universal will have twice the revenues of NBC and double the number of cable outlets. Chairman Bob Wright promises double-digit growth rates. If he delivers, the company could acquire even more properties.

Indeed, for the industry, the future for NBC is its own dollar-and-sense version of Must-See TV.

Coverage Begins

PG 44

(See index, right)

Synergy's Back!

NBC Universal thinks it's got all the right pieces

Page 45

Zucker's World

NBC Hollywood chief has nets marching in step

Page 45

The Other Jeff

Bravo's Jeff Gaspin is NBC's rising cable network star

Page 46

The Studio Tour

What to do? NBC now has two syndie divisions

Page 47

K STREET: IT'S NOT D.C., IT'S HBO



PG 17

Next Sunday, HBO premieres *K Street*, mixing real politicians and actors in real situations in nearly real time. But it's fiction. Will it work? James Carville and Mary Matalin like the risk.

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#BC7537812# JAN04 REG 110

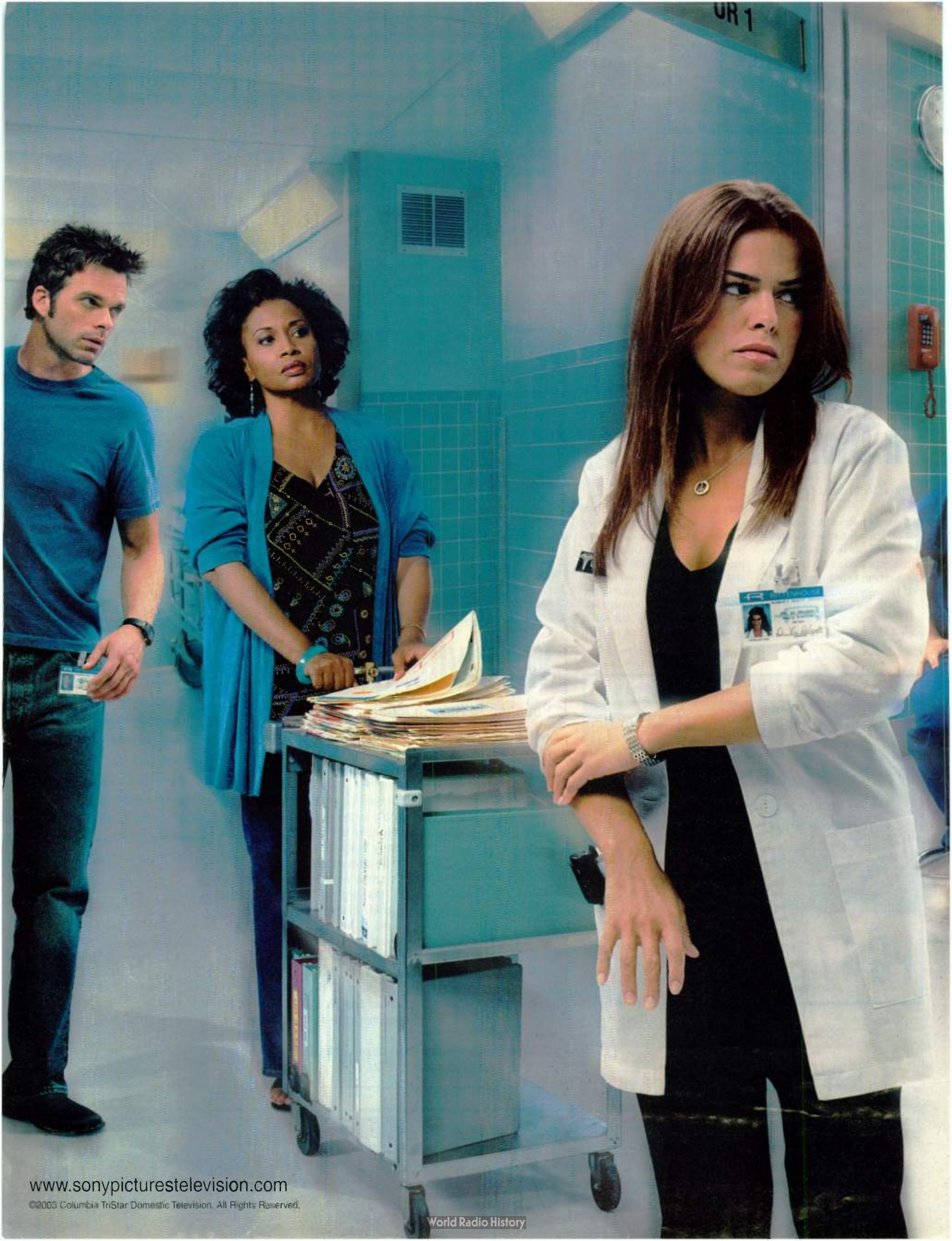


NEWSPAPER

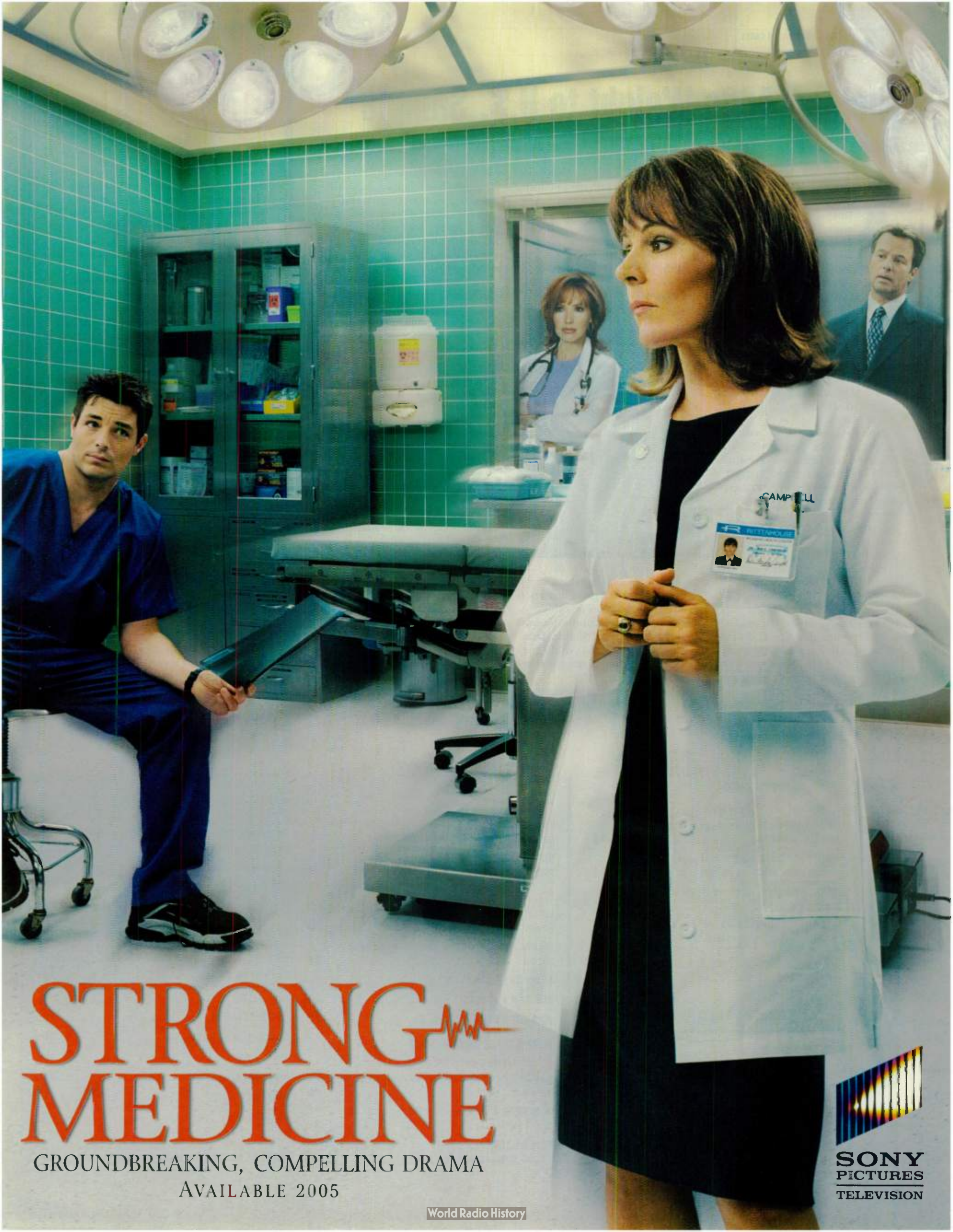
Mixed Message From TVB



PG 10



UR 1



STRONG MEDICINE

GROUNDBREAKING, COMPELLING DRAMA
AVAILABLE 2005



Nielsen Adds Weight to U.S. Sample

The goal is more-accurate reflection of the viewing universe

BY STEVE MCCLELLAN

After years of planning and some delay, Nielsen Media Research for the first time last week started weighting its national ratings sample to mirror more accurately the overall U.S. viewing universe.

Specifically, weight controls are now in place in the national ratings panel for roughly 50 demographic and geographic characteristics, including various education and income levels, race, age, and household and county size. Controls for cable and satellite penetration are also in place.

In overly simplistic terms, here's how weighting works. Say next Tuesday *Frasier* gets a 6 rating among women 18-34. But, for some reason, that demo was underrepresented by 2% in the national ratings sample compared with universe estimates of the actual viewing population. Nielsen's software would automatically add 2% to *Frasier's* rating in the demo.

In testing over the past year, says David Poltrack, executive vice president, research and planning, CBS, the weighting has had a slight negative effect on household ratings across the broadcasting and cable network universe. He puts the average decline at 1%-3%. But, he says, there has been virtually no impact on the demographic ratings, which are the basis for most TV ad sales.

For those sales that do involve a

household rating, he said, everybody has had a year's worth of test data to adjust projections and guarantees, so the impact of the weighting on the sales process should be nil.

Although weighting isn't the preferred way to get a sample in line with the universe being measured, "it's now a necessary thing to do," says Poltrack.

A decade ago, such a move would



Weighting has had little effect on demographic ratings, says CBS.

have been seen as heretical in research circles and a grave distortion of the ratings service's randomly selected household sample (known collectively as the "Nielsen families"), which, in a perfect world, perfectly reflects the universe it is selected from.

But it's not a perfect world. And it has been made even less perfect over the years by the onslaught of pesky

telemarketers, phone surveyors and others who have chipped away at the increasingly scarce downtime the average person has at home.

As a result, Nielsen has found, people are a lot crankier when they are called and less likely to agree to become a Nielsen family.

Thus, the research community has largely abandoned its opposition to weighting and, in fact, has been united in urging Nielsen to implement a weighting system for several years.

Researchers caution, though, and Nielsen agrees that weighting isn't a substitute for a good sample. It ought to be used largely to provide stability to the numbers when households fall out of the sample due to technical reasons such as equipment malfunctions or electrical storms.

Or even the recent blackout, although that's an extreme case, when 15% of the sample was knocked out and Nielsen effectively scrapped three days' worth of ratings.

"It just has to be watched and monitored very carefully," says Tim Brooks, executive vice president, research, Lifetime, "because, anytime you start adjusting numbers, there is the opportunity for mischief there."

Alan Wurtzel, president, research and media development, NBC, agrees. "The less you weight, the better," he says. "It's like seasoning in a good meal. A little goes a long way. If you start to overweight to correct for things you should have been correcting for in the field, that's when a problem develops." ■

BREAKING...

Rethink Rule Changes, FCC Asked

WASHINGTON—More than 25 petitions demanding the FCC rethink its new, though currently stayed, broadcast-ownership rules were filed at the commission last week. The petitions will be considered independently of the court challenges to the new rules. TV broadcasters led the way with charges that relaxed limits on duopolies didn't go far enough.

LIN Television, Raycom Media and Nexstar Broadcasting argued that, without top-four duopoly relief, newscasts may have to be abandoned in small or midsize markets. The top-four restriction essentially bans TV pairs in markets with fewer than five stations, which accounts for 91 of the country's 210 markets.

Other petitions asked for better rules to encourage minority investment, revising how radio markets are measured, and elimination of the UHF discount.

Tagliabue Knocks ESPN's Playmakers

WASHINGTON—NFL Commissioner Paul Tagliabue lashed out at broadcast partner ESPN's new fictional pro-football drama *Playmakers*. "Everyone feels that it's a rather gross mischaracterization of our sport," he told CNN last Thursday. The league and the NFL Players Association, he added, have had discussions with ESPN, but he did not elaborate. Tagliabue was in Washington for the NFL's season-opening festivities.

Early in the show's creation, ESPN apparently approached the league on collaborating on *Playmakers*, which depicts football on and off-the-field and tackles thorny issues like drug use.

ESPN, however, remains steadfast. "*Playmakers* is a drama, and the storylines could come from any sport and any part of society," said an ESPN spokesperson. "Professional football is just the backdrop."

After two premiere episodes, *Playmakers* is averaging a 2.3 household rating.

BROADCASTING & CABLE

September 8, 2003

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PROGRAMMING

PG 20



YOUNGER VIEW

Sony unveils syndie strip on pop culture, relationships, fashion and celebrity news

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WHEN THE LIGHTS WENT OUT, CNN HAD THE POWER

ON THURSDAY NIGHT, AUGUST 14,
VIEWERS TURNED TO CNN, WHICH DREW 18 MILLION PEOPLE,
THE LARGEST AUDIENCE IN CABLE NEWS.



THE MOST TRUSTED NAME IN NEWS

Source: Nielsen Media Research: P2+ reach (6 minute qualifier) August 14, 2003 (4:24p-12m) during the blackout in parts of the Northeast and Midwest.

MORE MILLI

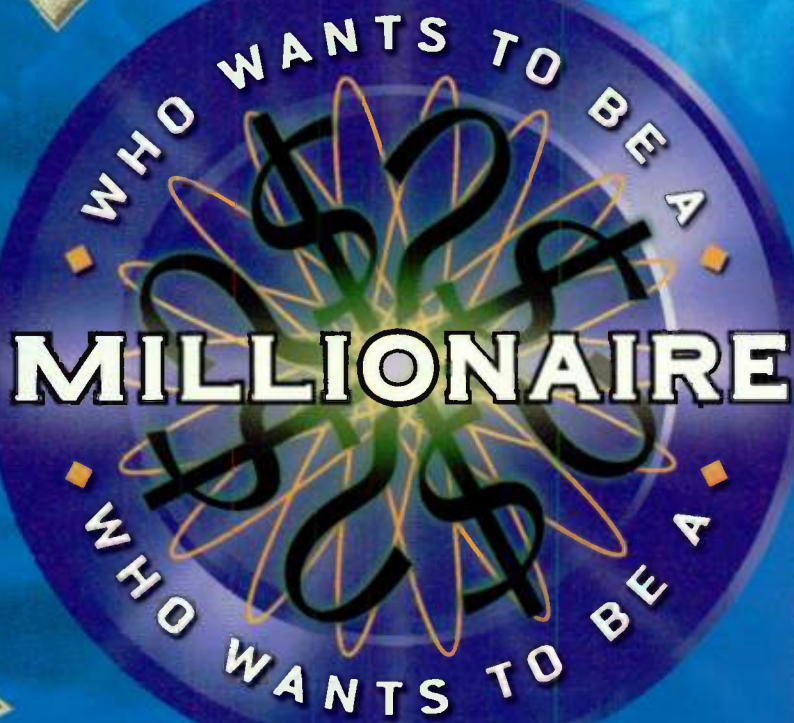


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STATION BREAK

BY DAN TRIGOBOFF



Harris will anchor 5, 6 and 11 p.m. newcasts

CNN's Harris Heads to WJLA-TV

WASHINGTON—Longtime CNN anchor Leon Harris will leave the cable news net and join WJLA-TV Washington, anchoring the station's 5, 6 and 11 p.m. newcasts with Maureen Bunyan and Kathleen Matthews. Station President and General Manager Chris Pike said, "Leon's hiring is a huge stride in our ongoing investment to dramatically reposition WJLA." The station, which has merged its newsroom with co-owned local cable Newschannel 8, has been lauded by the Project for Excellence in Journalism with an A grade but still trails in ratings in the highly competitive market.

The Bear Web Project

BANGOR, ME.—The Black Bears of Maine have been caught in the Web. WABI-TV plans to put its live coverage of University of Maine football and later hockey on the Internet. Through a partnership with Norwalk, Calif.-based Web-site developer SyncCast, the station will offer Black Bears fans the opportunity to watch games wherever they are for a \$15 fee. Naturally, the station counts on Web business being out of the market, since, even on broadband, the coverage is unlikely to match broadcast quality, so it plans to market through university alumni as well as on sports Web sites. The station tried something similar for a university hockey game a few years ago, but the experiment failed. Program director Steve Hiltz says the station has more confidence in its current plan.

WCBS-TV Adds Political Program

NEW YORK—WCBS-TV on Sunday debuts a political-affairs program hosted by veteran political reporter Andrew Kirtzman. *Kirtzman & Co.* will feature interviews and roundtable discussion with local pols and reporters. The show will alternate on Sundays with Marcia Kramer's political program, *Sunday Edition*, as part of the 7-9 a.m. CBS News Sunday block.



California Crowd

Six of California's leading gubernatorial candidates—but not Arnold Schwarzenegger—participated in a debate last week sponsored by KTVU(TV) San Francisco-Oakland-San Jose and the newspaper *The Contra Costa Times*. On the panel (l-r): Democrat Cruz Bustamante, Independent Arianna Huffington, Green Party candidate Peter Ueberth and Tom McClintock.

chored by Jason Wheeler, who has been with the station since 2002, and Susan Barnett, who will join WFOR-TV from Viacom sister station KDKA-TV Pittsburgh later this month. Also featured will be newly hired meteorologist Jeff Taylor, from WCIU(TV) Erie, Pa.

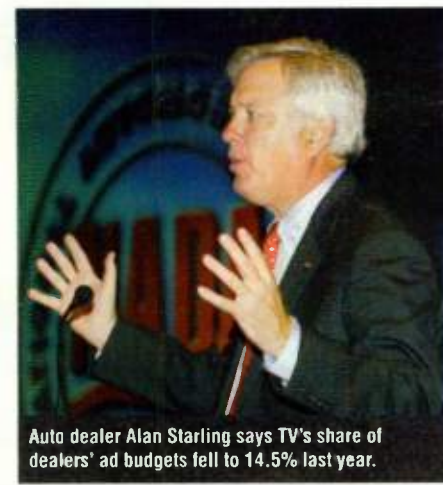
WBBM-TV Keeps A.M. News

CHICAGO—WBBM-TV's fall lineup still features an 11 a.m. newscast while adding one at 4 p.m. The late-morning news has been the subject of speculation and could still be replaced by syndicated programming but only if the station decided to add a 6 p.m. newscast, sources say. The new 4 p.m. program will be anchored by Mary Ann Childers and Derrick Blakley, with weather from Jim Tilmon, entertainment news from Bill Zwecker, and sports highlights from Mike Adamle.

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



Auto-industry analyst Stephen Girsky says auto sales will bottom out this year.



Auto dealer Alan Starling says TV's share of dealers' ad budgets fell to 14.5% last year.

Mending Economy May Miss Local TV Ad Sales

BY STEVE MCCLELLAN

The economy may or may not be on the mend, depending on whom you believe. Either way, if you're in the local TV ad-sales business, you have some serious issues to deal with in 2004, including a potentially smaller campaign-spending pie than had been expected and a slipping share of the ad budgets of the nation's car dealers.

That \$1 billion pot of political-ad gold everybody keeps talking about for 2004 may be substantially smaller—like, by half—if the Supreme Court upholds the McCain-Feingold campaign-finance-reform bill it is set to hear oral arguments on today.

At the Television Bureau of Advertising (TVB) forecast conference in New York Thursday, Jan Baran, senior partner in Washington law firm Wiley Rein & Fielding, said that some \$500 million in so-called "soft money" raised by political parties and banned by the McCain-Feingold bill is at stake. Most of that money usually goes to local television, he said.

If the court upholds the soft-money ban, it would put a huge dent in stations' political-ad coffers for 2004, although, over time, Baran said, political interests and stations may find ways to funnel the funds to TV ads through vehicles other than political parties.

Issue ads could also take a hit, said Baran, to the tune of \$100 million. Such ads are banned by McCain-Feingold in the 60 days leading up to Election Day. The bill is being challenged on constitutional grounds.

National Automobile Dealers Association (NADA) Chairman Alan Starling told conference attendees that local TV's share of dealer budgets has declined from 16.6% in 1998 to 14.5% in 2002. Newspapers, meanwhile, have retained roughly 50% of those budgets.

According to Starling, both local cable and the Internet have gained share at the

expense of local TV. "Cable advertising is big" among dealers, he said. Asked why, his response was to the point: "It's a cost situation."

Increasingly, dealers have more options for where to spend their ad budgets, he pointed out. And, like most businesses, dealers are under the gun to be more cost-efficient and get more bang for every buck spent on ads.

On the plus side, Starling said, car dealers will be spending more on advertising in the future, not less. It's up to TV sales people to "show us the added value you bring to the table. Your competitors aren't going to go away."

For the fourth consecutive year, car sales in 2003 are expected to drop. The NADA projection for the year is 16.3 million, down from 16.8 million in 2002. However, Morgan Stanley auto-industry

analyst Stephen Girsky expects sales to bottom out this year and start to climb again in 2004. Still, he told the conference, the Big Three automakers are struggling to make profits, about \$6 billion of which will "come under attack in the next four years" from foreign manufacturers.

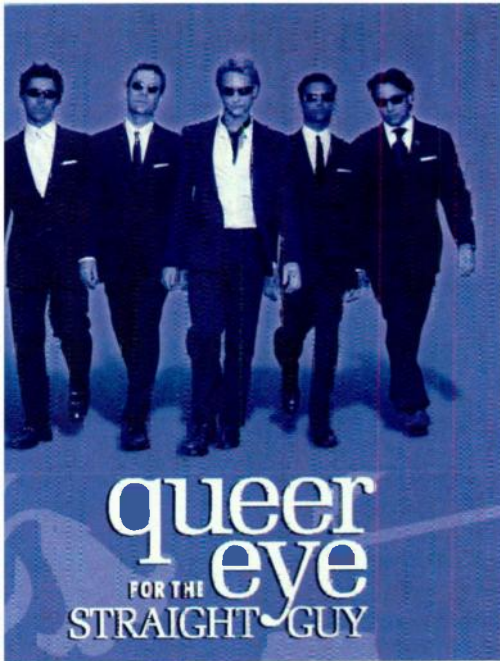
Meanwhile, consumers are rejecting efforts by American business to pitch them at every turn, said Association of National Advertisers President Robert Liodice. That's evidenced by the 30 million consumers who have put their names on the new telemarketers "no call" list. It's also evidenced by the 40% of commercials that TV viewers tune out. Anything the TV industry can do to help marketers create more-entertaining ads would help ensure the future flow of ad dollars, he said. He also urged TV to make interactivity "business today instead of a future business" in the effort to help target consumers better.

The TVB is predicting 10%-11% growth in local TV ad sales for 2004, with a 14%-15% increase in national spot and a 7%-8% rise in local advertising. ■

TVB Forecast 2004

Local spot	+7% to 8%
National spot	+14% to 15%
Total spot	+10 to 11%
Network	+7% to 8%
Syndication	+5% to 6%
Cable network	+8% to 9%

SOURCE: Television Bureau of Advertising

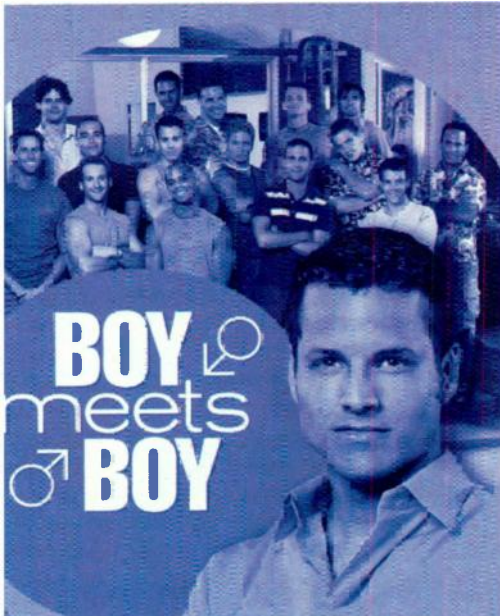


"This is Bravo's Summer"

— The Boston Herald

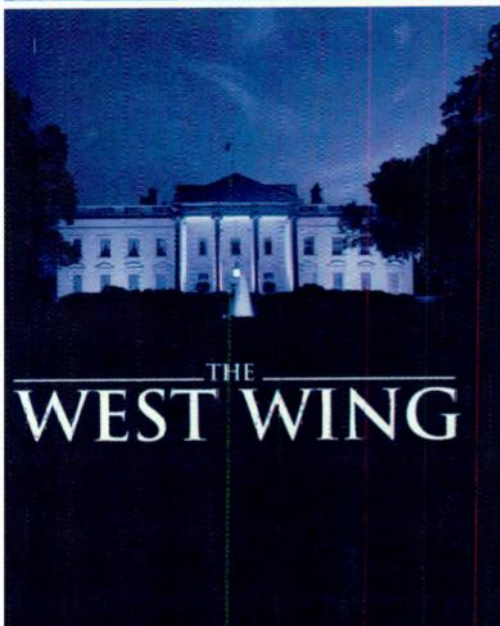
PRIMETIME 8-11PM

Up in A18-49 +123%. Up in A25-54 +103%

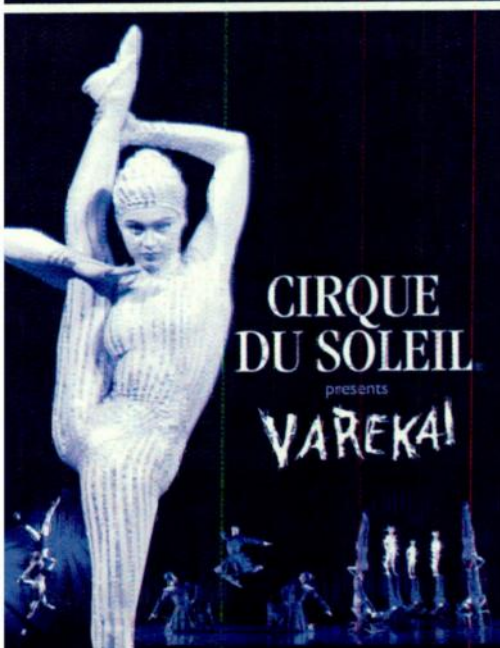


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Source: Nielsen Media Research via Galaxy Explorer based on audience impressions. Queer Eye 8/19/03, 6AM-3AM among all ad supported cable programs. Boy Meets Boy 7/29 vs. STD Tuesday 9P-10P. Time period average 9/30/02-7/27/03. West Wing M-Th 8/11/03-8/26/03 vs. time period (9/30/02 - 8/10/03 M-Th 11PM-12AM). Vareki 8PM 3/30/98 - 6/14/00. Prime 3QTD M-Su 8P 11P 7/1/02-8/25/02 vs. 6/30/03 8/24/03

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Service operator	Market	Launch date	Market details	Video server vendor	Backoffice platform/provider	Metro trans method/prov
Adelphia	Bethel Park, Pa. Cleveland, Euclid, Willowick, Ohio	April 2002 Sept. 2001	61,000 basic subs 300,000 basic subs	SeaChange SeaChange	SeaChange SeaChange	DVB-ASI DVB-ASI
All West Communications	Kamas, Utah	March 2003	N/A	Kasenna	Myrio	ATM/Sonnet
Altrio Communications	Arcadia, Calif. Monrovia, Calif. Pasadena, Calif.	Dec. 2001 April 2002 April 2002	N/A N/A N/A	nCUBE nCUBE nCUBE	nCUBE nCUBE nCUBE	DVB-ASI DVB-ASI DVB-ASI
Astound Broadband	Concord, Calif. St. Cloud/St. Joseph, Minn.	Nov./Dec. 2002 Summer 2002	5,000 basic subs 10,000 basic subs	nCUBE nCUBE	nCUBE nCUBE	DVB-ASI DVB-ASI
Blue Ridge Communications	Stroudsburg/Ephrata/ Lehigh, Pa.	Q2 2002	---	Concurrent	Concurrent	DVB-ASI
Bright House Networks	Bakersfield, Calif. Birmingham, Ala. Indianapolis, Ind. Orlando, Central Fla. Tampa Bay, Fla.	Jan. 2002 Oct. 2002 Oct. 2002 March 2002 June 2000	--- --- 116,000 basic subs 701,000 basic subs 945,000 basic subs	SeaChange SeaChange Concurrent Concurrent Concurrent	N2 Broadband N2 Broadband N2 Broadband N2 Broadband N2 Broadband	DVB-ASI DVB-ASI and Gi --- DVB-ASI DVB-ASI
Cablevision Systems	Brooklyn/Bronx, N.Y. Central/Northern N.J. Long Island, N.Y. Southern Conn. Westchester, N.Y.	--- --- Sept. 2001 TBA ---	--- --- --- --- ---	SeaChange SeaChange SeaChange SeaChange	SeaChange SeaChange SeaChange	GigE/Internet Photonics GigE/Internet Photonics GigE/Internet Photonics GigE/Internet Photonics
Charter	Alhambra/Pasadena/ Monterey Park/ West Covina, Calif. Allendale/Kalamazoo, Mich. Asheville, N.C. Birmingham, Ala. Duluth/Gwinnett County, Ga. Fond du Lac, Wis. Ft. Worth, Texas Glendale, Calif. Greenville/ Spartanburg, S.C. Hickory, N.C. Jackson, Tenn. Janesville, Wis. Kennewick/Yakima, Wash. Long Beach, Calif. Madison, Wis. Manchester/Tulahoma, Tenn. Newtown, Conn. St. Louis, Mo. St. Peters, Mo. St. Tammany/Slidell, La. Tri Cities (Kingsport, Bristol and Johnson City, Tenn.)	2000 Nov. 2002 Dec. 2001 Oct. 2001 June 2001 April 2002 April 2001 July 2001 June 2001 June 2001 Nov. 2002 Sept. 2002 Oct. 2002 Aug. 2001 TBA TBA Dec. 2001 April 2001 TBA July 2001 Sept. 2002	317,862 HP 247,388 HP 6,059 HP 124,871 HP 150,000 HP 30,144 HP 357,311 HP 138,005 HP 452,505 HP 174,580 HP 66,203 HP 158,210 HP 150,506 HP 188,102 HP --- --- 78,203 HP 390,171 HP --- 72,564 HP 139,491 HP	nCUBE Concurrent Concurrent nCUBE Concurrent Concurrent nCUBE nCUBE Concurrent Concurrent nCUBE nCUBE Concurrent nCUBE Concurrent Concurrent Concurrent Concurrent nCUBE	nCUBE Concurrent Concurrent nCUBE Concurrent Concurrent nCUBE nCUBE Concurrent Concurrent nCUBE nCUBE Concurrent nCUBE Concurrent Concurrent Concurrent Concurrent nCUBE	GigE/Harmonic --- DVB-ASI/Harmo GigE/Harmonic DVB-ASI/Harmo --- GigE/Harmonic DVB-ASI/Harmo DVB-ASI/Harmo DVB-ASI GigE/Motorola/ Harmonic DVB-ASI GigE/Motorola/ Harmonic DVB-ASI/Harmo GigE/Harmonic GigE/Harmonic GigE/Harmonic DVB-ASI GigE/Harmonic DVB-ASI/Harmo GigE/Harmonic
Cogeco	Quebec and Ontario, Canada	Q1 2002	1mln + basic subs	Concurrent	Concurrent	QAM, internal
Comcast	Albuquerque, N.M. Alexandria-Arlington, Va. Atlanta, Ga. Baltimore, Md. Boston, Mass. Charleston, S.C. Chesterfield, Va. Garden State systems (N.J.) Harford and Howard Counties, Md. Huntsville, Ala. Indianapolis, Ind. Los Angeles, Calif. Lower Merion, Pa. Mobile, Ala. Ocean/Monmouth, N.J. Philadelphia, Pa. Savannah, Ga. Southeast Michigan Taylor, Mich. Tigard/Lake Oswego, Ore. Union, N.J. Westland, Mich. Willow Grove, Pa.	Dec. 2001 Dec. 2001 Dec. 2000 Dec. 2001 June 2003 Dec. 2001 Dec. 2001 Dec. 2001 Dec. 2001 TBA Dec. 2001 Summer 2001 July 2001 Dec. 2001 Aug. 2001 Nov. 2002 Dec. 2001 Dec. 2001 Dec. 2001 Dec. 2001 Dec. 2001 Dec. 2002 Dec. 2001 TBA July 2001	127,000 basic subs --- --- --- --- 93,000 basic subs --- --- --- 59,000 basic subs 155,000 basic subs --- --- 69,000 basic subs --- --- --- 111,000 basic subs 168,000 basic subs 84,000 basic subs --- --- 222,000 basic subs ---	Concurrent SeaChange SeaChange SeaChange SeaChange Concurrent Concurrent SeaChange SeaChange Concurrent Concurrent SeaChange SeaChange Concurrent Concurrent SeaChange SeaChange Concurrent Concurrent Concurrent Concurrent SeaChange SeaChange Concurrent SeaChange	Concurrent SeaChange SeaChange SeaChange SeaChange Concurrent Concurrent SeaChange SeaChange Concurrent Concurrent SeaChange SeaChange Concurrent Concurrent SeaChange SeaChange Concurrent Concurrent Concurrent Concurrent SeaChange SeaChange Concurrent SeaChange	DVB-ASI DVB-ASI GigE DVB-ASI --- --- DVB-ASI DVB-ASI DVB-ASI --- --- GigE Integrated QAM Integrated QAM DVB-ASI GigE Integrated QAM --- --- GigE --- --- --- Integrated QAM --- DVB-ASI --- --- DVB-ASI
CoMPAS Cable	Morgantown, N.C.	Mid-2003	5,000 basic subs	Midstream Technol.	N2Broadband	---
Cox	Hampton Roads, Va. Las Vegas, Nev. Oklahoma City, Okla. San Diego, Calif.	Nov. 2001 June 2003 May 2003 Oct. 2000	400,000 basic subs 338,000 basic subs 257,000 basic subs 354,500 basic subs	Concurrent Concurrent Concurrent Concurrent	Concurrent Concurrent Concurrent Concurrent	DVB-ASI --- --- DVB-ASI





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Tan Guide.
Blue Guide.
i-Guide.
j-Guide.

American Deployments

Service operator	Market	Launch date	Market details	Video server vendor	Backoffice platform/provider	Metro transport method/provider	
Insight Communications	Anderson/Noblesville, Ind.	Nov. 2001	199,000 HP	SeaChange	SeaChange	GigE	
	Bloomington, Ind.	Nov. 2001	145,000 HP	SeaChange	SeaChange	GigE	
	Champaign-Urbana, Ill.	Nov. 2001	99,000 HP	SeaChange	SeaChange	GigE	
	Columbus, Ohio	Dec. 1999	207,000 HP	SeaChange	SeaChange	GigE	
	Covington, Ky.	Sept. 2001	151,000 HP	SeaChange	SeaChange	GigE	
	Evansville, Ind.	Jan. 2000	128,000 HP	SeaChange	SeaChange	GigE	
	Kokomo/Lafayette, Ind.	Aug. 2001	105,000 HP	SeaChange	SeaChange	GigE	
	Lexington, Ky.	Sept. 2001	127,000 HP	SeaChange	SeaChange	GigE	
	Louisville, Ky.	Sept. 2001	523,000 HP	SeaChange	SeaChange	GigE	
	Peoria, Ill.	May 2003	199,000 HP	SeaChange	SeaChange	GigE	
Knology	Rockford, Ill.	Oct. 1999	131,000 HP	SeaChange	SeaChange	GigE	
	Springfield, Ill.	May 2003	186,000 HP	SeaChange	SeaChange	GigE	
Mediacom	Columbus, Ga.	Sept. 2002	---	Concurrent	Concurrent	DVB-ASI	
	Des Moines, Iowa	Fall 2002	300,000 HP	Concurrent	Concurrent	GigE/Harmonic	
	Mobile, Ala.	Oct. 2001	20,000 basic subs	Concurrent	Concurrent	QAM and DVB-ASI	
Mid-Hudson Cablevision	Quad-Cities: Devenport/Bettendorf, Iowa & Rock Island/Moline, Ill.	Fall 2002	190,000 HP	SeaChange	SeaChange	GigE/Harmonic	
	Catskill, N.Y.	Mid-2003 (trial)	20,000 basic subs	Kasenna	N2 Broadband	GigE	
Muscatine Power and Water	Muscatine, Iowa	Q1 2003	21,405 HP	nCUBE	nCUBE	QAM	
	RCN	Boston, Mass.	April 2003	130,000 HHs*	SeaChange	SeaChange	---
Manhattan/Queens/Brooklyn, N.Y.		April 2003	110,000 HHs*	SeaChange	SeaChange	---	
Philadelphia, Pa. suburbs (Sharon Hill, Norwood and Ridley Park)		Dec. 2001	81,000 HHs*	SeaChange	SeaChange	---	
Washington, D.C. (Starpower)		July 2003	175,000 HHs*	SeaChange	SeaChange	---	
Rogers Cable	Toronto, Canada	Dec. 2001	1.2 million basic subs	SeaChange	SeaChange	---	
	Shaw Cablesystems	Calgary, Canada	Sept. 2002	144,000 HP	nCUBE	nCUBE	DVB-ASI
	Edmonton, Canada	May 2003	---	nCUBE	nCUBE	---	
	Ft. McMurray, Canada	April 2003	---	nCUBE	nCUBE	---	
	Saskatoon, Canada	April 2003	---	nCUBE	nCUBE	---	
SureWest Broadband	Vancouver, Canada	Jan. 2003	158,000 HP	nCUBE	nCUBE	---	
	Time Warner Cable	Sacramento, Calif.	Sept. 2001	5,650 digital cable subs	nCUBE	nCUBE	DVB-ASI
Akron, Ohio (Northeast Ohio)		May 2002	398,000 basic subs	Concurrent	N2 Broadband	DVB-ASI	
	Albany, N.Y.	Jan. 2002	317,000 basic subs	SeaChange	N2 Broadband	DVB-ASI	
	Austin, Texas	Oct. 2002	302,000 basic subs	SeaChange	N2 Broadband	DVB-ASI	
	Beaumont, Texas	TBA	---	Concurrent	---	---	
	Binghamton, N.Y.	Sept. 2002	198,000 basic subs	SeaChange	N2 Broadband	DVB-ASI	
	Cape Coral, Fla.	TBA	51,000 basic subs	Concurrent	---	---	
	Charlotte, N.C.	Feb. 2002	389,000 basic subs	SeaChange	N2 Broadband	DVB-ASI, but will add GigE	
	Cincinnati, Ohio	Dec. 2002	339,000 basic subs	Concurrent	N2 Broadband	DVB-ASI/Artel	
	Columbia/Summerville/Myrtle Beach, S.C.	Nov. 2002	336,000 basic subs	Concurrent	N2 Broadband	DVB-ASI	
	Columbus, Ohio	Aug. 2002	329,000 basic subs	Concurrent	N2 Broadband	---	
	Corpus Christie, Texas	Sept. 2002	142,609 basic subs	nCUBE	N2 Broadband	GigE & DVB-ASI	
	Dayton, Ohio	May 2002	---	Concurrent	N2 Broadband	---	
	Desert Cities, Calif.	July 2002	134,000 basic subs	SeaChange	N2 Broadband	DVB-ASI	
	El Paso, Texas	2003	118,000 basic subs	nCUBE	N2 Broadband	GigE & DVB-ASI	
	Erie, Pa.	TBA	---	Concurrent	N2 Broadband	---	
	Green Bay, Wis.	July 2002	152,000 basic subs	nCUBE	N2 Broadband	GigE & DVB-ASI	
	Greensboro/Winston-Salem, N.C.	Sept. 2002	352,000 basic subs	Concurrent	N2 Broadband	---	
	Honolulu, Hawaii	Jan. 2000	383,000 basic subs	Concurrent	N2 Broadband	DVB-ASI	
	Houma, La.	TBA	24,000 basic subs	Concurrent	---	---	
	Houston, Texas	June 2002	693,317 basic subs	Concurrent	Concurrent	Integrated upconverter	
	Jackson/Monroe, Miss.	TBA	118,000 basic subs	nCUBE	N2 Broadband	GigE & DVB-ASI	
	Kansas City, Mo.	July 2002	306,000 basic subs	SeaChange	N2 Broadband	DVB-ASI & GigE	
	Laredo, Texas	TBA	33,000 basic subs	Concurrent	---	---	
	Liberty, N.Y.	Oct. 2002	229,000 basic subs	nCUBE	N2 Broadband	DVB-ASI	
	Lincoln, Neb.	Sept. 2002	111,000 basic subs	SeaChange	N2 Broadband	DVB-ASI & GigE	
	Los Angeles, Calif.	July 2002	347,000 basic subs	nCUBE	N2 Broadband	DVB-ASI	
	Memphis, Tenn.	July 2002	222,000 basic subs	nCUBE	N2 Broadband	DVB-ASI	
	Milwaukee, Wis.	Sept. 2002	414,000 basic subs	nCUBE	N2 Broadband	DVB-ASI	
	Minneapolis, Minn.	July 2002	210,000 basic subs	nCUBE	N2 Broadband	GigE & DVB-ASI	
	New York, N.Y.	Oct. 2002	1.2 million basic subs	nCUBE	N2 Broadband	DVB-ASI	
	Portland/Cumberland/York counties, Maine	Jan. 2002	109,000 basic subs	SeaChange	N2 Broadband	DVB-ASI	
Raleigh, N.C.	Feb. 2002	462,000 basic subs	SeaChange	N2 Broadband	DVB-ASI		
Rio Grande Valley, Texas	TBA	---	Concurrent	Concurrent	---		
Rochester, N.Y.	Aug. 2002	323,000 basic subs	SeaChange	N2 Broadband	DVB-ASI		
San Antonio, Texas	Jan. 2002	333,000 basic subs	SeaChange	N2 Broadband	DVB-ASI		
San Diego, Calif.	July 2002	207,000 basic subs	Concurrent	N2 Broadband	---		
Shreveport, La.	Aug. 2002	67,000 basic subs	SeaChange	N2 Broadband	DVB-ASI		
Staten Island, N.Y.	Oct. 2002	150,000 basic subs	nCUBE	N2 Broadband	---		
St. Augustine	TBA	38,000 basic subs	Concurrent	N2 Broadband	---		
Syracuse, N.Y.	Nov. 2002	344,000 basic subs	SeaChange	N2 Broadband	DVB-ASI		
Waco, Texas	Aug. 2002	115,000 basic subs	SeaChange	N2 Broadband	DVB-ASI		
West Monroe, La.	Aug. 2002	---	nCUBE	N2 Broadband	---		
Western Ohio	Aug. 2002	427,000 basic subs	Concurrent	N2 Broadband	---		
Wichita Falls, Texas	TBA	---	Concurrent	N2 Broadband	---		
Wilmington, N.C.	Aug. 2002	155,000 basic subs	Concurrent	N2 Broadband	---		
Vidéotron	Montreal, Quebec	Q1/Q2 2003	1.44 million basic subs	Concurrent	Concurrent	---	

Source: Company reports and CED research

FOD = Free-On-Demand

HP = Homes passed

MOD = Movies-On-Demand

SARA = Scientific-Atlanta Resident Application

◆ Insight SVOD content provided by Discovery Kids, RCN Entertainment, Disney Channel, Sesame Workshop, TVN and Cartoon Network/Boomerang.

▲ Comcast offers free-on-demand content in select systems from: AGE Television, Atom Television, BBC America, Bloomberg, Comcast SportsNet, Comedy Central, Court TV, C-SPAN, Fox Cable Networks, The Golf Channel, NBC, Outdoor Life Network, Primedia, Sundance Channel, The Anime Network, TBS, VTV: Varsity Television, Wisdom Television and music videos.

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OD content aggregator	Asset delivery/management providers	SVOD content providers	FOD content providers	Set-top vendor(s)	EPG/IPG
	TVN	Children's programming, Starz!	MagRack	Motorola	SourceGuide
	TVN	Children's programming, Starz!	MagRack	Motorola	SourceGuide
	TVN	Children's programming, Starz!	MagRack	Motorola	SourceGuide
	TVN	Children's programming, Starz!	MagRack	Motorola	SourceGuide
	TVN	Children's programming, Starz!	MagRack	Motorola	SourceGuide
	TVN	Children's programming, Starz!	MagRack	Motorola	SourceGuide
	TVN	Children's programming, Starz!	MagRack	Motorola	SourceGuide
	TVN	Children's programming, Starz!	MagRack	Motorola	SourceGuide
	TVN	Children's programming, Starz!	MagRack	Motorola	SourceGuide
	TVN	Children's programming, Starz!	MagRack	Motorola	SourceGuide
	TVN	Children's programming, Starz!	MagRack	Motorola	SourceGuide
	TVN, N2 Broadband	---	---	S-A	SARA and custom Concurrent
	TVN	---	MagRack	Motorola	TV Guide
	TVN	---	MagRack	Motorola	TV Guide
	TVN	---	MagRack	Motorola	TV Guide
mand	N2 Broadband	HBO	---	Motorola	---
	TVN	---	---	Motorola	TV Guide
	TVN	HBO	Anime Network	Motorola	TV Guide
	TVN	HBO	Anime Network	Motorola	TV Guide
	TVN	HBO	Anime Network	Motorola	TV Guide
	TVN	---	---	Motorola	TV Guide
mal, TVN	N2 Broadband, TVN	---	CBC Television	S-A	SARA
nce Atlantis	---	Movie Central Express/Corus Entertainment	---	Motorola	TV Guide
nce Atlantis	---	Movie Central Express/Corus Entertainment	---	Motorola	---
	---	Movie Central Express/Corus Entertainment	---	Motorola	---
nce Atlantis	---	Movie Central Express/Corus Entertainment	---	Motorola	---
	---	Movie Central Express/Corus Entertainment	---	Motorola	---
	TVN	---	---	Philips	OvenDigital
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	Pioneer	Pioneer Passport
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A, Pace	SARA
mand	N2 Broadband	HBO	TWC FOD package	S-A	SARA
mand	N2 Broadband	---	---	Motorola	TV Guide
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A, Pace	SARA
mand	N2 Broadband	---	---	Motorola	TV Guide
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	Pioneer, S-A	Pioneer Passport
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A	SARA
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A, Pioneer, Pace	Pioneer Passport
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A	Pioneer Passport
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	Motorola	Pioneer Passport-DCT
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A	SARA
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A, Pace	SARA
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A	SARA
mand	N2 Broadband	HBO, Showtime (Cinemax, TMC launching 2003)	---	Motorola	Pioneer Passport-DCT
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A, Pioneer, Pace	Pioneer Passport
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	Pioneer, S-A, Pace	Pioneer Passport
mand	N2 Broadband	---	---	Motorola	Pioneer Passport-DCT
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	Pioneer, S-A	Pioneer Passport
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A	SARA
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A, Pace	SARA
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A, Pace, Pioneer	Pioneer Passport
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A, Pioneer	Pioneer Passport
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A, Pace	Pioneer Passport
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A, Pace	Pioneer Passport
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	Pioneer, S-A, Pace	Pioneer Passport
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A	SARA
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A, Pace, Pioneer	Pioneer Passport
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	S-A, Pioneer	Pioneer Passport
mand	N2 Broadband	---	---	Motorola	Pioneer Passport-DCT
mand	N2 Broadband	HBO, Cinemax, Showtime, TMC	TWC FOD package	Pioneer, S-A	Pioneer Passport

Time Warner Cable's "favorites-on-demand" package includes programming from AGE's Biography, BBC America, CNN, Comedy Central, Cartoon Network, DIY Network, Food Network, The Golf Channel, HGTV, Oxygen and music videos.

Bright House, the cable division of Advance/Newhouse, has assumed operational control of certain Time Warner Cable partnership systems serving about 2.1 million subs.

Denotes "marketable" homes.

Cablevision's Fox SVOD package includes episodes of network original series "24" and "The Shield."

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World Radio History

FAST TRACK

California Freeze Out?

The **ALLIANCE FOR BETTER CAMPAIGNS** last week asked the nation's two largest radio groups to allow California's gubernatorial candidates to advertise on their radio stations in that state. "It is not clear whether **CLEAR CHANNEL** and **INFINITY** are refusing to accept political advertising because it would decrease the inventory available to commercial advertisers," wrote **MEREDITH MCGEHEE**, president and executive director of the **CAMPAIGN FOR BETTER ELECTIONS**. "If so, the need to balance demands from commercial advertisers should not be used to justify a blanket ban on political advertising by state and local candidates." Infinity said it has offered each candidate a minute of airtime free and is "evaluating whether we're going to sell them additional airtime." Clear Channel did not comment.

Naming Names

Tearful **KPNX(TV)** Phoenix anchors told the story of the death late Wednesday of Arizona TV icon **C.E. "PEP" COONEY**, who spent 18 years as the station's colorful president and general manager. Cooney, 70, suffered an aortic embolism Aug. 25 and, despite surgery, never fully recovered, the station reported. He retired from the station in 1995. ...

Two former Continental Cablevision executives, **DAVID KEEFE** and **EDWARD HOLLERAN JR.**, are acquiring cable systems from ailing **CHARTER COMMUNICATIONS** for \$765 million. **ATLANTIC BROADBAND**, the new company they run with backing from private equity firm **ABRY PARTNERS**, paid Charter about \$3,250 per sub (or around 11 times Charter's running-rate cash flow.) The systems being sold include 51,000 subs in Miami Beach and 184,000 video customers in Pennsylvania, Maryland, Delaware, New York and West Virginia. ...

Former Paxson President and CEO **JEFF SAGANSKY** has been

no s__t!



South Park To Try Syndie

Comedy Central has cut a deal with Debmar Studio to syndicate *South Park* beginning in fall 2004, and it will fetch up to \$100 million in syndication, some experts say. Most likely it will be shown in late-night slots because of its often raunchy content, although there will be light editing. Some episodes—such as the one where the word *shit* was uttered 162 times, for example—won't be seen at all, although that one was the series' highest-rated episode.

named to the board of **SCRIPPS**, becoming the board's 12th member. Scripps owns 10 TV stations, four cable networks, a home-shopping network and 21 newspapers.

Programming Notes

VIACOM-owned **CMT: COUNTRY MUSIC TELEVISION** is ditching the venerable *Grand Ole Opry Live* music show, one of its most popular but old-skewing programs. Starting Oct. 4, rival country-music net **GREAT AMERICAN COUNTRY** will add *Opry* to its lineup and plans to give the show additional plays. CMT inherited it from sister net The Nashville Network (most recently renamed **SPIKE TV**). ...

ABC this fall will air the first annual "Reality Awards," honoring network and cable prime time reality and alternative series and specials. Categories will include award-show standards, such as "Best Series," but also will include awards specific to reality shows, such as "Most Memorable Moment" and "Best Twist."



Smallville is among the dramas that The WB will offer in high-definition starting with this fall season.

The WB Sees the Big Picture

Doubles HD programming to help affils gain HD carriage

BY KEN KERSCHBAUMER

The WB is doubling its HDTV output this fall so that its affiliates aren't left behind as their local cable systems load up their high-def tiers. "We wanted to give our affiliates a compelling case" for being part of those tiers, says Hal Protter, senior vice president, affiliate relations for the network.

The WB also believes that its young viewers tend to be early adopters of technology, including HD, Protter says. "There's a pretty compelling story on large-screen televisions, DVD players, and other high-tech devices with younger viewers. And, at a \$1,000 price point [for HD sets], we think HD is going to be extremely popular with our young consumers."

The network is increasing its HD schedule from 5½ hours to 11½.

HD dramas will include *Smallville*, *Everwood*, *Gilmore Girls*, *Tarzan*, *One Tree Hill*, *Angel* and *Smallville Beginnings*. Comedies will in-

clude *Reba*, *What I Like About You*, *All About the Andersons*, *Like Family*, and *Run of the House*.

Five programs will remain in standard-definition: *Charmed*, *The Jamie Kennedy Experiment*, *Grounded for Life*, *Steve Harvey's Big Time* and *7th Heaven*.

"There is some value to a program's being in HD in terms of its future syndication and for cable," says Protter. "But the economics of making the current year of a program like *7th Heaven* in HD when all the other years weren't in HD aren't there."

The WB is the fourth commercial network to offer more than half its programming schedule in high-definition. This season, CBS and ABC will broadcast all script-based programs in the format. With *The West Wing* going HD this season, NBC will have its scripted schedule in HD except for *Friends*, *Scrubs* and *Will & Grace*. Fox and UPN will not offer any HD, although Fox is expected to make the leap once its new network broadcast facility is upgraded early next year. ■

LAB Honors Radio, TV Pioneers

The Library of American Broadcasting will honor 50 men and women who pioneered radio and TV at a fundraiser next week in New York City.

Among the First Fifty Giants of Broadcasting expected for the Sept. 18 luncheon at the Grand Hyatt New York: *Sesame Street* creator Joan Ganz Cooney; longtime CBS News anchor Walter Cronkite; radio-station owner Ragan Henry; TV-station owner Stanley S. Hubbard; John Kluge, who built Metromedia into the largest independent broadcast group of its time; former Tribune executive Ward Quaal; and former CBS President Frank Stanton.

"All are legendary for their contributions to broadcasting, and this event is designed to keep

their example before us," said LAB President Lucille Luongo.

Other "giants" being honored: Fred Allen, Edwin H. Armstrong, Lucille Ball, Jack Benny, Gertrude Berg, Edgar Bergen, Milton Berle, George Burns and Gracie Allen, Sid Caesar and Imogene Coca, Frank Conrad, Bill Cosby, Bing Crosby, Powel Crosley Jr., Lee DeForest, Allen B. DuMont, Philo Farnsworth, Pauline Frederick, Dorothy Fuldheim, Jackie Gleason, Arthur Godfrey, Leonard H. Goldenson, Freeman Gosden and Charles Correll (Amos 'n' Andy), Jack Harris, Paul Harvey, Bob Hope, Stanley E. Hubbard, Chet Huntley and David Brinkley, Jim and Marian Jordan (Fibber McGee & Molly), H. V. Kaltenborn,

Guglielmo Marconi, Donald H. McGannon, Gordon McLendon, Tom Murphy, Edward R. Murrow, William S. Paley, Irna Phillips, J. Leonard Reinsch, David Sarnoff, Eric Sevaried, George Storer, Ed Sullivan, Sol Taishoff, Lowell Thomas and Vladimir Zworykin.

Tickets for the luncheon may be obtained by calling the Library of American Broadcasting Foundation business office at (914) 238-8292.

The LAB used to occupy the basement of the National Association of Broadcasters but now resides at the University of Maryland in College Park, where its operations are the responsibility of Dean of Libraries Charles Lowry and Chief Curator Chuck Howell. ■

EDWARD JAMES OLMOS

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World Radio History

Sci Fi

Dereg Foes Aim To Make Stay Permanent

Continued from page 1

former FCC Chairman Richard Wiley. "It deep-freezes everything if it remains."

The court's order, which came one day before the new rules' Sept. 4 effective date, thrilled public advocates and lawmakers fighting media concentration. "The court must have understood what we know: The FCC embarked on these dramatic rule changes without the benefit of national hearings and thoughtful analysis," said Sen. Byron Dorgan (D-N.D.).

"This action gives us the opportunity to convince Congress and, if necessary, the courts that the FCC's decision is bad for democracy and bad for broadcast localism," said Andrew Schwartzman, the attorney who argued for the stay on behalf of Prometheus Radio Project.

The judges, however, were careful to point out that the stay order does not indicate a predisposition to overturn the rules.

The court's decision keeps in place for now the 35% cap on one company's TV-household reach rather than imposing the 45% limit set by the commission in June. That development is a blow to the big broadcast networks, which have asked the court to raise the cap and would rather it were eliminated. If the cap isn't raised, CBS and Fox may have to sell a handful of stations to get below 35%.

A spokesman for FCC Chairman Michael Powell, who ordered agency lawyers to oppose the stay, vowed that the agency will "vigorously defend" the new rules when the court examines

their merits. But Democratic Commissioner Michael Copps, who voted against the changes and was rebuffed by Powell in a request for a stay by the agency, found a measure of satisfaction. "The court has done what the commission should have done in the first place."

Network officials declined comment and would not discuss

ownership, changes that have been sought by the National Association of Broadcasters and the Newspaper Association of America.

Industry deal-trackers were frustrated. Mark Fratrick, vice president at BIA Financial, predicted the uncertainty could slow the planning of numerous deals.

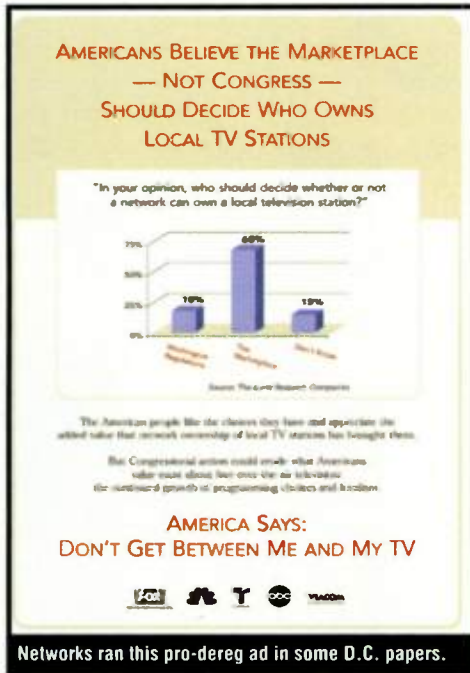
The FCC said last week it will temporarily re-freeze applications—it had lifted the freeze only two weeks ago—until it could decide how to proceed.

Noted Connecticut-based broker Frank Boyle, "I'm sure there are duopoly and triopoly deals affected by this."

And Elliott Evers, of Media Venture Partners, said, "Nobody quite knows what will be the applicable law at any moment. It's a confusing half-step backward."

The judges, however, worried more that the government would have little recourse to undo mergers that could later be found impermissible if the new rules are overturned. "The harm ... absent a stay would be the likely loss of an adequate remedy should the new ownership rules be declared invalid," they wrote.

The judges, led by Chief Judge Anthony Scirica, also indicated that they would rule quickly on a CBS, Fox and NBC petition to move the case to the federal appeals court in Washington, which ordered the FCC to alter its ownership rules in the first place. Briefs opposing the transfer are due to the court today; the networks' defense is due on Wednesday. ■



whether they will file an emergency appeal to the full complement of the Philadelphia court's judges or to the Supreme Court.

Separately last week, more than 25 petitions demanding that the FCC rethink its new broadcast-ownership rules were filed at the commission. They will be considered independently of the court challenges to the new rules. (See Breaking, page 4)

Also derailed was relaxation of limits on local TV duopolies and on broadcast/newspaper cross-

Senate Panel Backs 35% Cap

Some Republicans believe Bush would not veto measure

BY BILL MCCONNELL

Congress last week took a step closer to a possible confrontation with President Bush over media concentration with the Senate Appropriations Committee's vote to reinstate the 35% cap on one company's TV-household reach.

The provision, tucked into a funding bill for the FCC and Commerce, Justice and State Departments, mirrors legislation passed by the House in July that Bush Administration aides threatened to veto.

If upheld, last week's court stay of the FCC decision to lift the cap to 45% and relax other broadcast-ownership restrictions could make a veto threat pointless.

The bill now must go to the floor for a vote by the full Senate and then its differences with the House version rectified in conference before heading to the president's desk.

Some key senators and congressional aides said last week they believe the White House veto threat is losing steam.

"The 35% cap would no longer cause a veto in my opinion," said Senate Appropriations Committee Chairman Ted Stevens (R-Alaska). Many in Congress have questioned whether President Bush

would risk letting Democrats paint him as a tool of media conglomerates if he vetoed the bill.

Still, one Capitol Hill aide said Congress needs to move forward on a separate track in case the networks appeal the stay and win. "Just because the court has issued the stay is no reason for Congress to think the issue has been taken out of our hands," said an aide to Sen. Ernest Hollings, a sponsor of the measure.

The appropriations measure would be in effect only for fiscal 2004 and would need to be renewed next year to remain law.

To avoid a lengthy battle like the one House Appropriations Committee members fought over additional FCC rule changes in their bill, the Senate committee members agreed to wait until the bill goes to the floor to push additional measures. For instance, Sen. Byron Dorgan (D-N.D.), plans to fight for a ban on local broadcast/newspaper crossownership. ■

Another Secretary Powell? FCC Chief Wonders If Media Reg Is Cabinet-Level Job



FCC Chairman Michael Powell told a C-SPAN audience last week that the FCC was set up to provide expert judgments, not slug it out in the political arena. If the country wants the latter, he suggested, it should move the FCC into the administration and make the chairman into a cabinet secretary. (There already is one Secretary Powell, of course, the chairman's father, Secretary of State Colin Powell.)

Powell, in an appearance on *Washington Journal* before the court had ruled to stay the newly relaxed ownership rules (see story, page 1), conceded that his agency was taken somewhat by surprise by the intensity of the public outcry over those rules.

He called the FCC an expert independent agency whose judgments should be somewhat insulated. With only a handful of legislative advisors and press people, Powell said, he wasn't armed for the "fighting and lobbying and politicizing" of a battle against the political forces working to undermine the rules.

"The next chairman or this one, who plans to be here for a while" (there have been rumors that he plans to exit within the next several months), needs to understand that FCC issues are increasingly on the cutting edge.

Asked whether he thought the just-announced NBC/Vivendi deal would help the arguments of those opposed to relaxing ownership restrictions, Powell said yes. But he added that he thought the deal was NBC's attempt to "survive in a digital world" and figure out a new business model given that over-the-air broadcasting is "dying."

Powell pointed to "top programming"—movies, sports and children's TV—that has migrated to cable as a sign of broadcast's slippage.

He argued that stemming the demise of broadcasting had been partly behind the new ownership rules. Over-the-air TV is crucial to the 20% of the population that doesn't get cable and is a vital link in times of emergency, he said.—John Eggerton

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- Bernadette Aulestia**, VP of Brand Development, HBO Latino
- Eduardo Caballero**, President, Caballero TV & Cable Sales
- Chicqui Cartagena**, Senior Director for Columbia House Club Musica Latina
- Yolanda Foster**, VP of Programming, NBC Mun2
- Lino Garcia**, General Manager, ESPN Deportes
- Howard Horowitz**, President, Horowitz Associates
- Roger Huguet**, President, GOL TV
- Tony Maldonado**, VP of Marketing, COX Arizona
- Ed Miller**, National Director, Verizon's Multicultural Marketing.
- Tom Mohler**, President, Olympusat
- Mauro Panzera**, Senior Director of Multicultural Marketing, Comcast Corp.
- Steve Paulus**, Sr. VP & General Manager, NY1 Noticias
- Joe Schramm**, President, Schramm Sports and Entertainment
- David Sternberg**, Group Sr. VP of Emerging Networks, Fox Cable Networks
- Jose Luis Rodriguez**, President, Hispanic Information and Telecommunications Network
- Jeff Valdez**, Founder & Co-Chairman, SI TV
- Elliott Wiser**, VP & General Manager, Tampa Bay News 9

Tuesday, Sept. 30 - Wednesday, Oct. 1, 2003
Marriott Marquis, New York City

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- **The Dynamic and Changing Hispanic Marketplace**
- **Marketing to Hispanic Consumers – Part 1 – from the packaged goods marketers' perspective**
- **Marketing to Hispanic Consumers – Part 2 – from the programmers' perspective**
- **Advertising – tapping into this rich marketplace**
- **Marketing to Hispanic Youth**
- **The importance of Local News**
- **Sports - the direct link to the Hispanic Consumer**

and much more.... Watch this space for further details

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BUSINESS



CHANGING HANDS

TVs

KMPX-TV Decatur, Texas

PRICE: \$37 million

BUYER: Liberman Broadcasting Inc. (Jose Liberman, president)

SELLER: Daystar Television Network (Marcus Lamb, president/CEO)

FACILITIES: Ch. 29, 3,630 kW, ant. 528 ft

AFFILIATION: REL

KMPX-TV Ottumwa, Iowa

PRICE: \$4 million

BUYER: Ottumwa Media Holdings LLC (Macon B. Moye, managing member)

SELLER: Waitt Broadcasting Inc. (Michael J. Delich, president)

FACILITIES: Ch. 15, 2,090 kW, ant. 1,184 ft

AFFILIATION: F&P

WBKP-TV Calumet and WBUP-TV

Ishpeming, Mich.

PRICE: \$500,000

BUYER: Thunder Bay Broadcasting Inc. (Stephen Marks, president)

Combos

WMGM-FM Atlantic City, WGYM(AM) Hammonton, WTKU-FM Ocean City, and WOND(AM) and WUSS(AM) Pleasantville (Atlantic

MHz, 40 kW, ant. 348 ft.; WGYM(AM): 1580 kHz, 1 kW day/6 W night; WTKU-FM: 98.3 MHz, 6 kW, ant. 328 ft.; WOND(AM): 1400 kHz, 1 kW; WUSS(AM): 1490 kHz, 400 W
FORMAT: WMGM-FM: Classic Rock; WGYM(AM): Sports; WTKU-FM: Oldies; WOND(AM): News/Talk; WUSS(AM): Black Gospel
BROKER: Mahlman Co.

CEO, radio)

FACILITIES: WNTJ(AM): 1490 kHz, 1 kW; WMTZ-FM: 96.5 MHz, 50 kW, ant. 489 ft.

FORMAT: WNTJ(AM): News/Talk/Sports; WMTZ-FM: Country

BROKER: Michael J. Bergner of Bergner & Co.

COMMENT: Clear Channel is selling WNTJ(AM) and WMTZ-FM Johnstown to Forever Broadcasting for \$9.125 million. In addition, Clear Channel will assign its rights to WICT-FM Grove City, PA to Forever for \$2.275 million. Clear Channel filed to acquire WICT-FM from GOCOM in 1999.

FMs

WCFX-FM Clare, Mich.

PRICE: \$2.88 million

BUYER: Greenax Broadcasting

Station Sales Scorecard

	2003 YTD*		2002 TOTAL	
	NUMBER	VALUE (000)	NUMBER	VALUE (000)
TELEVISION	45	\$343,231	93	\$2,493,292
RADIO	521	\$1,509,022	809	\$5,391,793

SOURCE: BIA Financial Networks

*Through Sept. 3

SELLER: Scanlan Communications Inc. (Thomas Scanlan, president/CEO)

FACILITIES: WBKP-TV: Ch. 5, 100 kW, ant. 968 ft.; WBUP-TV: Ch. 10, 133 kW, ant. 345 ft.

AFFILIATION: WBKP-TV: ABC; WBUP-TV: ABC

City-Cape May, N.J.

PRICE: \$22 million

BUYER: Access.1 Communications (Chesley Maddox-Dorsey, president/director)

SELLER: The Green Group (Ivor Rich, executive vice president)

FACILITIES: WMGM-FM: 103.7

M & A

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In simultaneous, but separate transactions...

North Texas Public Broadcasting

has agreed to convey the assets of

KDTN-TV*
Channel 2, Dallas, TX

to

a subsidiary of
Daystar Television Network

Media Venture Partners represented NTPB in this transaction.

**non-commercial*

Daystar Television Network

has agreed to convey the assets of

KMPX-TV
Channel 29, Dallas, TX

to

Liberman Broadcasting, Inc.

Media Venture Partners represented Daystar Television Network in this transaction.

*We will be attending the NAB in Philadelphia.
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(Greg Dinetz, president); no other broadcast interests
SELLER: Goldsen Broadcasting (Bruce Goldsen, president)
FACILITIES: 95.3 MHz, 6 kW, ant. 328 ft.
FORMAT: CHR
BROKER: Greg Guy of Patrick Communications

WICT-FM Grove City (Youngstown-Warren), Pa.

PRICE: \$2.28 million
BUYER: Forever Broadcasting Inc. (Carol Logan, president); owns 31 other stations, none in this market
SELLER: GOCOM Communications LLC (Richard L. Gorman, president/CEO)
FACILITIES: 95.1 MHz, 17 kW, ant. 804 ft.
FORMAT: Country
BROKER: Michael J. Bergner of Bergner & Co.
COMMENT: Clear Channel has assigned its rights to purchase WICT-FM from GOCOM to Forever Broadcasting for \$2.275 million. The closing will occur at same time as the closing for the other three stations remaining in the Clear Channel/GOCOM deal.

KLRO-FM Clinton, Mo.

PRICE: \$1.9 million
BUYER: Educational Media Foundation (Richard Jenkins, president); owns 72 other stations, none in this market
SELLER: B & F Broadcasting Inc. (Brad Townsend, president)
FACILITIES: 96.1 MHz, 100 kW, ant. 988 ft.
FORMAT: AAA
COMMENT: EMF will petition the FCC to change the station's status to non-commercial.

KLRO-FM Nile and KSOH-FM Wapato, Wash.; and WJYC-FM Delhi Hills, Ohio

PRICE: \$1.2 million
BUYER: Educational Media Foundation (Richard Jenkins, president); owns 68 other stations, none in this market
SELLER: Lifetalk Broadcasting Association (Phil Follett, president)
FACILITIES: KLRO-FM: 88.1 MHz, 200 W, ant. -1,145 ft.; KSOH-FM: 89.5 MHz, 10 kW, ant. 974 ft.; WJYC-FM: 90.1 MHz, 16 kW, ant. 371 ft.
FORMAT: KLRO-FM: Christian; KSOH-FM: Christian; WJYC-FM: Christian
BROKER: John Pierce of John Pierce and Co.

AMs

KPLS(AM) Orange (Los Angeles), Calif.
PRICE: \$37.5 million
BUYER: Radiovisa LLC (Stephen

C. Lehman, chairman)
SELLER: Catholic Radio Network LLC (Bill Agee, board member)
FACILITIES: 830 kHz, 50 kW day/20 W night
FORMAT: Talk

KKSN(AM) Oregon City (Portland), Ore.

PRICE: \$2.8 million
BUYER: Bustos Media Holdings LLC (Amador S. Bustos, owner/president); owns three other stations, including KKG(AM) and KMUZ(AM) Portland
SELLER: Entercom (David J. Field, president/CEO)
FACILITIES: 1520 kHz; 50 kW

day/15 kW night
FORMAT: Nostalgia
BROKER: Media Venture Partners
WAAM(AM) Ann Arbor, Mich.
PRICE: \$1.5 million
BUYER: First Broadcasting Co. LP (Gary M. Lawrence, president/vice chairman); owns

six other stations, none in this market
SELLER: Whitehall Enterprises Inc. (Lloyd Johnson, CEO)
FACILITIES: 1600 kHz, 5 kW
FORMAT: Full Service

INFORMATION PROVIDED BY:
 BIA Financial Networks' Media Access Pro, Chantilly, Va., www.bia.com

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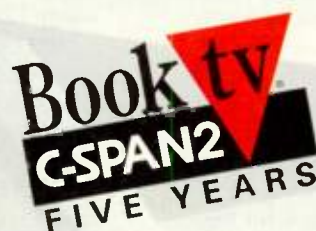
David Maraniss
on his new Vietnam book, Sept. 28



Stanley Crouch
In Depth, Oct. 5



Douglas Brinkley
In Depth, Dec. 7



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PEOPLE

THE FIFTH ESTATER

His Finger Is on the Pulse of Pop Culture

Though 40, Graden is still at home in the MTV demo

When Brian Graden arrived at Harvard Business School in the late 1980s, he assumed he would leave there an investment banker. But his master plan changed abruptly during one job interview, when a banker asked why Graden wanted to steal the banker's job as quickly as possible.

His response, Graden realized, was hardly the one he had rehearsed. "I had a rare moment of clarity," he recalls, "and thought, 'I can't imagine anything more horrifying than being you.'"

So, instead, MTV's and VH1's programming whiz took a road much less traveled by MBA grads. He ventured out to Los Angeles so intent on working in television that he was willing to work for free. In Hollywood, a young programmer named Stephen Chao, who went on to be a top Fox and USA Cable Networks executive, agreed to give him a job, as long as Graden promised never to wear a suit again.

In the years since, Graden has earned a reputation as a programming wunderkind, with a keen understanding of what hip young viewers want to see on TV. He joined New York-based MTV in 1997 as vice president of programming, persuading MTV chief Judy McGrath to let him stay in Los Angeles.

"Everything Brian does breaks through and yet is completely in touch with the popular culture," says McGrath, now president of MTV Music Group.

The key, Graden says: "You can never become static. It is more fun to move onto something new, something you haven't tried before."

At MTV, his hit parade starts with *Celebrity Death Match* and *Total Request Live* and includes, more recently, *Jackass*, *The Osbournes* and *Punk'd*. Graden is a development machine, willing to take ideas from almost anyone at MTV and relentless on keeping up with pop culture.

Even though, at 40, he's out of MTV's demo, Graden is perfectly at home there. A keyboard player for a high school band, "The Ozones," he has always been obsessed with television and music. He'll sample anything, from Bra-

vo's hit gay makeover show *Queer Eye for the Straight Guy* to Fox News Channel, just to see what the buzz is about.

The Hillsboro, Ill., native who graduated from a small religious college in Oklahoma is trying to extend his magic touch to VH1. When he added the then-slumping VH1 to his watch, some wondered whether he would be stretched too thin in programming both.

Not so, Graden says. "In my own journey, I was ready for a new puzzle." And he credits his inner circle, which includes MTVN vets Lois Curren, John Miller, Dave Sirulnick, Tom Calderone and Paul DeBenedittis, with keeping both nets humming.

Graden's inventive spirit dates back to his Fox days. With Chao, he toiled at Foxlab, Fox's alternative-programming unit, dreaming up shows like *Studs* and eventually running the unit.

His most famous discovery was *South Park* creators Matt Stone and Trey Parker, whom he gave \$2,000 to make a video Christmas card to keep them from being poached by rivals. But when Fox passed on *South Park*, Graden started to get restless.

"If [Fox] was not the kind of culture where *South Park* could be accommodated," he says, "I questioned whether broadcast was the kind of medium where ideas could be accommodated."

He left Fox and joined Stone and Parker to create the *South Park* series. After hatching the first shows, the trio parted ways before Comedy Central debuted the series (Graden wanted to focus on his own production company).

When *South Park* hit big, Graden was as surprised as anyone. About three months after the premiere, he was walking through New York City's Times Square, and "*South Park* was everywhere, even on mugs. It was surreal."

Cable, he learned then, would be happy to accommodate his ideas. "My friends thought [cable] was a small choice" when he joined MTV. "Now, you look around, and most of the exciting television is happening on cable. I feel vindicated a little bit."—Allison Romano

Brian Graden

President, MTV and VH1 Entertainment



B. March 23, 1963, Hillsboro, Ill.

EDUCATION

BA, Business, Oral Roberts University, 1985; MBA, Harvard Business School, 1989

EMPLOYMENT

Foxlab, various positions, including senior vice president, 1988-96; executive vice president, *South Park*, 1996-97; principal, Brian Graden Productions; executive vice president, programming, MTV, 1997; president of programming, MTV/MTV2, 2000; current position since May 2002

PERSONAL

Partner Phil Kleweno



FATES & FORTUNES

Broadcast TV

At McDonald Broadcasting Co., Saginaw, Mich.: **DUANE ALVERSON**, general sales manager, promoted to president; **CINDY TUCK**, comptroller, promoted to VP.

At KPIX-TV/KBHK-TV San Francisco: **JOHN FEELEY**, president, San Francisco Sports LLC, San Francisco, joins as director, sports marketing sales and special projects; **CHARLES NORTON**, national TV account executive, Cox/Telerep, Chicago, joins as account executive.

Cable TV

At Comcast Cable: **STEVE SILVA**, chief technology officer, Charter Communications, St. Louis, joins as executive VP, new business development, based in Philadelphia; **JAMES BRUNO**, area operations manager, Cablevision System Corp., Piscataway, N.J., joins as director, operations, Mercer County and Lambertville systems, based in Trenton, N.J.; **PETER J. LYDEN III**, regional director, government relations, Northern and Central N.J., promoted to senior director, franchise and government affairs.

MICHAEL KRAFCISIN, senior systems administrator, billing operation, RCN, Chicago, joins Susquehanna Communications, York, Pa., as manager, customer information.

MIKE PAGE, independent consultant, Washington, joins Insight Communications, Louisville, Ky., as senior VP, data and telephone services.

Programming

TODD SAYPOFF, senior VP, finance, MTV Networks, New York, joins Universal Television Networks, Los Angeles, as senior VP/CFO.

WILLIAM THOMAS, senior VP/CFO, Liberty Media, Tulsa, Okla., joins Gemstar-TV Guide International, Tulsa, as senior VP, systems and technology, TV Guide Interactive.

TOM BARRECA, senior VP, AMC Digital Ventures, AMC Networks, New York, joins World Wrestling Entertainment, Stamford, Conn., as senior VP, WWE Enterprises.

CHRIS FULLER, VP, East Coast sales, Fox Cable Sports, New York, joins NFL Network, New York, as senior VP, marketing and sales.

PATRICE ANDREWS, head, programming and production, MetroTV, New York, joins A&E Network, New York, as director, documentary programming.

DANA SHELBURNE, director, development, Silver Pictures, Los Angeles, joins Twentieth Century Fox Television, Los Angeles, as director, current programming.



PETER J. LYDEN III
Comcast Cable



PATRICE ANDREWS
A&E Network



DANA SHELBURNE
20th Century Fox Television



SHARI PACE
The Weather Channel

At The Weather Channel, Atlanta: **SHARI PACE**, senior manager, ad sales marketing, promoted to director; **ALLISON ARTNAK**, senior manager, creative design group, promoted to creative design director; **JIM ANDERSON**, manager, affiliate marketing, promoted to senior manager, ad sales marketing.

At National Geographic Channel International, Washington: **MARK GREEN**, VP, program sales and co-finance, promoted to senior VP,



programming; **GERMAINE DEAGAN-SWEET**, VP, co-production and sales, Tremendous Entertainment, Minneapolis, joins as director, program syndication.

JOCelyn BRANDEIS, director, corporate communications, iNextv.com, New York, joins Hallmark Channel, New York, in the same capacity.

CHRISTIAN MCLAUGHLIN, producer, *The Caroline Rhea Show*, New York, named supervising producer. *Super Secret TV Formulas*, VH1, New York.

TODD KEMMER, producer, *Maury*, Los Angeles, joins *Classmates*, Twentieth Television, Los Angeles, in the same capacity.

Journalism

At ABC News' NewsOne: **KEITH GARVIN**, reporter, WTVD(TV) Raleigh/Durham, N.C., joins as correspondent, Washington; **ERIC HORNG**, correspondent, CNN NewsSource, Los Angeles, joins as correspondent, Chicago.

At MSNBC, Secaucus, N.J.: **AMY ROBACH**, weekday early morning and noon co-anchor, WTTG(TV) Washington, joins as weekday anchor; **LAURIE JENNINGS**, reporter, WSVN(TV) Miami, as anchor/correspondent; **CONTESSA BREWER**, anchor/reporter, WTMJ-TV Milwaukee, joins as anchor/correspondent.

At WBAL-TV Baltimore: **MICHELLE BUTT**, news director, WXII-TV Winston-Salem/Greensboro, N.C., joins in the same capacity; **WANDA DRAPER**, director, public affairs, adds director, programming, to her duties; **CAPT. ROY TAYLOR**, helicopter pilot, WJZ-TV Baltimore, joins as helicopter pilot/reporter.

MIKE CERRE, correspondent, Middle East, ABC News, joins San Francisco bureau in the same capacity.

DAVID USHERY, senior correspondent, WABC-TV New York, joins WNBC(TV) New York, as weekend anchor, *Today in New York*.

At KGO-TV San Francisco: **DEBRA PRIETKIS**, topical news producer, KGW(TV) Portland, Ore., joins as topical promotion producer; **BOB**

GOLDBERGER, news director, KNTV(TV) San Jose, Calif., joins as executive producer, 11 p.m. newscast.

ELLEN CHANG, weekend anchor/general assignment reporter, KRNV(TV) Reno, Nev., joins KMOV(TV) St. Louis, as reporter, evening newscast.

DENISE NAKANO, reporter/till-in anchor, KCPQ(TV) Seattle, joins WCAU-TV Philadelphia as weekend morning co-anchor/reporter.

MITCH TRUSWELL, anchor/reporter, KPNX(TV) Phoenix, joins KVBC(TV) Las Vegas as weekday morning and noon co-anchor.

CAROLINA BUIA, correspondent, *Al Rojo Vivo*, Telemundo, New York, joins *Celebrity Justice*, New York, in the same capacity.

LEON COLLINS, reporter, WTNH-TV New Haven, Conn., joins WFSB(TV) Hartford, Conn., in the same capacity.

PAUL HORTON, meteorologist,

KXLY-TV Spokane, Wash., joins WXIX-TV Cincinnati as weekday morning meteorologist.

HILLARY ANDREWS, freelance meteorologist, WFOR-TV Miami, joins The Weather Channel, Atlanta, as meteorologist.

Associations/Law Firms

EILEEN SLOAD, convention coordinator, national conference, The Society of Cable Telecommunications Engineers,

Exton, Pa., promoted to manager.

CHRISTY CARPENTER, former VP/group director, Hill & Knowlton, New York, named VP/executive director, Museum of Television & Radio, New York and Los Angeles.








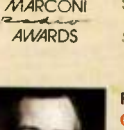

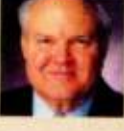


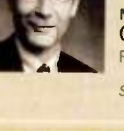






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THE NAB RADIO SHOW

OBITUARY

WILLIAM P. BEE, retired president and partner of Independent Television Sales, died of natural causes at the Hospice Residence of Martin County, Fla., on Aug. 30. He was 78.

Bee started his career in 1958 at Petry Television, where he rose to senior VP of sales over 17 years with the company. He then moved on to posts with Meeker/Seltelas, Avery Knodel and NSI and, in 1983, served as an account executive for Television Program Enterprises. A year later, he established ITS.

He is survived by his wife, Jane; four sons; and 10 grandchildren.



EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

With Studies Like These ...

Sometimes broadcasters make it tough to defend them. Last week was one of those times. We're talking specifically about the highly touted, network-commissioned study on public attitudes toward media ownership. We agree with the networks that the FCC's 45% ownership cap on audience reach should not be rolled back, last week's stay notwithstanding. We even recognize why they felt the need to counter the misperception that there is a broad-based public disaffection with broadcast networks. But they needed to try, try again with this study, which never should have seen the light of day.

Instead, the networks are using the findings in a public campaign on Capitol Hill to push for preservation of the 45% cap. They did nothing to buttress their point by spotlighting a study that reads like the Dallas Cowboy Cheerleaders analyzing a Cowboys-Redskins game.

NASA's Alan Frank characterized the poll as an effort to validate slogans; he's right. Though the research company would not release all of the questions, their "memorandum" to interested parties provides unintended ammunition to anyone opposed to the networks' position, particularly delivered as it was with pom-pom-waving backflips of enthusiasm for questions so obviously leading.

Those questions—mostly statements, actually—were on the order of "no politician should get between me and my TV," "Washington should not reverse the trend toward more choice in television programming," and "Washington should not reverse the trend toward more local news and public affairs programming." The implied "right?" on the end of each

statement is like the proverbial other shoe poised to drop.

As editorial writers, we know well the power of subtle word choice to influence outcomes, but there is nothing subtle in this telegraphed punch. The networks don't need to resort to sleight-of-phrase maneuvers to make their case, but, sadly, you couldn't tell that from this study.

Stay It Ain't So

The broadcast-ownership-rule changes 20 months in the making by the independent expert agency charged with that task have now been blocked by the courts and may be delayed another year, if they ever take effect. It is a testament to the power of a handful of conservative and liberal anti-dereg groups masquerading as an outraged vox populi. We fear that those groups have scored a trifecta, having 1) prompted Michael Powell to initiate a localism inquiry that could chill content, 2) convinced Congress it needs to step in and reregulate to placate the home folks, and 3) perhaps swayed federal judges, who in their decision to stay ownership-rule changes cited the "magnitude of this matter and the public's interest in reaching the proper resolution." (The proper resolution had already been reached June 2.) Of course, they have also handed a victory to Clear Channel, which got a reprieve from selling any stations or unwinding JSAs, prevented the FCC from closing a radio-market loophole, and potentially held up transfers for small- and medium-sized companies. What a mess.



AIRTIME

GUEST COMMENTARY

The Difficult Job of Getting a Job

Nobody dresses up to go to the post office. There's the stay-at-home mom, picking up stamps on her way to the gym. The white-haired grandmother, hair pinned perfectly in pink rollers. And me, grass-stained Nikes, cut-off jeans and a ponytail. Last errand on the way to my latest odd job: mowing lawns at my dad's apartment complex. I'll make \$8 an hour today.

They don't like me too much here. I dragged in two garbage bags full of manila envelopes, each carrying the hope of my first post-college job: my résumé, cover letter and a six-minute videotape of my best work. I'm trying to earn a job in television news. Today's bag is full of envelopes destined for Bismarck, N.D.; Juneau, Alaska; Marquette, Mich. This batch is no different from last week's, headed to Kearney, Neb., and Victoria, Texas. I've shipped more than 100 packages since graduating from Ohio's Miami University in May.

I knew it would be difficult, but I've wanted to be a reporter since I learned to tie my shoes. In college, I started taking any and all writing jobs. By the time I graduated, I'd worked in commercial and public radio, newspapers, and local and network TV. I even landed a stint at CNN, interviewing grieving relatives for post-9/11 coverage. If "professional intern" were a real career, I'd take it.

WSBT-TV South Bend, Ind., offered me my first television job. I helped start its Saturday-morning news show, a job that required a 4 a.m. wake-up call—not exactly ideal for a person working for free. But the show gave me responsibility. Once, I asked the news director for advice, and we popped in my tape.



I've wanted to be a reporter since I learned to tie my shoes.

TIFFANY MILLER
Job-hunter

"Ya sure ya want to be a reporter? We need producers."
"I'm sure," I answered, maybe a little too quickly. But did I mention I've wanted to be a reporter since kindergarten?
Next comment: "Your voice ..."
"Too high?" I interrupted.
"Well, yes," she said, echoing other news directors. I know I sometimes sound like an eighth-grader. One radio boss moved me to a less-desirable time slot, persuading me to invest in the \$100-an-hour voice lessons. I still do those drills, lying on the floor, feet propped in a chair, hands on my stomach. "Ohw, Ohw, Ohw, Ohw."
My critic then offered helpful advice on my appearance.

"Your hair's a little messy sometimes. Hair spray," she advised. "And your nose is a little wide. But makeup will help that."
I almost laughed. But my issue of *Cosmo* arrives the same day as *Time* and *Newsweek*.
She ended our meeting with words I desperately needed. "Don't worry. All those problems can be fixed. I'd be worried if you couldn't write or didn't know how to pick a good news story."

Thousands of beautiful women want the same job I do. Thousands, like me, are still wading in that pool, waiting for our turn to dive in. And we're all at the post office, hoping the next envelope will earn our first job.

Miller (miller_tiffany@yahoo.com) lives in St. Joseph, Mich.



TWO CENTS

"The camera should be used to make more accessible those elements of government that are truly meant to be public, like trials, not to invade those elements that are properly private, like jury deliberations. The beauty of the camera is that it can expand the courtroom and enable the public to freely observe the functioning of the judicial branch of government, as was intended by the founders."

Court TV CEO **HENRY SCHLEIFF** on cameras in the courtroom for an op-ed piece in *The New York Times*.



"Kutcher doesn't need to make good movies in order to stay on the cover of *People*. He just needs celebrity ex-girlfriends insulting his genitalia on national television."

HEATHER HAVRILESKY, Salon.com, on a comment made by Ashton Kutcher's ex-girlfriend Brittany Murphy on *The Late Show With David Letterman*.

"Then there's the absence of physical labor. Yes, there are 'working class' folks on television and in movies. But their screen time is devoted to as little actual plumbing or package delivery as Kramer spent ditch digging—or any kind of hard work for that matter—on *Seinfeld*. Are there no comedies or life lessons in labor-intensive situations?"

DAVID PERLMUTTER in *The Christian Science Monitor* on the lack of actual work on TV shows.



"The problem is Paramount owns the rights to everything *Star Trek*, so even if it was a good idea, I still wouldn't own it. Why bother giving them a good idea when they're going to own it?"

WILLIAM SHATNER to the *Calgary Sun* about his idea to revitalize the flagging *Star Trek* franchise.



"What better way to reach our target, men 18 to 49, than while they are a captive audience?"

TBS Superstation's **JEFF GREGOR** to *The Atlanta Journal-Constitution's* Caroline Wilbert on TBS's plan to put talking ads above men's room urinals.

"*Lap of Luxury* is a campy amalgam of *Big Brother*, *Survivor* and *Joe Millionaire* ... There is banter about journeys, adventures and hooking up, creature comforts and self-help scrums. And the contests are absurd enough to be believable to those of us used to seeing people debase themselves on *Fear Factor*. Which is really saying something, since the second contest is called 'Hands on a High-Priced Hooker.'"

MELANIE MCFARLAND, *Seattle Post-Intelligencer*, on Spike TV's *Joe Schmo* and its reality show send-up *Lap of Luxury*.

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



The VUE From Here

The NBC/Vivendi meld preserves a classy company

Three years ago, I observed in this space that five companies controlled nearly 90% of the prime time TV audience and sagely predicted the five would become four "when General Electric tires of the Peacock and sells it to Time Warner."

As Ted Turner will tell you, that was Time Warner's play. NBC would have given it the TV-station group it needed, the No. 1 network and a first-class news operation to complement CNN.

Of course, we all know what happened. Time Warner went ahead with its merger with AOL and became so financially hobbled after the dotcom bust that it can't afford a tail feather, much less the whole bird.

And over the course of the past three years, NBC has demonstrated that it is predator, not prey. It bought Telemundo, Bravo and a big chunk of Paxson. Now, thanks to Jean-Marie Messier and the mess he made of Vivendi Universal Entertainment (VUE), NBC is on the verge of adding two major cable nets and a major studio.

This should be good news to the self-appointed guardians of the public interest who think big media has gotten too big, although they won't see it that way.

NBC's takeover of VUE guarantees that, for the foreseeable future, there will be at least five voices in prime time each evening. That might not sound like a lot, but it is two more than when I graduated from college in 1976. Then, it was just ABC, CBS and NBC.

I caught consumer advocate Gene Kimmelman doing the same-old-same-old on CNBC last week after the NBC-VUE deal was announced. He whined that, because GE owned NBC, the network would be reticent about reporting on GE misdeeds like dumping toxins in the Hudson River.

Even if true—CNBC anchor Bill Griffeth protested that it wasn't—there are still plenty of others to keep an eye on GE, including Disney, News Corp., Viacom and AOL Time Warner. Each has plenty of news outlets eager to latch on to a story of corporate malfeasance. This is not to mention purveyors of news like the Washington Post Co., The New York Times Co. and Tribune Co.

I wonder if it occurred to Gene that

it was GE/NBC that was giving him a national platform to bash the GE deal. That fact alone pretty much undercuts his argument.

I'll stick with another prediction that I made in 2000, if only to give Gene and his crowd something to gripe about. The remaining "independent" TV networks will eventually get soaked up by the Big Five. They include the Discovery networks, Scripps' cable holdings including

time for years, it has done it with some great shows. For me, *Cheers* and *Hill Street Blues* defined TV in the '80s as *Seinfeld* did in the '90s. Who knew that creative excellence and GE penny-pinching could thrive together?

NBC also runs the kind of TV stations the FCC and the public-interest types say they want: plenty of involvement in the community, solid newscasts. And they don't give the financial folks in Stamford much reason to complain.



A company that brought us all *Cheers* is worth keeping around.

NBC's takeover of VUE guarantees that, for the foreseeable future, there will be at least five voices in prime time each evening.

Food Network and HGTV, and Cablevision's WE and AMC.

A wild card is Comcast, which could emerge as a sixth major programmer by rolling up some of the indies and launching a few new ones. As the largest cable operator in the land (it serves 21 million homes), Comcast can create networks overnight. In fact, it is bankrolling TV One, a new African-American network that will challenge Viacom's BET.

It is a good thing that GE-owned NBC will be sticking around. It's a pretty classy organization as TV companies go. It has not only dominated prime

time about the great schism between networks and their affiliates, we couldn't find any to complain about NBC Universal, although it means a further shift of the company from broadcasting to cable. NBC has been working hard to include its affiliates in its plan.

All of this is a credit to Bob Wright.

Or, as Jim Keelor, president of Liberty Corp., a TV-station group with nine NBC affiliates, so colorfully put it: "It's a wonderful deal for NBC and a legacy for Bob Wright, not that he needed one. They've become a media monster with this deal. For those people who said GE wanted to get out of the media business, they're in it with both feet and a big butt." Make that both claws and that famous multicolored tail. ■

Jessell may be reached at
hjessell@reedbusiness.com

BROADCASTING & CABLE

www.broadcastingcable.com

Harry A. Jessell/Editor in Chief/646-746-6964
P.J. Bednarski/Editor/646-746-6965

TELEVISION GROUP

Charlie Koonos/ Executive Vice President/323-965-4441
Marianne Paskowski/Group Editorial Director/646-746-6581
Carol Jordan/Group Deputy Editorial Director/646-746-6582
William Knight/Group Design Director/646-746-6512
Rawle Moore/Director of Finance/646-746-6445

EDITORIAL/NEW YORK

Harry A. Jessell/Editor in Chief/646-746-6964
P.J. Bednarski/Editor/646-746-6965
Steve McClellan/Deputy Editor/646-746-7023
John M. Higgins/Deputy Editor/646-746-7024
Susan Qualtrough/Managing Editor/646-746-6432
Ken Kerschbaumer/Assistant Managing Editor/646-746-7011
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DESIGN/NEW YORK

Todd J. Gast/Art Director/646-746-7017

EDITORIAL/WASHINGTON

John S. Eggerton/Deputy Editor/202-463-3712
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EDITORIAL/LOS ANGELES

Paige Albiniak/Bureau Chief/323-549-4111

INTERNET/NEW YORK

Dave Levin/Director of Web Operations/646-746-6736

ADVERTISING/NEW YORK

Paul Audino/Publishing Director/646-746-7111
Rob Payne/National Sales Manager/Special Projects/646-746-7022
Cheryl Mahon/Regional Sales Manager/646-746-6528
Georgina Sculco/Art Director/Creative Services/646-746-7154

ADVERTISING/LOS ANGELES

Marcia Orcutt/Advertising Director/323-549-4114
Eric Low/Sales Coordinator/323-549-4113
Chuck Bolkom/Director of Technology Advertising/775-849-8404;
Fax 775-849-8403; email: chuckbolk@aol.com

ADVERTISING/ASIA

Yukari Media Inc./Masayuki Harihara/81-6-6942-2358;
Fax 81-6-6942-2308; e-mail: mymi8860@rapid.ocn.ne.jp

CLASSIFIED ADVERTISING/NEW YORK

Yuki Atsumi/Account Executive
yatsumi@reedbusiness.com
Direct: 646-746-6949
Toll Free: 866-258-1075
360 Park Ave. South, New York, NY 10010; Fax: 646-746-6954

EVENTS

Sandy Friedman/Director, Special Projects/646-746-6740
Carolyn Gibson/Convention Services Manager/303-470-4832
Steve Labunski/Special Events Sales/212-889-6716

PRODUCTION/NEW YORK

David Rice/Production Manager/646-746-6524

CIRCULATION/NEW YORK

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OFFICES

New York: 360 Park Avenue South, New York, NY 10010
646-746-6400;
Edit Fax: 646-746-7028 or 646-746-6610; Ad Fax: 646-746-6948
Washington: 1627 K Street NW, 20006
202-463-3711; Edit Fax: 202-463-3742
Los Angeles: 5700 Wilshire Blvd., Suite 120, 90036
323-549-4100; Edit Fax: 323-965-5327; Ad Fax: 323-965-2432

REED BUSINESS INFORMATION

Jim Casella/Chief Executive Officer
Tad Smith/President, Media Division
Dan Hart/Vice President, Finance
Sol Tashoff/Founder and Editor (1904-1982)

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NBC UNIVERSAL

INSIDE THE DEAL

Who Says Synergy Is a Bad Word?

BY JOHN M. HIGGINS

Last spring, USA Network started pleading with NBC to let them strip *Law & Order: SVU* earlier than scheduled. USA had been "repurposing" the show once a week since NBC premiered it three years ago, but daily rights didn't kick in until Sept. 20. NBC listened, but had no particular reason to be generous.

Then last Thursday—as NBC moved closer to an agreement to buy USA Network parent Vivendi Universal Entertainment (VUE)—NBC gave the green light. This week, USA Network starts sprinkling *SVU* all over its schedule two weeks early.

NBC sees the ability to make such maneuvers—small and much, much larger—as central to its proposed merger with VUE. For NBC Chairman Bob Wright and his team, there are endless opportunities for cooperation—dare we say synergy—between NBC's current entertainment assets—the No. 1 broadcast network and TV-station group and Bravo—and VUE's, which assets include USA Network, Sci Fi Channel, Trio and Universal Studios, the producer of NBC's ratings staple, the *Law & Order* triptych.

The success of Bravo's *Queer Eye for a Straight Guy*—heavily cross-promoted by and even aired on NBC—is just a taste.

Even VUE executives and managers whose jobs are in jeopardy salivate at the prospect of NBC's applying some of that muscle behind their programming. "Imagine if NBC aired a couple of episodes of *Monk* and really pushed it," said one Vivendi television executive. "It could get a 4 instead of a 2.5."

But success is far from certain. Despite the strength of its broadcast network and TV stations, NBC has had plenty of misfires at its other TV businesses and, in fact, controls some of the lowest-rated operations in television.

News network MSNBC has been an embarrassing ratings failure. Though still profitable, CNBC saw its ratings fizzle along

with the stock market. Since NBC took control of Telemundo, Spanish-language rival Univision launched a startup network that actually beats Telemundo in the ratings. After initially feeding 30%-owned Pax TV with programming, NBC has backed off, and the network's ratings have plunged below those of many cable networks.

"VUE is in need of management. They'll get it, they'll get more than they want," said In-

terActive Corp. Chairman Barry Diller, who has a stake in VUE.

But we feel very good about it." VUE executives are bracing for huge changes. First, NBC sees \$300 million-\$375 million in "cost opportunities," which staffers pretty much interpret as "layoffs." The survivors of that process will then have to adapt to GE's bureaucratic management and financial methods.

"I feel like I've just been thrown into the California gubernatorial race," said one executive.

The big reorganization will be at

That could be a big change for current USA Network President Doug Herzog and Sci Fi Channel President Bonnie Hammer, who currently control programming and marketing and have a lot of authority over their units. Neither would comment on the proposed transaction, but their associates said that, even if their current jobs suddenly become narrower, both see other opportunities to take higher roles in the NBC programming organization. "There's going

moting a show that was already on Bravo's slate—*Queer Eye for a Straight Guy*—they've more than tripled the network's Nielsen household ratings. They made heavy, heavy use of NBC's air, sending the gay makeover artists to overhaul Jay Leno, for example. "They are filled a little with 'we're cable geniuses because of *Queer Eye*,'" said one Vivendi executive.

But it's not a stunt NBC can repeat with every cable show on what would be four entertain-



VUE executives dream of NBC's promoting their shows, such as USA Network's quirky detective drama *Monk*.

Come Together

Buying VUE's studio and cable assets would double NBC's revenue base

DIVISION	2003 SALES*
NBC network	\$4,425
Universal Studios	\$3,809
NBC stations	\$1,315
Theme parks	\$793
USA Network	\$696
Telemundo	\$560
CNBC	\$539
USA Films	\$472
MSNBC	\$237
Sci Fi	\$202
Bravo	\$200
NBC Internet	\$70
Other	\$382
Total	\$13,700

* Estimated (millions)

SOURCE: estimates by Sanford Bernstein's Tom Wolzien, Morgan Stanley's Richard Bilotti, BROADCASTING & CABLE

terActive Corp. Chairman Barry Diller, who has a stake in VUE. The downside of integrating a big acquisition is "you lose focus. To the extent what you already have needs work, you're less able to pay attention to it."

Even while filled with enthusiasm about the "agreement to agree" to merge VUE with NBC, the network is perfectly aware that a deal presents as many challenges as it does opportunities.

"We think that they're great assets," said Randy Falco, group president, NBC Television Network. "We know we have a great challenge in front of us tying them together. There are cultural issues we're going to have to work out.

the cable networks. Falco said details are far from set but describes NBC's approach as a collaborative "brand-management" structure common among consumer-products companies. A cable-network president would sit under four major groups: programming (currently controlled mostly by Jeff Zucker), affiliate sales, ad sales and promotion (The NBC Agency)

"One way to think about it is there will be a brand manager at each of the cable networks who is responsible for what goes on the air," Falco explained. "Then there are other people who support those brand managers, whether it be in promotion or sales or other disciplines."

to be a lot to run," said one friend of both executives.

Some industry executives see a danger. "There should be some individual esprit de corps at each network," says the chief of an unrelated network group. "People don't want to come into work for some conglomerate. They want to come to work for Sci Fi or Bravo." Too much integration, the executive says, could lead staffers to see their operation "as a wastebasket for NBC."

NBC executives like to point to their quick initial success with Bravo. After owning a piece of the channel for years, NBC took control from Cablevision Systems just last December. By skillfully pro-

ment networks.

Bravo President Jeff Gaspin said Bravo carefully slated *Queer Eye* in a narrow, slow window. "We did [*Queer Eye*] in the summer, in mid July, as opposed to September or even beginning of summer, when the network is launching its summer lineup. We were very careful to take full advantage of what NBC could offer."

Still, Vivendi and NBC are tantalized by the prospect of such support and promotion to the much wider NBC audience. "I'm looking forward to getting our talent on the *Today* show and *Leno*," said one VUE television executive, "because they've sure never been willing to book them before." ■

Master of the NBC Universal

Zucker would have to meld two corporate programming families

BY PAIGE ALBINIAK

If NBC Universal is going to work as more than a typographical marriage on new letterhead, it will have to find a way to make its disparate collection of broadcast and cable nets work together.

Actually, the "it" is NBC Entertainment President Jeff Zucker.

After three years in Hollywood, Zucker gets knocked for failing to deliver the "next big hit." But he also has a knack for getting the most out of what he has—NBC, Telemundo, Bravo—through effective cross-promotion and selective repurposing.

"There are two great chess players in television," Katz TV's Bill Carroll, "[CBS Chairman] Leslie Moonves and Jeff Zucker."

Zucker seems to be looking forward to adding his new pieces—Vivendi Universal Entertainment's USA Network, Sci Fi and Trio—to the board, although he is guarding strategy like a grand master.

"We think that there's a natural fit of these properties," he says, "and we think, once we get the power of the NBC network behind them, we can have even more success across a number of new properties."

But, he adds, "you have to be conscious of managing all your properties smartly. It's knowing that something can't just exist on NBC alone anymore or on any network alone anymore. And you have to be smart about how you manage a show."

Although Zucker wouldn't comment on how he would integrate the new networks, he would likely take some time to get to know them, as he did when he arrived at NBC Entertainment.

After that get-acquainted period, however, the melding of Bravo into the mix could well be the blueprint for integrating the VUE nets.

When *Queer Eye for the Straight Guy* got off to a fast start on Bravo, Zucker immediately recognized that exposure on NBC would do both networks some good.

"In the case of Bravo, we felt we had a real program there with *Queer Eye*," says Vince Manze, co-president and creative director of The NBC Agency, the network's in-house ad agency.

When *Queer Eye* hit Bravo on July 15, it was an immediate smash. The show, which airs at 10 p.m. on Tuesdays and then frequently throughout the week, turned Bravo into the No. 2 No. 2 cable network during the hour, up from No. 38.

Its success encouraged Zucker to air the show on NBC, in *ER*'s Thursday 10 p.m. spot throughout August, a move that likely helped boost its Bravo numbers. At the end of August, it still was breaking Bravo ratings records.



Queer Eye for the Straight Guy has turned Bravo from the No. 38 cable net to the No. 2.



The West Wing continues to be a big NBC hit and also does well in runs on Bravo.

NBC also used Bravo to repurpose *Cher's Farewell Concert* and *The Golden Globes* and to give some extra promotion to series in need of a boost, such as *Boomtown* and *Kingpin*, although *Kingpin* ultimately was not renewed and *Boomtown* is still struggling.

There has been less cross-promotion for Telemundo, although this month NBC for the first time aired promos for two of Telemundo's new Spanish-language programs. The promos ran in *Fear Factor* and *For Love or Money 2*, the two NBC shows with the highest Hispanic viewership.

"Promoting those shows on NBC may not have driven viewers to Telemundo directly, but it did drive press coverage. We hope that will boost the shows on Telemundo," says Jon Miller, co-president and COO of The NBC Agency.

If the NBC Universal deal is con-



'We think, once we get the power of the NBC network behind them, we can have even more success across a number of new properties.'

JEFF ZUCKER,
NBC Entertainment

summed, NBC watchers expect Zucker to move back to New York, where his family lives. Prior to taking over Hollywood operations for NBC, he had been executive producer for *Today*, which he helped turn into a huge profit center. Zucker started his career at NBC as an intern fresh out of Harvard and was running the *Today* show at age 26.

Taking on additional corporate responsibilities, he would likely hand off many of his West Coast programming responsibilities to Kevin Reilly, who starts his new job as president of programming Sept. 15.

Reilly takes over at the end of a summer in which NBC's schedule won 14 consecutive weeks in adults 18-49, the sixth-longest winning streak since 1987. "I think what the summer has done," Zucker says, "is keep the lights on and give us a promotional platform for the fall." ■

Committed But Not Engaged

Vivendi, NBC have a month to work out their deal

BY JOHN M. HIGGINS

There is no Vivendi/NBC deal. This may be surprising given all the excitement over Vivendi Universal and General Electric, the announcements, the big press conference in Paris, and especially NBC Chairman Bob Wright's triumphant visit to Universal Studios last Wednesday.

What GE has done is persuade Vivendi to chase away the last of the six suitors for its U.S. media division, an investor group led by Edgar Bronfman Jr. and backed by Cablevision Systems Corp.

Typically, a seller would do that only after signing a definitive sale agreement. But, in this case, GE eliminated Vivendi's other options without actually committing to buy VUE, persuading Vivendi

CEO Jean-René Fourtoux to negotiate exclusively with GE and no one else for four weeks.

What GE has done is persuade Vivendi to chase away the last of the six suitors for its U.S. media division.

The broad structure has been worked out. NBC and VUE would each contribute its U.S. media assets into a new company valued around \$42 billion. NBC's assets would be valued at \$28

billion, VUE's at \$14 billion. Even though Vivendi is contributing 33% of the assets, its actual equity stake shrinks to around 20%. First, Vivendi would lay off \$1.6 billion in debt on NBC Universal. Then GE has committed to issue Vivendi \$3.8 billion worth of its common shares, perhaps at closing, perhaps later.

Both Barry Diller's InterActive Corp. and Diller personally would hold around 1.5% of VUE's equity.

(Interestingly, VUE and NBC's revenues are roughly equal, around \$7 billion. But VUE generates far less cash flow: \$1.1 billion vs. NBC's \$2 billion, which pretty much sums up why VUE's stake is smaller and, of course, why Vivendi's a seller.)

GE isn't putting up any cash, but Vivendi can get immediately some immediate money out of the deal through GE's commitment to pay stock.

On Wall Street, Vivendi could easily turn that into cash (deferring taxes, no less). An obligation by a major company (GE) to deliver a certain value of widely traded securities (GE common stock) at a certain time is the foundation of a big chunk of the derivatives market. An investment banker can readily line up institutional buyers who would buy derivatives built around obligations from GE. The goal is to let Vivendi immediately extract the \$3.8 billion.

Vivendi would then be able to sell more of its NBC Universal stake to GE beginning in 2006.

Until a year ago, Vivendi and Diller's InterActive Corp. were partners in the Internet and media venture. They split up when Vivendi bought USA Network and Sci Fi Channel from InterActive.

That whole transaction was tax-free, but shuffling assets could pull triggers that would leave Diller on the hook for more than \$2 billion in taxes. He indicated last week that he's sure an amicable arrangement is possible. ■

Full House

If NBC's takeover of Vivendi Universal's U.S. media assets goes through, it will boast six cable networks, five of which reach into more than 70 million homes. Here's a look at them:

NBC

CNBC

When the stock market tanked a few years ago, so did CNBC's prime time ratings, and little has changed. But the net still does well in ad sales, rewarded for its high-end audience. In 2002, CNBC's net revenue totaled \$781 million, according to Kagan, the 10th-best among ad-supported cable networks.

MSNBC

Third-place cable news channel MSNBC is still faltering. Its prime time ratings—a 0.3 in recent months—reside in the cable Nielsen basement. Its ad time is sold in conjunction with NBC News, which helps keep financials in shape. MSNBC tallied \$290.7 million in total revenue last year, according to Kagan estimates.

Bravo

Since NBC plunked down \$1.25 billion last December to buy the channel from Rainbow Media, things have been improving. By far, the biggest success is original makeover show *Queer Eye for the Straight Guy*, whose popularity has helped give the net's average prime time rating a triple-digit boost, from a slim 0.3 to 0.7. NBC should also help boost Bravo's revenues, which totaled \$142.9 million in 2002, according to Kagan World Media estimates.

VUE

Sci Fi Channel

After last December's \$40 million Steven Spielberg series *Taken* hit big, Sci Fi moved into cable's upper deck, now averaging about 1 million prime time viewers. Under CEO Bonnie Hammer, the net is trying to broaden appeal without scaring off its alien-loving core. It raked in \$377 million in revenue in 2002, Kagan estimates.

Trio

Universal has been trying to build up Trio as a high-end pop culture and arts network. Although *Brilliant But Cancelled* got some good buzz, only 15 million subscribers can see it.

USA Network

While Turner's general-entertainment TNT and TBS Superstation strive for branding and niche, USA pushes its big, broad appeal, which includes original series (*Monk* and *Peacemakers*), acquired series and theatrical movies, and a sprinkling of sports. USA is routinely a top-10 rated cable net. Its 2002 revenues totaled \$1 billion, according to Kagan, trailing ESPN, TNT and Nickelodeon.

Deal Positions Gaspin for Move Up

By Allison Romano

After 17 years in the TV business, Jeff Gaspin figures he can sniff out a hit. As NBC's head of alternative programming, he launched *Fear Factor* and *Dog Eat Dog*. In his days as top programmer at VH1, he greenlighted *Behind the Music*. So, when he added Bravo to his watch, becoming president of the network last December, and found a quirky gay-themed makeover show *Queer Eye for the Straight Guy* in the pipeline, he ventured that this was Bravo's shot to be the talk of cable.

"We loaded the gun and put all the money in the one bullet," he says.

It hit the target. Three million viewers tuned into a recent *Queer Eye* episode on Bravo, an unthinkable crowd for the artsy niche net. The show's Fab Five have even made over *Tonight Show* host Jay Leno and graced the cover of *Entertainment Weekly*.

WHO WILL PROGRAM?

Now Gaspin, 42, may get a chance to play in a bigger sandbox. If NBC is successful in acquiring Vivendi Universal's U.S. entertainment assets, it will welcome cable nets USA Network, Sci Fi Channel and Trio into its fold. Gaspin, a close ally of NBC Entertainment President Jeff Zucker and old friend of incoming NBC President of Programming Kevin Reilly, may get a crack at programming the newcomers.

If the merger is consummated, it is unlikely that Michael Jackson—who now oversees the cable networks and TV production units for Vivendi Universal Entertainment—will stick around. However, if Gaspin wants to program USA and Sci Fi, he may run afoul of the current heads of those networks: Doug Herzog and Bonnie Hammer, respectively. A veteran of MTV, Comedy Central and Fox, Herzog is a proven programmer, and he has a broader network-management background than Gaspin.

For now, though, Gaspin's eyes are fixed squarely on Bravo. An MBA graduate from New York University, he spent the first half of his career in finance at NBC before moving into programming at NBC, then at VH1 and then back at NBC.

At Bravo, he gets to flex his business and creative muscles. "Running a chan-



Bravo's *Queer Eye for the Straight Guy* has helped attract viewers to *Boy Meets Boy* (above).



Hipper upcoming shows on Bravo's schedule include specials like *The Reality of Reality*.

nel is something I've always wanted to do," he says. "It feels like something I've trained my whole life for."

Queer Eye co-creator David Collins says Gaspin can masterfully help cultivate and sustain a show. "He wants *Queer Eye* to be a planet and not a meteor: Planets spin around, but meteors burn out."

COMMERCIAL INSTINCTS

Gaspin is best-known as a programmer. MTV Networks Chairman Tom Freston, his boss in the VH1 days, notes that Gaspin has strong commercial instincts. While some MTVN programmers went for "the effete, cool, detached, hip thing," Freston said, "he's all about down-the-middle, let's get a rating, let's have a big show."

With *Queer Eye*, Gaspin did just that. But he emphasizes that Bravo is improving across the schedule.

Queer Eye viewers are coming back for shows like *Boy Meets Boy*, a dating show for gays, and *The West Wing*, an off-net that debuted in August. The big-name drama (which comes with a hefty \$1.2 million-per-episode price tag) was not a guaranteed bet. But so far, Gaspin notes, it is exceeding expectations. The 11 p.m. play pulls around a 0.7 rating, well above anything Bravo has ever aired in that slot.

In August, Bravo boasted a 0.7 prime time average, certainly not a top-10 mark yet but well out of the Nielsen basement.

SELECTIVE SHARING

Now Gaspin is hunting for new shows to feed Bravo. "*Queer Eye* has showed us that edgier content with interesting themes that is well-produced will always find an audience."

Some shows may come from NBC. Bravo has done some selected repurposing, offering drug-family drama *Kingpin* and reality shows *Fame* and *The Restaurant*. And, as *Queer Eye* has proved, Bravo shows can be good enough to air on NBC.

Indeed, there could be more sharing if NBC's stable widens to add USA Network, Sci Fi and Trio. For his part, Gaspin welcomes the collective strength. "I am a big proponent of having more cable assets to make us a bigger and stronger player."

As for his future, he will venture only, "I always love the opportunity to do more." ■



Bravo President Jeff Gaspin

B. Dec. 29, 1960, Bronx, N.Y.

EDUCATION

- BS, psychology/business administration, State University of New York Binghamton, 1982
- MBA, strategic planning, New York University, 1984

EMPLOYMENT HIGHLIGHTS

- NBC, administrator, pricing and planning, 1984-85
- NBC News, director of programming development, 1990-92
- NBC News, VP, programming and development, 1992-1993

- VH1, EVP, programming and production, 1996-2001
- NBC, EVP, alternative series, longform and program strategy, since 2001
- Bravo, president, since December

A Renewal for Universal TV?

GE's financial discipline may be no shock for studio

BY PAIGE ALBINIAK AND
JOHN M. HIGGINS

The cost-cutters' knives are sure to swing at Universal Television, but a takeover by NBC could actually lead to the rejuvenation of Universal as a producer of prime time network television.

Whereas Hollywood is celebrated for its profligate spending, Universal Network Television has long been scaling back, producing fewer and fewer prime time programs. Universal had no broadcast outlet of its own, and ABC, CBS, Fox, The WB and UPN all favor studios inside their corporate families.

So Universal has been relatively cautious about financing deficits on network series and limiting the number of pilots bet on each winter, avoiding overall output deals with smaller producers (except *Law & Order* creator Dick Wolf, fortunately). Universal executives are willing to risk the most on series that can later fit on its sibling cable channel, USA Network.

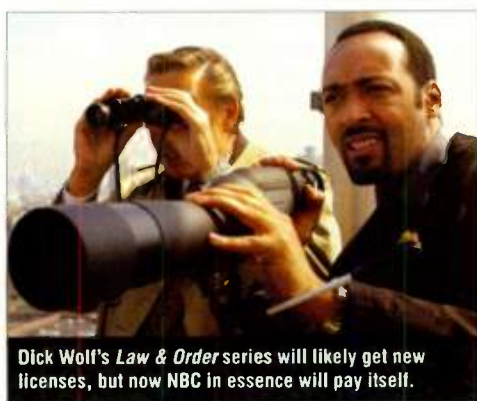
All of that means that NBC parent General Electric's penchant for financial discipline could be less traumatic than at more aggressive studios. NBC already is Universal's biggest network customer, producing the network's most profitable franchise: Dick Wolf's *Law & Order*, *Law & Order: Special Victims Unit* and *Law & Order: Criminal Intent*. Universal also produces *American Dreams* for NBC's regular prime time slate and another Dick Wolf show, *Crime & Punishment*, for the summer.

NBC's own NBC Studios is less

a producer and more a financing arm to take positions in shows bought from outsiders, so Universal Network Television could become the full-blown Hollywood studio the network has never had.

Both companies are also active in syndication, although NBC Enterprises is new in the business. The big question is who will run the combined syndication division, with most bets on NBC Enterprises' Ed Wilson, since he is already established with the acquiring company.

But Steve Rosenberg, presi-



Dick Wolf's *Law & Order* series will likely get new licenses, but now NBC in essence will pay itself.

dent of Universal Domestic Television, is a well-liked and well-respected player in syndication, and sources figure NBC will want to keep him in some capacity.

Industry insiders speculate that Universal Network Television and NBC Studios eventually will be merged into a single entity, although there are precedents for keeping both.

At Viacom, for example, CBS Productions has remained separate from Paramount Television. And ABC, it's generally believed, has leaned too heavily on its Disney studio units for show and

earned Nielsen heartache from doing so.

There's also speculation around how NBC and Universal Network Television will combine on the three *Law & Order* programs. The network and the studio were set this spring to enter negotiations on the shows' license fees, with Universal asking NBC for more than \$550 million a year for all three, according to *The New York Times*, although that figure is unconfirmed by parties to the talks.

The talks were tabled when NBC became a bidder for Universal. Wolf is still expected to win high license fees for the shows, but now all the fees will be paid from one division of NBC to another.

The combined *Law & Order* franchise is expected to net NBC gross profits of nearly \$330 million in 2003, according to a Morgan Stanley report, and in 2001-02 was

responsible for 27% of the network's total gross profits from all its regular series. And *American Dreams*, entering its sophomore season, has been a minor hit for NBC on Sunday nights.

NBC produces such first-run syndication titles as *The John Walsh Show*, *Access Hollywood*, *Rebecca's Garden*, *The Chris Matthews Show*. It has newcomer *Starting Over*, as well as *The Jane Pauley Show* for 2004. Universal has its own stable of syndies, including *Maurry*, *The Jerry Springer Show*, *Crossing Over With John Edward*, *Blind Date* and *Fifth Wheel*. ■

Plan Plays Well With Affiliates

BY DAN TRIGOBBOFF

NBC affiliates have complained of NBC's using their air to cross-promote its cable interests, and they remain concerned about the broadcast net's programming priority within a massive new conglomerate full of distribution channels. But several affiliate executives approve of NBC's plan to extend its media reach with its Vivendi deal.

Roger Ogden, who runs KUSA(TV) Denver and is a senior vice president at Gannett, the largest NBC affiliate group, said it is too soon to expect NBC to lay out the structure and specifics but it is reasonable for affiliates to wonder "whether or not we lose position in the scheme. If NBC develops other

'We want to be with a network that has the possibility of acquiring programming in a variety of ways.'

ROGER OGDEN,
KUSA(TV)
Denver/Gannett

sources of distribution, what priority does the network have for these cable networks? NBC still has a vested interest in stations, as it owns stations in several top markets. But as you begin to develop revenue streams that are subscription-driven, those economics can change pretty quickly."

For programming, though, Ogden acknowledges that "NBC needs to have this kind of arrangement. And we want to be with a network that has the possibility of acquiring programming in a variety of ways."

Hearst-Argyle chief David Barrett would not comment on the deal. His company is not only the No. 2 NBC affiliate group but also shares programming interests with NBC as a 20% partner in a production and syndication unit, NBC/Hearst-Argyle Syndication LLC, within NBC Enterprises. And both Hearst and Gannett are partners with NBC's station group in a syndicated development and distribution alliance formed in 2000.

"They did this for strategic reasons," said Jim Keelor, president of Liberty Corp., which has nine NBC affiliates, "and we don't know all their strategic reasons. But I think that NBC, despite the disagreements, has always been the best network at sitting down with and putting all their cards on the table with affiliates, and I think they will do that with this deal."

Sources also suggested that the deal could also encourage NBC in pursuing a second on-air network using Paxson stations, which have clearly been fading with their own network programming, and late-prime time newscasts supplied by the market's NBC owned or affiliated station. NBC currently owns a third of Paxson, and numerous Paxson stations are already involved in some sort of operating or sales agreement with local NBC affiliates, which are invariably the No. 1 or 2 station in their markets. NBC had no comment. ■

Smooth Sailing on the Potomac? Guess Again

BY BILL MCCONNELL

NBC Chairman Robert Wright predicted last week that winning regulators' approval for the network's deal to control Vivendi Entertainment would require little more than a few pro forma signatures on the application form.

Opponents of media consolidation will do their best to make government review of the deal much tougher than that. "I can't just let them walk straight through," said Jeffrey Chester, executive director of the Center for Digital Democracy.

He will try to convince antitrust regulators in the U.S. and at the European



'There needs to be some type of safeguard mandating access to the distribution system.'

Jeffrey Chester,
Center for Digital Democracy

Union (Vivendi is French) that the combination of NBC broadcast networks and program-production capabilities with assets, such as Sci Fi Channel and USA Network, that would be acquired from Vivendi warrant some type of requirement to carry programs developed by non-affili-

ated producers.

"There needs to be some type of safeguard mandating access to the distribution system," he said.

That will be no easy task given that the FCC did away with those regulations in the 1980s. Chester says he'll target the antitrust regulators assigned to the deal instead, either the Justice Department or the Federal Trade Commission, and argue that NBC has sufficient market power to revive the long-out-of-favor restrictions on in-house programming.

Chester said he was bolstered by a fed-

eral appeals court's decision last week staying new, looser broadcast-ownership rules approved by the FCC in June.

But Washington sources predicted that NBC and Vivendi would be able to structure the deal to limit regulatory oversight. At the FCC, for instance, NBC's continued control over its broadcast licenses would mean little regulatory review other than approval of a minor form indicating the addition of Vivendi shareholders as major investors.

Foreign investment in U.S. licensees is typically limited to a 20% direct stake and 25% indirect stake. Vivendi is, in fact, scheduled to hold only a 20% stake in the new company. ■

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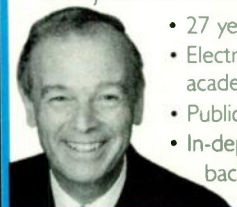
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PBS, *60 Minutes* Are Big News Emmy Winners

PBS won a leading seven news and documentary Emmy Awards last week in a New York presentation that was highlighted by a tribute to *60 Minutes* and its executive producer Don Hewitt.

The news Emmys, the domain of the National Television Academy (it's trying to stop calling itself the National Academy of Television Arts & Sciences), were spread around by the major broadcast networks: CBS won five, not counting the Lifetime Achievement Award to Hewitt and *60 Minutes* correspondents and producers; ABC and NBC won three each; as did NBC sibling MSNBC. Discovery Channel also won three.

CNN, CNBC, HBO, Sundance, TLC won one award each. Fox News Channel doesn't enter the Emmy competition, though its local station WNYW(TV) did, but didn't win. All the awards were for programs that aired in 2002.

Though there was a spate of one-year anniversary news programs about the 9/11 terror attacks, only three of the Emmys went to programs related to the tragedy.

ABC News President David Westin awarded Hewitt and *60 Minutes'* past and present correspondents and producers the organization's Lifetime Achievement Award, only the second time the award has ever been given. The first time, last year, honored Roone Arledge, the legendary president of ABC News, who passed away months later.

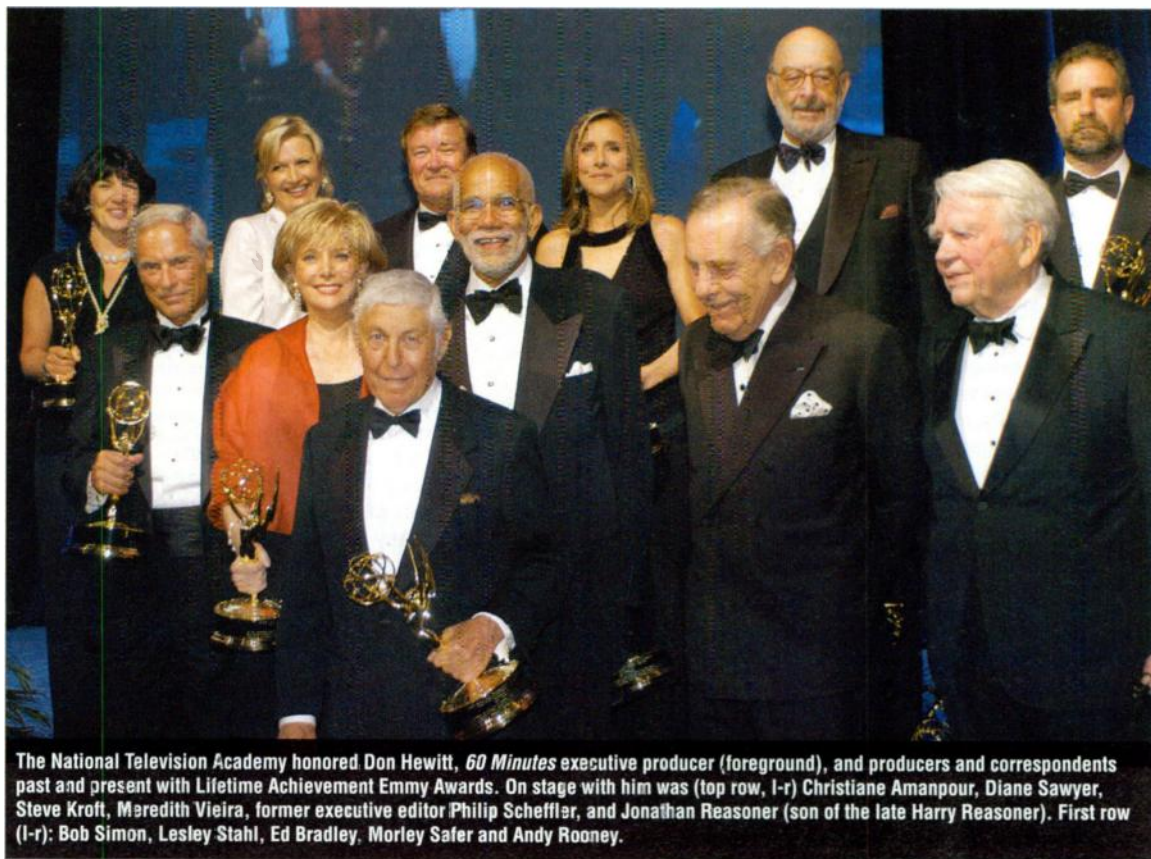
Hewitt leaves *60 Minutes* next June but, last February, signed a decade-long contract to grab another title, executive producer, CBS News. That contract would expire when he's 90.

"It's not all that tough to be tapped for a 'lifetime' award when you've been lucky enough to spend more than half your lifetime in the company of a Walter Cronkite ... an Edward R. Murrow ... an Eric Sevareid ... a Charles Collingwood," said Hewitt.

"Can anyone here think of anything better—at any age—than running a broadcast like *60 Minutes*, getting an honor like this, and being married to Marilyn Berger? I told you I was lucky!"

News hosts and presenters included PBS's Bill Moyers, ABC's George Stephanopoulos and ABC News President David Westin. CNN's Paula Zahn was a no show. Former NBC News host Jane Pauley, dressed in a polka-dotted gown, joked that her husband, *Doonesbury* cartoonist Garry Trudeau said "my outfit looked like something the 'Gladiator' might have worn under his armor."

The tribute to Hewitt and the *60 Minutes* correspondents included a



The National Television Academy honored Don Hewitt, *60 Minutes* executive producer (foreground), and producers and correspondents past and present with Lifetime Achievement Emmy Awards. On stage with him was (top row, l-r) Christiane Amanpour, Diane Sawyer, Steve Kroft, Meredith Vieira, former executive editor Philip Scheffler, and Jonathan Reasoner (son of the late Harry Reasoner). First row (l-r): Bob Simon, Lesley Stahl, Ed Bradley, Morley Safer and Andy Rooney.

film montage of Hewitt's early days, and tributes from executives who couldn't be there. Mel Karmazin, Viacom's president and chief operating officer, obviously joking, told Hewitt, "You really *are* a pain in the ass."

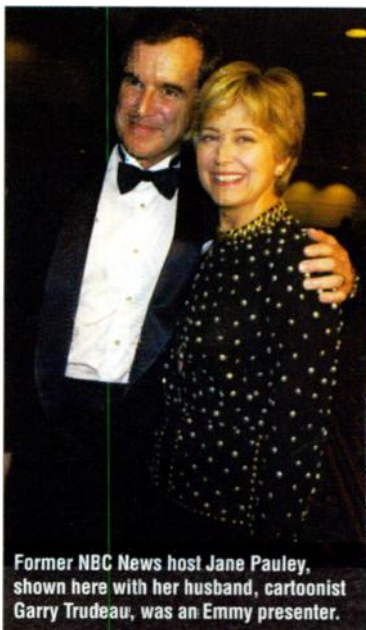
Below is a list of the winners:

- Coverage of a breaking news story in a regular newscast: *CBS Evening News* for "Snipers Caught."

- Coverage of a continuing news story in a regular newscast: CNBC's *The News* for "Jerusalem ER."

- Feature story in a regular newscast: ABC's *Good Morning America* for "Miracle Anti-Stuttering Device."

- Investigative journalism in a regular newscast: *CBS Evening News* for "Red Cross Under Fire."



Former NBC News host Jane Pauley, shown here with her husband, cartoonist Garry Trudeau, was an Emmy presenter.

- Coverage of a breaking news story in a newsmagazine: ABC's *Nightline* for "Rescue: Tragedy on Mount Hood."

- Coverage of a continuing story in a newsmagazine: CBS's *60 Minutes II* for "The Church on Trial."

- Feature story in a newsmagazine: CBS's *60 Minutes* for "A New Lease on Life."

- Investigative journalism in a newsmagazine: *Dateline NBC* for "Slaves to Fashion."

- Coverage of a current news story (long form): ABC's *Nightline* for "Heart of Darkness."

- Investigative journalism (long form): PBS's *Frontline* for "An Ordinary Crime."

- Informational programming (long form): HBO's *America Undercover Sundays* for "Telling Nicholas."

- Historical programming (long form): PBS's *Nova* for "Galileo's Battle for the Heavens" and *Nova* for "Shackleton's Voyage of Endurance."

- Interview: *Dateline NBC* and Tom Brokaw for "America Remembers: 9/11 Controllers."

- Cultural and artistic programming (long form): PBS's *Ansel Adams: A Documentary Film*.

- Science, technology and nature programming: PBS for *The Secret Life of the Brain*.

- Story in a regular newscast: CNN Presents for "Enemy Within" and NBC's *Today* for "Lanier Phillips: The Gift."

- Newsmagazine report: CBS's *60 Minutes II* for "The Lost Boys."

- Documentary: PBS's *Nova* for "Why the Towers Fell."

- Writing: Serge Schmemmann for Discovery Channel's *Mortal Enemies*.

- Directing: David Allen and Anna Fitch for TLC's *Living with Bugs*.

- Research: Levan Adami, Supriya Awasthi, Kate Blewett, Clarinda, Cuppage, John Maier, Jed Rothstein, Hasan Serefli, Deborah Shipley and Brian Woods for Discovery Channel's *Kids Behind Bars*.

- Cinematography: Curt Apduhan for Sundance Channel's *Amargosa*.

- Editing: Beth Gallagher of PBS's *The Living Edens* for "Big Sur: California's Wild Coast."

- Graphic and artistic design: The Saline Project: Adam Toht, Jacob Guttormsson and Jesse Roff for Discovery Channel's *Mortal Enemies*.

- Music and sound: Composers Chris Biondo and Lenny Williams for MSNBC's *National Geographic Explorer: Hornets From Hell* and composers Chris Mangum and David Cottrell for MSNBC's *National Geographic Explorer: Stalking Leopards*.

- Lighting direction and scenic design: Andrew Anderson and Tim Liversedge for MSNBC's *National Geographic Explorer: Owls: Silent Hunters*.

- Regional news story, spot news: WFXT-TV Dedham, Mass., *Fox 25 News at 10* for "Marine MASH Unit."

- Regional news story, investigative reporting: WTTG(TV) Washington, *Fox 5 News at 10* for "Buried Secrets." ■

35th ANNIVERSARY TELEREP

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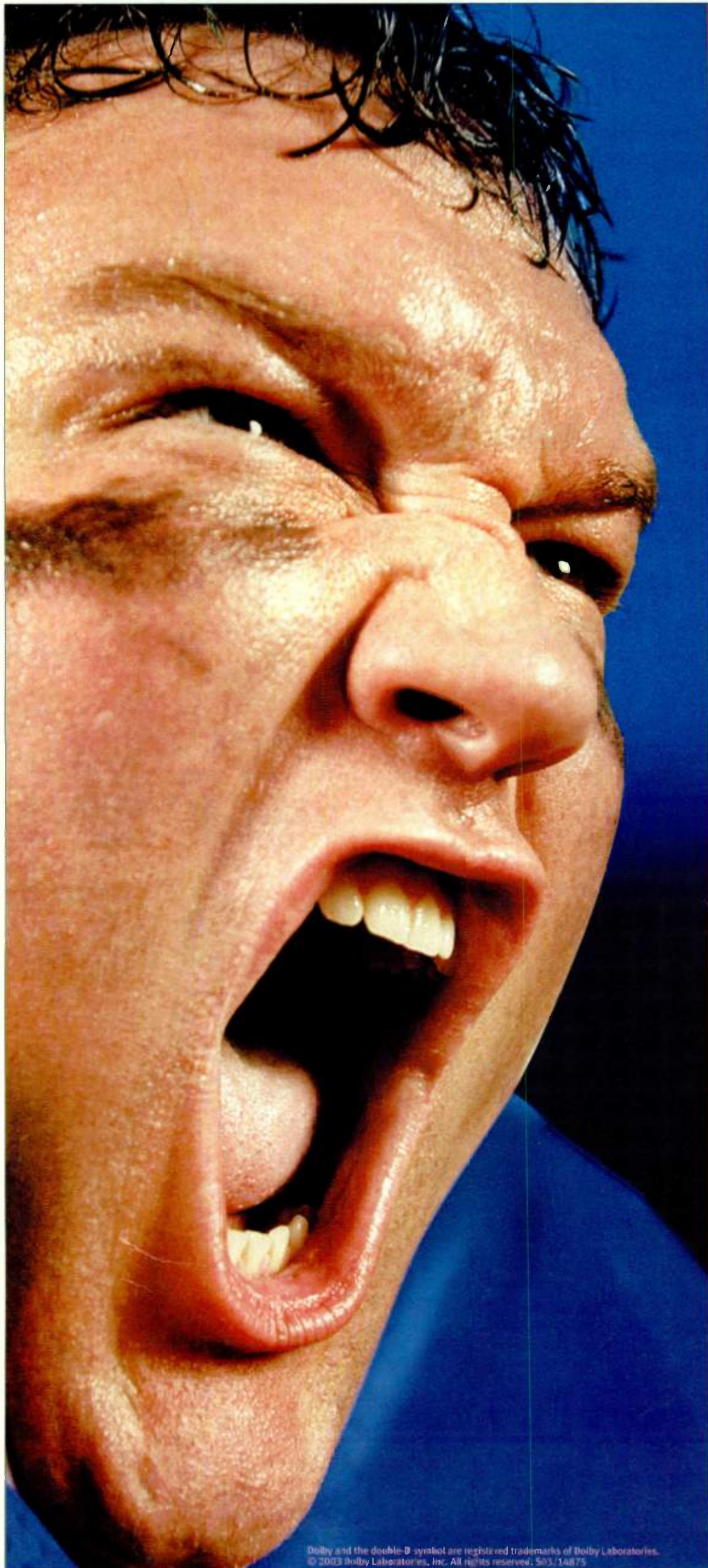
- **TELEREP 35TH ANNIVERSARY**
- **ISSUE DATE: October 20, 2003**
- **SPACE CLOSING: Friday, September 26**
- **MATERIAL DUE: Tuesday, September 30**

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