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September 29, 2003



ANOTHER TWIST IN THE MEDIA-OWNERSHIP SAGA

ROLLBACK BACKBURNERED

With Congress ready to leave, effort to restore 35% cap will likely fail

BY BILL MCCONNELL

Wait 'til next year" is the message Congress is sending foes of media consolidation. Time is running out on the current session, and lawmakers are eager to go home. That means the coffin lid is closed, and the first few nails have been hammered into congressional efforts to roll back the FCC's broadcast-ownership deregulation.

"There's about a 30% chance ownership legislation will come to a vote this year," said one Capitol Hill aide whose boss is in the anti-deregulation camp.

"The odds are overwhelming," conceded Center for Digital Democracy Executive Director Jeff Chester.

Continued on page 38



Sens. McCain (above) and Frist have led the fight to preserve the FCC's newly relaxed limits.



Leslie Moonves (r), with Emmy winners Jonathan Littman (l) and Jerry Bruckheimer, of *The Amazing Race*, has led the CBS renaissance over the past eight years.

Emmys Certify CBS's Tiffany-Net Comeback

EMMY TALLY

NETWORK	PRIME 2003	TOTAL* 03	TOTAL* 02
HBO	8	13	24
CBS	7	15	8
NBC	4	15	24
ABC	1	9	5
Fox	0	7	7
PBS	0	7	1
TNT	4	6	3
Comedy Central	2	2	0
Sci Fi	1	2	0
USA	1	2	0
A&E	0	2	6
Cartoon Network	0	2	0
Showtime	0	1	2
Discovery	0	1	4

SOURCE: Academy of Television Arts and Sciences

*Totals comprise the Creative Awards, which were handed out prior to the broadcast, and the prime time awards.

BY PAIGE ALBINIAK

When *Everybody Loves Raymond* premiered in 1996, executive producer Phil Rosenthal was chided for making a sitcom that was so, well, so much like a sitcom, a throw-back to the days when comedy on television was not necessarily sexy, bawdy or exclusively populated by swinging, single twentysomethings.

It may have sounded radically retro, but *Raymond*, introduced in the first full year

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CARLO ALLEGRI/GETTY IMAGES

MADISON AVE.



AD BUYER'S ADVICE

Take a Risk

Mediacom's Jon Mandel urges advertisers to push the envelope.

TV BUYER PAGE 16



PREMIERE WEEK

Too Many Empty Seats

New shows and best of old fail to stem audience erosion or shake up viewing patterns.

PAGE 38

◀ *Coupling* wasn't the instant hit that NBC hoped it would be. It attracted 8% fewer homes than the 9:30 Thursday slot did last year.

NEWSPAPER

#BXNPNRT *****3-DIGIT 462
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Nothing Plain About ABC's New Buses

Inspired by Iraq war, mobile studios will cover Election '04

By Allison Romano

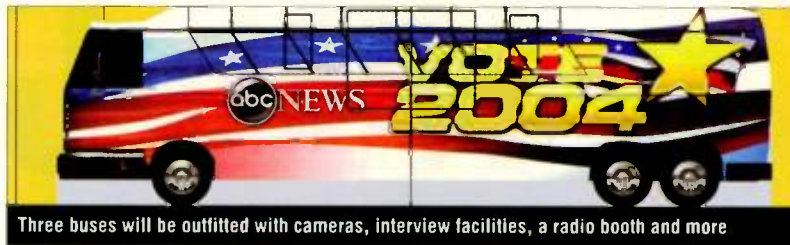
The Boys on the Bus at ABC are getting some really neat buses. ABC News' election coverage will get a lift from three new high-tech buses that will hit the campaign trail in December, the network said last week.

The news organization is outfitting the mobile TV studios with cameras, interview facilities, a radio booth, wireless Internet connections and editing rooms.

"Viewers will get access to stories they wouldn't see or in a more timely fashion," ABC News President David Westin said last week at a press conference previewing the net's election plans.

Anchor Peter Jennings seemed particularly juiced about the new wheels. "Buses are a magnet. They are like a village green," he said. "They enhance our ability to cover [stories] and attract people in the community." (When Timothy Crouse wrote *The Boys on the Bus*, his book about covering the 1972 presidential race with other reporters, the press bus was more like a drunken fraternity house.)

The ABC buses will travel in tandem with an SUV carrying satellite and communications equipment. During the Iraq war, NBC News attracted much attention for its high-tech "Bloomobile," which carried correspondent David Bloom across the Iraqi desert and allowed real-time reporting from anywhere.



Three buses will be outfitted with cameras, interview facilities, a radio booth and more

Westin learned a lot from the new technology tested during the war. He emphasized, though, that, unlike Bloom's vehicle, the buses won't get star treatment.

He said ABC's efforts, dubbed ABC Vote 2004, will concentrate on both the candidates and the nation's voters. "Every election is a two-way street between the candidates and

ABC will also rely on 15 "off-air reporters," young journalists armed with digital video cameras who will travel with a candidate and contribute to ABC's TV, radio and online properties. (They are already out on the campaign trail.) ABC has been using such reporters since the 1988 election; in fact, Halperin was himself an "off-air" in 1992, traveling



'Viewers will get access to stories they wouldn't see or in a more timely fashion.'

DAVID WESTIN, ABC News

the nation, and we want to put as much emphasis on the nation."

Jennings will lead ABC's election coverage, with former Clinton adviser and ABC Sunday-morning host George Stephanopoulos serving as lead political analyst. Political director Mark Halperin will oversee planning and content, and more than 10 ABC News correspondents will be assigned to candidates and to covering election issues.

with President Bill Clinton.

Other aspects of ABC's coverage include two new educational partnerships. ABC will contribute information on the election to the *Weekly Reader*, a magazine for elementary school children. Reporters will appear on Channel One, a daily news show for high school students, and materials from Channel One will run on ABC Radio, ABCnews.com and its streaming-video service. ■

BREAKING...

Is There a Cap at All?

WASHINGTON—A court stay blocking the FCC's new TV-ownership cap may have had the unintended effect of freeing broadcast networks from any cap at all, Media Bureau Chief Ken Ferrer said Friday. Noting that another court had already ruled the previous 35% limit indefensible, he questioned whether media companies already pushing the boundaries could be stopped if they bought more stations. "We'd be hard-pressed to tell Viacom, 'No you can't do this.'"

Furlong Out as KPHO GM

PHOENIX—General Manager Bob Furlong has left Meredith's KPHO(TV). He was replaced last week by Steve Hammel, who had been station manager. News Director Mitch Jacob is also gone. No replacement yet, but Assistant News Director Elizabeth Driscoll is serving as acting news director in the interim.

Mark Cuban Buys Theater Chain

LOS ANGELES—Digital cinema may get a kick in the tail with 2929 Entertainment's acquisition last Friday of Landmark Theaters. HDNet founder Mark Cuban is also a co-owner of 2929 Entertainment with CEO Todd Wagner. Landmark Theaters has 54 arthouse cinemas across the country, and the deal gives 2929 Entertainment direct access to theater distribution of its films. Wagner says he expects the deal to give 2929 a chance to have more impact in HDTV production and digital exhibition.

FCC Hears States' Must-Carry Fears

WASHINGTON—The people running state cable networks want regulators to know they could become an endangered species. If the FCC mandates digital broadcast carriage, regional public-affairs outlets The California Channel and Pennsylvania Cable Network could find it tougher to gain slots within operators' lineups. California's John Hancock, Pennsylvania's Brian Lockman and Michigan Government Television chief Bill Trevarthen met late last week with the FCC to voice concerns.

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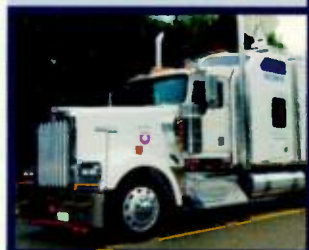
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TECH FOCUS

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Comcast Gets What It Wants

MSO wrests cheaper distribution deal from Starz

BY ALLISON ROMANO

Comcast Cable flexed its considerable programming muscle to resolve a legal tussle with pay-TV service Starz Encore Group and fashion a new distribution pact. It boils down to this: Basically, the country's largest operator got what it wanted.

Comcast, with its 21 million customers, will now pay a per-subscriber fee for the Starz and Encore channels for all its systems, including former AT&T Broadband systems, and will no longer absorb any of Starz' programming costs. Analysts called the settlement a big win for Comcast, which essentially wrestled Starz to the kind of terms that operators typically make with programmers.

The two companies have been battling since Comcast closed its deal for AT&T Broadband last November. Comcast sued to essentially void AT&T Broadband's Starz deal. Under a sweetheart deal inherited from predecessor Tele-Communications Inc. (once owned by Starz parent Liberty Media), AT&T paid an above-market flat fee for Starz services and picked up some programming costs.

AT&T, realizing the big ticket it was paying for Starz, also had sued to get out of the deal, and, in 2001, Starz initiated its own litigation, trying to hold the MSO to the agreement.

It was important for Starz, and its parent Liberty Media, to settle and move on, analysts agree. The litigation could have dragged on for months or longer, leaving the pay service without access to Comcast's systems.

"Starz could no longer bear the pressure from Comcast's not marketing its product and favoring HBO and Showtime," noted Fulcrum Global analyst Richard Greenfield.

Now it gets access, and Comcast will

once again promote Starz products, which is critical for the pay service's subscription business. And, of course, getting some subscriber fee out of Comcast helps.

But Starz has been adjusting its financial estimates. In early September, Liberty Media said programming costs at Starz are rising—with license fees for theatricals surging \$175 million-\$225 million next year—and will impinge on its profits, assuming it couldn't pass the costs along to Comcast.

That's roughly the amount Comcast is saving. Merrill Lynch media analyst Jessica Reif Cohen called the deal "essentially a big win for Comcast" and said in a report that, under the new pact, the MSO should save an estimated \$100 million this year and \$200 million next year.

As part of the new deal, Comcast will also roll out Starz' on-demand and high-definition services in markets where the operator offers them. Starz will also develop an Encore on-demand product, which Comcast will carry. Like its other on-demand and HD programming, the Starz and Encore services will be available at no additional cost to digital subscribers who also subscribe to the pay channels.

Starz views these high-tech products as its future for growth. While HBO and Showtime can tempt subscribers with original programming, Starz basically just trades in big-name theatrical movies, such as *Lord of the Rings: The Two Towers* and *Sweet Home Alabama*. It emphasizes its exclusive first windows on TV and the flexibility of its on-demand product.

But at least one analyst is wary of Starz' dependence on movies. "Starz has gone nowhere in original programming, and that puts it at risk longer term," said Fulcrum Global's Greenfield. "Its earnings level is lower without this above-market deal, and, on top of that, it is increasingly exposed in being third of three pay-TV channels." ■

'Starz could no longer bear the pressure from Comcast's not marketing its product and favoring HBO and Showtime.'

RICHARD GREENFIELD,
Fulcrum Global



Hurricane Isabel disrupted power and television service in many Mid-Atlantic states and Washington, D.C.

NIELSEN VS. WJLA-TV

Storm of Protest

BY JOHN EGGERTON

Nielsen Media Research and WJLA-TV Washington got into a dust-up last week over a promo touting the station's Hurricane Isabel coverage. Jack Loftus, Nielsen vice president of communications, told BROADCASTING & CABLE that the promo was based on bogus information and that the company had asked the station to stop running it.

At press time, WJLA-TV President and General Manager Chris Pike said he hadn't officially been asked yet, but he was not planning to pull the spot.

Pike said that, after Nielsen initially called to question the spot, he told them that, if there was a ratings reference in the promo, "we would take it out. There was no ratings reference in it, and we're going to continue to run it for some time."

Washington was one of the markets whose ratings for Sept. 18, and some days after, were excluded because of insufficient sample size due to widespread power outages.

According to Nielsen, WJLA-TV was one of two stations in the market to request the ratings information anyway, which Nielsen supplied with the caveat that it was for background and internal use only. Somehow, those Nielsen numbers got into the hands of a *Washington Times* reporter and into a story about WJLA-TV's coverage. Pike said it didn't come from him. "I shared it with a limited group of my staff to show them that their hard work and effort had paid off."

Once the *Times* piece was out, however, WJLA-TV decided to use the story's headline, "WJLA's Isabel Coverage Wins Big," and a glowing quote.

Loftus wouldn't speculate on how the information got out but said, "Whoever gave that data to the news media, by

characterizing it as Nielsen ratings, really released bogus data designed to mislead the market." He said Nielsen will investigate.

On the same day as Nielsen's call to WJLA-TV, Nielsen put out a release identifying markets some of whose ratings had been excluded due to the storm, including a warning that what data was available "should not be used for buying, selling and promotional purposes."

In at least two of those markets—Norfolk and Richmond, Va.—there was more than promos to worry about. Both were still without any Nielsen data as of last Thursday, well into the new season's first week. Other markets that had some portion of ratings data excluded were Raleigh-Durham, N.C., Baltimore and the above-mentioned Washington.

On the cable side, just getting back on line was job one. Operators in southern Virginia and northern North Carolina continue to try to return service to their customers. Cities like Elizabeth City, N.C., were among the hardest hit, with some residents predicted to be without power until next month. Meanwhile, Adelphia, Comcast and Cox have been working hard to return service.

Dell Hanley, Adelphia vice president for Virginia, Maryland and Tennessee, said the goal is to make sure cable service follows closely behind the return of power. He estimates that, on Sept. 19, about 220,000 subs were without cable service, down to 15,000 a week later. Portable and backup generators have been in place for headends; now it's a matter of rebuilding 400 miles of infrastructure.

According to Cox Cable, about 300,000 of the 400,000 customers served by its Hampton Roads, Va., plant have service, with repair crews from other Cox systems pitching in. ■

Additional reporting by Ken Kerschbaumer

ratings



Starz, relying on theatricals like *Lord of the Rings: The Two Towers*, needs high-tech offerings for growth.

FAST TRACK

Now the News

It ain't like it used to be, but the evening newscasts at the Big Three networks averaged 27.8 million total viewers for the 2002-03 season, down 3% from the 2001-02 season (which was up because of 9/11) but up 1% from the 2000-01 season. **NBC Nightly News** averaged 10.25 million viewers, up fractionally. **ABC's World News Tonight** averaged 9.58 million total viewers, down 2%, while **The CBS Evening News** was down 7% to just over 8 million.

In the morning, **Good Morning America** had a lot of good mornings last season. Enough, in fact, to score its best viewership numbers in a decade, according to ABC. For last season, the show averaged 4.7 million viewers, up 2%. **Today** at NBC still leads with 6.2 million, but the gap is closer than it has been in seven years, says ABC. CBS's **Early Show** came in third with 2.7 million viewers, up 5%.

It's the Business

DENIS LEARY will star in **Rescue Me**, a one-hour drama pilot about a New York City firefighter coping after 9/11, being produced for **FX**. Leary will also serve as executive producer, along with **PETER TOLAN** and **JIM SERPICO**, and Leary and Tolan created and wrote the pilot. A deal is in place for **FX** to pick up the show for a full order if the net elects to do so. ...

MELISSA GILBERT was reelected president of the **SCREEN ACTORS GUILD** last Tuesday, beating out **KENT MCCORD** and **GORDON DRAKE**. Gilbert won with 50% of the vote; McCord got 42%; and Drake 8%. ...

COMEDY CENTRAL is importing Irish comic **GRAHAM NORTON** to host a new hour series. Norton has signed a two-year deal that includes a U.S. show and a standup special. He will also host four episodes of **Reel Comedy**, which looks at hot new comedy films. Norton's show will be

obituary

Sign Off for
'The Big Guy'

Gordon Jump, who played bemused radio-station manager Arthur Carlson on the sitcom **WKRP in Cincinnati** (1978-82), died in Los Angeles last Monday of complications brought on by pulmonary fibrosis. He was 71. In 1989, Jump began appearing as the lonely repairman in Maytag appliance commercials. He retired from the role in July.

a talk/variety hybrid and will be produced and aired in the same week. Comedy is ordering 13 episodes to start, slated to debut in June. ...

Startup cable net **SfTV** has inked carriage deals with **TIME WARNER CABLE** and **COX COMMUNICATIONS**. SfTV, slated to launch Feb. 25, will carry English-language programming with Hispanic appeal. Under the deals, according to SfTV Co-chairman **JEFF VALDEZ**, the network is being treated as a general entertainment service, rather than placed on a Hispanic tier. ...

NEW LINE TV is syndicating **UPN's** episodes of the remake of 1960s classic **The Twilight Zone**. The show aired as an hour on UPN last season—and then suddenly vanished. But, according to **DAVID SPIEGELMAN**, New Line TV senior EVP, domestic TV distribution and marketing, it will be offered in syndication as 44 half-hours that can be aired as single shows or two half-hours back to back. The show is being sold on a barter basis for a 15-month window starting in June.

Media-sales firm **WORLDLINK** will handle national syndication ad sales for **CARSEY-WERNER-MANDABACH's** syndicated comedy block comprising **Grace Under Fire** and **Roseanne**. WorldLink also is taking over ad sales for CWM's veteran sitcom **Cosby**. The two-comedy block debuts this fall in 78% of the country.

Correction

A headline element on the cover of the Sept. 22 edition misidentified ad executive Joe Uva's company. Uva is president and CEO of OMD Worldwide, New York.

Ouch! Soft Local Ad Market Stings Viacom

BY STEVE MCCLELLAN

The weak local ad economy caught up with Viacom. Last week, the company warned investors that its previous earnings guidance for 2003 was too rosy. Some securities analysts had already revised downwards their forecasts for the company. But last Wednesday's admission spurred other to redo their numbers, and the stock took a 4% hit. Over the past three weeks, the share price has fallen about 16%. Last Thursday, it closed at \$39.09, up 26¢ on a volume of 13.9 million shares.

Truth be told, it's not that the bottom suddenly fell out of Viacom's local markets, say Viacom watchers. It's just that the company's top two executives, Sumner Redstone and Mel Karmazin, love to spin a positive picture when they present to analysts. For now, the growth isn't living up to the talk.

"If those two just put a muzzle on, the company wouldn't find themselves in this position," said a competing executive.

During his second-quarter conference call with analysts, President and COO Karmazin went on at length about how the local TV stations were improving and how radio, whose performance he savaged a quarter earlier, was showing month-to-month improvement.

But last week, the company said that, although the national ad-sales market was robust, "the pace of the recovery in local advertising markets going into the fourth quarter is not as rapid as had been anticipated." Earlier, Viacom had predicted 2003 revenue growth, on a percentage basis, in the high single digits. Last week, that was amended to mid to high single digits.

Viacom also forecasted double-digit growth in operating income. Last week, that prediction was reduced to high-single-digit growth at best.

Reacting to the warning, Bear Stearns issued a report estimating that Viacom will generate \$500 million less revenue than previously forecast for 2003, about \$26.1 billion in total. Operating cash flow will be about \$200 million less, \$6.3 billion in total.

Merrill Lynch shaved \$100 million more off its revenue estimate for the company, to \$26.2 billion, having lopped \$140 million off the previous week. Cash flow expected for the year was cut to \$6 billion from the previous \$6.15 billion.

Merrill predicted that Viacom's stock will suffer further decreases in the short term but rebound over the next 12 months. The company's operations are fundamentally sound, it said. Part of the problem: making up \$100 million in political advertising that fell into the coffers last year, \$90 million of which was booked in the second half of 2002.

Earlier this month, the TVB stood by its prediction that total local TV-station ad sales will be up between 1% and 3% this year, although President Chris Rohrs said it will probably be at the "low end of that range."

And different regions of the country are experiencing different results. "Things are flat-lined in the Northeast," said a source at one sta-

tion group. But they appear to be looking up in the Southwest. Dallas-based Belo reported that TV revenues were pacing 5% higher in September and will be up overall for the third quarter.

Local radio, where Viacom's Infinity Broadcasting has a big presence, remains anemic. First-quarter revenue was up 2%, according to RAB. Since then, the market has remained flat. For the fourth quarter, Bear Stearns predicts that Infinity will show a revenue gain of 1%-2%. ■



Viacom growth in local markets is not living up to President Mel Karmazin's rosy projections.



CBS television and radio stations are having trouble meeting local-sales projections.

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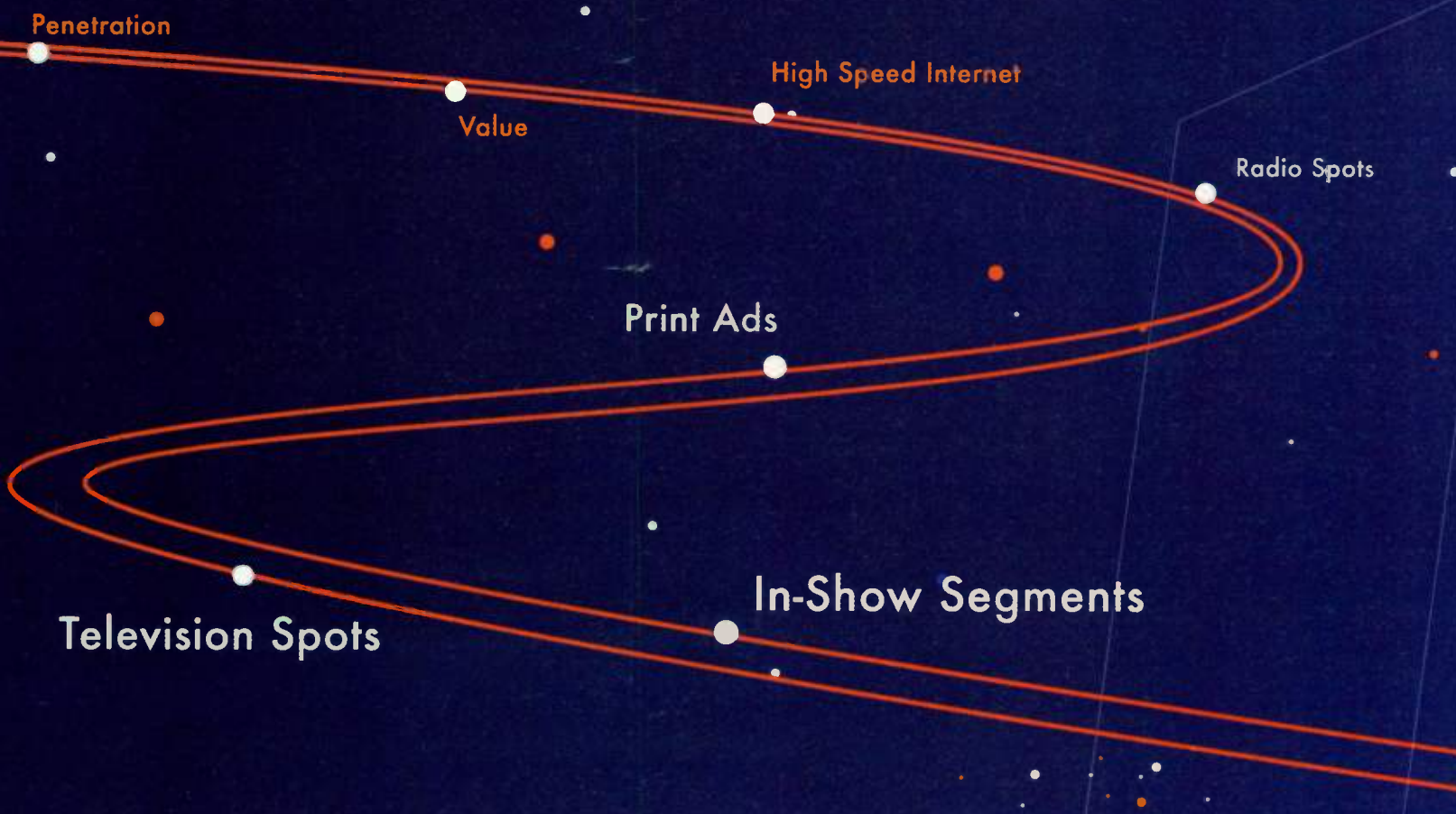
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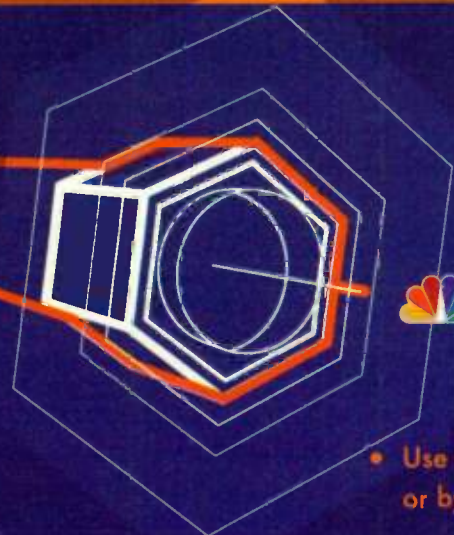




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PROGRAMMING

What's in a Whack?

The *Sopranos*' Joe Pantoliano—by the time you read this, he will be *The Handler*'s Joe Pantoliano—explained to B&C at the 55th Annual Primetime Emmy Awards the finer points of getting whacked, or not, as the case may be. He said his character, Ralphie Cifaretto, didn't actually get "whacked. A whacking is an official, mob-sanctioned hit. I was killed in cold blood," he grinned, while hoisting his newly won Emmy backstage at the awards gala. (Only in TV Land could one write "I was killed in cold blood," he grinned.) His new gig, *The Handler*, airs Friday at 9 p.m. ET on CBS.—PA.



BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP



PROMOTION

The Color of Money

It may look like funny money, but that new green, peach and blue \$20 bill is the real deal, and sources say the U.S. Treasury is spending an estimated \$10 million on Disney media properties over two weeks in early October to get the word out. Outlets included in the deal are the ABC broadcast network (prime time, daytime, news and sports), ABC Family, ESPN, Buena Vista Television syndicated shows, A&E and History Channel. In addition to spots, there are several product-integration elements, sort of. Meredith Vieira (left) will talk up the new bill on *The View* and *Who Wants To Be a Millionaire*. *Live With Regis and Kelly* will do a "Host Chat" segment on it. The campaign kicks off Oct. 9, the day the new bill is released to the public. ABC Unlimited and MediaEdge:cia negotiated the deal.—S.M.

TV's Next Generation

You heard all about him from his mom, Kathy Lee, when she reigned on *Regis and Kathy Lee*. Now you can see him for yourself. Cody Gifford was scheduled to make his syndication debut last Saturday as a member of *Eyewitness Kids News*, a joint project of *Weekly Reader* and *Al Primo*. Naturally, 13-year-old Cody (above, far left) handles sports. The girl third from the right might also look familiar. She is Haley Cohen, 14, daughter of CNN anchor Paula Zahn. Here's the whole crew (l-r): Gifford, Lily Wen, Natalie Distler, Mwaanza Brown, Cohen, Felipe Dieppa, and Madeline Rogan. The show is cleared in more than 171 markets.—H.A.J.

REPURPOSING

Coupling on Bravo

If you missed *Coupling* on NBC, don't fret, Bravo is offering viewers a second chance. In its latest repurposing move, the NBC-owned cable channel will replay the sitcom's premiere on Sept. 30 and episode two on Oct. 7, both at 11 p.m. ET. No other episodes have been scheduled yet.

Since NBC acquired Bravo for \$1.25 billion last December, the channel has replayed NBC's *Kingpin*, *The Restaurant* and *Fame*, but *Coupling* is the first sitcom to be

repurposed. NBC and Bravo have been quiet about the *Coupling* replays. B&C found the scheduled plays while surfing through TiVo's listings.



Coupling lives elsewhere on cable, too. BBC America plays the original British version, including 10 p.m. Thursday, right after the NBC show. BBC America is looking to piggyback (or is that peacockback?) on NBC's hype. "You've heard the buzz, now see the original," says the BBC America Web site.—A.R.

NADER'S NOTIONS

Essential Information, a group founded by activist Ralph Nader, last week managed to halt license renewals of 63 Clear Channel radio stations in Maryland, Virginia, West Virginia and Washington, D.C. The group filed a last-minute "informal objection" that forced commission staff to remove the Clear Channel licenses from a block of more than 400 renewals that were approved en masse.

RADIO

The complaint alleges that Clear Channel should lose the stations because it misled listeners about rules for radio contests, broadcast telephone conversations without permission of the second parties, broadcast obscene and indecent material in violation of rules, and committed other transgressions.

Listeners and competitors were required to file formal petitions to deny renewals in the states Sept. 2, but informal objections from any other party could be filed up to the moment of approval.—B.M.

Bolkcom Named Publisher of B&C, Multichannel News

Chuck Bolkcom last week was named group publisher of the Reed Television Group, overseeing the business operations of BROADCASTING & CABLE and *Multichannel News*.

The 41-year-old Bolkcom had been running his own rep firm, B2B Media, whose clients included BROADCASTING & CABLE and *Broadcast Engineering*. Prior to launching B2B, he had been a sales executive for BROADCASTING & CABLE.

Bolkcom will be based in New York and report to Reed Business Information

Executive Vice President and *Variety* Publisher Charlie Koones.

Bolkcom is "an intensely creative executive who understands the needs of our readers and advertisers," Koones said.

"We're in an outstanding position with both BROADCASTING & CABLE and *Multichannel News*, the clearly dominant brands in their markets," he added. "Chuck will allow us to accelerate our growth by successfully delivering even greater value to our media partners."

"Chuck joins an extraordinary man-

agement team in the *Variety* and Television Groups," Koones said. "These businesses are about leadership, and Chuck delivers that in spades."

Bolkcom's experience also include stints selling time for TV stations, including KXTV(TV) Sacramento, Calif.; KOLO-TV Reno, Nev.; and KSBW(TV) Salinas, Calif.

"I'm passionate about the business of television and the opportunity to lead BROADCASTING & CABLE and *Multichannel News* is an extraordinary one," said Bolkcom. "By leveraging the industry's

very best editorial resources and circulation, we're simply going to be able to better solve the needs of our clients in a changing marketplace."

Bolkcom is a second-generation media executive. His father, Lloyd, was a program producer for a number of stations, including WQAD-TV Moline, Ill., and WCCO-TV Minneapolis.

Bolkcom succeeds Larry Oliver, who earlier this week rejoined RBI as vice president and group publisher of the Retail Group. ■

UPN shows like *Jake 2.0* will continue to have a home on nine Fox-owned stations.

Fox Renews UPN Affiliation

BY STEVE MCCLELLAN

The Fox station group's nine UPN affiliates have reupped with the network for at least another three years.

The deal, announced last week, is good news for both. For UPN, losing the group would have been a mortal blow. The Fox-owned UPN affiliates are the network's single biggest station group. Without that group, it would be difficult, if not impossible, for UPN to sell national ad time.

And UPN owner Viacom has said it cannot accept UPN's annual losses indefinitely.

For Fox, the deal provides prime time programming that the company would probably have to pay a lot more for if it had to purchase it in the syndication market.

(Some had speculated that Fox could dump UPN and re-purpose its Fox-network programming on those outlets. There's no law against it, but Fox owner Rupert Murdoch would have taken a lot of political heat for killing off a rival network when he's trying to convince the world that media concentration isn't such a bad thing.)

CBS CEO Leslie Moonves, who oversees CBS and UPN for Viacom, called the stations "very important part of the UPN family."

He wasn't understating it. They represent a whopping 24% of U.S. TV homes. The multi-year deal covers WWOR-TV New

York, KCOP-TV Los Angeles, WPWR-TV Chicago, WDCA-TV Washington, KTXH-TV Houston, WFTC-TV Minneapolis, KUTP-TV Phoenix, WRBW-TV Orlando-Daytona Beach, Fla., and WUTB-TV Baltimore. Fox has duopolies in eight of those markets.

Fox inherited five of the nine UPN affiliations when it bought Chris-Craft/BHC in 2000. "This new agreement extending our UPN affiliations is a perfect fit with our business and operations plans," said Fox TV Stations Chairman and Chief Executive Mitch Stern.

The negotiations had been going on for several months.

Moonves said CBS is "excited and enthusiastic about UPN's future." That is a welcome signal to the folks at the co-owned net, given recent rumors that it could fold if its fortunes did not improve.

The previous affiliation deal had another year to run, according to Sandy Pastoor, senior vice president, affiliate relations, for UPN. "But both parties wanted to renew now to send a signal that the affiliations were going to continue and that the network was going to go forward."

"Now we can make serious plans in terms of production commitments and all kinds of stuff," she said.

The new deal supercedes the old and takes effect immediately. "It's not that unusual at any network" to do a renewal early. Sometimes, Pastoor said, deals get done two years in advance because it is in the interests of both parties. ■

'Both parties wanted to renew now to send a signal that the affiliations were going to continue and that the network was going to go forward.'

SANDY PASTOOR,
UPN

Baghdad Bombing of NBC Bureau Kills Guard



OPERATION IRAQI FREEDOM
AL AIKE HOTEL HOUSES
NBC NEWS BAGHDAD BUREAU

The bombing of the NBC News Baghdad bureau last Thursday left a security guard dead and one NBC News employee slightly injured. NBC sound technician David Moodie was hit by flying glass. He and other NBC News staffers, including Dr. Bob Arnot (left), appeared on NBC and MSNBC Thursday recounting the events.

"We remain dedicated to covering the story while doing everything possible to ensure the safety and security of our employees in Iraq and around the world," NBC said in a statement. —Allison Romano

STATION BREAK

BY JOHN EGGERTON

Really WAVY TV

NORFOLK, VA.—Stations across the Southeast had their hands full covering the destructive path of the winds and storm surge of Hurricane Isabel. One of those in the eye of the storm, and of the coverage, was WAVY-TV Norfolk. Although as much as 80%-95% of the market was without power sometime during the hurricane, according to some estimates, the LIN station took a variety of routes to get to as many viewers as possible.



WAVY-TV reporter Lowell Meiser

Those routes included simulcasts on duopoly partner Fox affiliate WVBT(TV) Virginia Beach, Va.; Paxson's WPXV(TV) Norfolk, with which it has a joint services agreement; and a co-owned all-weather cable channel. For portable- and car-radio listeners, some portion of the coverage was carried on six area radio stations, according to Ed Munson, vice president and general manager of the duopoly and a regional vice president of LIN. "Many of our viewers told us

that they listened to us on radio after the power went out," he said.

WAVY-TV stayed on air thanks to a generator at the station and another at the transmitter, but staffers were almost forced out of the station at high tide, said Munson. The backup plan was to originate from a bureau shared with the Tribune newspaper. The backup's backup was a crew stationed at the transmitter.

The station went wall-to-wall with commercial-free coverage from Thursday morning until Friday evening, including a chronicle of the storm's land-fall by a crew that was ultimately stranded in North Carolina's Outer Banks when the road washed out.

St. Louis



Promoting Literacy

KMOV-TV St. Louis anchor Vickie Newton helped launch a book drive by collecting slightly used books outside a St. Louis grocery store Sept. 19. She is a spokesperson for The Literacy Roundtable, which distributes the books throughout Missouri and Illinois.

Keeping Up With Coverage

WASHINGTON—RTNDA has released *Covering Politics On-Air and Online*, a guide to better campaign coverage. The study, billed as a primer for 2004, combines research from the Annenberg Public Policy Center and 10 TV stations during the 2002 elections. TV news directors should check their mailboxes next month for a copy of the report and CD.

WABC-TV Anchor Heads to Florida

MIAMI—CBS-owned WFOR-TV has snagged WABC-TV New York anchor Robb Hanrahan to co-anchor its 5, 6 and 11 p.m. news with Maggie Rodriguez. Elliott Rodriguez (no relation), who formerly co-anchored those broadcasts, will continue co-anchoring noon and 5:30, as well as moderating a weekend public-affairs show. "We've been looking for a long time for the right person to team with Maggie Rodriguez," said News Director Shannon High-Bassalik. "Robb was the right fit in every area." Hanrahan is no stranger to the market, having worked at WSVN-TV there before joining WABC.

Bill Elder Dies at 65

NEW ORLEANS—Bill Elder, award-winning anchor/reporter for WWL-TV, died Sept. 17 of complications from cancer treatment. He was 65. A 34-year station veteran, primarily as a noon and 5 p.m. anchor, Elder was also a tireless investigative reporter whose honors included an Edward R. Murrow Award from RTNDA, awards from AP and the New Orleans Press Club, and a Peabody for a 31-part series on Medicaid fraud. He retired in February 2000 suffering from problems stemming from the 1998 removal of a malignant brain tumor.

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

TOP 25 RADIO GROUPS

REVENUE LEADERS

Ad Sales Show Rebound in '02

BY JEAN BERGANTINI GRILLO

Call it a rebound in progress for the radio industry, which, like most media, was walloped by the one-two punch of the recession and 9/11. The climb back up has been slow but steady, as reflected in the performance of the top 25 radio-station groups.

None of the top 25 companies have posted wow, gee whiz revenue gains, but every one reported at least modest sales increases for 2002, the most recent year for which BIA Financial Network has numbers. In part, those increases are the result of expanding station portfolios, a sign that the big players still believe in the business and are betting on future growth.

Economists keep hedging their bets by predicting the possibility of a second recessionary period. For now, though, radio's worst days seem to be behind it. According to BIA, the B&C Top 25 station groups garnered combined revenue of \$10.3 billion in 2002, a 9% increase over 2001.

The top-25 performance was somewhat better than the industry as a whole. "2002 was a good year for the radio industry, with total revenue up 7.2%," says BIA FN Vice President Mark Fratrack. However, after the big downer of 2001, when revenues dropped 8%, the 2002 gain didn't make up all the lost ground. But, as Fratrack notes, "it came close."

The top five companies retained their

CHART TOPPERS

RANK '03 '02	GROUP	REVENUE (IN MILLIONS) 2002	2001	CHG.	
1	1	Clear Channel	\$3,423.4	\$3,251.0	5.3%
2	2	Infinity	\$2,186.6	\$2,081.1	5.1%
3	3	Cox Radio	\$466.8	\$427.6	9.2%
4	4	Entercom	\$455.1	\$393.7	15.6%
5	5	ABC Radio	\$424.6	\$399.1	6.4%
6	6	Citadel	\$366.1	\$311.4	17.6%
7	7	Radio One	\$338.1	\$287.5	17.6%
8	10	Erwin	\$296.7	\$265.3	11.8%
9	8	Cumulus	\$292.9	\$253.4	15.6%
10	9	Univision	\$290.9	\$256.1	13.6%
11	11	Susquehanna	\$244.3	\$220.9	10.6%
12	12	Bonneville	\$221.9	\$188.8	17.5%
13	13	Greater Media	\$166.3	\$151.5	9.8%
14	16	Spanish Broadcasting	\$147.5	\$124.2	18.8%
15	14	Salem	\$145.1	\$135.6	7.0%
16	15	Jefferson-Pilot	\$136.1	\$126.2	7.8%
17	17	Beasley	\$118.4	\$115.7	2.3%
18	18	Saga	\$108.8	\$100.1	8.7%
19	19	Entravision	\$88.3	\$63.5	39.1%
20	21	Regent	\$84.5	\$64.4	31.2%
21	20	Journal Broadcast	\$72.1	\$69.2	4.2%
22	24	NextMedia	\$68.3	\$52.8	29.4%
23	23	Inner City	\$64.8	\$57.0	13.7%
24	22	Sandusky	\$59.4	\$58.2	2.1%
25	25	Lotus	\$52.6	\$45.9	14.6%
Total			\$10,319.6	\$9,500.2	8.6%

SOURCE: BIA Financial Network

rankings based on 2002 revenues. Clear Channel Communications repeated as the leader, with \$3.42 billion in revenue, up 5% from \$3.25 billion in 2001. Infinity

went from 24th to 22nd as Sandusky Radio made the reverse trip. The complete rundown is provided in the accompanying chart and capsules.

Broadcasting was second again, with \$2.18 billion, also up 5% from \$2.08 billion. Cox Radio remained third with \$466.8 million, up 9% from \$427.6 million.

Entercom and ABC again finished fourth and fifth, respectively, in the latest survey, with Entercom posting \$455.1 million, up 16% from \$393.7 million. ABC Radio was fifth with \$424.6 million, up 6% from \$399.1 in 2001.

The number of stations owned by the top 25 radio groups grew 3% over the past year, from 2,824 stations in 2002 to 2,915 outlets as of Sept. 19. Most of the groups made small additions to their station portfolios or retained the same holdings. The exception was Clear Channel, whose total station count dropped from 1,238 to 1,216—still far more than any other group's, though.

While the top five station groups remained unchanged, there were shifts on the list. Among the top 10, Cumulus Media dropped to 9th, from 8th; Emmis moved from 10th to 8th, and Univision moved from 9th to 10th. Further down the list, Spanish Broadcasting moved from 16th to 14th; NextMedia went from 24th to 22nd as Sandusky Radio made the reverse trip. The complete rundown is provided in the accompanying chart and capsules.

1

CLEAR CHANNEL COMMUNICATIONS



L. Lowry Mays

L. LOWRY MAYS, chairman/CEO
Mark Mays, president/COO
200 E. Basse Rd.
San Antonio, TX
78209-8328
210-822-2828

www.clearchannel.com

OWNERSHIP: Public (NYSE: CCU)

TOTAL MARKETS: 190

STATIONS: 1,216

REVENUES: \$3,423,450,000

2

INFINITY BROADCASTING



John Sykes

JOHN SYKES, chairman/CEO
1515 Broadway
New York, NY
10036-8901
212-258-6000
www.infinitybroadcasting.com

OWNERSHIP: Viacom (NYSE: VIA)

TOTAL MARKETS: 40

STATIONS: 185

REVENUES: \$2,186,675,000

rock pop rap latin r&b jazz country gospel pop rock r&b rap latin

pop rap & b

pop rap & b



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3

COX RADIO

ROBERT NEIL,
president/CEO
6205 Peachtree
Dunwoody Rd. NE
Atlanta, GA
30328-4524
678-645-0000
www.coxradio.com

OWNERSHIP: Public (NYSE: CXR)
TOTAL MARKETS: 18
STATIONS: 78
REVENUES: \$466,850,000

4

ENTERCOM

DAVID J. FIELD, president/CEO
401 City Ave., Ste. 809
Bala Cynwyd, PA 19004-1121
610-660-5610
www.entercom.com

OWNERSHIP: Public (NYSE: ETM)
TOTAL MARKETS: 19
STATIONS: 104
REVENUES: \$455,100,000

5

ABC RADIO

JOHN HARE, president, ABC Radio
13725 Montfort Dr.
Dallas, TX 75240-4455
972-776-4648
www.abcradio.com

OWNERSHIP: Disney (NYSE: DIS)
TOTAL MARKETS: 35
STATIONS: 74
REVENUES: \$424,625,000

6

CITADEL BROADCASTING

FARID SULEMAN, CEO
7201 W. Lake Mead Blvd, Ste. 400
Las Vegas, NV 89128-8366
702-804-5200
WWW.citadelbroadcasting.com

OWNERSHIP: Public (NYSE: COL)
TOTAL MARKETS: 44
STATIONS: 216
REVENUES: \$366,125,000

7

RADIO ONE

ALFRED C. LIGGINS III,
president/CEO
5900 Princess
Garden Pkwy.
Lanham, MD
20706-2925
301-306-1111
www.radio-one.com

OWNERSHIP: Public (Nasdaq: ROIA)
TOTAL MARKETS: 22
STATIONS: 66
REVENUES: \$338,100,000

8

EMMIS COMMUNICATION

JEFF SMULYAN, chairman/CEO
Rick Cummings, president,
Emmis Radio
40 Monument Circle, Ste. 700
Indianapolis, IN 46204-3011



317-266-0100
www.emmis.com
Ownership: Public
(Nasdaq: EMMS)
TOTAL MARKETS: 8
STATIONS: 27
REVENUES:
\$296,775,000

9

CUMULUS MEDIA

LEWIS W. DICKEY JR.,
chairman/president/CEO
3535 Piedmont Rd., Bldg. 14
Atlanta, GA 30305-4601
404-949-0700
www.cumulusb.com



OWNERSHIP: Public
(Nasdaq: CMLS)
TOTAL MARKETS:
55
STATIONS: 270
REVENUES:
\$292,975,000

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10

UNIVISION COMMUNICATIONS*

A. JERROLD PERENCHIO, chairman/CEO
1999 Avenue of the Stars
Los Angeles, CA 90067-4611
310-556-7676
www.univision.net
OWNERSHIP: Public (NYSE: UVN)
TOTAL MARKETS: 16
STATIONS: 57
REVENUES: \$290,900,000
*Pending deal to acquire Hispanic Broadcasting

11

SUSQUEHANNA RADIO

Dave Kennedy

DAVE KENNEDY, president/COO
221 W.
Philadelphia St.
York, PA 17404-1219
717-852-2132
www.susquehannaradio.com

OWNERSHIP: Private
TOTAL MARKETS: 9
STATIONS: 33
REVENUES: \$244,300,000

12

BONNEVILLE INTERNATIONAL

BRUCE T. REESE, president/CEO
P.O. Box 1160
Salt Lake City, UT 84110-1160
801-575-7500
www.bonnint.com
OWNERSHIP: Private; The Church of Jesus Christ of Latter-Day Saints
TOTAL MARKETS: 5
STATIONS: 35 (pending FCC regulation changes)
REVENUES: \$221,950,000

13

GREATER MEDIA

PETER SMYTH, president/CEO
35 Braintree Hill Office Park
Braintree, MA 02184-8703
781-348-8600
www.greater-media.com
OWNERSHIP: Private
TOTAL MARKETS: 6
STATIONS: 19
REVENUES: \$166,300,000

14

SPANISH BROADCASTING SYSTEM

RAUL ALACON JR., president/CEO
2601 S. Bayshore Dr., PH2
Coconut Grove, FL 33133-5417
305-441-6901
www.spanishbroadcasting.com
OWNERSHIP: Public (Nasdaq: SBSA)
TOTAL MARKETS: 7
STATIONS: 27
REVENUES: \$147,500,000

15

SALEM COMMUNICATIONS

EDWARD G. ATSINGER III, president/CEO
4880 Santa Rosa Rd., Ste. 300
Camarillo, CA 93012-0958
805-987-0400
www.salem.cc
OWNERSHIP: Public (Nasdaq: SALM)
TOTAL MARKETS: 35
STATIONS: 92
REVENUES: \$145,150,000

16

JEFFERSON-PILOT COMMUNICATIONS

CLARKE BROWN JR., president, Radio

Division
3350 Peachtree Rd. NE, Ste. 1800
Atlanta, GA 30326-1040
404-261-2970
www.jefferson-pilot.com
OWNERSHIP: Public (NYSE: JP)
TOTAL MARKETS: 5
STATIONS: 17
REVENUES: \$136,100,000

17

BEASLEY BROADCAST GROUP

GEORGE G. BEASLEY, chairman/CEO
3033 Riviera Dr., Ste. 200
Naples, FL 34103-2750
239-263-5000
OWNERSHIP: Public (Nasdaq: BBGI)
TOTAL MARKETS: 10
STATIONS: 41
REVENUES: \$118,450,000

18

SAGA COMMUNICATIONS

Ed Christian

EDWARD K. CHRISTIAN, president/CEO
73 Kercheval Ave.
Grosse Pointe Farms, MI 48236-3603
313-886-7070
www.sagacommu-

nications.com
OWNERSHIP: Public (Amex: SGA)
TOTAL MARKETS: 19
STATIONS: 71
REVENUES: \$108,825,000

19

ENTRAVISION COMMUNICATIONS

WALTER ULLOA, chairman/CEO

JEFFREY A. LIBERMAN, president,
Radio Division
2425 Olympic Blvd., Ste. 6000
W. Santa Monica, CA 90404-4030
310-447-3870
www.entravision.com
OWNERSHIP: Public (NYSE: EVC)
TOTAL MARKETS: 23
STATIONS: 58
REVENUES: \$88,375,000

20

REGENT COMMUNICATIONS

TERRY JACOBS, chairman/CEO
WILLIAM STAKELIN, president/COO
100 E. Rivercenter Blvd., 9th Fl.
Covington, KY 41011-1622
859-292-0030
www.regentcomm.com
OWNERSHIP: Public (Nasdaq: RGCJ)
TOTAL MARKETS: 16
STATIONS: 76
REVENUES: \$84,500,000

21

JOURNAL BROADCAST GROUP

DOUG KIEL, vice chairman/CEO
CARL GARDNER, president, radio
720 E. Capitol Dr.
Milwaukee, WI 53212-1371
414-332-9611
www.journalbroadcastgroup.com
OWNERSHIP: Private
TOTAL MARKETS: 8
STATIONS: 36
REVENUES: \$72,150,000

22

NEXTMEDIA GROUP

SKIP WELLER, president/co-CEO
6312 S. Fiddlers Green Circle
Englewood, CO 80111-4946

303-694-9118
www.nextmediagroup.net
OWNERSHIP: Private
TOTAL MARKETS: 14
STATIONS: 60
REVENUES: \$68,375,000

23

INNER CITY BROADCASTING

PIERRE SUTTON, chairman/CEO
CHARLES WARFIELD, president/COO
3 Park Ave., 40th Fl.
New York, NY 10016-5902
212-447-1000
www.bls.com, www.wlib.com
OWNERSHIP: Private
TOTAL MARKETS: 8
STATIONS: 19
REVENUES: \$64,825,000

24

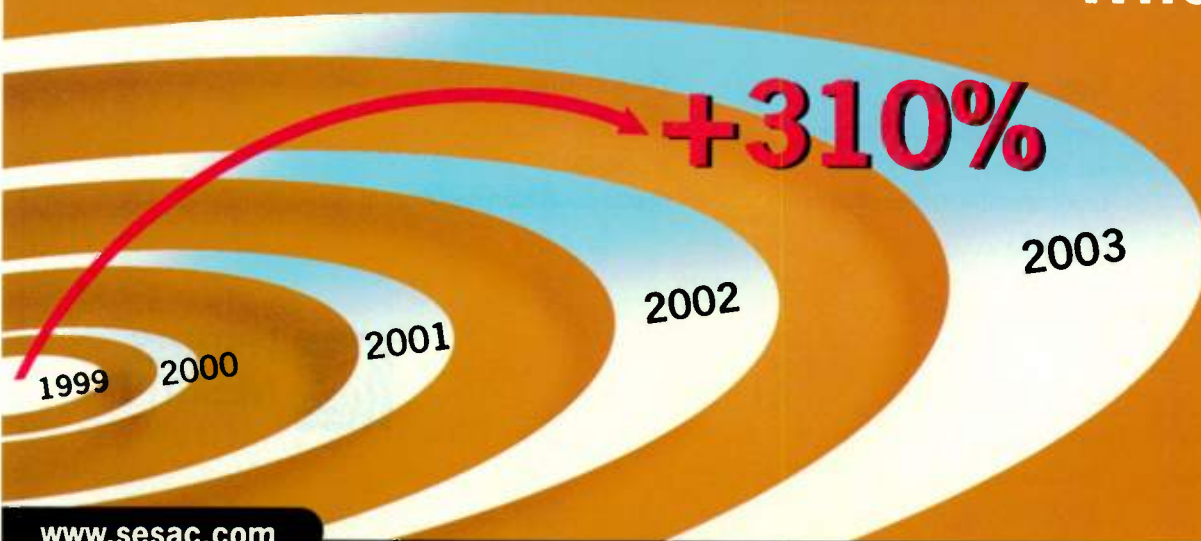
SANDUSKY RADIO

NORMAN D. RAU, president
515 Park Ave., Apt 4A
New York, NY 10022-1110
212-355-3074
(no Web address available)
OWNERSHIP: Private
TOTAL MARKETS: 2
STATIONS: 10
REVENUES: \$59,400,000

25

LOTUS COMMUNICATIONS

HOWARD A. KALMENSEN, CEO
3301 Barham Blvd. Ste. 200
Los Angeles, CA 90068-8841
323-512-2225
www.lotuscorp.com
OWNERSHIP: Private
TOTAL MARKETS: 7
STATIONS: 24
REVENUES: \$52,600,000

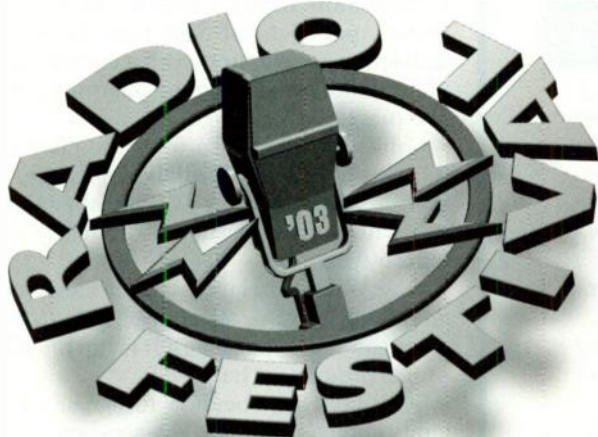
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Studio 360 with Kurt Andersen
WNYC-AM, FM'S NATIONALLY SYNDICATED, NEW YORK, 820 AM/93.9 FM

Morning Show
WWRI-AM, NEW YORK, 1600 AM

John Gambling
WABC-AM, NEW YORK, 770 AM

The Treatment with Elvis Mitchell
KCRW-FM'S NATIONALLY SYNDICATED, SANTA MONICA, 89.9 FM

All Mixed Up with Peter Bochan
WBAI-FM, NEW YORK, 99.5 FM

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The Global Village with Dahved & Ann
WLIB-AM, NEW YORK, 1190 AM

KEXP in the Afternoon
KEXP-FM, SEATTLE, KEXP.ORG—These broadcasts are held in conjunction with the CMJ Music Marathon

Morning Becomes Eclectic
KCRW-FM, SANTA MONICA, 89.9 FM—These broadcasts are held in conjunction with the CMJ Music Marathon

The Whole Wide World with Rita Houston
WFUV-FM/NEW YORK, 99.7 FM

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WFMU-FM, JERSEY CITY, 91.1 FM

Hal Jackson's Sunday Classics 20th Anniversary
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PROGRAMMING

What's in an Emmy for Cable? Recognition

BY ALLISON ROMANO



USA Network is hardly new to the scripted-series business, with shows like *La Femme Nikita*, *Silk Stalkings*, and, more recently, *Dead Zone* and *Peacemakers*, to its credit. But nothing has put USA in the spotlight like quirky detective drama *Monk*, winner of this year's Emmy for Best Actor in a Comedy.

Of course, the win was huge for actor Tony Shaloub, who plays obsessive-compulsive ace detective Adrian Monk. But, for USA, it was momentous.

"Tony's picture was in *The New York Times* the next day," said a glowing USA President Doug Herzog. "The Emmy makes a statement that interesting things are happening on basic cable."

Beyond good publicity, though, what that Emmy does is tough to measure.

At this year's Emmy Awards, basic-cable networks seized prime time statuses usually reserved for broadcast networks and pay-TV Goliath HBO. And an Emmy, quite simply, gives a cable network cache, something ordinarily in short supply for basic cable.

USA shared its Emmy experience with sister net Sci Fi, which won Best Miniseries for its hit *Taken*; TNT, winner of Best TV Movie for *Door to Door*; and Comedy Central, which snatched the nod for Best Variety Series for *The Daily Show With Jon Stewart*. FX, winner of Best Actor in a Drama last year for *The Shield* star Michael Chiklis, still basks in some post-Emmy glow.

But exactly what an Emmy does for business is harder to quantify.

The Shield's ratings remained fairly consistent before and after Chiklis's Emmy nod. However, industry executives note, the Emmy helped raise the cable net's profile in the creative community, bringing better talent and projects its way. Its latest hit drama, *Nip/Tuck*, is already getting early Emmy buzz for next year.

It's not like the Oscars, notes Lifetime's head of research and TV historian Tim Brooks, when a win can immediately boost ticket sales, as curious moviegoers go to see the winning films and some movies are re-released. For a cable channel, an Emmy "is an important promotional tool," he said, to present to viewers and the creative community. (Way back when cable was younger and NBC was in the ratings cellar, NBC's *Hill Street Blues* might have been canceled had it not won a bushel of awards after its first season. That caught the public's attention.)



Tony Shaloub's Emmy win for Best Actor in a Comedy for USA's *Monk* has already garnered new publicity for the basic-cable show

Lifetime's original movie *Homeless to Harvard*, starring Thora Birch, was nominated this year for Best Movie. The award went to TNT, which beat out Lifetime and traditional winner HBO. *Door to Door*, starring William H. Macy in a real-life story of a traveling salesman with cerebral palsy, was TNT's first movie under a new partnership with Johnson & Johnson to make family-friendly movies.

"We got a big return for an advertising partner," said TNT COO Steve Koonin. "They got to experience the ultimate as a sponsor."

The Emmys are likely to pique some advertisers' interest in cable and sponsoring projects. "Clients now see that, if they are on that program, they are award-winning," says Lyle Schwartz, managing partner of research and marketplace analysis for Mediaedge:cia.

An Emmy also gives the ad-sales teams new ammunition to take to their clients as they angle for higher ad rates and premiums on originals.

Long term, an Emmy could help build ratings if a show attracts better and better talent. *The Daily Show*, for example, may get a few curious new viewers post-Emmy.

More important, says Comedy Central GM Bill Hillary, the Emmy helps raise a show's profile. "You'll see more people wanting to be on and *The Daily Show* getting more access because of the Emmy." He expects to see that impact in Stewart's "In-decision 2004" election coverage next year.

For Sci Fi, the Emmy furthered the channel's push to go from niche to a major cable player. "Sci Fi can be taken on a higher level," said its president, Bonnie Hammer, employing one of the media's favorite *Taken* wordplays.

Looking ahead, she added, "when you get this kind of recognition and exposure ... it helps us justify doing the next project."

Indeed, Sci Fi has already signed up *Taken* producers Steven Spielberg and DreamWorks for another miniseries. Spielberg is also working on an upcoming limited series for TNT set in the American West. ■

'The Emmy makes a statement that interesting things are happening on basic cable.'

DOUG HERZOG,
USA Network

NBA TV Scores Net Gains With MSOs

BY ALLISON ROMANO

NBA Commissioner David Stern has delivered on a preseason prediction that his NBA TV channel would have cable carriage in time for the 2003-04 season. Time Warner Cable, Cox Communications and Cablevision Systems have signed on to carry the digital network beginning in October, just in time for the league's Oct. 28 tip-off.

NBA TV is already available on EchoStar Communications' Dish Network and DirecTV, accounting for about 3 million subscribers. But it is difficult to pin down how many subs the new MSO partners will contribute. Time Warner, Cablevision and Cox have the option to carry NBA TV on digital basic or a sports tier.

"Operators have particular needs," said Ed Desser, president of NBA New Media. "The deals provide operators with a certain amount of flexibility by tailoring the offering by system and market."

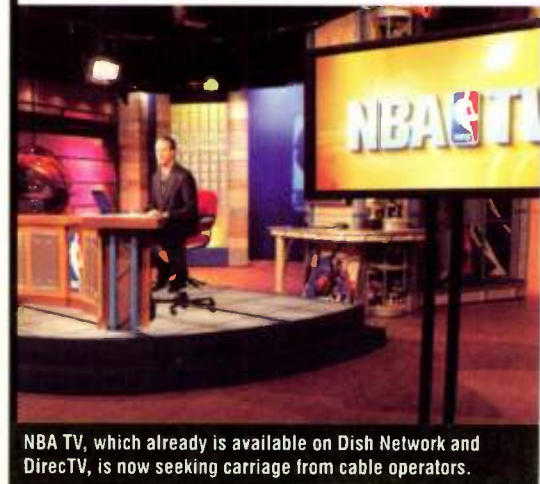
Cablevision plans to offer the channel on its top-shelf iO Gold digital package. Time Warner will carry NBA TV on its digital sports tier, which will be available on nearly all systems by year-end.

Time Warner Executive Vice President of Programming Fred Dressler expects NBA TV to help drive the sports package: "It is the most high-profile product we have."

Two of the first operators to sign on were obvious choices. NBA TV is league-owned, and team owners—which include a few cable operators—have a vested interest in its success. Cablevision owns the NBA's New York Knicks. Time Warner recently unloaded its NBA team, the Atlanta Hawks, but still holds a 20% stake in NBA TV. Charter Communications backer Paul Allen owns the Portland Trailblazers, although NBA TV still has to get carriage on Charter.

In addition, the net is partnering with In Demand to transmit its HD and standard-definition programming to cable operators and for In Demand to offer some NBA TV programming on its upcoming high-definition channels.

Along with its new carriage, NBA TV is adding fresh programming for fall. ■



NBA TV, which already is available on Dish Network and DirecTV, is now seeking carriage from cable operators.

SYNDICATION WATCH

RATINGS | Sept. 8-14

Nielsen Media Research

Top 25 Shows

Adults 18-49

RANK	PROGRAM	AA	GAA
1	ESPN/NFL	5.5	NA
2	Friends	4.2	4.9
3	Seinfeld	3.8	4.2
4	Everybody Loves Raymond	3.2	3.6
5	Seinfeld (wknd)	3.0	3.5
6	Wheel of Fortune	2.4	NA
6	Will & Grace	2.4	2.7
6	Oprah Winfrey Show	2.4	2.4
9	That '70s Show	2.2	2.7
9	Entertainment Tonight	2.2	2.2
11	Judge Judy	2.0	2.9
12	King of the Hill	1.9	2.1
12	Entertainment Tonight (wknd)	1.9	2.0
12	Friends (wknd)	1.9	1.9
15	Jeopardy	1.8	NA
16	Frasier	1.7	1.9
17	Home Improvement	1.6	1.9
17	Dr. Phil	1.6	1.7
19	Inside Edition	1.4	1.4
20	Everybody Loves Raymond (wknd)	1.3	NA
20	Cops	1.3	1.6
20	Maury	1.3	1.4
20	Access Hollywood	1.3	1.3
20	Stargate SG-1	1.3	1.3
25	Live With Regis and Kelly	1.2	NA
25	Judge Joe Brown	1.2	1.6
25	Divorce Court	1.2	1.5
25	Just Shoot Me (wknd)	1.2	1.5
25	Dharma & Greg	1.2	1.4
25	Drew Carey	1.2	1.2
25	The X-Files	1.2	1.2

Top Off-Net Sitcoms

Adults 18-49

RANK	PROGRAM	AA	GAA
1	Friends	4.2	4.9
2	Seinfeld	3.8	4.2
3	Everybody Loves Raymond	3.2	3.6
4	Seinfeld (wknd)	3.0	3.5
5	Will & Grace	2.4	2.7

According to Nielsen Media Research Syndication Service Ranking Report Sept. 8-14, 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

| weekly half-hour |

Growing Her Garden

BY PAIGE ALBINIAK

Under its new partnership with Scripps Howard, NBC Enterprises is revamping its weekly half-hour program *Rebecca's Garden*. Scripps Howard took over production when previous partner Hearst Entertainment ceased production activities last June.

NBC and Scripps Howard plan to expand *Rebecca's Garden*, hosted by Rebecca Kolls, into a lifestyle program with less emphasis on gardening. Such shows as TLC's *Trading Spaces* and Bravo's *Queer Eye for the Straight Guy* have shown that "there's a tremendous appetite for this kind of programming," says Marla Drutz, Scripps Howard's head of programming. And Martha Stewart's alleged involvement in the ImClone stock scandal has made her talk show vulnerable to competition.

"We felt like we had a pretty strong vision for the show," Drutz says, "and that includes expanding the focus of the program to an emphasis on home, crafts, food and entertaining."

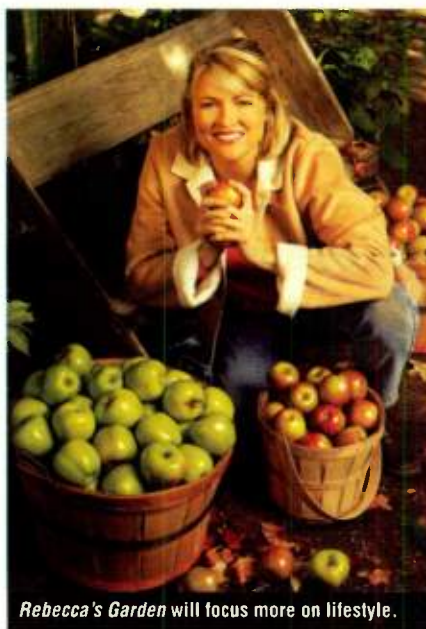
Scripps Howard's first step toward shaking things up was to build a set for the show at the company's WXYZ-TV Detroit. *Rebecca's Garden* previously had been shot entirely in the field. "In the show's previous seasons, one of the things it lacked was continuity," Drutz says. "They had a tendency to produce segments, not shows, and they never had a home base."

NBC and Scripps are considering changing the show's name to reflect the new format, although that change would come later.

Drutz hopes to be able to call on some of NBC's stars to appear in celebrity segments, perhaps featuring a tour of Jane Pauley's home, for example.

If viewers are responsive to the new format, NBC may expand it to a strip as early as 2004. Scripps Howard owns cable channels HGTV, Food Network and Fine Living, all of which could become a cable home for the show. Episodes have run on HGTV, and Kolls has hosted programs on the net.

Rebecca's Garden, cleared on 175 stations, with a 1.1 rating was the No. 77-rated show in syndication during the week ended Sept. 14, the last week for which national syndication ratings are available. ■



Rebecca's Garden will focus more on lifestyle.

Syndie

Insider

New Daytime Shows Slow

After one week on the air, Warner Bros.' *The Sharon Osbourne Show* was one of only two new first-run strips to outperform its year-ago time periods, averaging a 1.6 rating/5 share in the metered markets. That's up 14% from shows that ran in its time period a year and even with its lead-in share.

Warner Bros.' other syndie offering, *The Ellen DeGeneres Show*, also was up, averaging a 2.1/6 in the metered markets after two weeks in syndication. That outpaces its stations' September 2002 time periods by 17%.

Last Monday, the show hit its highest marks in the two-plus weeks it has been on the air, scoring a 2.4/7 in the metered markets. Those numbers improved its year-ago time-period averages by 33% in rating and 17% in share and bumped its lead-in by 9%. In its first full week of national household ratings, *Ellen's* numbers were less encouraging, with a 1.4, suggesting that it's not doing very well in smaller markets.

King World's *Living It Up With Ali & Jack* in its first week averaged a 1.3/5 in the metered markets, falling 28% from its year-ago time-period average and losing two share points from its lead-in.

NBC Enterprises' *Starting Over*, after two weeks, has a weighted metered-market average of 1.0/3 for its primary runs. That's 29% off last year's time-period average and down two share points from its average lead-in. *Starting Over* fared even worse in the national household numbers, with a 0.8 after its first week on the air.

Stars Give Oprah Premiere Week Glow

Kicking off its 18th season on Sept. 15, King World's *The Oprah Winfrey Show* had its best premiere week since 1997, improving its performance over last season by 27% with a 7.1 weighted metered-market average vs. last September's 6.2. The show also was up in all top-10 markets, increasing 28% on WABC-TV New York, 58% on KABC-TV Los Angeles and 30% on WLS-TV Chicago.

Shows featuring such celebrities as Arnold Schwarzenegger and Maria Shriver, Madonna, and pop diva Beyoncé Knowles helped drive *Oprah's* strong performances in its season-opening week.

New Season. New Time. Same #1!

yes, dear

8:00 PM
MONDAY
on CBS

2.7
The Parkers
(Orig.)
UPN

3.1
FOX News:
Pres. Bush
Interview (Orig.)
FOX

4.5
Primetime Live
(Orig.)
ABC

5.4
7th Heaven
(Orig.)
WB

7.6
Fear Factor
\$ Million
Giveaway
(Premiere)
NBC

8.0

yes, dear

Season
Premiere

CBS



COMING SOON FROM TWENTIETH TELEVISION

Source: NTL, Galaxy Explorer, 9/22/03, 8-8:30pm TP, HH Rig

NIELSEN | Sept. 15-21 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Sept 15 21

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: Bills/Dolphins	9/21	ESPN	7.9
2. NFL Prime Time	9/21	ESPN	3.7
3. WWE 10p	9/15	TNN	3.5
4. SpongeBob Sq 9:30a	9/20	NICK	3.3
5. WWE 9p	9/15	TNN	3.0
6. SpongeBob Sq 9a	9/20	NICK	2.9
6. Sportscenter	9/21	ESPN	2.9
6. Fairly Odd Parents 10a	9/20	NICK	2.9
9. Law & Order 9p	9/17	TNT	2.8
10. Fairly Odd Par 10:30a	9/20	NICK	2.7

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. NFL: Bills/Dolphins	9/21	ESPN	6.2
2. NFL Prime Time	9/21	ESPN	3.1
3. WWE 10p	9/15	TNN	2.9
4. Sportscenter	9/21	ESPN	2.6
5. Nip/Tuck	9/16	F/X	2.4
6. WWE 9p	9/15	TNN	2.3
7. Trading Spaces	9/20	TLC	2.1
7. Queer Eye/Straight Guy	9/16	BRAV	2.1
9. Law & Order 9p	9/16	TNT	1.7
10. Real World XIII	9/16	MTV	1.6

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Sept 15 21

Total households (in millions)

	WEEK	STD
1. CBS	7.2	7.9
2. ABC	6.8	6.1
3. NBC	6.1	7.4
4. FOX	5.7	5.7
5. WB	2.9	2.5
6. UPN	2.6	2.3
7. PAX	0.7	0.8

Adults 18-49 (in millions)

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

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	
1. Monday Night Football	ABC	14.0
2. Survivor: Pearl Islands	CBS	13.4
3. 55th Annual Emmy Awards	FOX	12.8
4. NFL Monday Showcase†	ABC	10.6
5. Everybody Loves Raymond	CBS	10.5
6. ABC News Special	ABC	10.2
7. CSI	CBS	10.0
8. Law & Order	NBC	9.6
9. Friends	NBC	9.5
10. CSI: Miami	CBS	8.9

Adults 18-49 (in millions)

	WEEK	
1. Survivor: Pearl Islands Thu	CBS	10.8
2. Monday Night Football	ABC	9.8
3. 55th Annual Emmy Awards	FOX	9.2
4. Friends	NBC	7.7
5. Will & Grace	NBC	7.2
6. NFL MNF Pre-Kick†	ABC	6.9
7. CSI	CBS	6.5
7. ABC News Special	ABC	6.5
9. Everybody Loves Raymond	CBS	6.2
10. Big Brother 4 Wed	CBS	5.5

†Program length less than 15 minutes
SOURCE: Nielsen Media Research

Week 52	abc		CBS		NBC		FOX		PAX		UPN		WB	
	10.8/18	7.8/12	4.2/7	3.6/6	0.8/1	2.8/4	4.7/7							
8:00	38. Primetime 5.7/10	42. Yes, Dear 5.5/9	43. Fear Factor 5.4/9	85. The O.C. 3.1/5	121. PAX Monday Night at the Movies—The Maid 0.8/1	97. The Parkers 2.6/4	44. 7th Heaven 5.3/9							
8:30		36. Still Standing 5.9/9				95. Eve* 2.7/4								
9:00	1. Monday Night Football—Dallas Cowboys vs. New York Giants 12.9/22	5. Ev Lvs Raymnd 9.7/15	80. Third Watch 3.2/5	58. Paradise Hotel 4.2/6		89. Girlfriends 2.9/4	61. Everwood 4.0/6							
9:30		10. CSI: Miami 8.2/13	61. Third Watch 4.0/7		118. Diagnosis Murder 0.9/1									
10:00														
10:30														
MONDAY														
6.8/11		6.0/10		6.6/11		4.4/7		0.7/1		2.4/4		2.0/3		
8:00	6. ABC News Special 9.4/15	26. Big Brother 4 6.5/11	12. Whoopi 7.9/13	87. Performing As... 3.0/5	132. Mysterious Ways 0.4/1	99. One on One 2.5/4	103. Gilmore Girls 2.1/3							
8:30			22. Happy Family 7.0/11			80. All of Us 3.2/5								
9:00	29. According to Jim 6.3/10	29. Cupid 6.3/10	35. Frasier 6.0/9	38. The O.C. 5.7/9	124. Promised Land 0.7/1	103. Rock Me Baby* 2.1/3	108. Gilmore Girls 1.9/3							
9:30			58. Gd Mnrng Miami 4.2/7			113. The Mulletts* 1.7/3								
10:00	52. NYPD Blue 4.7/8	45. Judging Amy 5.2/9	18. Law & Order: Special Victims Unit 7.2/12		117. Diagnosis Murder 1.0/2									
10:30														
TUESDAY														
5.4/9		7.3/12		6.8/11		4.2/7		0.7/1		2.3/4		2.1/4		
8:00	31. My Wife & Kids 6.1/11	20. 60 Minutes II 7.1/12	55. Ed 4.4/8	65. That '70s Show 3.9/7	121. Candid Camera 0.8/1	97. Enterprise 2.6/5	107. Smallville 2.0/3							
8:30				66. The Simpsons 3.8/6										
9:00	31. George Lopez 6.1/10	18. Big Brother 4 7.2/11	17. The West Wing 7.3/12	53. Paradise Hotel 4.5/7	128. Doc 0.5/1	108. Jake 2.0 1.9/3	101. Smallville 2.3/4							
9:30	40. George Lopez 5.6/9													
10:00	58. ABC Bloopers 4.2/7	14. 48 Hours Investigates 7.6/13	8. Law & Order 8.8/15		124. Diagnosis Murder 0.7/1									
10:30														
WEDNESDAY														
6.0/10		10.8/18		7.4/12		2.9/5		0.8/1		3.2/5		2.0/3		
8:00	47. Threat Matrix* 5.1/8	2. Survivor: Pearl Islands 12.4/20	9. Friends 8.8/14	95. That '70s Show 2.7/4	126. It's a Miracle 0.6/1	80. WWE Smackdown! 3.2/5	103. S Harvey Big Time 2.1/4							
8:30				93. That '70s Show 2.8/4			108. Jamie Kennedy 1.9/3							
9:00	37. Extreme Makeover 5.8/9		11. Will & Grace 8.0/12	85. Temptation Island 3 3.1/5			108. What I Like About 1.9/3							
9:30		7. CSI 9.2/15	40. ER 5.6/9		118. Diagnosis Murder 0.9/1		108. Run of the House 1.9/3							
10:00	20. Primetime 7.1/12													
10:30														
THURSDAY														
6.0/11		5.2/10		5.3/10		3.3/6		0.4/1		1.1/2		2.4/4		
8:00	45. America's Funniest Home Videos 5.2/10	49. Big Brother 4 4.8/9	31. Dateline NBC 6.1/11	87. Wanda at Large 3.0/6	128. MGM Night at the Movies—The House on Carroll Street 0.5/1	104. UPN's Movie Friday—Dumb and Dumber 1.1/2	89. Reba 2.9/6							
8:30				93. Luis* 2.8/5			99. Like Family* 2.5/5							
9:00		56. JAG 4.3/8		70. Boston Public 3.7/7			103. Grounded for Life 2.1/4							
9:30							102. All Abt Andersons 2.2/4							
10:00	13. 20/20 7.7/14	26. CSI 6.5/12	74. Boomtown 3.6/7		134. Encounters With the Unexplained 0.3/1									
10:30														
FRIDAY														
6.7/13		3.6/7		3.9/7		4.3/8		0.4/1						
8:00	25. 83rd Annual Miss America Pageant 6.7/13	66. 48 Hours Investigates 3.8/7	77. Whoopi 3.4/7	76. Cops 3.5/7	128. Candid Camera 0.5/1	Tan tint indicates winner of time slot								
8:30		77. Hack 3.4/6	61. Whoopi 4.0/8	61. Cops 4.0/8										
9:00		70. The District 3.7/7	70. Happy Family 3.7/7	48. AMW: America Fights Back 4.9/9										
9:30			66. Happy Family 3.8/7											
10:00			56. Law & Order 4.3/8		132. PAX Saturday Night Movie—Terror Peak 0.4/1									
10:30														
SATURDAY														
3.5/6		6.0/10		5.4/9		9.7/16		0.7/1		2.7/4				
7:00	66. America's Funniest Home Videos 3.8/7	(nr) NFL Football/Post 9.8/19	49. Dateline NBC 4.8/9	89. Ctdown/Emmys 2.9/5	128. Candid Camera 0.5/1	Tan tint indicates winner of time slot								
7:30		14. 60 Minutes 7.6/13		70. Ctdown/Emmys 3.7/7										
8:00	74. Threat Matrix 3.6/6		80. American Dreams 3.2/5											
8:30		49. Without a Trace 4.8/7	26. Law & Order: Criminal Intent 6.5/10	3. 55th Annual Emmy Awards 4.3/7										
9:00	80. ABC Sunday Night Movie—Lethal Weapon 3.2/5	53. Survivor: Pearl Islands 4.5/7	23. Law & Order: Criminal Intent 6.9/11		121. Sue Thomas, F.B. Eye 0.8/1	Tan tint indicates winner of time slot								
9:30														
10:00					126. Body and Soul 0.6/1	Tan tint indicates winner of time slot								
10:30														
SUNDAY														
6.3/11		6.6/11		5.6/10		5.3/9		0.7/1		2.4/4		2.6/4		
Week	6.3/11	6.6/11	5.6/10	5.3/9	0.7/1	2.4/4	2.6/4							
S-T-D	5.7/10	7.4/12	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

MARKET | Lubbock | FOCUS



Reality TV will feature "caught-on-camera" programming.

Reality TV Channel To Make Dish Debut

BY ALLISON ROMANO

International cable channel Reality TV is launching in the U.S., but its offerings aren't what most American viewers probably consider reality. The channel, backed by global broadcaster and distributor Zone Vision Group, offers non-scripted programming more like TLC's *Trauma: Life in the ER* than invented reality contests like *Survivor*.

Zone Vision Chairman Chris Wronski says the shows are "unscripted, caught-on-camera programming—anything from a maternity ward to funny home videos."

So far, Reality TV—set to debut later this year—has a deal to be carried on EchoStar's widely distributed Dish Network America's Top 150 package.

Internationally, the channel reaches 35 million homes and has a library of more than 2,000 hours. The U.S. network plans to use some of that—about 50%—as well as original U.S.-based productions.

Although startup channels typically require about \$100 million, Wronski says Reality TV's international base lowers its costs into the "tens of millions of dollars." He expects return on investment within three years. The net will be advertiser-supported.

In daytime, Reality TV will program for female viewers with lighter fare and, in prime, will target younger male viewers with high-adrenaline documentary-style shows on police units, emergency medical units and rescue teams. ■

AT A GLANCE

The Market

DMA rank	147
Population	412,000
TV homes	150,000
Income per capita	\$15,420
TV revenue rank	129
TV revenue	\$26,900,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	KCBD(TV)	11	NBC Liberty Corp.
2	KAMC(TV)	28	ABC Mission Bcstg.
3	KLBK-TV	13	CBS Quorum Bcstg.
4	KJTV-TV	34	Fox Ramar Comm.

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

Cable/DBS

Cable subscribers (HH)	82,500
Cable penetration	55%
ADS subscribers (HH)**	31,500
ADS penetration	21%
DBS carriage of local TV†	No

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

What's No. 1

Syndicated Show	RATING/SHARE***
Wheel of Fortune (KCBD)	14/30
Network Show	
American Idol (KJTV)	24/41
Evening Newscast	
KCBD	16/34
Late Newscast	
KCBD	19/34

***May 2003, total households

SOURCES: Nielsen Media Research, BIA Research

Flat but Looking Up

Cotton is still king in Lubbock, Texas: The area is one of the largest producers of cotton in the United States. That has an impact on area TV stations, noted NBC affiliate KCBD(TV) General Manager Dan Jackson: "We rely heavily on farmers' being successful."

Texas Tech University, with 27,000 students, and Covenant Health Center employ large numbers in the community and, despite small recent cutbacks, have provided something of a cushion as the national economy has struggled. But because Lubbock, with 202,000 residents, is the biggest city around in this part of West Texas, it is called the Hub of the Plains and is a major distribution center.

"The market's really exploding in terms of the local economy," said Brad Moran, general manager of KJTV-TV, the Fox affiliate, and president of Ramar Communications. "We have little dips," he added, but mostly "we're just a steady-Eddie market."

Texas Tech has accounted for more than \$1 billion worth of construction projects in recent years. A new basketball arena heralded the arrival of head coach Bobby Knight, and construction of a football stadium is being completed.

"Lubbock is usually pretty insulated," said Greg McAlister, general manager of KLBK-TV, the CBS affiliate. While he generally agrees that the market is usually steady, his numbers are less exciting than he would hope for, but, he added, local spending is "definitely on an 'up' at this time."

Like a lot of smaller markets, Lubbock television has several shared-service agreements that make operating more efficient. Ramar, for instance, also owns and operates Telemundo affiliate KXTQ-LP and has a joint sales agreement with KUPT-LP, the UPN affiliate. KLBK-TV has a joint sales agreement and a shared-services agreement with ABC affiliate KAMC (TV), begun in 1999 after McAlister Television Enterprises sold it.—Melanie M. Clarke



WHAT THEY DO

40M copies of Lubbock native Buddy Holly's records have sold since his death.

20% of the country's cotton is produced in the Lubbock area.

103 years ago, Lubbock *Avalanche* was secretly planned so its debut would be like an 'avalanche,' its editor says.

SOURCE: Official Buddy Holly Web site; Texas A&M University, Mays Business School Lubbock Market Overview; Texas State Historical Association, Handbook of Texas Online

A Winner in West Palm Beach!

On WPTV at 10:30am
PYRAMID's second season is
off to a FANTASTIC start!

PYRAMID

3.6

HOUSEHOLD
RATING!

+38%

OVER
YEAR AGO!

#1

IN THE
TIME PERIOD!

SONY
PICTURES
TELEVISION

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Source: Source: NSI, M-F, (9/15/03-9/19/03), year ago = PA (9/16/02-09/20/02)

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TV BUYER

Lots of Bellyaching but Few Resist Big Networks' Ad-Rate Increases

BY STEVE MCCLELLAN

To hear many high-level agency executives tell it, the networks, after years of imposing steep upfront price hikes, are close to pricing themselves right out of business. Network price hikes have dominated talk in ad circles since the upfront market in June, when the network's commanded 15%-plus increases for the 2003-04 prime time season and collecting a record \$9.4 billion in the process.

The talk prompted the organizers of last week's MediaPost ad conference in New York to create a panel session that put the question out there squarely: Are the networks guilty of price gouging, and what if anything can advertisers and agencies do about it?

Network pricing is a sore subject in ad circles, and the higher prices come at a time when many advertisers are having a hard time justifying their own price hikes, let alone increases to offset the higher TV charges. That in turn is keeping downward pressure on agency commission rates.

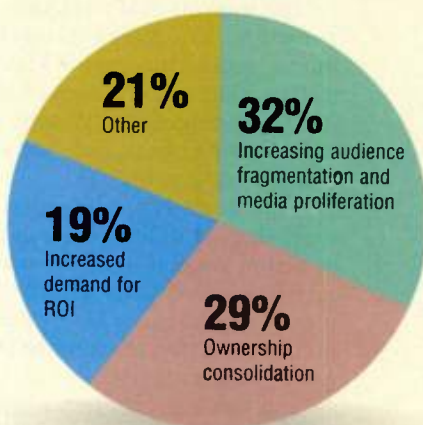
No wonder that a just released survey from the American Advertising Federation shows that 72% of responding advertising executives say their industry is still in recovery mode, with most doubting "the immediate prospect for strong growth." The survey also indicates how the ad industry perceives radical changes in the business.

But if agencies and clients are willing to pay, can the networks really be overpriced? Probably not, but buyers certainly aren't smiling as they write checks to cover the huge increases.

David Poltrack, executive vice president, research and planning, CBS, countered the ad industry's complaints, arguing at the MediaPost conference that, tracked over 30 years, average network prime time hikes have been a very consistent 7%—some years higher, some lower. Fragmentation has taken its toll, he acknowledged, noting that, in 1980, purchasing 300 gross rating points on the networks would get a buyer 85% audi-

What Ad Executives Say

The most significant change in their business



SOURCE: AAF Survey of Industry Leaders on Advertising Trends

ence reach. Today, those same 300 GRPs achieve a 75% reach.

Still, buyers said, this year's increases were a shock. "We all paid more than we liked," said John Gaffney, chief operating officer of ad-buying firm Media Planning Group and a participant in the MediaPost panel discussion. "The networks did an excellent job of managing the negotiating environment" and per-



'We're all consenting adults and elected to participate.'

GENE DEWITT,
ad-industry veteran

suading buyers to plunk down \$9.4 billion in about three days. "None of us would look at [the upfront process] and say gee, this is a smart thing to do."

Yet they did it. As ad-industry veteran Gene DeWitt put it, "We're all consenting adults and elected to participate." On the other hand, he added, bypassing the upfront is not really an option for many of the bigger advertisers, or at least it hasn't been.

The upfront process, he said, "is designed to manipulate the marketplace." Big spenders who feel they have to buy a lot of network time are essentially captives of the upfront market.

But, if steep network increases continue, that will "drive the industry to look for alternatives."

Cynthia Ponce, executive vice president, ABC Sales and Marketing, took exception to DeWitt's suggestion that the networks manipulate the marketplace. Where, she asked, was the big hue and cry when the networks took a price cut at the height of the recession two years ago? The upfront market is designed for clients who want to be on-air at certain times with guaranteed audience levels.

And the fact is, buyers knew what to expect, she said. "They were planning for it for six months."

But the upfront isn't for everybody. Brands can be built without spending a dime on network TV, said DeWitt, who founded and ran DeWitt Media, which he later sold to Publicis. He eschewed the networks when BMW launched its Z-3 model.

Media-buying agencies want to be innovative, they really do, conferees seemed to be saying. It's those gutless clients, with their risk-averse mentality, who keep holding them back.

Jon Mandel, head of U.S. operations for Mediacom said, "Clients have to step up" and be receptive to the innovative ideas that agencies come up with. He recalled one client who demanded an innovative campaign but then rejected as too risky the one Mediacom devised. "It's not just a matter of thinking outside the box," he said. "We have to teach clients to get the hell out of the box."

Charles Courtier, CEO of Media-Edge:cia, agreed. Sometimes executing the right strategy "requires bravery on the part of clients that often isn't there."

Then there's compensation. Time was, not long ago, when the agency got a 15% commission for negotiating and executing the buy. That's now down to low single digits, even fractions of a percent. Thus, said DeWitt, most buyers are going to go for the network buy because doing otherwise would be "financial suicide." Thus, there is little incentive for buyers to consider alternatives "until they change the compensation structure." ■

EBB & FLOW

Double-Digit Gains For Syndie in 4Q

Strong upfront sales have syndication sitting pretty for the fourth quarter, but, until firm numbers for debuting shows are in, scatter sales are slow in coming. Nevertheless, the quarter is expected to generate more than 15% revenue growth over the same period a year ago.

"People have inventory to sell, but sell-out levels are good."

FALL OUTLOOK

+15%

Most people came out of the upfront strong, so increases should be healthy," says Howard Levy, executive vice president, Buena Vista Television Ad Sales.

"I know they're heavily sold out in the upfront," agrees Gene DeWitt, former president of the Syndicated Network Television Association (SNTA) and now a media consultant. "From a ratings standpoint, returning shows are solid, and several new shows have opened strongly."

He predicts a 15%-20% increase in overall syndication revenue for fourth quarter 2003 vs. 2002.

Roy Dundas, senior VP/group director, national broadcast, Initiative, concurs that upfront syndication "enjoyed healthy growth." But, he adds, "the fourth quarter usually means low demand because of year-end profit-talking by advertisers. Retail is the exception, and some of my clients have scatter dollars to spend and are doing so."

Carat Account Supervisor Andrew Ladas sees it differently. "I've talked to the networks, and a few clients still have cuts in the fourth quarter. I sense somewhat of a slowdown."

Chris Geraci, director/national TV, OMD, offers a similar view. "Nothing's really happening yet [in scatter]. Most needs were taken care of with upfront spending."

—Jean Bergantini-Grillo

NEXT WEEK:

Radio

Will TiVo Kill Television, or Are Viewers Too Lazy To Zap?

BY STEVE McCLELLAN

Jamie Kellner, chairman of The WB, joked last week that TiVo-type personal video recorders were developed by the print-advertising business to annihilate the TV medium. But he quickly made it clear that, while that remark was facetious, the TiVo threat is serious.

Ogilvy & Mather CEO Shelly Lazarus, appearing on the same panel as Kellner at an ad conference sponsored last week by *The New Yorker* magazine disagreed, arguing that most viewers are so passive they won't make the effort to zap commercials.

Not only is the PVR a "great threat at high penetration levels" to ad-supported TV networks, said Kellner, "it might not be good for consumers either."

That's because, if a sizeable portion of the \$50 billion or so in TV advertising goes away be-

Not only is the PVR a 'great threat at high penetration levels' to ad-supported TV networks, 'it might not be good for consumers either.'

JAMIE KELLNER, The WB

cause viewers use PVRs to zap ad spots, then "free TV" might turn into "pay TV," he suggested. "We [the networks] are paying for them to watch the spots." If viewers don't watch the ads, the whole commercial-TV economic paradigm goes out the window: "There ain't no free lunch."

Kellner stressed that he doesn't have a PVR solution but suspects that PVRs could reach critical mass in five to seven years as cable and satellite services start to embed PVR technology in their digital set-top boxes. So it may be a decade before the industry sees the full impact of the technology. (Last spring, he said he thought consumers should have the option of buying a "zapless" PVR or paying \$250 annually for the privilege of blasting through blurbs.)

Last week, Kellner suggested the industry work together, "to act collectively like the music industry did" in battling the threat of entities like Napster, which tried to make a business of downloading music copyrighted by others.

To be sure, he said, cable and satellite services may well have the solution, or least part of it.

Time Warner Cable of New York City (co-owned with Kellner's WB) has begun offering what he describes as "advertiser-friendly" PVR technology. The cable system eliminated the 30-second skip feature in its PVR offering so that the only way viewers

can avoid spots is by fast-forwarding through them. Perhaps not the best solution, but at least viewers are exposed to some or part of the spots.

Lazarus believes there is a lot of anecdotal evidence to suggest that PVRs won't mean the end of

free TV as Kellner fears. "I remember when the remote control came along and people said it was the end of advertising," she said. And more recently, focus-group research seems to suggest—at least to Lazarus—that TV is and will remain pri-

marily "a passive medium for most." If that's true, she said, most people will continue to plunk themselves down in front of the tube whenever they have a spare half-hour or more and watch a show, in real time, commercials and all. ■

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WASHINGTON

Univision, Si; Bush, No?

Foes may pass on court to preserve campaign weapon

BY BILL MCCONNELL

Opponents of Univision's \$3.5 billion purchase of Hispanic Broadcasting must decide which they want most: to stop the merger or to stop President Bush.

After the FCC's party-line approval of the deal last week, the merger's critics can either ask the FCC to reconsider its decision or file an appeal asking judges to block the acquisition.

Given the FCC Republican majority's unequivocal defense of their decision, there's almost no chance that they would back away from it. But, despite what many say would be a strong court case, opponents may choose to

FCC and, by default, the White House.

Critics complain that the 45% of Hispanics who speak Spanish exclusively or as their primary language will have little alternative to Univision for news and entertainment.

"No English-language media company has anywhere near the influence of Univision," complained Consumers Union policy analyst Louis Figueroa. The FCC concedes that Univision's share of Spanish-language media is enormous. The Univision broadcast network airs all of the top 20 Spanish-language programs "virtually every week," according to the FCC's order.

Belendiuk predicted that a court battle against the merger would have a good chance of winning. The FCC went through "contortions" to make sure Hispanic Broadcasting investments

in rival radio group Entravision as well as media giant Clear Channel's stake in Univision didn't count against local-ownership limits and also ignored previous FCC rulings that found the Spanish-language market to be distinct from the larger U.S. broadcast market. "Does anyone really believe Clear Channel/Univision/HBC and Entravision are going to compete against each other?" he asked.

The commission did, however, order Univision to unload two radio stations—one each in the Albuquerque and Houston markets—if a court upholds new restrictions on local radio ownership. Univision also must comply with an earlier Justice Department order to significantly reduce its investment in rival Spanish-language broadcaster Entravision.

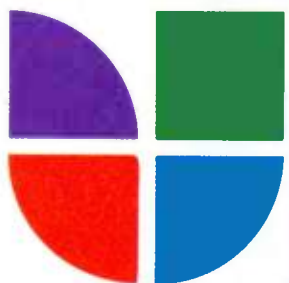
Univision almost immediately closed the deal, announced in June 2002, and renamed its purchase Univision Radio.

The FCC's two Democrats argued that the deal should be blocked, saying Univision gains a "hammerlock" on Spanish-language news and entertainment. "This company is aptly named Univision—'one vision'—because that's just about all we're going to get from Spanish-language media from now on," wrote Democratic Commissioner Jonathan Adelstein in dissent.

In rejecting the Democrats' plea to declare Spanish media a separate market from English, Chairman Michael Powell and his two GOP colleagues said such a "Balkanization" of the media market would corrode the notion of a marketplace of diverse ideas.

Leaders in the Hispanic community were split over the deal. ■

UNIVISION



By the Rule Book

FCC findings that support approval of Univision-HBC merger

Spanish is not a separate market.

Clear Channel's stake in HBC won't lead to de facto control of Univision.

Univision must sell one HBC radio station each in Albuquerque and Houston if new local radio limits survive.

Univision must reduce stake in Entravision to 10%, convert voting stock to nonvoting. Waiver extension permits Univision to continue selling national spot time for affiliates.

keep the proceeding at the FCC rather than risk court validation of the FCC and make the merger an issue in the 2004 presidential election—a vote in which Hispanic voters are expected to be critical.

"This merger will have negative consequences for Republicans," said Pablo Iago, a pastor who belongs to the Hispanic Religious Leaders of South Florida, during a press conference criticizing the deal sponsored by Lambda Theta Phi, the country's oldest Latino fraternity. Many of the Hispanic groups opposing the deal are non-partisan, but their strongest allies are overwhelmingly Democratic.

The deal combines the country's two largest Spanish-language TV and radio groups. The approval is sure to stoke the already enflamed debate over media concentration and will heat up the partisan battle for votes among the country's 38.8 million Hispanics.

"There are political reasons that may ultimately decide the next course of action," said Arthur Belendiuk, a Washington attorney representing some Hispanic groups that had sought to block FCC approval.

Keeping the battle at the FCC will focus opponents' attention on the Bush-appointed



CAPITAL WATCH

Full-Court Press

CBS, Fox and NBC are trying again to move lawsuits attacking the FCC's new ownership rules from a Philadelphia federal appeals court to a more deregulation-friendly one in Washington. A three-judge panel rebuffed their first attempt to move the consolidated cases, so last week they requested a hearing from the full court.

The networks repeated their argument that the D.C. court is the appropriate arena because it has ruled on previous ownership cases and because the latest FCC rules are a result of its order to rewrite previous rules.

The networks have filed suit asking that the new 45% national TV-ownership cap—currently stayed while the court considers challenges—be raised or eliminated. On the other side are activists' bids to reinstate the previous, tighter rules and broadcasters' efforts to relax restrictions on TV duopolies.

TOP AID



Bush Backs Powell

President George W. Bush last week gave a vote of confidence to embattled FCC Chairman Michael Powell for the agency's recent relaxation of broadcast-ownership rules. "I support what Michael Powell did," Bush said in an interview (above) with Fox News' Brit Hume. "He took a long deliberative look and a lengthy process about what was fair and not fair, and we supported his actions." Bush, however, didn't commit to vetoing congressional legislation that would rewrite all or part of the FCC's new regimen. "There's always a chance before Congress finally acts ... to see if we can come up with an accommodation that meets everybody's interests." White House aides have told Congress they would recommend a veto of legislation now working its way through Capitol Hill that would overturn the FCC's decisions.

commissioner), and Roscoe Young II, KMC Telecom.

BIA Boosts Database

Research firm BIA Financial Network has added newspapers to its Media Access Pro database and has integrated its radio and TV databases with the newspaper data to allow for cross-media analysis. Just the sort of thing that would come in handy if the FCC's new ownership rules were ultimately approved.

The move was made, in part, with the FCC's proposed ownership-rule changes in mind but does not hinge on them, according to spokeswoman Haidee Calore.

Among the rules, currently in limbo, was one allowing widespread crossownership of stations and newspapers. Calore said that there had already been increasing client interest in comparing ad-dollar and audience-share performance against other media. The database is designed to be adjusted whichever way the FCC rules come down.

DirecTV Ups News Corp. Ante To Appease Regulators

BY BILL MCCONNELL

DirecTV CEO Eddie Hartenstein is sweetening his bid to hook up with News Corp. in hopes of making the deal palatable to regulators.

Just before his retailers were preparing to make the rounds on Capitol Hill, Hartenstein gave them a little something to offer the lawmakers and regulators who are scrutinizing the \$6.6 billion deal.

If News Corp. is granted permission to buy a controlling interest in DirecTV from General Motors, he said, the satellite carrier will promise to carry local broadcaster channels in all 210 U.S. markets by 2008.

Hartenstein said he would try to shoot for 2006. That's the same two-year window, given an early-2004 approval, that he and EchoStar chief Charlie Ergen suggested in an attempt to sweeten the EchoStar-DirecTV merger, which eventually soured.

DirecTV chief Eddie Hartenstein said, by the end of '04, DirecTV will add local channels in 30 more markets, 30 more national high-def channels, or some combination of the two.

In a speech to his retailers, Hartenstein said News Corp. has agreed to spend approximately \$1 billion on a new generation of satellites that will allow the DBS provider to greatly expand its local broadcast and HDTV programming.

The pledge also was one of several new commitments that were spelled out by DirecTV in a Sept. 22 filing at the FCC, which is reviewing the deal.

Previously, News Corp. Chairman Rupert Murdoch promised only to offer local signals in all markets when "economically and technologically feasible."

Hartenstein also said that, by the end of 2004, DirecTV will add either local channels in 30 more markets than it is currently committed to or 30 more national high-def channels, or some combination of the two.

Critics of the News Corp./DirecTV union were reviewing Hartenstein's pledges last week. He did not address their biggest worry: that control of a multi-channel platform would give

News Corp. leverage to demand unfair prices from cable companies and DBS rival EchoStar for its Fox programming.

The fear is that Fox would have the power to deny local cable operators Fox cable and broadcast channels by moving

all of the extensive News Corp. programming stable to DirecTV unless they pay drastically higher prices.

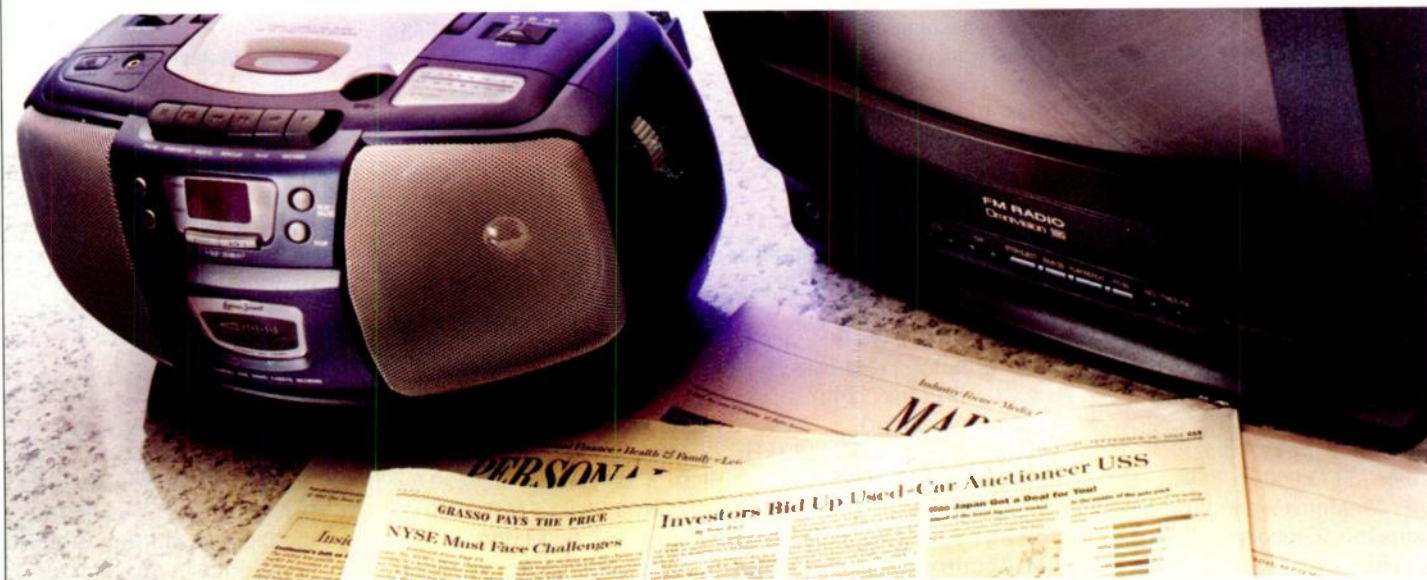
Some cable operators have demanded that a News Corp. pledge not to charge discriminatory prices for cable carriage of

its in-house programming be set as a condition for merger approval.

Hardly had Hartenstein made his pitch when Senate Antitrust subcommittee Chairman Mike DeWine (R-Ohio) and ranking member Herb Kohl (D-Wis.)

sent a letter to the FCC and Justice urging regulators to impose those and other conditions on the deal, including ensuring that sports programming, such as Fox's World Series coverage, would not be directed to DirecTV. ■

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BUSINESS



CHANGING HANDS

TVs

KAUZ-TV Wichita Falls, Texas

PRICE: \$8.2 million

BUYER: Hoak Media of Wichita Falls LP (Eric Van den Branden, president)

SELLER: Chelsey Broadcasting LLC (Paul Goodman, CEO)

FACILITIES: Ch. 6, 100 kW, ant. 1,020 ft

AFFILIATION: CBS

WBQZ-LP and WLOT-LP Watertown, N.Y.

PRICE: \$180,000

BUYER: Clear Channel Broadcasting Licenses (William Moll, president)

SELLER: R. Anthony DiMarcantonio

FACILITIES: WBQZ-LP: Ch. 34, 0.886 kW, ant. 318 ft; WLOT-LP: Ch. 66, 0.885 kW, ant. 318 ft

AFFILIATION: WBQZ-LP: UPN; WLOT-LP: Ind.

WBKA-LP Bucyrus, Ohio

PRICE: \$175,000

BUYER: Metro Video Productions Inc. (Gregory E. Phipps, president)

SELLER: Crawford Broadcasting Co. (David Sharrock, president)

FACILITIES: Ch. 22, 23.5 kW, ant. 196 ft

AFFILIATION: Ind.

K69IL Gainesville, Texas

PRICE: \$60,000

BUYER: Gerald Benavides

SELLER: John R. Powley

FACILITIES: Ch. 69, 150 kW

Compos

WZJS-FM Banner Elk and WATA(AM) Boone, N.C.

PRICE: \$2.2 million

BUYER: Aisling Broadcasting (Jonathon Hoffman, managing member); no other broadcast interests

SELLER: Highland Communications Associates (Thomas J. Embrescia, president)

FACILITIES: WZJS-FM: 100.7 MHz, 1 kW, ant. 758 ft.; WATA-AM: 1450 kHz, 1 kW

FORMAT: WZJS-FM: Country; WATA-AM: AC

KILJ-AM and KILJ-FM Mount Pleasant, Iowa

PRICE: \$1.01 million

BUYER: P. and J. Dennison; no other broadcast interests

SELLER: KILJ Inc. (John Kuhens, president)

FACILITIES: KILJ-AM: 1130 kHz, 250 W; KILJ-FM: 105.5 MHz, 24 kW, ant. 338 ft.

FORMAT: KILJ-AM: Oldies; KILJ-FM: Country

KVAC(AM) and KLLM-FM Forks, Wash.

PRICE: \$300,000

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

SELLER: Alco Services Inc. (Al Monroe, president)

FACILITIES: KVAC(AM): 1490 kHz, 1 kW; KLLM-FM: 103.9 MHz, 3 kW, ant. -75 ft.

FORMAT: KVAC(AM): Soft Hits; KLLM-FM: Soft Hits

FMs

KLHV-FM Fort Collins (Fort Collins-Greeley), NEW FM Gypsum, KFDN-FM(CP) Lakewood (Denver-Boulder), KLBV-FM Steamboat Springs and KLZV-FM Sterling, Colo.; KLRV-FM Park City, Mont.; KLWV-FM Chugwater, Wyo.

PRICE: \$2.5 million

BUYER: Educational Media Foundation (Richard Jenkins, president); owns 76 other stations, including KLDV-FM Denver-Boulder

SELLER: Colorado Christian

FACILITIES: KLHV-FM: 88.3 MHz, 1 W, ant. 942 ft.; NEW FM: 91.3 MHz, 800 W, ant. 1,037 ft.; KFDN-FM: 88.1 MHz, 6 kW, ant. 1,207 ft.; KLBV-FM: 89.3 MHz, 7 kW, ant. 1,677 ft.; KLZV-FM: 91.3 MHz, 6 kW, ant. 423 ft.; KLRV-FM: 89.7 MHz, 540 W, ant. 1,066 ft.; KLWV-FM: 90.9 MHz, 100 kW, ant. 1,076 ft.

FORMAT: KLHV-FM: cp—NOA; NEW FM: cp—NOA; KFDN-FM: cp—NOA; KLBV-FM: cp—NOA; KLZV-FM: cp—NOA; KLWV-FM: cp—NOA

WMMK-FM Destin (Ft. Walton Beach), Fla.

PRICE: \$2.5 million

BUYER: Quantum Communica-

tions Inc. (Frank Osborn, CEO); owns 30 other stations, including WMXZ-FM, WTKE-FM and WWAV-FM Fort Walton Beach

SELLER: Gulf Breeze Media (Jennifer F. Hale, president)

FACILITIES: 92.1 MHz, 25 kW, ant. 200 ft.

FORMAT: Hot AC

BROKER: Stan Raymond of Stan Raymond & Associates Inc.

WFNU-FM Repton, Ala.

PRICE: \$1.5 million

BUYER: Great South RFDC LLC (Paul S. Alexander, managing member); owns four other stations, none in this market

SELLER: Brantley Broadcast Associates (Paul Reynolds, president)

FACILITIES: 101.1 MHz, 3 kW, ant. 459 ft.

FORMAT: Oldies

WPPG-FM Fair Bluff, N.C.

PRICE: \$1.25 million

BUYER: Ocean Broadcasting LLC (Charles H. Sullivan Jr., manager); owns four other stations, none in this market

SELLER: Salt Water Broadcasting Inc. (Laura A. Hill, president/director)

FACILITIES: 105.3 MHz, 11 kW, ant. 492 ft.

FORMAT: Alternative

WSOH-FM New Washington (Louisville), Ind.; WJYC-FM Delhi Hills, Ohio; and KLRO-FM Nile, Wash.

PRICE: \$1.2 million

BUYER: Educational Media Foundation (Richard Jenkins, president); owns 75 other stations, none in this market

SELLER: Lifetalk Broadcasting Association (Phil Follett, president)

FACILITIES: 88.3 MHz, 1 kW, ant. 272 ft.

FORMAT: Christian

WRUP-FM Bayboro (Greenville-New Bern-Jacksonville), N.C.

PRICE: \$800,000

BUYER: Coastline Comm of Carolina Inc. (Dann Miller, president/GM); owns two other stations, neither in this market

SELLER: Ronald W. Benfield

FACILITIES: 97.9 MHz, 15 kW, ant. 433 ft.

FORMAT: Sports

BROKER: Zoph Potts of Snowden Associates

KUAL-FM Crosby, Minn.

PRICE: \$400,000

BUYER: Alan Quarnstrom; owns 10 other stations, none in this market

SELLER: Omni Broadcasting Co. (Louis H. Buron Jr., president/CEO)

FACILITIES: 101.5 MHz, 25 kW, ant. 328 ft.

FORMAT: Oldies

WVXG-FM Mount Gilead, Ohio

PRICE: \$384,588

BUYER: ICS Holdings Inc. (Mark

CLOSED

Southeastern Media Holdings, Inc.
Michael E. Reed, President

has agreed to acquire

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Wilmington, North Carolina

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Robinson O. Everett, President

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Litton, president); no other broadcast interests

SELLER: Xavier University (James C. King, general manager)

FACILITIES: 95.1 MHz, 6 kW, ant. 328 ft.

FORMAT: Nst/News/NPR

WAYI-FM Thomaston, Ala.

PRICE: \$375,000

BUYER: Great South RFDC LLC (Paul S. Alexander, managing member); owns five other stations, none in this market

SELLER: Broadcast Associates
FACILITIES: 97.7 MHz, 500 W, ant. 460 ft.

FORMAT: Dark

KHIM-FM Mangum and KJCM-FM Snyder, Okla.

PRICE: \$320,000

BUYER: Ray Broadcasting (Forrest Ray, president/CEO); no other broadcast interests

SELLER: Altus Educational Broadcasting Foundation
FACILITIES: KHIM-FM: 97.7 MHz, 2 kW, ant. 197 ft.; KJCM-FM: 100.3 MHz, 18 kW, ant. 384 ft.

FORMAT: KHIM-FM: Gospel; KJCM-FM: Christian Contemporary

KBDX-FM Blanding, Utah

PRICE: \$300,000

BUYER: KBDX Blanding LLC (William Schmidt, limited partner); no other broadcast interests

SELLER: Skynet Communications Inc. (Thomas Troland, president)

FACILITIES: 92.7 MHz, 610 W, ant. 3,406 ft.

FORMAT: Classic Rock

AMs

WDCW(AM) Syracuse, N.Y.

PRICE: \$1.2 million

BUYER: Buckley Broadcasting Corp. (Richard Buckley Jr., president); owns 18 other stations, including WFBL-AM and WSEN-FM Syracuse

SELLER: Crawford Broadcasting Co. (Donald B. Crawford, president)

FACILITIES: 1390 kHz, 5 kW

FORMAT: Christian

BROKER: Bill Schutz of Media Services Group and John Pierce of John Pierce and Co.

KWAM(AM) Memphis, Tenn.

PRICE: \$1.08 million

BUYER: Clear Channel Communications (John Hogan, CEO, radio); owns 1,207 other stations, including WDIA(AM), WREC(AM), KJMS-FM, WEGR-FM, WHAL-FM and WHRK-FM Memphis.

SELLER: Concord Media Group Inc. (Mark W. Jorgenson, president)

FACILITIES: 990 kHz, 10 kW day/450 W night

FORMAT: Gospel

KWDF(AM) Ball (Alexandria), La.

PRICE: \$375,000

BUYER: Educational Media Foundation (Richard Jenkins, president)

SELLER: A.T. Moore

FACILITIES: 840 kHz, 8 kW

FORMAT: Gospel

WIDE(AM) Biddeford, Maine

PRICE: \$350,000

BUYER: Saga Communications Inc. (Edward K. Christian, president/CEO); owns 71 other stations, none in this market

SELLER: Saco Bay Communications Group (Harry Bailey, VP)

FACILITIES: 1400 kHz, 1 kW

FORMAT: Oldies

KOCY(AM) Chickasha, Okla.

TERMS: Family transfer,

estimated value \$250,000

BUYER: Oklahoma Land Co.

(Tony Tyler, operating manager); no other broadcast interests

SELLER: Tyler Broadcasting Corp. (Ralph H. Tyler, operating manager)

FACILITIES: 1560 kHz, 1 kW day/250 W night

FORMAT: Country

WION(AM) Ionia, Mich.

PRICE: \$100,000

BUYER: Stafford Broadcasting (John B. Stafford, president)

SELLER: Agricultural Resource Group Inc. (Jeanette Driskoll, president)

FACILITIES: 1430 kHz, 5 kW day/330 W night

FORMAT: Adult Hits

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



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TECHNOLOGY

NBC an Avid Digital Fan

Signs \$6.7M deal to move more operations to nonlinear editing

BY KEN KERSCHBAUMER

NBC has signed a \$6.7 million deal with Avid Technology as it continues to extend nonlinear editing to more and more areas of its operations. A variety of Avid systems will be installed in NBC News headquarters, MSNBC's operations in New Jersey and NBC's Washington bureau.

The systems include NewsCutter nonlinear editors, iNews newsroom-system terminals, and Unity for News for storage working in conjunction with Media Browse, Nearchive, and Xdeck systems for ingest.

The systems can be implemented quickly across the divisions as well as scaled, important factors for network news organizations, points out John W. Eck, president, Broadcast and Network Operations, at NBC.



Avid's Nearchive will be used by NBC News when the Avid upgrade is complete.

The project is a result of Avid Technology's efforts in recent years to increase the collaborative workflow offered by its products. For example, MediaBrowse allows editors working on iNews or NewsCutter to more easily repurpose content for the Web. And all those tools draw the video and audio content off the Avid Unity for News system.

"A lot of things that connect the system are invisible to the user, like asset-management tools that cut down on errors," says Avid Broadcast Director Dave Schleifer.

NBC will also be using

Avid's Nearchive, a system that Schleifer says is a logical extension of online storage systems like Unity for News. The system can provide up to 10.5 TB of storage, and a drag-and-drop feature permits content to be pulled off the system over standard Ethernet 100bT networks.

"Instead of adding disk drives," Schleifer explains, "it combines asset management and storage in one package with intelligent transfer technology. It does the transfers in high speed and only transfers the bits you don't already have on the other system." ■

NDS Hits the MediaHighway

BY KEN KERSCHBAUMER

Interactive-technology and conditional-access supplier NDS Group expanded its iTV-middleware product line with the acquisition of Thomson's MediaHighway division for approximately \$60 million.

NDS already has a middleware platform for smaller set-top boxes, but acquisition of MediaHighway gives it a platform designed to take advantage of high-end set-top boxes.

MediaHighway has a deal for distribution on DirecTV in the United States, so the move also gives NDS a much larger presence in North America.

"We have NDS Core for smaller boxes, but we felt, to become a bigger player in interactive television,

'We have NDS Core for smaller boxes, but we felt, to become a bigger player in interactive television, we needed something like MediaHighway.'

DR. ABE PELED,
NDS

we needed something like MediaHighway," says President and CEO Dr. Abe Peled.

The middleware, he adds, will make it easier to deploy NDS interactive products developed over the past few years. Those products are MHP- and OCAP-compliant, and he expects the combination of MediaHighway and NDS to provide a much richer environment for MediaHighway customers.

Under the deal, Thomson will continue to offer MediaHighway as part of its systems-integration business. Peled hopes that will broaden the middleware's user base.

Employees of MediaHighway will be come part of NDS France. "We're used to operating on a worldwide basis with offices in Israel, the UK and Bangalore, so why not have one in Paris?" says Peled. "We think our global perspective is part of our strength." ■

Sony Takes Demo on the Road

BY KEN KERSCHBAUMER

More and more TV-station engineers stay home during the industry's annual NAB convention in April, giving manufacturers fewer chances to make sure the engineers are up to speed on the latest technologies. That need for education is part of the reason Sony last week hit the pavement, literally, with a 51-foot tractor-trailer filled with digital production gear. The truck will make more than 90 stops over the next seven months.

"The reason we're putting the technology on wheels is that seeing is believing," says Steve Jacobs, senior vice president of the broadcast and professional systems division. "Many facilities are still stuck in the analog world, and we want to motivate them operationally to get into digital and HD production."

The "Work Smart, Work Sony" truck tour will have areas dedicated to XRPI system and nonlinear editing, routing, displays, optical technology, and professional audio. Cameras will also be on display, with visitors allowed to take them outside the truck for testing in real-world conditions.

Focus

MIGRATION TO DIGITAL



Sony's demonstration truck will crisscross the country, making more than 90 stops.

One new technology featured is the XDCAM optical-disc camcorder, which Sony expects to benefit from the exposure because very few broadcasters and production professionals have had a chance to work with it. Other new technologies to be found in the truck are the SRW-5000 HD digital mastering VTR and the LMD-230WS LUMA, a 23-inch multi-format, widescreen LCD panel for video production.

The tour will be stopping at broadcast TV stations, production companies, and video-equipment dealers. Jacobs says the first few hours of any given stop will be dedicated to educating local Sony resellers. The first stop was at Chelsea Piers in New York City, and the truck is now wending its way to Denver for the Rocky Mountain Film and Video Expo on Oct. 1. By the end of October, it will also have visited Chicago, Milwaukee, Phoenix and Los Angeles. The truck crew will be rotated every week to 10 days. And, yes, Jacobs says a stop at NAB is on the itinerary.

"We're trying to cover a lot of major metropolitan areas, but there are still 12 months of the lease left after NAB," he says of visiting facilities in small- and mid-market cities. "Business conditions, no matter what type of facility, have made it difficult for many professionals to [visit a trade show or exhibition] if it's an hour or two away. By literally taking the technology to their front door, we're increasing the comfort factor."

Those interested in visiting the truck should visit www.sonytrucktour.com. The Web site lays out the technologies on display and where the truck will be stopping. Users can also register to visit the truck. Jacobs says there are no limits to the number of people who can see the truck at a given stop. And, if all goes well, it'll be stopping by again.

"If the truck is successful," he says, "then we'll refresh the technology and send it out a new list of places to visit." ■

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PEOPLE

THE FIFTH ESTATER

Marshaling the Ad Industry's Resources

Conlon was drawn to the Ad Council's mission of service

Earlier this month, radio and billboard behemoth Clear Channel donated \$120 million to the Ad Council, the nation's biggest producer of public-service announcements.

"We have been talking to lots of media companies over the last several months," says Ad Council President and CEO Peggy Conlon. "The announcement by Clear Channel is the largest upfront commitment we have had from a media company." In fact, it's the largest pledge the Ad Council has received in its 60-year history.

It's not surprising that the hefty donation came during Conlon's leadership. A look at her 30 years in public relations and publishing would reveal similar triumphs, including an eight-year tenure as publisher of *BROADCASTING & CABLE* during which time she doubled its size by introducing cable- and technology-ad revenue streams.

The oldest of 15 children, Conlon received her master's degree in communications from the Annenberg School for Communication at the University of Southern California. She immediately went to work for a California-based ad agency and soon moved on to run the in-house ad agency for EECO, an electronics manufacturer. At the same time, she was a public affairs officer in the Navy's Ready Reserve. She was based in the Los Angeles Naval Information Office, which served as a liaison between the Navy and the entertainment industry.

However, she felt that her effort as the director of the PR agency just wasn't paying financial dividends. "I wanted to have a little more influence over how well I did. But I didn't want to leave communications. So I thought the best of both worlds would be to go into publishing."

In 1982, Conlon joined CMP Media. Within two years, she was named national sales manager and moved from California to New York, where her tenacity reaped sev-

eral promotions, culminating in her appointment as group publisher of the electronics division in the late 1980s. By the early '90s, howev-

er, the once explosive industry was slowing down, and Conlon's group was in trouble. "I was eliminating jobs and doing all of those things you have to do when you are no longer in a growth mode."

Conlon sought out other opportunities and was subsequently invited by Cahners (now Reed Business Information) to become the publisher of *BROADCASTING* with the understanding that she would take the magazine into the cable business.

"I was incredibly happy at *BROADCASTING & CABLE*, with never a thought of leaving," Conlon says. "One day, I'm sitting at my desk and reading my mail, and there was an announcement that Ruth Wooden, president of the Ad Council, was leaving. It just hit me, 'Oh my God, I would love that job.'"

Conlon, who had done volunteer work with the non-profit organization and was drawn to its public-service mission, put feelers out to members of its board and, before long, became the Ad Council's fourth president.

Two years into her new role, Conlon earned her stripes when the Ad Council mobilized to help such organizations as FEMA and the Red Cross in the aftermath of the 9/11 attacks. Within days, the Ad Council delivered several PSAs, including the now famous "I Am an American" spot and an ad featuring First Lady Laura Bush.

"We decided, just as the Ad Council had played that role on behalf of the country 60 years ago, it would be the organization once again to marshal the resources of the advertising industry in support of messages that would help us in the war on terrorism," Conlon says. The organiza-

tion has issued several PSAs in the same vein, including the "Freedom" campaign, which launched its second phase last month. ■

Peggy Conlon

President and CEO,
The Advertising Council



B. March 2, 1951,
Santa Monica, Calif.

EDUCATION

BA, communications, California State University, Fullerton, 1973; MA, Annenberg School of Communications, University of Southern California, 1980

EMPLOYMENT

Advertising account executive, Dozier-Eastman & Associates, Santa Ana, Calif., 1973-75; manager of advertising and public relations, ITT Corp., Marine Products Division, Costa Mesa, Calif., 1975-80; director of communications, EECO Inc., Santa Ana, 1980-82; group publisher, Electronics Group, CMP Publications, Manhasset, N.Y., 1982-92; vice president/group publisher, *BROADCASTING & CABLE* Group, Cahners Business Information, New York, 1992-99; current position since May 1999

PERSONAL

M. Robert Reale



FATES & FORTUNES

Broadcast TV

ROSS KRAMER, VP, research, Viacom Television Stations Group, New York, appointed research director, WSBK-TV Boston and WLWC(TV) New Bedford, Mass.

DIANE HANNES, director, creative services, WPWR-TV Chicago, joins WMAQ-TV Chicago, as VP, creative services.

Joining WHYY-TV board of directors, Philadelphia are: **JOHN SALVESON**, co-founder/partner, Salveson Stetson Group, Philadelphia; **GERARD H. SWEENEY**, president CEO/trustee, Brandywine Realty Trust, Philadelphia; **PAUL TUFANO**, senior VP/general counsel, Independence Blue Cross, Philadelphia.

DONNA D'AMICO, business development manager, WOIO-TV/WUAB-TV Cleveland, named general sales manager, KXRM-TV/KSTU(TV) Colorado Springs, Colo.

Cable TV

BRIAN BENSCHOTER, GM, Time Warner Cable-Austin, Texas, promoted to VP/GM.

At Comcast Cable: **MARY DIGIORGIO**, local account executive, KTVU(TV) San Francisco, joins as regional account executive, San Francisco; **JOHN SILVESTER**, local sales manager, KICU-TV San Jose, Calif., joins the Castro Valley, Calif., office in the same capacity.

Programming

TRICIA GARRETT MELTON, VP, marketing, Lifetime Television, New York, joins TBS Superstation, Atlanta, as senior VP, marketing.

JOHN CORA, senior manager, programming research, ABC Cable Networks Group, Los Angeles, joins CBS Television, Los Angeles, as senior VP, West Coast research.

CHRIS SLOAN, senior VP, reality programming and specials, USA Networks, Los Angeles, named VP, production, TLC, Silver Spring, Md.

NIKKI GONZALEZ, organizational development and staffing manager, GE Vendor Financial Services, New York, joins MSNBC, Secaucus, N.J., as VP, human resources.

MARK HAUBNER, senior producer, ESPN.com, Seattle, joins NBA Entertainment, New York, as programming director, interactive services.

DAVID LEHUMKUHLE, director, marketing, ESPN.com and director, research, *ESPN The Magazine*, New York, promoted to VP, ad sales strategy and research, for both outlets.

MAI NGUYEN, project manager, World Archipelago, London, rejoins Sesame Workshop, New York, as assistant director, international television sales.



JOHN SALVESON
WHYY-TV



TRICIA GARRETT MELTON
TBS Superstation



CHRIS SLOAN
TLC



DAVID PLANTE
Quantel

Journalism

POLLY POWELL, interim senior broadcast producer, *Today*, NBC News, New York, named senior broadcast producer.

MIKE CERRE, journalist/documentary producer, San Francisco, named correspondent, ABC News, San Francisco.

ALLAN DODDS FRANK, investigative correspondent, CNN Business News, New York, joins Bloomberg



DATE BOOK

Television, New York, in the same capacity.

ROY BLACK, founding partner, Black, Srebnick, Kornspan & Stumpf P.A., Miami, joins NBC News, New York, as legal analyst.

At Bay News 9, Tampa Bay, Fla.: **TREY THOMAS**, reporter. WTMJ(AM) Milwaukee, joins as general assignment reporter; **KIMBERLY SMITH**, assignment editor, WFTS(TV) Tampa/St. Petersburg, joins in the same capacity; Joey West, assignment manager, WKEF(TV)/WRGT-TV Dayton, Ohio, joins as assignment editor.

At WISN-TV Milwaukee: **JOE GEHL**, weathercaster, KTVQ(TV) Billings, Mont., joins as weekend morning weathercaster; **BRENDAN CONWAY**, reporter, KMPH(TV) Fresno, Calif., joins in the same capacity.

Radio

DAVID G. HALL, senior VP, programming, Premiere Radio Networks, Los Angeles, named VP, AM programming, Infinity Radio, Los Angeles.

Advertising/Marketing/PR

STEPHEN MCKENNA, director, sales and marketing, BBC Technology, London, appointed senior VP, strategic sales and marketing, Ascent Media Group, Santa Monica, Calif.

MARK COOPER, VP, sales and marketing, Sitebridge Corp., New York, joins Intermedia Advertising Group, New York, as director, marketing.

Technology

ROB L. BRINKMAN, executive VP, operations, Micro Warehouse, Norwalk, Conn., joins Princeton Digital, Fountain Valley, Calif., as executive VP/GM.

MARY FROST, president, New-Media Technology Inc. and CSI Inc., New York, joins GlobeCast America, New York, as senior VP, sales.

At Quantel: **DANNY PETERS**, former marketing manager, editing products, Newbury, England, rejoins the company as director, post applications, North America, New York; **DAVID PLANTE**, channel manager, Avid Technology, Chicago, joins as regional sales manager, North Central region, Chicago.

Satellite

D. SCOTT KARNEDY, senior VP/director, national sales, Infinity Broadcasting, New York, named senior VP, sales and marketing solutions, XM Satellite Radio, New York.

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. 30

National Association of Television Program Executives NATPE Tunes into the New Fall Season, HBO, New York. Contact: Les Eisner or Jill Tsugawa, The Lippin Group, 323-965-1990.

Sept. 30

Kagan Digital Household Economics Helmsley Park Lane Hotel, New York. Contact: 831-624-1536.

MAJOR MEETINGS**Major Meetings**

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.

Jan. 8-11

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

Jan. 18-20

National Association of Television Program Executives NATPE 2004. Sands Expo Center and Venetian Hotel, Las Vegas. Contact: Edna Gonzalez, 310-453-4440 ext. 209.

Sept. 25

Museum of Television & Radio Annual Gala. Los Angeles. Contact: Terry Smith, 310-786-1042.

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.

October

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 Telecommunications 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.

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The Next

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takes to get to the top. These women rep-
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ISSUE DATE
October 20, 2003

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October 10, 2003

MATERIALS CLOSE
October 14, 2003

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Angela Bromstad
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Amy Sohnen
The O'Reilly Factor



Carla Pennington Stewart
Dr. Phil Show

TELEVISION

NEWS

The State of the Business & Newsman of the Year

The world changed after 9/11, and the pundits predicted television news would, too. The terror made American viewers more aware and interested in the world around us. Now, a little more than two years later, has television news really given us a wider view of the world?

The Broadcasting & Cable special report TV News: The State of the Business looks at both local and national television news: the who, what, when, where, why and how of the business, from local stations to broadcast and cable networks, from new technology to new criticism of television bias.

Plus, in a year that was filled with newsworthy events—the war in Afghanistan, the Iraq War, the increasing war on homeland terror—*Broadcasting & Cable* names our first TV Journalist of the Year. Who will we name as the person who did the most to effect change and rattle cages in the television journalism business? Stay tuned and don't miss this exciting new report.

ISSUE DATE:

October 27, 2003

SPACE CLOSE:

October 17

MATERIALS CLOSE:

October 21

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LOCAL SALES MANAGER - DAYTON

SBG, Inc., is looking for a Local Sales Manager for WKEF-Dayton, OH. Successful candidate will manage and motivate sales team of ten to achieve goals, while developing ideas to generate new revenue. Will work w/GSM to examine ratings and analyze market to ensure sales. Must have minimum 4 years verifiable success in broadcast sales, proven management track record, and a history of out-performing the competition. Resumes to: aerickso@wkef.sbgnet.com. EOE Drug Free. Check us out at www.sbg.com

MARKETING/INTERNET/ SALES ACCOUNT EXECUTIVE

KTRK-TV seeks a Marketing/Internet Account Executive to join our local sales staff. Applicants should have 3-5 years TV sales and internet sales experience. This position will be responsible for developing internet accounts, new business, and partnership opportunities, including the selling and execution of promotions and sponsorships. The position requires a proven track record in marketing/internet/new business development, with advertising agency, retail, vendor, and direct client contact. Writing and presentation skills, including Power Point a must. Send cover letter, resume and references to: Susan Buddeke, Director of Marketing, KTRK-TV, 3310 Bissonnet, Houston, TX 77005 No phone calls please. Equal Opportunity Employer M/F/V/D

NATIONAL SALES MANAGER

Clear Channel Television in Tulsa, FOX & UPN affiliates, is looking for a dynamic individual who wants to join an aggressive sales team. Be a part of history, as the Tulsa market becomes the 56th metered market in April 2004. Successful candidate must have strong TV negotiation skills. Candidate must be able to motivate & challenge national rep offices. 3+ years television experience required. It is our policy to provide equal employment opportunity to all qualified individuals without regard to their race, color, religion, national origin, sex, age, disability, or any other characteristic protected by law, in all personnel actions. We specifically encourage referral of qualified minority and female applicants. Apply in person or send resume to Clear Channel Television, Attn: Human Resources Director, 2625 S. Memorial Dr., Tulsa, OK 74129. Or apply online at www.jobs@fox23.com or www.jobs@upn41.com

News Careers

PRIMARY ANCHOR

WSFA in Montgomery, AL, has an opening for an experienced Primary Anchor. This person will co-anchor with Kim Hendrix at 6pm and Deloris Keith at 10pm. Must be familiar with non-linear editing. College degree preferred. Please send current VHS tape and resume to: David Williams, Executive Producer, WSFA-TV, 12 E. Delano Ave., Montgomery, AL 36105

WEATHER ANCHOR

Dominant NBC station has an opening for a weather anchor for a top rated 2 hour morning newscast. We have a strong ensemble team and are looking for someone with a lively personality and strong ad-lib and live skills. This is a high profile position in a number one rated newsroom. Send tape, resume, cover letter and references to; Mona Alexander, News Director, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503. EOE

NEWS DIRECTOR

WPEC TV (CBS), West Palm Beach, FL, is looking for a research-oriented, content-driven news director with a proven track record in news management. We produce 6 ½ hours of local news a day (including 2 hours for the local Fox affiliate), more than any other station in this fast-growing market (#39). Qualified candidates must be solid journalists with demonstrated leadership, mentoring and organizational skills, as well as a keen eye for local news and a record of sound fiscal management. Metered-market experience is preferred. Interested applicants should send a resume to Donn Colee, Station Manager, WPEC NEWS 12, PO Box 198512, West Palm Beach, FL 33419. EOE/DFW www.wpecnews12.com

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Promotion Careers

PROMOTION MANAGER

WTWO-TV, Nexstar Broadcasting, seeks a creative and aggressive Promotion Manager to oversee the promotion, image, positioning and public relations of WTWO-TV (NBC) and WBAK-TV (FOX) in Terre Haute, IN. Responsibilities include TV and radio production, topical news promotion and coordinating community involvement activities. Strong writing skills and video shooting experience a must. Prefer a candidate with Media 100 editing knowledge. Send letter, resume and tape to Frank Forgey, VP/GM, WTWO-TV, PO Box 299, Terre Haute, IN 47808. No phone calls. EOE

Technical Careers

ASSISTANT CHIEF ENGINEER

WISN-TV, a Hearst-Argyle television station and ABC affiliate, is looking for an Assistant Chief Engineer with a high degree of interest in managing the quality control of the day-to-day operations. The ideal candidate will have an engineering degree or equivalent experience and a minimum of five-years broadcast engineering experience; or an equivalent combination of education, training and experience to meet the requisites of the job. Applicants must have computer knowledge of LAN's, WAN's and computer networking in general. A solid engineering and broadcast perspective is required with knowledge of digital studio systems. We are looking for a person with a positive team attitude who is news oriented with some skills in business management, accounting, and human relations. Priority will be given to the applicant with previous experience in electronics maintenance, project management, RF engineering and technical management. A valid driver's license is required. Fax resume to 414-342-2657, e-mail to prios@hearst.com or mail to Pablo Rios, WISN-TV, P. O. Box 402, Milwaukee, WI 53201. No phone calls. EOE.

CHIEF ENGINEER

KVHP FOX29 Lake Charles, LA is seeking a "hands-on" Chief Engineer. Leading candidates must possess superior technical skills in studio and transmitter operations & maintenance including routing switcher, production equipment and high power UHF (Klystron) transmitter, Sony Betacam and Panasonic DVC Pro. Strong computer skills are a plus. You need to be a good communicator. At least three years as a Chief or Assistant Chief is required. Must be familiar with current FCC rules and regulations. SBE certified a plus. Please forward resume via email to: llangley@xspedius.net

DIRECTOR OF ENGINEERING

ABC-13 / KTRK-TV is seeking a Director of Engineering. Candidate will have in depth knowledge of digital video and audio technology as well as a complete understanding of broadcast and microwave RF technology. Requires experience in TV broadcast engineering management including studio & transmitter facility maintenance, capital project planning and implementation, production and on-air operations, scheduling of technical personnel, preparation of operating budgets, knowledge of all building systems & compliance with all government and industry regulations and standards. Degree in technically related field or equivalent experience preferred. Send your resume to: Henry Florsheim, President & General Manager, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer M/F/V/D

Caption Services



CABLE

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

Executive Careers



Univision Television Group, Vice President, Affiliate Marketing

Univision Television Group, the leader in Spanish-language entertainment, seeks an experienced professional for its' top affiliate marketing position.

The Vice President, Affiliate Marketing is responsible for the development and implementation of marketing and brand strategies to maximize penetration of Univision, Telefuturo and Galavision. This role works closely with the Affiliate Relations sales team to develop and implement affiliate marketing programs targeted against specific sales goals and consistent with contractual obligations.

The ideal candidate should have a strong background in Affiliate Marketing in either cable television or satellite distribution, with a minimum of five years of experience. He or she will have a strong knowledge of the Latino culture and be fluent in Spanish. Ability to work in a team environment, with excellent communications and relationship skills required.

Salary will commensurate with experience. Univision Television Group offers a competitive and comprehensive benefits package. For confidential consideration, please e-mail your resume and salary requirements to krass@univision.net. EOE

ALLIED FIELDS

Faculty Careers

The University of Georgia's Grady College of Journalism and Mass Communication seeks applicants for the following positions.

BROADCAST NEWS LECTURER: A non-tenure track, renewable broadcast news lecturer position. The successful applicant will teach undergraduate classes in broadcast news producing, writing, ethics, and reporting. Additionally, he or she will teach in and serve as executive producer for the production of daily news shows and special programming in a news facility which includes a computerized newsroom, a dedicated news studio, digital linear and non-linear edit suites, and remote facilities. The successful candidate will have a strong background in television news, preferably at the major market level or above. He or she should ideally have teaching experience and must be familiar with contemporary broadcast news methods and technologies. A minimum of a masters degree and extensive professional experience required.

BROADCAST NEWS FACULTY POSITION: A full-time, tenure-track position. The successful candidate will teach undergraduate classes in broadcast news reporting, writing and producing, serve as alternating executive producer for the production of a daily news show and teach graduate courses in his/her area of scholarly interest. In addition, he/she will serve on graduate committees and conduct scholarly research and/or engage in creative activities. Candidates must have significant professional experience, preferably at the major market or network level. The ideal candidate will have a strong record of or demonstrated potential for teaching and scholarly research and/or creative activities. MFA or Ph.D. required.

TELECOMMUNICATIONS FACULTY POSITION: A tenure-track assistant/associate professor position. The successful candidate will teach undergraduate classes in field and studio production and graduate courses in his/her area of scholarly interest, such as visual communication, emerging technologies or production management and economics. In addition, he/she will serve on graduate committees and conduct scholarly research and/or engage in creative activities. Candidates must have an established record or demonstrated potential for strong teaching, scholarly research and/or creative accomplishments. MFA or Ph. D. required. Experience with professional video and audio production techniques preferred.

TO APPLY: Applicants should identify position of interest, submit a letter of application, a vita, and the names, addresses, and telephone numbers of three references to Search Chair, Grady College, University of Georgia, Athens, GA, 30602-3018. Evaluations of applications will begin **November 15** and continue until positions are filled. For more information about the Grady College, visit www.grady.uga.edu. *The University of Georgia is an Equal Opportunity/Affirmative Action Institution.*

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RADIO

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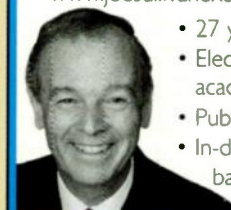
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ISSUE DATE

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October 27, 2003

October, 17

October 21

BROADCASTING & CABLE

CBS Ousted NBC as Tops in Viewers Last Season

Continued from page 1

that Leslie Moonves controlled the network's prime time schedule, was crucial. He spent years chiding critics for overlooking it even as viewers were finding it. Eventually, though, that thoroughly normal sitcom and a weird little show named *Survivor* became the cornerstones in rebuilding the beaten-down and Tished-out CBS.

Two Sundays ago, Moonves finally witnessed what might be the culmination of a long journey: His network won seven major prime time Emmys. (The nearly iconic HBO won just one more than that.)

"What we saw with CBS for the most part was recognition of shows that have been on the air for a while," says Bill Carroll, vice president of programming at Katz Television Group. "That underscores the fact that the network has been able to rebuild and reestablish its credibility as the Tiffany network. The consensus, and the Emmys are reflective of that, is that CBS has had a renaissance," he added.

"Eight years ago, CBS had no respect. It was considered a network that was not even a com-



The cast and crew of CBS's *Everybody Loves Raymond* were on stage for the presentation of the Emmy for Best Comedy Series.

petitor," Moonves said. "But once you achieve the branding of a quality network and establish yourself as a quality place to be, that helps with the perception of all your shows. That's certainly helped HBO over the years."

Said Chris Ender, CBS spokes-

man, "It's been a sort of domino effect. First we got the viewers, then the advertisers, and now the Emmys."

CBS was the top network among viewers last season, taking the crown from NBC, which won in 2002 with help from the Winter Olympics in Salt Lake

City. The CBS victory was partly fueled by *CSI: Crime Scene Investigation*, TV's most-watched show, with a weekly average of 26.2 million viewers.

The turnaround also helped CBS haul in \$3 billion in upfront advertising commitments, still \$1.1 billion behind NBC and

\$400 million behind ABC, networks that cater to the advertiser-friendly adult 18-49 demographic, in which CBS is not so strong.

Still, on Emmy night, Rosenthal and *Raymond* star Ray Romano were coy about whether the show would be back for a

United States Postal Service

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ninth season next year, saying a decision will be made in January.

But aside from salary disputes, is there a more buzzless show than *Raymond*? Even Moonves seems inclined to defend it, despite its proved success. "*Raymond*'s not the hippest or the coolest show on TV, but it may be the funniest," he said after Emmy night. "It's almost like people resisted going to the

show, but, once they got there, they really liked it."

CBS's renaissance continued with *Survivor* in summer 2000.

Like much of the rest of the world at the time, Moonves thought the show was the craziest idea he had ever heard. "The first two times I heard it pitched to me, I almost threw [CBS's head of alternative programming] Ghen Maynard out of my

office. I told him, 'This is CBS; this isn't some cable network.' But Ghen had the fortitude to keep pushing me."

Survivor—which was beaten out of Emmy's first-ever award for best reality program by another CBS reality show, *The Amazing Race*—went on to revitalize CBS, with 58 million people tuning into the finale of that first go-round of the now veter-

an reality show.

That fall, CBS premiered *CSI*, and it was an instant hit on Friday nights. Moonves and his team saw an opening, and that spring pitted *Survivor* against NBC powerhouse *Friends* at 8 p.m. ET and *CSI* against NBC's *Will & Grace* at 9 p.m. Both shows survived and thrived in the tough time slots.

Last fall, CBS added *Without a*

Trace at 10 p.m. and, by last winter, began beating NBC on the night, sometimes even in the key 18-49 demographic, making it the first time in years anyone had touched NBC's Must-See Thursday.

CSI spinoff *CSI: Miami* made CBS's Monday unbeatable, and suddenly the network was winning weeks and dominating in viewers. ■

THE BIGGIES

Here's a list of winners of the major Emmy Awards:

COMEDY SERIES

Everybody Loves Raymond (CBS)

DRAMA SERIES

The West Wing (NBC)

REALITY SERIES

The Amazing Race (CBS)

MINISERIES OR MOVIE

Steven Spielberg Presents: Taken (Sci Fi)

LEAD ACTOR, COMEDY:

Tony Shaloub, *Monk*, (USA Network)

LEAD ACTOR, DRAMA

James Gandolfini, *The Sopranos* (HBO)

LEAD ACTOR, MOVIE OR MINISERIES

William H. Macy, *Door to Door* (TNT)

LEAD ACTRESS, COMEDY

Debra Messing, *Will & Grace* (NBC)

LEAD ACTRESS, DRAMA

Edie Falco, *The Sopranos* (HBO)

LEAD ACTRESS, MOVIE OR MINISERIES

Maggie Smith, *My House in Umbria* (HBO)

SUPPORTING ACTOR, COMEDY

Brad Garrett, *Everybody Loves Raymond* (CBS)

SUPPORTING ACTOR, DRAMA

Joe Pantoliano, *The Sopranos* (HBO)

SUPPORTING ACTOR, MOVIES OR MINISERIES

Ben Gazzara, *Hysterical Blindness* (HBO)

SUPPORTING ACTRESS, COMEDY

Doris Roberts, *Everybody Loves Raymond* (CBS)

SUPPORTING ACTRESS, DRAMA

Tyne Daly, *Judging Amy* (CBS)

SUPPORTING ACTRESS, MOVIE OR MINISERIES

Gena Rowlands, *Hysterical Blindness* (HBO)

INDIVIDUAL PERFORMANCE

Wayne Brady, *Whose Line Is It Anyway?* (ABC)

MADE FOR TELEVISION MOVIE

Door-to-Door (TNT)

VARIETY, MUSIC OR COMEDY SERIES

The Daily Show With Jon Stewart (Comedy Central)

VARIETY, MUSIC OR COMEDY SPECIAL

Cher—The Farewell Tour (NBC)

DIRECTING

Robert B. Weide, *Curb Your Enthusiasm*, "Krazee Eyez Killa" (HBO)

WRITING

Tucker Crawley, *Everybody Loves Raymond*, "Baggage" (CBS)

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BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT



OPEN MIKE

The Sixth Vote

Univision/HBC is finally a done deal. Or is it? There was word last week that forces opposing the merger might try to keep the issue alive at the FCC, hoping that it will come back to bite President Bush at election time. There was even talk that they were choosing FCC reconsideration rather than a court challenge not because they thought they had a better shot there, but because, if they lost in court, it would be seen as an official imprimatur for the Bush position. "There are political reasons that may ultimately decide the next course of action," said a lawyer for some of the deal's opponents. That may be the new media-regulation mantra. Or to paraphrase a great philosopher: It ain't over even when it's over.

We recognize that Bush's appeal to Hispanic voters was critical to his election and that anything that divides their loyalties is a gilt-edge invitation to political opponents. Still, we're tiring of media regulation as political football or, in the case of all the back-and-forth of the FCC's ownership rules, political tennis. The internal politics of the issues are unavoidable. Republicans and Democrats on the commission are going to disagree

But now there seems to be an extra vote that turns the FCC's 3-2 decisions into stalemates after the fact. That extra vote may appear to be the righteous anger of the populace finally given voice. It is certainly an appealing image, but we're not convinced it is more than the effective pushing by a few of the right buttons—or, in some cases, the left buttons—to get the appropriate people lathered up. The effect, certainly in the ownership-rule review, has been to co-opt the FCC's regulatory pro-

cess and introduce continuing uncertainty for broadcasters.

The majority of the government regulators charged with the decision, after a year of consideration, have concluded that Spanish-language media are not some separate entity that must be protected from itself and that the new Univision/HBC will represent a stronger competitor to English-speaking media, which it sees as a public interest. Given that reasoning, the News Corp./DirecTV deal should be approved on the grounds that DBS is not a separate market from cable and that the resulting company will be a stronger competitor to cable. And it probably will be approved at the FCC. Yet we suspect that this deal too may have to await the sixth vote and it may be a long time coming.

In Harm's Way

We watched and laughed with the rest of the Emmy crowd as Jon Stewart took shots at network journalists, in this case primarily cable, for their occasional missteps and excesses. Most seemed on the mark, by the way. But we were reminded toward the end of the week of the other shots journalists take. The bombing of NBC's Baghdad bureau, in which a guard was killed and a sound technician injured, and the fire directed at an AP photographer in the same city provided sobering evidence of the risks those journalists continue to face in post-war Iraq and wherever the commitment to chronicle events trumps the instinct for self-preservation.



AIRTIME

GUEST COMMENTARY

A Storm Is No Time for Hot Dogs

I spent the week of Sept. 15 obsessing over Hurricane Isabel. I watched her track carefully and breathed a sigh of relief when it was clear that Boston (where I live) would be spared. I tuned into the Weather Channel religiously, watched 'progs' from the National Hurricane Center with great interest and the live shots from North Carolina to Maryland.

As a news executive, I know the importance of weather information. I'm not here to complain about excessive coverage. An approaching hurricane is not to be taken lightly, and it is our obligation to let people know its projected path and provide live and timely information. In fact, I am proud of the work our stations did along the East Coast.

But I am here to complain about what I consider irresponsible coverage by some meteorologists and reporters.

Take, for example, Jim Cantore of the Weather Channel, who seemed to jeopardize both his own life and that of his camera operator by wading to the ocean's edge during the height of the storm. Then, the Weather Channel replayed his brush with potential disaster multiple times. During those replays, Cantore apologized for his bad judgment. (Did someone at the Weather Channel read him the riot act?) His actions damaged a camera, according to his own on-air reports, but, more important, they sent the wrong message to all those people we warn to be careful during a storm. How many times have we



Does anyone really believe that having the successor to Tom Brokaw standing in 70-mile-an-hour wind without protection is a good idea?

CANDY ALTMAN
Hearst-Argyle
Television

Altman is vice president of news for Hearst-Argyle Television. She is based in Boston.

heard the words "angry ocean" and "waves reaching 20 feet with dangerous riptides?"

Don't misunderstand me. I believe in live reporting. It is a critical part of our coverage during breaking news and severe weather. But I do not believe in putting our employees at risk or allowing them to put themselves in harm's way for the sake of a great shot.

Take, also, NBC's Brian Williams and Weather Channel meteorologist Mike Seidel. Both were blown over and could have been severely injured or killed. Does anyone really believe that having the successor to Tom Brokaw standing in a 70-mile-an-hour wind without protection is a good idea? Does that make him a better reporter?

By focusing so much attention on the blowing reporters, we lose sight of our real mission: to provide information. That includes more than the wind gust at a particular moment or a live interview with the mayor. It involves reporting and, in the case of meteorologists, providing scientific information that will help viewers make informed decisions that could save their lives.

We need to keep our viewers in our minds at all times and, as reporters, to remember these words when we're covering live events: It isn't all about me.

Wake-Up Calls

Editor: Isabel came calling last week and left a clear message behind. The message: a wireless, free and robust television service is a critical part of a public safety system. Today our ubiquitous local analog television stations provide that service. It works because its signals can be received in most locations by using a small, simple antenna indoors. A million people in hundreds of thousands of homes could learn from their battery-operated or generator-powered TV set what was going on both during the storm and for days afterwards.

The widespread failure of the cable system and its slow return to service demonstrates the fragile nature of such a system. The cable system cannot be relied upon to serve the public during a widespread emergency. That is one wake-up call.

The FCC and Congress continue to press for the early elimination of the analog TV service and its replacement with a digital system. Unfortunately, the current state of the art in over-the-air digital transmission has not yet reached the level where it replicates the ease of reception of an analog signal. Specifically, the reception of the ATSC digital service using a simple indoor antenna can generally be ruled out as impractical with today's technology.

If we had had only the digital TV service in place during Isabel's visit, most families in the disaster area would have been in the dark as far as visual information is concerned. Therefore, the second wake-up call is that Congress and the FCC need to focus on making DTV reception as easy as analog before mandating any turn-off of today's analog system. Anything less would mean leaving many Americans in the dark during a widespread emergency.

NAT OSTROFF, vice president, new technology
Sinclair Broadcast Group, Baltimore

Lauding TV Stations

Editor: In his *Washington Post* review of the 2003 Jerry Lewis Labor Day Telethon, top TV critic Tom Shales called it "one of the greatest shows on Earth," crediting as its hero "one of the greatest American-born clowns ever."

I'd like to credit some unsung heroes whose support was also essential to the all-time record success of the Telethon: the owners and managers of the some 200 public-spirited TV stations that constitute the most powerful ad hoc network in television history.

Their dedication to community service is the bedrock of the greatest single demonstration of the power of television to serve humanitarian ends.

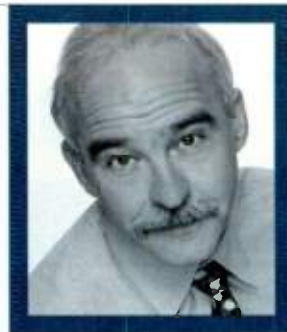
ROBERT ROSS, president and Telethon executive producer
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WE LIKE LETTERS

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P.J. BEDNARSKI
EDITOR



Oh, Is TV Naughty

Not that anyone cares about that these days

The new broadcast-network season officially began last week, and, without thinking too much about it, I can count hearing one reference to fellatio and one to cunnilingus. Also sticking in my prurient mind is the first scene of NBC's *Las Vegas*, in which the male star of the show was being ridden vigorously—woman-on-top style—at the moment her father (who is also his boss) walked into the room.

I am not shocked by any of the above. But it reminds me that, before just about every show on television, there is now a content rating that is supposed to be some guide to what

The fact is, very few kids watched *Coupling*—just over 1.2 million between the ages of 2 and 17, according to Nielsen. Out of a total audience of 15 million for the premiere episode, that's not many.

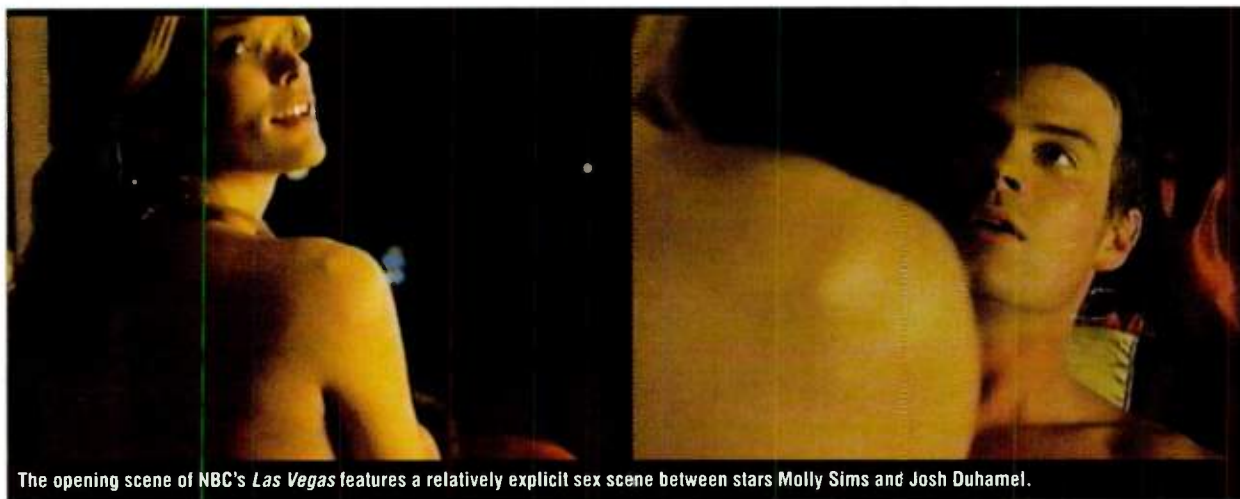
When these content guides began appearing in 1997, the industry thought they would just ruin television, intimidating producers into cleaning up their acts and persuading advertisers to stay away.

But the rules are pretty much a sham, and so were the fears. *Coupling* costs advertisers more per 30-second commercial than any new show this year.

guage; or D for intensely suggestive dialogue. There's virtually no place to find out what those letters mean, and I've never seen even one public-service announcement explaining the ratings to viewers or encouraging parents to use them. I believe those PSAs exist: I've just never seen one. I have never heard of any parents who check the rating of a television show either.

Still, I wish the ratings were better. They could provide a good guide to parents and also act as protection when networks want to delve into more risqué or violent themes.

On the other hand, ratings seem so impossible and so dated now. Like it



The opening scene of NBC's *Las Vegas* features a relatively explicit sex scene between stars Molly Sims and Josh Duhamel.

kind of program is about to follow.

Most shows are TV-PG, but several, like *Las Vegas* and the new *Coupling*, are TV-14, which generally means that parents are "strongly cautioned" to monitor the show before they let kids 14 or younger watch.

If your kids, 14 or over, had watched the premiere of *Coupling* (as you monitored the show with them, of course), they would have witnessed 22 minutes of libidinous behavior and yapping about condoms, panties, bisexuality and masturbation.

Probably, because your kids watch television more than you, they wouldn't have thought *Coupling* was very daring at all, just *Friends* with cheaper sets and more potty mouths. Maybe not even that. On Comedy Central's *South Park*, the word *shit* was used 162 times in one episode two years ago, purposely to offend. Kids have pretty much seen and heard it all.

It's apparent to me that whatever monitoring is done happens because parents with just a whiff of media intelligence hear of a show called *Coupling* on NBC Thursday night and figure out the premise. Or they see promos, which show up all over the place and are, to use the old Catholic phrase I grew up with, "suggestive in part."

Unlike the ratings the movie industry issues, television's content ratings are administered by the networks or the producers. And unlike at the movies, the rating is displayed in the upper right-hand corner of the screen for a few moments usually when the program has already begun and barely long enough to be interpreted. At the movies, the rating fills the screen.

What's more, except for NBC, the ratings are augmented with other descriptors: V for violence; S for sexual situations; L for strong, coarse lan-

or not, over the years, the whole sex thing has gotten just plain twisted. Recently, Britney Spears appeared scantily clad on the kickoff special for the squeaky-clean NFL and, shortly afterward, on a music awards show French-kissing Madonna. Somehow, I think that would have raised more eyebrows a few years ago than it does today. Which, ultimately, is what makes the sex talk and sex scenes on the network premieres so pathetic: The producers may believe viewers still think it's edgy when, in reality, it's just redundant and almost old-fashioned. You could argue that network television and *Maxim* magazine are the only places that seem still to attach illicit values to sexual activity. To the rest of us, it's just commerce. ■

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Broadcast Nets' Season Off to Slow Start

BY PAIGE ALBINIAK

Four nights into the fall season (Sept. 22-25), the viewing patterns of the broadcast networks in prime time are pretty similar to last year's. And, like last year, the overall audience continues to shrink.

NBC has so far retained a firm grip on adults 18-49, and CBS still leads with viewers. ABC's *8 Simple Rules* gambit on Tuesday and *My Wife and Kids* on Wednesday got the network off to a stronger-than-expected start, but the network still lagged way behind on Thursdays. Many doubt that *8 Simple Rules* can sustain its strong start as the show prepares to go from comedy to hiatus to tragedy and back to comedy again.

The WB and UPN opened strong Monday night but weakened on Tuesday. And Fox hasn't even shown up yet, waiting until after its coverage of the baseball post-season ends before unveiling most of its new offerings.

Thursday night continues to be a two-network race between CBS and NBC. NBC was the victor with CBS a strong second.

But the erosion Thursday was downright scary. *Friends* was off about 8 share points in adults 18-49 and 27% in households (at 8-8:30 p.m. ET), according to Nielsen's fast affiliate ratings.



ABC's *8 Simple Rules* premiered strong following star John Ritter's death.

And *Coupling*, the sex-obsessed ensemble that NBC has Thursday-night-anchor hopes for, turned in a premiere performance that fell short of *Good Morning, Miami*'s debut in the time slot last year (by roughly 10% in both viewers and adults 18-49). Roy Rothstein, Zenith Media's senior vice president for program analysis, says the jury is still out on *Coupling*. "It will take a few more weeks of ratings before we get a real sense of that show," he said. One positive sign: It won adults 18-34 against very tough competition.

CSI, the most watched show

Thursday with 26.6 million viewers, was down 7% in the household rating from a year ago. That wasn't the worst of CBS's erosion worries: It was down in viewers for the first four nights, including double-digit dips on Monday and Tuesday. But, as CBS Television Chairman Leslie Moonves reminded reporters last week, "This is a marathon, not a sprint."

NBC's *Whoopi* fell 24% week-to-week in adults 18-49, from a 3.6 rating/11 share to a 2.9/9, although the show is performing 7% higher than last season's time-period average. Still, said Rothstein, "NBC has to be disap-

pointed" with *Whoopi* and its lead-out, *Happy Family*. The good news Tuesday for NBC is that *Law & Order: SVU* is beating ABC's *NYPD Blue* and CBS's *Judging Amy* at 10 p.m.

On Wednesday, NBC edged out ABC in 18-49 with strong premieres for *Ed*, *The West Wing* and *Law & Order*. *Law & Order*, going into its 14th season, is likely to keep NBC on top all year.

Meanwhile, CBS had mixed opening-week results. It had a solid Monday night, with new sitcom *Two and a Half Men* delivering the best retention out of *Everybody Loves Raymond* of any show in *Raymond*'s history. *CSI: Miami*, entering its second season, was down 25% in viewers vs. last year's series premiere but still dominated the time period.

CBS struggled on both Tuesday and Wednesday nights, with the premiere of *Navy NCIS* leaving something to be desired and the net's aging *The Guardian* and *Judging Amy* both down. On Wednesday night, the finale of *Big Brother 4* was down from last year's finale of *Big Brother 3*, according to Nielsen's fast nationals, and David E. Kelley's *The Brotherhood of Poland, NH*, opened slow and dropped in its second half-hour.

The WB is holding its breath waiting for *Tarzan* to premiere on Sunday, Oct. 5 at 9 p.m.; it's pinning a lot of hope on the show. Meanwhile, Tuesday is a sore spot so far, with the season premiere of *Gilmore Girls* down 33% in persons 12-34 and 38% in adults 18-34 and the series premiere of *One Tree Hill* down 73% in persons 12-34 and 79% in adults 18-34 against last year's premiere of *Smallville*.

But The WB's Monday nights have been strong, with *7th Heaven* breaking records in its eighth season and *Everwood* holding up. Its Fridays look solid.

While UPN hasn't changed its fortune much since last year, its Monday-

night comedies are working well. On Tuesdays, UPN still is having a hard time performing against last year's opening weeks of *Buffy the Vampire Slayer*, which finished its run last spring. *All of Us* stands out at 8:30 p.m., while *Rock Me Baby* and *The Mulletts* aren't holding that show's audience. Wednesdays are tough for UPN. *Star Trek: Enterprise* is about on par compared with last year, while action hour *Jake 2.0* is under performing last year's *The Twilight Zone*, which was canceled. ■

NBC has so far retained a firm grip on adults 18-49, and CBS still leads with viewers.

Vote on Ownership Rereg Unlikely This Year

Continued from page 1

By blocking votes on the anti-FCC bills, congressional leaders are taking heat off President Bush, who last week endorsed the commission's deregulation but wouldn't commit to vetoing a rollback. Bush wants to support the FCC, but a veto of anti-FCC measures would hand Democrats a populist issue to hammer him with throughout next year's presidential campaign. Bush still faces a narrower version of the media-consolidation fight because of the FCC's approval of the Univision/Hispanic Broadcasting merger last week and its impact on Latino voters (see related story, page 20).

Of course, the battle over media consolidation at large isn't going away. Congress will probably resume the fight in next year's session, and a pending court battle will draw attention as well. Last week, three of the big broadcast nets appealed again to change the venue of that court fight from Philadelphia to Washington.

The most prominent measure, which would roll back the 35% cap on national TV-household reach from the new—though currently stayed—45% level, is

tied up in a dispute between Senate Majority Leader Bill Frist (R-Tenn.), who wants to bury anti-FCC measures, and Sen. Ted Stevens (R-Alaska), who heads the Appropriations Committee. Stevens fought to include the ownership-cap measure in a spending bill that would fund the FCC and the Commerce, Justice and State Departments.

Frist, sources say, wants to bundle the FCC-funding measure into an omnibus package with other agency-spending bills and send it to President Bush quickly—a maneuver that would require agreement among Senate and House leaders. For that move to work, controversial measures such as the FCC rollback probably must be stripped out because House leaders strongly oppose the anti-FCC measures.

Further ensuring that deadline pressures will dampen other lawmakers' en-

thusiasm for a fight over FCC rewrites, Frist has scheduled the FCC-spending bill last among the remaining handful of spending measures that must be enacted.

Stevens is resisting Frist's machinations and is pushing for a vote on spending bills individually, including any controversial measure they contain. "Sen. Stevens would be unhappy with an omnibus package, and, until the leadership determines otherwise, we are proceeding as if spending bills will be considered one by one," said the lawmaker's spokesman.

It's premature to declare Stevens's defeat, according to one FCC foe. "He has paved a good part of Alaska and other parts of the country because he has been very successful at this kind of thing," said Andrew Schwartzman, president of Media Access Project.

But Senate Commerce Committee Chairman John McCain (R-Ariz.) has complicated matters for Stevens by placing a "hold" on the FCC-funding legisla-

tion. Unique Senate rules allow individual lawmakers to stall votes indefinitely unless there are 60 votes to bring the measure to the floor.

McCain opposes the 35% rollback largely because he resents the Appropriations Committee's tackling a subject normally reserved for the Commerce Committee. "The far-reaching policy changes and statutory directives in the bill are perhaps the most extensive that I have seen" in a bill supposedly reserved only for dictating spending levels, McCain complained in a letter to Stevens released by McCain's office last week.

In addition, he has endorsed a competing bill that would cover more than just the national TV-ownership cap, also reinstating previous restrictions on local TV duopolies and broadcast/newspaper crossownership.

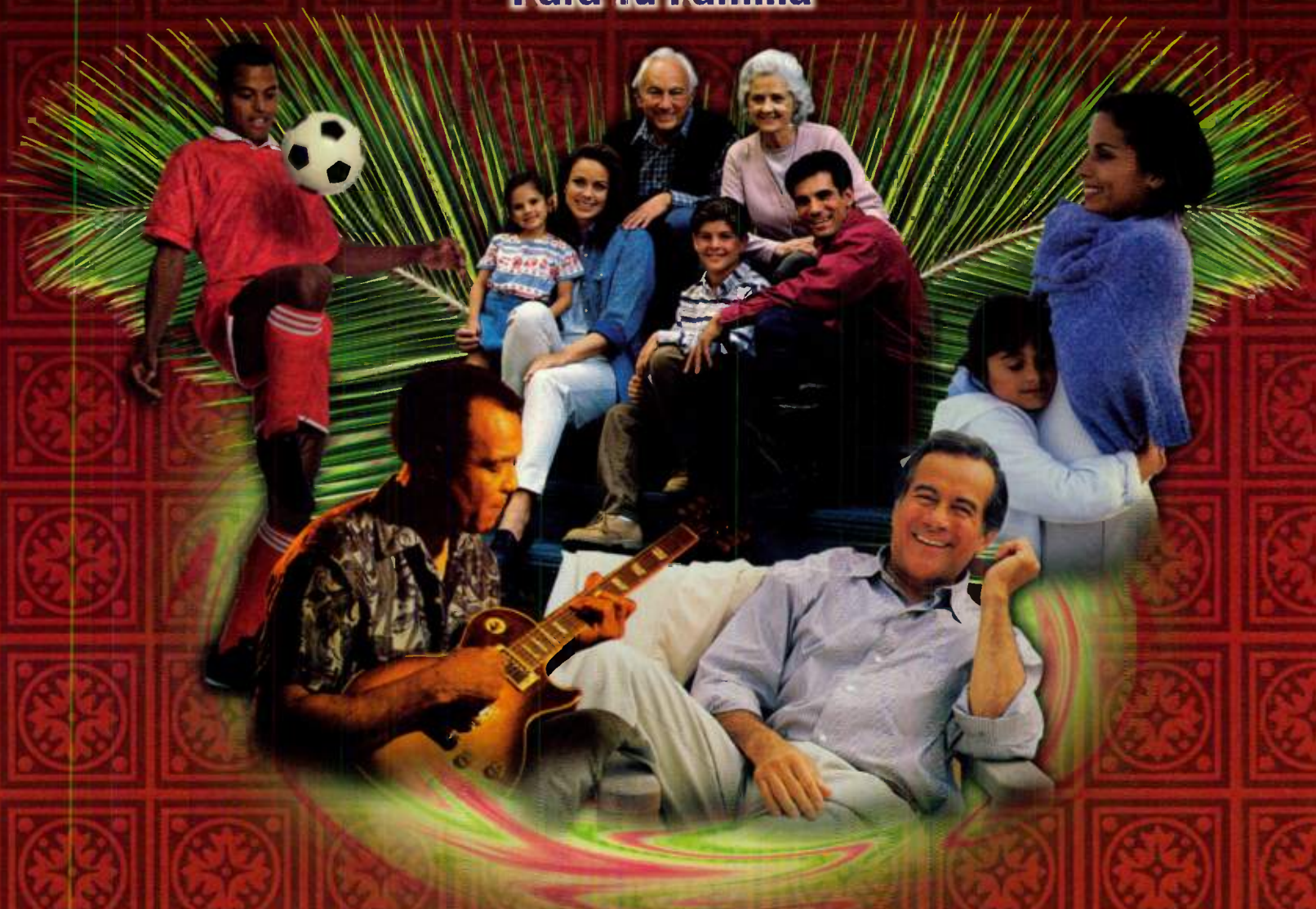
In the meantime, House Speaker Dennis Hastert (R-Ill.) is stonewalling a House vote on a version of the "legislative veto" passed by the Senate two weeks ago. Unless 218 House members sign a petition demanding a vote, that measure will die as well. ■

The most prominent measure, which would return the 35% cap on national TV-household reach, is tied up in a dispute between Senators Frist and Stevens.

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