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Planet Of The Apes (2001)

Shallow Hal

Someone Like You

True Lies

Unfaithful

The X-Files: Fight The Future

X-Men

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Fighting for Friday

Night is there for the taking

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Hell Week?

It's not just cable out there

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AT LEAST ONE MAGIC KINGDOM



Raven (in pink) is a major marketing success for Disney and Disney Channel.

Kids' Channel a Star In Disney Firmament

BY ALLISON ROMANO

When Disney Channel Entertainment President Rich Ross got a call from the White House recently asking if Raven would come and sing the National Anthem, it was, in his words, "One of those moments when you know it is all working very well."

cable

And it is. While ABC rebuilds, ABC Family sputters, and ESPN draws operator complaints the Disney Channel is red-hot. It currently reigns as the top-rated channel in key tween demos, ages 6-11 and 9-14, surpassing powerhouses Nickelodeon and Cartoon Network. In prime time, Disney routinely ranks in the top 5 among all cable networks in

Continued on page 30

DUALING NETWORKS

Big Four-affiliates line up to air UPN over DTV channels

BY JOHN EGGERTON

It's a classic win-win, says UPN Affiliate Vice President Sandy Pastoor. UPN expands its coverage and small-market TV broadcasters put their digital stations to work as UPN affiliates, she says. "This is a very solid business ... for them and us."

Today, Young Broadcasting's ABC affiliate, WTVO(TV) Rockford, Ill. (DMA 135), is set to become the ninth station affiliated with one of the Big Four networks to double up and broadcast UPN over its digital channel. Raycom's CBS affiliate WAFF(TV) Baton Rouge, La., will soon become the tenth.

UPN is talking seriously with a half a dozen other stations about digital affiliations, says Pastoor. Others are calling, she says. "There are a lot of small markets where this might make some sense."

UPN reaches 89% of the 108.4 million TV homes through analog affiliates. Pastoor says UPN would

Continued on page 34



UPN'S DIGITAL DELIVERERS

Digital stations of various affiliations are using a portion of their digital signal to create a UPN affiliate as well.

STATION	AFFIL.	UPN ID	OWNER
WTVO Rockford, Ill.	ABC	Rockford UPN 16	Young
WABT South Bend, Ind.	CBS	JPN Michiana	Schurz
WBOC Salisbury, Md.	CBS	JPN 21	Draper
WJMN Duluth, Minn.	NBC	JPN 9	Granite
WOBH Columbus, Miss.	NBC	JPN Mississippi	Imes
WCEB New Bern, N.C.	NBC	JPN 48	Lamco
WFAA Amarillo, Tex.	NBC	JPN 6	Dineen
WODA Odessa-Midland, Tex.	CBS	JPN 16	ICA
WISN Madison, Wis.	CBS	JPN 14	Morgan Murphy

*Both stations, operated by Pegasus, constitute a single UPN affiliation.



The Parkers



Smackdown



Girlfriends



'Our recent growth is the result of our successful distribution strategy. But our future growth will be based on programming and ability to launch franchises across the company.'

ANNE SWEENEY, ABC Cable Networks

THE CABLE NEWS WARS

CNN's New Hair Tonic

PG. 10



Q & A

OMD's Joe Uva

'... The broadcast networks in prime time just keep ratcheting it up, ratcheting it up.'

PG. 16

PHOTO: ARNOLD ADLER

This Fall, Friday Is a Big Fight Night

BY PAIGE ALBINIAK

At the start of the new broadcast season, the once hohum Friday night is suddenly a network battleground. "All the networks are going aggressively after Friday night," said ABC Entertainment President Susan Lyne, speaking at last week's Hollywood Radio & Television Society luncheon featuring all six network entertainment presidents. "With 16 ratings points of viewers watching cable on Friday night, there is no reason they can't be watching us."

The night is NBC's to lose, after last year's winning lineup of *Providence*, *Dateline* and *Law & Order: SVU*. NBC canceled *Providence* last winter because it wasn't repeating well, making it hard to recoup the show's costs even though it still was attractive to NBC's key adult 18-49 demographic. But replacing *Providence* proved to be harder than NBC expected when *Mister Sterling* tanked.

This fall, NBC has moved *SVU* to Tuesdays at 10 p.m., after the network determined such a strong show would be better used on more financially important night, NBC Entertainment President Jeff Zucker said last week.

NBC hopes to maintain its winning ways on Fridays by starting the night with Alicia Silverstone-vehicle *Miss Match*. Several critics have called the show next season's best drama but acclaim has never meant ratings success. Case in point, NBC's critically hailed *Boomtown* suffered Sundays at 10 p.m. opposite CBS's *The Handler*, starring Joe Pantoliano. NBC moved the ratings-challenged series to Fridays at 10 p.m. but industry observers

don't expect the police drama to fare any better in its new slot.

"It's a dense show and I think dense shows are hard to do on a weekend," says one network executive. "After working hard all week, people just want to be entertained."

Miss Match is expected to face stiff competition in CBS's *Joan of Arcadia*, another drama focused on a young woman, but different in theme and feel. It also features two older stars, Joe Mantegna and Mary Steenburgen, who are expected to



NBC hopes *Miss Match* can help the network maintain its winning ways on Friday nights.

appeal to CBS's older demographic.

Making Friday night tougher is the return of ABC's TGIF comedy block, comprised of *George Lopez*, *Married to the Kellys*, *Hope & Faith* and *Life With Bonnie*. Those shows also will seek young female viewers, hard to come by because many of them do not watch TV on Friday nights.

"There's definitely a risk to our Friday night schedule, but we feel like the move is strong," said Jeff Bader, executive vice president of ABC Entertainment. "There's a lot of potential upside on Friday night."

Established comedies will begin and end the block, while the network has high hopes for *Hope & Faith* because of its popular star, Kelly Ripa.

Last year, Fox struggled on Fridays, trying three dramas meant to attract young men. This season, Fox is putting two more established shows on its Friday schedule, *Wanda at Large* at 8 and *Boston Public* at 9, hoping they will bring their viewers with them and to new comedy *Luis* at 8:30.

"We don't expect to do significantly better on Fridays than we did last

year," said Preston Beckman, Fox's executive vice president of strategic program planning. "If we can hold our own on the night with a different look, that at least that gives us some targets" in terms of future show development.

The WB has had some success rebuilding its Friday night with *Reba* and now *Grounded for Life*, acquired from Fox last year. Although with both Fox and ABC bringing comedy to the night, this season might be more difficult for The WB. Meanwhile, UPN has opted to stick with its Friday night movie. ■

BREAKING...

Telstar 4 Satellite Fails

NEW YORK—Loral Skynet Telstar 4 satellite went dark Friday morning after suffering a short circuit in what is known as a "power bus," affecting several TV operations. At deadline, Loral was trying to restore service, but had shifted customers over to Telstar 5 and 6. The dead satellite carries a number of backhauls for ABC News and two primary ABC feeds, a PBS feed and a backup CBS backhaul. When the glitched occurred at 8:46 a.m., ABC was in a local break and was able to switch its primary feed to Telstar 6 without going off the air.

All Bets Are Off for *Survivor*

LOS ANGELES—Offshore online betting company BetWWTS.com has suspended betting on the new *Survivor*, citing a number of bets all placed on the same contestant—it wasn't saying which one—all from new accounts in Vancouver, British Columbia. Usually, betting is light for the first episode of reality shows, said the company, but BetWWTS.com says it received a "deluge" of bets.

Lombardo New NAB Board Chair

WASHINGTON—Phil Lombardo, chief executive officer of Bronxville, NY-based Citadel Communications, was unanimously elected Joint Board Chairman of the National Association of Broadcasters' Board of Directors during its conference call Thursday afternoon.

Lombardo will fill the Joint Board Chairmanship term left vacant following the recent resignation of K. James Yager, CEO of Barrington Broadcasting. Yager resigned the post due to a family health issue.

NBC Minute Movies Bow Thursday

LOS ANGELES—NBC will unveil its new one-minute movies during its biggest launch night of the year, Thursday, during a super-sized season premiere of *Will & Grace*. The first movie to debut will be *The Pussycat Dolls* featuring Carmen Electra.

BROADCASTING & CABLE

September 22, 2003

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Viewers make *Carnivale* a surprise HBO hit

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Ownership Reg Faces Murky Outcome

Keeping case out of D.C. court does not ensure a favorable dereg decision

BY BILL MCCONNELL

Owners of broadcast stations and newspapers who had hoped to take advantage of the FCC's new ownership rules need to cool it. There may not be a clear idea of what rules will survive court review until next year at best.

Following the Philadelphia federal appeals court's decision to retain a case attacking the new FCC broadcast-ownership limits rather than granting broadcast networks' pleas to transfer it to a sister court in Washington, analysts say it's impossible to predict which rules will be upheld, which will be sent back to the agency for revision and which will end up before the Supreme Court.

The muddled outlook and unpredictable environment for media regulation also have stalled the FCC's effort to set new cable-ownership limits.

The only certainty is that large broadcast mergers, and possibly cable mergers too, will be impossible to craft until the whole mess sorts out over the next year or two.

SHREWD MOVE

"The D.C. Circuit has been very predictable in favoring greater media-ownership deregulation," said Legg Mason analyst Blair Levin. The Philadelphia judges, on the other hand, haven't dealt with media ownership to the same extent and their leanings are far less obvious and could possibly be more hostile to relaxing ownership constraints, he said.

No doubt that's what opponents of media concentration hope. The Washington court has ruled on several media ownership cases since 2001 and was the favored venue for industry challenges to the latest rules because of its general predilection for deregulation.

Public interest groups nevertheless shrewdly increased the odds that the case would be assigned somewhere else by filing challenges in several federal courts around the country. When related cases were consolidated, judicial administrators chose the venue via lottery and this time the odds were three-to-one against landing in Washington.

Still, Media Access Project President Andrew Schwartzman said it's "highly speculative" that the bid to keep the case out of Washington will pay off. Schwartzman represents community radio activists Prometheus Radio Project in their suit against the FCC rules.

The Philadelphia court set an expedited schedule for the case that indicated its decision could come as soon as first quarter 2004 but it's too early to know how fast the next phases of the fight will play out. The court said it will hear oral arguments Nov. 5. With petitioners' briefs due Sept. 30, the FCC's opposition Oct. 15, and reply briefs Oct. 22.

A panel of the Federal Appeals Court

Congress is already speaking out. Last week the Senate approved 55-40 approved a "legislative veto" of the FCC's relaxed broadcast-ownership rules. The margin of victory was not big enough to override a threatened White House veto but was sufficiently large to gin up hopes of supporters that the House would take up the proposal.

"This vote demonstrates the power of the grassroots," said Eli Pariser, campaign director for MoveOn.org. A dozen Republicans broke party lines.

WIN BY LOSING

The networks, on the other hand, said they were encouraged that the margin of victory was less than the two-thirds necessary to override a threatened White House veto. The vote, added NBC lobbyist Bob Okun, "suggests that supporters of free over-the-air television are starting to prevail." The networks argue that they won't be able to afford expensive sports, movies or other high quality programming unless they can boost profits by buying more TV stations.

The Senate measure would return the national TV-ownership cap to 35% of television households as well as revive previous restrictions on local TV duopolies and local broadcast/newspaper crossownership while the FCC starts a complete new review of its rules.

'MOVE ON'

The vote puts Senate approval on using congressional authority to nullify a new agency rule. The rarely used tactic is being led by Sens. Byron Dorgan (D-N.D.) Trent Lott (R-Miss.) and Russ Feingold (D-Wisc.) may be largely symbolic because House leaders oppose allowing a companion measure to come to a vote on their side of Capitol Hill. Dorgan, however,

hopes the House rank and file will pressure their leaders into scheduling a vote or at least build momentum for separate, narrower legislation to reinstate the 35% cap.

House and FCC supporters of deregulation remain defiant. "It's time for Congress to move on," said House Commerce Committee Chairman Billy Tauzin, noting that the Senate fell well-shy of the 67 votes need to override a veto and earlier House attempts to reinstate several FCC broadcast rules was defeated. FCC Chairman Michael Powell said a congressional veto would bring "chaos" to media regulation. ■

'This court is no less qualified than any other Court of Appeals to determine whether the FCC has appropriately considered the public interest in its decision making.'

JULIO M. FUENTES, Appeals Court Judge

A Record Many Broadcasters Like

Washington's federal appeals court has voiced hostility to most FCC ownership limits, mixed views on other issues

RULING DATE	FCC RULING	COURT DECISION
June 2000	Ban on cable operators' providing combined channel/security boxes	Upholds
March 2001	Caps on cable co.'s pay-TV in-house channel limit	Rejects
March 2002	35% cap on national TV reach; limits on local cable/broadcast combos	Rejects
April 2002	Limits on local TV duopolies	Rejects
April 2002	Local marketing deals counted toward owner's local TV limit	Upholds
June 2002	Denial of satellite TV access to Comcast's Philadelphia sports net	Upholds
Nov. 2002	Mandated video description for blind	Rejects
May 2003	OK for ad-supported subscription services by public TV stations	Upholds

for the U.S. Third Circuit said it felt perfectly qualified to judge the case. "This court is no less qualified than any other Court of Appeals to determine whether the FCC has appropriately considered the public interest in its decision making," wrote Judge Julio M. Fuentes.

Officials from Fox, NBC and CBS, which sought the transfer, had no comment.

Still, the ultimate decisions over media concentration are likely to come out of Washington, either from appeals to the Supreme Court, remands to the FCC or new legislation now working its way through Congress.

WEEK OF DATE

B&C INDICES

THE B&C 10



BROADCAST TV GROUPS



CABLE TV MSO'S



RADIO



	CLOSE	WEEK	YTD
Dow Jones	9659.13	2.1%	15.8%
Nasdaq	1909.55	3.4%	43.0%

The B&C 10

	CLOSE	WEEK	YTD
Time Warner	\$16.45	2.1%	25.6%
Clear Channel	\$43.02	0.1%	15.4%
Comcast Corp.	\$30.02	3.1%	32.9%
Cox Comm.	\$33.29	2.1%	17.2%
Disney	\$20.45	-1.1%	25.4%
EchoStar	\$40.03	8.5%	79.8%
Fox Ent.	\$31.76	0.5%	22.5%
Hearst-Argyle	\$24.18	-0.1%	0.3%
Tribune	\$46.40	1.6%	2.1%
Viacom	\$43.65	-1.2%	-1.4%

GOOD WEEK

Seachange	\$13.49	14.5%	119.3%
Charter	\$4.76	10.2%	303.4%
Beasley Bcst.	\$14.90	9.9%	24.7%
Gemstar	\$5.43	9.3%	67.1%
EchoStar	\$40.03	8.5%	79.8%

BAD WEEK

New Frontier	\$3.90	-19.4%	290.0%
Emmis	\$20.00	-8.3%	-4.0%
Saga Comm.	\$18.53	-5.2%	-2.5%
Pegasus	\$14.47	-3.9%	9.6%
Lin TV	\$22.22	-3.8%	-11.1%

PEGASUS PUNTS

-4%

Pegasus has lost almost all of its increase from earlier this year, when investors assumed that News Corp. was going to buy the DirecTV reseller. Pegasus' stock tripled from \$12 to \$39. But later, Pegasus got sandbagged by the NRTC in an unrelated court fight. Now at \$14.47 Pegasus is up 10% for the year.

Source: CNET Investor (investor.cnet.com). This information is based on sources believed to be reliable, and while extensive efforts are made to ensure its accuracy, no guarantees can be made. CNET Investor assumes no liability for any inaccuracies. For information regarding CNET Investor's customized financial research services, please call 1-800-344-2836.

FAST TRACK

The Repurposeful New NBC

A combined **NBC** and **UNIVERSAL** would make TV shows for all six broadcast networks, as well as NBC's own cable nets, said NBC Entertainment President **JEFF ZUCKER** at the Hollywood Radio & Television Society's annual luncheon last week with the broadcast networks' six entertainment presidents. Zucker says he expects NBC to continue doing a good amount of business with **WARNER BROS. TELEVISION**, which produces many of NBC's top shows, including *Friends* and *ER*.

But he also said viewers can expect more cable-to-broadcast network repurposing under the new NBC-Universal regime. "I don't think we would produce any show going forward that we couldn't imagine airing on the cable channels as well," Zucker said, referring to likely new acquisitions **USA NETWORK**, **SCI FI** and **TRIO** as well as NBC-owned **BRAVO**.

What Network Programmers Want

A survey of the six network entertainment presidents at last week's annual Hollywood Radio & Television Society Luncheon found that **FOX** comedy, *Arrested Development*, won "Most Wanted" this season, with both CBS Television Chairman **LESLIE MOONVES** and NBC's new President of Programming **KEVIN REILLY** choosing it. Fox's **GAIL BERMAN** said she envies CBS's *Cold Case*, NBC Entertainment President **JEFF ZUCKER** wants ABC's *Hope & Faith*, saying "I'm a big fan of Kelly Ripa," while ABC Entertainment President **SUSAN LYNE** likes CBS's *Two and a Half Men*. The WB's **JORDAN LEVIN** prefers NBC's *Miss Match* starring Alicia Silverstone and UPN's **DAWN OSTROFF** likes Fox's pre-season hit *The O.C.*

reality



Warning: Coming in December

After first scheduling it for this summer and then considering it for October, Fox finally will premiere *The Simple Life*, featuring the literally and figuratively overexposed hotel heiress Paris Hilton (left), and Lionel's daughter, Nicole Richie, two real-life jet-set New York club hoppers trying to adapt to rural life, on Tuesday, Dec. 2 at 8:30 p.m. Mary-Ellis Bunim and Jonathan Murray executive produce the show for Twentieth Century Fox Television.

FCC Taking Applications Again

The **FCC**'s **MEDIA BUREAU** last Wednesday resumed accepting applications for transfers of broadcast station ownership. The agency has twice frozen and thawed application processing to adjust its review procedures to account for new, relaxed ownership limits approved June 2 and then for a return to previous limits after judges stayed the new rules.

Program Notes

TIME WARNER is back, in name at least. The board of **AOL TIME WARNER** agreed last Thursday to drop the "AOL" from company's name and continue as Time Warner. That's not going "back" to Time Warner since the corporate entity is that of **AMERICA ONLINE INC.**, which acquired Time Warner in 2001. But the company is also dropping its stock ticker symbol, AOL, and replacing it with Time Warner's old symbol, TWX. Earlier last week, the company sold its Atlanta basketball and hockey teams. ...

COURT TV is adding a new show featuring famed forensic scientist **DR. HENRY LEE**, slated to premiere in 2004. The series, *Trace Evidence: The Case Files of Dr. Henry Lee*, will explore two crimes in every episode. ...

ABC's **JOHN RITTER** tribute was the highest rated show on Tuesday night and drove the network to a nightly win in households, total viewers, adults 18-49 and 25-54. An average 14.1 million viewers tuned in to the hour-long eulogy, which aired at 8 p.m. ...

THE WB Monday night topped even last season's record-setting ratings, with WB veteran *7th Heaven* opening to its best premiere ratings ever last week. Sophomore *Everwood* followed that performance with a 5.9 rating/8 share, below last year's series debut but above the premiere of any other WB program in the time period.

Kaitz Scales Back, Tucked Into NCTA

Group promoting diversity throws a nice dinner, but seems to have lost focus

By JOHN M HIGGINS

Struggling to find more tangible success in promoting minority employment in the cable industry, The Walter Kaitz Foundation is scaling back and will move under the wing of the National Cable Television Association.

The foundation is probably better known for its annual gala fundraising dinner in New York each fall (which will continue) than for actually succeeding in luring or placing minority managers or executives. The dinner, held last week, has for two decades attracted most of the industry's heavyweights and raises around \$1 million for various minority programs.

The Kaitz dinner is the centerpiece of "Hell Week," so called because many other organizations and companies take advantage of the presence of the throng of top cable executives in New York. (Many executives have tried to tone down the name and prod people into calling it Diversity Week.)

But industry leaders have grown increasingly uneasy about the foundation's direction, first scrapping an internship program that had mixed success in actually keeping blacks, Latinos and Asians in the industry after they completed training. Now, the board is scaling back the series grants it had been making aimed not just at hiring but at other objectives like marketing to minorities.

The primary recipients will be the recently renamed National Association of Multi-Ethnicity in Communications (NAMIC), Women in Cable and Telecommunications (WICT) and the Emma Bowen Foundation.

Even at last week's annual dinner some executives expressed uneasiness about the parade of white VIPs on the dais and the seemingly smaller number of minorities in the audience. Both are signals that minorities aren't leaping up through the ranks.

The CEO of one cable network said the Kaitz dinner is his favorite networking opportunity of the year. He added: "It's great that we're raising all this money. Can someone tell me where it went?"

After speaking at last week's dinner, FCC Chairman Michael Powell said that effectiveness is more important than a big push. Cable exec-



Decker Anstrom at last week's Kaitz Foundation dinner.

utives "seem sincerely and seriously committed" to promoting minorities' role in the industry, adding that "commitment is great, but results are what you've got to be after. If you're not, you need to be looking at something different."

Decker Anstrom, this year's Kaitz honoree, said that employment diversity is in companies' self-interest. The president of Weather Channel parent Landmark Communications said that "companies that believe diversity is a competitive advantage and act on that belief, they will be stronger." Companies that don't "will be like the Boston Red Sox, who didn't give a chance to Jackie Robinson and Willie Mays ... the Red Sox, one of the last teams to integrate, are still trying to win a World Series."

And now the foundation has to do some winning of its own. Spencer Kaitz, son of late cable operator Walter Kaitz and president of the Kaitz Foundation, said the restructuring should give the efforts more focus. After the internship program was scrapped "from 2000 to the present we had difficulty setting direction." While Kaitz would like to revive some effort at recruiting "the problem now is we have lots of people stuck at middle management."

The dollars involved are not huge. In 2002, the Kaitz Foundation awarded generated \$1.9 million in revenue and awarded \$592,350 in grants to various industry organizations. But that's wasn't much more than the \$453,000 cost of salaries (which includes \$362,000 paid to ex-President Art Torres).

The NCTA plans to eat a lot of the foundation's real estate and administrative overhead, with the primary

remaining cost being a new director. "The costs will go down and it will be more focused," said NCTA President Robert Sachs. Industry executives have said that Sachs opposed getting the additional charge of the Kaitz Foundation, but Sachs said his resistance has been exaggerated.

In addition to the grant program, the NCTA will expand its program to marry minority-owned vendors to cable purchasing agents and overhaul a "Cable Industry Diversity Web." ■

SEARCHING FOR CUSTOMERS IS NO LONGER A MYSTERY



SCOOPERANG Marathon

Only Boomerang, the classic cartoon channel from Cartoon Network, is full of characters parents remember and love to share with their own kids. Programming like October's Scooperang, a marathon of all 200 classic Scooby-Doo episodes.

UNCOVERING CUSTOMERS IS NOW EASY THANKS TO THOSE MEDDLING KIDS!



Contact Turner Network Sales at 404-827-2250 to add Boomerang to your channel lineup, or go to www.turnerresources.com for more information.

NETWORKS

NBC: Nothing But Canines

NBC is going to the dogs—literally—on Thanksgiving Day. Look for word from the network this week that it has made a long term commitment to televise the Purina-sponsored National Dog Show in the time slot right after its coverage of the Macy's Thanksgiving Day Parade.

NBC carried the competition in a one-year deal last year and the ratings were boffo, with some 19 million

viewers tuning in, more than double the time period average and by far TV's highest rated dog show competition ever.

John O'Hurley of UPN's *The Mulletts* will host the show. TV packager Carson International put the deal together.

Still to come: When NBC gets ownership of USA Network, it will also get its paws on the Westminster Dog Show, one of cable's top specials every year.—S.M.



BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

PRIME TIME

Morbidity as a Sales Tool

Here's the regrettably indelicate question of the week: What's the impact of John Ritter's death on ABC's up-front sales packages?

For now, buyers and the network say, probably none. Sources say no buyers have asked to be let out of his show *8 Simple Rules*. (Technically, once buyers commit for the fourth quarter there's no backing out, like there is for a percentage of the commitments in the previous quarters.)

ABC said last week the show will go on without him—with the three episodes of the new season he taped before his death followed by a storyline that will play out how his fictional family copes with the tragedy.

Observers expect a ratings surge: "The first three episodes will have astronomical ratings just given the sadness and curiosity factors," says one buyer. ABC sales chief Mike Shaw says simply, "Advertisers have always been supportive of *8 Simple Rules*, and we fully expect they will continue to sponsor the show."—S.M.



PROGRAMMING



VEGAS NITTY GRITTY

Program distributor CableReady is teaming with KLAS-TV chief investigative reporter George Knapp on a new series, *George Knapp's Las Vegas Files*, which it will pitch to cable networks. The 13 half-hour episodes, which look at the "underworld and otherworld" of the city, will include the profile of a father-and-son hit man team and a serial rapist and murderer dubbed the country's most dangerous inmate. In addition to heading up the station's I-Team since 1995, Knapp is a columnist for the *Las Vegas Mercury*. Shows distributed by CableReady include Court TV's *Forensic Files* and Bravo's *Inside the Actor's Studio*.—J.E.

TV NEWS



THE FLYING WEATHERMEN

By now most folks with a working television have seen the footage of wind-battered MSNBC reporter Brian Williams and Weather Channel meteorologist Mike Seidel being literally swept off their feet by Hurricane Isabel last Thursday.

"You're out of control, like a tor-

pedo," Seidel said, reliving the scene for BROADCASTING & CABLE a couple hours later from his electricity-free, leaky hotel room in Virginia Beach, Va. After tumbling several feet, "I knelt down in the road and one of the guys stopped me from flying into the hotel. I don't think I

have ever been picked up by the wind before."

Both Williams and Seidel, who seemed awestruck but good-natured about the ordeal, escaped with no injuries; Williams predicted he'd find a place in history on news gag highlight reels.—P.L.A.

Forget That Big House DTV Bill

The FCC at its Oct. 16 meeting plans to approve use of the "broadcast flag" to restrict illegal transmission of TV shows over the Internet. With that task out of the way and the commission already having approved standards for cable-ready DTV sets and working fast to settle

broadcasters' digital cable carriage rights, there's little pressure on House Commerce Committee leaders to revive their (formerly) much-anticipated DTV bill.

Introduction had been delayed in part because of the departure of committee chairman Billy Tauzin's top telecom aide. Now, the only major issue left to tackle is whether the 85% DTV penetration trigger for reclaiming analog spectrum should be replaced with a "hard" deadline. That controversial idea helped doom plans to launch a DTV bill last year and lawmakers still don't agree on the change.—B.M.

REGULATION

Publishing Star Fuller Serious About Starting a Celebrity Channel

BY ALLISON ROMANO

American Media Chief Editorial Director Bonnie Fuller says her company is eager to get into the television business.

"This is going to be a major area of exploration for us in the next year and, hopefully, implementation," she said, explaining more fully why she was a logical woman to be on a New York luncheon panel sponsored by Women in Cable and Telecommunications last week.

Fuller, credited for reviving *US Weekly* before being wooed away, said American

Media is considering creating cable channels and programming based on its magazines like celebrity books *Star* and *The National Inquirer*. The company also owns health and fitness titles including *Shape* and *Men's Fitness*, which presumably could inspire a health and fitness network or shows.

In New York media circles, Fuller's defection from *US* was the stuff of gossip columns and jet-set chatter. But starting a full time show biz channel, when E! already fills a niche, and lots of shows cover the topic, is a tall order, especially in an overcrowded cable industry.

Fuller, who also formerly helmed *Cos-*

mopolitan, joined Charter Communications Executive Vice President and COO Maggie Bellville and Kathy Dore, president of Rainbow Media's entertainment services, on a panel at the WICT event.

When she was asked to identify a rough spot in her career and what it taught her, Bellville replied Wednesday: "There have been a few days in the last few months when I said, 'Whoa, where am I?'"—referring to four former Charter executives who have been indicted in an accounting scandal. But, Bellville said, "I don't ever take on the victim mantra. We learn and go ahead."

Dore is also no stranger to scandal. In

July, She added Rainbow's AMC and WE: Women's Entertainment networks to her plate after Rainbow axed 14 employees in June over alleged accounting irregularities at AMC Networks.

When asked about her career mistakes, Fuller emphasized the importance of cultivating good staffers. Earlier in her career, when she was the top editor at *Cosmopolitan*, then-startup *Maxim* poached her two top deputies.

Desperate to replace them, she said she made hiring decisions she would later regret. "I hadn't developed an ever-greater depth of talent, so I was forced to make quick or unwise choices." ■

8

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Source: Nielsen Media Research Universe Estimates, September '03. Qualifications available upon request.

STATION BREAK

BY JOHN EGGERTON

Windy ND

CHICAGO—Camille Edwards, former assistant news director at ABC-owned WPVI-TV Philadelphia, is joining NBC-owned WMAQ-TV Chicago as news director. She succeeds Vickie Burns, who exited the station for co-owned WRC-TV Washington two weeks ago to replace Bob Long, who in turn went to co-owned KNBC-TV Los Angeles as the news chief there.

Edwards will report to Frank Whittaker, VP of news at the station. Whittaker calls Edwards a "good fit," citing "a number of years of newsroom management experience" as well as her experience in the Chicago market. She was an executive producer at WLS-TV and a producer at WBBM-TV. Edwards comes on board Oct. 13.

Nexstar has Quorum

IRVING, TEXAS—Nexstar Broadcasting is buying Franklin, Tenn.-based Quorum Broadcasting in a stock-for-stock deal. According to Nexstar President and CEO Perry Sook, the deal only requires a short-form FCC application since both companies are already majority owned by Boston-based private equity firm Abry Partners. That's probably just as well, since the FCC is currently trying to get its long-form transfer process back in gear in light of the on-again, off-again media-ownership rules.

Irving, Tex.-based Nexstar, which has been bulking up in medium-to-small markets, will own and/or operate a total of 40 stations when it closes the deal, expected to happen in the fourth quarter. Quorum owns or operates stations in 15 markets, including joint service agreements in four of those markets and a low power UPN affiliate in Utica, N.Y.

Nexstar also says it is looking for a "window of opportunity," to go public in the fourth quarter.

WCCO-TV Taps Kiernan

MINNEAPOLIS—Jeff Kiernan was tapped as news director of WCCO-TV Minneapolis. Kiernan, who has been with WTMJ-TV Milwaukee for the past eight years, replaces Maria Reitan. Under Kiernan's eight-year tenure as news chief, WTMJ-TV's 10 p.m. newscast was one of the top in the country, ranking seventh among the 55 metered markets in the May book.

The hire is just the latest from new WCCO-TV General Manager Ed Piette, who came over to the Viacom/CBS station from crosstown KSTP-TV two months ago. Among his other picks were station manager Trey Fabacher, who he brought over from KSTP-TV, and Kiki Rosatti, who joined up from KARE-TV Minneapolis.

obituary

Veteran Atlanta Anchor Dies



Paul Shields, 69, newsman at WAGA-TV Atlanta until his retirement in 1991, died Sept. 10 of respiratory failure at his home outside Atlanta. Shields had become a mental health advocate after an episode in his early career.

A weather anchor, then news anchor, then news director at WAGA-TV in the early 1960's, Shields switched to advertising and became a top salesman. But after three months, he was diagnosed with a terminal brain illness. He recovered to the surprise of his doctors. He returned to the station in 1971 and spent 20 years there.

He later told the *Atlanta Journal* that he had no memory of his sudden switch to sales or of that three-month period of his life. He is survived by his wife, Dale, a son and a daughter.

Rosatti's addition represents a return of the phased-out community affairs position, which is being combined with media relations in a newly-created communications director job. It also represents a homecoming for Rosatti, who worked at the station for 15 years before joining KARE-TV.

Kiernan's last day at WTMJ-TV is Friday, Oct. 3, after which he will have to "roll up my sleeves and get going," given his WCCO-TV start date of Oct. 6. He has been with that station for 15 years and in the market for 20, but he called the move a "rare opportunity that you don't want to pass up." WCCO-TV VP and GM Ed Piette said he saw Kiernan as a stabilizing influence in the newsroom. "He's a good leader and a good listener...which I think is somewhat rare in the news business."

If you have a local news item, contact John Eggerton at (202) 463-3712, or email him at jeggerton@reedbusiness.com.

Meet B&C's Next Wave

The editors of BROADCASTING & CABLE have selected the Next Wave—10 women now in the middle of their television careers who have the right stuff to go all the way to the top. "These women are already accomplished and have risen steadily through the ranks," said B&C Editor in Chief Harry A. Jessell. "We think they have the ability to break through the glass ceiling in what is still a male-dominated business."

They represent each of the major segments of the TV business, broadcasting and cable, from news to management to network programming.

B&C will profile the women in its third annual special report on Oct. 20.

The Next Wave for 2003: Amy Banse, executive vice president, New Programming Investments Division, Comcast; Andrea Berry, senior vice president, field operations, Fox Sports TV Group; Angela Bromstad, executive vice president, NBC Studios; Vickie Burns, vice president of news and news director, WRC-TV Washington; Sue Johanning, executive vice president, director of local broadcast, Initiative; Soledad O'Brien, co-anchor, *American Morning*, CNN; Carla Pennington Stewart, executive producer, *Dr. Phil Show*; Vivian Schiller, senior vice president and general manager, Discovery Times Channel; Susan Schwartz, vice president and general manager, WGCL-TV Atlanta (Meredith Broadcasting); and Amy Sohnen*, executive producer, *The O'Reilly Factor*, Fox News Channel.

* Amy Sohnen's picture was not available at presstime.



SUSAN SCHWARTZ
WGCL-TV Atlanta



AMY BANSE
Comcast



ANDREA BERRY
Fox Sports TV Group



ANGELA BROMSTAD
NBC Studios



VICKIE BURNS
WRC-TV Washington



SUE JOHANNING
Initiative



SOLEDAD O'BRIEN
CNN



CARLA PENNINGTON
STEWART *Dr. Phil Show*



VIVIAN SCHILLER
Discovery Times Channel

WGN-TV PONDERS THE IMPOSSIBLE

A Chicago Cubs-White Sox Series

BY JOHN EGGERTON

For the first time since 1906, both of Chicago's baseball teams could make the playoffs. WGN-TV Chicago is certainly pulling for them.

If either the Cubs or White Sox or both actually do make it, Tribune-owned WGN-TV Chicago has made a deal to simulcast whichever of their divisional playoff games airs on ESPN. (The Tribune also owns the Cubs.)

The cable sports network divides the division series (Sept. 30-Oct. 5) with Fox (WFLD in Chicago), but the league requires it to make the cable feed available to an over-the-air affiliate in the markets of the teams involved.

WGN-TV GM John Vitanovec said of the prospect: "Our viewers will be able to see this history in the making via free over-the-air television. Should it come to pass, it would be an amazing on-air event."

WGN-TV shares the regular-season rights to the two teams with WCIU-TV and Fox Sports Net Chicago, but produces all the WCIU-TV games.

Now, all this potential baseball action depends on the teams getting it done. As of Friday, the Cubs were one game behind the Houston Astros in the National League's Central Division. The White Sox were 3½ games behind the Minnesota Twins in the American League's Central Division. For the curious, the White Sox beat the Cubs four games to two in the 1906 World Series. ■

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DON'T GET LEFT IN THE

DARK!

PROGRAMMING



CNN hopes the 36-year-old Princell Hair, with his background in local TV news, can revitalize the news network's sagging ratings and help it surpass its main rival Fox News Channel.

CNN's New News Chief Has Local Roots

By JOHN M. HIGGINS

Princell Hair is a local TV news executive with no experience at either a broadcast network or a cable all-news channel. He's the quintessential local TV gypsy, job-hopping nine times (among eight cities) in 13 years. Is this the man to stabilize the battered news network CNN?

Hair's new bosses at CNN and fans in the local news business say yes, betting that his management skills and long experience at a variety of news operations will help raise CNN from its ratings swamp.

The appointment of Hair as general manager and executive vice president of CNN's U.S. news operations is part of yet another shakeup in management of the news network. Hair replaces Teya Ryan, who ascended in the days when CNN started seeking more TV glitz to polish its Nielsen ratings, a strategy new CNN chief Jim Walton has been unwinding.

Eason Jordan, CNN's president of newsgathering and head of worldwide news coverage, is giving up day-to-day management of the news and a reduced slot as executive vice president and chief news officer. Jordan, however, was always happier dealing with broader editorial strategy and working top-level contacts abroad than he was with daily news operations. His top lieutenant, Keith McAllistar, who had

served as CNN's national managing editor, is leaving the network.

Walton's central strategy is to emphasize strong journalism with the aim of getting CNN viewers to spend more time at the network. CNN attracts more viewers at some point during that day than main rival Fox News Channel, but they don't stick around as long as Fox News shout-show fans do. Hence, CNN's ratings lag.



'We have to continue the quality of journalism that has been established and we have to get people watching longer and increase time spent viewing.'

PRINCELL HAIR, CNN

Hair, 36, says he buys into the plan. "We have to continue the quality of journalism that has been established and we have to get people watching longer and increase time spent viewing. So, a lot of the skills in the local arena can be applied here."

The chief lesson Hair says he brings from is his comfort with hot local news wars, where number one and two newscasts will draw a disproportionately huge share of local ad dollars and newsroom resources.

"It's a dog fight every day and that's what I bring," Hair said. "It's the same in cable news."

He balked when asked for his assessment of CNN's newscasts.

By most accounts, Hair is a seasoned local TV news executive with a measured temperament, a contrast to his mentor, controversial news director Joel Cheatwood, who is known for emphasizing stunts in the local newscasts whose ratings he has revived.

Hair worked with Cheatwood at Mi-

assign a reporter and camera to cover a story, but they don't spend a lot of time on the treatment of the sidebar." Hair, however, pushes reporters to offer more context and perspective.

"He's a really good guy," said Hearst-Argyle Senior Vice President of News Fred Young, which owns Baltimore WBAL-TV, where Hair was news director from 1998 to 2002. "Without sticking my nose into CNN's business, I'm pleased that one of the cable networks got the wisdom to tap someone with a local news background for top management"

That was a common theme last week. One executive said that he's annoyed by local TV's second-class treatment by network journalists. "Somehow when you're a local news guy, you're a parolee let into a bank. But more people watch local news than cable news any day. We know how to do news they want to see."

TV critics have seized upon Hair's position as news director at Chicago WMAQ-TV in 1997 when the NBC O&O tapped schlock talk show host Jerry Springer as a news commentator, outraging critics and high-minded news staffers.

But Lyle Banks, GM of WMAQ at the time, said that Hair had no say in the Springer move. "When you write the book on journalism, that's not something you want include," Banks acknowledges. "But Princell's clear of that. He had no responsibility." ■

Zahn, Cooper Prime Time News Shows Off to Slow Starts as CNN Revamp Continues



Just one week prior to the arrival of CNN's new general manager Princell Hair, the news channel ushered in its latest evening roster. Boyish anchor Anderson Cooper's fast-paced *Anderson Cooper 360* now runs at 7 p.m. ET, and Paula Zahn has the p.m. 8 p.m. spot with *Paula Zahn Now*.

While *Larry King Live* is a network institution at 9 p.m. ET and Aaron Brown's *NewsNight*

has occupied the 10 p.m. slot for almost two years, the early evening hours have been a revolving door. Remember *Connie Chung Tonight* at 8 p.m.? Remember when *Crossfire* ran for an hour at 7 p.m.? Just a year ago, that was the schedule.

This time around, CNN has high hopes for Cooper and Zahn. Although their shows "officially" debuted Sept. 8, both anchors had been warming up

in their time periods since the summer. Zahn has been hosting in prime since late April, shortly after Chung bolted when CNN President Jim Walton canned her tabloid-like show.

So far, the new shows have yet to build very much. After one week, *Anderson Cooper 360* was averaging 453,000 viewers, up 8% over the previous month. Fox News Channel's 7 p.m. show,

The Fox Report with Shepard Smith, routinely draws more than 1 million viewers.

And at 8 p.m., *Paula Zahn Now* posted 585,000 viewers, up 4% from the previous four weeks. Her Fox competitor *The O'Reilly Factor* attracted about 2 million viewers.

CNN has pointed out that its inmarketing push for the shows is still to come.

—Allison Romano

SYNDICATION WATCH

RATINGS | Sept. 1-7

Nielsen Media Research

Top 25 Shows

Households

RANK	PROGRAM	AA	GAA
1	Wheel of Fortune	8.1	NA
2	ESPN/NFL	7.7	NA
3	Jeopardy	6.4	NA
4	Seinfeld	5.9	7.0
5	Friends	5.8	6.9
5	Everybody Loves Raymond	5.8	6.6
7	Oprah Winfrey Show	5.4	5.5
8	Seinfeld (wknd)	5.1	5.2
9	Entertainment Tonight	4.8	4.8
10	Judge Judy	4.7	7.0
11	Dr. Phil	4.3	4.4
12	Live With Regis and Kelly	3.8	NA
12	Will & Grace	3.8	4.3
14	That '70s Show	3.7	4.6
15	Wheel of Fortune (wknd)	3.3	NA
16	Judge Joe Brown	3.2	4.2
17	King of the Hill	3.1	3.4
17	Inside Edition	3.1	3.1
19	Who Wants To Be a Millionaire	3.0	NA
20	Home Improvement	2.9	3.7
20	Friends (wknd)	2.9	3.0
22	Maury	2.8	3.1
23	Access Hollywood	2.6	2.6
24	Jerry Springer	2.5	2.8
24	Frasier	2.5	2.7
24	Entertainment Tonight (wknd)	2.5	2.6
24	Divorce Court	2.5	3.4

Top Action Hours

Households

RANK	PROGRAM	AA	GAA
1	The X-Files	2.0	2.2
1	Andromeda	2.0	2.1
2	Stargate SG-1	1.9	2.0
2	Cops	1.9	2.5
2	She Spies	1.9	1.9
2	Mutant X	1.9	2.0
7	Adventure Inc.	1.8	1.9

According to Nielsen Media Research Syndication Service Ranking Report Sept. 1-7, 2003

AA = Average Audience Rating

GAA = Gross Aggregate Average

ONE NIELSEN RATING = 1,084,000 households, which represents 1% of the 108.4 million TV Households in the United States

NA = not available

| talk shows |

Osborne OK, Living Ain't Easy

BY PAIGE ALBINIAK

Warner Bros.' *The Sharon Osbourne Show* got off to a good start last week, averaging a 1.8 rating/5 share in 55 metered markets, up 29% from its year-ago time period average and even with its lead-in share, according to Nielsen Media Research. On the other hand, King World's *Living it Up! With Ali & Jack*, which also premiered last Monday, was down sharply from both its time period average and lead-in. The new talk show averaged a 1.4/5 in 49 metered markets, falling 22% from its year-ago time period average and losing two share points from its average lead-in.

The two talk show leaders, King World's *Oprah* and *Dr. Phil*, both had huge premieres last Monday. *Oprah*, featuring an exclusive interview with California gubernatorial candidate Arnold Schwarzenegger and his wife Maria Shriver, scored an 8.0, the show's best premiere since 1998 when Roseanne Barr was the featured guest, according to King World. *Dr. Phil*, opening with the first installment of Dr. Phil's Ultimate Weight Challenge, hit a 5.8, a sharp uptick from the show's 5.3 premiere last season, also according to King World.

Four new off-net sitcoms also premiered Sept. 15, but only one of the four outperformed its time-period average. That was Paramount's *The Parkers*, which opened with a 1.8/4 weighted metered market average, up 13% from its Sept. 2002 time period, while holding even with its lead-in share. Sony's *King of Queens* was down 20% from its year-ago time period with a 2.0/4. That is in line with its lead-in share. Paramount's *Becker* opened 29% down from its September 2002 time-period average, managing a 1.0/2, down one share point from its average lead-in.

Meanwhile, Warner Bros.' *The Ellen DeGeneres Show* continued to outperform its time period by double digits after one week in syndication. *Ellen*, which started Sept. 8, averaged a 2.1/6 in its first week, up 17% from its year-ago time period average and even with its lead-in share. Not faring as well after one week was NBC Enterprises' *Starting Over*, which averaged a 1.1/4, down 21% from its Sept. 2002 time period average and off one share point from its average lead-in. ■



Sharon Osbourne debuted at a 1.8 rating/5 share, 29% over its year-ago time period average.

Syndie

Insider

Brady, Missing Roll Out

Two new first-run shows made their national syndication debuts in the shortened Labor Day week: Buena Vista's *The Wayne Brady Show* and Telco's half-hour weekly *Missing*.



Wayne Brady (left), after a slow roll-out last year, opened wide on stations covering 88% of the U.S. with a 0.9 rating, although its average rose to a 1.7 in the metered-market ratings. Telco's *Missing* premiered at a 0.3 in 52% of the U.S.

The week ending Sept. 7 included Labor Day and U.S. Open tennis coverage on that Monday and Friday, causing many strips to be broken out on Monday, the holiday. The ratings for some syndicated shows were hurt by preemptions that Friday in some markets.

Top talk shows and most magazines saw gains. Buena Vista's *Live with Regis & Kelly*, kicking off its new season, had the biggest increase among talkers, surging 20% from the week before to a 3.6 and jumping 9% from last year at this time.

Oprah, still in repeats that week, led the talkers with a 5.4, up 8% week to week and up 6% from last year. *Oprah* was followed by *Dr. Phil*, unchanged at 4.3.

Magazine leader, Paramount's *Entertainment Tonight*, gained 4% to 4.8, even with last year. King World's *Inside Edition* was unchanged at 3.1 but up 11% from its year-ago mark. NBC Enterprises' *Access Hollywood* jumped 24% to 2.6, still down 4% from last year. Warner Bros.' *Extra* was up 10% for the week, but down 15% year to year. Warner Bros.' *Celebrity Justice*, at a 1.4, gained 8% week to week and year to year.

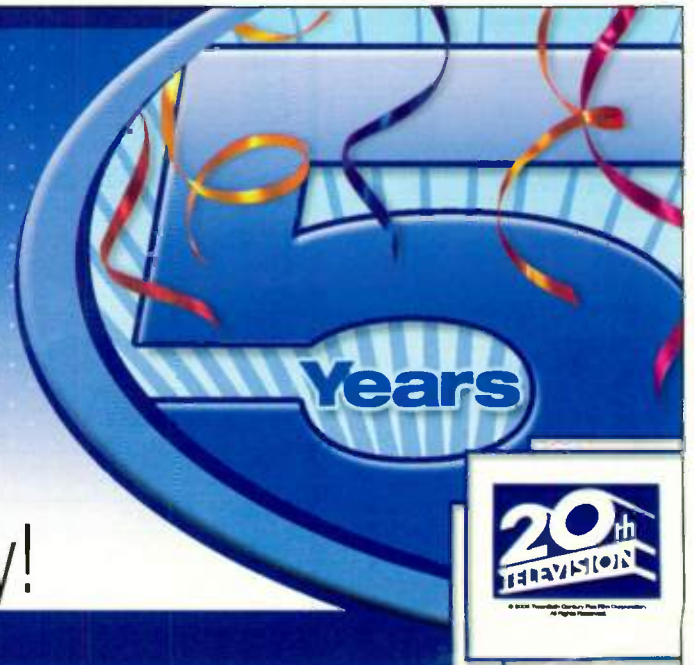
Classmates Sputters

After ten weeks on the air, Twentieth's *Classmates*, cleared in 25 metered markets, is down 14% from its Sept. 2002 time period and down one share from its lead-in with a 1.8 rating/5 share. Twentieth's *Ambush Makeover*, cleared in 23 metered markets, is off 15% from last year's time period average and down one share from its average lead-in to a 1.7/5.

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NIELSEN | Sept. 8-14 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Sept. 8-14

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: Bears/Vikings	9/14	ESPN	7.6
2. NFL Prime Time	9/14	ESPN	3.5
3. Mv: Sex & Single Mom	9/8	LIFE	3.4
4. Spongebob Sq 8:30a	9/14	NICK	3.3
4. WWE 10p	9/8	TNN	3.3
6. Winston Cup/Loudon	9/14	TNT	3.2
7. Fairly Odd Parents 10a	9/13	NICK	3.1
7. Law & Order 9p	9/8	TNN	3.1
9. Fairly Odd Parents 10a	9/14	NICK	3.0
9. WWE 9p	9/8	TNN	3.0

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. NFL: Bears/Vikings	9/14	ESPN	6.3
2. WWE 10p	9/8	TNN	2.8
2. NFL Prime Time	9/14	ESPN	2.8
4. WWE 9p	9/8	TNN	2.5
5. Winston Cup/Loudon	9/14	TNT	2.4
6. Nip/Tuck	9/9	FX	2.3
7. Mv: Sex & Single Mom	9/8	LIFE	2.2
8. Sportscenter	9/14	ESPN	2.1
8. Mv: Gone/60 Seconds	9/12	TNT	2.1
10. Great Biker Build Off	9/10	MTV	2.0

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Sept. 8-14

Total households (in millions)

PROGRAM	WEEK	STD
1. CBS	6.9	7.9
2. NBC	6.6	7.5
3. ABC	5.9	6.0
4. FOX	4.1	5.7
5. UPN	2.4	2.3
5. WB	2.4	2.5
7. PAX	0.7	0.8

Adults 18-49 (in millions)

PROGRAM	WEEK	STD
1. NBC	4.3	5.1
2. ABC	3.9	4.2
3. CBS	3.7	4.4
4. FOX	3.2	4.8
5. WB	1.8	2.0
5. UPN	1.8	1.8
7. PAX	0.3	0.3

Top 10 Broadcast Shows

Total Households (in millions)

PROGRAM	WEEK	STD
1. Monday Night Football	ABC	14.1
2. CSI Thu 9p	CBS	11.5
3. 2003 NFL Showcase†	ABC	11.2
4. Whoopi*	NBC	10.6
5. Happy Family*	NBC	10.5
6. 60 Minutes	CBS	9.8
7. For Love or Money 2	NBC	9.4
8. Without a Trace	CBS	9.0
9. Dateline NBC Fri	CBS	8.9
10. Law & Order	NBC	8.7

Adults 18-49 (in millions)

PROGRAM	WEEK	STD
1. Monday Night Football	ABC	10.3
2. NFL MNF Pre-Kick†	ABC	7.7
3. For Love or Money 2	NBC	7.4
4. CSI	CBS	7.0
5. Will & Grace	NBC	6.6
5. Happy Family*	NBC	6.6
7. Friends	NBC	6.5
8. Whoopi* Tue	NBC	6.3
9. Whoopi Thu	NBC	6.0
10. The O.C.	FOX	5.5

†Program length less than 15 minutes

SOURCE: Nielsen Media Research

Week 51	10.5/17	6.6/10	7.8/12	MONDAY 3 7/6	0.5/1	1.9/3	2.5/4
8:00	52. ESPN Blunderful World of Sports 4.5/8	33. Yes, Dear 5.6/10	26. Fear Factor 6.0/10	76. The O.C. 3.3/5	126. PAX Monday Night at the Movies—For Better or Worse 0.4/1	98. The Parkers 2.0/3	79. 7th Heaven 3.0/5
8:30		23. Still Standing 6.3/10				87. Girlfriends 2.4/4	
9:00	1. Monday Night Football—Philadelphia Eagles vs. Tampa Bay Buccaneers 13.0/22	14. Ev Lvs Raymnd 7.3/11	7. For Love or Money 2 8.7/13	61. Paradise Hotel 4.0/6		94. Half & Half 2.2/3	96. Everwood 2.1/3
9:30		18. King of Queens 6.9/10					
10:00		19. CSI: Miami 6.7/11			118. Diagnosis Murder 0.8/1		
10:30							
TUESDAY							
4 4/7		4 9/8		7 4/12		4 6/7	
8:00	52. 8 Simple Rules 4.5/8	28. Big Brother 4 5.9/10	4. Whoopi* 9.8/17	76. Performing As... 3.3/6	121. Mysterious Ways 0.6/1	110. One on One 1.3/2	100. Gilmore Girls 1.9/3
8:30	59. According/Jim 4.2/7	46. Cupid 4.7/8	5. Happy Family 9.7/16			108. One on One 1.5/2	
9:00	42. According/Jim 5.1/8		23. Frasier 6.3/10	28. The O.C. 5.9/9	121. Promised Land 0.6/1	105. Funky Flubs 1.6/3	105. Smallville 1.6/3
9:30	49. Less Than Perfect 4.6/7		57. Gd Mornng Miami 4.3/7				
10:00		60. Judging Amy 4.1/7	16. Law & Order: Special Victims Unit 7.0/12		112. Diagnosis Murder 1.0/2		
10:30	64. NYPD Blue 3.9/7						
WEDNESDAY							
4 4/8		6 7/12		5 7/10		4 2/7	
8:00	40. My Wife & Kids 5.2/10	12. 60 Minutes II 7.5/13	67. Ed 3.8/7	64. That '70s Show 3.9/7	114. Candid Camera 0.9/2	85. Enterprise 2.6/5	103. Smallville 1.8/3
8:30	46. George Lopez 4.7/8			68. The Simpsons 3.7/6			
9:00	30. George Lopez 5.7/9	16. Big Brother 4 7.0/11	34. The West Wing 5.4/9	52. Paradise Hotel 4.5/7	116. Doc 0.8/1	91. Jake 2.0* 2.3/4	108. Angel 1.5/2
9:30	52. Drew Carey 4.5/7						
10:00		30. 48 Hours Investigates 5.7/10	10. Law & Order 8.0/14		114. Diagnosis Murder 0.9/2		
10:30	76. The Family 3.3/6						
THURSDAY							
5 0/9		8 5/15		6 8/12		2 5/4	
8:00	49. Extreme Makeover 4.6/8	12. CSI 7.5/13	11. Friends 7.8/14	96. Anything for Love 2.1/4	123. It's a Miracle 0.5/1	71. WWE Smackdown! 3.5/6	91. Steve Harvey Big Time* 2.3/4
8:30			15. Will & Grace 7.1/12	100. Anything for Love 1.9/3			100. What I Like About 1.9/3
9:00	36. Extreme Makeover 5.3/8	2. CSI 10.6/17	22. Whoopi 6.4/10	82. Temptation Island 3 2.9/5	118. Diagnosis Murder 0.7/1	87. The Mullets 2.4/4	105. Run of the House* 1.6/3
9:30							
10:00	36. Primetime 5.3/9	8. Without a Trace 8.3/14	25. ER 6.2/11				
10:30							
FRIDAY							
5 0/9		5 3/10		6 8/12		2 3/4	
8:00	44. America's Funniest Home Videos 5.0/9	42. CSI 5.1/10	9. Dateline NBC 8.2/15	91. Bernie Mac 2.3/5	123. MGM Night at the Movies—The Boyfriend School 0.5/1	104. 2003 Essence Music Festival 1.7/3	79. Reba 3.0/6
8:30				87. Wanda at Large 2.4/4			86. Grounded for Life 2.5/5
9:04	71. Whose Line Is It 3.5/6	46. JAG 4.7/8		94. Boston Public 2.2/4			87. All Ab Andersons* 2.4/4
9:30	74. Whose Line Is It 3.4/6						
10:00	20. 20/20 6.6/12	26. CSI: Miami 6.0/11	61. Boomtown 4.0/7		126. Encounters With the Unexplained 0.4/1		
10:30							
SATURDAY							
5 2/10		4 0/8		3 2/6		4 4/8	
8:00		61. 48 Hours Investigates 4.0/8	70. Most Outrageous Game Show Moments 3.6/7	74. Cops 3.4/7	126. Candid Camera 0.4/1		
8:30	36. ABC College Football—Various Teams and Times 5.3/10	71. Hack 3.5/6	79. Race to the Altar 3.0/5	64. Cops 3.9/7			
9:00				40. AMW: America Fights Back 5.2/9	118. PAX Saturday Night Movie—MHC: Before I Say Goodbye 0.7/1		
9:30		52. The District 4.5/9					
10:00							
10:30							
SUNDAY							
3 9/6		7 8/13		5 2/9		4 3/7	
7:00		(nr) NFL Football Game 2 11.7/23	30. Dateline NBC 5.7/10				98. Steve Harvey Big Time 2.0/3
7:30	49. America's Funniest Home Videos 4.6/8	6. 60 Minutes 9.0/15	34. Museum of Television & Radio: Women of TV Comedy 5.4/8	57. Fox Movie Special—The Lost World: Jurassic Park 2 4.3/7	123. Candid Camera 0.5/1		
8:00					112. Doc 1.0/2		
8:30							
9:00	83. Alias 2.8/4	20. Without a Trace 6.6/10	45. Conan O'Brien 10th Anniversary 4.8/8		111. Sue Thomas, F.B. Eye 1.1/2		84. Play for a Billion 2.7/4
9:30							
10:00	68. The Practice 3.7/6	36. CBS Sunday Movie—Out of Sight 6.3/10			118. Body and Soul 0.7/1		
10:30							
Averages							
Week	5.4/9	6.4/11	6.1/10	3.7/6	0.7/1	2.2/4	2.2/4
S-T-D	5.7/10	7.4/13	7.0/12	5.4/9	0.8/1	2.2/4	2.3/4

KEY: Each box in grid shows rank, program, total-household rating/share | Blue bar shows total-household rating/share for the day | Top 10 shows of the week are numbered in red | TV universe estimated at 108.4 million households; one ratings point is equal to 1,084,000 TV homes | Tan tint is winner of time slot | (NR)=Not Ranked; rating/share estimated | *Premiere | Programs less than 15 minutes in length not shown | S-T-D = Season to date | SOURCES: Nielsen Media Research, CBS Research | Compiled By Kenneth Ray



Carnivale was HBO's highest-rated premiere ever.

Best Sex Ever Helps Carnivale, K Street

BY ALLISON ROMANO

HBO's new Sunday night series may be a little tough to explain, but viewers turned out Sept. 14 to decipher them for themselves. HBO's new drama *Carnivale*, using Emmy-winning comedy *Sex and the City* as its lead-in, started strong. The political reality-scripted hybrid *K Street* lost much of that audience, though.

Sex and the City's summer finale nabbed record marks, a 15.8 rating with 7.7 million viewers, making it the series' highest-rated episode ever. *Sex*, in its final season on HBO, now goes on hiatus until January 2004, when it will conclude its six-season run.

HBO ratings are based on the pay service's universe, which the premium network says totals about 38 million HBO and Cinemax subscribers.

Most of the *Sex* viewers stayed around to sample *Carnivale*, a dark drama set against the backdrop of a 1930s traveling carnival. The show opened with a strong 10.6 rating and 5.3 million viewers. It became the most-watched premiere of any HBO original, edging out the premiere of now-hit *Six Feet Under* by about 300,000 viewers.

But the audience thinned out for the debut of *K Street*, about a fictional Washington D.C. lobby firm that stars actors and real-life consultants James Carville and Mary Matalin and features politicians. The debut episode attracted a 6.7 rating and 3 million viewers. ■

MARKET | Lansing | FOCUS

AT A GLANCE

The Market

DMA rank	111
Population	655,000
TV homes	248,000
Income per capita	\$17,170
TV revenue rank	99
TV revenue	\$39,600,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WILX-TV	10	NBC Gray Television
2	WLNS	6	CBS Young Bcst.
3	WSYM-TV	47	FOX Journal Bcst. Group
4	WLAJ	53	ABC Freedom Comm.
5	WHTV	18	UPN Venture Tech. Group

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

Cable/DBS

Cable subscribers (HH)	163,680
Cable penetration	66%
ADS subscribers (HH)**	47,120
ADS penetration	19%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	RATING/SHARE***
Wheel of Fortune/Jeopardy (WILX-TV)	9/20
Network Show	
CSI (WLNS)	22/32
Evening Newscast	
WILX-TV	10/25
Late Newscast	
WILX-TV	6/22

***May 2003, total households

SOURCES: Nielsen Media Research, BIA Research

Lansing Motors On

The five over-the-air stations in Lansing, Mich., are helped by city's stature as the state capital, the presence of a large university and the economic input of a major car manufacturer. "This is a very stable economy," says WLAJ(TV) General Manager Jim Wareham.

The market's stability is reflected in its revenue rank. Lansing is the nation's 111th largest but its 2002 TV revenue ranked 99th.

ABC affiliate WLAJ, a Freedom Communications station, creates a triangle by being part of a local marketing agreement with Venture Technologies' WHTV(TV), which airs UPN. WLAJ also sells and administers The WB 100+ cable channel, which beams that network into Lansing via the city's two cable systems, Comcast and Milkenium. The master control room at WLAJ handles both ABC and UPN, and the advertising and sales departments promote all three networks.

"WB approached WLAJ initially. We approached WHTV," said Wareham.

The combination makes for an "economically efficient model" that Wareham calls the "wave of the future" for small markets. "This is something that allows small broadcasters to be profitable in small markets."

Automotive is the top supplier of ad revenue for the market, but the presence of five GM plants also makes for a volatile employment picture when car sales decline or GM suffers a bad year.

Mike King, general manager of NBC affiliate WILX-TV, says that markets the size of Lansing don't get much regional or national spot business from car makers. Because GM has such a heavy presence in the market, he says, the automaker "hardly spends any money in the market."

The state government is the largest employer in the DMA with Michigan State University second, followed by General Motors, which employs approximately 12,000 at its factories and at a high tech facility, the largest of its kind in the world.—Melanie M. Clarke



WHAT THEY DO

43K students attend Michigan State University, a third as many people as live in Lansing itself.

235 antique shops make the Mid-Michigan Mega Mall the area's must-visit locale for collectors.

4 vehicles produced in 1897, the year Ransom Eli Olds founded the Olds Motor Vehicle Company, the precursor to the Oldsmobile Division of GM.

SOURCES: Claras.com., Oldtownarts.com

DC LOVES STEVE HARVEY!



Delivering WBDC's **BEST** 7:30pm Time Period Performance Ever, **STEVE HARVEY** is Impressive in Washington, DC!

4.2 HOUSEHOLD RATING!

+27% OVER LEAD-IN!

+40% OVER YEAR AGO!



SONY PICTURES TELEVISION

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Source: NSI, WRAP Overnight, HH Rtg, 7:30PM tp, 9/8-9/12/03 lead-ins: 1/2 hr tp (Steve Harvey), September histories, data available back to 9/00

TV BUYER

SNTA Focuses on Future
And Looks for a Leader

BY STEVE MCCLELLAN

The Syndicated Network Television Association is concentrating on multiple priorities going into the fall. While the search is on for a new president, the organization also is putting plans in place for its second annual conference next March in New York.

In the meantime, settlement talks between SNTA president Gene DeWitt, who departed in August with two years left on his contract, are in the hands of the lawyers.

There were rumors last week that the dispute over the contract—and how much severance is owed to DeWitt—was headed for court. SNTA board chairman Howard Levy said he couldn't comment on that situation.

Reached last week and asked if the dispute had gone to litigation, all DeWitt would say was this: "I guess the only thing I could tell you, which probably tells you something is that I'd have to check with my lawyer before I could respond." No word back by deadline however.

In the mean time, the search for a new SNTA president is underway, but it's "not close" to being completed said Levy. While the board has had talks with some prospective candidates Levy said it was premature to discuss the search process. But syndication sources report that at least two people (and probably

This year's crop of successful syndicated shows included talk show *Dr. Phil*.

more) have discussed the job with SNTA. They include Rick North, formerly of Warner Bros. and Warren Seidel, a former executive with drug marketer GlaxoSmithKline.

As to next year's conference, Levy said he probably will be ready to go wide with details in the next two to three weeks. The format will be similar to last year's well-received event, which consisted largely of one-on-one meetings between member syndicators and ad agencies and advertisers, held over two days.

One possible difference is that the conference next time may be confined to one day.

But the bottom line is that despite the DeWitt issue, "We've had a terrific year. The [advertising] market is incredibly strong," said Levy. "Some years you don't get a lot of shows working but this year there was [*Who Wants to be a Millionaire* and *Dr. Phil* in first run and *Will & Grace* and *That '70's Show* in off-network," combined with higher ratings for a bunch of other syndicated offerings.

"The perception is we're this rag tag group that sits in a room and argues about everything and that's really so far from the case. We're going forward and working together on the larger mission of getting more people to consider and buy syndication." ■

New CAB Chief Gives His First Report Card

Cunningham touts cable, but notes some problems, too

BY STEVE MCCLELLAN

In his first public presentation since being named president of the Cabletelevision Advertising Bureau in June, Sean Cunningham had this to say last week: "I'm not anti-broadcast, I'm pro TV."

Clever.

Cunningham then went on to report how cable has cleaned broadcast's clock in overall gains in viewing share over the past three years. While that's been a frequent CAB propaganda talking point in recent years, the Nielsen numbers are now there to back it up.

Still more good news: local cable ads may hit \$4 billion by next year, if analysts' projections are correct, which would be up from a projected \$3.5 billion (Veronis Suhler's estimate) for 2003.

If Cunningham is to be believed, gone are the days when every press release coming out of the CAB makes broadcast out to look like the Evil Empire. Because viewers don't see it that way, they either like a TV show or they

don't, whether it's on cable, broadcast or satellite, said Cunningham.

Today marks Cunningham's 87th day on the job as CAB president. And for him, the summer was one long fact-finding mission. On Oct. 23, he's scheduled to present to the CAB board his vision for taking cable sales to the next level.



CAB President Sean Cunningham told ad sales executives, 'I'm not anti-broadcast, I'm pro TV.'

Last Tuesday, he shared some "notes" of the meetings he's taken with advertising, agency and cable sales luminaries with those attending a conference sponsored by the Cabletelevision Advertising Association of New York.

At the top of the list of obstacles, or perceived barriers to cable sales, is the lack of industry wide standards for doing business. The industry needs to create a "consistent code,"

for conducting sales transactions. Or at least, said Cunningham, that's what ad buyers and planners have told him repeatedly in the last couple of months.

Many of those same executives told him that cable systems ought to sell "more like a TV station to get a bigger share of the budget." But Cunningham said he interpreted such remarks to mean cable needs to be easier to do business with. Buyers also complain there is a lack of ratings and research data to support local and regional cable buys, said Cunningham. Again, whether true or not, that is the perception.

But the good news, he said, is that with cable's share of viewing growing all the time and broadcast's share continually shrinking, "there's never been a better time to sell cable."

Cable had summer hits (*Queer Eye*, *Nip & Tuck*) and the resulting water cooler buzz, although Cunningham stressed the perception of many on the buy side is that broadcast is still where much of the buzz resides—something for cable's marketing machine to ponder, he suggested. ■

EBB & FLOW

Excluding Political,
Spot TV up in Q4

Excluding political advertising, local TV broadcast revenues will climb 1%-4% in the fourth quarter, buyers and sellers say. According to a newly revised ZenithOptimedia forecast, local spending may be a little better than expected due to the robust network scatter market, which tends to funnel some dollars to local markets.

Fourth quarter national spot looks "pretty healthy," says

**4Q Outlook
+1%—+4%**

Richard Cotter, senior partner/USA director, local broadcast, Mindshare. "We've seen a couple of accounts coming to local because they couldn't secure the inventory they wanted in national. September and October are pretty tight." Meanwhile, the recall factor looms. "The onslaught is about to begin in the California governor's race," he adds. "About \$10 million in political spending was predicted."

Maribeth Papuga, MediaVest SVP/director of local broadcast, notes a fourth quarter rise over last year, "up 1% to 2%, taking out political." She dismisses rumors of early political spending among presidential contenders as "a ploy by stations to set a higher bar. This happens every two years and we recommend people take a longer lead time."

Mindshare President of Local Broadcast Kathy Crawford shares this fourth quarter view. "It's not a huge amount over last year."

Crawford explains: "It doesn't mean the marketplace isn't tight right now. But at what rate is it tight?" Crawford is predicting 2003 broadcast spot numbers will be "flat to down."

Jim Beloyianis, president, Katz Television Group, is projecting a 4% fourth quarter increase excluding political. "Including political the real number is down 15% to 16% [because] last year, 25% of our billing was political." —Jean Bergantini-Grillo

**NEXT WEEK:
Syndication**

Who has the **#1** primetime
newscast in the country?*

~~New York~~
~~San Francisco~~
~~Los Angeles~~
Portland

KPTV Fox 12 Oregon is the #1 primetime
newscast in the country beating
stations from coast to coast!



TOP 10 PRIMETIME NEWSCASTS JULY '03

Rank	Station	Market	Share
1	KPTV	Portland	14
2	WJBK	Detroit	12
3	KMSP	Minneapolis	12
4	WAGA	Atlanta	11
5	KSAZ	Phoenix	11
6	KTVU	San Francisco	11
7	KTVI	St. Louis	10
8	WTTG	Washington D.C.	10
9	KOVR	Sacramento	10
10	WTVT	Tampa	9

Isn't it time you joined the #1 team?

For advertising information call Greg Obata at 503-548-6613

* Source: Nielsen overnight M-F July '03 sweep avg. Primetime Newscast Ranker top 30 markets





PHOTOS: ARNOLD ADLER

Uva: 'Something's Got To Give'

OMD chief concerned about broadcast ad rates, touts cable alternative

When Joe Uva talks, ad people listen. Why? He's got credibility for one thing, having been a principle architect in the turnaround of OMD Worldwide, Omnicom's media planning and buying arm, where he assumed the top post in January 2002.

In his first year on the job at OMD (not OMB, as a typographical gremlin retitled the firm on our pre-printed front page this week), the agency picked up over \$2 billion in new business and now has billings upwards of \$8 billion, making it the fourth largest buyer of ad time in the industry, behind Publicis' Starcom MediaVest Worldwide, WPP's MindShare and Interpublic Group's Initiative. And it's closing in fast.

Uva's frequent flyer miles are probably the envy of the industry. Part of the turnaround story involves the expansion of OMD's international operations and he spent 23 weeks last year out of the country tending to those operations.

A few weeks ago, before sojourning off to South America, Uva sat down with BROADCASTING & CABLE Deputy Editor Steve McClellan to talk about TV advertising in the U.S.

Uva is optimistic that the economy appears to be heading in the right direction. Among other indicators, the record TV upfront market—and the fact that most of the money is sticking—is a strong signal that advertisers see real opportunities

to move goods off the shelves over the next 12 months.

But Uva has issues and probably first among them is the huge spike in ad rates that the broadcast networks continue to demand, year after year. As he says in the following Q&A, "Something's got to give."

There may be no single solution, Uva says. Instead, buyers, the big ones at least, can hedge their bets by considering mega deals with the big sellers that cover multiple media platforms for multiple clients. Uva did just that kind of deal with Disney (to the tune of \$1 billion) that covered the 2002-03 broadcast season. And even though the Disney deal was not renewed, Uva says OMD still believes in the concept and is having talks with the big five sellers (Viacom, AOL Time Warner, GE/NBC, News Corp. and Disney) about similar kinds of arrangements.

What about just saying no to big ad rate hikes in the future? Easier said than done, but Uva's working on it.

One way to avoid those huge hikes—buy less broadcast and more cable. Having spent most of his career at Turner Broadcasting, Uva ought to know the value of the cable media. Fact is, he says, there are now cable networks that can easily substitute for broadcast networks in just about any advertiser's media plan.

The following is an edited transcript:

What's Job One for you over the next year?

Figuring a way to make sure that my clients don't pay double-digit increases on next year's upfront.

That sounds like a goal they'll appreciate immensely. Some buyers have proposed moving the upfront market closer to the start of the new TV season when clients have a better handle on their own budgets for the following year. What's your view?

That sounds very nice, but it's probably not practical. We think that each client has their own individual needs with respect to buying strategies. The one thing we do acknowledge is that all clients are looking for the same thing, which is a better return on their investment irrespective of what that strategy calls for.

Is the buy-sell process for TV ad time broken?

You can't say it's broken because we all participate in the process. I think that there is an opportunity to fine-tune that process. Whether it requires a wholesale overhaul, I'm not sure. But basically the universe today has consolidated to the point where it's four companies [OMD parent Omnicom, Publicis, WPP and Interpublic Group] on the buy side talking to five big companies [Viacom, AOL Time Warner, Disney, News Corp./Fox and GE/NBC] on the sell side.

What does that mean going forward?

I believe it makes discussions about long term agreements across multiple media platforms a preferred way to approach the market. It just makes more sense and I think would be to an advertiser's benefit.

You did the \$1 billion Disney cross-platform deal a year ago. Is that the kind of deal you're talking about?

Exactly.

For big media companies is that the primary way to do business in the future?

I don't know if it'll be the wholesale future, but I think that we as an agency are prepared to have those kinds of discussions with media owners and with our clients if they choose to move in that direction.

But the Disney deal isn't being renewed for a second year. Does that mean that that kind of a deal does not work as well in a white-hot seller's market?

That's one way of looking at it. Another way of looking at it is that perhaps there were clients whose needs had changed, whose buying strategies were modified and the opportunity may not have been there to create that kind of a deal with that kind of scope. I don't think it's a one-way street be-

cause a deal like that, in my estimation, should be able to work in any market. But I can see how, from a media owner's perspective, that they might want to ride the white-hot market for all it's worth, which makes it very difficult to add value. However, what they have to remember is that there are ebb and flows. There are times of high demand, times of low demand and a one-year deal doesn't necessarily take you to a long-term relationship.

As for the upfront, I keep hearing from executives on the buy side

continues to shrink and diminish year-over-year in terms of available inventory—those seven nights a week across those six broadcast networks—and you have demand that's going to exceed that supply, it's going to be very hard to control the pricing in that medium.

To what extent can advertisers use cable to offset ratings erosion and price hikes on the broadcast side?
I believe that there are opportunities that we need to really explore on behalf of advertisers that may result in a shift of more money out of broadcast prime time into cable.

their budgets in cable. We have a client that spends upwards of 70% of its national budget in cable. I won't tell you who it is, but they realized the value years ago and it kept getting bigger. I think it's an inevitability.

Will the CPM gap between cable and broadcast ever close?

No, the CPM gap is always going to exist. In cable, you've got one medium that has an ever-increasing supply of inventory. As long as that pool continues to expand, demand will never catch up with the supply. So there's always going

wasn't as big. And in news, CNN and CNBC have been premium priced versus the broadcast news for years. They get a higher CPM than broadcast news.

So there are exceptions, but don't look for overall parity anytime soon. Right.

So cable is always going to be, in effect, an efficiency medium?

I think it's a reach medium. I think it's an efficiency medium. There's been enough research out there that says that broad-based, fully distributed cable networks are



Joe Uva

President and CEO,
OMD Worldwide,
New York

'A lot of advertisers have operated in a near-deflationary economy. Not only are they unable to raise prices, they aren't even able to maintain price of goods, whether at the factory and wholesale level or end-user to the consumer, when you think about it. Yet the broadcast networks in prime time just keep ratcheting it up, ratcheting it up.'



PHOTOS: ARNOLD ADLER

how ticked off they were at the network price hikes. But what can you really do about it?

Just say no.

Just say no? But you guys aren't saying no. You're plunking down your money full speed ahead and the result was 15% to 20% price increases this year.

Well, I think there are certain categories, certain advertisers who have a far greater reliance on broadcast network prime time than others. I think that at the end of the day, it's not a decision that an agency makes alone, to say no.

Why not?

I think that has to be done in conjunction with the client. As long as there is that finite supply that con-

Why?

Given what has gone on in the media markets over the past few years, the fragmentation and the fact that broadcast has not been able to stem the erosion in prime time. The fact that each year, cable networks continue to get stronger—both in terms of their audience delivery and the composition of those audiences—and the fact that there's more original and first-run programming in cable.

How much more money do you think will shift?

That will vary by client.

Will most of your clients buy more cable from here on out?

We have a lot of clients who already spend a healthy portion of

to be an opportunity for advertisers to increase their overall buying efficiencies by incorporating more and more of that medium into their television mix.

Is the gap consistent across the board?

Actually it isn't. One area where it's a lot closer is sports. Whether you're watching an NBA game on ABC or ESPN or TNT, you're watching an NBA game. It's still the Lakers and it's still the Nets.

Where else is the gap narrow? Or non-existent?

It's been narrower for certain award shows like the Screen Actors Guild on TNT. When they had it, the CPM was lower than the Academy Awards, but the gap

perfectly suitable to replace broadcast network prime time from a reach standpoint, some from a quantitative standpoint and from a qualitative standpoint. You've got many of the cable networks who've invested a lot of money in original first-run programming and film acquisitions. Cable has the added benefit of a dual revenue stream. So they don't have to pass along all of that cost to the advertiser. The consumer's going to bear some of that cost as well and the cable operators.

Isn't there something perverse about the network position that despite a worsening performance, ad rates continue to skyrocket?

I don't know if I would use the word perverse, but it is an inter-

Age: 48
Current position
since January 2002

PREVIOUS JOB

President, Turner Entertainment Group Sales and Marketing, a unit of Turner Broadcasting System, where he toiled for 17 years in various sales and marketing posts.

AGENCY EXPERIENCE

Early in his career, he worked as both a planner and buyer for McCann Erickson and Grey Advertising.

WHY HE LEFT TURNER FOR OMD

"As media fragmented I became fascinated by what was going on and what you could do from an agency or an advertiser's perspective with all these great new platforms out there, to utilize from a marketing perspective. The complexities of media and understanding it and analyzing it and figuring out the strategies requires a lot different skill sets."

esting paradox. For years now there has been a huge reliance on a single component of the national television marketplace, meaning broadcast prime time. I don't think it's going to change over the next couple of years, either. You aren't going to change that behavior and mindset and extract great sums of money overnight and redistribute them. However, I do think it's something that will evolve over time.

Why?

A lot of advertisers have operated in a near-deflationary economy. Not only are they unable to raise prices, they aren't even able to

promotional spending or their ability to deliver the end-user.

And part of the effort there is your pursuit of integrated marketing strategies?

Yes. I think while integrated marketing is an interesting component of what we do, the process fundamentally starts with planning and the ability to really figure out the best way to reach those core consumers. Where are those consumer contact opportunities? How can they be exploited? How can they be leveraged together to create more value and more power for a brand or an advertiser to connect with that core consumer?

tion of impressions. It's really about creating experiences for the consumers and creating an experience between the consumer and that brand or that service or that product that is going to build this bond so that it's not just a one-time purchase, but that there is a true integration of that brand into that target's life and lifestyle.

Is OMD trying to do Disney-like deals in some form or another with all the other big companies?

I think we're constantly talking to media owners about ways to better take advantage of what they have to offer and put it to

limited choice. The more choice they have, the more opportunity people are going to take to watch what they want to watch, they're going to seek it out. If you can connect with them on a more personal level it becomes a more effective medium.

Do you lose sleep at night worrying about the commercial zapping potential of the personal video recorder?

I lose sleep over the fact that we seem to be spending more time anticipating the death of the 30-second commercial with the advent of PVR technology. There is opportunity embedded in the threat and we're not spending

the top with somebody showing the Pepsi can and drinking the Pepsi or eating the Big Mac, I think it's important that you find opportunities for it.

What do you mean by organic?

An example that I like to use is when something in a television show or film becomes almost like an additional character whose presence is integral to the script and to the storytelling. Take the sitcom *Saved by the Bell*, an organic product placement would have been a situation where the kids went to McDonald's to congregate. McDonald's would be an or-

'Basically the universe today has consolidated to the point where it's four companies [OMD parent Omnicom, Publicis, WPP and Interpublic Group] on the buy side talking to five big companies [Viacom, AOL Time Warner, Disney, News Corp./Fox and GE/NBC] on the sell side.'

PHOTOS: ARNOLD ADLER



maintain price of goods, whether at the factory and wholesale level or end-user to the consumer, when you think about it. Yet the broadcast networks in prime time just keep ratcheting it up, ratcheting it up. Something has to give.

So if the "give" is budgets shifting to cable, how do you facilitate that?

Part of it is our role as media strategists and counselors to our clients. We have to provide strategically sound recommendations and evidence on how to not only make those dollars work harder and redistribute them but provide advertisers with the confidence and the comfort that by doing so will not have a detrimental effect on their branding,

What does integrated marketing allow you to do?

I think it allows you to look across your target consumers and analyze and understand how they interact with specific media, specific media brands, specific media platforms. How they integrate the use of media into their daily lives. And it goes beyond electronic media. It includes sponsorship, point-of-sale, public relations, guerrilla marketing, word-of-mouth—anything that really allows an advertiser to build that stronger bond with that consumer.

So it's really an accumulation of impressions throughout the consumer's life.

But it's more than an accumula-

work for our clients. I think that we want to be in a position where we fully understand the potential and value in each one of those media owner's portfolios, what the proper mix of those assets are for our clients and then how do we extract the most value from that relationship.

Has TV become less effective as the audiences fragment?

No, I don't think it has lost effectiveness at all. In fact, I think it's become more effective. Yeah, because I think now you have the opportunity to talk—you know, in the old days it was great because you reached a lot of people all at once. But people had

enough time trying to figure out what those opportunities are that will allow us to exploit it much the same way that the Internet has been exploited.

How much do product placement opportunities excite you?

Product placement has been around for a long time. You couldn't make television shows or feature films unless you had props, whether they're branded or not. We've come a long way from *All in the Family* when Archie would drink a generic beer. But there's value to it, it's more than just using it as a prop. When it's organic, it's an opportunity. We live in a branded world and as long as it's not over

organic fit. It's plausible, it's a gathering place and if it facilitated them coming together, it becomes integral to the whole experience.

So McDonald's or similar chains might have opportunities in shows that focus on teens?

Sure. For that matter McDonald's could have been Arnold's in *Happy Days*. People would expect that because that's what kids do. The same thing when you think about placement for other product categories. It's looking for those opportunities where there's a recurring chance for your brand to be so naturally integrated into the content that it doesn't whack the consumer in the face. ■



HDTV

Stakeholders

CONFERENCE

An In-Depth Look
at the HDTV Opportunity
for Cable, Broadcasters,
TV Networks, Retailers,
Consumer Electronics
Manufacturers and Studios

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LETTER FROM THE EVP

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Making HDTV a Reality

High-definition television is one of the most exciting new products to be offered to the American consumer in the history of television. But it is also one of the most challenging and complex services ever devised because so many different industries play an important role in making HDTV successful.

We, here at Reed Business Information, serve many of those important industries through the print and electronic products we produce. *TWICE* magazine serves the consumer electronics and retail reader. *Multichannel News* serves cable operators and cable programmers.

lywood producers and studios – about the key issues facing HDTV deployment today.

The supplement reflects our interest in breaking down the barriers between these groups, to create a more meaningful dialog to advance the cause of

HDTV. To that end, we're holding an HDTV Stakeholders Summit Sept. 23 and 24 in Washington, D.C. Senior executives from these groups will join seven sponsors to discuss, explore and find solutions to the problems that face HDTV

deployment today.

We hope this special effort provides insight that is helpful to the readers of *TWICE*, *Multi-*



HDTV is one of the most challenging and complex services ever devised because so many different industries play an important role in making it successful.

Broadcasting & Cable serves the broadcast television community and *Variety* serves the Hollywood producers and studios communities. These constituency groups are the key forces behind the deployment of HDTV.

This HDTV Stakeholders Summit supplement is a special project focused on educating these constituencies – retail, consumer electronics, cable operators, cable programmers, broadcasters, Hol-

channel News, *Broadcasting & Cable* and *Variety*, as they strive to make HDTV a reality.

Regards,

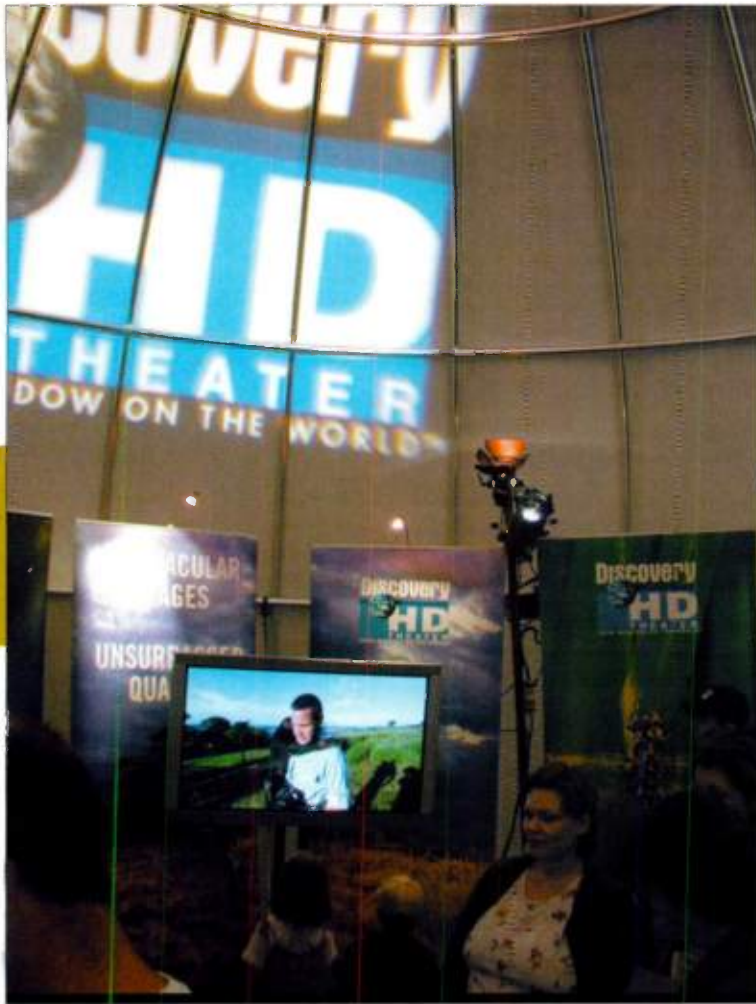
Executive Vice President
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Land of Consumer Confusion

RETAILERS SAY PUBLIC LACKS CLEAR PICTURE ON HDTV



Marketing efforts for Discovery HD Theater have been taken on the road, through the programmer's traveling "HD Theater Dome" — replete with Mitsubishi TVs displaying the programmer's shows.

introduction, HDTV's household is still only at 5%. Dealers complain that the four industries involved in the rollout — consumer electronics, cable, broadcasting and entertainment — have fought among themselves for so long over HDTV standards that they have convinced the overwhelming majority of consumers to delay their purchases.

Coverage of the battles between each industry — and within each industry — in the consumer press, and the lack of one clear message about the merits of HDTV, have caused massive confusion, even for those consumers who have plunked down \$2,000, \$3,000 or more to buy a set. Many retailers complain that there is no compelling reason for many consumers to buy HDTV because it lacks an adequate amount of high-definition programming from broadcasters, cable or satellite providers.

CE retailers are pleading with these other industries to stop the bickering and help them close the HDTV knowledge gap with the public. These retailers,

who are never shy about stating opinions, are pretty adamant about solutions to the problem and are clamoring for help.

Dave Workman is president and chief operating officer of Ultimate Electronics Inc., which is based in Thornton, Colo. The chain, which operates over 50 stores in 13 western and Midwest states, had annual CE sales of \$704 million in calendar year 2002,

according to the *TWICE* Top 100 CE Retailers report.

The chain has plenty of experience selling HDTV. In fact, it was one of the first retailers nationwide to introduce HDTV in the late 1990s.

"Consumers who need to replace a big-screen TV are migrating nicely to digital TV. But others don't see overwhelming reason to buy HDTV," Workman said.

His view is that consumers are "reluctant to buy
See **CONSUMER CONFUSION**, page 4

BY STEVE SMITH

TWICE

While consumer electronics retailers say that HDTV sales are a driving force in their business, even with the sluggish economy of the past two years, they are frustrated with the speed of the rollout and the lack of support they have re-

ceived from the other industries involved.

Based on Consumer Electronics Association (CEA) year-to-date manufacturer-to-dealer sales of digital TV products through the end of July, you would think they would be overjoyed. Unit sales of digital TV products through July 2003 hit 1.68 million, an increase of 56% vs. the corresponding period in 2002, and dollar sales reached \$2.51 billion, an increase of 34%.

But retailers complain that five years after its

Many retailers complain that there is **NO COMPELLING REASON FOR MANY CONSUMERS TO BUY HDTV.**

Consumer Confusion

Continued from page 3

HDTV due to lack of content." Even more important, "all the industries involved spend more time in the back room fighting over standards than anything else. Instead of hearing an informed, unified voice they add to consumer confusion."

Said Workman, "We need some leadership here, a unified message" because "the consumer is absolutely confused." And he said blame could be spread around.

"Cable companies confuse the consumer by saying they have 'digital' boxes, when that is the way they transmit a signal," he said. "But it is not HDTV. DVD isn't HDTV, but it is the salvation of HDTV, or else many consumers would have nothing to watch!"

He also asked the question: "How do you get an HD signal into the home? Confusion again, and retailers have to be more proactive."

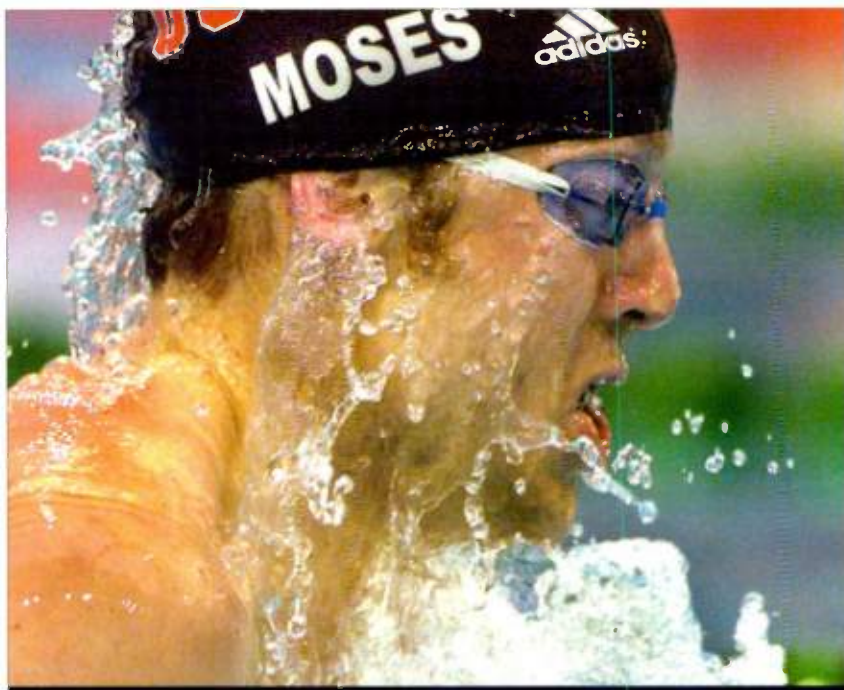
For years, consumers were taught that all they needed to watch TV was either cable or satellite TV, Workman noted. "Now with HDTV, it is a hybrid situation. You need an antenna, something that the consumers haven't thought about in years. And you need a HD cable box or HD satellite dish to get HD cable stations. This is all a mystery to consumers."

And CE manufacturers haven't helped either.

"In the broadest sense [CE manufacturers] have done little. With all the changes in standards, resolution issues, promoting HAVi, DVI, POD, etc. they have confused consumers. Many are pushing their proprietary technologies in hopes of creating an industry standard."

The same sentiment was echoed by Tweeter Home Entertainment Group Inc. strategic business development vice president Noah Herschman. Tweeter, based in Canton, Mass., is a specialty retailer of mid-to high-end CE products. It operates more than 170 stores under a variety of names nationwide, and had annual CE sales of \$794 million during calendar year 2002, according to the *TWICE* Top 100.

"What we've been saying at Tweeter for quite some time is that the industry should embark on a 'Got Milk' type of generic ad campaign to get the



Many retailers believe more high-profile programming, such as the Olympics on NBC next year, will be needed to increase HDTV penetration.

word out on HDTV," Herschman said. "There is a lot of confusion out there, not as much as years past, but still, enough. Some consumers still don't know the differences between DVD, HDTV, digital TV and so on."

In fact, Herschman said that with all the confusion about HDTV, for many the technology has gone on the back burner.

"HDTV has really become the extra-added benefit for new flat-screen sets. The 'wow' factor in TV today is that we have flat screens that you can hang onto a wall!"

Herschman cites the Federal Communications Commission's delay of the plug-and-play agreement between the cable and CE industries as a big stumbling block, but provides everyone involved a backhanded compliment: "HDTV will happen in spite of itself."

He noted that it is usually a "big deal when stations begin to announce prior to a show that it is 'available in HDTV.' And while we have one HBO, one Showtime and one ESPN HD channel available, we need plenty more [movie and sports] channels."

Herschman complimented DirecTV Inc. and

DIGITAL TV SETS & DISPLAYS

Moving Advanced Units

Sales of digital television sets and displays to consumer-electronics dealers.

YEAR	UNITS*	DOLLARS**	AVG. PRICE	HH%
1998	14	\$43	\$3,147.00	N/A
1999	121	\$295	\$2,433.00	N/A
2000	625	\$1,422	\$2,275.00	N/A
2001	1,460	\$2,648	\$1,812.00	1%
2002	2,535	\$4,280	\$1,688.36	4%

* In thousands of units
** In millions of dollars

SOURCE: Consumer Electronics Association (CEA) market research

Unit sales of digital TV products through July '03 hit **1.68 MILLION**, an increase of 56%



CON MALONEY
Cowboy Maloney's Electric City

"Consumers may be sold now, but they do not understand all the features."

EchoStar Communications Corp. for their HDTV retailing efforts, and added: "The cable industry works with us, but they have to do more. When plug-and-play comes, that will help us tremendously."

Richard Glikes, executive director of the Home Theater Specialists of America, a retail buying group based in Chester Springs, Pa., has about 50 members that generate an annual \$450 million in CE sales. Members of his group do custom installations and, in his words, "cater to a more affluent clientele." Still, as he bluntly put it, the industry "should be selling double the amount of HDTVs that we sell now. And we need more of the popular models available."

He points the finger at the CE, cable and broadcast industries for what he sees as lagging HDTV household penetration.

"In our area, cable companies are introducing 'digital cable,' but it is not HDTV. When our members sell HDTV, we have to explain, and install the system and make sure that they have the right cable box, or satellite dish and an antenna."

That's vital, Glikes said, because the best way for consumers to be sold on HDTV is "at someone else's house. Once they do they want it. That's why [retailers] have an obligation to explain it and install it properly."

Cowboy Maloney's Electric City, based in Jackson, Miss., with 13 stores in Mississippi and Tennessee, does \$35 million annually in CE sales. The chain, headed by chairman Con Maloney, is no stranger to introducing new CE technology to the public, being it was one of the first chains to sell direct-broadcast satellite TV and satellite radio.

Maloney is not surprised about the low household penetration of HDTV: "There is not enough programming available. Consumers don't have the reason to buy."

Despite this, the veteran retailer reported, "In our markets, 90% of the big screen sets we sell now are digital." But the problem is still - you guessed it - confusion.

"The industries involved have to get together and produce a low-cost videotape or a DVD to explain to them what HDTV is and what they should

look for," he noted. "Consumers may be sold now, but they do not understand all the features."

And the misconception that all plasma TVs are HD-ready is causing, and will continue to cause, more problems.

"What we have experienced is that the Gateway 42-inch plasma sold for under \$3,000 is not HD-ready. The industry is not doing itself a favor when it claims that a car with four wheels is a luxury ride. Facts need to be imparted to consumers at the point of sale about this."

Anaheim, Calif.-based Brand Source is a retail buying group with around 1,800 independent dealers and annual sales of about \$4.5 billion. About half of its volume is in consumer electronics. Jim Ristow is general manager of the group's Home Entertainment Source, its CE custom-installation group.

In Ristow's view, manufacturers are "doing what they can to come up with cutting-edge products," but "manufacturers haven't come up with a simple sales message."

Like his fellow retailers, he sees the cable, broadcasting and entertainment industries balking at HDTV.

"They have a case of the 'what ifs?' in making HDTV investments," he said. "They keep saying, 'What's in it for us?' That has slowed down programming" and hurt the rollout.

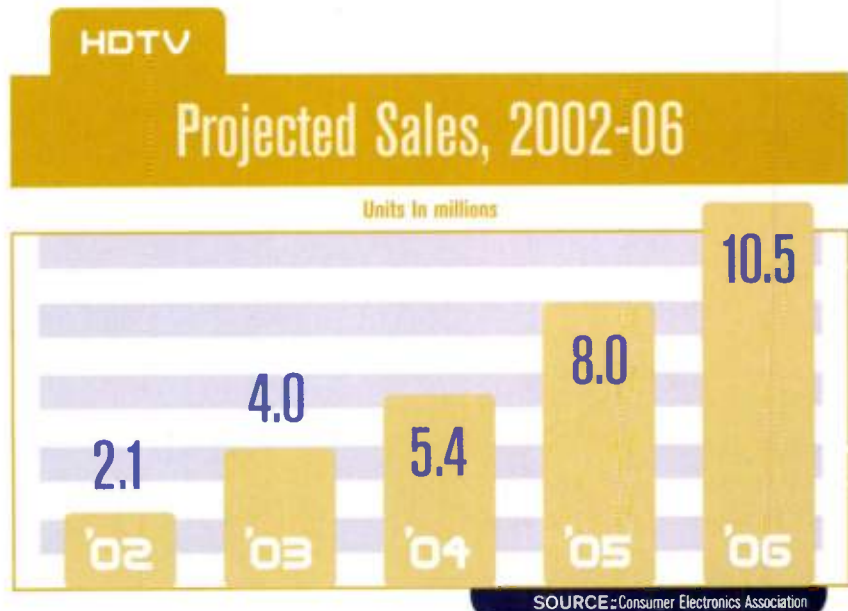
Workman of Ultimate Electronics stressed: "We have to get the copy guard standards in place and behind us. We need a stable platform to build on."

"Hollywood always fights new technology, then reaps the benefits of it," he noted. "DVD is just one example, but there is a history of it."

Though Ristow confirmed that plenty of HDTV customers "don't know what they are buying" even after an explanation is made, Brand Source has tried to get the word out to its members to present a simple sales pitch.

"What we have told our members from the beginning is that HDTV is ready for the future and provides a great picture today."

Questions still remain as to specifically when in the future there will be enough programming available so today's HDTV customers, and tomorrow's, will get the full benefits of their investments and finally understand the benefits of this new technology. □



vs. the same period in '02, and dollar sales reached **\$2.51 BILLION**, an increase of 34%.

The Clear Choice

For HDTV



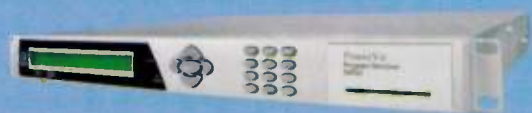
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HD Innovation

Cable operators are capitalizing on the incredible clarity of HD video and audio to attract and keep consumers. Our PowerVu®HD encoder and program receiver have been joined by a new demodulator to provide both satellite content delivery and off-air HDTV signal reception. Our HD set-tops offer a unique

"set-up wizard" that enables consumers to take an easy path to using their HDTV. Our products enable consumers to easily stretch and zoom video for full-screen viewing on HDTVs. And taping an HD broadcast with a VCR has never been easier thanks to our user-friendly approach to HDTV.

Comprehensive Solutions

From the encoders that begin the HD transport chain, through receivers and demodulators in headends, across high-bandwidth, scalable HFC networks and into consumers' homes for delivery to HD set-tops, no one can deliver a more comprehensive system solution than Scientific-Atlanta. And, our SciCare™ Broadband Services group can make everything work together for a hassle-free HD launch. The HD marketplace is wide open, ready for you to take advantage of the proven, reliable, readily-available transport, set-top and launch capabilities of the HD experts – Scientific-Atlanta.

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Picking Up Steam

MORE OPERATORS, PROGRAMMERS
ARE BEGINNING TO JUMP ON HD BANDWAGON

S8

ROLLOUTS



Discovery plans to capture the majestic landscapes of the world with its \$65-million Atlas HDTV project.

BY MATT STUMP

Multichannel News

The cable industry did its level best to coronate HDTV at its national convention in Chicago in June. A separate HDTV pavilion assembled by CableLabs served as an entry point on the show floor. The pavilion showcased lots of cable HDTV programming on various HDTV sets from leading consumer-electronics manufacturers.

MSOs' speakers beat the drum on HDTV deployments for all to hear – including Federal Communications Commission chairman Michael Powell, who lauded the industry's efforts in getting HDTV deployed in consumer homes.

Indeed, the National Cable & Telecommunications Association says cable operators are offering HDTV service to 55 million TV households, about half of the U.S. population. HDTV service has been launched in 78 of the top 100 TV markets, according to NCTA.

The drive is twofold. Rolling out HDTV helps the cable industry help fulfill Chairman Powell's digital-

television transition mandate. For cable, HDTV is good politics. But politics alone isn't driving cable's HDTV aspirations. Both DirecTV and EchoStar are rolling out HD boxes, and it's the high-end, most lucrative consumers who are most willing to buy high-def sets and services. It's a coveted market for both DBS operators and cable systems.

But HDTV penetration is small, numbering in the low millions range. What will change that?

Bruce Leichtman, president of Leichtman Research Group, said the smartest thing multichannel platform providers can do today is zero in on the most likely HDTV candidates: "Concentrate on the

HDTV service has been **LAUNCHED IN 78 OF THE TOP 100 TV MARKETS.**

D.C. UPDATE

DIGITAL MUST-CARRY:
WHERE TO?

most likely customers, the high-end, highly educated, video-centric consumers. Educating everyone doesn't make sense," because only a subset of Americans truly understand HDTV at this early stage.

Leitchman estimates about 5 million homes have TV sets capable of displaying true HDTV signals. LRG estimates there are about 500,000 DBS HD subscribers and perhaps another 500,000 HD set-tops in cable homes. That leaves several million homes with HDTV-capable sets, but which may not have the correct cable or over-the-air equipment to receive HD signals. Many of those customers may think they're getting HD signals, by virtue of owning an HD capable set, when in fact they are not, Leitchman explained.

But at 5 million homes, HDTV is close to an inflection point, Leitchman believes. Consumers are willing, he feels, to pay nominal fees of \$10 or less for HDTV tiers or for leasing an HDTV set-top capable of receiving many HD networks. "People are willing to pay that fee today," he said.

As for the cable-DBS showdown, Leitchman says DBS is winning the war at retail today, largely because satellite equipment has been in stores for 10 years. "They have something to offer these stores that cable doesn't necessarily have to offer," he said. "Cable does not have that relationship, but that does not mean cable can't catch up."

Operators Push Ahead

Indeed, Comcast, for instance, has rolled out HDTV to half its customer base, including major-market systems New York, Los Angeles, Chicago, Philadelphia, San Francisco, Boston, Washington, D.C., Detroit, Seattle and Atlanta, with retail being a core part of the marketing push. The MSO expects to have HDTV available to 65% of its footprint by year-end. The company is rapidly rebuilding the systems it purchased from AT&T Broadband, which had only scattered HDTV rollouts.

Comcast does not charge extra for its HDTV content, above and beyond the monthly lease cost for the HDTV set-top. In addition to most local ABC, NBC and PBS affiliates, Comcast carries HBO, Showtime and Comcast SportsNet in HDTV. Last month, it signed a deal to carry ESPN's HD feed. Comcast counts more than 100,000 HDTV subscribers.

Cable's leader to date, however, is Time Warner
See BANDWAGON, page 22

The long road to establishing permanent rules for cable carriage of broadcasters' digital signals may be near the end. FCC chairman Michael Powell has put digital must-carry rules at the top of his media priority lists and is currently working with the agency Media Bureau to craft a proposal to present to fellow commissioners "in the near term," a spokesman said.

If reports are true, the cable industry isn't going to like it and broadcasters, despite important gains, are likely to characterize the outcome as a split decision.

FCC Media Bureau chief Ken Ferree told reporters in July that he would resubmit a plan for digital-carriage rights for commissioners' review with "no major changes" from one that failed to win a three-vote majority in August 2002.

That proposal, industry sources said, would likely make cable companies carry the multiple streams made possible by broadcasters' greater digital capacity. Powell's office won't confirm the details, but sources following the proceeding said the plan called for the FCC to

The prospect of a multi-carriage mandate is very worrisome to cable.

tentatively conclude that broadcasters are entitled to carriage of all the programming they can cram into the 6 MHz of spectrum allotted for each channel, as long as the programming is offered free to over-the-air viewers but asked for another round of public comment before going forward. Others suggest that the FCC will be more aggressive and impose the mandate now, even though few broadcasters are in position to take advantage.

The prospect of a multi-carriage mandate is very worrisome to cable, which argues that more than quadrupling the systems' must-carry obligations will doom many popular cable nets. "The imposition of additional channels could force other viable channels off operators' lineups," said Brian Dietz, spokesman for the National Cable & Telecommunications Association.

At the group's convention in Chicago a few months ago, NCTA president Robert Sachs warned that mandated multiple carriage could cause the number of broadcast channels forced onto pay-TV distributors there to rise from 17 to 102.

Winning that right to multicast carriage would be a victory for broadcasters because it would ensure that the 70% of U.S. homes that rely on cable for TV would have access to nearly all their new DTV programming, a key motivation for stations to develop digital channels necessary to whet consumer interest and spur the transition. The downside for broadcasters is that their longstanding demand for carriage of both analog and digital signals during the DTV transition would be denied.

Ferree's plan bogged down last summer because it could not win the necessary three votes for approval, in part because there was an empty seat on the five-member panel. Now that commissioner Jonathan Adelstein has filled that vacancy, chances for a three-vote majority are thought to have improved. In summer of 2002, Republican commissioner Kevin Martin was said to have opposed a plan proposed by Powell and Republican commissioner Kathleen Abernathy to tentatively conclude that multiple-carriage rights was the way to go but seek comment on the constitutionality of that approach. Instead, Martin wanted to declare broadcasters' rights immediately.

—Bill McConnell, *Broadcasting & Cable*

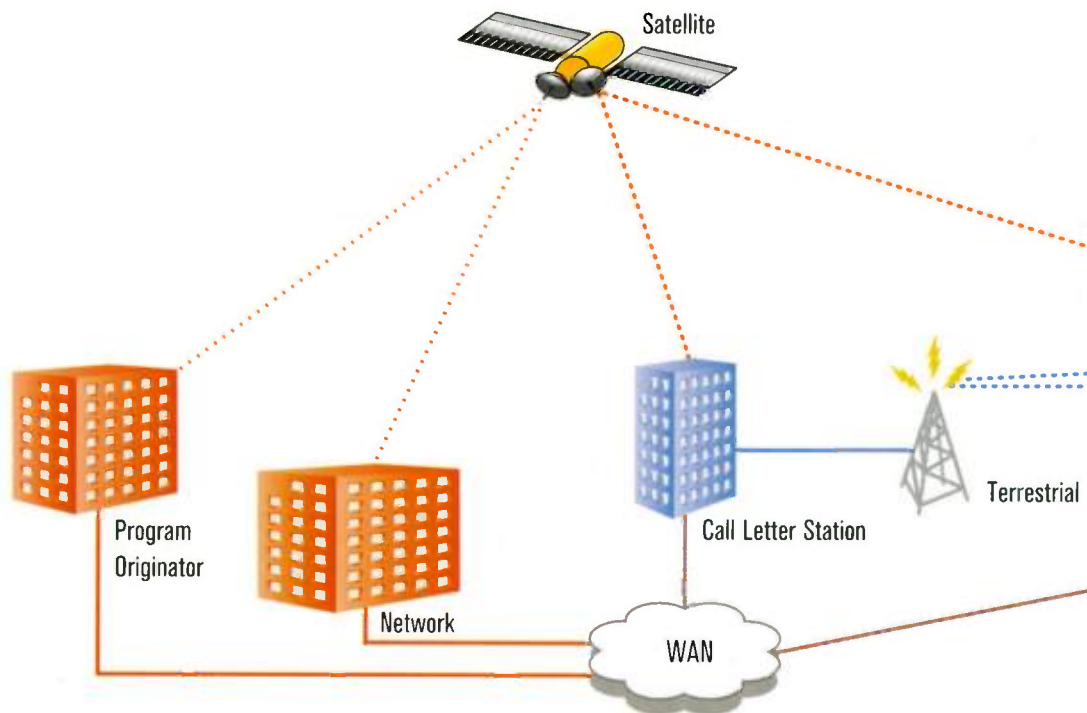
HDTV

S9

ROLLOUTS

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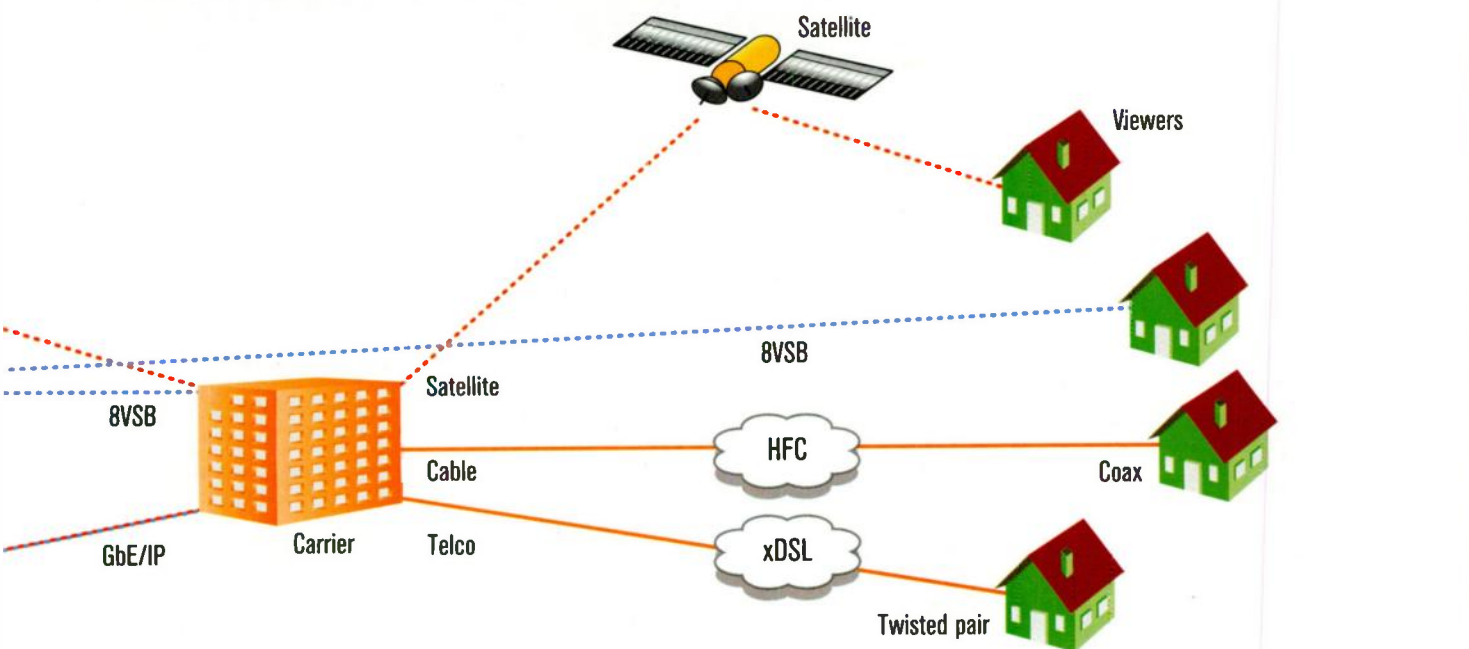
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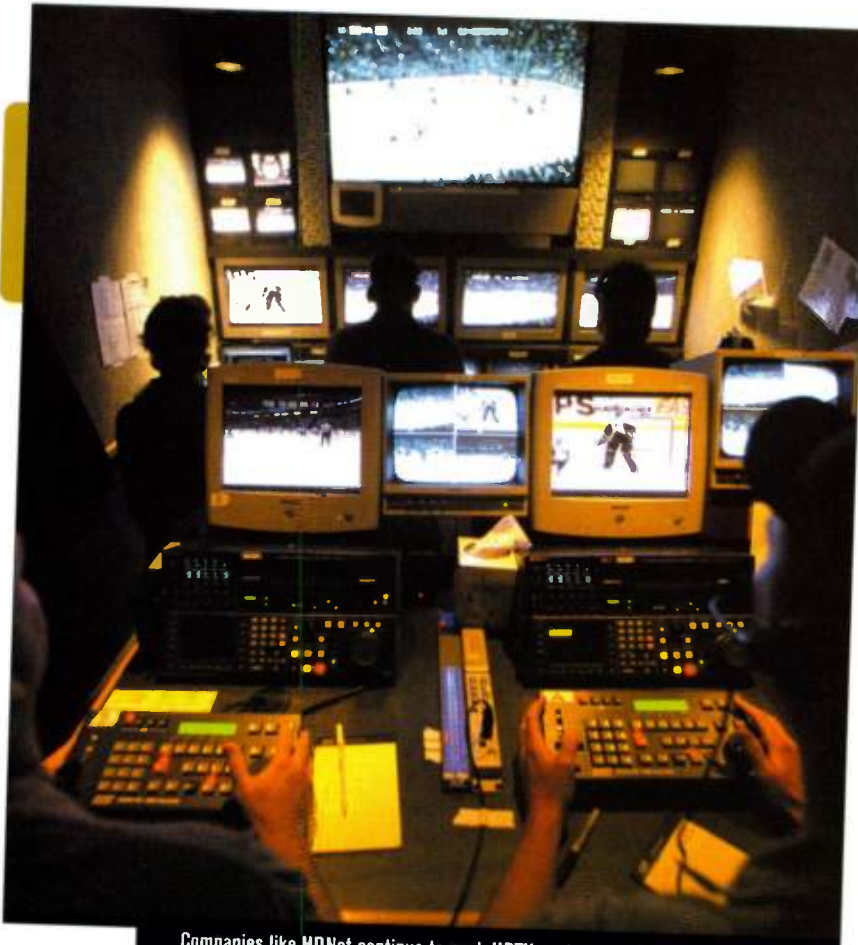


From Myth to Reality

AS PRICE OF HDTV GEAR FALLS, DEMAND RISES

S12

PRODUCTION GEAR



Companies like HDNet continue to push HDTV equipment into new production environments, from rodeos to Major League Soccer.

BY KEN KERSCHBAUMER

Broadcasting & Cable

When HDTV production equipment was first coming to light, the National Association of Broadcasters created a secondary exhibition at its annual convention known as "HDTV World."

A more apt name would have been "Your Worst Nightmare World," as demonstrations consisted of

production cameras that cost more than \$300,000 and videotape recorders that cost more than \$200,000. For many broadcasters, particularly local ones, the reaction was the same: How in the world will anyone be able to afford to produce something in HDTV?

But that HDTV World is a distant memory, as the technology has moved from its own world to the greater universe of the NAB trade show. Most importantly, the cost of HDTV production gear has fallen so much that it is now only around 30% more expensive than standard-definition gear.

And HD equipment has expanded well beyond cameras, lenses and VTRs and into graphics, effects and editing.

Primetime dramas, movies for television and sports continue to be the main benefactors of HD technology. Reality and news programming continues to lag, with HD news probably four years away and HD reality TV about two years in the offing.

Of all the inroads made by HD, it's the format's displacement of 35-millimeter film that has most dramatically affected the market. Using HD video to shoot a scripted program is the norm, not the exception. And there is probably no better validation of the artistic and cost-savings benefit than the fact that HD production is now commonplace in Europe, even though there is currently no way for viewers to watch HDTV on that continent.

Shooting in HD extends the shelf life of product that otherwise would have been shot on standard-definition video and makes it attractive to global markets that have embraced HD broadcasting. In fact, Europe will soon be added to that list.

In January, the continent's first HDTV service, Euro1080, will be launched. That will bring the technology to homes and movie theaters across Europe.

Derek Grover, a digital imaging technician and director of photography based in Hollywood, has been one of the major drivers in the adoption of HD production gear, particularly for its use on sitcoms. "In the multi-camera episodic world, meaning sitcoms, it has completely taken over this year," said Grover.

It would have been hard to imagine that the price of equipment could have fallen so quickly, but the use of digital technology has helped manufacturers like Sony Corp., Panasonic and Thomson Grass Valley to continue to drive the manufacturing costs down.

Today, cameras and VTRs for HD can be found for less than \$40,000. The upside, particularly for Sony Corp. and Panasonic, has been the establishment of solid footholds in the Hollywood community. Sony's DVCAM format has found believers for acquisition while Panasonic's D5 format is used to create the HD masters.

Primetime dramas, movies for television and sports **CONTINUE TO BE THE MAIN BENEFACTORS** of HD technology.

When it comes to using HD videotape to replace film, the main component is Sony's 24p format. The 1,080-line format has 24 progressive frames per second, which matches the frame rate of film. Its picture qualities are similar but it offers better depth of field than film (introducing its own set of challenges).

One thing it lacks is film's "grain," something that can be added in with the use of effects systems. HD video also can record at lower light levels, requiring a different approach to lighting than film.

The biggest asset HD has for the production unit is that it can save time. For example, at the end of each day of film shooting, the film is sent off to be developed for the creation of "dailies," so that the director and crew can make sure the shots were done properly. The use of HD videotape, however, obviates the need for the development process, allowing for instant playback on the set.

In fact, some producers say it creates a problem because the actors can look on as well and give their opinion on their performance and ask for it to be reshot even if the others are happy.

Another benefit is that because tape costs so much less than film, camera operators can keep shooting when previously they would stop in order to save film stock.

There is one note of caution. Showtime Networks Inc. vice president of production Mike Rauch said it's important that production executives don't look to HD as a way to save money.

"The danger with producers saying they want to shoot with HD so they can save money is it's simply not true," he said. The lighting issue, for example, can increase costs. But Rauch said transfer cost savings run about \$50,000 an episode. In the end, the cost is about a wash between HD and film.

While HDTV viewers have appreciated the chance to see Ray Romano or James Gandolfini in HD during the past couple of seasons, the one area of HD production that excites the entire industry the most is sports. CBS led the way with its U.S. Open tennis, Masters golf and college football productions. But this fall HD sports will truly explode.

CBS is offering one HD National Football League telecast a week, ABC is rolling out *Monday Night Football* in HD and ESPN HD continues to handle three or four high-definition productions a week.

Throw in three weekly HDTV Major League

Baseball telecasts on In Demand's InHD channel, a rollout by the Fox Sports Net regional cable channels, and even National Basketball Association HD telecasts (plus HDNet's continuing HD sporting events), and the sports fan has plenty of options.

Much of the technical pressure falls on the shoulders of the owners of the HD mobile produc-

Sports is using for *MMF* and NEP (which built the truck used for ESPN's *Sunday Night Football* telecasts) selected Thomson Grass Valley cameras for use in their new HD trucks because of that switchability function.

And it's not only the behind-the-scenes gear that has made the move to HD. Until this season,



CBS HD cameras zeroed in on U.S. Open tennis action from Arthur Ashe stadium in Flushing, New York.

tion trucks that handle the events. Companies like National Mobile Television and NEP Supershooters have built new HD trucks to meet the demand.

For these companies, the balancing act is to make sure the trucks they build will be busy every week. One way to ensure that is to make sure the trucks are multi-format capable, meaning they can handle the different HD resolutions (1080 line interlace or 720 progressive) and standard-definition resolutions that different networks use. A multimillion-dollar truck sitting in a parking lot waiting for business doesn't quite cut it.

"We're essentially running a Hertz rent-a-car business and our gear has to work everywhere," said NEP Supershooters senior vice president and general manager George Hoover. "We can't have a truck that can only do HD and not SD or 720p and not 1080i."

Both NMT (which built the truck that ABC

the 1st-and-10 marker seen on ABC and ESPN NFL telecasts couldn't be rendered on the HD feeds because it required additional computing power and some rewriting of the software code. Sportvision, manufacturer of the system, spent the off-season hitting its own version of the weight room, beefing up the capabilities so that HD viewers can have a nearly identical production as the standard-definition viewer.

It's that last point – having a production that's nearly identical to SD – that is probably the most important advance of them all. The Fox network has been reticent to broadcast its NFL and MLB telecasts in HD resolution because of the compromises that would have to be done in the production. For Fox, making sure the HD viewer has all the graphics and effects the SD viewer has is the priority. □

The cost of HDTV production gear is now only around **30% MORE EXPENSIVE** than standard-definition gear.

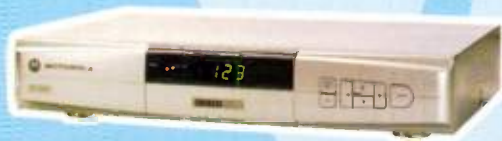
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HD Picture Sharpens

BROADCAST TV STATIONS HUNGRY
FOR CABLE'S HIGH-DEF FEED



ends can deliver the signal directly, but it can also be brought in via a good, old-fashioned VHF antenna on the roof.

Cox Communications Inc. has already invested in the conversion gear as it prepared for its HD roll-outs. Toward the later part of 2002 and into 2003, where there was fiber available, Cox has tried to drive that transmission toward fiber. In some markets, both means are used.

"I would estimate that probably more than half receive fiber feeds," said Steve Watkins, Cox's manager of digital technology for the engineering multimedia technology group.

Either way the signal arrives, it must then be converted from its 8 Vestigial Side Band (8VSB) modulation into cable's 256 Quadrature Amplitude Modulation (QAM) channel. That conversion is a must because 8VSB takes up too much bandwidth

Terayon's CherryPicker 6400 can fold in multiple HD signals.

to deal with in the cable plant.

"8VSB is not a great technology because it takes up a lot more space on a cable system," said Mark Hess, Comcast's vice president of digital television. "It's a great technology for them because it has got a lot of forward error correction, a lot of robustness to it, so when it is sent out over the airwaves it does very well. But for us it's just not practical from a standpoint of how much bandwidth it uses."

HD Launch Package

There is little shortage in gear to make that conversion. Motorola Inc. offers an HD launch package of gear, including an 8VSB receiver it resells, a QAM modulator and upconverter. The package, which takes up two rack units, costs less than \$10,000.

Rival Terayon Communication Systems Inc. offers an HD off-air signal conversion system, and recently it has seen an uptick in sales for its CP 7585 converter box.

"It's really picking up. We are getting a number of orders from larger MSOs," said Mark Jeffery, Terayon's senior product line manager for digital

See HIGH-DEF FEED, page 18

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LOCAL CABLE

BY KAREN BROWN

Multichannel News

HD TV isn't just a game for the big-boy national cable networks any more — now, it is going local. Lured by the prospect of one-upping their own broadcast competition, more and more local TV stations are starting to transmit their signals not just in digital but also in HD. While that content may be welcome news for cable operators trying to fill up their own HD content lineups, they face several challenges in giving their customers those pictures — not the least of which is how to bring in the signal and deal with the resulting bandwidth load.

Strategically, it's a hassle that may well be worth it for cable operators. By comparison, satellite competitors have a much harder time providing local signals — let alone HD signals — to their customers. So many MSOs see local HD channel additions as a key way to compete against the likes of EchoStar Communications Corp. and DirecTV Inc.

"It gives us a clear differentiation from what satellite does," said Kevin Hill, director of marketing for video services at Cox Communications Inc. "Currently and in the near future they are not going to be able to deliver local signals in the local markets, which means that we have hundreds of HD programs and events that they are not going to be able to show."

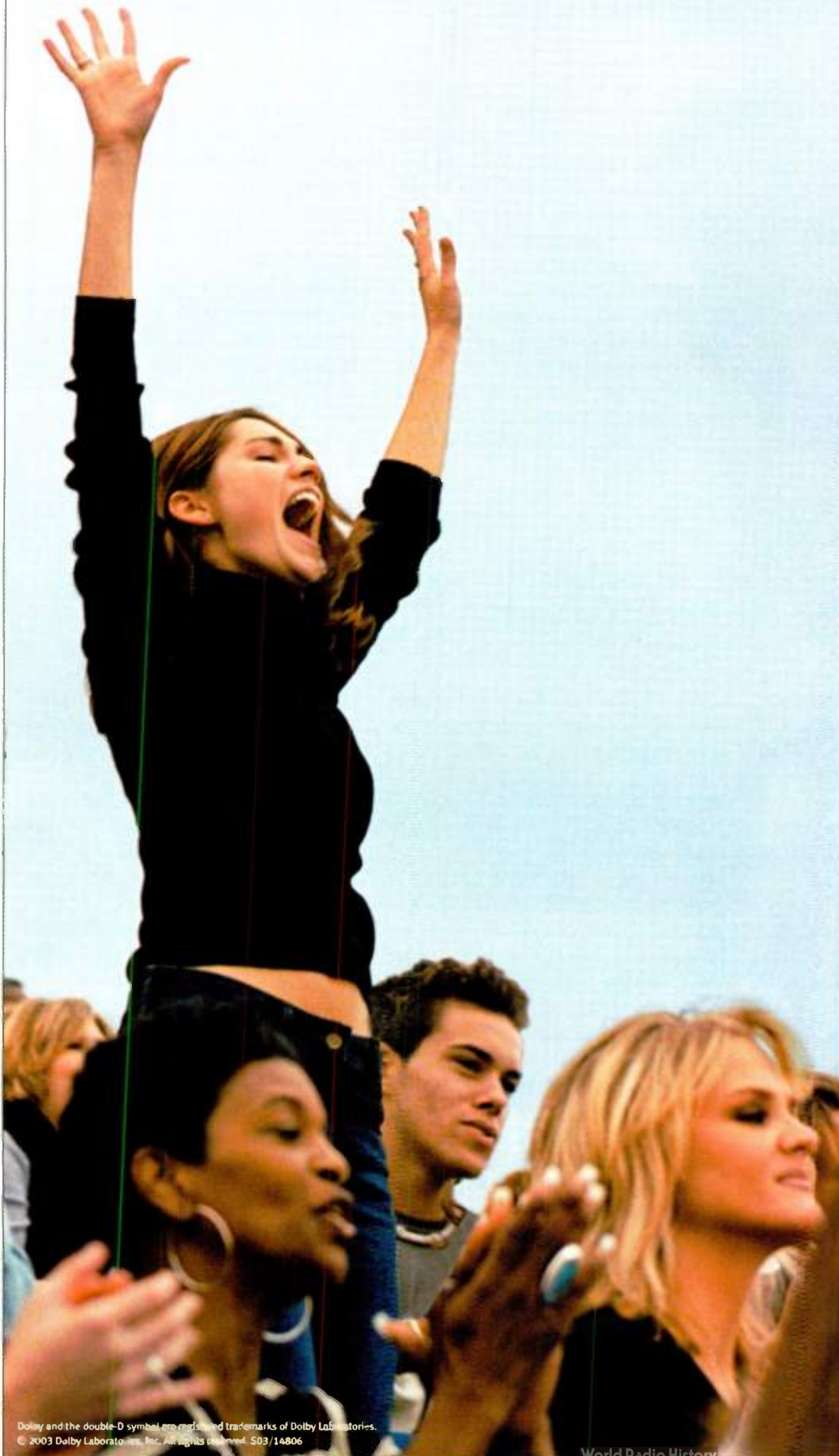
Meanwhile, more local stations are making the jump, and they are comprising a good percentage of cable MSOs' HD lineup. Late last month, KXAS-TV in Dallas/Fort Worth became the first station in that market to go high-def for cable, and Charter Communications Inc. picked up the HD feed for its digital service.

"They are going full speed ahead on this," noted Sylvain Riviere, marketing director for broadcast video services at BigBand Networks, a HD-bandwidth management-systems specialist. "Most of the lineup we are serving is at least 50% local broadcast."

To do so, the signal has to get from the TV station to the cable headend, and there are two general strategies being used. In some markets, fiber links installed between TV stations and cable head-

More local TV stations are starting to **TRANSMIT THEIR SIGNALS IN HD**, not just in digital.

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High-Def Feed

Continued from page 16

video solutions. "I think that the operators are realizing this is the real differentiation, where they have the bandwidth and satellite doesn't – and that's how they are going to win."

But taking HD local signals means dealing with the added bandwidth load, and that is no small matter. Compared to a standard definition signal at an average 3.75 megabits per second, HD signals come in at a whopping 19.4 mbps. That means on a 256 QAM channel, cabling can multiplex just two signals, compared to upwards of 10 SD signals.

In some cases, cabling are choosing to funnel just one local HD signal on a single 6 megahertz channel. Even if two are multiplexed on the same channel, given the amount of HD programming coming on line, that may soon present a problem.

"Last year we were looking at three or four channels in a lot of our systems, and a lot of them

tice, particularly when it comes to HD.

"We do not do any of what would be called stat muxing or rate shaping of the content that is being delivered by the local content providers," Hess said. "We give them the full 19.4 mbps bandwidth – it is the same amount that they would need. We do not do anything with their signal other than change its modulation scheme, which is better for us."

That doesn't mean Comcast will stick to that no stat-muxing policy in the future.

"We are always interested in being efficient, and as technology allows that, I think we might look into testing it perhaps and then sharing what we find with our content providers," Hess said. "But I don't think we would do any of that without full knowledge and a joint agreement to do that with the content provider."

Cox, meanwhile, is preparing to start stat-muxing HD signals later this year. While its quality is key, in terms of bandwidth, "we do believe it is going to be significant savings," Watkins said.



SYLVAIN RIVIERE **BigBand Networks**

"Most of the lineup we are serving is at least 50% local broadcast."

were carrying even multiple east and west feeds. This time next year, I'm expecting there is going to be anywhere from 13 to possibly as many as 17 HD channels that we could be looking at trying to carry," Hill said. "So we're trying to figure out a way that we do not end up with having several 6 MHz channels having to be devoted to multiple and multiple HD networks."

To Mux or not to Mux?

There is a technology that can help shave down the bandwidth of HD signals, but it is by no means without controversy. Statistical multiplexing systems offered by Terayon, Motorola and BigBand Networks, among others, can compress the signals by taking out video elements largely imperceptible to the human eye. They also can dynamically adjust the bit rate allotted to each signal in a channel, so a high-action movie scene can temporarily "borrow" bandwidth from its more static news channel next-door neighbor.

But worries that might erode the video quality have cabling decidedly cautious about the prac-

Trials are under way now and "they look very promising," Watkins said. "In fact, the trials look better than anticipated."

New technologies arise

The drive to make HD more bandwidth palatable without degrading the signal quality is the primary focus these days for BigBand Networks. In the past year or more, BigBand has been making the rounds to cabling and programmers alike, arguing that stat muxing and rate shaping of HD signals doesn't have to mean poorer-quality video.

"We've been working very hard explaining this, that with stat muxing you won't see the difference between your original source that you could get off air and your resulting cable service," Riviere said. "It's pretty much up to the cable operator to decide, and while they all have the stat mux capability, most of them are transitioning slowly to it to see what happens, to see that customers are not calling. But on the broadcasters' side it's pretty much 'you do what you want. I just want to be on the cable plant and get more people looking at my service.'"

Terayon, too, has been in the stat-muxing hunt, fielding its CherryPicker 6400 unit, able to combine multiple HD streams on one channel. It sees that, in the end, programmers including local broadcasters will have to accept the technology if they want access to cable's HD world.

"They realize that rate shaping is what I would call a necessary evil," Jeffrey said. "They don't want anyone compressing their content, and they put up for it because the operators are pushing for it, and they realize it is even more important when it comes to HD just because of the bandwidth."

Seeking order

But programmers are looking for some sense of order when it comes to handling the input of their content into the cable channel lineup, Jeffrey said. That was the case for one major programmer, who came in seeking a more coherent system for processing its network signals.

"He told me: 'We can't sit down with each op-

erator or each headend and figure out and basically fine-tune it to fit us. We are going to have to come in and we're going to have to lay down some high-level requirements that yes, you can rate-shape but you cannot have more than three signals in 256 QAM, and these are the devices you can use to do it, and you won't put more than one sport or music video in with my content,'" Jeffrey noted.

But for Cox, creating set guidelines for how HD channels are mixed and shaped won't provide enough flexibility to fit local conditions.

"We're not going to put out guidelines that say these services must go together," Watkins said. "There's too much variance between the local broadcaster feeds and satellite feeds to really do that. What we are recommending our systems do is combine the signals and basically add in enough HDs such that you don't materially degrade the quality – keep the total bandwidth through the process of stat muxing beneath the maximum transmit that we have available, so that we don't actually start pegging into artifacts." □

Compared to a standard definition signal, **HD SIGNALS COME IN AT A WHOPPING 19.4 MBPS.**

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*Source: Vista Advisors, February 2003

Cox Las Vegas Pushes Retail Buttons

BUILDING A PRESENCE IN STORES AND MODEL HOMES WORKS



Sports, such as the NFL, are a key driver for Cox Cable in Las Vegas in pitching HDTV to prospective customers.

going process. "We're in stores every week," Spear said. "We deal with their questions, we're accessible to them and train new people."

"The DBS provider, they may be in there once a month," Spear added. "With programmers, ESPN, they are great about having upcoming events, and developing brochures we can include with our retailers."

Cox and Circuit City set up a remote radio broadcast at a store in January, built around an NFL game. Several hundred people watched an NFL game in HDTV at two store locations.

Cox also has run an instant-install HD campaign, where consumers could call for HD services and get installed in a three-hour period.

Over the summer, Cox did a promotion with Pioneer Electronics where consumers received Cox's HD service for three months and a mail-in rebate for a Pioneer TV purchase, for a total value of \$600 on TV sets that were priced above \$2,500. "We promoted that hard and had signage in stores" at 11 Pioneer locations, Spear said.

Cox also is working with ESPN and Circuit City on a fall event where HDTV set buyers would get rewarded with ESPN gifts, including an NFL ESPN Sidelines event and tickets to a Raiders game. HDTV set buyers would receive tickets to a special party where the NFL tickets would be given away.

BY MATT STUMP

Multichannel News

While many cable systems are just launching HDTV, the Cox Cable system in Las Vegas is pushing the envelope on HDTV deployment.

The system has one of the more advanced retail distribution and marketing schemes, among cable MSOs, and also is setting some trends in the area of pricing.

"We've had incredible success with the product," said Lisa Eskina, retail sales supervisor.

The system launched HDTV in July 2002 to its 400,000 basic cable subscribers using Scientific-Atlanta Inc. HDTV set-tops, starting with the Explorer 3200, and its successor 3250 model.

HDTV Lineup

The system carries the CBS, PBS and ABC affiliates, said Bret Spears, retail account executive at Cox, plus ESPN, Discovery and two feeds each of HBO and Showtime.

Cox rents the HD set-top for \$9.95 per month,

which includes the broadcast affiliates. Any HBO and Showtime subscriber receives the HD feeds of those channels for free, as long as they have an HD set-top. Discovery and ESPN are each priced at \$5 per month. The two combined cost \$6.99 a month. Spear, who wouldn't reveal subscriber numbers, said: "These numbers seem to work for customers."

Cox launched HDTV using the typical cable avenues, including cross-channel. But a key focus was to get into retail from the get-go.

The system started working with a number major partners – Circuit City, Best Buy, CompUSA and Gateway – in more than 40 locations. The first step, Eskina said, was to try to get Cox Cable service to those locations. "We try to do a live feed when we can, and train the people in the stores," she said.

Eskina said some stores have specialists in television, while in other stores, employees cover all the product lines. "We want to make sure they are as knowledgeable about our product as possible."

"The retail strategy is very popular and generates a lot of interest around HD," Eskina said. It helps Cox because of the value of that raised interest and the value of positioning in a high traffic retail area, she said.

Spear said educating retailer personnel is an on-

The system **LAUNCHED HDTV IN JULY 2002** to its basic subs using Scientific-Atlanta Inc.'s HD set-tops.

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World Radio History

Bandwagon

Continued from page 9

Cable. The MSO has launched HDTV in all of its 31 divisions and counts more than 120,000 HDTV subscribers. It's averaging about 4,000 new subscribers each week. The MSO is carrying most local broadcast affiliates, HBO and Showtime. This fall, TWC plans to launch Discovery HD Theater, plus In Demand's HDTV channels, which will include selected regional sports programming from Fox Sports Net.

"We're pretty proud of our HDTV numbers," said TWC chief marketing officer Chuck Ellis. "From a competitive standpoint, we have quality and depth of programming."

Cox has launched HDTV in seven of its largest 11 markets, including Las Vegas, Phoenix, northern Virginia, San Diego, Cleveland and Oklahoma City. In Phoenix, Cox has taken the added step of selling a Scientific-Atlanta Inc. HDTV set-top at retail.

Other top MSOs have either partial or near-total HDTV rollouts. Cablevision Systems Corp. has rolled out service in New York. Charter Communications has launched in 20 markets, while Insight Communications has launched in 10 markets, nearly all of its subscriber base.

On the Content Front

While MSOs are partially or fully on the HDTV bandwagon, cable programmers have been more selective in entering the market. Programmers whose content works the best in HDTV – movies, sports and nature – have led the charge.

HBO launched HDTV service in 1999, and most of its content, including its high-profile original series like *The Sopranos* and *Sex and the City*, is shot and shown in HDTV. Showtime followed suit thereafter and was the first network to launch in Dolby Digital surround sound. The majority of its movies are series that are also simulcast in HDTV.

Starz Encore Group will launch two sets of channels in December. One will be a straight 1080i format HDTV service of Starz and Encore films. But Starz chairman John Sie also plans to offer a high-resolution 480i feed for cable operators pressed for bandwidth. It's Sie's contention that consumers cannot readily tell the difference between a 480i and 1080i signal on a decent digital TV set.

Not long after the premium services launched HDTV, Discovery joined the bandwagon. Launched in June 2002, Discovery HD Theater will soon be available on Time Warner Cable systems, following deployments with Cox and Charter.

Discovery Chairman John Hendricks is one of HDTV's leading proponents, and is putting his

and general entertainment fare. In addition, regional sports networks – Madison Square Garden Network, Comcast SportsNet and Fox Sports Net – are offering games in HD.

NBC is looking at offering substantial amounts of 2004 summer Olympics programming in HDTV across its broadcast and cable networks.



ESPN is making sure everyone knows it's broadcasting games in HDTV.

money where his mouth is by investing \$65 million in a five-year project Atlas HD. Atlas HD will create 30 two-hour HDTV documentary specials on countries around the world. It's designed to be the definitive work to capture, for instance, such landmarks as India's Taj Mahal in HD.

In March of this year, ESPN launched ESPN HD, with the opening game of the Major League Baseball season. The network also carried NBA and NHL playoff games this summer and is offering both college and NFL football this fall.

HDNet, founded by billionaire Mark Cuban, is offering entertainment, sports and movies across several HDTV channels, and has picked up a number of affiliate deals, including Charter and Insight. In addition to older TV series and movies, HDNet has the rights to Major League Soccer. It has also launched a weekly concert HD series.

The early influx of HDTV content has been supplemented by a few other programmers. Bravo HD+ launched in July. In Demand is set to launch a HDTV channel this month, featuring both movies

Other Nets Don't Jump In

But other high-profile cable networks – including TNT, TBS, Lifetime, USA, MTV and Nickelodeon – have remained on the sidelines, save for selected sporting events like the NBA All Star Game or the U.S. Open.

Executives inside some of cable's general-entertainment networks are waiting for an economic model to arrive for HDTV that makes sense for them. Except for networks that rely on Hollywood movies (which can be converted to HD), high-def is a tricky business for other networks.

There is a substantial cost to shoot or convert content to HDTV for some programmers who don't necessarily believe their programming might look that much better in HD (think "talking heads" in a news show).

Cable operators don't appear willing to pay that much extra for HDTV content, under the theory they are already

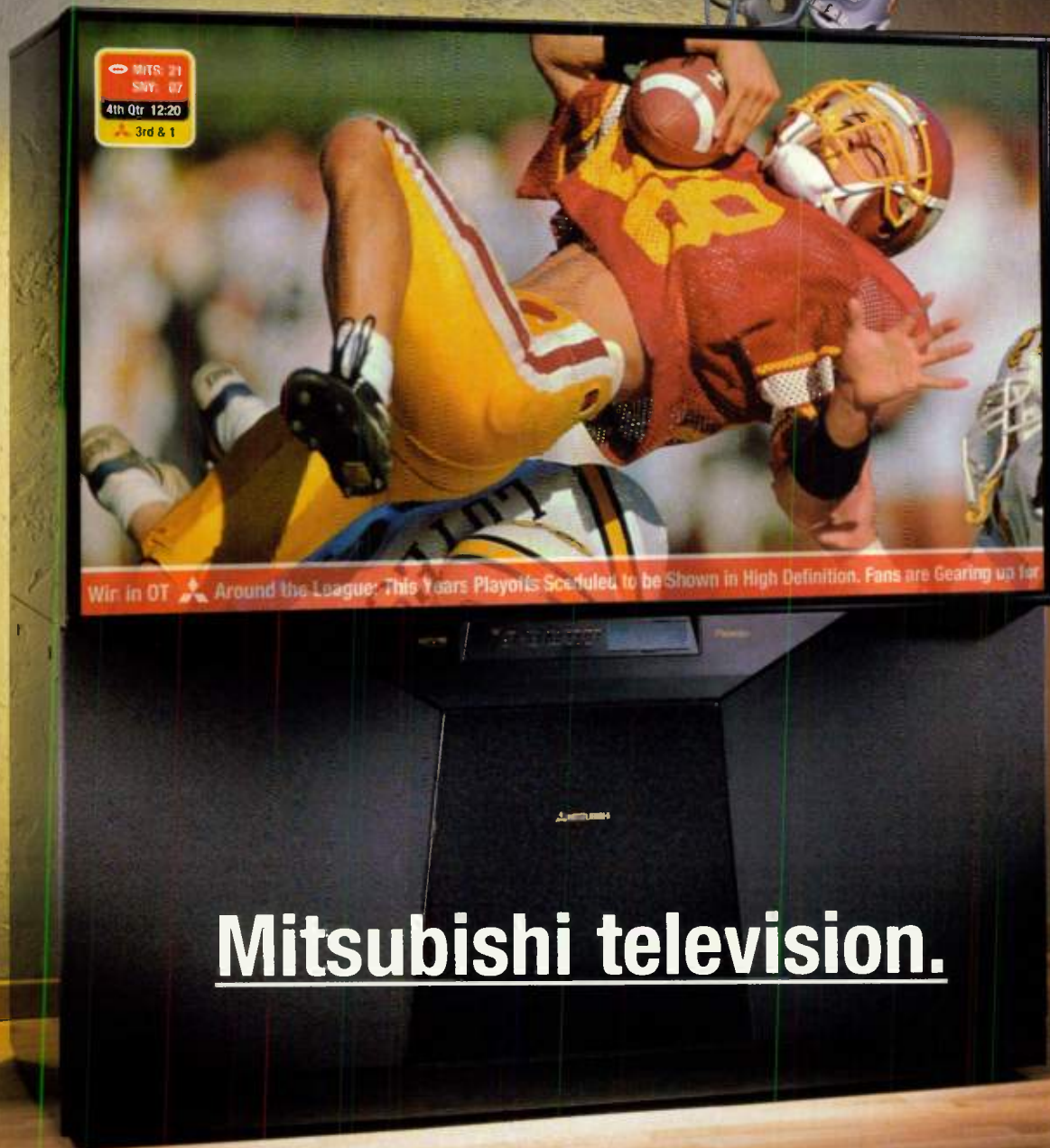
paying to carry that network, and HDTV is just an equipment upgrade. That makes it difficult for programmers to invest millions of dollars in HDTV production when there is no discernible return on investment.

Still, programmers may not want to wait too long. "It reminds me of the days of new-product tier launches," Leitchman said. "The programmers need to get in now because that capacity may not be there in the future. ESPN and Discovery were ahead of the game, and I think they were pretty smart to get that capacity. This is not unlimited capacity."

It is easier for non-public companies, like Discovery, to make the spending commitment than perhaps a public company, Leitchman said. "The ones that should be there are the high-end networks and most of them are getting there," he added. He feels that with the 10 or so cable networks doing HDTV, plus what the broadcasters offer, there is enough HDTV content to entice consumers. □

Cable operators **DON'T APPEAR WILLING TO PAY** that much extra for HDTV content.

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CAPITAL WATCH

Bono's Golden Moment

Rock star Bono landed the usually tame *Golden Globe Awards* in hot water with content monitors. The U2 front man's exuberant use of the F-word during the Jan. 19 NBC broadcast prompted a Parent's Television Council campaign, one of three orchestrated barrages by family values activists that helped fuel a spate of indecency complaints in June.

Seems angry individuals filling out and sending a form letter to the FCC against a June 10 *Keen Eddie* episode decided to do the same for one attacking the award show that had been posted months before. The complaints, which also criticized a March 31 *Will & Grace* episode, contributed to a 65% spike in complaints to the FCC about broadcast station practices during the second quarter of 2003 versus the first three months of the year.

The total number of complaints climbed from 439 to 724. Of those, 242 were multiple, identical complaints filed in June regarding the three episodes, the FCC said. Complaints generated by a write-in campaign urging television stations in Richmond, Va., to provide real-time closed captioning of live news broadcasts also contributed.

The 1163 complaints logged through the first half of the year were more than two-and-a-half times the 441 tallied through the first half of 2002. Cable complaints fell from 308 during the first quarter to 273 in the second quarter, with most cable categories experiencing modest declines. The most common cable complaints regarded billing and service problems.

Digital Only

WNVT-TV Goldvein, Va., is the third domestic television station to win government approval to cease analog operations and broadcast only in digital. The request follows the FCC's Sept. 12 ap-

proval of a plan to relinquish analog ch. 53.

According to the station, digital-only broadcasts on ch. 30 are scheduled to begin Nov. 1. WNVT-TV, which airs world music and foreign and educational programming, is one of a handful of public stations not affiliated with PBS. The station argued that eliminating dual broadcasts will help it conserve cash.

The FCC is allowing stations on analog chs. 52-59 switch to digital-only well-ahead of the 2006 target date in order to make way for wireless services slated for the spectrum. The other stations with permission are WWAC-TV Atlantic City, N.J., and KVMD(TV) Twentynine Palms, Calif.

Freeze Officially Lifted ... Again

The FCC's Media Bureau on Sept. 17 resumed accepting applications for transfers of broadcast station ownership.

The agency has twice frozen and thawed application processing in order to adjust its review procedures to account for new, relaxed ownership limits approved June 2 and then for a return to previous limits after a panel of the federal appeals court judges in Philadelphia issued a stay order on the new rules.

Applications submitted on updated forms when the first freeze was lifted Aug. 14 must be resubmitted under the previous forms. Applications using the previous forms that were pending prior to the FCC's June 2 vote to change media ownership limits no longer must be amended to show compliance.

TAUZIN'S TOAST



House Commerce Committee Chairman Billy Tauzin praised the alcohol industry for its restraint in protecting kids from booze ads. Noting the new FTC report detailing industry efforts to limit exposure of people 21-and-under to alcohol marketing, the Louisiana Republican called a new placement policy that guarantees an adult audience no less than 70% for any broadcast or print ad "responsible and appropriate."

Court Tunes in Digital Debate

Hears argument in CEA suit challenging tuner mandate

BY BILL MCCONNELL

The fate of an FCC plan to turn analog-only TV sets into museum pieces might come down to a cost/benefit analysis by federal judges. A three-judge panel of the federal appeals court in Washington last week seemed open—in theory at least—to the agency's claim that switching consumers to digital TV is of sufficient benefit to justify the added cost of making most new sets DTV-compatible. But the judges also questioned whether—in practice—the financial hit to average Americans is too high.

At issue is an FCC requirement that manufacturers begin outfitting their most popular TVs next summer with tuners to receive over-the-air digital signals. The Consumer Electronics Association, on behalf of most set makers, sued the FCC, saying the mandate is a needless expense that hurts consumers more than it speeds the DTV transition.

"The commission made no effort to estimate the costs this new mandate will impose," CEA attorney Jonathan Nadler told the court during oral argument last week.

But Judge Douglas Ginsburg said consumer costs cannot be considered in a vacuum because plans to reclaim analog spectrum after the DTV transition is complete and auction it to new users is a countervailing reward to society that must be weighed. "That's a benefit too," he said.

The FCC ruled in 2002 that 50% of 36-inch sets capable of receiving analog signals also must include DTV receivers by July 1, 2004, and 100% a year later. All such sets 13 inches and larger must include DTV tuners by July 1, 2007.

The mandate was imposed to stem the proliferation of analog-only sets and to bring closer the day when 85% of TV households are equipped to receive digital channels from their local broadcasters—the trigger for reclaiming analog spectrum in a market.

The FCC's position is that consumers who don't care about getting over-the-air pictures always have the option of buying a digital monitor with no receiver.

Ginsburg also cast doubt on CEA arguments that the rule is invalid because it would force the majority of consumers who rely on cable or satellite for TV to pay up to \$500 in the beginning for tuners they don't need, just to take care

of the 15% who rely on over-the-air TV. But that already happens, countered Ginsburg, citing as an example federal safety regulators who have set standards for ladders so high that "only an idiot could fall off," thus boosting the costs for more careful individuals.

Still, the judges questioned whether the FCC adequately took into account the royalty payments due Zenith when the commission predicted tuner prices would drop substantially as production ramps up.

Judge Stephen Williams said the FCC's prediction of much lower costs over time "falls

The FCC's Tune Up



Here's the FCC's mandatory timetable for TV set manufacturers to begin adding digital receiver requirement.

July 2004—50% of televisions 36 inches or more

July 2005—100% of 36-in.+ sets, 50% of 25- to 35-in. sets

July 2006—100% of 25- to 35-in. sets

July 2007—100% of 13-in.+ set, receiver-equipped VCRs and DVD players

SOURCE: FCC

down" if opposing estimates by CEA are correct.

CEA President Gary Shapiro was encouraged by Williams' and other judges' persistent needling of FCC attorney Joel Marcus on the agency's cost estimates.

Set makers have complained that Zenith is charging exorbitant fees for rights to use its crucial DTV patents—so high that the industry will never meet the FCC's predicted \$15-per-tuner goal. Zenith denies the charge.

CEA and its members are OK with a more recent FCC rule requiring cable-ready DTV sets to also be equipped with over-the-air digital tuners. The difference, Shapiro said, is that cable-ready sets contain most of the technology needed for over-the-air DTV tuners, allowing them to be added at little extra cost.

The FCC on Sept. 10 ordered cable-ready sets to be equipped with over-the-air tuners as part of "plug-and-play" standards for DTV sets that won't need set-top converters to work with cable. NAB President Eddie Fritts said the FCC deserved "enormous credit" for insisting that be outfitted with receivers that can whichever of broadcasters' digital not carried by cable. ■

BUSINESS



CHANGING HANDS

Compos

KQMG-FM and KQMG(AM) Independence, Iowa

PRICE: \$500,000

BUYER: KM Communication Inc. (Kevin Bae, vice president); owns six other stations, none in this market

SELLER: Keene of Iowa Inc. (Rick Prusator, owner/president)

FACILITIES: KQMG-FM: 95.3 MHz, 3 kW, ant. 410 ft.; KQMG(AM): 1220 kHz, 134 W
FORMAT: KQMG-FM: Soft AC; KQMG(AM): Soft AC

KWXI(AM) and KWXE-FM Glenwood, Ark.

PRICE: \$430,000

BUYER: Jay Bunyard; owns eight other stations, none in this market

SELLER: PGR Communications (Phil Robken, president)

FACILITIES: KWXI(AM): 670 kHz, 5 kW; KWXE-FM: 104.5 MHz, 3 kW, ant. 328 ft.
FORMAT: KWXI(AM): Country; KWXE-FM: Country
BROKER: Wally Tucker of MGMT Services Inc.

KQIK-FM and KQIK(AM) Lakeview, Ore.

PRICE: \$118,000

BUYER: Crystal Clear Broadcasting (Tommie S. Dodd, president); no other broadcast interests

SELLER: Clause Charitable

Trust (Beverly J. Clause, trustee)
FACILITIES: KQIK-FM: 93.5 MHz, 290 W, ant. 1,001 ft.; KQIK(AM): 1230 kHz, 1 kW day
FORMAT: KQIK-FM: Country; KQIK(AM): Country

FMs

WFGZ-FM Lobelville, Tenn.

PRICE: \$487,000

BUYER: Grace Broadcasting Services (Charles M. Ennis, president/director); owns one other station, not in this market

SELLER: Malkan Broadcast Association (Audrey Malkan, owner)

FACILITIES: 94.5 MHz; 22 kW, ant. 715 ft.

FORMAT: Country

WYXX-FM Morris (Chicago), Ill.

PRICE: \$426,000

BUYER: Nelson Enterprises (Larry Nelson, president/director); owns six other stations, including WSPY(AM), WCSJ(AM) and -FM, and WJDK-FM Chicago

SELLER: Big City Radio (Charles Fernandez, president/CEO)

FACILITIES: 103.1 MHz; 6 kW, ant. 328 ft.

FORMAT: Rhythmic

KXCL-FM Yuba City, Calif.

PRICE: \$400,000

BUYER: First Broadcasting Co. LP (Gary M. Lawrence, president/vice chairman); owns eight other stations, none in

this market

SELLER: Midvalley Radio Partners LLC (Bruce Buzil, president)

FACILITIES: 103.9 MHz, 501 W, ant. 2,024 ft.

FORMAT: Hot AC

KDJR-FM Desoto (St. Louis), Mo.

PRICE: \$350,000

BUYER: Serendipity Ventures (Harold S. Vogt, owner); no other broadcast interests

SELLER: Sabatino Cupelli
FACILITIES: 100.1 MHz, 5 kW, ant. 371 ft.

FORMAT: Dark

KOUZ-FM Alexandria, La.

PRICE: \$125,000

BUYER: Educational Media Foundation (Richard Jenkins, president); owns 72 other stations, none in this market

SELLER: Family Life Educational Foundation
FACILITIES: 89.9 MHz, 3 kW, ant. 328 ft.

FORMAT: Religion

AMS

WSNH(AM) Nashua (Manchester), N.H.

PRICE: \$635,000

BUYER: Balance View LLC (William Shaheen, managing member); no other broadcast interests

SELLER: Anastos Broadcast Group (J. Scott Collins, president)

FACILITIES: 900 kHz, 910 W day/60 W night

FORMAT: News/Talk

KFTM(AM) Fort Morgan, Colo.

PRICE: \$415,000

BUYER: Media Logic LLC (Wayne Johnson, owner); owns two other stations, none in this market

SELLER: KRZD Broadcasters Inc. (Robert D. Zellmer Jr., president)

FACILITIES: 1400 kHz, 1 kW

FORMAT: Oldies

WLNR(AM) Kinston (Greenville-New Bern-Jacksonville), N.C.

PRICE: \$315,000

BUYER: Estuardo and Leonor Rodriguez; own two other stations, none in this market

SELLER: Pioneer Broadcasting LLC (Ronald Benfield, president)

FACILITIES: 1230 kHz, 1 kW

FORMAT: Sports

WGAW(AM) Gardner (Boston), Mass.

PRICE: \$235,000

BUYER: Northeast Broadcasting Co. (Steven A. Silberberg, clerk/director); owns 14 other stations, including WAHL-FM and WXRV-FM Boston

SELLER: Anastos Broadcast Group (J. Scott Collins, president)

FACILITIES: 1340 kHz, 1 kW

FORMAT: Oldies

KORC(AM) Waldport, Ore.

PRICE: \$185,000

BUYER: Larry and Margaret Profitt (Larry D. Profitt, owner); no other broadcast interests

SELLER: Total Access Inc. (Kevin Schaeper, president/director)

FACILITIES: 820 kHz; 1 kW day/15 W night

FORMAT: Easy

WGZS(AM) Dothan, Ala.

PRICE: \$165,000

BUYER: Good Samaritan Communications Inc. (Michael Augustus, president); owns one other station, not in this market

SELLER: Satellite Radio Network (Michael Gliner, president)

FACILITIES: 700 kHz, 2 kW

FORMAT: Christian Contemporary

KJLJ(AM) Cheyenne and KKWY(AM) Fox Farm (Cheyenne), Wyo.

PRICE: \$150,000

BUYER: MK Inc. (Monte L. Spearman, president); owns one other station, not in this market

SELLER: Christus Broadcasting Inc. (Paul Montoya, president)

FACILITIES: KJLJ(AM): 1380 kHz, 1 kW day/8 W night; KKWY(AM): 1630 kHz, 10 kW day/1 kW night

FORMAT: KJLJ(AM): Adult Standard; KKWY(AM): Country

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

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TECHNOLOGY

Sony, Panasonic Redraw Battle Lines

At Amsterdam show, companies dole out details, partners for new formats

BY KEN KERSCHBAUMER

Sony and Panasonic fired their opening salvos in the industry's most recent format battle at the NAB convention in Las Vegas earlier this year but it was at the International Broadcasting Convention in Amsterdam earlier this month that the battle was fully engaged.

Only Sony was ready to demonstrate its products. But both firms took other steps like naming their units and announcing deals with other manufacturers for supporting products and interoperability.

Sony officially named its product lineup XDCAM and also displayed the optical disc camera system interfacing nonlinear editing systems from Pinnacle, Quantel and Avid.

Panasonic meanwhile did some naming of its own, calling the recording system with solid-state-based memory "P2." Panasonic also is considering dubbing it an "ING" system, standing for "IT News Gathering" (Sony called XDCAM part of its "IT-based broadcast solutions").

The P2 series includes: the camera recorder, a mobile nonlinear editor, a deck recorder and cards. The P2 cards are compatible with standard PCMCIA slots and are expected to record 18 minutes of DVCPRO25 material on a single Type II PCMCIA card.

Panasonic also announced that Thomson and Avid will work with the company to ensure that their products are interoperable with the new recording technology. Panasonic European Press Manager Peter Weber says that the company is currently in talks to build similar relationships with other manufacturers.

Weber says it's important for the editing side of the equation to be fully sorted out. He is optimistic deals will get done easily because P2 is based on DVCPRO compression and open standards.

While Sony didn't have any similar



Panasonic's new P2 camera is part of the company's new solid-state recording system.

announcements the on-booth displays of Avid, Quantel and Pinnacle pointed to the importance Sony places on similar deals. And Sony President of Broadcast and Production systems Pat Whittingham says Sony and Thomson are already in discussions to figure out how they can meet customer needs.

"We demonstrated at IBC that our optical disc format can interface to Avid, Quantel and Pinnacle nonlinear editing systems, so why

Focus

NEWS TECHNOLOGY

not Thomson?" he said.

Sony's IBC presentation was a strong statement of progress by the company; Whittingham in fact says production units of the system are expected to ship by mid-November. Panasonic's system is not expected to ship until next the next NAB confab.

"Clearly we have a delivery advantage," says Whittingham. "We already have units in the hands of customers being tested, and for us the important thing is to make sure we can interface to third-party nonlinear editing systems."

On the surface, the battle appears to be one of optical disc vs. PCMCIA cards. But closer inspection of the Sony XDCam makes it clear that Sony is not inherently against the

technology (also made clear by Sony's being a manufacturer of the cards). The camera currently has a single PCMCIA slot near the back of the camera and if Sony (or its customers) are so inclined, that single slot could become two or three.

"You can imagine the variety of uses for that card slot for things like wireless microphone technologies," says Whittingham. "There is a theoretical and practical approach to both optical and solid-state recording and it will be the customer who is going to make the determination from a workflow standpoint on which is better."

Panasonic has already changed the number of P2 cards its camera will hold. The NAB prototype only had three slots but Weber says the camera now has five, a move that will increase recording capacity.

At NAB would-be customers wondered about the ability of Sony's optical disc system to operate properly in extreme heat or cold, or if it was jostled. So Sony came to IBC with a video presentation that showed the camera recording in a variety of environments, from icy Scandinavia to a sandy desert. It also subjected the camera to skydiving and riding rapids to prove the quality of its damper mechanism.

Which format will capture the hearts and pocketbooks of broadcasters remains to be seen. Panasonic is getting more of the attention today but it will be interesting to see if the cost of storage on a per-Gigabyte basis that is 300 times more expensive than the Sony system is a roadblock. ■

Cutting

Edge

Irdeto Intros Mobile CA System

Irdeto Access has introduced the mobile industry's first conditional access system, a product that could help media organizations more easily deliver content to cellular phones and mobile devices. Ireto's first customer is South Korean phone company SK Telecom, which has more than 1 million customers for video and audio content. SK Telecom created a new satellite digital media broadcasting group to deliver content via satellite to cellular phone users. That move reduces the bandwidth crunch but requires the Irdeto Access CA system to protect the content.

Omneon Finds Home in Middle East

The Middle East continues to be a hotbed of TV and radio buildouts with the Saudi Arabian ministry of information's Riyadh TV studios topping the list of busy broadcasters. Omneon Video Networks said it had been chosen by the Riyadh studio to provide the server and storage platform for production, editing and delivery of news and entertainment content. The system will have more than 100 channels and will work in conjunction with Pinnacle Systems' Liquid Blue nonlinear editing system.

Tandberg Hires New CTO

Tandberg Television named Oran Cassem chief technology officer. He will handle management of research and development, engineering, business development, segment marketing, strategic relationships, marketing communications and corporate strategy. He previously was COO for Imagine Broadband and also director of consumer development at NTL.

Video Games



Panasonic Wins Athens Games

Athens Olympic Broadcasting, the host broadcaster for next year's Olympic Games in Athens, Greece, has selected Panasonic D5 as its official video format. The broadcaster is expected to use AJ-SD955A studio recorders, AJ-D95DC compact recorders, AJ-LT95 laptop editors, and Panasonic's newly introduced high-end AJ-SDX900 camcorder. The equipment is expected to produce more than 3,200 hours of sporting action over the 17 days of the Games.

WNET Tests Spectrum for N.Y. Emergencies

By P. LLANOR ALLEYNE

Stephen Carrol Cahnmann, director of convergence for New York's public television station WNET(TV) recently found himself with a ton of Instructional Television Fixed Service (IFTS) spectrum and a big idea for how to use it.

Cahnmann's idea was to use the station's IFTS spectrum as a two-way dissemination system to deliver information to public safety officials—that is firemen, policemen and EMS workers—responding to emergencies.

"What we are planning to do—send data out into the field so a firefighter can receive it while acting at an incident site and then request additional information or send information, like resolution

'We want a mix between a highly cellularized system and the traditional broadcast system with just one transmitter.'

STEPHEN CARROL CAHNMANN, WNET

video—no one has really constructed that or tested it out in a real world urban environment," Cahnmann says. "What better place to do that than in the canyons of Manhattan and New York City, because it is a difficult wireless broadcast environment."

In 2002, with the 9/11 attacks as a catalyst, Congress instituted the National Technology Alliance, a five-year program with the mission to adapt commercial technologies to government use. The Department of Defense chose the National Imagery and Mapping Agency (NIMA) to run it. NIMA in turn brought on Rosettech Technology & Ventures Group.

Cahnmann contacted Rosettech and told a friend there about his ideas for the extra spectrum. Soon, NIMA awarded WNET \$500,000 to research and develop his idea for the use of the station's IFTS spectrum.

Keeping the NTA's guidelines of using commercially available technology in mind, WNET and Rosettech will use a simple receiver decoder, which resembles a set top box, loaded in a van, to test their ability to send data downstream and get replies and requests back from the field. To determine the system's capacity range for two-way flows, high-resolution video and other rich data will be tested on the downstream path.

Because the upstream path—communications from the first responders—is much narrower, low-resolution video and smaller data collected at emergency sites will be tested via that route. Along with military-strength encryption, the system will be fur-

ther secured through Internet protocol addresses where a targeted pool of people can safely receive and send information.

WNET is attempting to improve the New York's current reliance on a low-powered cellular communications system. "We want a mix

between a highly cellularized system and the traditional broadcast system with just one transmitter," explains Cahnmann. "Ultimately we want to cover the metro area with something on the order of twelve remote station receive hubs. Now it becomes a simpler

matter of having a generator at each hub. We would be protected in a blackout."

With funding secured for only one year, WNET and Rosettech are hoping preliminary tests will lead to funding for the project to be placed into full operational use. ■

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THE FIFTH ESTATER

He Laughed Himself Into A New Career

Comedy channel idea pushed Bell out of economist mold

It was a bad idea for Home Box Office, one of the network's rare flops but it was Art Bell's best lesson in television. And it helped spawn Comedy Central.

Now second-in-command at Court TV, Bell was a junior manager at HBO when he was drafted in 1986 onto a team launching splinter channel, Festival. At the time, HBO's penetration of cable homes was stalling, with non-subscribers complaining that uncut Hollywood pictures were just too racy to bring into their home. So HBO executives decided that a family service, featuring "airline cuts" trimmed of sex and violence, would get them into new homes.

But cost was the primary reason non-subscribers weren't signing up. Worse, sex and violence were important, differentiating HBO from broadcast and other cable channels. So Festival crossed a line from "family" to just plain "bland." It collapsed in 1988 with just 50,000 subscribers, 3% of basic cable homes.

But that wasn't the lesson. What the Festival launch did was bring Bell out of his pigeonhole of economist and analyst. The process exposed him to world of programming and marketing, creating product rather than tracking it and listening to viewers elaborate detail about how television is woven into their world.

"These were families, with feelings and lives," Bell said. "It was a fascinating introduction. It was really Television 101. My first interaction with programmers."

It served Bell and HBO well. Bell was put on a committee to consider other networks. The conclusion in 1988 was "there were no basic cable networks likely to launch, it was already over," Bell said.

But Bell toyed with an idea, quietly drafting a business plan for a comedy network. HBO had long used hour-long specials featuring comedians like George Carlin and Whoopi Goldberg to add some originals to its lineup of theatrical releases.

Bell says that one slow day, his boss, Larry Carlson asked what he was doing and Bell showed him the plan. "I was the one who at the

time said you ought to be in the basic cable business," Bell said. "You are the comedy network already. Just do it as a basic channel." Carlson took him up to CEO Michael Fuchs immediately to pitch the project.

Dick Beahrs, Comedy Channel's first president and the man Bell is replacing at Court TV, also credits Bell for the plan.

But starting the Comedy Channel was brutal. MTV had a similar plan, called Ha!, relying on old sitcoms rather than stand up comics. They both launched in 1989 and the two engaged in what was called the "Comedy Wars," fighting for distribution on cable systems. But operators were annoyed at the high-profile fight and rolled the networks out very slowly, pressuring them to merge. After less than two years, they agreed to combine into Comedy Central.

After the merger, the new Comedy Central purged most of the old executives. Bell was one of the few survivors, working on program acquisitions and, later, development. He stayed until a regime change in 1996, then worked as a consultant before being recruited to head programming at Court TV. At the time, the network had just squeezed out founder Steve Brill and had just a few thousand viewers in prime time. And affiliates were dropping the service.

"Even though Court TV launched in 1991, I saw Court TV as a startup with big possibilities," Bell said. "I saw this as an 86 million subscriber business."

Bell sprinkled the schedule with off-network crime series to get some immediate ratings juice, then follow up with a fuller slate of originals focusing on crime. Now the network averages about a million viewers

each evening and is narrowly focused on the investigatory aspects of crime, with its biggest show being *Forensic Files*.—John M. Higgins

Arthur Bell

President & COO
Court TV

B. Feb 9., 1955

EDUCATION

BA, economics, Swarthmore College, 1978; MBA, finance, The Wharton School, 1982

EMPLOYMENT

Financial analyst, CBS Television Stations, 1982-83; asst. manager market development, Home Box Office, 1983; manager, director, director of new business development, HBO, 1984-89; VP of programming operations, VP of programming, senior VP of programming, senior VP of marketing, senior VP of strategic planning and new business development, Comedy Central, 1989-97; independent consultant, 1997-98; president, Webstar Content, 1997-98; executive VP, executive VP of programming, executive VP of programming and marketing, Court TV, 1998-03; current position since July 2003

PERSONAL

M. Carrie, Oct. 28, 1990; children: Steven (10), Julia, (7)



FATES & FORTUNES

Broadcast TV

EDUARDO FERNANDEZ, VP/GM, WXMI(TV) Grand Rapids, Mich., joins WSNS(TV) Chicago, in the same capacity.

ROBERT M. BLACHER, general sales manager, KGW(TV) Portland, Ore., appointed VP/GM, WFFT(TV) Fort Wayne, Ind.

STEVEN GENETT, general sales manager, WYOU-TV Scranton, Pa., named VP/GM, WFXV-TV and WPNY-TV Utica-Rome, New York.

At KYW-TV/WPSG-TV Philadelphia: **OSCAR WELCH**, director, marketing, WXIN(TV) and WTTV(TV) Indianapolis, joins as director, marketing and brand management; **CHRIS WOLF**, VP, programming and creative services, WTXF-TV Philadelphia, joins as creative services director.

STAN MELTON JR., director, creative services, KENS-TV/KBEJ-TV San Antonio, joins WJLA-TV and Newschannel 8, Washington, in the same capacity.

SANDRA ROSS, national sales manager, KWGN-TV Denver, promoted to local sales manager.

CARRIE CORNELL, sales executive, Sprint Yellow Pages, Dayton, Ohio, joins WBDT(TV) Dayton as account executive.

Cable TV

PAULA TRUSTDORF, senior VP, AT&T Broadband, Dallas, named senior VP, Central region, Adelphia Communications, Charlottesville, Va.

Programming

ANDREW CARL WILK, executive VP, programming, production and news, National Geographic Channel, Washington, appointed executive VP, production.

SUSAN HOROWITZ, supervising producer, VH1, New York, joins Brave Street Productions, New York as executive VP, programming and development.

LISA BERGER, executive producer, *Boarding House: North Shore*, The WB, Los Angeles, joins E! Networks, Los Angeles, as senior VP, programming development.

MICHAEL ROONEY, senior VP/GM, ESPN Outdoors, Stamford, Conn., named senior VP, advertising sales and marketing, ESPN Branded Media.

At ESPN, Stamford, Conn.: **CHRIS LAPLACA**, VP, communications, promoted to senior VP, consumer communications; **MIKE SOLTYS**, director, communications, promoted to VP, domestic network communications;

DOUGLAS G. ADKINS, manager, employee relations, named VP, human resources.

TONY OPTICAN, VP, current programming, Fox Broadcasting Co.,



ANDREW CARL WILK
National Geographic Channel



ANTHONY FLACK
TV One



RICK EDLUND
KPLR-TV St. Louis



RON ATKINS
American Urban Radio Networks

Los Angeles, named VP, development and current programming, Sci Fi Channel, Los Angeles.

SAL PETRUZZI, director, public affairs and communications, A&E Television Networks, New York, named VP, public relations, TBS Inc., New York.

MARY BETH CUNIN, executive director, program planning, scheduling and acquisitions, ABC Cable Network Group, Burbank, Calif., joins CMT, Nashville, as VP, program planning



and scheduling.

PETER TARSHIS, director, programming and production, international, A&E Television Networks, New York, named director, programming, The Biography Channel.

PEGGY GIORDANO, news director, CN8 The Comcast Network, Philadelphia, promoted to director, programming.

ANTHONY FLACK, community mortgage banker, Atlantic States Bank, Atlanta, joins TV One, Atlanta as regional director, affiliate sales.

At Sesame Workshop, New York: **NINA ADELSON**, development director, Comprehensive Development Inc., New York, joins as director, domestic philanthropic development; **SHAGORICA BASU**, program officer, National Center for the Performing Arts, Bombay, India, joins as manager, international philanthropic development; **CAROL LEISTER**, director, individual giving, WNYC-FM New York, joins as director, annual giving.

CHELSEA BASKIN, marketing coordinator, WAGA(TV) Atlanta, named marketing director, Fox Sports Net South, Atlanta.

MICHAEL STRAHAN, defensive end, New York Giants, named host of segment "Talk to the Strahan" on Fox Sports Net's *Best Damn Sports Show Period*.

Journalism

CAMILLE EDWARDS, assistant news director, WPVI-TV Philadelphia, joins WMAQ-TV Chicago, as news director.

JOHN MUSSONI, executive producer, CN8 The Comcast Network, Philadelphia promoted to news director.

RIKKI KLIEMAN, of counsel, Klie-man, Lyons, Schindler & Gross, Boston, and anchor, Court TV, New York, joins NBC News' *Today*, New

York as legal analyst.

At KPLR-TV St. Louis: **RICK EDLUND**, reporter/anchor, KDNL-TV St. Louis, joins as co-anchor/managing editor; **KELLEY HOSKINS**, reporter/producer/assignment editor, KDNL-TV St. Louis, joins as weekday assignment editor; **KIMBERLY STALLWORTH**, senior producer, 6 p.m. and 10 p.m. newscasts, WREX-TV Rockford, Ill., joins as news producer, weeknight newscast.

ANGELA RUSSELL, weekday morning anchor, WKRG-TV Mobile, Ala., joins WJLA-TV Washington as reporter/fill in anchor.

BOB KENDRICK, weekday morning anchor, WFTS-TV Tampa, Fla., joins KUSA-TV Denver as a weeknight newscasts anchor.

ROSS SHIMABUKU, weekend sports anchor, KTVK-TV Phoenix, promoted to weeknight sports anchor.

STEVE BUNNEL, reporter, KCRA-TV Sacramento, joins WFSB-TV Hartford, Conn., as weekday morning anchor.

JASON WHEELER, reporter, WFOR-TV Miami, promoted to weekend morning anchor.

JOHN CRAVEN, reporter, KCEN-TV Temple, Texas, promoted to weekend anchor.

T.J. HOLMES, weekend anchor/reporter, KTHV(TV) Little Rock, Ark., joins KNTV(TV) San Francisco as anchor/reporter.

SCOTT LIGHT, weekend anchor, WTVD(TV) Raleigh/Durham, N.C., joins KPNX(TV) Phoenix in the same capacity.

NAAMUA DELANEY, entertainment/lifestyles reporter at WFXT(TV) Boston, joins WNYW(TV) New York in the same capacity.

ERIC DODD, freelance reporter, WMAR-TV Baltimore, joins WGCL-TV

Atlanta, as general assignment reporter.

YETTA GIBSON, general assignment reporter, KLAS-TV Las Vegas, joins KSAZ-TV Phoenix, in the same capacity.

DUCIS RODGERS, sports anchor, WSVN(TV) Miami, joins WCBS-TV New York in the same capacity.

DINA FALCO, weekend sports anchor, WKMG-TV Orlando, Fla., joins WFSB(TV) Hartford, Conn., as sports director/weeknight sports anchor.

EMMETT RUSSELL, weekend meteorologist/reporter, KSWB-TV San Diego, promoted to main weeknight meteorologist.

ANNA ALLEN, morning weather anchor, KDFW(TV) Dallas, joins WTSP(TV) Tampa, Fla., morning and noon meteorologist.

Advertising/Marketing/PR

ROBERT L. BAROCCI, founder/CEO, McConnaughy Barocci Brown, Chicago, elected president/CEO, Advertising Research Foundation, New York.

At Initiative, New York: **MICHAEL DI CLEMENTE**, VP/associate media director, RJ Palmer, New York, and **ANDREA MCATEER**, managing partner/account director, Mediaedge:cia, New York, both join as executive VP/group account directors.

JEFF DASHEV, president, Interep West, Los Angeles, appointed president, Interep Sales Division.

NAKEETA WILLS, senior research analyst, Continental Television Sales, New York, promoted to research manager.

NICK DALLEY, president, Intentional Communication Inc., Austin, Texas, joins The Idea Works!, Dallas, as a member.

LILI WEIGERT, account planner, Butler, Shine & Stern, Sausalito, Calif., joins BBDO West, San

Francisco, in the same capacity.

ERIC STANTON, media director, Mercury Media, Santa Monica, Calif., promoted to VP.

AMBER STELZER, account manager, Eagle Television Sales, Seattle, named group sales manager

Radio

RON ATKINS, senior director, entertainment programming, American Urban Radio Networks, New York, named acting head, entertainment programming.

ERIN HUBERT, executive VP, Portland Trail Blazers and Oregon Area Corp., named VP/GM, Entercome Portland.

CLAY HUNNICUTT, programming director, Clear Channel's WUSY-FM Chattanooga, Tenn., promoted to regional VP, programming, Nashville/Chattanooga trading area.

JENNIFER DONOHUE, local sales manager, WCBS-FM New York, named general sales manager, WNEW-FM New York.

Technology

DR. JOE MATARESE, lead architect, nCube Corp., Portland, Ore., appointed CTO.

JOEL JANUARY, senior producer, ABC News and Advertising, New York, joins Push Creative, New York, as executive producer/creative director.

DR. BRION FEINBERG, VP, product management, Viola Networks, Somerset, N.J., named senior director, product management and marketing, Lemur Networks, Eatontown, N.J.

WHAT'S YOUR FATE?

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

This Week

Sept. 22-23

CNA Wireless International Wireless Symposium 2003. San Diego Convention Center, San Diego, Calif. Contact: Isaac Lopez, The Bernhardt Group, 866-509-3775.

Sept. 22-24

Association of National Advertisers Seminar: Creative, Media, Promotion, Integrated Marketing, Direct Marketing, Agency, TV, Marketing Research. Phoenix. Contact: Patricia Hanlon, 248-391-3121.

Sept. 23-25

T. Howard Foundation 4th Annual Golf Tournament. Andrew's Airforce Base, Prince George's County, Md. Contact: Sheila Robinson, (703) 739-8368.

Sept. 23-25

Satellite Broadcasting and Communications Association SBCA Retailer Rally: Sending Our Signal to the Hill. Washington, D.C. Contact: Laurie Nappi, 800-541-5981.

Sept. 24-27

National Association of Black Owned Broadcasters 27th Annual Fall Broadcast Management Conference. Westin Grand Hotel, Washington. Contact: Michelle Pascal, 646-424-9750.

Sept. 25

Society of Broadcast Engineers Central New York Regional Convention. Turning Stone Casino Resort Convention Center, Verona, New York. Contact: Tom McNicholl, 315-768-1023.

Sept. 25

Museum of Television & Radio Seminar: Reality TV. Los Angeles.

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SPOT REP

Are you a former Spot Sales Rep in a major market looking to get back in? Perhaps someone looking to spend less time at the office and more time at home without giving up your career? CLTV, a Tribune Company business, is the leading source for 24 hour local news in Chicago and is seeking to add to its team of independent spot reps around the country who make generous commissions while working from home and away from the grind. Fax or email resumes to: CLTV News; Fax: 630.571.0489; ctvjobs@tribune.com; www.cltv.com

Promotion Careers

PROMOTION/TOPICAL PRODUCER LAS VEGAS, NEVADA

KVVU FOX5, Meredith Broadcasting's FOX affiliate in Las Vegas is searching for a top notch producer who writes and edits compelling promos and teases for a 10PM newscast. Successful candidate will have AVID editing skills and great news judgement. If you are tired of turning boring topicals for a non-FOXified affiliate, you will love writing for FOX5 in Vegas. We push the envelope every night. The ability to work under pressure and tight deadlines is essential. If you have a track record of excellence and a passion for performance, this is your opportunity to work for a great company in the fastest growing market in the country. FOX5 is an equal opportunity employer. Please send tapes, resumes and cover letter to: Human Resources, c/o KVVU FOX5, 25 TV5 Drive, Las Vegas, NV 89014

Production Careers

PRODUCTION MANAGER

West Coast 100+ market network affil in desirable location looking for a top quality hands on production manager. Candidate must be able to direct, produce, write, light and possess all other production-related skills. College degree preferred. Equal opportunity employer. Please send your resume to Box# BC915, c/o Broadcasting & Cable, 360 Park Avenue South, New York, NY 10010, Attn: Yuki Atsumi

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News Careers

NEWS NIGHT SIDE & SPECIAL PROJECTS EXECUTIVE PRODUCER

KFSN-TV, the ABC owned station in Fresno, CA, has an immediate opening for an Executive Producer to oversee production of our 11 p.m. newscast. Responsibilities also include management of special projects, including sweep pieces and investigations. Executive Producer works with reporters, photographers, and desk to produce strong, original stories. Ideal candidate will have the ability to produce a creative and compelling newscast, and be able to manage longer-term projects. 4 years producing experience and college degree required. Send resume and tape to: KFSN-TV, Human Resources, Dept. BC 03-15, 1777 G Street, Fresno, CA 93706. ABC, Inc. is an EEO Employer. (No phone calls please)

News Careers

REPORTER (2 POSITIONS)

WTVD, the ABC Owned Station in Raleigh-Durham, North Carolina, has an immediate opening for (2) Eyewitness News reporters. We're focused on live, local news. Candidates must demonstrate the ability to showcase stories with creative writing and active stand ups. At least three years experience is required. Please send resumes and non-returnable tapes to Rob Elmore, News Director, WTVD, 411 Liberty Street, Durham, North Carolina 27701. EOE.

GENERAL MANAGER-TALLAHASSEE

SBG, Inc. is looking to hire a GM for WTWC/WTXL/WBXT in Tallahassee, Florida. Implement and drive sales programs, optimize profits for the stations. Provide effective leadership to achieve overall P&L, operating objectives. Review staffing plans to ensure they are consistent for sustained growth and operational effectiveness. Ensure a collaborative work environment that will attract and maintain a workforce of talented employees. Ideal candidate should bring proven industry sales successes, general sales management and television operations experience. Five years of experience in a similar role at a television station preferred. Strong sales background is a requirement. Send resume to resumes@sbgnet.com or to bmiller@sbgnet.com. EOE & drug free workplace. Check us out at www.sbgnet.com

ANCHOR/REPORTER

WTVD, the ABC Owned Station in Raleigh-Durham, North Carolina, has an immediate opening for an anchor/reporter to co-anchor the 6 p.m. and 11 p.m. weekend editions of Eyewitness News. We're focused on live, local news. Candidates must demonstrate the ability to showcase stories with creative writing and active stand ups. At least three years anchoring experience is required. Please send resumes and non-returnable tapes to Rob Elmore, News Director, WTVD, 411 Liberty Street, Durham, North Carolina 27701. EOE.

News Careers

SENIOR WRITER/PRODUCER

WTHR-TV (The Dispatch Broadcast Group) is looking for a talented, hard-working and experienced Senior Writer/Producer in the Promotion Department. The individual in this position will be responsible for the creation of news image and topical promotion, sales presentations and general station promotions and events. You'll have all the best tools at your disposal plus an award-winning staff of shooters, editors and designers that will help you create outstanding work. A college degree is required plus a minimum of five years experience in television news promotion. Experience in outside media production including print and radio is also required. Work for a great company and the number one station in the Indianapolis market. If you have a proven track record of producing outstanding television news promotion, send a resume and a non-returnable reel of your spots to: WTHR Human Resources, Job #23-301, 1000 N. Meridian St., Indianapolis, IN 46204. All qualified candidates are encouraged to apply. WTHR/WALV are equal employment opportunity employers.

NEWSCAST DIRECTOR

WTNH-TV has an immediate opening for an experienced Newscast Director. Our directing team is made up of effective communicators; people with an understanding of technology and how it can work for them. Our directors thrive under the pressure of a live newscast and look forward to breaking news. We have state-of-the-art technology including ParkerVision, FXDeko, DVEous and video servers. If these are the toys you can use, and if you can fit in with the team described, send us a tape with director's track to: Jerry Min, Director Broadcast Operations, WTNH-TV, 8 Elm St., New Haven, CT 06510. No Phone Calls Please. EOE

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- October 27Cable's Hot Programs

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- October 13Station Operations: Automation
- October 20Traffic and Sales Automation
- October 27Servers, Storage, Networking

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News Careers

CNN-SENIOR PRODUCER

Does your work turn heads? Do other producers come to you for advice about their projects? CNN is looking for a strong, experienced Senior Producer with work that works. If you're wondering whether or not your reel is good enough, it may not be. Minimum 5 years of experience with 3 years as a Senior Producer is required. You will create high-end image spots, but you might also be asked to step into the trenches of topical production. You are a mentor and inspiration, willing to show the next generation of producers how to make the next generation of magic. Please send resume and demo reel to: Loren Kile, Recruiting Manager, One CNN Center - 9th Floor, Atlanta, GA 30303

RADIO

Producer Careers

NEWS PRODUCER
WMUB PUBLIC RADIO

Schedule and produce public affairs programming; gather, write, and produce news, following public radio standards; supervise and train student news personnel; perform on-air duties, which may include hosting local segments of news magazines or talk shows; teach one course per year in the Mass Communication area and other duties as assigned. Requires a Bachelor's degree in Communication or related field; three years of relevant experience in radio or television news reporting/producing; strong news reporting, interviewing, writing, production skills and the ability to work with and train journalism students in the news operation and familiarity with public radio news standards. Desire knowledge of southwest Ohio news market a plus; background in public radio news; ability to handle spot news; knowledge of long-form and feature reporting; knowledge of news documentary production; familiarity with housing news magazines and/or talk shows and be able to work a flexible schedule. Send letter of application, resume, a list of three references and a tape or CD (preferred) of on-air work to: Darrel Gray, News Director, WMUB, Miami University, Oxford, OH 45056 or Email: darrelgray@muohio.edu EQUAL OPPORTUNITY IN EDUCATION AND EMPLOYMENT Miami University's report, Campus Crime and Safety, is available at www.muohio.edu/righttoknow. A hard copy may be obtained by contacting the Personnel Office. Visit our Web site at: www.muohio.edu

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RADIO

Director Careers

PROGRAM DIRECTOR - WUNC-FM

WUNC-FM in Chapel Hill, NC, seeks a highly experienced news and public affairs programmer to serve as the station's program director. If you are a strong journalist with excellent management skills, we have a wonderful opportunity for you to join a fast-growing news and information station that aspires to be among the nation's top public broadcasters.

The program director will oversee the creation and direction of original news and information programming that expands WUNC's service to listeners throughout North Carolina. We currently serve a broad geographic area of North Carolina, including Raleigh-Durham, Greensboro, Greenville and the Outer Banks, through a network of 5 stations. As program director, you will help strengthen the news and public affairs bureaus at our main facilities in Chapel Hill, while expanding our coverage to outlying regions. You also will assemble a creative team to launch new programs that reflect the North Carolina experience for our audience of more than 300,000 weekly listeners. WUNC currently has a news and public affairs staff of 14 full-time employees.

This position requires a combination of demonstrated ability in management, and exceptional broadcast journalism and production skills, including experience with news reporting and feature production, and live talk/interview programs. We are looking for a candidate with a minimum of five years experience in news and information programming, and a minimum of two years of experience supervising a news-gathering or broadcast production staff. Preference will be given to applicants with experience at a full-time news and information station or news network.

Salary and benefits are competitive for large-market public stations. Chapel Hill is a lovely college town that consistently ranks among the best places to live in the U.S.

Preference will be given to applications received by October 31, 2003. Please send a cover letter explaining how you will help WUNC reach its potential, along with a resume and (optional) aircheck, to Robert Levin, WUNC-FM, 120 Friday Center Drive, Chapel Hill, NC, 27517. Please state where you located this posting.

WUNC and the University of North Carolina are Equal Opportunity/Affirmative Action Employers and especially encourage minority and women applicants for this position.

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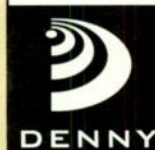
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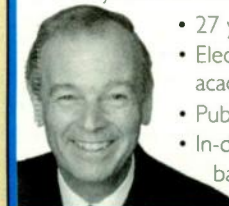
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Sept. 25-26

Ohio Association of Broadcasters

Annual Convention. Columbus, Ohio. Contact: 614-228-4052.

September 2003

Sept. 30

Kagan Digital Household Economics

Helmsley Park Lane Hotel, New York. Contact: 831-624-1536.

October 2003

Oct. 1-2

Kagan VOD Summit

Helmsley Park Lane Hotel, New York. Contact: 831-624-1536.

Oct. 1-3

National Association of Broadcasters

Radio Show. Philadelphia. Contact: 202-429-5300.

Oct. 14-16

The Society of Broadcast Engineers

National Meeting. Madison, Wis. Contact: John Poray, 317-846-9000.

Oct. 14-17

National Association of Broadcasters

Satellite Uplink Training Seminar. NAB Headquarters, Washington. Contact: Stacy Perrus, 202-429-5479.

Oct. 14-17

National Association of Broadcasters

Satellite Uplink Training Seminar. NAB Headquarters, Washington. Contact: Stacy Perrus, 202-429-5479.

Oct. 16

Women in Cable & Telecommunications

Southern California Chapter's 2003 LEA Awards. Beverly Hills Hotel, Beverly Hills, Calif. Contact: Gaye Jacobs or Lisa A. Ruiz, 310-2010.

Oct. 16-24

Museum of Radio & Television

2003 Radio Festival. New York. Contact: Loretta Ramos, 212-621-6785.

Oct. 20

Museum of Television & Radio

A Talk with Leslie Stahl. Los Angeles. Contact: Terry Smith, 310-786-1042.

Oct. 20-23

Association of National Advertisers

Seminar: Marketing Leadership. Chicago. Contact: Patricia Hanlon, 248-391-3121.

Oct. 21

Museum of Television & Radio

Talk Radio in the 21st Century. New York. Contact: Loretta Ramos, 212-621-6785.

Oct. 21-24

The Society of Cable Telecom-

munications Engineers

2nd Annual SCTE Seminar Central. Cisco Systems campus, San Jose, Calif. Contact: Susan Parno, 610-524-1725 ext. 231.

Oct. 22

Association of National Advertisers

Senior Marketers Roundtable—East. New York. Contact: Patricia Hanlon, 248-391-3121.

Oct. 22

Chicago Association of Direct-Marketing and Chicago Broadcast Direct Special Interest Group

The Emerging Hispanic Market: Successful Techniques for Direct Response Advertising. The 410 Club, Chicago. Contact: George Buckley, 312-849-2236 ext. 25.

Oct. 29-30

Park Associates Presents:

Fall Focus: Banking on Broadband Services. Park Central Hotel, New York. Contact: 972-490-1113.

Oct. 20

Museum of Television & Radio

Reporting America at War. New York. Contact: Loretta Ramos, 212-621-6785.

Oct. 30

Satellite Broadcasting and Communications Association

SkyFORUM. Waldorf-Astoria, New York. Contact: Jennifer Seetin or Bryan Lynch, 800-541-5981.

Oct. 30

Pennsylvania Association of Broadcasters

19th Annual Engineering Conference. Hershey Lodge and Convention Center. Hershey, Pa. Contact: 717-482-4820.

November 2003

Nov. 1-23

Museum of Television & Radio

2003 International Children's Television Festival. Los Angeles. Contact: Terry Smith, 310-786-1042.

Nov. 2-4

Association of National Advertisers

Multicultural Marketing Conference. Key Biscayne, Fla. Contact: Patricia Hanlon, 248-391-3121.

Nov. 5

Kagan VoIP Summit

Helmsley Park Lane Hotel, New York. Contact: 831-624-1536.

Nov. 5-6

Park Associates Present:

Fall Focus: The Home Multimedia Experience. Hyatt Hotel, San Jose, Calif. Contact: 972-490-1113.

Nov. 6-7

The News Xchange

2nd Annual News Xchange

Conference. The Intercontinental Hotel, Budapest, Hungary. Contact: Jim Gold, +44 20-7631-4533.

Nov. 7-14

Banff Television Foundation

Alliance Atlantis Banff Television Executive Program. Alberta, Canada. Contact: 403-678-9269.

Nov. 8-30

Museum of Television & Radio

2003 International Children's Television Festival. New York. Contact: Loretta Ramos, 212-621-6785.

Nov. 9-12

The Virginia Cable Show



Nov. 10

Broadcasting & Cable Hall of Fame

Marriott Marquis, New York. Contact: Steve Labunski, 212-889-6716.

Dec. 2-5

California Cable & Telecommunications Association

The Western Show. Anaheim Convention Center, Anaheim, Calif. Contact: Dorothea Elumba, 510-428-2225.

Dec. 9-11

Streaming Media East 2003

Jacob K, Javits Convention Center, New York. Contact: Stacey Orlick, 203-559-2948.

Norfolk Waterside Marriott, Norfolk, Va. Contact: Barbara Davis, 804-780-1776.

Nov. 6-9

Collegiate Broadcasters

Fall National Student Media Convention. Dallas. Contact: 713-348-2935.

Nov. 10

Broadcasting & Cable Hall of Fame

Marriott Marquis, New York. Contact: Steve Labunski, 212-889-6716.

Nov. 10-12

Association of National Advertisers

Seminar: *Creative, Media, Promotion, Brands, Direct Marketing, Agency, TV, Marketing Research, ROI, Multi-Cultural*. New York. Contact: Patricia Hanlon, 248-391-3121.

Nov. 10-13

DSL Forum Paris

Hilton Paris, Paris, France. Contact: 510-608-5905.

Nov. 12

Association of National Advertisers

Central Region Meeting. St. Louis.

Contact: Patricia Hanlon, 248-391-3121.

Nov. 12-15

Society of Motion Picture & Television Engineers

145th Technical Conference and Exhibition. Hilton Hotel, New York. Contact: Dianne Gabriele, 914-761-1100 ext. 114 email: dgabriele@smpte.org.

December 2003

Dec. 2

California Cable & Telecommunications Association

Pre-Western Show Luncheon. Contact: Seth Morrison, 703-549-4200.

Dec. 2-5

California Cable & Telecommunications Association

The Western Show. Anaheim Convention Center, Anaheim, Calif. Contact: Dorothea Elumba, 510-428-2225.

Dec. 3-6

Banff Television Foundation

World Congress of Science Producers. Paris, France. Contact: 403-678-9260.

Dec. 7-10

Banff Television Foundation

World Congress of History Producers. Paris, France. Contact: 403-678-9260.

Dec. 9

National Association of Minorities in Cable New York

10th Annual Holiday Benefit Gala: Celebrating a Decade of Excellence. Capitale, New York. Contact: 212-969-8622.

Dec. 9-11

Streaming Media East 2003

Jacob K, Javits Convention Center, New York. Contact: Stacey Orlick, 203-559-2948.

January 2004

Jan. 7-9

The Caribbean Cable and Telecommunications

Annual Meeting. Wyndam El Conquistador Resort, Fajardo, Puerto Rico. Contact: Andrea L. Martin, 340-774-9791.

Jan. 8-11

Consumer Electronics Association

2004 International CES. Alexis Park, Las Vegas. Contact: 703-907-7600.

Jan. 13-15

The Society of Cable Telecommunications Engineers

Conference on Emerging Technologies. Adam's Market Hotel, Dallas. Contact: Sandy Ray, 610-524-1725 ext. 224.

Jan 16

New York Festivals International TV & Radio Awards

Marriott Marquis, New York. Contact: 212-643 4800.

Jan 18-20

National Association of Television Programming Executives

NAPTE 2003 Sands Expo Center and Venetian Hotel, Las Vegas. Contact: Edna Gonzalez, 310-453-4440 ext. 209.

Jan 21-23

Wireless Communications Association

Fairmont Hotel, San Jose, Calif. Contact: Carl Berndtson, 202-452-7823.

February 2004

Feb. 1

Cable & Telecommunications Association for Marketing

Research Conference. Sheraton San Diego Hotel & Marina, San Diego. Contact: 703-549-4200.

Feb. 3

Arizona Cable Telecommunications Association

Annual Meeting. Phoenix. Contact: 602-955-4122.

Feb. 3

Cabletelevision Advertising Bureau

Advertising Conference. New York. Contact: 212-508-1200.

Feb. 4

Museum of Television & Radio

Annual Gala. New York. Contact: Loretta Ramos, 212-621-6785.

Feb. 5-7

ROI 2004: Television New Business Conference

Naples Beach Hotel & Golf Club, Naples, Fla. Contact: Roland J. Eckstein, 732-530-1996.

Feb. 5-8

Radio Advertising Bureau

RAB 2004. Dallas. Contact: Dana Honor, 972-753-6740.

Feb. 22-24

North American Broadcasters Association

Annual Meeting. Fox Studios, Los Angeles. Contact: Guy Skipworth, 416-598-9877 ext. 16.

March 2004

March 3

Katz Media Group

2nd Annual Women's Career Summit. Grand Hyatt Hotel, New York. Contact: Anne Kenny anne.kenny@katz-media.com.

March 21-24

Cable Television Public Affairs Association

Forum 2003. The Fairmont, Washington, D.C. Contact: 800-210-3396 or 202-775-1081.

April 2004

April 22- May 3

Museum of Television & Radio

2004 Television Documentary Festival. New York. Contact: Loretta Ramos, 212-621-6785.

The Next Wave

WOMEN & MEDIA

On Oct. 20, in our third annual special report, Broadcasting & Cable will recognize the Next Wave of women who have what it takes to get to the top. These women represent the best in cable news, broadcast news, cable programming, broadcast programming, cable system operations, TV stations, law/regulation, syndication and technology. Catch the Next Wave. Plan now to congratulate these powerful women on their accomplishments and their potential.

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Carla Pennington Stewart
Dr. Phil Show

Vivian Schiller
Discovery Times Channel

Susan Schwartz
WGCL-TV Atlanta

Amy Sohnen
The O'Reilly Factor

ISSUE DATE
October 20, 2003

SPACE CLOSE
October 10, 2003

MATERIALS CLOSE
October 14, 2003

BROADCASTING & CABLE

In Down Times, Disney Channel Looks Up

Continued from page 1 household ratings. That means kids and their parents are tuning in.

Raven, star of *That's So Raven* and of an upcoming Disney theatrical film, *All American Girl*, is one of the reasons for the chan-

nel's success, along with Disney series like *Lizzie McGuire* and *Kim Possible*. They are also very big business for Disney Channel, its 21 international channels and all of The Walt Disney Co.

Success and Disney aren't synonymous anymore. With the

theme park business on the slide and ABC in yet-another rebuilding mode, the Disney Channel surge is a welcome bright spot in an otherwise bleak Magic Kingdom sky.

The network has become an important asset, "for creating

characters or creating personalities Disney can leverage in other areas of the company," said Fulcrum Global Partners media analyst Richard Greenfield.

They represent the channel's future too. "Our recent growth is the result of our successful dis-

tribution strategy," said Disney Channel Worldwide President and ABC Cable Networks chief Anne Sweeney, "But our future growth will be based on programming and ability to launch franchises across the company."

"Our goal was to go from No. 3 last summer to No. 1," Ross said. "And the proposition was that we're a kids and a family network."

Disney Channel shows run on ABC on Saturday mornings and also in ABC Family's kids block.

But Disney Channel can't cash in its success for ad dollars. When the channel morphed from a pay service to a basic channel in the early 1990s, Disney promised to remain commercial-free. For that, cable and satellite operators pay handsomely. The channel commands between 80 cents and \$1.20 per subscriber, according to a report by Morgan Stanley analyst Richard Bilotti. Only Disney's ESPN and Turner's TNT have sub fees in the same range. Since 1996, Disney has grown from a mix of 14 million basic and premium subscribers to a basic cable service with 83 million subscribers.

Disney does accept self-titled "PBS-style sponsorships," that includes a deal with McDonald's. The channel also runs plenty of spots for Disney properties, like theme parks and *Lizzie McGuire* star Hilary Duff's new music video.

'The treatment of every show is different. The unique talent of the individuals, creative execution and the property itself, that will determine how we exploit [a property] across the company.'

ANNE SWEENEY,
ABC Cable Networks

But not everyone sees the distinction between sponsorships and commercials. Millennium Digital Media Senior Vice President of Programming Peter Smith said, "Disney kind of weakened its argument for its high license fees when started accepting advertising, regardless of how they position it."

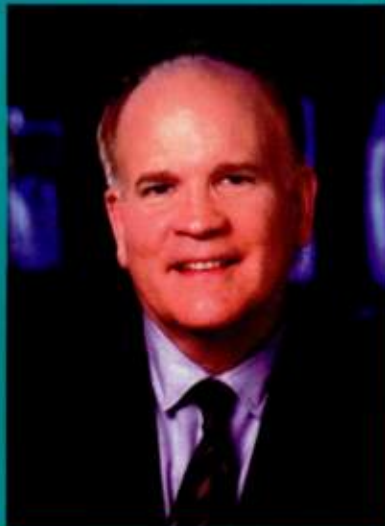
Of course, viewers don't seem troubled by these finer points. "They have created a lot of great shows that resonate with the different demos," said Horizon Media research chief Brad Adgate.

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Disney mixes live action like *Raven* or *Lizzie McGuire*—particularly popular with tweens—with animated shows like *Kim Possible*, a cheerleader by day and crime fighter by night, and preschool shows like *Rolie Polie Olie*.

Like Cartoon and Nickelodeon have learned, Disney knows one hit is not enough. Kids are fickle viewers and there is always something new out there. Channels need to have a lot more in the pipeline.

The Disney Channel is trying to improve its male demos with the premiere of *Phil of the Future*, starring Ricky Ullman as a time traveller. It will also debut four animated series in 2004.

Disney's biggest test of that came earlier this year. After *The Lizzie McGuire Movie*, which grossed more than \$42 million, the company couldn't reach a new deal for Duff to continue the show.

Faced with losing its biggest star, another network would have been desperate. But Disney already had success with *That's So Raven*, which often draws even more viewers than *Lizzie*. And *Lizzie* isn't going away yet. Disney still has a handful of fresh episodes to dole out next year and the show performs very well in repeats.

The channel's next live action show *Phil of the Future*, about a teen from the future who gets caught in the present due to a time travel glitch, is set to debut in early 2004. *Phil*, played by 17-year-old Ricky Ullman, is intended to attract more boy viewers, one of Disney's few deficiencies. Also for 2004, there are four new animated series, including one based on Disney's *Lilo & Stich* movie.

Disney also is trying to grow its the morning preschool block, Playhouse Disney. "We're still looking for Lizzie-like hit for preschool, like Nick has with *Dora the Explorer* and *Blue's Clues*," Ross said. New series *JoJo's Circus*, debuting Sept. 29, could be that hit.

Any one of these shows could inspire consumer products or feature films. *Kim Possible* spawned a clothing line at Wal-Mart and Disney Channel's first McDonald's Happy Meal. Some critics question if Disney Channel risks over-exposing its characters.

But Disney chief Sweeney is

nonplussed. "The treatment of every show is different," she said. "The unique talent of the individuals, creative execution and the property itself, that will determine how we exploit [a property] across the company."

Original movies are also fueling the channel. The most recent, *Cheetah Girls*, a musical starring Raven, nabbed a stellar 4.6 household rating for its Au-

gust debut. The demographic ratings were even better, an 8.2 rating for kids ages 6-11 and an 8.6 among kids ages 9-14, according to Nielsen Media Research.

Disney's best-ever original movie was *Cadet Kelly*, which scored a robust 5.6 household rating, a 17.8 rating with kids 6-11 and an 18.6 with tweens 9-14.

The Even Stevens Movie last

June also hit big—a 3.5 household rating and an 11.9 rating for kids 6-11 years old.

Perhaps more important, though, was that the movie was based on Disney Channel's *Even Stevens* series, which by then was airing in repeats.

"*Even Stevens* ran out of episodes, but it is still a strong driver for us," said Ross. The movie proved once again that

some of the channel's star characters have a very long afterlife, as do many characters—animated and not—that appeal to young viewers.

Ross said the movies, combined with Disney's live action and animation, help give the channel an edge in the hyper-competitive kids market. "You hope you have the variety which our competitors don't," he said. ■

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The 13th Annual Broadcasting & Cable Hall of Fame – recognized as the leading industry venue honoring the pioneers, the innovators and the stars of the electronic arts – will be celebrated on November 10, 2003, at a formal dinner in New York's Marriott Marquis. Please save the date and watch for further information on how you can be part of this prestigious event.

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EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

This, Too, Shall Not Pass

The opponents of the FCC's new media rules got another big headline last week, but we hope that is all they got.

The Senate vote to nullify the FCC's new ownership regulations, the work of the better part of two years, and at Congress' behest no less, is a salute to the power of the Internet. The medium helped generate the grassroots opposition to the rules that gained an undreamed-of momentum. We sense the "public outrage" has abated, and was always far less than advertised, or at least far less broad-based. We attribute much of it to the strange alliance of anti-media forces from the left and right that used the Web to inundate the FCC and Congress with the same message multiplied like digital rip-offs of the latest *Harry Potter* movie.

Perhaps the House has recognized that, since the word from that quarter is that the veto will not come to a vote there. That's the good news, fingers crossed, of course.

The bad news is that on the second front, the challenge to the FCC's rules in court will remain in Philadelphia. The networks had sought to bring it down to Washington, the court that knows best what it wanted the FCC to do regarding various ownership rules.

An obviously distressed Michael Powell used words like "perverse" and "chaos" to describe the Senate resolution. He pointed out that one unintended casualty of the veto would be the new rule meant to close a radio ownership loophole. Powell

said he hoped the House takes "a more considered view of the public interest." We hope the Philadelphia court does as well.

Greater Tuner

There may be arguments over what is holding up the digital transition, but one thing is certain: If a set can't get a digital signal over the air, some portion of the population is going to be left out. The FCC agreed, recognizing the public interest of its standards-setting role, and mandated that new sets should have to receive analog and digital, as TV's in the 60's were required to have UHF as well as VHF tuners.

Yes, it will increase the cost for those who don't need over-the-air tuners. But, as Judge Douglas Ginsburg pointed out last week, there is a societal benefit in speeding the transition, given the government's plans to auction reclaimed spectrum for other services. Unless we can assume that cable will have to carry every digital broadcast signal, we also see the societal benefit of making sure that whatever portion of viewers can't afford cable or don't choose to afford it won't be shortchanged.

Frankly, if the cost of tuners can't be brought down to the FCC's \$15 dollar projection—the Consumer Electronics Association says \$200—maybe the government will have to step in and pitch in a few bucks to help subsidize it. The government pays farmers not to grow crops, we see no reason why it shouldn't pay to grow the next generation of television.



TWO CENTS

"AOL is a very unattractive tail on a beautiful dog. It's the best possible thing for a shareholder—admit your mistake and move on."

State Street Research media analyst **LARRY HAVERTY** to the *Virginia Pilot*.



"There was a time when a new Miss America was as famous as the President. These days, she ranks down there with Miss Rheingold."

TRACY CONNOR, New York's *Daily News*, on the waning popularity of the Miss America pageant.

"Great leadership, as far as I know, doesn't require that you go toe to toe with pranksters, but for some reason, [politicians] feel that it adds to their electability."

The Daily Show's **JON STEWART**.



"If I'm running a campaign and I have a choice for my candidate—you can go to an editorial board or on Oprah Winfrey—you'd go to Oprah Winfrey now."

JAMES CARVILLE, political consultant, CNN *Crossfire* host and *K Street* star, on the political campaigning today.

"I wasn't prepared for the depth of feeling that the people had for the Beatles. They were copying our records on old X-rays! That was pretty amazing. I think it's a great idea. Maybe I should do more of that, combining my music and my medical records."

SIR PAUL MCCARTNEY to *The New York Times'* Bill Carter, on the Beatles Russian fans. McCartney was in Russia to give a concert and film an A&E special.



AIRTIME

GUEST COMMENTARY

Stay of FCC Rules Is Blow to Media

In issuing a stay order on the FCC's new ownership rules, the federal appeals court in Philadelphia put on hold significant business plans, financing discussions and operating strategies for the three most important media in the nation. With this decision, uncertainty again reigns throughout the industry.

This new uncertainty greatly affects television stations, many in medium and small markets whose financial position is deteriorating and whose future may appear bleak. In most cases, the station has lost, or will lose, much (if not all) of the compensation they receive from their network, dramatically reducing the cash available to pay expenses and service debt. Plus, all stations are required to invest heavily in capital expenditures to broadcast digitally. Stations fighting for survival have little alternative but to cut expenses, including programming and news costs. The public is not better served if weaker TV operators reduce their local news coverage.

The last time a medium was in this shape was in the early 1990s when radio was on the ropes. New ownership rules then allowed for survival of many struggling stations and resulted in the creation of strong in-market clusters and large national groups. In many markets three to four groups now control the radio stations that account for the majority of listening and revenues. While fewer opportunities exist for entrepreneurs, the ability of the industry to survive and invest in itself is stronger.

If government representatives think the largest broadcasters are doing something wrong, impose rules to curb that behav-



THOMAS BUONO
BIA Financial
Network



MARK FRATRIK
BIA Financial
Network

ior. Don't strike the rules that can help weaker stations survive and improve the quality and amount of local news or a rule that would potentially create more competition in many radio markets.

Given the financial situation at many TV stations, it is critical to allow flexibility in order to guarantee survival and encourage investment. Many of these rules would encourage combinations that would foster investment and could maintain and increase local news and better service to the public. The proposed TV duopoly rule, increased national TV ownership cap, and cross-media ownership rules would all encourage stronger financial companies to acquire weaker ones. In small- and medium-market TV this is critical. Although this may eliminate potential acquisitions by small groups, television was never really an entrepreneurial play. It is hard to argue that the public interest will be negatively impacted if the acquiring company runs the local newspaper (typically with a news staff larger than all the TV stations combined), a network (which is by design committed to news coverage) or another TV operator in the market that can now operate under improved economies.

The longer the rules dispute takes, the longer stations' future remains in limbo. Weaker owners may need to revisit their survival strategies, financing sources will be hesitant to consider additional investment.

Thomas Buono is CEO and Mark Fratrik is vice president, financial consulting, for the BIA Financial Network



"This is what everyone lives for in terms of meteorology. It's a fabulous storm, but on the other hand there is (a concern about people's) safety. It could be

deadly. We present it seriously. There are a lot of times weather is fun. This is not one of them."

ALEXANDRA STEELE of The Weather Channel to Albany, N.Y.'s *Times Union's* Mark McGuire, on Hurricane Isabel.

"They went to great steps to set this up. We were in full agreement that the eggs wouldn't go above the chest. They're a gaggle of lying bastards. I don't take it lightly that they took that kind of experiment on my face."

LYNDALL GRANT to San Mateo, Calif.'s *Daily Journal's* Dana Yates. Grant, an Arnold Schwarzenegger impersonator, claims he was misled by producers at ABC's *Jimmy Kimmel Live*. He was hired to reenact the gubernatorial hopeful's egg incident.

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

My Special Hell Week

There's another whole world out there; it's called broadcasting

Let me be the last to congratulate Decker Anstrom for being honored by the Kaitz Foundation last week. Last, because, I must confess, I didn't go to the Kaitz dinner or, for that matter, any of the other myriad conferences, meetings and events that comprise what we know as Cable Hell Week.

Figuring the magazine would be well represented in Hell by other editors, I spent my week on the broadcast circuit. Try as this magazine might to bring broadcasting and cable together, they remain too distinct communities. Only at the highest levels of Time Warner (just had to write that name this week without the "AOL") and the other mega-media companies and perhaps at the Hollywood programming factories do executives see themselves as belonging to a single television business. For most, it's either broadcasting or cable.

My broadcast week started Tuesday evening when P.J. Bednarski and I attended a King World-hosted celebration of the 4,000th installment of *Wheel of Fortune* at Radio City Music Hall. Steve Mosko, of Sony Pictures, which produces *Wheel*, gave a toast. "Four thousand. It's far beyond unbelievable." (Mosko is one who sees himself as a total TV guy. He was spotted at the Kaitz dinner Wednesday night.)

Pat and Vanna didn't mingle much, but did a little schtick. Pat said that Vanna was "a lot deeper" than most think. For example, Pat asked her, what are the vowels? "A, E, I, O, U," Vanna shot back without missing one or flubbing the order.

The only damper on the evening was the early numbers on King World's latest offering, *Living It Up! With Ali & Jack*. Nobody was predicting that it would see its 4,000th taping.

On Wednesday evening, I was at the American Yacht Club in Rye, N.Y., for the annual dinner of the Broadcasters' Foundation, a do-good group that raises money for indigent broadcasters. It was a small, but pleasant affair.

Foundation Director Gordon Hastings introduced the group's new chairman, Phil Lombardo, a small TV broadcaster (Citadel Communica-

tions), and noted that Phil would also soon become to new joint board chairman of the NAB. Earlier in the evening, Hearst-Argyle's David Barrett had confirmed that Phil would get the job at a conference-call vote on Thursday afternoon. Phil is stepping in for Jim Yager, who resigned because his wife has become seriously ill.

Another bit of news: According to Hastings, the Foundation has selected BMI's Frances Preston to receive its Golden Mike Award next February.



Walter Cronkite, one of LAB's 50 Giants, takes the mike from emcee Tony Malara last Thursday.

At dinner, I sat with Al Primo and Tack Nail. Primo is busy syndicating a new weekly show, *Eyewitness Kids News*. It debuts Sept. 27. Tack is finally retiring after nearly 50 years on the broadcasting beat, mostly for *TV Digest*. A party is planned for him in Washington on Oct. 8. Don't hesitate to crash it. Tack never needed an invitation.

I caught up with former Viacom boss Ralph Baruch at valet parking. He told me he is writing a book on his adventures in TV before rolling off in his SUV.

On Thursday afternoon, I attended the first-ever fundraising luncheon of the Library of American Broadcasting, in which "The First 50 Giants of Broadcasting" were honored. It was a classy event that filled a ballroom at the Park Hyatt. Tony Malara emceed, while LAB President Lucille Luongo

fretted that the absence of some Washingtonians due to Hurricane Isabel would spoil the event. It didn't.

At the reception, former NAB joint board chairmen David Kennedy said he knew nothing of rumors that radio broadcasters and the broadcast networks were working together to wrest control of the NAB away from Hearst-Argyle, Cox and Post-Newsweek. But Kennedy said he has been advocating that the NAB hold a big "strategy meeting" to reevaluate its mission and its membership.

Not many members of the First 50 were there (sadly, most have passed away), but a few were on hand, including Walter Cronkite, Ward Quaal, Stanley S. Hubbard, Joan Ganz Cooney, and Ragan Henry. If I have to tell you who any of these people are, you must be cable.

So, Decker, I apologize for not being there to congratulate you in person. You do good deeds, you're a great executive and you somehow rescued cable in Washington after the debacle of 1992. And now that you are a broadcaster (Landmark owns TV stations in Nashville and Las Vegas), I expect to see you next year on the broadcast circuit with me.

It was a hell of a week.

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UPN Creates Digital Affils in Small Markets

Continued from page 1

like to increase the coverage as much as possible through the digital affiliates, although she concedes that the gains will only come in small increments. UPN already has analog affiliates in the larger market will big gains could be made.

UPN rival The WB is also in the digital game, but not as deeply. The WB has three digital affiliates and may sign or more. Unlike UPN, however, its digital affiliates will be mostly confined to markets below 100, since they use cable systems as affiliates in many markets 100 and above.

UPN could follow The WB's lead and sign on cable systems as affiliates, but prefers broadcasters because they have a "presence" in their markets through local programming and news and community events. "We want a local broadcaster to be there with us as much as possible," Pastoor says.

UPN also prefers to give its digital affiliation to CBS analog affiliates because UPN and CBS are corporate cousins, units of Viacom. But, Pastoor says, it doesn't always work out. In Rockford, for example, the negotiations with Young were already fairly far along when the CBS affiliate came in with a proposal. "We want to have the strongest partner in every market, just like every network does," she says.



Rockford's new UPN affiliate bought the syndicated version of the network's former hit *Moesha* to fill out its schedule.

No money is changing hands in the affiliation agreements, Pastoor says. UPN is only insisting that its digital affiliates acquire good complementary programming and promote the station.

WTVO General Manager Gwen Kinsey is happy to have UPN and plans to use it to build the digital channel into a full-blown station and generate a second revenue stream. "UPN is an established brand that offers a lot of flexibility," she says.

Since few TV homes have digital TV sets, the key to making the digital affiliation work is cable carriage. The digital affiliate must

work out a deal with the local cable systems to carry its signal and give it a good channel position—near the other broadcast stations.

Kinsey was able to cut a deal local cable operator, Insight Communications. "I have very good relations" with Insight, she says.

Starting its digital station from scratch, WTVO benefitted from the fact that there is no independent in Rockford, which means a lot of syndicated product is available to fill out the rest of the schedule.

"We tried to put together a

schedule with marquee programming, grouped together in blocks that made it easier to promote, skewed to a younger audience," says Kinsey.

With UPN taking up just two hours a night—7 to 9 p.m.—Kinsey also has some prime time to fill, which she does on weekdays with back-to-back airings of *Montel Williams* and *Jerry Springer*. On weekends, there are prime time sci-fi blocks, driven by the replay, part of the affiliation agreement, of UPN's Wednesday



night Star Trek series, *Enterprise*.

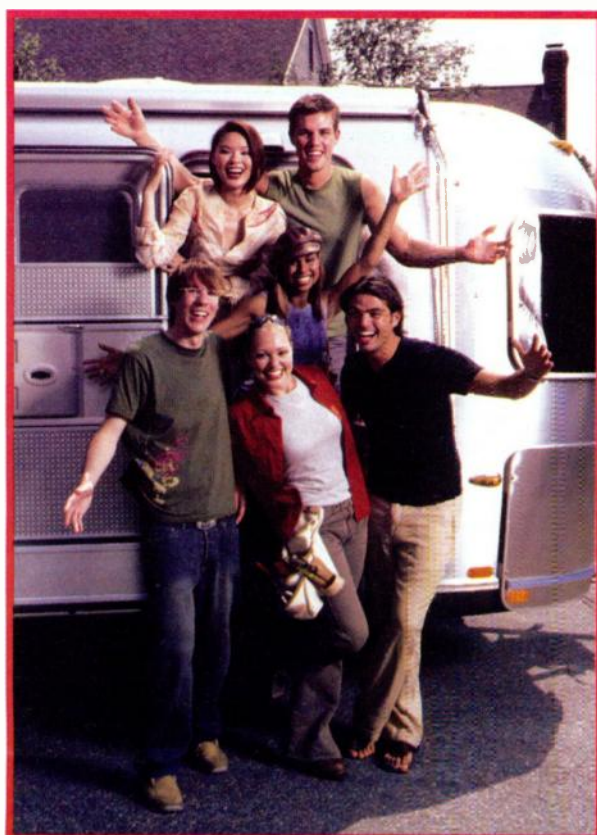
Kinsey has bought some brand-building off-net UPN shows—including *Moesha* and *The Parkers*—for the 3 to 5 p.m. weekday sitcom block. It's preceded by the "Justice is Served" block, from 11 a.m. to 3 p.m. It comprises *Judge Hatchett*, *People's Court*, *Judge Joe Brown* and *Judge Mathis*. What, no *Judge Judy*? She wasn't available, says Kinsey, but only because she is already on analog WTVO.

Is WTVO competing against itself? "Why not lose the rest of the audience that is looking for alternative to soaps to ourselves," Kinsey says. "Are the people watching TGIF the same ones watching *Springer*? So, why can't we have a shot at both audiences?"

Kinsey also wants to get some local programming into the mix. The schedule already has some syndicated Hispanic shows, she says, but "as we start to build the brand, and get some revenue on the books, we'll start to add some local Hispanic programming."

Kinsey is also looking at news "down the road" and hasn't ruled out repurposing some of WTVO's news or entertainment. "That certainly provides the viewer with one more alternative to watch the program, but how does that establish the brand?" ■

No Bravos Yet: ABC's Lonely, Expensive Family Channel Still Has Some Big Plans



Next month, ABC Family joins the redecorating craze with *Knock First*.

Every cable channel plans, probably even prays, for a hit. For ABC Family, the clamor to find a franchise show—the one that creates buzz and boosts ratings—is growing very loud.

It's been two years since the Walt Disney Co. coughed up \$5.2 billion for the former Fox Family Channel, and Family is still searching for its place in cable and inside the Disney family. Under President Angela Shapiro, Family has put on original reality shows from big-name TV producers like Bruce Nash and Michael Davies. They were good shows—with average ratings. Original romantic comedy movies have scored better. Still, nothing really pops.

Under new parent NBC, it took just six months for Bravo to become watercooler fodder with gay makeover show *Queer Eye for the Straight Guy*. NBC was impressed enough to rerun *Queer Eye* four times on its air.

But ABC Family faces more complicated predicaments. It stands out like a bull's eye for its exorbitant price tag. (Last fall, Disney Chairman Michael Eisner even admitted to analysts that he overpaid for the channel.) Family's prime time Nielsen ratings are down compared to its Fox Family days, now around an average 0.7 in prime.

And, both inside Disney and in the industry, the focus is on ABC's new fall season as the network tries to revive its fortunes. In its weakened state, ABC can't lend much programming or promotional support to Family.

Shapiro maintains her network is finding its way. When she arrived on the scene 18 months ago, there was very little to work with. Family hadn't acquired or created a new show in almost two years. Since then, Family has focused in on a target audience—teens and viewers 18-34—and is building a brand around lighter entertainment.

The net's new afternoon teen block has been a success, but turning around prime time is a much bigger task. "Look at the

amount of hours in prime," Shapiro says. "From financial basis, you can't afford to go out and make all originals."

So Family is rebuilding slowly. Earlier this year, it acquired off-net rights to youthful drama *Gilmore Girls*, which starts in 2004, and has invested in new movie packages for more contemporary titles like *Bridget Jones' Diary*. There were promising plans to turn Roseanne Barr's ABC reality show into scripted show on Family, but that fell apart when Barr needed surgery. The Roseanne concept, Shapiro says, could be a model for future collaborations with ABC.

And Family keeps plugging away. And despite average ratings this summer, reality shows *Dance Fever* and *Perfect Match New York*, a feel-good dating show created by Davies, will likely return get second seasons.

In October, afternoon series *Switched*, where young people swap lives with someone in a very different situation, debuts in prime. A new teen redecorating show *Knock First*, from the *Queer Eye* producers, joins the teen block.

Four more original movies are scheduled through March, beginning with *Beautiful Girl* on Oct. 19, which stars Marissa Winokur, Fran Drescher and Mark Consuelos. Shapiro says some original movies could be back-door pilots for series.

"If you can get programming right, the ratings will come," Shapiro says.

She has high hopes for future scripted projects. Later this fall, Family will pick two sitcoms from six pilots currently in development, including one created by and starring Rosanna Arquette. The sitcoms will debut in late March or early April. Says Shapiro, "If series look like what I am reading, think at least one of them will be break out."—Allison Romano

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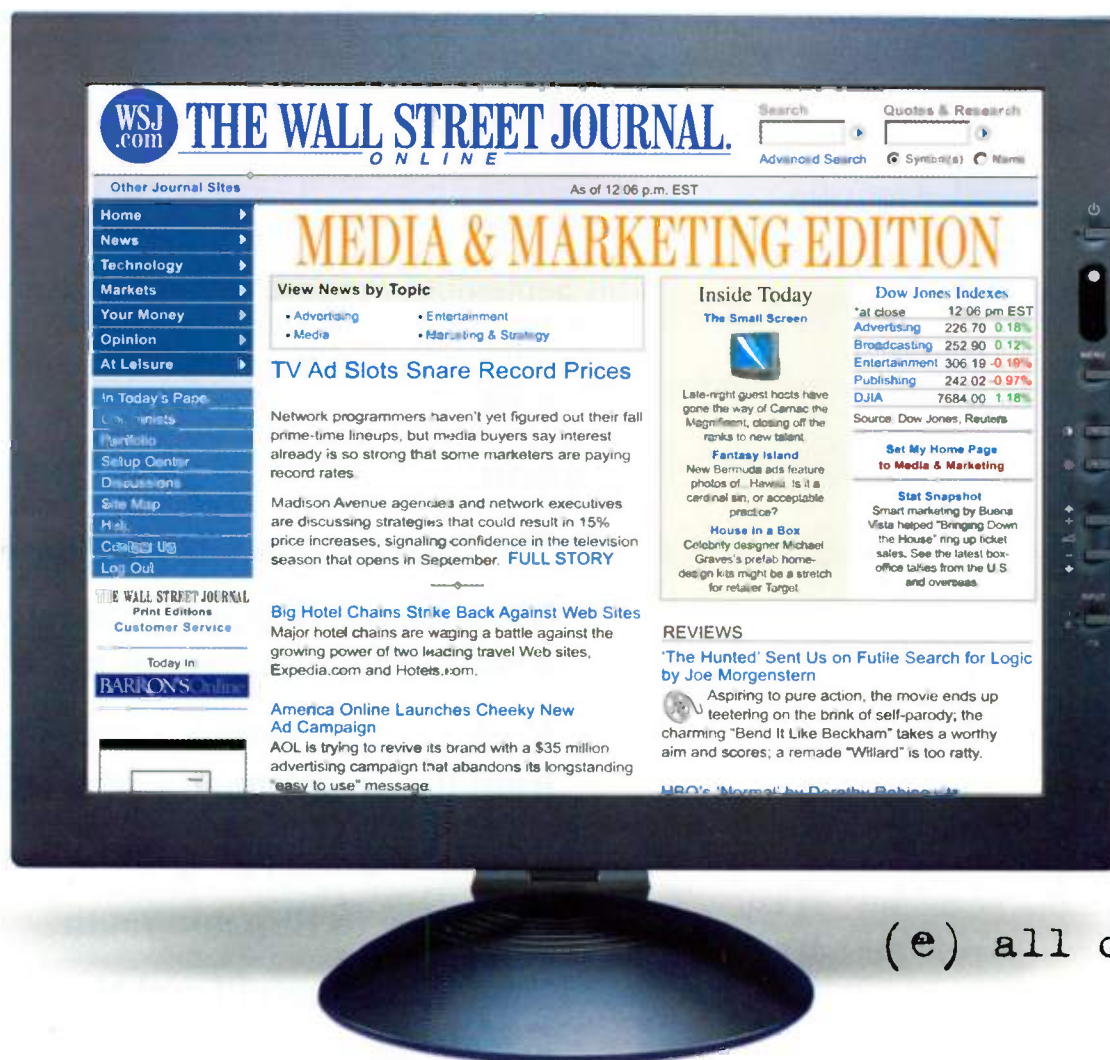
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