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Purely News Big Three's evening newscasts still rule BY P.J. BEDNARSKI Page 55

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November 25, 2002

EXCLUSIVE POST-MERGER INTERVIEW

IAU

Execs Move Quickly To Revitalize AT&T

BY JOHN M. HIGGINS

s Comcast CEO Brian Roberts and Cable Division President Steve Burke prepared to assume control of AT&T Broadband, they sought out other CEOs who had bought dozens of companies, the likes of former General Electric chief Jack Welsh and former Citigroup head Jamie Diamon. 'What would you do differently?" Roberts says he asked the executives. "Everyone had the same answer: 'I wish I had moved faster. I wish I moved more decisively."

That exercise is setting the tone for Comcast's \$57.4 billion takeover of AT&T Broadband, which was consummated last Monday and which will nearly triple Comcast's subscriber rolls to 21.6 million.

On an Amtrak ride last Wednesday from New York, where the new Comcast board met for the first time, to Philadelphia, where Comcast makes its headquarters, Roberts and Burke told BROADCASTING & CA-

COMCAST EXPRESS

Riding the Rails With Roberts and Burke

BLE that speed is of the essence. "There is a sense of urgency." said Roberts.

In the 11 months since cutting the deal, Comcast executives gradually discovered that AT&T's systems were in much worse shape than they initially expected, losing basic subscribers at an unheard-of rate in the business. The cable veterans AT&T had hired to Continued on page 51

ABC's ONE-NIGHT STAND Bachelor scores big. but NBC still

ranks No.1 in hearts of America

BY PAIGE ALBINIAK

n last week's much hyped Wednesday-night prime time battle, the finale of ABC's The Bachelor turned CBS's Victoria's Secret special and its troupe of scantily clad models into a bunch of TV wallflowers.

ABC got huge ratings out of Mike Fleiss's reality dating program. In adults 18-49 from 9 to 10 p.m. ET, the show did a 10.9 rating/25 share, in adults 18-34 an 11.5/29. At 10 p.m., the numbers exploded: a 13.0/31 in adults 18-49 and a 13.4/35 in adults 18-34. To emphasize the point: From 10 to 11 p.m., one-third of adults 18-49 watching television were watching The Bachelor.

Those numbers drove ABC to second place in the coveted adults 18-49 demographic for the November sweeps. As of last Thursday, ABC was two-tenths of a ratings point ahead of CBS.

Whether ABC will be able to make that claim when the sweeps end this Wednesday is unclear. The network still has nothing going for it on Thursday nights.

"We were hoping to be an honest third in this November sweeps, so the schedule has really performed beyond our expectations," says ABC Entertainment President Susan Lyne. The network



Last Wednesday at 10 p.m. ET, a third of 18- to 49-year-old viewers said "yes" to ABC's reality dating program.

is performing better than expected on Tuesdays and Wednesdays.

What is clear is that NBC will once again emerge as the No. 1 network

Continued on page 56

MADISON AVE





like Girls Club, Fox has to come up with extra spots for advertisers. TV BUYER: PAGE 19



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Watchdogs Howl Over ABC/CNN

BY DAN TRIGOBOFF AND STEVE MCCLELLAN

o one thought (or thinks) o one thought for damage be-that forging a merger be-tween ABC News and CNN would be easy to accomplish, especially those trying to put it together. Indeed, some insiders say it is, without a doubt, the most complicated news joint venture ever attempted. And, last week, one source familiar with the situation said the talks have

cooled down considerably and the likelihood of a deal on a scale of one to 10, with 10 being the highest, now stands at about a "two or a three."

Moreover, getting to the point where the two parties agree to a signed contract may just be the beginning of the struggle to actually make it happen. Opposition is mounting on the outside. Public-interest groups are threatening to take legal action. ABC affiliates hate the idea and

At Press Time Vivendi Still a Jump Ball, P.5

worry that it will dilute the ABC News brand. And ABC News rank-and-file workers fear for their jobs.

> Jeffrey Chester, head of Washington-based the Center for Digital Democracy, says an ABC-CNN deal would be a public-interest travesty, and he calls it

"an unholy alliance that could only make sense to cost-cutters." If the two sides get to the point of merger, he says, he'll try to persuade the Federal Trade Commission, the Justice Department and various state attorneys general to investigate and kill it Continued on page 56

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PICK A PROVEN WINNER.

Jenna Elfman stars in the Lifetime Original Movie Obsessed.



SOURCE: 1) 2002 GETA DIGITAL CABLE SUBSCRIBER STUDY-EVALUATION OF EMERGING NETWORKS 2) NELSEN MEDIA RESEARCH, 12/91/01-10/27/02



LIFETIME. The leader in brand recognition and ratings. It's ranked #1. And Lifetime Television is the primary entertainment and information source for women the **#1 women's network** and the **#1 network in primetime** among adults.¹ In fact, no matter where you look in every medium, from basic cable to digital to books and the forthcoming magazine, the #1 brand is there.² Powerful. Far-reaching. Everywhere.

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WORK WITH THE LEADER.

Lifetime Television for Women

SOURCE: 1) NIELSEN MEDIA RESEARCH, 12/31/01-10/27/02 2) AFC 2002 BRAND TRACKING STUDY

Top of the Week

5

Davis Woos Vivendi With \$20B Bid

Now it's a high-stakes cat-and-mouse game with Diller's old foe

BY STEVE MCCLELLAN

ivendi's wild ride of the past year got even wilder (and a little weirder) last week as its U.S. entertainment assets were effectively put into play by a \$20 billion offer the company said it wasn't interested in.

That offer came from oil billionaire and once-and-would-be-future-media-mogul Marvin Davis, who insisted last week that he would continue his pursuit of Vivendi Universal Entertainment despite Vivendi's professed lack of interest in selling.

The bid and its rebuff evolved into an odd sort of their-word-againstours back and forth last week, with the Davis camp insisting that talks have heated up over the past couple weeks, with more scheduled for early next year. Vivendi people, on the other hand, confirmed that they met with Davis's people to hear his offer. But Vivendi sources insist that Davis's people were subsequently told that the assets weren't for sale and that no further meetings have been scheduled with Davis or his representatives on the matter.

BAD BLOOD

CONTENTS

The Davis offer came to light amid speculation that Vivendi was strongly considering spinning off its entertainment assets into a separate publicly traded company that would comprise the film, TV-production and music units, along with Barry

Diller's USA Networks properties. which include USA and the Sci Fi Channel. Speculation is that Dilleran old nemesis of Davis's-would run the company. The two worked together at Fox in the early '80s, and the relationship was a rocky one. Ultimately, Davis sold his interest in



Fox to Rupert Murdoch's News Corp. Last week, Diller wasn't talking about the situation publicly. Privately, sources close to him said that he was skeptical that Davis could pull together the financing for a \$15 billion bid-let alone some higher figure that Vivendi might be forced to consider in the best interests of stockholders. Over the years, Davis has made a number of attempts to

get back into big-time media since disposing of Fox. Those efforts included runs at CBS, NBC and MGM.

At least for now, Wall Street seems skeptical. "I don't think it makes any mathematical sense," said Michael Nathanson, the Sanford C. Bernstein analyst who covers Vivendi. The Vivendi Universal entertainment assets throw off about \$1 billion in cash annually, he said. The way he figures it, Davis's annual interest payments on a \$20 billion financing package (\$15 billion cash and the assumption of \$5 billion debt) would come to \$1.2 billion. Not exactly a great return on investment. "We don't believe it could be financed, for one, or that he'd be taken seriously," Nathanson said of Davis.

VIVENDI'S DENIAL

The skeptics don't faze Davis, however. He put out a statement confirming his bid for all of Vivendi Universal's entertainment assets. He also claimed that "the Davis group has met with senior VU officials in Paris to discuss the acquisition and has been invited back to continue the discussions after the first of the year. We believe our proposal provides full and fair value for the assets, and VU's response has been positive.'

But VU's response was anything but positive as far as Davis's offer was concerned. VU's statement, issued after Davis put out his release, confirmed a Nov. 5 meeting but said that, "afterwards, the Vivendi Universal team Continued on page 50

BREAKING...

Cablevision to Hike Rates

BETHPAGE, N.Y.-Is Cablevision service in the New York Metropolitan area worth a few bucks more? Cablevision hopes so. It's hiking prices, on average, 5.26% for its 3.4 million subscribers in New York, New Jersey and Connecticut.

The new prices kick in for most in January or February. It's softening the blow by adding new channels, different ones in different places. Among the additions: The Travel Channel, Turner Classic Movies, Game Show Network, Speed Network, MTV2, Mun2, Animal Planet and The Soap Network.

McCain Aims to Reform, Again

WASHINGTON-New Senate Commerce Committee Chairman John McCain (R-Ariz.), making good on a promise to put campaign-finance reform on his 2003 agenda, says his committee will assess whether broadcasters are meeting their public-interest obligations.

The panel will check to see whether stations offered the lowest unit-rate charge in the 2002 elections and will consider legislation to provide free airtime to political candidates. Also on his docket are media consolidation, cable rates, the transition to digital television, broadband deployment, the financial crisis in the industry and spectrum policies.

San Antonio Stations Air 'Graphic' Tape

SAN ANTONIO-TWO TV stations last week aired portions of a videotape, released by police, that had helped incriminate former KSAT-TV weekend anchorman Gerry Grant, on possession of childpornography charges. One of the stations was KSAT-TV itself. The other was KENS-TV. A third station, WAOI-TV, chose not to air the tapes, saying that the images are "very graphic" and of little news value. Grant pleaded guilty in August and is serving a five-year sentence.

BROADCASTING CABLE

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Volume 132 Number 48

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The **B&C** 10

CLOSE WEEK YTD

	OLUGE	HLLK	110
AOL	\$15.65	2.3%	-51.2%
Clear Channel	\$41.30		-18.8%
Comcast	\$23.85	-1.3%	-33.7%
Cox	\$30.07	3.0%	-28.2%
EchoStar	\$19.48	2.4%	-29.0%
Fox Entertainment	\$26.50	5.9%	-0.1%
Hearst-Argyle	\$23.89	7.6%	10.8%
Tribune	\$47.37	-2.0%	26.5%
Viacom	\$45.96	2.3%	3.8%
Walt Disney	\$19.55	7.8%	-5.6%

GOOD WEEK

Young Bost.	\$14.33	39.8%	-20.2%
Mediacom	\$8.63	20.2%	-52.7%
Vivendi Universal	\$14.00	15.6%	-74.0%
Motorola	\$10.41	14.8%	-30.7%
Seachange	\$6.65	14.5%	-80.5%
BAT	WE	K	

D.		A	
XM Satellite	\$1.75	-24.6%	-90.5%
Acme	\$5.81	-8.5%	-13.8%
McGraw-Hill	\$60.39	-4.8%	-1.0%
Saga	\$19.70	-3.9%	19.0%
Grey Global	\$580.00	-3.3%	-13.0%

VIVENDI SHOPPING 15.6%

Hey, there's one way to boost your stock price: Attract a "bear hug" from a hostile bidder. Slumbering Vivendi shares perked up after billionaire Marvin Davis offered \$20 billion to take Vivendi Universal's TV and movie operations off its hands. That would leave Vivendi largely a European telcom civipany

e its accuracy, no guarantees can be made. CNET investor assu litity for any inaccuracies. For information regarding CNET investor itomized financial research services. please call 415-344-2836

NFL: Modify Mondays

Next round of contracts could have more games in prime time, more late games for the West Coast

BY KEN KERSCHBAUMER

ational Football League Commissioner Paul Tagliabue is laying the groundwork for the next NFL TV contracts, saying the league is "likely" to schedule more than one game to be televised on Sunday and Monday nights.

"In the current television universe, having only one game in a time slot is a problem," Tagliabue said during a speech at the Federal Communica-



tions Bar last week. "In the old days, when you had a 24-0 game, so what? Today, if it's 14-0,

bing! the fans are out of there."

The idea isn't the first one the NFL has had to boost evening NFL telecast ratings. Earlier this year, the league floated a plan to move late-season marquee matchups from Fox or CBS on Sunday afternoons to ABC on Monday nights. CBS and Fox made it clear that they weren't happy with such a plan, and it died quickly.

Tagliabue was light on specifics last week, but he did say that additional games on Sunday night and Monday night (and skewed to the West Coast audience) might be attractive. But how attractive the plan would be to the contract-holders for the Sunday-afternoon

It doesn't mean much.

but MSO's stock goes

t's an odd market when a company

makes a \$2.6 billion balance-sheet ad-

justment to fix an accounting dispute,

But that's what happened to ailing

restates two years of earnings, and sees

Charter Communications last week

when it resolved a dispute with auditor

KPMG that had delayed its quarterly 10-

Q filing with the Securities and Exchange

Commission. Even a short, five-day de-

Even though talking about "billions,"

the wrestling match was less than some

investors feared, because it doesn't real-

ly reflect on Charter's operating results or

Charter's stock ticked up 30%-

though, for essentially a penny stock,

that only takes a 20-cent swing these

days. More significant, Charter's bonds

up 30% on the news

BY JOHN M. HIGGINS

its stock trade up.

lay is never good news.

capital structure.

games is questionable. The plan amounts to robbing Peter to pay Paul, said one network executive.

The current NFL TV-rights contracts. which run through the 2005 season, total \$17.6 billion. CBS is paying an average \$500 million a year; Fox, an average of \$550 million a year; ABC, an average of \$550 million; and ESPN, an average of \$600 million.

Despite Monday Night Football's diminished ratings (total households are down 4% although the young demos are up), the program is consistently a top-10 performer. In the 1970s, when ratings were much higher, the games didn't even crack the top 20. It's the improved performance that has some wondering why the NFL is so fascinated with driving Monday Night Football ratings. One network executive says the only logical explanation is that the NFL's ego is somehow entangled with the prime time ratings.

Ironically, the league's concern about scheduling enticing prime time games may be a result of its drive for competitive parity. Five years ago, it had a fair chance of scheduling good games for MNF and the ESPN's Sunday-night games. But the league's successful efforts to increase parity have made it all but impossible to guarantee that a MNF



Football is consistently a top-10 performer.

matchup that looks good on paper in August is going to be a ratings winner in October. The past three Super Bowl champions weren't even considered to be among the NFL's top five teams heading into the seasons they eventually won.

Charter Resolves Balance Sheet town-is carried as an intangible asset and, in accounting, actually comprises the bulk of the value of a cable system, far more than the physical wires and headend.

Charter had been carrying its franchises at \$17 billion. KPMG thought it should be \$1.4 billion more.

However, a Charter executive explained, that creates some tax issues as the greater asset value is amortized, 1/15

each year. Each little writeoff means there's a greater gain when the franchise is ultimately sold.

That, in turn, means there's an additional tax on the gain. And that deferred tax liability actually compounds. KPMG ruled that the deferred tax liability should be increased by \$1.2 billion. (That creates an additional \$200 million of equity on the company's books, which would be a good sign if it were more than bookkeeping entries.)

Because of the added amortization expense from the higher level of assets, Charter then had to restate its earnings over three years.

"This doesn't affect cash. It doesn't affect the amount of taxes we actually owe." said the Charter executive. "It's highly technical."

one bond trader. Not that it was a great week for Charter CEO Carl Vogel. Months after a grand jury was convened to investigate Charter's finances, the SEC finally got into the act, opening what the company called "an informal inquiry' into the whether the MSO had mislead investors about

More to come:

still facing an

into Charter's

subscriber

counts.

CEO Carl Vogel is

SEC investigation

rallied, with one series rising from 47

the dispute, and now you know," said

'You didn't know what was involved in

cents on the dollar to 52 cents.

its subscriber counts. So what was the dispute? Brace yourself. It centers on the different value of intangible assets on the company's public books, the GAAP books (as in "generally accepted accounting principles") and its tax books. KPMG felt that Charter had understated the asset value

of franchise rights from the 18 different acquisitions it made during 1999 and 2000. A cable franchise-the right to operate a cable system within a given

World Radio History

Dispute, Restates Its Earnings

CABLE

FCC Eyes WOW Factor

Comcast's attempts to prevent subs from bolting to competing overbuilders and satellite providers are being investigated by the FCC.

Wide Open West (WOW), an overbuilder competing against Comcast in Detroit, alleges that Comcast is violating customerservice rules by offering price discounts to subscribers who threaten to drop Comcast for a competitor. WOW says the tactic is illegal because rates and promotions must be publicized. WOW and other overbuilders unsuccessfully tried to make something out of it during the FCC's review of Comcast's merger with AT&T Broadband. (The FCC said it would deal with complaints separately and, in August, asked Comcast about its marketing in Warren, Mich., where it competes with WOW. The Justice Department also is examining cable marketing practices and revealed in September that it was investigating an unnamed incumbent.-B.M.

BEHIND THE SCENES | BEFORE THE FACT

IN THE LOOP

MANAGEMENT

Armstrong Vindicated

A II together now: Mike Armstrong got hosed. For many of his five years as CEO of AT&T, Armstrong suffered blistering criticism from Wall Street for the sluggish performance of AT&T's long-distance division, compared with rival companies'. Especially one: Worldcom. Yes, the parent of MCI whose executives, as it turns out, were cooking the books like Emeril. "Since 1999, they perpetrated \$9 billion worth of fraud," said Armstrong, who became chairman of the board of Comcast last week. "Why was I getting bad press? Because they were comparing the performance of AT&T to Worldcom's fraud. Their revenues were false, margins were false, their



costs were false. All of a sudden it comes out, it's a big fricking fraud." So he's a little annoyed. So, how about that Jack Grubman? The ex-Salomon Smith Barney analyst who, if you believe his e-mail, upgraded his rating of AT&T not just to get investment-banking business from AT&T but so Solly Chairman Sandy Weill would get his kids into a posh Manhattan preschool. Grubman said his e-mail boasts about his AT&T ratings were just that, boasts. "Can't talk about that," Armstrong said: "I agree with his confession ... [the boast] was invented, it was baseless, and it was stupid." Armstrong did recall that Worldcom-touting Grubman once proclaimed that AT&T would "dry up and blow away."—J.M.H.



11.25.02

PROGRAMMING

BROADCASTING & CABLE

Fox Widens NFL Coverage

Fox takes a lot of heat for not committing to HDTV, but it certainly can't be accused of not committing to a widescreen DTV format for its football coverane. This nast Sunday. Fox Sports was scheduled to televise two NFL games in widescreen/480p (St. Louis vs. Washington, and Green Bay vs. Tampa Bay) and will continue to do two games a week the rest of the season. Fox is also offering this week's Thanksgiving Day game in widescreen/480p. -K.K.



ET: Isn't That Special

Linda Bell Blue, come blow your own horn. Your special's in the hopper, and your show's been reborn (on cable, that is). OK, we've just always wanted to write that.

Entertainment Tonight is not just for syndication any more. In addition to producing two cable versions of ET, a second prime time special is in the works, with ET executive producer Linda Bell Blue at the helm. ET made its first foray into prime time network-TV production with Entertainment Tonight Presents: Laverne & Shirley Together Again, also headed by Bell, which was a hit on ABC during last May's sweeps. Paramount Domestic TV programming chief Greg Meidel has said he hoped the Laverne & Shirley special would be the first of many such shows tapping the company's extensive TV library. The new special will air in the first quarter, likely in the February sweeps. —P.A.

REGULATION



Jonathan Adelstein's swearing in as the fifth FCC commissioner will probably have to wait until after Thanksgiving. Seems President Bush was tied up overseas last week—something about lining up NATO support for war on Iraq and asking Russian President Vladimir Putin to cool it a bit in Chechnya. Consequently, he didn't get around to signing the necessary papers for Adelstein and other nominees.—B.M.

FTC Declares Diet Claims Have No Weight

BY JOHN EGGERTON

Reading this story will take pounds and inches off effortlessly. If you believe that, the FTC wants to set you straight.

According to FTC Bureau of Consumer Protection Deputy Director Lee Peeler, both the commission and the media are trying to do a better job of wising up the public on bogus health claims.

The cable industry last week expressed its willingness to work with the FTC to get the word out on questionable dietary and health-supplement claims, including providing more consumer-education information. According to Peeler, that pledge came at an FTC workshop last week on diet and health-supplement ads. It also came in the wake of a \$3 million fine levied on the marketers of Blue Stuff pain relievers for unsupported claims in their TV infomercials and other marketing.

The FTC is working on a list of "false phrases" that are almost certainly unsupportable claims, should raise red flags with consumers and the media and could land marketers in hot water. Among the phrases: 1) that the use of the advertised product will cause consumers to lose a substantial amount of weight without reducing their caloric intake and/or increasing their physical activity; 2) that the use of the advertised product will cause consumers to lose a substantial amount of weight while still enjoying unlimited amounts of highcalorie foods; 3) that consumers can lose a substantial amount of weight through the use of the advertised product that is applied to the body or rubbed into the skin (e.g., wraps, patches, belts, clips, or creams); 4) that the use of the advertised product will cause consumers to lose weight preferentially only from those parts of the body for which they wish to lose weight; 5) that consumers can lose a substantial amount of weight through the use of the product advertised to block or absorb fat or calories; 6) that the advertised product will cause a substantial amount of weight loss for all users; 7) that the advertised product will cause permanent weight loss; or 8) that the use of the advertised product will cause consumers safely to lose more than 3 pounds per week for a period of more than four weeks.

51% of the





Hosted by DEAN CAIN Field Correspondent KELLY PACKARD

5 bays bayeek be country! top to markets!





SONY PICTURES TELEVISION

R

www.sonypicturestelevision.com

Top of the Week

This is Reality

Bachelor producers **NEXT ENTERTAINMENT/TELEPICTURES** are also developing **Are You Hot?.** The six-episode series, for 2003, will be a search for the country's sexiest people, with viewers voting on the hottest man and woman. ...

CBS has slated **The Amazing Race** to return for a fourth run, although the network has not committed to an air date. The **JERRY BRUCK-HEIMER**-produced **Amazing Race 3** airs Wednesday at 9 p.m. ET. ...

THE WB will follow seven professional surfers living and competing against each other in Hawaii in its new reality series tentatively titled *North Shore* and set to air next summer. "The WB offers the ideal audience for *North Shore*," says JORDAN LEVIN, The WB's president of entertainment, and we don't doubt him.

Finally (for this week) **LIFETIME TELEVISION** is developing a reality show with news you can use. Targeted for early 2003, *What Should You Do?* features dramatizations of real-life emergencies and expert advice about how to handle them.

Chutes and Ladders

Although **PETER JENNINGS** has had an agreement in principle to stay with **ABC** since August, the i's and t's have all been dotted and crossed on his multiyear contract renewal at **ABC NEWS**. Like **BARBARA WALTERS and TED KOPPEL** before him, Jennings has set up a production company to do specials for the net-work—at least four hours of which are guaranteed to appear on ABC in prime time. Under the new deal, Jennings can also produce shows for others, just not CBS, NBC or Fox. ...

BILL MAHER, formerly host of **Politic** cally **Incorrect** on ABC, is joining **HBO** to host an hour late-night talk show, debuting Feb 21. The pay network has ordered 20 episodes. ...

As expected, **TOM TOUCHET**, a top exec at ABC's **Good Morning America**, has been named executive producer of **NBC's Today** show, replacing Jonathan Wald, who resigned in October after differences with **Today** host Katie Couric couldn't be resolved. ...

LISA LING, one of the co-hosts on ABC's The View, will leave the show in early December to join NATIONAL GEOGRAPHIC TELEVISION & FILM as host of the weekly National Geographic Explorer starting first quarter 2003. Explorer airs on MSNBC.

Ling's replacement on The View won't be named until next year. ...

R. HEWITT PATE, who led the **JUSTICE DEPARTMENT**'s review of the EchoStar/DirecTV and AT&T Broadband/Comcast merger reviews, was named acting assistant attorney general for antitrust after **CHARLES JAMES** stepped down to become general counsel for ChevronTexaco.

FCC Chairman MICHAEL POWELL is guest speaker at the 2002 Communications Good Scout Award Dinner hosted by the National Capital Area Council of the Boy Scouts on Dec.2 at the Park Hyatt Washington. For information, call (301) 214-9112. ...

A young honoree-to-be will be tapped by the NATIONAL TELEVISION ACADEMY, in association with PBS. The organizations announced the Student Award of Excellence and a show to go along with it, *National Student Television*, to recognize budding high school TV talent. Visit Web site www.nationalstudent.tv for entry information.

Corrections:

ET on MTV is telecast Friday through Monday on the cable network, not each weekday, as a Nov. 18 story on page 12 reported. **Enter-tainment Tonight** is cleared in 98% of the nation; we underestimated its clearances.

In the "To the Rescue" box on page 42 of the Nov. 18 issue, AD-VANCED VIDEO CODING GROUP was incorrectly identified.

In Market Focus in the Nov. 18 issue, the correct rating/share for *ER* on WTMJ-TV Milwaukee is 28.7/39.

Did He Pay a Fortune?

Pat Sajak has picked some good letters. Sajak Broadcasting Corp. owned by Wheel of Fortune host and former DJ Pat Sajak, will begin operating radio station WKHZ(AM) in Ocean City, Md., beginning Dec. 1 He has entered into a local marketing agreement with station owner Radio Broadcasting Corp., with an intent to buy. Sajak also runs WNAV(AM) Annapolis, Md.

Media Face Grilling From Copps

Commissioner wants his own ownership field hearings

BY BILL MCCONNELL

rustrated that media consolidation isn't getting more attention outside of Washington, Democratic FCC Commissioner Michael Copps plans to take the unusual, perhaps unprecedented step of holding his own

field hearings to examine the impact of proposed ownership deregulation.

"We need much wider participation," Copps said. "This is not an inside-the-Beltway issue," he told reporters last week.

Copps has repeatedly called on the FCC to hold ownership hearings, but Chairman Michael Powell is said to be adamantly opposed in order to focus on economic justification needed to satisfy judicial concerns about ownership restrictions. Powell-appointed Media Bureau Chief Ken Ferree dismissed the need for new hearings in October.

A Powell spokesman said the public has already taken advantage of the commission's comment process, noting that half of the submissions came from individuals, but that, "if Commissioner Copps thinks something more can be gained from having hearings, he should feel free to do so."

Industry supporters of deregulation, however, say Copps's real aim is to delay Powell's timetable for voting on a new ownership rule by late spring or early summer. "Copps is going to the four-corners offense," said one media lobbyist, referring to the basketball strate-



'We need much wider participation. This is not an inside-the-Beltway issue.'

MICHAEL COPPS, FCC

Commissioner

gy of slowing down the game. For his part, Copps says his hearings will

not interrupt Powell's schedule. The Copps hearings could be conducted in January and February, which he said is plenty of time to add their input to the commission's review.

But Copps, who has said a complete discussion of the issue is more important than meeting

Powell's timetable, may have additional ways to stall deregulation once Jonathan Adelstein becomes the FCC's second Democrat. If the two pair up as many expect, only one of the two other Republican commissioners would have to defect from a proposal crafted by Powell and the FCC staff. Adelstein hasn't expressed his views on media ownership, but, as a former aide to Democratic Senate leader Tom Dashle, he is believed to share most liberals' reservations about deregulation.

Although the GOP commissioners are generally favorable toward deregulation, Kevin Martin has not been afraid to challenge Powell when details of a proposal, even nuances, don't go his way. For instance, Martin opposed Powell's decision to re-

quired digital tuners in most TV sets by 2007. Martin also wanted to establish "plug-andplay" requirements making DTV sets work with cable without the need for set-top boxes.

The FCC currently is considering changes to a host of media-ownership rules, including *Continued on page 50*

Daschle Takes Even More Heat

BY DAN TRIGOBOFF

f outgoing Senate Majority leader Tom Daschle (D-S.D.) thought he would get some relief from the nation's conservative talk hosts when he equated some with foreign hate groups and blamed them for an increase in threats on politicians and their families, he was mistaken. Instead, he got more of the kind of talk he was teed off about in the first place.

Daschle's comments quickly became talkshow fodder, with the very hosts he targeted dismissing the Senator's charges as post-election complaining.

Popular conservative Sean Hannity—a likely Rush Limbaugh wannabe in Daschle's eyes—who provides political perspectives on both a syndicated radio show and Fox News Channel, said Daschle owed him and every radio talk-show host an apology.

Daschle's primary target, Rush Limbaugh, played Daschle's comments on his show Wednesday and told his listeners that "every time the Democrats lose either elections or a major issue, they blame me, they blame talk radio, and they blame you." Limbaugh asked why Daschle hadn't raised the issue before November?

Daschle told reporters that "what happens when Rush Limbaugh attacks those of us in public life is that people aren't satisfied just to



listen. They want to act because they get emotionally invested. And so the threats to those of us in public life go up dramatically and on our families.

"We see it in foreign countries," he continued, "and we think, 'Well, my God, how can this religious fundamentalism become so violent?' Well, it's that same shrill rhetoric. It's that same shrill power that motivates. ... Pretty soon, it's a foment that becomes physical in addition to just verbal, and that's happening in this country."

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it is empowerment.

Top of the Week

STATION BREAK

BY DAN TRIGOBOFF

The Show Won't Go On

CHICAGO-A well-publicized weekly TV collaboration between Tribune Co. and giant pharmaceutical chain Walgreen has been scrapped after the two sides failed to reach agreement on a "show both could be happy with."

Tribune spokesman Gary Weitmen said, "We couldn't maintain our editorial standards and deliver what Walgreens wanted as an advertiser.'

Walgreen VP for Advertising Craig Sinclair agreed, "It was a case of different parties, different interests." Both said Tribune maintained editorial control throughout the process, although neither would identify the differences between the broadcaster and the drugstore chain.

The show was to have been the centerpiece of a multimillion-dollar, multimedia agreement, airing on WGN-TV Chicago and WGN Superstation Saturday mornings beginning Nov. 16. The other parts of the agreement, including advertising across Tribune's various platforms, will continue, Sinclair said.

The program's health- and medical-news content was to have been drawn from Tribune's 24 television stations, then produced and fed via satellite by the Tribune Media Center in Washington.

The Ehrlich Bird Catches the Flak

BALTIMORE-Maryland Gov.-elect Robert L. Ehrlich Jr. has been given discounted use of a luxury helicopter provided by a company owned by Sinclair Broadcast Group officer J. Duncan Smith, the Baltimore Sun reported

last week, possibly in violation of election law. The newspaper reported that Ehrlich and his family used it during the campaign and for post-election vacationing and that invoices from the Ehrlich campaign showed the rate charged to be less than half the normal rate of \$2,500 per hour: the rest was attributed to an in-kind donation that was not reported in a timely manner.

Maryland Democrats have accused Sinclair flagship WBFF(TV) Baltimore of bias against Ehrlich's opponent, Kathleen Kennedy Townsend. Although company spokesman Mark Hyman acknowledged that he had been critical of Townsend in editorials, he denied any bias in the station's reporting. Smith could not be reached.

Politics, Porno: Same Difference

PIERRE, S.D.-South Dakota State Representative and Senator-elect Bill Napoli says he plans to introduce legislation to restrict political advertising on radio and TV to the 60-day period prior to the election.

Napoli says he thinks his proposal, expected to be introduced early next year, will pass constitutional muster despite its speech reg-

ulation. "I'm not restricting anyone's speech," he says, "only the time of that speech. I believe there is a strong government interest in open, honest and decent elections. To me, this is no different from regulation of pornography." Napoli cites lower voter turnout as among the negative fallout from the highly contentious-and expensive-recent elections.

Steve Willard, lobbyist for the South Dakota Broadcasters Association, says he likes Napoli, whom he calls "a real firebrand and very sincere," but will oppose the legislation.

Even Napoli, a longtime state pol who admits to being "a right-wing fringe conservative" generally opposed to government regulation, admits he has a problem with his own bill. "But this is such a severe problem I'm willing to go out on a limb. I saw the process I love prostituted, and I was embarrassed. But I've dropped the legislative hammer to my brethren. If they don't like this, come up with something else.'

Carbonell Kudo

NEW YORK-Anna Carbonell, WNBC(TV) New York's vice president for station relations and a New York City longtime public-affairs host and producer, was named a Distinguished Daughter of Puerto Rico-Hija Predilecta de Puerto Rico, actually by the Puerto Rico Federal Affairs Administration. Carbonell was recognized for years of work within New York's Puerto Rican community.

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

CBS Drops News in Detroit

BY DAN TRIGOBOFF

iacom is not the first TV broadcaster to drop local news after calculating that it couldn't compete. But it is certainly the most prominent. Last week, Viacom decided to quit offering original newcasts on its two stations in Detroit, the nation's 10th-largest market.

Detroit CBS station WWJ-TV will drop its single half-hour of local news. Duopoly partner and UPN affiliate WKBD(TV) will continue with an hour-long news-but one produced by Scripps-owned WXYZ-TV under a revenue-sharing arrangement.

The moves mean job loss for most of the 70 people currently employed at the Viacom newsroom, but some may find full- and part-time work at WXYZ-TV.

The WKBD newscast won't compete with WXYZ-TV's late news at 11; the considerable resources of WXYZ-TV will make it more competitive with the third local-news power, Fox-owned WJBK(TV), at 10 p.m.

WXYZ-TV News Director Bill Carey acknowledged that some of his 11 p.m. viewers "will be pleased that we're offering news now at 10." Overall, he said, the deal gives WXYZ-TV "another hour to showcase our news product. The newcasts on WKBD and WXYZ will not be identical: "There will be different people and different stories."

Detroit has been a difficult market for CBS for years. A decades-long affiliation with WJBK ended in 1994, when its owners switched it to Fox. To maintain a Detroit presence, CBS purchased the small independent at Channel 62, then WGPR-TV.

For years, the renamed WWJ-TV was the only CBS-owned station without news. Ironically, WKBD was about the last full news department in the Paramount station group, which killed off several newscasts

before the Paramount and CBS groups merged to form, among others, Viacom's Detroit duopoly. With an existing news department to build on, WWJ-TV added a late newscast as well as staff and equipment beginning in February 2001. But neither newscast has been competitive.

The competitive news landscape of the Detroit market is unique in that it presents us the kind of challenges we do not face in other markets," said Fred Reynolds, president, Viacom Television Stations Group.

"In killing off a newscast," said Tom Rosenstiel, director of the Project for Excellence in Journalism, "what a station or

'Today, we've got more outlets chasing a relatively static or shrinking audience; I suspect we'll see a great deal [of dropped newscasts].

TOM ROSENSTIEL,

Project for Excellence in Journalism

company is saying is that they don't view the production of news as purely a public obligation. They have to do news to a certain profit level. Today, we've got more outlets chasing a relatively static or shrinking audience; I suspect we'll see a great deal" of dropped newscasts.

Ball State University telecommunications professor Bob Papper, who monitors local news for the Radio-Television News Directors Association, does not think eliminating local news is a trend. 'While eight or nine have dropped news in the past two years, more than 16 stations have added new news departments, typically small network affiliates or Fox stations that never had news before."

Margita E. White Dies

argita E. White, 65, former FCC commissioner and president of the Association for Maximum Service Television, died Wed., Nov. 20, at Virginia Hospital Center, Arlington, Va., after a long battle

with cancer.

White had been president of MSTV from 1988 to 2001, helping to spur the transition from analog to digital broadcasting while working to protect broadcasters' signal quality. She served as an FCC commissioner from 1976 to 1979 after being an assistant in the White House

Office of Communications during the Nixon administration and director of the office under President Ford.

She was also assistant director of USIA in 1973-74. "History will record that Margita's vision, dedication and leadership led to the creation of digital broadcasting in this country," said MSTV President David Donovan. "We will miss her intelligence, grace and charm." Said former FCC Commissioner and Chairman Jim Quello: "A grievous loss-a great, knowl-

edgeable, effective fellow FCC commissioner, an impressive communications executive, a wonderful human being and an esteemed longtime friend."

White was born June 27, 1937, in Linkoping, Sweden, but emigrated to California with her family at age 11.

White received the National Association of

Broadcasters Spirit Award in 2001, She was also a board member of Taft Broadcasting and Radio Free Europe/Radio Liberty and a member of the Peabody advisory board.

Survivors include two children, Suzanne and Stuart. —John Eggerton



to Night

ob Sirott, the offbeat

former host of Fox

Thing in the Morning on WFLD(TV) Chicago for

years, has resurfaced in

a revamped Chicago

Tonight on WTTW(TV).



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BROADCASTING & CABLE

NETWORK CABLE SYNDICATION LOCAL

PROGRAMMING

Everybody Loves the Osbournes

As season 2 begins on MTV, its mass appeal may be a little problem

hard-to-reach 12-34-year-old crowd.

That's the main reason that, in the last

upfront market, MTV scored among

the best cost-per-thousand (CPM)

gains. While most of the cable industry

was flat, MTV's CPMs rose about 10%.

cast-type pricing for The Osbournes.

At the peak of season one, The Os-

bournes was raking in \$100,000 to

\$150,000 per 30-second unit, com-

'When you're 18, something your

parable to the average price for a

This season, MTV has upped the

price to around \$200,000, according

to industry sources. That buys an ad-

vertiser a spot in an episode's pre-

Said John Rash, senior vice presi-

dent of broadcast negotiations for

Minneapolis-based Campbell Mithun,

"The Osbournes is more of a known

But it's highly unlikely an advertis-

er would be able to buy just The Os-

bournes, industry executives say,

More commonly, MTV will self a run

of schedule that includes at least one

entity than they were a year ago."

miere and three repeats.

prime time spot buy on broadcast.

parents like is uncool."

BRIAN GRADEN, MTV

Entertainment

Still, MTV is commanding broad-



By Allison Romano



TV faces an unfamiliar dilemma when its smash hit *The Osbournes* returns for season two: Has it become too mainstream for

its own good?

The debut season resonated with teens and, then, their parents. But, if the adults throng to the second season, younger viewers might flee: Teens want to keep MTV for themselves, and the Osbournes are everywhere. After all, at the White House Correspondents' Dinner, President Bush picked Ozzy out of the crowd to greet him.

How cool is that?

Well, maybe not very.

"When you're 18, something your parents like is uncool," MTV Entertainment President Brian Graden said recently.

MTV doesn't need *The Osbournes* to be for everyone when it returns with 10 new episodes beginning this Tuesday at 10:30 p.m. ET.

"The older viewers are good because they give a nice, big number," said Graden. But, he added, "10 more hits like *The Osbournes* and we'd be a network for a different demographic."

Such problems all networks should have. But MTV's cachet with advertisers is the net's ability to deliver the play in The Osbournes.

The Osbournes averaged a 4.4 rating last spring and, at its peak, nabbed a stellar 5.9 rating. The second installment is expected to be as just as big—if not bigger. "Historically, the second season of a hit is even stronger," said Brad Adgate, research chief for media buyer Horizon Media, pointing to CBS's success with *Survivor*. "The buzz has been tremendous, and they are getting a lot of publicity."

Still, none of this matters for some advertisers. "If you're not really targeted to young adults, it's very inefficient to buy MTV even though [*The Osbournes*] delivers a nice 18-49 number," said Chris Geraci, director national TV for OMD USA.

Increased ad dollars could help MTV—with its genius for developing cheap hits—pay down *The Osbournes*' relatively hefty tab.

Because now MTV is paying big time for the dysfunctional dynamos. Under their new 20-episode deal, the Osbourne clan will make about \$5 million for the U.S. rights. Throw in their international distribution, merchandising and DVD sales, and that figure could reap the family as much as \$20 million.

MTV is busy shooting the 20-episode order now, even though only 10 air this fall. The main storylines are well-known: Sharon Osbourne's treatment for colon cancer and Ozzy's trying to cope, daughter Kelly's budding singing career. This season, as the press has reported endlessly, teenage family friend Robert Marcato moves in.

But MTV promises surprises. "What viewers miss is the behind-thescenes, how these events are impacting the family," said Rod Aissa, MTV's vice president for Talent Development, who has worked with the family since the show's beginning.

As to be expected in the first episodes previewed, there's some mugging for the camera. But, as Aissa said, it's the family's daily routine that makes *The Osbournes* a reality sitcom. Like Ozzy and Sharon sitting on their bathroom floor, sifting through jewelry to wear to the White House correspondents' dinner. Or Kelly, riding home from the MTV Movie Awards with her brother Jack, chiding him for being excited that McDonald's is bringing back the McRibs sandwich.

Despite the fame, said Aissa, "who they are as a family and how they interact is exactly the same."



Here's How to Take Care of the Backend

BY PAIGE ALBINIAK

n an unprecedented mid-season switch, The WB is taking over Fox's *Grounded for Life* after the February sweeps, and the deal is all about syndication later on.

The WB will purchase six new episodes of the show and the rights to 50 episodes created in the two years the Carsey-Werner-Mandabach-produced series has been on Fox. The WB is likely to air *Grounded for Life* as part of its Friday-night comedy lineup.

Fox, said a source, had been lukewarm about picking up a full 22-episode run of the sitcom, about the travails of a couple who became parents in their teens. But it had decent ratings with male teens and young men and averaged 8.3 million viewers in the two times it aired this season.

After Fox missed a contractual window to renew the show, C-W-M informed Fox that it was going to shop the show around. The WB grabbed it; Fox let them.

In truth, it's a smart move for Fox, which owns 25% of *Grounded for Life*'s backend. That means Fox stands to reap millions should it end up in syndication. If Fox had canceled the show, its syndication hopes would have been over, because it wouldn't have produced enough episodes. But, if *Grounded* can make it througn this season and the next on The WB, it would build a big enough library to make it an attractive syndicated offering in 2005.

Last week, The WB also was deciding the fate of its Wednesday-night drama, *Birds of Prey*. It's still in production, and The WB plans to air it through mid December, using all 13 episodes of the original order.

The WB also has cut back its orders for Thursday-night comedies *Do Over* and *Family Affair*, picking up only two new episodes of each, bringing the total order for each to 15.

Over at Fox, the network still hasn't decided what to do with Friday night's *Firefly*, created by *Buffy the Vampire Slayer*'s Joss Whedon, but the network has ordered two more episodes, keeping the ratings-challenged show on the schedule for now.

UPN ordered three additional episodes each of Monday-night comedies *The Parkers* and *Girlfriends* and one extra episode each of *One on One* and *Half* & *Half*.

SYNDICATION WATCH

RATINGS | Nov. 4-10

Nielsen Media Research

Top 25 Shows

	Adults 18–49		
RAN	K/PROGRAM	AA	GAA
1	Friends	5.6	6.7
2	Seinfeld	4.7	5.4
3	Seinfeld (wknd)	4.3	5.3
4	Everybody Loves Raymond	4.1	4.6
5	Will & Grace	3.2	3.6
6	That '70s Show	2.8	3.3
7	Wheel of Fortune	2.7	NA
7	Entertainment Tonight	2.7	2.7
9	Friends (wknd)	2.6	2.7
9	Oprah Winfrey Show	2.6	2.6
11	King of the Hill	2.3	2.5
12	Jeopardy	2.2	NA
13	Judge Judy	2.1	3.1
14	Home Improvement	2.0	2.5
14	Frasier	2.0	2.1
16	Mauny	1.9	2.0
17	Everybody Loves Raymond (wknd)	1.8	NA
17	Entertainment Tonight (wknd)	1.8	1.8
19	Dharma & Greg	1.7	1.8
19	Jerry Springer	1.7	1.8
21	Dr. Phil	1.6	1.5
22	Buffy the Vampire Slayer	1.5	1.7
22	Stargate SG-1	1.5	1.6
22	WW Police Videos	1.5	1.6
22	Extra	1.5	1.5
22	Access Hollywood	1.5	1.5

Top Off-Net Dramas

Adults	18-49
--------	-------

AN	K/PROGRAM	AA	GAA	
1	Buffy the Vampire Slayer	1.5	1.7	
2	The X-Files	1.4	1.4	
3	8R	1.3	1.5	
4	The Practice	1.1	1.2	
5	Providence	0.9	0.9	

According to Nielsen Media Research Syndication Service Ranking Report Nov. 4-10, 2002

AA = Average Audience Rating

GAA = Gross Aggregate Average

ONE NIELSEN RATING = 1,067,000 households, which represents 1% of the 106.7 million TV Households in the United States

NA = Not Available

Justice Scores With Media

BY PAIGE ALBINIAK

arner Bros.' new strip that focuses on the legal hardships of stars, *Celebrity Justice*, is mostly cleared in late-night spots and scores a modest 1.2 in Nielsen's national ratings. But the show's a hit in many markets, such as Chicago, Los Angeles and New Orleans, where people can't get enough of celebrities and their problems.

News organizations also have noticed the show and often have its anchors and correspondents on their programs to talk about high-profile cases, such as the murder trial of Robert Blake. *CJ* correspondents have

been on NBC's *Today* show, CNN's *Larry King Live*, Phil Donahue's MSNBC show and Fox News' O'Reilly Factor. A sales-promotion tape claims that, since its inception, *Celebrity Justice* has "broken more stories than any news organization in America," including such stories as the auto accident of *Six Feet Under* star Eric Balfour and Winona Ryder's prior shoplifting problems.

Before the show launched, Warner Bros. spent eight months making sure there was enough material to do such a daily strip. Turns out, there was more than enough, says Jim Paratore, president of Telepictures Productions and executive vice president of Warner Bros. Domestic Television Distribution. "We created a



about the stars on *Celebrity Justice*

unit inside *Extra* that developed the idea and gave us a chance to do development work in real time."

After producing segments for Warner Bros. newsmagazine *Extra* and also "paper-producing" the show— putting it all together without the video— the studio went ahead with the plan. It set up a news and research department that produces so much material that the studio is considering selling the show's product as a news service. The show already provides clips that local stations can use in news programs, and stations want more.

Key to the show's success, Paratore says, is treating celebrities on trial fairly and objectively, so that their lawyers are willing to cooperate. "Access to the celebrities is crucial. You have to be able to handle stories in an honest and balanced way. It certainly has helped us that [executive producer] Harvey Levin knew these lawyers and they knew him." *Celebrity Justice* is cleared on 226 stations in 96% of the country, 64% of those clearances on The WB affiliates. ■



Programming

Nose Jobs Are Magic for *ET Weekend*

The week ended Nov. 10 was a good one for syndicated weekend shows, particularly Paramount's *ET Weekend*: The nostalgia fest, focused on the history of celebrity plastic surgery, scored a 4.0. That's the show's highest rating since early April, an increase of 18% week-to-week and 11% year-to-year. *ET Weekend* was the only syndicated weekend hourly out of the top 10 to show a year-to-year bump.

The No. 2 weekly hour, NBC Enterprises/MGM's *Stargate SG-1*, was up 17%, to a season-high 2.7, although the show is down 10% year-to-year. And NBC/MGM's rookie hour *She Spies* also was up 33% in its seventh week, to a 2.4. Other weekend gainers: Warner Bros.' *Extra Weekend*, up 24%, to a 2.1; NBC's *Providence*, up 13%, to a new high of 1.7; and Western International's *Starhunter*, up 33%, to a 0.8. Among weekend half-hours, NBC Enterprises rookie *The Chris Matthews Show* was up 25%, to a new high of 1.5. Paramount's *Hot Ticket*, with hosts Leonard Maltin and Joyce Kuhalwik, was up 6%, its new season high of 1.7 a 13% increase over last year.

Rob Nelson, in the Buff

Last time Rob Nelson stunted for ratings—putting up a billboard of himself in September over Los Angeles's new outdoor mall, The Grove—it didn't really help much. But maybe his choice of stunts for the November sweeps will prove more effective. On today's program, Nelson is hosting his talker in the nude, which goes with his show's theme for the week: Nude in America. (Naughty parts will be blurred or obscured, of course.) *The Rob Nelson Show* has held steady at around a 1.0 for four weeks after debuting at a 0.8.

Who Are the Weakest DJs?

Radio deejays faced off in a Nov. 19 special edition of NBC Enterprises' *Weakest Link*, competing for \$100,000 in prize money to be given to charity. Deejay "Valentine," of KIIS-FM Los Angeles, playing for the Susan G. Komen Breast Cancer Foundation, ultimately beat out AJ Machado, of KHTS(FM) San Diego, playing for Operation Save Our Youth's Lives; Tracy Lea, of KZON(FM) Phoenix, for the Multiple Sclerosis Society; Orlando, of WLLD(FM) Tampa Bay, Fla., for The Boys & Girls Club of the Suncoast; Lee Ann Trotter, of US99-FM Chicago, for PAWS Chicago; and Gina Martell-Pereros, of WLVE(FM) Miami, for the Gloria M. Silverio Foundation.



BROADCASTING & CABLE 11.25.02

15

Programming BROADCASTING & CABLE 16 11.25.02

10. Everybody Lvs Raymond CBS

SOURCE: Nielsen Media Research

9.6

RATINGS Nov. 11-17 WATCH

Top 10 Basic Cable Nov. 11-17			abo				NBC		Fox		PAX	P	NB	
Total Households (ir PROG./DATE	N MILLIONS NET WEEK	Week	10.1/1	6	11.3/17	7	7.4/1	The second	MONDA 5.5/8	łΥ	0.9/1	2,9/4	4.3/6	
1 Pats/Raiders 11/17	ESPN 7.3	8:80			26. King of Queens						130. Sue Thomas F.B. Eye	105. The Parkers 2.8		
2 NFL Prime Time 11/17	ESPN 3.5	8:30	79. Monk	4.6 8	25. Yes, Dear	9.2/14	36. Fear Factor	7.9/12	61. Boston Public	5.8/9		103. One on One 2.9/	75. 7th Heaven	4.8/7
3 Spongebob 11/16 3 Fair Odd Parents 11/16	NICK 3.2 NICK 3.2	9:00	8. Monday Nigh	t	5. Ev Lvs Raymn	d 12.9 19	38. Third Watch	7.8/11	68. TV's Funniest G		130. Just Cause 0.8/	96. Girlfriends 3.1/	4 90 Everwood	3.8/6
5 Spongebob 11/17	NICK 3.0	9:30	FootballOa		17. Still Standing	10.2/15		7.0/11	Shows	5.1/8	0.07	106. Half & Half 2.7/		0.0/0
Murder/Greenwich 11/1		10:00	Raiders vs. I Broncos	Denver 12.4/21	4. CSI: Miami	13.3/22	48. Crossing Jor	dan 6.6/11			124. Diagnosis Murder 1.0.3			
5 Trading Spaces 11/16 8 Spongebob 11/17	TLC 3.0 NICK 2.9	10:30						0.0/11			1.06			
Next Friday 11/17	USA 2.9		7 3/1	1	9.6/16		8.4/1:		TUESD/ 5.6/9	AY	0.7/1	2.7/4	4 2/6	
Jimmy Neutron 11/16	NICK 2.8	8:90 2	28. 8 Simple Rule		5.0/10		78. Just Shoot N		66. That '70s Show	v 52/8	0.111	96. Buffy the Vampire	4 2/0	
Adults 18-4			36. According/Ji		20. JAG	10.0/15	64. In-Laws	5.3/8	75. That '70s Show		132. Weakest Link 0.7/	Slayer 3.1/	5 85. Gilmore Girls	4.1/6
PROG./DATE	NET WEEK		62. Life w/Bonnie				11. Frasier	11.5/17				110. WWE Super Tuesday		
Pats/Raiders 11/17 NFL Prime Time 11/17	ESPN 6.2 ESPN 3.0	8:30 5	57. Less Than Pr	fect 6.0/9	26. The Guardian	9.1/14	33. Hidden Hills	8.0/12	55. 24	6.1/9	135. Body and Soul 0.5/	2.3/	3 83. Smallville	4.3/7
Trading Spaces 11/16	TLC 2.9	10:00	33. NYPD Blue	8.0/13	22. Judging Amy	9.7/16	16. Dateline NBC	10.4/17		-	124. Diagnosis Murder			
Real World XII 11/12	MTV 2.8	10:30	JJ. HITT D DIUG	0.0/15	ZZ. JUUSING MILY	5.7710	TO. Datenine and	10.4/17			1.0/2			
The Negotiator 11/17 WWF Entertainment 11/1	TBS 2.4 11 TNN 2.3					_	2 2 2		WEDNES	DAY				
WWE Entertainment 11/1			9,9/16	_	5,7/9	a manufacture of	10.6/1	7	5-0/8	ستبده	1.0/2	2 5/4	2,8/4	
While You Were Out 11/1			28. My Wite & Ki		31. 60 Minutes II	8.2/13	28. Ed	8.3/13	66. Bernie Mac	5.2/8	127. Candid Camera 0.9/	101. Enterprise 3.0/	5 96. Dawson's Creek	3.1/5
SportsCenter 11/17 Next Friday 11/17	ESPN 2.1 USA 2.1		42. George Lopez						70. Cedric/Entertai	inr 5.0/8				
OURCE: Turner Entertain		8:80 1 9:30	12. The Bachelor Tell All	: Women 11.4/17	70. Amazing Race	3 5.0/7	14. The West Win	g 10.7/16	75. Fastlane	4.8/7	127. Doc 0.9/*	112. The Twilight Zane 1.9	3 109. Birds of Prey	2.5/4
esearch, Nielsen Media F		10:00		11.9/11				_			101 Blancals Mundon			
Broadcast Netw	vorks	10:30	15. Primetime	10.5/17	86. Presidio Med	4.0/7	6. Law & Order	12.7/21			121. Diagnosis Murder 1.2/3			
Nov. 11-17		10.00							THURSD	AV				
			3,7/6		13.6/21	1	13.7/2	1	3,1/5	AI	0.8/1	3.6/5	1.5/2	
Total households (in w	TEEK STD	8:00 g	3. Concert for 1		7. Survivor: Tha	_	2. Friends	_	101, 30 Secs to Fam	e 3.0/5			116, Family Attain	1.7/3
	9.6 9.0	8:30	Child Day	3.2/5		12.5/19	8. Scrubs	12.4/19	93. 30 Secs to Fam		132. It's a Minacle 0.7/	91. WWE Smackdown!	110. Do Over	1.3/2
	8.9 9.3	9:00				10.0.00	10. Will & Grace	12.1/18	96. World's Fastes	t Police	e		5 119. Jamie Kennedy	1.5/2
	7.3 6.8	9:30 8	38. ABC Thursday		1. CSI	18.3/28	23. Gd Morng Mi	ami 9.6/15	Chases	3.1/5	127. Diagnosis Murder		117. Jamie Kennedy	1.6/2
	5.0 6.6 3.1 3.2	10:00	MovieMy E Friend's Wed		20. Without a Trac	ce	3. ER	15.7/26			0.9/			
and the second	2.8 2.7	10:38				10.0/16	J. LA	13.1720						
PAX (0.9 0.9								FRIDA	Y				
Adults 18-49 (in m	nillions)		5.3/9		5.8/10		8.9/10		3 ₀ 4/6	(TH)	0.7/1	1.6/3	2.1/4	
w		8:00 5	59. America's Fu		51.48 Hours Inve	-	39. Providence	7.6/14	103. Firefly	2.9/5			112. What I Like Abou	
	EEK STD					6.4/12								
NBC	6.6 6.3	8:30	Home Videos								135. Friday Night Flix-	117. UPN's Movie Friday-	112. Sabrina/Witch	
NBC CBS	6.66.35.05.3	9:00 8	38. Drew Carey	3.9/7	50. Hack	6.5/11	33. Dateline NBC	8.0 14		4.0/7	135. Friday Night Flix— Cabin Pressure 0.5/*		3 106. Reba	2.7/5
NBC CBS ABC	6.6 6.3	9:00 8 9:30 9		3.9/7				8.0 14			Cabin Pressure 0.5/			2.7/5
NBC CBS ABC FOX WB	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7	9:00 8 9:30 9	38. Drew Carey	3.9/7	50. Hack 80. Robbery Homi Division		13. Law & Order	8.0/14 Special				The Mask 1.6	3 106. Reba	2.7/5
NBC CBS ABC FOX WB UPN	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7	9:00 8 9:30 9 10:00 5	38. Drew Carey 92. Whose Line Is	3.9/7 s tt 3.5/6	80. Robbery Homi	lcide	13. Law & Order	8.0/14 Special	86. John Doe	4.0/7	Cabin Pressure 0.5/ 124. Diagnosis Murder	The Mask 1.6	3 106. Reba	2.7/5
NBC CBS ABC FOX WB UPN PAX	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7 0.4 0.4	9:00 8 9:30 9 10:00 5	38. Drew Carey 92. Whose Line Is	3.9/7 stt 3.5/6 6.3/11	80. Robbery Homi	icide 4.4/8	13. Law & Order	8.0.14 Special 11.0/20		4.0/7	Cabin Pressure 0.5/ 124. Diagnosis Murder 1.0/2	The Mask 1.6	3 106. Reba	2.7/5
NBC CBS ABC FOX WB UPN	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7 0.4 0.4	9:00 8 9:30 9 10:00 5	38. Drew Carey 32. Whose Line I: 52. 20/20	3.9/7 stt 3.5/6 6.3/11	80. Robbery Homi Division	icide 4.4/8	13. Law & Order Victims Unit 6.5/11	8.0.14 Special 11.0/20	86. John Doe	4.0/7	Cabin Pressure 0.5/ 124. Diagnosis Murder	The Mask 1.6	3 106. Reba	2.7/5
NBC CBS ABC FOX WB UPN PAX TOP 10 Broadcast	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7 0.4 0.4	8:00 8 9:38 9 10:58 5 10:38 5 8:00 8:30	88. Drew Carey 92. Whose Line I: 52. 20/20 4.2/7	3.9/7 s tt 3.5/6 6.3/11	80. Robbery Homi Division 5.6/10	icide 4.4/8	13. Law & Order Victims Unit	8.0.14 Special 11.0/20	86. John Doe SATURD 4.9/8	4.0/7	Cabin Pressure 0.5/* 124. Diagnosis Murder 1.0/4 0.7/1	The Mask 1.6	3 106. Reba	2.7/5
. NBC . CBS . ABC . FOX . WB . UPN . PAX	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7 0.4 0.4	8:00 8 9:38 9 10:58 5 10:38 5 8:00 8:30	38. Drew Carey 32. Whose Line I: 52. 20/20 4.2/7 34. ABC Saturday	3.9/7 s tt 3.5/6 6.3/11	80. Robbery Homi Division 5.6/10 70. Touched by an	4.4/8 4.4/8 Angel 5.0/9	13. Law & Order Victims Unit 6.5/11	8.0/14 Special 11.0/20 6.0/11	86. John Doe SATURD 4.9/8 80. Caps	4.0/7 • AY 4.4/8 5.1/9	Cabin Pressure 0.5/* 124. Diagnosis Murder 1.0/4 0.7/1 132. America's Favorite	The Mask 1.6	3 106. Reba	1.9/3 2.7/5 2.0/3
NBC CBS ABC FOX WB UPN PAX Top 10 Broadcast Total Households (in CSI	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7 0.4 0.4 Shows millions) week CBS 19.5	8:00 8 9:38 9 10:30 5 10:30 8 8:30 8 3:00 8 9:31 8	88. Drew Carey 92. Whose Line I: 52. 20/20 4.2/7	3.9/7 s tt 3.5/6 6.3/11	80. Robbery Homi Division 5.6/10 70. Touched by an	4.4/8	13. Law & Order Victims Unit 6.5/11 57. Law & Order 47. NBC Saturda Movies—Hur	8.014 Special 11.0/20 6.0/11 r Night ter:	86. John Doe SATURD 4.9/8 80. Cops 68. Cops	4.0/7 • AY 4.4/8 5.1/9	Cabin Pressure 0.5/* 124. Diagnosis Murder 1.0/4 0.7/1	The Mask 1.6	3 106. Reba	2.7/5
NBC CBS ABC FOX WB UPN PAX Top 10 Broadcast Total Households (in CSI Friends	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7 0.4 0.4 Shows millions) week CBS 19.5 NBC 16.8	8:00 8 9:38 9 10:59 5 10:30 8 8:00 8 8:30 8 9:00 8 9:00 8 9:31 10:00	38. Drew Carey 32. Whose Line I: 52. 20/20 4.2/7 34. ABC Saturday The Movies	3.9/7 s tt 3.5/6 6.3/11 y Night at -The Sixth	80. Robbery Homi Division 5.6/10 70. Touched by an	4.4/8 4.4/8 Angel 5.0/9	13. Law & Order Victims Unit 6.5/11 57. Law & Order 47. NBC Saturda Movies—Hur Return to Jus	8.0114 Special 11.0/20 6.0/11 Might ter: stice	86. John Doe SATURD 4.9/8 80. Cops 68. Cops 70. AMW: America H	4.0/7 AY 4.4/8 5.1/9 Fights	Cabin Pressure 0.5/ 124. Diagnosis Murder 1.0/ 0.7/1 132. America's Favorite Movies—The Music	The Mask 1.6	3 106. Reba	2.7/5
NBC CBS ABC FOX WB PAX Top 10 Broadcast Total Households (in CSI Friends ER	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7 0.4 0.4 Shows millions) week CBS 19.5	8:00 8 9:38 9 10:30 5 10:30 8 8:30 8 3:00 8 9:31 8	38. Drew Carey 32. Whose Line I: 52. 20/20 4.2/7 34. ABC Saturday The Movies	3.9/7 s tt 3.5/6 6.3/11 y Night at -The Sixth	80. Robbery Homi Division 5.6/10 70. Tauched by an 52. The District	cide 4.4/8 9 Angel 5.0/9 6.3/11	13. Law & Order Victims Unit 6.5/11 57. Law & Order 47. NBC Saturda Movies—Hur Return to Jus	8.014 Special 11.0/20 6.0/11 r Night ter:	86. John Doe SATURD 4.9/8 80. Cops 68. Cops 70. AMW: America H	4.0/7 AY 4.4/8 5.1/9 Fights	Cabin Pressure 0.5/ 124. Diagnosis Murder 1.0/ 0.7/1 132. America's Favorite Movies—The Music	The Mask 1.6	3 106. Reba	2.7/5
NBC CBS ABC FOX WB UPN PAX Top 10 Broadcast Total Households (in CSI Friends ER CSI: Miami Everybody Lvs Raymond	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7 0.4 0.4 Shows millions) week CBS 19.5 NBC 16.8 CBS 14.2 CBS 13.8	8:00 8 9:38 9 10:59 5 10:30 8 8:00 8 9:00 8 9:00 8 9:00 8 9:00 8	38. Drew Carey 32. Whose Line Is 52. 20/20 4.2/7 34. ABC Saturday The Movies Sense	3.9/7 s tt 3.5/6 6.3/11 y Night at -The Sixth 4.2/7	80. Robbery Homi Division 5.6/10 70. Touched by an 52. The District 63. The Agency	cide 4.4/8 9 Angel 5.0/9 6.3/11	13. Law & Order Victims Unit 6.5/11 57. Law & Order 47. NBC Saturda Movies—Hur Return to Jus	8.014 Special 11.0/20 6.0/11 (Night ter: tice 6.8/12	86. John Doe SATURD 4.9/8 80. Cops 68. Cops 70. AMW: America H Back SUNDA	4.0/7 AY 4.4/8 5.1/9 Fights 5.0/8	Cabin Pressure 0.5/ 124. Diagnosis Murder 1.0/2 0.7/1 132. America's Favorite Movies—The Music Man 0.7/1	The Mask 1.6	3 106. Reba 111. Do Over	2.7/5
NBC CBS ABC FOX WB UPN PAX Top 10 Broadcast Total Households (in CSI Friends ER CSI: Miami Everybody Lvs Raymond Law & Order	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7 0.4 0.4 Shows millions) week CBS 19.5 NBC 16.8 NBC 16.8 CBS 14.2 CBS 13.8 NBC 13.6	9:00 8 9:30 9 10:00 5 10:30 8 8:00 8 9:00 8 9:00 8 9:30 10:32	38. Drew Carey 32. Whose Line I: 52. 20/20 4.2/7 34. ABC Saturday The Movies	3.9/7 s tt 3.5/6 6.3/11 v Night at -The Sixth 4.2/7	80. Robbery Homi Division 5.6/10 70. Touched by an 52. The District 63. The Agency 7.2/11	Icide 4.4/8 9 Angel 5.0/9 6.3/11 5.5/10	13. Law & Order Victims Unit 6.5/11 57. Law & Order 47. NBC Saturda Movies—Hur Return to Jus	8.014 Special 11.0/20 6.0/11 (Night ter: tice 6.8/12	86. John Doe SATURD 4.9/8 80. Cops 68. Cops 70. AMW: America F Back SUNDA 5 4/8	4.0/7 AY 4.4/8 5.1/9 Fights 5.0/8	Cabin Pressure 0.5/ 124. Diagnosis Murder 1.0/ 0.7/1 132. America's Favorite Movies—The Music	The Mask 1.6	3 106. Reba	2.7/5
NBC CBS ABC FOX WB UPN PAX Top 10 Broadcast Total Households (in CSI Friends ER CSI: Miami Everybody Lvs Raymond Law & Order Survivor: Thailand	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7 0.4 0.4 Shows millions) week CBS 19.5 NBC 16.8 NBC 16.8 CBS 14.2 CBS 13.8 NBC 13.6 CBS 13.3	3:00 8 9:38 9 10:59 5 10:30 8 8:00 8 3:00 8 9:00 8 9:00 8 9:00 8 9:00 10:30 8 10:00 10:30 8 10:30 10:3	38. Drew Carey 32. Whose Line Is 32. 20/20 4.2/7 34. ABC Saturday The Movies Sense 7. 2/11	3.9/7 s tt 3.5/6 6.3/11 y Night at -The Sixth 4.2/7	80. Robbery Homi Division 5.6/10 70. Touched by an 52. The District 63. The Agency	Icide 4.4/8 9 Angel 5.0/9 6.3/11 5.5/10	13. Law & Order Victims Unit 6.5/11 57. Law & Order 47. NBC Saturda Movies—Hur Return to Jus	8.014 Special 11.0/20 6.0/11 (Night ter: tice 6.8/12	86. John Doe SATURD 4.9/8 80. Cops 68. Cops 70. AMW: America F Back SUNDA 5. 4/8 93. Futurama	4.0/7 AY 4.4/8 5.1/9 Fights 5.0/8 Y 3.2/5	Cabin Pressure 0.5/ 124. Diagnosis Murder 1.0/2 0.7/1 132. America's Favorite Movies—The Music Man 0.7/1	The Mask 1.6	3 106. Reba 111. Do Over	2.7/5
NBC CBS ABC FOX WB UPN PAX Top 10 Broadcast Total Households (in CSI Friends ER CSI: Miami Everybody Lvs Raymond Law & Order Survivor: Thailand Monday Night Football Scrubs	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7 0.4 0.4 Shows millions) week CBS 19.5 NBC 16.8 NBC 16.8 CBS 14.2 CBS 13.8 NBC 13.6 CBS 13.2 NBC 13.2	3:00 8 9:30 9 10:00 5 10:30 8 8:00 8 8:00 8 8:30 8 9:30 8 9:30 10:30 4 10:30 10:30 4	38. Drew Carey 32. Whose Line Is 52. 20/20 4.2/7 34. ABC Saturday The Movies Sense	3.9/7 s it 3.5/6 6.3/11 y Night at -The Sixth 4.2/7	80. Robbery Homi Division 5.6/10 70. Touched by an 52. The District 63. The Agency 7.2/11	Icide 4.4/8 9 Angel 5.0/9 6.3/11 5.5/10	13. Law & Order Victims Unit 6.5/11 57. Law & Order 47. NBC Saturda Movies—Hur Return to Jus 7 7/12 43. Dateline NBC	8.0/14 Special 11.0/20 6.0/11 r Night ter: titce 6.8/12 7.1/11	86. John Doe SATURD 4.9/8 80. Cops 68. Cops 68. Cops 70. AMW: America I Back SUNDA 5 4/8 93. Futurama 80. The Simpsons	4.0/7 AY 4.4/8 5.1/9 Fights 5.0/8 Y 3.2/5 4.4/7	Cabin Pressure 0.5/ 124. Diagnosis Murder 1.0/2 0.7/1 132. America's Favorite Movies—The Music Man 0.7/1	The Mask 1.6	3 106. Reba 111. Do Over 2 5/4	2.7/6
NBC CBS ABC FOX WB UPN PAX Top 10 Broadcast Total Households (in CSI Friends ER CSI: Miami Everybody Lvs Raymond Law & Order Survivor: Thailand Monday Night Football Scrubs Will & Grace	6.6 6.3 5.0 5.3 5.3 5.0 4.4 4.8 2.6 2.7 2.3 2.7 0.4 0.4 Shows millions) week CBS 19.5 NBC 16.8 CBS 14.2 CBS 13.8 NBC 13.6 CBS 13.2 NBC 13.2 NBC 12.9	3:00 8 9:30 9 10:00 5 10:30 8 8:00 8 9:30 10:00 10:30 8 9:30 10:00 10:30	38. Drew Carey 32. Whose Line Is 32. 20/20 4.2/7 34. ABC Saturday The Movies Sense 7.2/11 10. Wonderful Wo	3.9/7 s tt 3.5/6 6.3/11 y Night at -The Sixth 4.2/7	80. Robbery Homi Division 5.6/10 70. Touched by an 52. The District 63. The Agency 7.2/11 (nr) NFL Game 2 19. 60 Minutes	lcide 4.4/8 9 Angel 5.0/9 6.3/11 5.5/10 11.1/21 10.1/16	13. Law & Order Victims Unit 6.5/11 57. Law & Order 47. NBC Saturda Movies—Hur Return to Jus 7 7/12 43. Dateline NBC	8.0/14 Special 11.0/20 6.0/11 r Night ter: ter: 6.8/12 7.1/11 ams	86. John Doe SATURD 4.9/8 80. Cops 68. Cops 68. Cops 70. AMW: America I Back SUNDA 5 4/8 93. Futurama 80. The Simpsons 44. The Simpsons	4.0/7 AY 4.4/8 5.1/9 Fights 5.0/8 Y 3.2/5 4.4/7 7.0/11	Cabin Pressure 0.5/* 124. Diagnosis Murder 1.0/2 0.7/1 132. America's Favorite Movies—The Music Man 0.7/1 1.2/2	The Mask 1.6	3 106. Reba 111. Do Over 2 5/4	2.7/5 2.0/3 1.9/3
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KEY: Each box in grid shows rank, program, total-household rating/share | Blue bar shows total-household rating share for the day | Top 10 shows of the week are numbered in red | TV universe estimated at 106.7 million households; one ratings point is equal to 1,067,000 TV homes | Tan tint is winner of time slot | (NR)=Not Ranked; rating/share estimated | *Premiere | Programs less than 15 minutes in length not shown | S-T-D = Season to date | SOURCES: Nielsen Media Research, CBS Research | Compiled By Kenneth Ray

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Programming

TV Wants in on Sniper Trial

BY DAN TRIGOBOFF

coalition of media and media advocates has asked the Prince William County Court trying accused D.C.area sniper John Allen Muhammad to open the courtroom to radio and TV coverage.

Muhammad and John Lee Malvo are accused of killing 10 and seriously wounding three others in the Washington suburbs in a month-long spree.

The Radio-Television News Directors Association noted that Virginia law permits

'The shooting deaths profoundly affected residents. Citizens deserve to see and hear these proceedings."

BARBARA COCHRAN, RTNDA

such coverage at both trial and appellate levels. With RTNDA in the petition were networks CBS, ABC, NBC, CNN, Court TV and Fox News; local outlets WTOP-AM, WMAL-AM, WRC-TV, WUSA(TV), WJLA-TV, WTTG(TV) and Newschannel 8; and advocacy groups the Virginia Association of Broadcasters, Reporters Committee for Freedom of the Press, and Society of Professional Journalists. Court TV also said it wants to cover the trial. "This is one trial the entire American public should be able to see," a spokeswoman said.

"The October 2002 shooting deaths profoundly affected the residents of the Washington area, as well as those in several other states," said RTNDA President Barbara Cochran. "Citizens deserve the opportunity to see and hear these important court proceedings for themselves."

The petition suggests a pool arrangement to minimize obtrusiveness. Prince William County permitted the trial of John Wayne Bobbitt to be televised in 1994.

AT A GLANCE

The Market

DMA rank	162
Population	285,000
TV homes	116,000
Income per capita	\$14,492
TV revenue rank	144
TV revenue	\$17,400,000

Commercial TV Stations

RANK	*	CH.	AFFIL.	OWNER
1	WCJB(TV)	20	ABC	Diversified
2	WOGX(TV)	51	Fox	Fox
3	WGFL(TV)	53	CBS/UPN	Budd

*May 2002, total households, 6 a.m.-2 a.m., Sun.-Sat

Cable/DBS

Cable subscribers (HH)	78,880
Cable penetration	68%
ADS subscribers (HH)**	27,840
ADS penetration	24%
DBS carriage of local TV?	No
**Alternative Delivery Systems, in	cludes DBS and

other non-cable services, according to Nielsen Media Research

What's No. 1

Syndicated show	Rating/Share***	
Entertainment Tonight (WCJB)	8/19	
Network show		
The Practice (WCJB)	11/22	
Evening newscast		
WCJB	19/46	
Late newscast		
WCJB	10/35	

SOURCES: Nielsen Media Research, BIA Research

MARKET Gainesville FOCUS

Small but Overperforming

ainesville, Fla., may be a small market, but it has played a role in two of the biggest stories in local television this year. A coast-to-coast swap between the Fox and Meredith groups brought WOGX(TV) to Fox, along with WOFL(TV) Orlando, Fla.--from where the Ocala-based Gainesville station is largely run.

And WGFL(TV) Gainesville picked up the CBS affiliation in that market

WHAT

THEY

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/ of Gainesville resi-/O dents have access to

of Gainesville resi-

of Galfiesville resi dents have gone to a

of them have shopped for jewelry

the Internet at home or work.

concert in the last year.

in the past six months.

SOURCE: Scarborough Research

after WJXT(TV) Jacksonville, Fla., which had provided Gainesville with CBS programming via Cox Cable, couldn't reach agreement with the network on a new affiliation deal.

Harvey Budd, owner of the new CBS affiliate, plans to add a local newscast to the market next year to fulfill part of the affiliation agreement, to boost the station's public service, and to get a bigger piece of the lucrative political market. The unusually high penetration of satellite TV hurts the new CBS affil, because many viewers still get their CBS programming from outside the market.

Fox's local news comes largely out of Orlando, leaving local news dominance-along with overall ratings and revenue dominance-to WCIB(TV). owned by Diversified Communications.

We're a big station in a small market," says WCJB Programming and Promotions Director Karen Woolfstead. In fact, the station is not bound by the confines of its DMA and draws substantial viewership and substantial revenue from outside the market due to must-carry cable arrangements in adjoining counties.

Sales Manager Alan Chatman estimates 30% of WCJB revenue comes from outside the official DMA. He believes the cable carriage gives both his station and WOGX a total potential audience of more than 300,000 homes, though the market itself has only 116,000 households. The market is an overperformer, ranked, at 144, 18 places higher than its DMA ranking. Advertising is typically led by automotive and fast-food, with strong ad sales to lawyers as well.

The University of Florida is a significant player, both as a big draw for its CBS-televised football games and for the two educational TV stations-WUFT(TV) and WLUP-LP-and three radio stations it runs.-Dan Trigoboff



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REGULATION LAW COURTS

WASHINGTON

Merger Foes Slam Fauxmats

Radio format diversity is a sham, critics tell FCC

BY BILL MCCONNELL

ad-boy rapper Eminem complained on his summer smash "Without Me" that the "FCC won't let me be." But critics of media consolidation say the commission is going too easy on the hip-hop megastar, or at least on the stations airing his tunes.

It's not that they have a gripe with Eminem's profanity-laced bits. They just want him played a little less: Anybody bypassing urban stations on the dial would have been almost as likely to hear "Without Me" on alternative-rock, pop and dance-oriented stations, too.



variety of formats----and some say that's radio's problem.

That's the problem with radio these days, says the Future of Music Coalition, a group of musicians and media watchdogs. Playlists suffer from tremendous overlap and offer little opportunity for local artists and local tastes. Last week, they derided industry claims that radio mergers created more diversity in station formats as little more than industry propaganda.

VARIETY-SHMARIETY

"There is a tremendous overlap of songs between supposedly distinct formats," said Jennifer Toomey, the coalition's executive director. "Format variety is not a substitute for true format diversity."

Since media conglomerates began buying radio stations after the 1996 Telecommunications Act removed limits on the number that one company can own, there has been a proliferation of formats, with only slight variety in their actual playlists, the coalition argues. A merger wave has put two-thirds of industry revenue into the hands of 10 radio groups.

The industry responds that the consolidation

and resulting efficiencies were necessary to return financial health to a long-struggling momand-pop business. Because of the mergers, big groups have eliminated duplicate formats in most markets and introduced new ones.

The coalition's new report, however, submitted to the FCC last week to bolster the case against further relaxation of radio-ownership limits, attempts to debunk the industry's claims.

The commission is currently reviewing nearly all its media-ownership rules—others include TV-household reach and cable-subscriber share limits—and is expected to relax many this spring. The coalition is calling for tougher radio limits, but, in today's deregulatory environment, it can realistically hope only to stanch further relaxation.

A listener survey also conducted by the coalition found audiences unhappy with radio today, as evidenced by declining amount of time listening and a desire for fewer ads and longer playlists.

THE CREDIBILITY OF MISS CLEO

The coalition's research was ridiculed by the NAB in a point-by-point rebuttal debunking the study's "myths." Said NAB spokesman Dennis Wharton, "This study has less credibility than Miss Cleo. Their findings were directly contradicted by the FCC." An FCC study released in October found that radio playlists have become more diverse within individual markets but slightly less diverse nationally.

"Clearly, we hit a nerve," said Toomey in response to the NAB broadside. "There would be no reason to issue such a lengthy screed if the study was as flawed as they say it is."

Certainly, Eminem wasn't the only formatjumper. According to the coalition's review of the July 31 rankings in *Radio & Records* magazine, Creed's "One Last Breath" hit the top 30 in five formats: Hot Adult Contemporary, Alternative Rock, Pop, Rock and Active Rock. In fact, among the 390 slots available in the 13 categories tracked by *R&R*'s Top 30 lists, 179 songs appeared in at least two formats and many of those in three or more.

For example, the Urban and Contemporary Hit Radio (rhythmic) formats shared 38 songs on a 50-song sampled playlist, a 76% overlap. Although that example was the most extreme, 18 other format pairings showed overlap ranging from 18% to 58%.

The study also found that, while nearly 4,000 radio owners remain, virtually every geographic market is dominated by four radio companies controlling 70% of market share and, in most small markets, by companies controlling 90% or more. The top four firms nationwide— Clear Channel, Viacom, Cox and Entercom now hold 49.3% listeners, and nearly every format is dominated by a four-company bloc comprising those or other big station groups.

CAPITAL WATCH

FCC Levies First RFR Fine

The FCC has levied its first-ever fine on a violator of its RFR (radio-frequency radiation) exposure limits. It has fined KTMN(FM) Cloudcroft, N.M., \$10,000 for violating limits on tower-based transmitters, as well as an additional \$18,000 for other violations.

The station's transmitting antenna, mounted on a Park Service observation tower, was mounted lower than authorized and, at only 40% of its authorized

power, created fields that exceeded radiation limits by more than 300%, according to the FCC. The rules have been around "forever," although stations have always gotten off with a warning, according to the FCC Enforcement Bureau's John Winston, but that was for apparently accidental violations. This, Winston explained, appeared to be otherwise. It was also a particularly egregious case because of the extent to which the exposure exceeded the limits.

The station was also fined \$8,000 for failing to install Emergency Alert equipment, \$7,000 for failure to have a main studio and another \$3,000 for "failure to have adequate transmission control."

Congress OKs Web Fees

Small Webcasters will have until Dec. 15 to negotiate deals with copyright owners that will allow them to keep their nascent businesses "on the air." Pending President Bush's signature, the new law allows voluntary agreements to override a fee schedule established by the Copyright Office last spring that smaller operators can't afford.

The new law also was supported by large broadcasters, which feared that an earlier version would have set a royalty precedent that, if applied to their streaming business, could have meant a huge increase in royalty fees. If that template had applied to commercial broadcasters, revenue from radio and TV ads would be included in the royalty calculations, as would cash from any additional entertainment businesses the station owners control. The new legislation simply allows small Webcasters to enter into voluntary agreements without liability for ignoring Copyright Office fees.

EchoStar Reclaims Ka-band

EchoStar will get a chance to launch its new Ka-band satellite after all. The FCC last week reinstated the company's license to launch and operate EchoStar 9, a hybrid Ku/Ka-band satellite under construction by Loral.

In July, the FCC ruled that EchoStar failed to meet its January 2002 deadline to begin construction of the necessary satellite and declared the license void. In appealing the decision, though, the company said that not only had it begun building the bird but construction was complete and launch had been scheduled for the fourth guarter.

With roughly six weeks left in the year, EchoStar officials are reviewing options for scheduling. EchoStar plans to generate Ka- and Ku-band transmissions from EchoStar 9. Originally, the FCC complained that EchoStar's contracts with Loral did not guarantee that the Ka-band transponders would be operational. Data submitted by Loral convinced the FCC that the hybrid plan should work. The Ku-band generally is used for DBS transmission, whereas the Ka-band is considered choice ground for high-speed data and interactive.



LACK BACKS MSNBC

NBC President and exnewsman Andrew Lack gave a vote of confidence to ratings-challenged MSNBC last week.

In a Media Institute luncheon speech in D.C., he conceded that thirdplace MSNBC is struggling with its talk format and credited Fox and CNN for doing well with their opinion-based programs. He said MSNBC "will pull themselves out of it. I'm not concerned." Pro-gramming is cyclical, he said; MSNBC is just going through "a rough patch." They, and all cable news operations, he said, are doing good journalism. Though they're fighting for a small audience, Lack called it a very valuable, important and influential audience.

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FV BUYER

EBB & FLOW

Spot TV Sees Double Digits

Spot TV got a \$1 billion boost this year from political spending. That's good news for a medium that got walloped more than most last year. Perhaps even better news for the market is the pace of sales-post-election-in the fourth quarter. Chris Rohrs, president of the Television Bureau of Advertising, says both local and national spot sales are up double



digits through December. The early read on first guarter 2003, he says, is single-digit increases.

Rohrs observes that, while political spending helped a lot, most major ad categories are up through the first three guarters of the year, including healthy increases for nine of the top 10 spending segments. According to data supplied by New Yorkbased ad tracker CMR, automotive, for example, is up 15%, while the restaurants category is up 9%; auto dealers, up 20%; telecommunications, up 8%. In fact, of the top 25 categories, only six posted less spending for the first nine months vs. the year-ago period. Among them: computers and software, home centers/hardware stores (both down 23%) and over-thecounter medicines (-12%).

"The real issue is the second half of next year, when we come against comparisons to this year's political spending," says Rohrs. "We're going to need a pretty solid general economy to make our forecast" for next year. That forecast is moderate and in the +1% to +3% range.

For now, spot is benefiting from advertiser perception that "TV is a safe harbor; it works," says Rohr. "More and more advertisers are being careful in where they spend and want to know the dollars they spend are going to be effective in building brand and selling stuff."-S.M.

NEXT WEEK: Syndication

Fox Make-Good Bill Comes Due



Fox's major problem was the failure of the much anticipated new show Girls Club, from David E. Kelley

Network gives advertisers extra \$50 million in spots to compensate for ratings shortfall in fourth guarter

BY STEVE MCCLELLAN

ommercial make-goods are a fact of life for broadcast nets. This year is no exception, with estimates that make-goods in the fourth quarter will total roughly \$60 million. The brunt of that load is falling on Fox, although buyers and sellers say just about every other network, with the possible exception of The WB, will have to offer advertisers extra spots to make up for ratings shortfalls.

After Fox, which is said to be issuing close to \$50 million in "audience-deficiency" spots, UPN has the next biggest load, estimated to be about \$5 million. ABC, CBS and NBC have had only sporadic make-goods so far this season.

The networks say they set aside more than enough time to compensate for whatever under-delivery issues they have and still participate in the high-demand fourth-quarter scatter market, which yielded price increases in the 25%-30% range over upfront market prices.

The good news is there are a lot fewer make-goods than a year ago, when both ABC and Fox imploded and, between them, had to make good on about \$140 million in ad time in the fourth quarter.

ABC still has a lot of issues: Thursday is a black hole; the weekend needs work, as does the first hour of Monday night. But the network improved its lot significantly on Tuesday and Wednesday nights, where it's up 15% and 16%, respectively, among adults 18-49. Tuesday's gains are driven by 8 Simple Rules; Wednesday's driver is The Bachelor.

Fox executives declined to comment on the situation last week. The network's major problem was the failure of the much anticipated new show Girls Club, from David E. Kelley, on Monday nights. But News Corp. sources say that more than half Fox's make-good load-\$30 million to \$35 million-was taken care of in the World Series. The series went seven

RATINGS RECORD Season to date through Nov. 17

HOUSEHOLDS		
NETWORK	RATING/SHARE	CHANGE
CBS	8.7/14	+2%
NBC	8.4/14	-2%
ABC	6.4/10	-7%
Fox	6.2/10	-11%
The WB	3.0/5	+7%
UPN	2.6/4	-16%

ADULTS 18-49 NETWORK **RATING/SHARE** CHANGE* -4% NBC 4.9/13 CBS 4.1/11 0 ABC -3% 3.9/10 Fox 3.8/10 -12% The WB 2.1/5 +17% UPN -17% 1.9/5 *From 2001-02 season

SOURCE: Nielsen Media Research

games and provided a little breathing room on the inventory side. So far, the network has been able to take care of the balance through prime time inventory reserved for that purpose, sources say. "Everybody with an under-delivery issue has been made whole," says one source.

So far, anyway. The question is, to what extent Fox's make-good situation will trickle into the first quarter. That will depend on ratings between now and then. But, clearly, the network is looking forward to the first quarter, with the second installment of summer hit American Idol debuting in January. If it performs anything like the summer edition, Fox executives think they can avoid make-goods altogether in the second half of the year.

Sources say UPN's ratings under-delivery this season is roughly 15%-20% below guarantees. Word is, the network expects to spread its make-good load over the fourth and first quarters.

Overall, though, make-goods are less painful this year for buyers and sellers alike. "The numbers are much more manageable than a year ago," says Mel Berning, Mediavest president of U.S. Broadcast. Last year, Berning says, shortfalls hit Fox and ABC "out of the blue" and affected every quarter. "It was almost December before they had a chance to react to just how low the ratings were going to be."

Bob Riordan, senior vice president, national broadcast, MPG, New York, assesses this season's make-good picture as "not good but not as severe as last year." Makegoods, he observes, "contract the marketplace. There are fewer gross rating points to buy." The result is other dayparts and media (like late night and syndication) get tighter and higher priced. "It's almost like the networks get rewarded for not performing. It's happening this year, just not as severely."

Other factors are tightening inventory this season as well, including the larger amounts that the networks sold upfront. Also, advertiser options to dump firstquarter upfront commitments were exercised at less than half the normal rate.

Meanwhile, UPN doesn't have any problems that higher-rated programming wouldn't cure. "Five Enterprises would do it," quips Riordan. Shari Anne Brill, Carat vice president, director of programming services, says the weblet "flip-flopped with The WB in terms of ratings performance this year."

She says UPN would have been better off keeping Roswell on Tuesdays after Buffy, which did better than its replacement, Haunted. But she doesn't envy UPN's position on Tuesdays, a "fiercely competitive night." UPN's best move there, she says, is probably the one the network has signaled it will try: counterprogramming with comedy.

ad revenue

Arriba, Arriba, Arriba

Hispanic TV take for the first nine months jumps 26%; spot market gets a boost from political spending

season.

syndication.

MEDIUM

Network TV

Consumer mag

Business mag

Local radio*

Syndication

National newspapers 2.2

Univision/Telemundo 1.1

*Local radio includes only 30 markets

National spot radio

Sunday magazines

Network radio

SOURCE: CMR

Spot TV

Cable TV

Internet

Outdoor

Local newspapers

2002, based on the big political spending

that occurred early in the fourth quarter as

well as the upcoming holiday spending

Separately, the Television Bureau of Ad-

vertising massaged and released CMR data

for the third quarter (July-September) that

shows that total broadcast-TV spending is

up just over 17% to \$9.5 billion. That figure

includes about \$4.5 billion for network,

\$4.3 billion for spot and \$708 million for

MORE UPS THAN DOWNS

Ad spending, first three quarters,

2001 vs. 2002 (\$ billion)

2001

\$3.4

13.4

10.5

11.9

7.8

6.4

3.9

4.6

24

1.9

1.6

0.8

0.6

2002 % CHANGE

7.57

7.07

14.7

-1.41

-1.0

-17.4

9.5

-18.2

-11.8

-3.3

-3.8

6.1

25.5

10.0

14.3

\$4.4

14.4

12.0

11.8

7.7

5.3

4.3

3.8

21

2.1

1.8

1.7

1.4

0.9

0.7

BY STEVE MCCLELLAN

ata from New York-based ad tracker CMR for the first nine months of the year shows that Spanish-language TV is the fastest-growing ad medium so far in 2002—up almost 26% to \$1.42 billion. Spot TV, which was bolstered by political spending, was up 15% to \$12.04 billion, the CMR numbers show.

The seven broadcast networks (ABC, CBS, NBC, Fox, The WB, UPN and Pax) were up 7% to \$14.4 billion, while cable was down a little more than 1% to \$11.8 billion. Local radio is up 10% to \$4.3 billion, and network radio is up 14% to \$711 million.

General Motors was the top advertiser during the first three quarters, spending \$1.6 billion, up about 2% from the same period in 2001. Procter & Gamble was No. 2 with a 21% spending spurt to \$1.5 billion. AOL Time Warner was third with ad spending of almost \$1.1 billion, up 3%.

Across all media, ad spending rose 2.2% for the first nine months to \$84.4 billion. The Internet continues to lose its luster as an ad medium. That segment posted the single largest decline (-18%, to \$3.8 billion) among all media measured by CMR from January through September.

But all things considered, this year's numbers don't look too bad compared with last year's, says George Shababb, senior vice president, CMR/TNS Media Intelligence. "Compared to the depressed levels of 2001, we have seen ad spending rebound nicely," he said.

Shababb says CMR is sticking to its +2.5% ad-spending forecast for full-year

TARGETED ADS

CBS figured out a tongue-in-cheek way to sell its Victoria's Secret Fashion Show to different demographics. It produced two promos—one for women and one for men, with appropriate pitches by host and supermodel Heidi Klum—and then ran them back to back.







FOR WOMEN:

VOICEOVER: "Victoria's Secret, women's version" KLUM: "Ladies, this is the show you just can't miss. The fashions, the fabrics, the colors. It's all bere. The *Victoria's Secret Fashion*

miss. The fashions, the fabrics, the colors. It's all here. The *Victoria's Secret Fashion Show*, on CBS

FOR MEN:

VOICEOVER: "Men's version" KLUM (speaking very slowly): "Lots of beau-ti-ful wom-en. Ve-ry lit-tle cloth-ing." VOICEOVER: "The sexiest night on television. The all new *Victoria's Secret Fashion Show*. CBS. Tonight."

HOT SPOTS

Blue Stuff Fined \$3M for False Ad Claims

BLUE STUFF is going to have to come up with the green stuff.

Topical-cream hawker Blue Stuff Inc., MCCLUNG ADVERTISING and agency President JACK MCCLUNG, have agreed to pay \$3 million to the Federal Trade Commission to settle a suit against them. The FTC says the trio made unsubstantiated claims for Blue Stuff and Super Blue Stuff creams—that they would relieve severe pain—in TV infomercials that aired nationwide through most of 2001 and the first half of this year.

In addition to paying the fine, Blue Stuff must back up any future claims with "competent and reliable scientific evidence." According to the FTC, among the ingredients in Blue Stuff (\$59.95 for an 8-ounce jar) are emu oil and witch hazel extract. The FDA also warned Blue Stuff Inc. that its product runs afoul of the federal Food, Drug, and Cosmetic Act.

Also found to be making false claims were the company's ads for Her Stuff cream and Essential Stuff dietary supplement (the FTC is currently reviewing the entire dietary-ad business with an eye toward reducing false claims and fraud).

Executive Shifts

LISA MCCARTHY, SVP of Viacom Inc.'s VIACOM PLUS, New York, has been promoted to EVP of that cross-platform ad-sales unit. She also will direct VIACOM PLUS REGIONAL SOLUTIONS, which creates cross-platform programs for Viacom's local media (outdoor and radio and TV stations). Among her coups: PROCTER & GAMBLE's \$300 million Viacom Plus buy last year, which this year grew to \$350 million.

WBBM-TV Chicago has hired DAVID FORD, VP of the Integrated Sales and Marketing Group at NBC Connect, as local sales manager.

Campaigns

HEWLETT-PACKARD CO. has just begun its biggest campaign—worth an estimated \$400 million—since merging with **COMPAQ COMPUTER CORP.** The theme line "Everything Is Possible" appears in both its broad-cast- and cable-network effort and its supporting print push. Omnicom Group's **GOODBY, SILVERSTEIN & PARTNERS**, San Francisco, created the campaign, built around testimonials in commercials and print ads from such H-P clients as Amazon.com, DreamWorks, FedEx and even NASA. H-P unveiled the new TV spots on Monday at Comdex, the computer and technology show in Las Vegas. **ZENITH OPTIMEDIA** handled the media buying.

MICROSOFT CORP.'S MSN TV, provider of Internet service on television, has begun a \$5 million broadcast- and cable-net holiday campaign. Targeting older consumers as well as new-technology users accessing the Web for the first time, the direct-response campaign will be supported with ads in print, radio and direct mail. Radio and direct mail will target such markets as Las Vegas, Miami, Phoenix and Tampa. **EURO RSCG TYEE MCM** is the agency.

Accounts

Scripps Networks' HOME & GARDEN TELEVISION has pruned its agencysearch list from seven to three. Those entering the HGTV finals are DONER, Southfield, Mich.; FITZGERALD & CO., Atlanta; and MARC USA, Chicago. Fitzgerald is an Interpublic Group of Cos. agency while the other two are independents. Lewis Communications, Birmingham, Ala., previously handled HGTV's estimated \$10 million-plus account but isn't under consideration. HGTV sister FOOD NETWORK began its own agency search last month. Scripps officials were unavailable for comment.

Cable Doings

ESPN and its affiliates have once again collaborated to generate big promo dollars with their fantasy-themed **NFL** promotion, according to ESPN VP of Affiliate Ad Sales and Marketing **JEFF SIEGEL**. The sweepstakes promotion, which ran throughout October, ranked as the cable industry's most widely participated promo and as the one that garnered the most local ad revenues (\$32 million), he said.

The CABLETELEVISION ADVERTISING BUREAU said last week that its 2002 Cable Advertising Conference will take place Feb. 11, once again at New York's Marriott Marquis. But the CAB is adding a new wrinkle: It will stage similar events for ad agencies and clients later that month in Detroit, Chicago and Los Angeles. AOL Time Warner CEO RICHARD PARSONS has been set as the luncheon keynote speaker for the Manhattan conference.

SPECIAL REPORT LOCAL CABLE ADVERTISING



On the Rise

Ratings, consolidation position cable for a bigger share of local ad revenue

BY KATHY HALEY

atherine Voskuil got a big surprise when she arrived at the grand opening of the Westfield Mall one recent Saturday. The marketing services manager for Charter Advertising in Saint Louis had lined up Verne Yip, the popular designer on Discovery Channel's hit show, *Trading Spaces*, to lend some pizzazz to the grand opening, but even she hadn't anticipated the response. Hours before Yip's scheduled arrival, a line of fans was already snaking through the mall, waiting for autographs. "He signed more than 1000 pictures that day. He even outdrew Fergie," Voskuil says, referring to Sarah Ferguson, the Duchess of York, who as the mall's celebrity spokesperson, was also on hand. The big response to Yip's appearance at the mall offered a potent symbol of one of the most important trends underway in cable this year: Ratings are higher than at any time in the industry's history, and operators are capitalizing on the situation to boost their advertising businesses.

Not all of the momentum is coming from viewers. Challenged by slumping stock prices, sluggish sales of new services and increasingly virulent competition from DBS, cable operators have singled out ad sales as an important revenue stream that can be expanded quickly and with relative ease.

Signs of the trend are every-

where. Network executives report a big surge in the number of local ad sales promotions being utilized by cable systems this year (see story, page 4A). National Cable Communications, the industry's national spot rep firm, has quietly reorganized, beefing up its sales teams so they can spend more time with spot buyers and media planners and focus more effort on developing new business.

Big MSOs also show signs of a more aggressive stance: Time Warner Cable, long known for its decentralized operations, has centralized its ad sales unit and put new emphasis on large promotions that will offer advertisers grass roots marketing opportunities in several markets at once. Comcast, which will control 17 of the top 20 DMAs once its merger with AT&T is complete, also plans a more aggressive, centralized approach to ad sales marketing and promotion.

Operators building up their ad sales units do so with the wind at their backs: Primetime cable audience shares now equal or surpass, on a combined basis, the combined primetime shares of broadcast TV during much of the year. In fact, for the first time ever, cable's combined primetime viewership surpassed that of broadcast, on average, during the full TV season, from Sept. 2001 through Sept. 2002 (see chart).

Underscoring this trend will be some significant changes next year to Nielsen's reporting of local ratings. The changes will allow more cable networks to show up in local ratings books and will make it much easier for media buyers to compare cable's audiences with those of broadcast (see story, page 2A).

The opportunity cable operators face in developing their local and national spot business becomes clear after a look at the numbers. Local cable advertising revenues will probably total \$3.7 billion this year, according to the Cabletelevision Advertising Bureau. This compares to an anticipated \$12.3 billion in local ad revenues this year for broadcast TV, according to the Television Bureau of Advertising. National spot revenues, meanwhile, should total \$9.2 billion on the broadcast side this year, compared to about



are raising cable's profile

Cable Tops in Viewership

Primetime, Mon-Sun., Sept. '01-Sept. '02

 HH RATING
 HB SHARE

 Ad-Supported Cable
 28.2
 47.9

 7-Broadcast Net Weighted Gross
 27.7
 47.0

 SOURCE: CAB, Nielsen
 27.7
 47.0

Room to Grow

Est. 2002 Spot TV Revenue

	LOCAL	NAT'L Spot
Broadcast	\$12.3B	\$9.2B
Cable	\$3.7B	\$500M
SOURCE: CM	IR, TVB, NCC	>

\$500 million for national spot cable.

Cable's relatively small share of both local and national spot revenues appears even more stark when considered against the fact that cable networks win about half of all primetime viewing most nights. The disparity is one reason Time Warner has been moving more aggressively to expand ad revenues, says Mark Mersky, vice president of corporate sales and marketing for Time Warner Cable Advertising Sales. "Our emphasis is on the core business," he says. "The goal is to get our revenue shares up comparable to our viewing shares. There's a lot of room for growth in the core business."

Special Report BROADCASTING & CABLE 11.25.02

4A

Special Report

Local Cable Advertising



MTV Networks will add to its highly successful awards show franchise, which already includes the Nickelodeon Kids Choice Awards, where Pink got a slimy surprise in 2002

Pulling Out the Stops

Cable operators and their networks are readying a huge slate of promotions for next year

By KATHY HALEY

Some of the biggest, flashiest local ad sales promotions cable has ever mounted will hit the airwaves next year, as operators and networks try to capitalize on the momentum their industry has been building with audiences.

Examples of what's new include:

- An enlarged version of Laugh Riots, a grass-roots stand-up comedy competition that next year may be connected to a new weekly series on Comedy Central;
- Two new award shows from MTV Networks;
- Local promotions built around TLC's Junkyard Wars and Trading Spaces.

Along with these emerging efforts come scores of others, including mall tours, events, sweepstakes and cause-related campaigns, plus some high-profile customized campaigns created by large MSOs working closely with networks.

It all adds up to the largest number of local ad sales promotions ever mounted by the cable industry. Driving the trend, along with increased ratings for cable programming, is a big jump in interest from cable systems. "There's a surprising demand for our promotional opportunities," says Jason Malamud, MTV Networks' vice president of affiliate advertising sales, who echoes the sentiments of many of his peers at other cable network companies.

Demand is up, Malamud says, because operators are putting more emphasis on advertising sales. "There's a re-emphasis on the core business of local ad sales," he says. "You hear a lot of talk about new stuff—advertising on VOD or inserting commercials into digital networks but operators realize that they can't get distracted from selling this very perishable inventory. That's the trend that has been most tangible to me." Also stoking operators' appetite for promotions is a hotly competitive market for advertising dollars. "Promotions allow us to stand out from competitors like broadcast TV, radio and newspapers," says Scott Pesner, director of marketing and promotions at Adelphia Media Services. "Cable has some of the most popular brands in the U.S., with networks like Discovery and Lifetime, and advertisers want to be associated with them."

Promotions in the works for next year fall roughly into two categories: custom and turnkey, and both kinds are proliferating. Custom campaigns spring up



A sweepstakes will promote TNT's coverage of the PGA Championship, which will likely leature such players as Tiger Woods

most often as a result of large MSOs and networks working together to make a big splash in important markets (see sidebar, page 6A).

The customized campaign is a growing phenomenon in local ad sales promotion, thanks to consolidation in cable system ownership and MSOs' increasing desire to offer advertisers highprofile campaigns in a string of markets.

Time Warner Cable, for example, will mount between six and eight large, multi-market campaigns next year, according to Mark Mersky, vice president of corporate sales and marketing for Time Warner Cable Advertising Sales. In the past, it left promotional planning largely to individual systems. Comcast can also be expected to create more large-scale custom campaigns, now that its merger with AT&T has given it more big markets to sell. "We're going to be doing more promotions and also some larger ones," predicts Vicki Lins, vice president of marketing and communications for Comcast Advertising Sales.

MSOs' growing appetite for customized promotions hasn't stopped the growth of national turnkey promotions. These continue to proliferate as operators add more networks to their lists of insertable channels, and programmers respond with campaigns to help operators generate revenue.

NEW AND NATIONAL

Turnkey promotions range from the very large—MTV's Video Music Awards, ESPN's Football Fantasy and ABC Family's 25 Days of Christmas are good examples to smaller but highly popular events, sweepstakes and vignette campaigns.

New to the list are promotions for a pair of new award shows. VH1 Big in 2002 Awards, set for December, will highlight the year's most popular music, movies, TV and personalities and will feature live musical performances, celebrity presenters and special guests. The TV Land Awards: A Celebration of Classic TV, will air in March and will feature TV stars from the past and present honoring what VH1 calls "the legends, innovators and unsung heroes" of classic TV.

Affiliates will have access to month-long promotional campaigns preceding both of the two new specials, including sweepstakes that will send winners to attend the awards shows.

Other new promotions include campaigns connected to TLC's popular series, *Trading Spaces* and *Junkyard Wars*.

Set for third quarter, the Trading Spaces promotion will include a consumer sweepstakes with national and local prizes, point-of-purchase displays, taggable spots and an online tool kit allowing sponsors to build branded contest promotional areas on their websites.

The Junkyard Wars promotion will center around a 10-city mall tour, set to run from late April through June. The tour will provide materials allowing consumers to build their own racing vehicles from junk and then race them in the mall. Cable operators will have the opportunity to secure the venues and sponsors for the events, says Mike Van Bergen, director of affiliate advertising sales at Discovery Networks.

EXPANDING OPTIONS

Although it isn't new, Comedy Central's Laugh Riots promotion, which ran in seven markets last year and drew thousands of fans to a final event in Los Angeles, may expand this year and become the focus of a weekly series on the network. Details aren't yet hammered out, but the series could take a reality focus, following the preparations of stand-up comedians as they get ready to compete in one of the local competitions included in the promotion, according to Kurt Greves, vice president of affiliate relations for the network's central and western regions. Comedy Central also hopes to attract a national sponsor to the campaign this year. "We're hoping to tie national and local resources together into a mighty union," Greves says.

Another campaign that's expanding is Lifetime's *Be Your Own Hero*, which tries to boost women's self-esteem. Next year, the campaign will be associated with a new *Lifetime Achievement Awards* special, celebrating people who have made a difference through their work or public service. The new awards show will likely include a hometown hero award, allowing affiliates to mount local sponsored campaigns to spur women to enter or nominate someone.

Other new promotions include one launched in August by Court TV. The traveling event allows parents to have their children photographed and fingerprinted, and then keep the record to give police or rescue personnel quick information should a child ever go missing. Affiliates set the finger printing unit up at fairs, sporting events and other community gatherings and local advertisers get to sponsor the effort.

Court TV may also create materials so local advertisers can sponsor its popular classroom *Continued on page 6A*



MT. EVEREST 4RUNNERS OF ADVENTURE

REALITY IS DIFFERENT AT 29,000 FEET.

Next May, fifty million viewers will witness a historic, first LIVE telecast of people risking their lives ascending the world's highest peak. The Outdoor Life Network redefines reality television with *Global Extremes: Mt. Everest*, the most intense skill and endurance challenge ever staged. Following in the legendary footsteps of Sir Edmund Hillary, who became the first to reach its zenith, four teams will cross the jungles of Central America, span the sands of the Kalahari and conquer the glaciers of Iceland, all to be rewarded with the right to summit Mt. Everest on LIVE television. This five-month event is just another example of OLN's unique programming and a prime reason to carry OLN. To reach this captive audience, call your affiliate representative or visit us at www.OLNTVAFFILIATES.com for details regarding special *Global Extremes: Mt. Everest* promotional packages, local ad sales support, PR ideas, community tie-ins and high-speed internet access packages. Only on OLN.

Copyright 2002 Outdoor Life Network www.OLNTVAFFILIATES.com

ADVENTURE TV

PRESENTED BY (TOYOTA

Continued from page 4A program that uses forensics to spark kids' interest in science.

TNT will launch a sweepstakes promotion next year for its coverage of the PGA Championship. Winners will reap a VIP weekend and admission to the event.

Whether large and centrally planned or strictly local, promotions in the works for 2003 usually have one goal in common: to mine new and incremental business. This marks a shift from the past, when operators had to fork over a lot of promotional firepower simply to get deals done.

BOOSTING NEW BUSINESS

"In the past, we had to give our promotions away; we used them to close sales," explains Bobbi Hurt, marketing director of advertising sales at Cox Communications. "Our ratings are much stronger now, so we have the opportunity to sell our avails in their own right. Today, we want to use promotions to get new or incremental business.

One way to drive new business is to design promotions that target specific categories. A number of these have sprung up this year, including a Disney Channel back-to-school season promotion targeting the families of pre-schoolers, and more are in the works for next year (see story, page 10A).

Along with pitching new and incremental business, local ad sales promotions are increasingly multi-platform. Time Warner Cable gave advertisers participating in Lifetime's Breast Cancer Awareness campaign exposure on TV, AOL and in Time Inc. magazines. To facilitate cross-platform deals, ESPN allows affiliates to sell local advertising on its ESPN Clubhouse websites, each focused on a different NFL team.

Although cable operators have talked for several years now about creating ad sales promotions that would also tout MSOs' other businesses, such as high speed access and digital TV, a growing number of campaigns are actually doing this. Comcast's Comedy Castaways promotion, set to break next year, will help drive consumers to retail kiosks where they can test drive a cable modem (see sidebar, this page), and Lins anticipates more of this kind of double-duty promotion in the future.

"Ultimately, the promotions and marketing programs we develop at Comcast will be very integrated in terms of promoting the Comcast businesses," Lins says. Another long-term goal, Lins says, is using promotions to generate ad sales while also shining a spotlight on Comcast owned networks like QVC, E! and G4. "We want to work with-



THE TRIP OF IFETIM

TREAT YOURSELF AND A FRIEND TO A SPECTACULAR VACATION AT CALIFORNIA'S OJAI VALLEY INN AND SPA.

Enter Lifetime's be your ownhero Sweepstakes

Lifetime's Be Your Own Hero campaign will be attached to a new awards special

celebrating people who have made a difference in our own family of brands to build them and drive viewership to them," she says. "That will enable us to offer a different level of marketing support to our clients.

No matter what the advertiser's need, more local cable promotions are centered on programs, a move meant to drive viewership up while also winning new advertising revenue. "When you take an overall look at these promotions, more than anything else, they're designed to increase vieweriship, add value to advertisers' campaigns and give viewers reasons to keep coming back to the programming," says Time Warner Cable Advertising's Mersky. "If anything, we're trying to position the programming as more and more special. As the perception of its specialty increases so does the opportunity for a premium price."

Lifetime



Custom Campaigns On the Rise

ith MSOs focused heavily on boosting their ad sales businesses, large, multi-market promotions are becoming an important priority. Those planned for next year include Comedy Castaways, a Comcast/Comedy Central effort that will send winners from 10 markets to spend a getaway weekend with a top comedian; a Time Warner/TNT campaign that will fly a group of local winners to a VIP weekend complete with tickets to the NBA All-Stars game and a Cox Communications/ESPN traveling trivia game event that whisks winners off to either the X-Games, ESPY Awards or Great Outdoor Games.

Custom campaigns usually give operators access to more elaborate local prizes, which helps turn the promotions into bigger events. A good example is Comedy Castaways, set to launch next year in

10 of the markets that will be owned by the newly merged Comcast/AT&T. The sweepstakes is designed to raise its sponsors' profile while convincing consumers to try out high speed access at Comcast klosks situated in malls and other public places. Comedy Central is supplying the incentive: people who stop by a klosk get to



TNT's Thursday night NBA games

vote on their favorite of several featured standup comedians and also enter to win a trip or other prizes. Consumers can also enter by logging onto the sponsor's website.

The grand prize for the campaign, which Comedy Central developed after conversations probing Comcast's promotional needs. Is \$29,000.99 In cash plus the getaway weekend. The latter will be shared with local winners from each participating market. All winners fly to Casa Morada, a Florida Keys resort, where they'll enjoy the amenities for four days and three nights with a top comedian. Local winners also receive \$1000 In cash.

Time Warner's All Stars Game promotion is designed to boost visibility for TNT's Thursday night NBA games. A sweepstakes winner plus his or her guest from each participating market gets the VIP treatment for a weekend centered around the All Stars Game, A national winner will also win a car.

"We think this combination will draw in more viewers to NBA games on TNT and more local sponsors," says Mark Mersky, vice president of corporate sales and marketing for Time Warner

Cable Advertising. "We hope it will create a buzz among consumers and increase the fun factor."

Cox's 2 Minute Drill promotion allows consumers to experience ESPN up close, says Bobbi Hurt, marketing director of advertising sales at Cox Communications. The network created a traveling set for the game, which no longer airs on the network, but has attracted crowds of consumers in 10 markets this year. ESPN NFL analyst Mike Golic appears at the events, which Cox plans to continue stag-Ing in 2003. "It's a powerful promotion because ESPN rarely comes to a market with that much strength," Hurt says.

With MSOs shopping for more customized campaigns, some networks have been quietly reorganizing their affiliate ad sales efforts. ESPN has added staff so it can help MSOs with more customized promotions, Hurt says. Meanwhile, Scripps Networks has scrapped two long-running national promotions, Dream House Giveaway and Great Fall Fix-Up, in favor of working with MSOs to create custom efforts. Several are in the works, according to Janice Brandon, Scripps' vice president of affiliate advertising sales. Comedy Central also reports a more customized approach. "With the exception of Laugh Riots, we've made a total change of direction that started about a year ago," says Kurt Greves, vice president of affiliate relations for the network's central and western regions. "All of our other promotions are now customized to the cable operator."

ALL THEIR FRIENDS ARE DOING IT.



MORE MALE TEENS WATCH CARTOON NETWORK THAN ANY OTHER CABLE NETWORK.



please call your Turner Local Ad Sales Representative at 404-827-2250 or visit TurnerResources.com. Source: NHI Males 12-17 projections, among all basic cable networks. *Total Day M-Su 6a-6a *Toonami M-F 5p-7p caypart averages (12/31/01 - 5/31/02) and M-F 4p-7p daypart averages (6/3/02 - 1C/27/02) ***Prime defined as M-Su 8p-12m ****Late Night Cefined as M-Su 12m ca. Qualifications available upon request. TM & Cartoon Network. An AOL Time Warner Company. All Rights Reserved.

Special Report

Local Cable Advertising

A Great Adventure

BY ALAN BREZNICK

or years, Nancy Nalven looked for ways to team the New York and Philadelphia interconnects in a joint local ad sales promotion. Finally, she went to extremes.

Extreme sports, that is, Nalven, senior director of creative services for Time Warner CityCable Advertising in

New York, con-



cocted a campaign last summer to plug the Six Flags/Great Adventure amusement park in New Jersey. With the help of ESPN's Extreme Bike Jam, she wheeled in bike stunt drivers for special shows at Great Adventure and promoted their appearance with spots on Time Warner's New York systems, the New York Interconnect and Comcast MarketLink's Philadelphia interconnect.

Thanks to Nalven's efforts and tight coordination with the two interconnects, the same commercial promoting the bike shows ran in all New York and Philadelphia cable homes, a total of 7.1 million households. Time Warner created the 30-sec-

ond spot using footage from ESPN's X Games. Six Flags and the two interconnects approved the script and all cable operators heavily ran the promos on MTV, BET. ESPN2, Nickelodeon and other cable networks catering to kids, teens and families.

"As far as I know, it's the first time that all three groups have gotten together for a promo-

Three big-city interconnects partner to promote New Jersey's Six Flags theme park

tion," says Nalven, a 10-year veteran at Time Warner CityCable. "Everybody was so incredibly easygoing. Six Flags was an important client for everyone.'

The result? Hordes of people jammed Great Adventure's viewing section July 14 to see the three bike shows. Spectators also received free biking posters and ESPN key chains as well as the opportunity to collect autographs from their favorite riders. There was definitely a nice buzz," Nalven says. "It was very emotionally satisfying."

It was financially satisfying too. Delighted Great Adventure officials report that many biking fans made special park trips to see the performances. "The client said it added to park attendance," says Amy Friedland, marketing director for the New York Interconnect.

Although no one had ever run a promotional campaign in Philadelphia and New York simultaneously, Nalven says it made sense to do so with Great Adventure because of its unique regional appeal. Located about the same distance from each city, the park draws heavily from both metro areas.

'Six Flags was the perfect client to do it with," she says. "They're a big marketer in both markets."

The event scored so well that Nalven is now thinking about an encore, especially with Great Adventure. She's not sure any other clients fit the bill, but notes that, "if an opportunity presents itself and makes sense. I'll do it again."

Afterall, she adds, "We now have the relationships in place."



Extreme athletes from ESPN drew big crowds

Turning Up the Heat

With Adult Swim moving to five nights a week, Cartoon Network highlights its expanding grown-up audience

BY ALAN BREZNICK

ttention: Cartoon Network is not just for kids anymore. Really. That's the message that Cartoon Network has been blaring to local cable ad sales operations for a year.

And the music is about to get louder. The all-animation channel, which has al-



ways had a significant following among grownups, wants advertisers to know that it's flexing some new ratings muscle among one of TV's most desirable audi-

ences: young adults. For the second straight winter, Cartoon Network and Turner Network Sales executives are crafting a local ad sales promotional drive for Adult Swim, their late-night programming block for 18-to-34 year-old viewers. With the campaign,

they aim to help cable operators enlist more local advertisers for the less juvenile animated series and rake in more dough from the network's stash of local ad avails. They also want to draw attention to the early ratings success of Adult Swim, particularly among male teens and young men.

"We have strength with this demo," says Jerry Ware, vice president of local ad sales for Turner Network Sales. "We want to extend it through to our affiliates."

Slated to run Feb.17-28, the campaign will feature a heavy load of taggable, cross-channel promos for cable systems to use. Cartoon will also send out in-store point-of-purchase displays and other sales materials. Most notably, the network will hand out either a free trip for two to Hawaii or electronic scooters to affiliates, depending upon their size.

"We're going to be putting a

lot of marketing behind it early in the first quarter," says Tom Alexander, vice president of trade marketing at Cartoon Network. "With the affiliates, this is our big push for the year."

The promotional drive will coincide with Cartoon's planned expansion of its Adult Swim block to five nights a week. Launched in September 2001 as a threehour lineup of animated action and comedy series on Thursday and Sunday nights, and then switched to Saturday and Sunday nights, the block has produced big ratings increases for the network among young adults, particularly young men. "Adult Swim" will now air two hours a night from Sunday through Thursday, starting Jan. 12.

'Our goal is to meet what we did last year," Alexander says. "It's kind of a new foray for usgoing so specifically against adults. It's kind of an education process as well."



The Tom & Jerry Show: Turner's Tom Alexander and Jerry Ware have led the charge to expand Cartoon Network's salable demos to include adults 18-34

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A Cox promotion will help create 13 episodes of TLC's A Makeover Story

Mining New Categories

Promotions pitch advertisers not currently using cable

By KATHY HALEY

iewers in 13 Cox Communications markets have the chance to win a topto-toe makeover, much like the ones on TLC's weekly series, A Makeover Story. In fact, each of the 13 local winners who submit to the show's primping, trimming and shopping expeditions will find themselves the subject of an upcoming episode. The promotion, which began

this fall and continues into January, is one of the most prominent of an increasingly popular breed of campaign: those designed to reach out to specific advertiser categories that aren't yet spending much on cable.

A Makeover Story features total makeovers of people getting ready for a big event like a wedding or family reunion. Cox's promotion includes a contest allowing viewers to apply for a similar makeover. TLC picks a winner in each participating locale, then arrives with cameras to film the makeovers, completing them in beauty salons, clothing boutiques, shoe stores and other businesses sponsoring the contest. "We designed this to generate revenue in multiple categories," says Mike Van Bergen, director of affiliate advertising sales at Discovery Networks.

TLC created a makeup brush kit branded with the network's logo and that of *A Makeover Story* so sponsors can use them to promote their own sales during the contest period.

TLC reps are also teaming with Cox account executives to call on prospective sponsors, and help them tap vendor support dollars from manufacturers of beauty supplies, clothing, shoes and other items. To maximize their sales effort, Cox reps selling the campaign participate in a weekly conference call, during which they exchange success stories.

So far, the promotion has gone a long way toward meeting Cox's expectations. "It is bringing in new buckets of revenue," Hurt says. "It has been very strong for new business and category development. We're working with clients with whom we didn't previously have relationships."

Another new category promotion launched this year targeted the families of pre-schoolers. The back-to-school campaign, Playhouse Disney A-Z, highlighted the Disney Channel's daytime pre-school programming block while giving affiliates an opportunity to pitch children's clothing retailers, hospitals, daycare centers and even maternity shops and restaurants. Vignettes taught tiny viewers a different letter of the alphabet each day, while encouraging parents to enter a sweepstakes with a \$26,000 scholarship grand prize, plus local cash prizes and other gifts.

Playhouse Disney A-Z was the first promotional campaign that offered an ad-sales tie-in to ABC Cable's flagship network, which reaches 80 million households but carries no advertising itself. The campaign won participation from systems reaching a total of 40 million subscribers, according to Ron Hebshie, director of local ad sales for ABC Cable Networks Group, who adds: "This promotion will definitely be back next year." ■

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TV Azteca Finds Unity

Servers, NLEs are part of \$3.9 million deal

BY KEN KERSCHBAUMER

V Azteca, Mexico City, has signed a \$3.9 million deal with Avid Technology that will bring a variety of Avid systems into its entertainment, novella and news operations.

The systems used by TV Azteca will be based on three Avid Unity shared-media storage systems, with one system used for each of the Spanish-lan-

guage producer and broadnetwork ops caster's divisions. Avid Uni-

ty allows more than 100 simultaneous clients to access the same content from the same system.

TV Azteca will have three distinct installations, but they're all common in

that they'll be based around Unity," says Adam Taylor, Avid vice president, sales operations, Americas. "They also will all have multiple clients sharing the same media simultaneously, making them very collaborative environments.

TV Azteca already uses some Avid Media Composer nonlinear editing systems in its entertainment and novella divisions, so there were some upgrades. For the most part, though, the deal was for new gear.

> Installation of the newsroom system is currently under way. According to

Taylor, the newsroom will have approximately 50 Avid nonlinear editing systems, including NewsCutter XP, News-Cutter FX systems for craft news editing and XP Mobile systems for editing in the

Radio@AOL gives AOL Broadband

subscribers commercial-free music.

field so that, when material is brought in, it's ready to be built into on-air packages.

"They'll also use various iNews products like ControlAir and Capture Manager to generate playlists and control the newsroom," adds Taylor. The iNews ControlAir system gives producers access to automated rundown lists so they can track script changes and automate production and playback.

TV Azteca is using Sony DV25 and DV50 on the acquisition side for news and entertainment.

The key will be the Unity systems, with the news and entertainment systems holding 14 TB of content, or approximately 400 hours depending on how it is handled.

The novella Unity can hold about 6 TB. Ingest will be handled by Avid XDeck, a single-channel automated device. Content can be accessed on the server 10 seconds after recording begins.

With any client-based system, it's important to have built-in upwards scalability, and TV Azteca has laid the groundwork for expansion with the use of Avid's PortServer Pro.

"It allows them to expand their client count," says Taylor. "We can connect clients to Unity through fiber connections or Ethernet connections, and PortServer Pro gives them that access to Ethernet connections. One PortServer takes up one port on the Unity, and that one PortServer can then have up to 20 clients. It really allows for the client count to be scaled dramatically."

TV Azteca won't be knocking down any walls as part of the upgrade to Avid: The systems will replace existing tapebased editing systems. The plan is for the newsroom to be on-air by the middle of December with entertainment installed sometime in January followed by the novella installation.

Radio@AOL: Stations Wanted

BY P. LLANOR ALLEYNE

merica Online has launched Broadband Radio@AOL, an exclusive online radio service that will give radio stations an opportunity to land Internet

real estate and reach a wider audience. AOL's new service promises fewer streaming interruptions, with its Ultravox technology, and more than 125 CD-quality stations, joining similar services like carbased satellite radio services XM and Sirius and online competitor Real Radio (plus the multitude of smaller commercial Internet radio outlets). Radio@AOL will give AOL Broadband subscribers commercialfree genre-specific programming plus access to terrestrial radio stations and online

partners, such as WOXY(FM) Oxford, Ohio, and AP News. Jim Van Hughes, executive director of Radio@AOL, ac-

tions across the country. "Some radio stations have a distinct radio philosophy," Hughes says of those AOL has approached. "Others came to us. WOXY(FM), which was added to Radio@AOL's lineup af-

knowledges that it is much easier for AOL to program its own stations, but he hopes Radio@AOL can continue to expand its cache by establishing relationships with radio sta-

> ter contacting AOL with a proposal that was not related to Radio@AOL, jumped at the opportunity to have its broadcast streamed, even if it meant taking on the hefty Webcasting fees instituted by the Librarian of Congress last February.

"It's a trade-off," says Brian Jay Miller, WOXY(FM) director of Internet development. "Distribution through AOL is priceless. You can't put a price tag on it.'

Miller's focus on expanding his station's listener base, Web fees or no, is shared by other smaller, eclectic stations nationwide. Radio@AOL has approximately 3.7 million

broadband subscribers.



Stations

KAAL-DT	Austin, MN (ABC)
KAAS-DT	Salina, KS (FOX)
KABB-DT	San Antonio, TX (FOX)
KALB-DT	Alexandria, VA (NBC)
KAZT·DT	Prescott, AZ (IND)
KBSI-DT	Cape Girardeau, MO (FOX)
KCTV-DT	Kansas City, MO (CBS)
KDTV-DT	San Francisco, CA (UNI)
KERO-DT	Bakersfield, CA (ABC)
KFBT-DT	Las Vegas, NV (IND)
KFTH-DT	Alvin, TX (TFA)
KGEB-DT	Tulsa, OK (REL)
KHQ-DT	Spokane, WA (NBC)
KJZZ-DT	Salt Lake City, UT (IND)
KKPX-DT	San Jose, CA (PAX)
KMAX-DT	Sacramento, CA (UPN)
KMEX-DT	Los Angeles, CA (UNI)
KNDO-DT	Yakima, WA (NBC)
KNDU.DT	Richland, WA (NBC)
KNIN-DT	Caldwell, ID (UPN)
KOAM-DT	Pittsburg, KS (CBS)
KOCB-DT	Oklahoma City, OK (WB)
KOCO-DT	Oklahoma City, OK (ABC)
KOKH-DT	Oklahoma City, OK (FOX)
KOKI-DT	Tulsa, OK (FOX)
KOPX-DT	Oklahoma City, OK (PAX)
KPPX-DT	Tolleson, AZ (PAX)
KPXD-DT	Arlington, TX (PAX)
KRRT-DT	Kerryville, TX (WB)
KSAS-DT	Wichita, KS (FOX)
KSBW-DT	Salinas, CA (NBC)
KTFO-DT	Tulsa, OK (UPN)
KUVN-DT KUVS-DT	Garland, TX (UNI)
KUVS-DT	Modesto, CA (UNI)
	Henderson, NV (FOX)
KVWB-DT KWEX-DT	Las Vegas, NV (WB) San Antonio, TX (UNI)
KWPX-DT	Bellevue, WA (PAX)
KXTX-DT	Dallas, TX (TEL)
WATM-DT	Altoona, PA (ABC)
WBBH-DT	Fort Myers, FL (NBC)
WBNA-DT	Lousville, KY (PAX)
WBNG-DT	Binghamton, NY (CBS)
WCLF-DT	Clearwater, FL (CTN)
WCTX-DT	New Haven, CT (UPN)
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NTC designed the Fox Digital Broadcast Center in Los Angeles, which uses data-storage tape to help with digital-asset management.

Where Tech Meets Workflow

Controlling content requires a new way of thinking about the process

BY KEN KERSCHBAUMER

od bless Monica Lewinsky. When it comes to attempting to lay out the challenges and promises of digital asset management, there is no better example than the videotape that shows President Bill Clinton giving her an apparently innocuous hug. No doubt you can picture the earnest and eager smile on her face as you recall one of the more memorable embraces in history.

And, while Republicans will forever brandish Lewinsky as a weapon to sully Clinton's presidential legacy, video professionals involved with digital-asset management will always point to that clip as an example of why digital-asset management needs to be taken seriously.

The only reason the clip of Lewinsky ever surfaced was the very long memory of a video li-

brarian. Inevitably, in discussions of digital-asset management, it is used as an example of a pitfall: Once content is moved into a large server- or data-tapebased archive, how can material be searched and catalogued so that material that takes on a new relevance months or years later can be found easily, if at all?

The concept of digital-asset management (DAM) is rather straightforward: It's control of the distribution of and access to video, audio and graphic content. But that's where the simplicity ends.

DAM can mean anything from managing graphics templates for a nightly newscast to storing content on massive server farms that then serve content, like the Lewinsky clip, throughout a facility or even out to the public via the Internet. It can be part of creating a new revenue stream or can simply be used to streamline operations and make content easier to store and find.

Digital-asset management begins, unsurprisingly, with the digital asset itself. For the vast majority of TV stations and cable networks, that means a video or audio asset captured in the field on a digital tape format. Managing that asset in a digital environment is still very similar to what it is in analog: The tape is barcoded, catalogued and placed in storage.

UP CLOSE



MANAGEMENT

analog and digital is the introduction of video servers and computer-based distribution, viewing, editing and control of content. The costs associated with servers and related systems still prohibit their use for long-term archiving and put full digital-asset management out of reach, but that is

The big difference between

changing "As storage costs continue to decline.

It makes it possible for more content to be kept online within the server or on a SAN," says Michael Wilke, Avalon director of marketing operations and channels. "If there is also a near-line storage repository associated with the online storage, then there is simply more capacity for storing content."

As that repository grows, so does the asset manager's job. Likewlse, says Wilke, if there are multiple departmental servers and client applications accessing the near-line storage, the data-management software's role also increases. For example, it may be satisfying requests from an automation system and an asset-management system connected to air and news operations.

National Teleconsultants (NTC) Senior Consultant Bill Harris notes that the biggest challenge in implementing a digitalasset-management system is changing work habits.

"It isn't only teaching the engineering staff how to maintain the system," he says. "The staff has to be changed, and they need to buy into the system and understand it. Because, if they aren't behind the new system, an organization will have a hard time realizing the benefits. A digital-asset-management system is not a job-saving technology; it's about repurposing people."

WHAT WILL CHANGE

And what that means is that adding digital-asset management requires first and foremost an evaluation of the workflow processes and how they will change. That means setting up numerous meetings with those who will use the system.

"What's the point of investing in a powerful, centralized operation if people can't use the assets or applications of their choice to get the best, most competitive material to air?" asks Mike Cronk, vice president and general manager, server and digital news production, Thomson Grass Valley. "The key here is to consider the entire media workflow."

Cronk says it's important to make sure the infrastructure is based on open, standards-based technologies for storing, transporting, retrieving and manipulating digital assets.

Continued on page 36

DAM checklist

11.25.02

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Technology Broadcasting & Cable

> What should you look for in a digital-asset-management system? Odetics Broadcast President Steven L'Heureux suggests asking these questions:

- 1.Does It tightly integrate into all the key workflow systems currently deployed or that will be deployed within the station? Tight integration means the ability to share tables between key system databases so that database synchronization issues are eliminated.
- 2.Is It a true enterprise solution? Does the solution offer both geographic and application extensibility? You may not be thinking about centralcasting today, but don't lock out the possibility by purchasing a DAM solution that won't support a distributed system architecture.

3.1s it standards-based? An open system will enable a "best-of-breed" Implementation incorporating the products of multiple vendors. This is essential. given that no single vendor can deliver on the entire solution. Make sure the proposed solution supports metadata-encapsulation standards like MXF and AAF. This technology is essential for exchange of assets with "foreign" systems that are not tightly integrated via the enterprise database. Powerful hint: If a vendor offers a "complete solution that will meet all your requirements and deliver all the desired benefits," put your hand on your wallet and run away as fast as possible.

4.Is the vendor knowledgeable about the broadcast industry and a proven provider of reliable broadcast solutions? A great DAM solution for the financlal industry is going to disappoint a media organization.

5.is the solution customizable and scalable? Whatever you purchase, you *will* want to evolve and expand.

Up Close: Digital-Asset Management

Continued from page 35

"Making it bullet-proof from the user's perspective is the best way to ensure that a facility isn't locked into a limited set of applications," he says. "It also eliminates the possibility of technological obsolescence."

The integration of the video server and data-storage tape into facilities is beginning to offer new alternatives for that asset management. The vast majority of long-term storage will still simply be a tape-storage area in the facility (or even away from the facility where real estate may be cheaper). Some of the larger media companies are beginning to look into datastorage tape as a way to more cost-effectively (and space-effectively) store thousands upon thousands of hours of footage and content.

The reality for local broadcasters, however, is that the environment is a mix of tape and servers, with tape still the main repository for archives. According to Jon Hammerstrom, Encoda Systems vice president, worldwide sales and marketing, automation solutions, smaller broadcasters are finding that new video servers support all the simpler requirements and volumes they need, and thus they are moving faster to an all-digital environment.

SIMPLER SYSTEMS

"Simpler digital-asset-management systems provide these broadcasters many benefits by directly accessing material metadata within a single video server environment," Hammerstrom says. "Larger-volume networks often have to operate mixed environments, with separate tapemanagement systems, because of the size of preexisting investments and the inability to easily convert to an all-digital server environment.'

Many commercial broadcast stations have play-to-air servers that can hold all the spots and commercials online, so they typically have no need to store programs for long periods. "The exceptions," says Brian Lay, Harris Automation Systems director of product marketing, "are stations that have contracts to play syndicated programs several times over a long period and public stations with similar needs. Those facilities often have archival storage and a need to manage its contents. Stations that produce local newscasts also have a critical need to archive news footage and need an efficient way to rapidly search the archive to reuse media."

But the mix of tapes and the potential that they could be located at a facility miles away complicates the capability of rapid search.

TV Azteca in Mexico City, for example, uses an Ancept media server for archives. Notes Josh Bruhin, vice president of business development for Minneapolis-based Ancept, the search for content can take hours. without a proper asset-management system. "In the case of TV Azteca, their archive is in a separate building more than a halfmile away. A digital archive allows the retrieval process to take place in minutes, not hours.'

A media server, Bruhin ex-



NTC's Bill Harris:

"Digital-asset-

management is

not a job-saving

technology;

repurposing

it's about

people."

plains, allows users to view one or many low-resolution proxies of the content on the server and pull out only the needed video content from within a file, rather than the entire file. "It understands how to navigate to specific frames within that clip and how to reassemble all the segments into a new clip that can be used in a nonlinear editor."

The various products that can be used and the various approaches to digitalasset management are often as numerous as the facilities that would use such a system. Most manufacturers and consultants find that, if they talk to five different clients about asset management, they'll hear of seven or eight different approaches.

And that begs the question: Where does a facility begin in planning a digital-asset-management system?

"The first and es-

sential step users must make before buying and deploying DAM solutions is a comprehensive review of their workflows," says Pinnacle Systems Senior Vice President Bob Wilson, "That will lead to changes in the way data is captured and stored and, generally, a better operating process.

pabilities, most of which involved comprehensive metadata support built into a system's database.

For one thing, the tools them-

selves are constantly changing.

DAM systems were born out of

automation and traffic systems

(as well as the move to servers).

GETTING SOPHISTICATED

First-generation automation and

asset-management systems were

primarily concerned with such

issues as device control. Accord-

ing to Odetics Broadcast Presi-

dent Steven L'Heureux, second-

generation automation systems

began to incorporate sophisticat-

"As early as 1996," L'Heureux says, "we delivered our Hierarchical Video Management system that enabled automated media and metadata migration and management between on-air

servers, videotape libraries and archive systems, all under control of our software. We've subsequently added automated content ingest and browsing solutions to our automation."

All of the browsing and ingest products in the world. however, mean little if they aren't integrated into the workflow-control SVStems. L'Heureux says, "A standalone DAM with 'arm's-length' interfaces to critical workflow systemsuch as on-air automation, traffic.

graphics, production, etc.-are simply not going to deliver the desired benefits nor ROI that justify the effort and cost of implementing such systems."

The introduction of a thirdparty DAM system introduces an additional level of complexity, and that cannot be overlooked Products and DAM capabilities offered by automation manufacturers like Odetics or Encoda Systems can go a long way toward eliminating some of that complexity. For example, Encoda's use of tightly integrated databases can help ensure that digital material and metadata aren't replicated in multiple locations, removing workflow problems and pitfalls.

Avalon is one of the third-party companies that can come in with a data-management system. Wilke says its system interfaces with asset managers and

with those of information technology [IT]. The processes, tools and philosophies of IT are equally applicable to the management of any and all digital assets within a company. At one level, there is an inability to distinguish between digital assetssuch as a high-res video clip, an audio clip or a spreadsheetbut, within a specific business function, specific tools can recognize and manipulate the proper asset "

But making sure the asset is recognized means major change



other workflow managers, such as automation and traffic systems, to bridge the management of content across local and archive or near-line storage at the file level.

"A storage system [disk, tape, DVD or any combination) managed by Avalon might be used to store both short-lived content that is simply being staged temporarily before being played to air and content that is being archived for long periods," he explains. "In both cases, the existence of the files that Avalon has stored is known to the asset manager or automation system so that, when they're requested in response to a playlist or a breaking news story, Avalon can restore them transparently to the user."

Avalon offers a graphical user interface, called Avalon Console, that monitors, administers and controls the data-management subsystem. "In addition to providing a view into the system, Console allows customers to add or modify policies," Wilke explains. "Through Avalon's policy engine, vou can set different models for different groups of files or even down to an individual file level. So the management of data is driven by the life cycle of that content.'

David Fairclough, Encoda Systems senior vice president, marketing and strategy, Media Management Solutions, points out that "the migration to digital from analog essentially merges traditional broadcast functions

in the workflow process from the analog tape-based way of archiving and accessing content. The video librarian, which has typically been an end-of-chain function in an analog facility, is a beginning-of-the-chain function in the digital facility. The metadata and keywords that will be associated with a given video asset will need to be put in place at the start of the ingest chain, because the metadata will eventually be used to determine where the asset is stored: in long-term, near-term or short-term storage. But that also means a change in what is required of library personnel.

NEW CLASS OF EMPLOYEE

The asset-management librarian won't have time to do research so they can understand the content coming in. They'll have to know it as they ingest it,' says NTC's Harris. "And that means they have to be a new class of citizen and employee who is very well informed about the content coming in and the news because they have to work on the fly. It's a very interesting change in the workflow."

One bit of advice from those involved with implementing DAM systems (or any new workflow process) is to make sure that the grumpiest, unhappiest employees are involved in the process. The logic? If they can be convinced that the system will work and mean good things, Continued on page 38



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Continued from page 36 then anyone in the facility can be convinced.

"Our goal is to make asset management an invisible part of the daily workflow," says David Schleifer, director of Avid Broadcast. "With that in mind, it should never become complex. Users have a prime goal of getting their jobs done, as opposed to tinkering with technology. To do that, they need systems that help them find what they need, sample it, use it and publish it. Asset management is a means to an end, not a goal in itself."

Unfortunately, it's still an expensive end. Harris says that, even though the cost of technology and hardware has come down tremendously, the cost of building a system is still probably prohibitive for individual stations.

"Station groups or networks looking to share content can financially justify the expense a lot more easily than a call station."

L'Heureux concurs, adding that centralized operations can dramatically improve the return on investment for well-implemented DAM systems. He says the opportunity for common or shared media preparation and the resultant cost savings can be a major justification for broadcasters' implementing a centralized automation and asset-management system.

"Clearly, most customers envision a DAM solution with all assets available electronically via either online or in near-line storage," says L'Heureux. "However, cost considerations often dictate a compromise on this issue, with some assets maintained in an



Up Close: Digital-Asset Management

PRODUCTION AND PROGRAMMING

On December 9, *Broadcasting & Cable* reports on the many strategies of sports production and programming. We'll take a look at how technology is changing coverage of sporting events and what new innovations are on the horizon. We'll also delve into the programming side, going inside the ratings numbers to see how leagues and broadcasters are connecting with fans. Score some points for your company and send a message that will be seen by countless industry leaders. Reserve your space today.

Issue Date: December 9 • Space Close: Monday, Dec. 2 • Materials Close: Tuesday, Dec. 3

BROADCASTING CABLE

Paul Audino: 646-746-7111 • Cheryl Mahon: 646-746-6528 • Chuck Bolkcom: 775-852-1290 • Marcia Orcutt: 323-549-4114 • Rob Payne: 646-746-7022 Classified Advertising & Marketplace Advertising: 866-258-1075 visit out wee stre: www.broadcastingcable.com offline environment. As largescale near-line storage devices become more cost-effective, the trend will be toward migrating all offline assets into a near-line environment."

One of the more interesting aspects of digital-asset management is the impact it has on the relationship between traditional broadcast engineering and the IT department. As content and assets move to the server and computer domain, the importance of an IT department that can meet the DAM challenge will grow.

CHALLENGING NOTIONS

Fairclough believes that the increasing use of IT and generic solutions in place of traditional broadcast practices and solutions challenges the notion that proprietary industry standards are needed and that perhaps generic technology standards should be pursued instead.

"For example, a number of generic content-management solutions are available from a number of technology providers that use MPEG-based storage formats," he explains. "These formats are well-understood and easily manipulated by vendor solutions that differentiate amongst themselves by adding workflow or vertical-specific functionality."

But whether broadcasters are ready for generic and IT-based solutions remains to be seen. Some companies, like Omneon, see a future where the IT approach to technology fully infiltrates the broadcast market. That means that hardware is sold without software and software is sold without hardware. But that requires a big change in thinking. As a rule, says David Schleifer, director, Avid Broadcast, broadcasters still seek product solutions.

"Broadcasters want a manufacturer to know and understand their business and deliver an integrated solution that they can drop in to their facility," he says. "It's the difference between playing with the technology and launching an integration project, and buying something you can use the day it arrives at your site."

He adds that some large broadcasters have been willing to undergo the process of specifying and customizing a solution—but some is not all.

"The vast majority of broadcasters have been sitting on the sidelines waiting for integrated products that include these components," he says.

And for now, that is pretty much where broadcasters are with DAM: on the sidelines, waiting for the perfect confluence of technology, price and workflow. It will happen—but, at this point, it will probably be later rather than sooner.
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Technology

Up Close: Digital-Asset Management

Metadata: What's in a Name

The industry strives for standardization, but how do you standardize the human mind?

BY KEN KERSCHBAUMER

igital-asset management (DAM) is only as good as its metadata, the information associated with a digital asset that defines it and explains what is in the asset.

"Metadata must be organized with a standard vocabulary to enable users to search and locate media assets," says Brian Lay, Harris Automation Systems director of product marketing. "Archives are useless if you can't find what you're looking for."

After all, a metadata tag on the clip is subjective. One person's "riot" is another person's "civil disturbance," and how a clip is tagged has a lot to do with finding it later.

And that gets to the challenge of metadata collection. Ideally, it is about automating the process as much as possible. Using associated scripts and caption information can often help create a fairly comprehensive and accurate list of keywords.

Workflow for digital-asset management begins when the material is capturedwhether in the field with a camera or pulling in a satellite feed in a station. It also extends beyond the video images to the audio, graphics, stills, caption information and even music that may eventually be used in a package.

WHERE, WHEN, WHAT

Examples of simple metadata includes producer or cameraperson comments during the shoot: information like where. when and what. Other information can include use of global positioning systems



to provide truly accurate location information. At this point, the metadata is embedded on the tape in the camera or in the tape deck.

At the next step, ingest, the metadata is taken into the server for editing. There is where open standards become important. Unfortunately, it's a challenge for manufacturer and broadcaster alike. 'In general, we see asset-management systems being built around core open technology, but our own efforts to champion a standard like OMM have never met with wide appeal," says David Schleifer, director of Avid Broadcast. "We're delivering APIs into our systems that will allow third parties to achieve a tight level of integration for the custom implementations that we see many of them focusing on."



Pathfire Blazes Its Own Trail With a Proprietary System

ne company that is clearly in the middle of digital-asset management is Pathfire, which has created a proprietary DAM system to help ingest, track and send out content to its clients via IP over satellite. The company has been busy signing up new clients and should have its distribution system in more than 1,000 stations by the end of the year.

The company's DAM system is based on the same technology and applications that drive the assets that are delivered to and displayed for each station. "The host side of the application is UNIX-based, running on the Sun Solaris platform using the Sybase database engine," Pathfire CTO Joe Fabiano explains. The assets are managed through the DMG application platform, flowing through the facility from publisher to host and then from host to

station according to a schedule derived from the content provider's legacy/back-office systems

"The metadata keys are things that people in the media industry use everyday to track physical media objects," he says of the information that allows objects to be found and sorted. "They include, among many other things, a slug, story ID, story title, synopsis, script or show ID number, segment ID number, show title, segment title, synopsis, format sheet, etc.

Pathfire also uses a globally unique Pathfire ID number, which makes sure that no media object can be confused with any other within the distribution system. "Also," Fabiano says, "media objects from each content provider are maintained on separate hardware and network elements to assure complete separation of content and access rights."

Pathfire is looking to improve the system. Several system options starting to be installed in stations allow the station to import media objects directly into play-to-air or edit systems. "These systems also support the import of a media object's metadata into automation or traffic systems," he says. Some of the interfaces with options should become available in the early part of next year.

"Local publishing options will also start to emerge a little later, which will allow a station to publish items produced locally," he says. "The metadata associated with these elements will be exclusively under the originating station's control."-K.K.

At ingest, even more metadata is entered, usually elaborating on the clips, noting shot changes, etc. The producers go through the shots ingested and begin logging which shots are good and which are bad. Here, too, the more metadata, the easier it is for the producer to get a handle on what the content is without having to watch all the video. Then, it's off to editing, playout and archiving.

The move to a DAM system also points up one of the new realities of the broadcast industry: IT has become as important as traditional broadcast engineering. Relying fully on computer systems, DAM also taps into several approaches to represent the metadata. In a presentation at the International Broadcasting Convention in September, D.J. Rayers, of the BBC's research and development department, laid out a few metadata format possibilities: XML, MXF, AAF and the UMID.

SEARCH FOR A STANDARD

"XML is a standard that allows us to represent data in a form that is easily exchanged in files or through the Web," he said in his presentation entitled "Metadata in TV Production. "The parties to the exchange still have to agree what the data is and on a data model as XML only solves the coding and formatting, not the design and agreement problem.

The big advantage of XML, Rayers says, is that it is relatively simple, open and well supported. The disadvantage is that it is inefficient in bandwidth and storage space, although efficiency can be improved with the use of a binary format called BiM, to which XML documents can be converted.

MXF, or the Material Exchange Format, allows metadata to be combined directly in a simple file. In addition, says Rayers, it can be streamed, which means that the metadata and content material can be sent as a whole through and between systems as either files or streams.

"It can also be transferred with File Transfer Protocol [FTP], and, in fact, any existing known file-handling technique can carry MXF," says Rayers. "It is probable that MXF will become a key technology in our business."

The key to MXF is the use of the UMID protocol, or Unique Material IDentifier. The UMID serves as a lookup ID number for the metadata, essentially a pointer via a database.

"The advantage is that there is no need, and there may not be space, to hold the metadata directly on a tape or in a data stream," says Rayers. "The disadvantage is that relatively sophisticated database software is required to be operational at many points in the broadcast chain."

That leads to a caveat on the potential of UMID. Rayers notes that it isn't clear that the sophisticated database is a practical possibility in a real, complete broadcast chain. "The UMID may be better exploited initially within smaller subsystems like 'capture to ingest.'

But the advantage of the UMID, which refers to metadata rather than having the values in the file itself, is clear. For one thing, it allows the value to be administered, checked and corrected at one central point.

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National Geo Explores New Revenue Streams

he technical challenges for digital-asset management go well beyond making it easier to track down video and audio material for use on-air. There is also the challenge of implementing a system approach that can open up new revenue streams.

Technology Technology BROADCASTING & CABLE

11.25.02

The National Geographic Film Library is the most recent media company to make it possible for potential clients to search, sort and select video assets through the Internet. Matthew White, vice president of National Geographic Television & Film's Film Library, discusses the ins and outs of getting the system up and running with Assistant Managing Editor Ken Kerschbaumer.

When National Geographic first began looking into digital-asset management, what were the options available, and what were the different approaches that could have been taken?

When we were first going into asset management, there were numerous choices available, so we first needed to

define the system that would work best for us. Our first challenge was finding an effective system for indexing the material and images. With so many images, it was crucial to be able to categorize them, so it needed to have an effective and easy metadata system that would correctly and easily identify segments or scenes from a specific video. That presented a challenge for us since most of the video in our library exists in analog-tape form, so we didn't have digital assets to work from. That led to the creation of digital versions of our assets, which was a very time-consuming task. Ultimately, the process and the system gave us access to the video content through a digital system, which we can now offer to our internal production units and our expanding client base.

How does the system work?

We go through a process where we encode the materials internally versus outsourcing the work. We encode the video from an analog-tape source and create a digital file and then use a tool to catalog this digital file. This cataloguing tool allows us to record when a scene in the digital file begins and ends. We can also break it down into individual shots and describe the subjects in the shots.

All of this information goes into a database posted to the hosting site, which our clients can access and navigate. The end result is, our clients now have the ability to access metadata about our video, then stream the files from their location anywhere in the world.

Obviously, the goal with these systems is to make them as automated as possible to reduce head count, etc. How many people are involved in the day-to-day operation of the system?

Actually, it would be erroneous to say that this system was designed to automate a process and give us the ability to reduce our workforce. We evaluated the needs of our clients and have staffed up accordingly while relying on the strengths of the system. So we have one database administrator and then several individuals involved in encoding the video and cataloguing.

What is the potential for this system in terms of return on investment?

While I can't discuss exact dollar figures, I can tell you that we anticipate double-



digit revenue increases on a year-to-year comparison, as this area is one of the fastest-growing new businesses for the National Geographic Society due to the enormous demand for the material. What is interesting about this business is that the demand is coming from a number of businesses, including television production, advertising agencies, education, broadband and new-media companies.

What was the biggest challenge to getting the system up and running?

The biggest challenge was to find a system that would work internally for all the divisions at National Geographic Television and Film as well as for our clients because, from an internal standpoint, we're a multifaceted organization. It consists of people involved in the production and postproduction of television programs, theatrical features, large-format films, DVD materials, and home-entertainment products. The biggest challenge was trying to get a consensus on the needs of the different groups that need to get access to the files and ultimately accessing information.

Was there any aspect that was easier than you thought it would be?

No. We needed to convert our video from analog to digital, and there is no single standard system available to accomplish this.

Now that you've been through the experience, what would be your advice to other organizations looking at new asset-management systems? Are there any pitfalls or other things they need to look out for?

The biggest issue is whether the system is going to be used as a production tool or as a marketing/research tool. Either direction requires a separate set of requirements. Suffice it to say, it is essential to have a solid foundation as to who you are developing the system for.





"it would be erroneous to say that this system was designed to automate a process and give us the ability to reduce our workforce."

Matthew White National Geographic Television & Film





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Technology

A Key Role in the Digital Transition

Developing a purely digital process will help ensure that the benefits are fully realized

By Kevin Ivey and Peter Spatharis

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n their effort to meet the federal mandate for digital television, broadcasters are building digital transmission paths to augment and replace their traditional analog signals. But broadcasters' intent to continue operating in an analog model rather than fully developing a purely digital concept points to a failure of leadership and innovation in this critical transition. Moreover, it fails to comply with the FCC mandate to exchange the free allocation of frequencies, worth billions of dollars, for better content.

The transition to digital primarily consists of installing conversion equipment and encoders to create a parallel digital transmission path from legacy analog infrastructure. Organizations are replacing analog components with digital equipment, but the concepts, architectures and workflow models remain analog, missing the most important aspect of the digital innovation. They fail to take full advantage of the benefits that the digital environment allows and see little return on investment outside the provision of a digital transmission solution.

No number of digital point solutions will change analog concepts, nor will they provide digital television. Furthermore, the analog workflow processes and architectures that will stay in place will limit future injection of evolutionary technology. This lack of leadership will burden consumers by as much as \$100 billion without providing the viewer better and richer content as promised.

Investment in digital conversion must begin far upstream of the transmission chain, and the investment must be more than a monetary one. To meet the longer-term goals of digital content creation and delivery of the content via emerging provision platforms, broadcasters and producers must change the way they work. Workflow in the digital realm is very different from its linear, analog counterpart, and the differences present important opportunities for broadcasters to recoup operating costs while producing a better product for existing and emerging delivery platforms.

While digital underpinnings



Digital technology allows news operations to share content in a manner impossible with analog systems.

are the enabling factor, technology is not the driving force for change. Instead, changing the way people work and work together is. Updating production operations to digital requires adoption of new processes and methodologies and improving workflow throughout the production process.

The ubiquity of the content is the Atlas of workflow improvements. Application of digital technology yields unprecedented ease and cost-effectiveness in acquiring, processing, producing and transmitting material. It allows news and production operations to share content in a are spent today to improve and digitize archives. Yet the most important aspect of exploiting such archives, to generate better and richer content and provide a multidimensional perspective, has not been realized because archives are still treated and processed with old analog concepts. Unless their exploitation is included in new workflow concepts, nothing will change for the viewer, and the broadcaster will have failed to generate precious revenue from an existing asset.

A digital workflow concept must ease and simplify the work of the end user and streamline the process. This will ease the task should be eliminated. Ratedetermining steps prevalent within analog linear processes, such as sharing a single videotape among producers, writers and editors, must not exist in the new digital environment.

Any workflow design must include a return-on-investment model. In determining the amount of operating funds to be recovered by the substantial capital investment, both the tangible and intangible savings must be carefully considered.

Tangible savings include reduction of the workforce, elimination of videotape, and time recovered during the production

Organizations are replacing analog components with digital equipment, but the concepts, architectures and workflow models remain analog, missing the most important aspect of the digital innovation.

manner previously unachievable in analog systems. Content creation is no longer a linear process requiring human or automated-machine labor. The simultaneous creation of multiple data rates and compression formats for incoming material is the keystone for multiplying effort and consolidating roles within the production process.

Non-contemporaneous multicasting of content becomes possible among and between broadcast groups and newsrooms. Likewise, intelligent newsroom information systems allow the content to be edited not only for television but also for the Web and other delivery platforms.

None of this can be achieved, however, without rethinking, developing and changing the workflow processes to reflect and unlock the potential of the new technology. The mandate will be met only when this is done—and so far broadcasters are failing.

Considerable sums of money

way producers and journalists become multi-skilled, as adept at writing a script as editing or producing content for any number of different delivery devices. Ultimately, they will build branched content, augmented with additional information and media to provide a more fulfilling experience to the viewer.

The first step in establishing a new workflow begins with defining the new digital environment in which the broadcaster intends to operate. It is important to begin with the unique definition and assignment of operations, functions, roles and missions and not focus on the technology and its application.

The analysis of the requirements will lead to production workflow design and should include the identification of required resources, including the number of people engaged in the process. Menial, repetitive tasks that rob efficiency and deadends that limit producers to one process. Intangible savings represent recovery of opportunity costs normally associated with analog systems. For example, there is, in the face of burgeoning Internet and interactive-television technologies, a need to expand businesses to create and deliver new, branched content. The staffing for business expansion is provided from current staffing levels. Displacement of menial and repetitive tasks and sharing of resources free talented personnel to build the new businesses

Instituting and managing change is difficult at best, but, if done with careful consideration of the human element, calculated introduction of the technology and thorough training, it can be done successfully. One key is to introduce the workflow changes before introducing new technologies. This allows for adjusting the original design and verification and validation of the workflow prior to committing to a specific technology.

Find and capitalize on accepted conventions in the current workflow that producers will recognize. Re-establishing these familiar and critical touchstones will ease the transition by keeping portions of the workflow recognizable.

Technology changes without introduction of the new workflow can confuse and frustrate the workforce. The production staff will quickly find a way to work around the technology, sliding back into the old workflows, negating the design and investment.

The obsolete concept of systems integration in analog systems consisting of "pulling together" already acquired components has been a serious limiting factor in today's analog systems and must be replaced by true systems engineering.

True systems-engineering processes must be introduced to develop a blueprint that conforms to the operational requirements of reasonably available and scalable technology. This process yields evolutionary systems that allow growth options and workflow improvements as advanced technology becomes available and do not become obsolete with the next wave of technology.

Unfortunately, this obsolete systems-integration process is prevalent today within broadcasters that claim to be meeting the digital-television mandate.

Asset exploitation, more than asset management, should be the goal in order to reduce operating costs for production (thus achieving the return on the investment for digital transition), simplify the production process, consolidate production resources, and provide new toolsets for creating higher-quality, more compelling programming.

Careful introduction of the workflow followed by measured injection of the technology will empower producers to review more material, share the resources, and create more-varied, higher-quality content and, eventually, new forms of news and entertainment for viewers hungry for interactive fare.

Digital and high-definition television opens new horizons in content and capabilities for both the viewer and broadcasters. Only the adoption of a true, uncompromised digital workflow will achieve that. So far, most broadcasters have failed to embrace the concept, and this promises to put a heavy and undue burden on the viewer in the future.

Ivey and Spatharis are independent consultants with The Ivey Group LLC and Techcon Inc., respectively.

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THE FIFTH ESTATER

News Vet Looks at Big Station Picture

Lougee sees growth opportunity even in downturn

David Lougee

Vice president/

B. Nov. 22, 1958,

East Lyme, Conn.

EMPLOYMENT

BA, English, University of

Writer, KMGH-TV Denver,

KCNC-TV Denver, 1982-90;

Washington, 1996-98; news

current position since 2000

M. Danni Dietz, Sept. 24,

1995: children: Nash (3)

director, KING-TV, 1998-2000;

news director, KUSA-TV

Denver, 1990-96, news

director, WRC-TV

PERSONAL

1981; assistant news director,

Colorado, Boulder, 1981

EDUCATION

Seattle

general manager,

KING-TV/KONG-TV,

ave Lougee, who runs KING-TV and KONG-TV in Seattle, is one of those rare TV executives who hasn't had to learn how to lose. "There are managers who like to go to start-ups," he notes. "I enjoy stations with strong brands and good depth and content, and trying to improve them."

His career path has certainly been accommodating. In his 12-year career as a station ex-

ecutive—which followed a decade as a newsman—he has picked nothing but winners.

His first news-director job was at Gannett-owned KUSA-TV Denver, one of the nation's top-performing stations. From there, he moved to the same job NBC-owned market leader WRC-TV Washington.

And now he's with another news-oriented group, Belo, and another of the nation's top performers, KING-TV.

He believes that even a downturn can provide an opportunity to advance.

"The late '90s were great, but it's been a tough couple of years since. Seattle has been hit disproportionately hard financially by both the dotcom collapse and 9/11. We decided we were going to take our great journalism and programming assets and grow our position during the downturn.

"We're all in the same storm," he says, "but we have a bigger boat. Through the problems in the marketplace, we've grown our share of audience and our share of revenue.

"You can't control the economy," he continues. "There used to be only a couple of stations in the market, and you could just take orders over the phone. Now it's about creating opportunities, getting people to move their budgets to television."

Lougee came to television from an interest not in programming or even journalism but in public affairs.

His mother was a probate judge and his father a local officeholder in his hometown of East Lyme, Conn. He believes he naturally gravitated toward the public policy and intended to become a lawyer. As chairman of Colorado's consumer-oriented Public Interest Research Group during college, he got an internship with consumer reporter Dave Minshall at KMGH-TV Denver, and there his plans changed.

When Ronald Reagan was shot in 1981, Denver stations found a local angle in attempted assassin John Hinckley's roots in a suburb, Lougee recalls, "and here I was work-

> ing with Dave, who was ready to go live with Dan Rather." As soon as he got inside a television newsroom, he recalls, "I knew that this was the perfect business for me."

> As a young newsman in Denver, Lougee got to work with local TV legends Roger Ogden and Marv Rockford, both newsmen who, like Lougee, either were or would be running TV stations. Both were good mentors, he recalls, in teaching both news and the big station picture.

> "I was always interested in how the pieces came together. I thought Roger was ahead of his time, with an integrated strategic marketing plan that pushed the local news product.

> "When I became a news director, I became part of station management, and my interest in running a station, in the business of the business, only grew. I loved being a news director. I enjoyed the strategy, the tactics. And I was always good with numbers: I started in college as a math major."

Despite his years in the nation's news capitol, he is enjoying the "other Washington."

"When you go to a town like Washington, D.C., you envision covering stories like Watergate. Our major story

turned out to be Monica Lewinsky.

"When I got to this Washington, the major story in Seattle was about the Makah Indians seeking the right to their ancient whale hunt. It was certainly a change. Politics here is not the spectator sport it is in Washington, D.C. Here the interest in the political process is about the issues themselves."

—Dan Trigoboff

FATES & FORTUNES

Broadcast TV RICHARD J. DYER, president/GM,

KETV(TV) Omaha, Neb., joins WLWT(TV) Cincinnati, in the same capacity. JOE COHEN, sales manager,

WPXN-TV New York, named local sales manager, WNBC(TV) New York.

DAVID FORD, VP, integrated sales and marketing group, NBC Connect, New York, joins WBBM-TV Chicago, as local sales manager.

Cable TV

MELINDA JEFFRIES, VP, marketing, Central region, Charter Communications, St. Louis, promoted to corporate VP, marketing services.

VICTORIA SALHUS, VP/associate general counsel, Cablevision Systems, Bethpage, N.Y., named senior VP/ deputy general counsel.

KEITH TAUB, area director, business operations, Comcast Cable, Eatontown, N.J., named regional VP, finance and administration.

TERRY WINGFIELD JR., senior VP/general counsel/secretary, Velocita Corp., Falls Church, Va., named general counsel/board secretary, RCN Corp., Princeton, N.J.

Programming

KEVIN MACKALL, VP, on-air promotions, MTV & MTV2, New York, promoted to senior VP.

PIERLUIGI GAZZOLO, VP, distribution, MTV Networks, Latin America, Miami, promoted to senior VP.

At TBS, Atlanta: NANCY LUCAS, head, research, TBS Superstation, named corporate VP, strategic research and audience analysis; ROBIN THOMAS, VP, forecasting and planning, Turner Broadcasting Research, named VP, research, TBS Superstation and Turner South; GREG GAJUS, VP, audience analysis, named VP, research; FRED SPRING, VP, research, TNT and Turner Classic Movies ands Turner South to his duties.

DAN SALERNO, VP, programming, Discovery Channel, Bethesda, Md., named VP, program planning, Discovery Networks.

At PBS, Alexandria, Va.: LEA SLOAN, senior VP, cable marketing and public relations, Pax TV, West Palm Beach, Fla., joins, as VP, media relations; DERON TRIFF, senior director, digital content strategy and interactive television, promoted to VP, digital ventures.

At Hallmark Channel, Los Angeles: **ELIZABETH HILLMAN**, executive director, communications and publicity, promoted to VP, corporate communications; **PAM SLAY**, executive director, communications and publicity, named



RICHARD J. DYER WLWT(TV) Cincinnati



KEVIN MACKALL MTV & MTV2



DAN SALERNO Discovery Networks



PAM BERTINO The Weather Channel

VP, network program publicity; **SCOTT ANDERSON**, president/CEO, Anderson Media Group, Los Angles, named VP, acquisitions.

GREG BRANNAN, executive VP, programming and content, E! Networks, Los Angeles, joins TechTV, San Francisco, as senior VP, programming.

At the Weather Channel, Atlanta: **PAM BERTINO**, VP/GM, Weatherscan Local, named VP/GM, affiliate sales and The Weather Channel Networks;

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Technology

MATT PACKARD, director, affiliate sales and marketing, Southwest Region, Fox Cable Networks, Plano, Texas, named VP, affiliate sales, PiTV, Plano.

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WHAT'S YOUR FATE?

Send it to Llanor Alleyne, editorial assistant, Broadcasting & Cable (email: palleyne@reedbusiness; fax: 646-746-7028; mail: 360 Park Avenue South, New York, N.Y., 10010).

TOM PRATT, director, local programming, promoted to VP, programming and product development; MARDELL ARTIS, director, corporate development, promoted to VP, affiliate operations and strategy; ANN HART, regional VP, Eastern division, affiliate sales, named VP, national promotions and sales; FELICIA MCDADE, director, business development, promoted to director, Weatherscan and The Weather Channel en Español; SUSAN SHRAGG and SANDY HIENZ, regional managers, affiliate sales, Los Angeles, promoted to directors.

LORENZO ESPARZA, law clerk, Paramount Domestic Television, Los Angeles, promoted to Central division manager, Chicago.

At G4, Los Angeles: HUBERT SMITH, senior counsel, entertainment, business and legal affairs, Mattel, El Segundo, Calif., joins as VP, business and legal affairs; GIL BREAKMAN, director, accounting, Walt Disney Internet Group, Burbank, Calif., joins as VP, finance; MARK O'CONNELL, VP, affiliate relations, WGN Superstation, Chicago, joins as VP, affiliate sales; GLORIA JOLLEY, manager, Western region, E! Entertainment Television, Los Angeles, joins as director, affiliate sales; SUSAN DAVIS, account manager, Fox Family Channel, Los Angeles, joins as account executive, affiliate sales

ERIC HANDLER, director, publicity, United States Tennis Association, New York, named director, corporate communications, CSTV: College Sports Television, New York.

Journalism

GREGG JARRETT, anchor/correspondent, MSNBC, Secaucus, N.J., joins Fox News Channel, New York, as anchor.

KRISTIN HILL, investigative reporter, WBTV(TV) Charlotte, N.C., joins KNXV-TV Phoenix in the same capacity.

HEATHER VAN NEST, consumer reporter/fill-in anchor, WJXT(TV) Jacksonville, Fla., joins WTSP(TV) Tampa, Fla., as morning and noon anchor.

MARK ARMSTRONG, sports director, KFNZ(AM) Salt Lake City, joins Sinclair Centralized News, Baltimore, as weekend sportscaster.

PAIGE KELTON, main anchor, WAWS(TV) Jacksonville, Fla., joins WTEV-TV Jacksonville, in the same capacity.

At WROC-TV Rochester, N.Y.: CATHY OROSZ, reporter, promoted to weekend anchor; KATRINA IRWIN, reporter/photographer, WPTZ-TV Plattsburgh, N.Y.; and NICOLE JOHN-SON, News 12 Connecticut/New Jersey, join as reporters.

AMY TROY, main anchor, KTVX(TV) Salt Lake City, joins KNXV-TV Phoenix, as weekend anchor/ reporter.

STEVE SCULLY, senior executive producer/political editor, C-SPAN, Washington, named Amos B. Hostetter Chair, The Cable Center and University of Denver.

Radio

CHRIS BERRY, VP, ABC News Radio, New York, appointed president/GM, WMAL(AM) Washington.

JON ROBBINS, operations manager, Clear Channel Radio, Charleston, S.C., cluster, promoted to regional VP, programming.

At Salem Communications: ALLEN POWER, GM, Salem Media, Atlanta, promoted to regional VP, operations; CHRISTOPHER GOULD, national marketing manager, Fairwest Direct, San Diego, joins as GM, Salem's Tampa. Fla., station cluster.

JEFF WINFIELD, program director, KHAK(FM) Cedar Rapids, Iowa, named director, programming, News-Radio Group, Cedar Rapids.

KATHY KENNEDY, general sales manager, WYLL(AM) Chicago, named to WZFS(FM) Chicago in same capacity.

CATHERINE L. HUGHES, founder/ chairperson, Radio One, and AMADOR **BUSTOS**, managing partner, Bustos Media Holdings, have been elected to BMI board of directors.

Advertising/Marketing/PR

JENNIFER PRICE, senior VP, Lippin Group, Los Angeles, promoted to executive VP. JENNIFER M. RAZOR, independent

consultant, New York, joins Initiative Media, New York, as VP/director, business development.

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Top of the Week

Davis Bids for Vivendi

Continued from page 5 then indicated to Davis representatives that the sale of Vivendi

Universal's entertainment assets was not on the agenda." Davis indicated that, if he and

his financial backers succeed in acquiring the assets, former Fox Television Chairman Brian Mulligan would "play a leading role" in managing them. That was a clear signal that Diller would be out of the picture if the bid goes through—although he would have a handsome payoff: more than \$1 billion after taxes, analysts say. (If Vivendi does sell to an outside party, it is obligated to cover Diller's and USAI's tax liability up to \$2 billion.)

MULLIGAN IN THE STEW

There was speculation last week that Mulligan was a key architect of Davis's bid. And he knows the assets pretty well: He was co-chairman of Universal Pictures in the mid 1990s before joining then-Universal parent Seagram as chief financial officer in 1999. Davis credited Mulligan as the mastermind of media transactions valued at over \$80 billion over 20-plus years in the media business.

In his statement, Davis, who is now 77, praised the heads of the operating units of the Vivendi assets, saying he has "a lot of respect for [film studio president] Ron Meyer, [music division pres-

'I don't think [Davis's offer] makes any mathematical sense.'

MICHAEL NATHANSON, Sanford C. Bernstein & Co.

ident| Doug Morris and their people." No mention of Diller, however.

Davis and Diller are old adversaries. Just over 20 years ago, Davis purchased Twentieth Century Fox and hired Diller to run it. The two executives butted heads constantly over the direction of the company. Even after Davis finally sold out to Murdoch in 1985, the bad blood reportedly remained between Davis and Diller. Murdoch and Diller got along well enough and created the Fox TV network together. But, by the early '90s, Diller wanted a piece of the equity, which Murdoch wouldn't give him, so he left.

DAVIS THE DABBLER

In media, at least of late, Davis has been a dabbler. His big money comes from oil and gas exploration, and he's still chairman of Davis Oil. Owning Fox in the early '80s was his big media play. His oldest son, John, runs Davis Entertainment Co., which has developed a number of films (*Courage Under Fire*) and TV movies (*This Can't Be Love*). The company owned a couple of middle-market TV stations but sold them in 1995.

Currently, the Davis family is involved in a joint venture with Fox to build and operate TV stations in smaller markets where Fox doesn't have affiliates, including Wausau, Wis., and Clarksburg, W.Va.

The venture also has applications pending for construction permits in Corpus Christi, Texas, and Topeka, Kan. ■

Copps Will Go Solo With Deregulation Hearings

Continued from page 10 the cap on one station group's national TV-household reach, local broadcast/newspaper and radio/TV crossownership restrictions, and local radio- and TV-ownership limits.

Media ownership is too important to leave to Washington lobbyists and interest groups, Copps said, because control of the media impacts the information citizens get and their ability to make judgments needed to participate in a democratic society.

To get the word out, Copps has called on media companies to beef up reporting on the ownership-rule review.

In recent weeks, he has met with the editorial board of the *Chicago Tribune*, whose parent company is a leader in the fight to eliminate the ban on crossownership of broadcast stations and local newspapers. Soon he'll meet with counterparts from the co-owned *Los Angeles Times*. Regardless of corporate policy, Copps said, media companies have a public-interest obligation to cover the story.

Copps said he will approach his fellow commissioners on the idea and is optimistic that some will join him. Copps said he has not given up hope that Powell will reconsider his opposition.

The two remaining commissioners, Republicans Kathleen Abernathy and Martin, appear far from committed, though.

"Commissioner Martin is concerned about delaying the review process but is not opposed to hearings," said his aide. Commissioner Abernathy is "open to the idea," said one of her staffers.

FCC observers could recall no previous instances in which commissioners conducted their own hearings.

But Copps, a former Senate aide, may be taking his example from Capitol Hill, where minority parties occasionally hold hearings on issues neglected by the controlling party. ■



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Top of the Week

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half a dozen

acquisitions.

been more

prepared.'

Comcast

STEVE BURKE

We have never

To Start, AT&T Systems Get a Comcast-Style Budget

Continued from page 1 revive the properties weren't going to turn things around by closing.

That's why 2,200 AT&T headquarters employees have gotten the ax. That's why

Comcast got into the AT&T systems months earlier than usual to hammer out budgets. That's why squads of operations executives started parachuting into AT&T's 16 markets last week.

"The downside of moving fast is that there could be some qualified people that don't quite get the job today and end up being let go," said Burke. "It's a very painful transition."

So why not move more gradually? "The size of the opportunity," Burke explained, "the size of the challenge."

Burke has already sent each AT&T's system a budget from a comparably sized (but more efficient) Comcast system. Managers have to justify line-by-line why the AT&T

system performs worse or spends more in each area. One of the first moves: Each system has a 100-day plan to boost basicsub counts.

AT&T last month told 1,700 Denver headquarters employees that they were



Philadelphia.

'I feel more optimistic and enthusiastic than the day we signed the contract.'

BRIAN ROBERTS, Comcast

metropolitan clusters and a hodgepodge of little systems spread across a dozen states. But since acquiring TCI and MediaOne, AT&T pretty much sold or traded away systems outside major markets. So Comcast gets tightly clustered

getting the ax, on top of the 500 let go last

February. Few jobs are being added in

over the past five years," Burke said. "We

more quickly."

"We've done half a dozen acquisitions

have never been more pre-

pared. We need to go much

great. The combination of

AT&T and Comcast makes

Roberts the nation's No. 1 ca-

ble operator with a far larger

footprint than cable power

baron John Malone at his

prime, before he agreed to

sell Tele-Communications

Typically, cable takeovers

give the buyer a few great

Inc. to AT&T four years ago.

The opportunity is indeed

systems that cover 75%-95% of markets like Chicago, San Francisco, Seattle, Portland, Denver and Miami. Burke is particularly interested in galvanizing local ad sales, making Comcast cable systems as powerful as TV stations. And there's lots of room for improvement. Two years into a promised turnaround, AT&T Broadband's operatingcash-flow margins are 20 percentage points less than the 40%-45% industry average.

Here's the downside. Many of these systems have been poorly managed for years, first under TCI and then under AT&T. Unlike Cox or Time Warner, TCI was stingy on paying for system upgrades needed to launch new digital, data and telephone services. But AT&T made some oth-

er missteps. Armstrong—now chairman of Comcast's board —was riveted on using cable systems to immediately enter

the local phone business, a game in which Roberts doesn't see the right financial returns yet. So AT&T poured money into telephone upgrades and marketing (five months free service at one point), securing up to 25% penetration in some markets but bady depressing cash flow

but badly depressing cash flow.

Armstrong axed cable chief Dan Somers a year ago and brought in ex-Continental Cablevision President Bill Schleyer to turn things around. But Comcast executives' initial hopes that caretak-

Behind the Deal

Doing the math on AT&T's great cable adventure

Bottom line: After spending \$79.5 billion on cable, AT&T investors got back just \$57.4 billion

When Mike Armstrong first leapt into cable, the now-ex AT&T chairman liked to brag about the size of his commitment to cable, contending that he had committed \$120 billion to put the telco into the cable business. When things turned sour, AT&T executives backtracked, trying to minimize the cost of their deals.

Clearly, the four-year round trip was not a success. But how big a bath did AT&T share-holders take?

The final value of the sale to Comcast was \$57.4 billion. AT&T shareholders received 1.2 billion shares of Comcast stock worth \$32.4 billion. Further, Comcast assumed \$20 billion worth of AT&T's debt, plus a \$5 billion preferred-stock obligation to Microsoft.

But a closer look AT&T's deals and some big asset sales reduces the cost of AT&T's entry. "We crunched this 500 times," Armstrong said last week. "The net number was in the low \$60s." That's \$60 billion or so.

A BROADCASTING & CABLE analysis of AT&T's frenzied dealmaking concurs with Armstrong, but only partly.

AT&T's price tag indeed was never really the \$120 billion Armstrong used to brag about. The two biggest tickets were AT&T's \$48 billion bid for Tele-Communications Inc. in 1998 and a \$62 billion bid in 1999 for MSO MediaOne Group. Further, the company committed \$10 billion to upgrade systems and roll out telephone and high-speed Internet service.

But the \$120 billion looks at the value when the TCI and MediaOne deals were announced. AT&T bought the two companies for a combination of cash, assumed debt and its own stock. The price tag should really pegged to the price of AT&T's stock when the deals actually closed. That's \$97 billion.

However, the \$10 billion in capital spending actually surged to \$14 billion. So put the price at \$111 billion.

But those acquisitions, particularly MediaOne, came with all sorts of odds and ends in the attic that AT&T sold off; some fetched fat prices.

Microsoft paid \$3 billion for a 30% stake in UK cable operator Telewest. Shares in UK cellular operator Vodafone were "monetized," used to collateralize a \$3.4 billion convertiblebond offering. (This can be tax-deferred cash and is what CEOs usually mean when they say "monetize" these days.) Stock in UK cellular operator One-2-One fetched \$5.7 billion (that's pretax) when Deutsche Telcom took over interests in overseas cellular ventures. Cellular Telecommunications brought another \$2 billion. Total after-tax proceeds: \$26 billion.

That takes AT&T's outlay down to \$85 billion. Then AT&T sold a lot of cable-related items: \$2.2 billion in Midwest and Southern systems went to Mediacom; \$318 million worth of Pennsylvania and Ohio systems went to Adelphia (which paid largely in cash, thank heaven.). TCI had a stake in Cablevision that was worth \$3.7 billion. Total cable sales: another \$10 billion.

That takes AT&T's outlay for the cable systems down to around \$75 billion. But now you have to add back a big mess: AT&T's embarrassing acquisition of Excite@Home.

AT&T paid an extra \$3 billion in cash for a controlling stake in high-speed Internet service @Home, which later became Excite@Home and then plunged into a flaming bankruptcy.

Worse, Armstrong paid Cox and Comcast \$3.4 billion worth of stock as part of an obligation to buy their stakes in Excite@Home. With certain tax benefits, figure the investment at \$4.5 billion.

The bottom line: AT&T's four-year round trip in cableland cost around \$79.5 billion, and shareholders last week got about \$22 billion less than that. Better than some telcom investments during the same period, but still a 28% hit.

Armstrong's math is different, but he said that, in any case, he's happy with how his cable investment and other moves turned out. "I couldn't be more proud of this. I leave AT&T with the strongest balance sheet in the industry, the strongest network in the industry."—J.M.H. er Schleyer would revive the cable division fizzled. AT&T Broadband will probably wind up losing 500,000 basic subscribers by year-end, the equivalent of a top-10 cable operator. Cash-flow margins

BROADCASTING & CABLE

11.25.02

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are still a meager 21%.

Industry executives say Roberts and Burke privately express astonishment that AT&T Broadband continued to focus heavily on selling telephone services, even though Comcast executives clearly planned to slow—though not stop—deployment. For example, AT&T has continued to offer customer-service reps commissions and bonuses for adding telephone customers but nothing for adding basic subscribers.

The system rebuild was going slower than expected. Systems with a mid-level capacity of 550 MHz were being upgraded to 750-860 MHz even though lower-capacity systems were untouched.

Burke offers no public criticism. "Bill did a good job of getting the phones answered, getting the rebuild going," Burke said. "What we need to do is finish the job."

The executives are striving to be equally conciliatory over the industry's hottest button: programming costs. Comcast's size gives Roberts tremendous clout over programmers, who face being dark or stuck on ch. 246 if they can't come to terms.

Reducing programming costs "is not the reason we did this transaction," Roberts said. "It's not going to be on Steve's plate for the next year."

Burke, however, added, "Size should make a difference, though."

Some network executives say they're not particularly worried, largely because they've had good relationships with Comcast over the years. "Big companies get big for reasons: so they can aspire to be ballbusters," said the president of one major cable programmer that's a subsidiary of a giant media conglomerate. "But that's the pot calling the kettle black. They're not the guys I lay awake about being unfair or being clout-mongers."

That said, the first thing Comcast did when closing the deal was to sue pay movie channel Starz! Encore to extinguish AT&T's unfathomably expensive \$360 million deal that required the MSO to cover cost overruns on Starz's deals with Hollywood studios.

The 25-year deal was cut back when TCI was still a half-owner of Starz and sought to sell the whole thing to affiliate Liberty Media. Comcast contends that its less expensive contract with Starz should apply.

But Roberts isn't dwelling on the inevitable battles to come. He is simply determined to continue what his father, Comcast founder Ralph, calls a 30-year track record of 22% compounded annual returns. "I feel great," he said. "I feel more optimistic and enthusiastic than the day we signed the contract."

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WISN-TV, the Hearst-Argyle station in Milwaukee, is looking for a national sales manager who is highly motivated and has three to five years' national rep experience or a proven record of achievement in broadcast television sales. Candidate should be able to develop creatives sales ideas and be an effective communicator. BIAS computer experience is a plus as well as knowledge of the Chicago buying community. If you are interested in joining one of the country's leading ABC affiliates, fax your resume to 414-342-5518, e-mail to pmonfre@hearst.com or mail to: Pete Monfre, VP of Sales, WISN TV, P. O. Box 402, Milwaukee, WI 53201.EOE.

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KTRK-TV is looking for a Director of Marketing. The Director will be responsible for new business development, partnership opportunities and the selling and execution of promotions and sponsorships. The ideal candidate would have 5+ years of broadcast sales experience with a strong back-ground in marketing to include retail, vendor, client and agency contact. Should be highly organized, detail/deadline oriented and possess a proven management record. Writing, presentation and computer skills, including "Power Point" a must. Knowledge of research, television production and promotion execution necessary. Candidate needs to be an innovative thinker and have a "Get it done" attitude. College degree preferred. Submit cover letter, resume, and references to: Jerry Lyles KTRK-TV 3310 Bissonnet Houston, Texas 77005

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Human Resources Administrator Attn: 9OYS Reporter Search KGUN9-TV 7280 E. Rosewood Street Tucson, AZ. 85710-1350 E.O.E. Closing Date: November 29, 2002 No Phone Calls, Please

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Public Notice

PUBLIC NOTICE:

A meeting of the Public Broadcasting Service Technology & Distribution Committee will take place at PBS's offices, 1320 Braddock Place, Alexandria, Virginia on December 12, 2002, beginning at 9:00 a.m., to discuss interconnection and technology issues. While the meeting will be open to the public, portions may be held in executive session.

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EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

D.C. Should Get Its Day in Court

dd our names to those calling for television coverage of the trials of the two D.C.-area snipers. Others include CBS, ABC, NBC, CNN, Court TV, Fox News, RT-NDA, Reporters Committee for Freedom of the Press, the Society of Professional Journalists, and just about all the Washington-area TV stations.

OK, part of it is personal. Some of us here were caught in the traffic tie-ups caused by the repeated dragnets. Some of us had our children shut up in their classrooms, unable to go outside for weeks. True story: A 6-year-old girl, when asked whether her pirouetting was ballet practice, replied, "No, I'm twirling so the sniper can't hit me.'

We were affected because everyone in the city and suburbs was affected. Rarely has a crime had such direct and ongoing impact on a community, from events canceled to vehicle searches to the fear that turned daily routines into nail-biting adventure.

We would argue that "it's personal" is reason enough for the courts to open its doors to the millions who have a stake in seeing the wheels of justice turn.

The electronic media have been an integral part of this story from the outset, covering it wall to wall, serving as a conduit between the police and the killers, and eventually providing the information that led to what was essentially a citizen's arrest of the alleged killers. The electronic media have been on this story from the beginning, and they should be allowed to see it through to the end. With all due respect to a host of talented artists, pastel sketches and pencil drawings just aren't going to cut it.

Latin Emmys, Si, Si

Peter Price is trying to fulfill his mandate to shake things up at the National Academy of Television Arts and Sciences. Since arriving in NATAS's New York offices, he has undertaken two initiatives. The first is the creation of the Latin Emmys for Spanish-language programming. As he sees it, the Latin Emmys would operate in parallel with the prime time and daytime Emmys, with their own televised ceremony, in Spanish. His other plan: awards for high school students. Both are good ideas. With the help of former ABC News executive Av Westin, the high school program is off and running. No problem. But the Latin Emmys need the blessing of Hollywood's Academy of Television Arts and Sciences, which shares the Emmy name and traditions. Price says ATAS is thinking about it, has been thinking about it since June, in fact. With Spanish-speaking TV growing at the same rapid pace as the nation's Spanishspeaking population, we're not sure what there is to think about. The Latin Emmys should be on the schedule of either Telemundo or Univision next fall.



AIRTIME **GUEST COMMENTARY**

What's in the 'Public Interest'?

n September, the FCC launched "the most comprehensive look at media ownership regulations" it has ever undertaken. The proceeding follows two paradigm-shattering decisions in which the D.C. Circuit Court interpreted the Telecommunications Act of 1996 to require that the FCC eliminate ownership rules that are not shown to be "necessary in the public interest." Mere theories and speculation that consolidation of ownership leads to inflated advertising rates or reduces programming diversity and quality are not enough.

Sometimes, when the FCC has tested the theories underlying its rules, the facts have proved surprising. Until about 20 years ago applicants for radio-license renewal had to conform to "processing standards," among them limits on the number of commercial minutes they could broadcast. In theory, over-commercialization was a devil only regulation could combat. When the FCC conducted a study, it discovered that stations, on average, were broadcasting fewer commercial minutes per hour than the standards allowed. With the proliferation of FM stations, competitive pressures had proved a far more ef-

fective lash than FCC oversight. The FCC then eliminated those rules.

Surely, there are notable examples of excellence in large media companies. Have we forgotten the days when an embattled Nixon administration tried to discredit The Washington Post's Watergate reporting as the liberal bias of an elitist conglomerate?

Under such intense pressure, a company with fewer resources than Post-Newsweek might have backed off the story. It was under Nixon that the FCC proposed the newspaper-



STUART A. SHORENSTEIN



broadcast cross-ownership rule now under review. An apprehensive Post-Newsweek, already facing challenges to its licenses by Nixon cronies, prepared for the worst and reluctantly sold its Washington TV station. (As it turned out, the rules adopted would have grandfathered in that combination.) The rulemaking turned up no clear evidence of abuses of power by media owners. However, the Nixon administration's motives have provided grist for speculation about the potential for government abuse of power in regulating media ownership.

It may be that competition (and existing antitrust laws) would insure localism, diversity and other desirable outcomes in the absence of ownership rules-not because that is what government dictates, but because that is what consumers demand. On the other hand, the data might provide evidence that markets have failed. What the 1996 statute mandates, as the circuit court sees it, is an on-going examination of realworld empirical data to justify retention of rules adopted largely on untested assumptions and theories about how station owners, advertisers and

consumers interact in the media marketplace.

All this may come down to a redefinition of the Communication Act's touchstone of "public interest, convenience and necessity," with a new twist that regulations must be shown first to be necessary before they can be deemed to be in the public interest. The answer to that is likely to shape the structure of the industry for years to come.

Stuart A. Shorenstein is a partner at Wolf, Block, Schorr and Solis-Cohen; Lorna Veraldi is associate professor at the journalism school at Florida International University.



And the verdict is...

EDITOR: Congratulations on BROADCASTING & CABLE's expanded format change! From the days of Don West and Len Zeidenberg, B&C (then BROADCASTING) always has been a "mustread" for me

With the added editorial capacity that the new format provides, B&C now will be able to offer more of what you have always done best: provide readers with the finest reporting and most thoughtful editorial commentary on The **Fifth Estate**

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> ROBERT SACHS, president & CEO, National Cable & Telecommunications Association, Washington

EDITOR: No, no, no to the new format! Please go back to what has made your magazine a weekly must-read. Change is generally good, but the format is especially troublesome-and doesn't even fit in my inbox.

TOM ROGEBERG, executive VP & COO, Coral Ridge Ministries Media Inc. Fort Lauderdale, Fla.

EDITOR: I love the new BROADCASTING & CABLE. The layout is terrific. The organization is clear. It's easy to read. It usually takes me awhile to get used to a redesign. Llike it so much better than the old B&C. Way to go! CHAR BEALES, president and CEO,

Cable and Telecommunications Association for Marketing, Washington

EDITOR: After the initial surprise when receiving my mail. I feel that the new format is terrific. The magazine flows better and due to the larger print space, most stories can start and end on the same page ... this makes the information much easier to read.

SCOTT SANDERS, general manager, WTVZ(TV) Norfolk and WRLH-TV Richmond, Va.

EDITOR: Sorry to disappoint you, but I don't like BROADCASTING & CABLE'S new format. Previously, your magazine was easy to handle and to read. Also, why can't a story begin and end on page one, as we see in USA Today?

I will have to get accustomed to the new you: change for the sake of change, apparently.

Thankfully, your writing and quality of your news reporting is still topnotch. Keep up the good work in that area. I will continue to subscribel

PHILIP MOSKOWITZ

Emerald Communications East Allen Township, Pa.

EDITOR: Downside of new size: Back issues do not stack for storage as nicely in an empty Samuel Adams 12-pack case.

LINDSAY COLLINS L M Collins Associates Washington, N.H.

WE LIKE LETTERS

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



Praising Network News

The all-news channels waste my time

I'm a news guy, but, as I've been realizing lately, I'm not an all-news guy. It's not that I don't want to know. But I don't want to know a lot of what all-news insists on telling me.

Last week, all-news did an hour on whether CBS's Victoria's Secret special was "soft porn." It asked, again and again, whether Michael Jackson's career was over, now that he had dangled his baby over a hotel railing. Allnews yelled at each other about whether it was all right for Roger Ailes, the leader of fair and balanced Fox News, to write a post-9/11 strategy letter to President Bush, the leader of the free world. All-news lives in its own world; unfortunately, we get to watch it.

All-news, a couple of weeks ago, kept showing me a building that exploded in Walton Hills, Ohio. All-news last week was hot on the trail of two surly guys on the run from the law, and, a few weeks ago, it offered extensive coverage of a Federal Express truck that caught on fire on an interstate. It looked just like a terror bomb had ripped through that truck. Except it was just a fire. Still, it looked pretty significant.

On all-news, a routine news update is a News Alert, which is the horrible phrase CNN now misuses regularly. A News Alert, you might think, would be telling us something that just happened, but, at CNN, a News Alert is news that you have been told about before but not too long ago. It was from a series of News Alerts last week that I kept learning that a school bus had crashed into a house in Elgin, Ill. I don't care, and I don't like being jolted to attention to find out something that, truly, I don't have to spend one tiny shred of alertness on.

That is why, in the past couple of years, I keep gravitating to the good old, deader-than-a doornail nightly network newscasts. Here's the gimmick: The news starts with an important story told in several really informative sentences. The last story of the night is usually light and amusing, and Tom Brokaw or Peter Jennings or Dan Rather, when the piece is over, seems to be looking dreamily at the monitor. Then he signs off.

The three network newscasts have some other things that make them

distinct from the all-news networks (starting with the fact that 21 million people watch the evening news; the least-watched network news show still has a much larger audience than anything on cable news at any time). These newscasts are *written*: Listen

All-news lives in its own world; unfortunately, we get to watch it. than the jawing often going on above.

I like that the evening newscasts apparently put some thought into what stories are the most important ones for us to know about. It's no longer fashionable in the news business to admit that journalistic organizations ought to decide anything (hence Fox's "We report You decide" mantra). In fact, consumers should demand that news organizations make the decisions.

Network news is expensive, and the audience is old, and it has been a long time since any of the anchors



to a Rather newscast, and you'll discover this perfect economy of language because the evening newscast is working with something like 20 minutes start to finish. Dan and Peter and Tom, unlike anyone you'll hear on cable, speak sentences that are extraordinarily to the point. They have to be.

Rather likes to end his newscast by saying, "That's part of our world tonight" to remind us that there are other stories out there but these were the stories CBS News thought we really needed to know about. All-news feels little need to edit; in fact, it spews more "news" on the bottom of the screen that is even more insignificant had the kind of influence Walter Cronkite did. Stick a fork in them, the critics and beancounters say. Or they deride the newscasts because of the denture-cream commercials within them.

But before you write off the network news, watch one again and note the work it does—so quickly, neatly and intelligently. The evening news gave birth to the all-news networks, which, compared with their parents, are mouthy, bratty, bickering kids.

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Top of the Week

In Sweeps, CBS Loses Its, Uh, Shirt to Bachelor

Continued from page 1 in the 18-49 demo. NBC sealed its dominance in that demo with a 5.1 average rating last week and tied CBS on total viewers with an average 13.2 million viewers in the first 21 days of the sweeps.

"NBC is in pretty good shape," says Steve Sternberg, senior vice president, director of audience analysis, at Magna Global USA.

CBS knew *The Bachelor* was going to prove tough competition. *Victoria's Secret* was originally scheduled to air at 10 p.m. ET. Not wanting to go head-tohead with the last hour of *The Bachelor* finale, it moved the show to 8 p.m. but decided its sexy models would draw too many complaints at that hour. The network finally settled on 9 p.m. and resigned itself to the show's fate. The show managed a 3.9/9 in adults 18-49 and a 3.5/9 in adults 18-34.

"With all the hype and buildup going into *The Bachelor*, you knew going in that the show was going to do a big number in the finale," says Tom DeCabia, executive vice president of PHD USA. "But *The Bachelor* had a cliffhanger, and there was tremendous buzz on this show. *Victoria's Secret* was a one-time-only event."

Even if viewers weren't watching *Victoria's Secret*, federal regulators were. Early last Thursday morning, FCC Commissioner Michael Copps told reporters he had received some 250 e-mails complaining about the show. The complaints pushed him in a direction he already is inclined toward, and he called on the FCC to review its definition of indecency so that it would be more in line with Congressional orders to restrict profane, indecent and violent programming.

Copps also said he believes consolidation and indecency are increasingly connected: "It's kind of an intuitive conclusion. More and more programming decisions are made by folks with advertisers' interest at heart."



Meanwhile, Fox was hoping to draw big numbers to its new fall programming, which it didn't launch until November because of the baseball playoffs and World Series. Instead, the network is off year-to-year in many

of the demos, although it is

holding up with young males. In adults 18-34, the network is down 18%. Among women in that age bracket, it is down 27%.

Fox's problems began with the early cancellation of David E. Kelly's *Girls Club*, which left it with a glaring and unexpected hole on Monday night. Fox's Tuesday-, Wednesday- and Sunday-night schedules are working, with 24 a particular highlight, but Thursdays and Fridays leave something to be desired.

Fox managed to take second place in the 18-34 demo last week, and it has plenty of shows that dominate in the demo, notably *That '70s Show, 24, The Simpsons* and *Malcolm in the Middle.*

UPN is down 14% year-to-year in its core demo, persons 12-34, but Sternberg says the picture isn't completely bleak. "All UPN needs is two programs, basically, to turn itself around. It needs a show that holds *Buffy the Vampire Slayer*'s ratings on Tuesday and a show that holds *Enter*- prise's ratings on Wednesday."

And Monday nights at least are looking good for the network, with its comedies giving the network its best performance on that night in women 18-49 in more than a year and in women 18-34 in more than $4^{1/2}$ years.

By contrast, The WB's stellar season has held up since its premieres; the network is up yearto-year 8% in persons 12-34. It's the only network to be up in demos across the board. It is No. 3 in women 12-34 and beats CBS in persons 12-34 and women 18-34. It also is No. 1 among all networks in female teens with strong performances on Sunday, Monday and Tuesday nights.

Still, The WB has a few problem areas, too, with freshman *Birds of Prey* unlikely to be picked up for a full-season run and the network's Thursday night shows scoring negligible ratings.

Bill McConnell contributed to this story.

Opposition to CNN/ABC News Merger Solidifies

Continued from page 1 on antitrust grounds.

"We're not about to sleep while Peter Jennings and Ted Koppel get sold off as chattel. Michael Eisner should know that Washington, D.C., is not Disneyland," says Chester. "He doesn't hand out the tickets here. This is more than [David] Letterman replacing [Ted] Koppel. The public may soon lose what many believe is the best of the broadcast news operations."

MURDOCH LIKES IT

News Corp. Chairman Rupert Murdoch isn't losing sleep over the proposed merger. News Corp. owns Fox News Channel, the CNN and ABC competitor that regularly beats MSNBC and, of late, CNN as well in the ratings.

In fact, Murdoch would like to see it happen. "I think it would be great," he told reporters last week after the Fox Entertainment Group annual meeting in New York. "I think it would weaken both of them by diluting their brands."

That's what worries the ABC affiliates, too. "This didn't seem to start because they were looking for ways to strengthen network news product," says Bruce Baker, executive vice president, Cox Broadcasting and chairman of the ABC TV affiliates advisory board. Not that the network actually asked him, or any other affiliate board member, for advice on the matter. But that has not stopped Baker and other station executives from expressing their concerns to ABC executives, at least informally.

"The ABC News brand is one of the strong brands that remains intact within the ABC Network," says Baker. "Something that waters that down and confuses that brand in our markets is of big concern to us, and this proposed merger goes right to the heart of that." The thought of cross-promoting CNN on their stations doesn't go over too well either, he adds.

At some point soon, the affiliate board may take formal action on the matter. "So far, we have not wanted to overreact," Baker says. "But we don't want the network to misread our being silent right now as an indication that we're supportive. I think they know of our concerns, but we will probably have to be more proactive in expressing our thoughts."

ABC sources stress that the merger isn't just about cost cuts, despite widespread perceptions to the contrary. "First and foremost," says one insider, "this is about creating an aggressive, powerful, world-beating news organization."

A little too powerful in Chester's opinion. He called on the big-

name talent at both networks to oppose the concentration of control, reduced news budgets and loss of jobs. "They know this is not healthy for democracy."

JENNINGS IS OPEN

ABC newsman Jennings is keeping an open mind, for now. He says that, when he got a call a year ago "from the people at CNN, asking would 1 oppose duction and, certainly, doing both in the most efficient way possible. "Diane [Sawyer] and Barbara [Walters] aren't going to suddenly have shows on CNN," says one source.

What might happen is that a big scoop that ABC's John McWethy gets early in the day might get reported on CNN before it airs on *World News Tonight*. But issues like that

'We're not about to sleep while Peter Jennings and Ted Koppel get sold off as chattel.'

JEFFREY CHESTER, Center for Digital Democracy

such a thing, I said no." He told a Milwaukee newspaper two weeks ago that "it's being discussed at the corporate level, the legal level, the union level, I'm guessing at every level including, but not by any means exclusive to, the journalistic level. My sense is that, [when] they sort out at the top whether they can make a successful corporate marriage, then I think we can talk about whether or not we can make a successful journalistic marriage."

Others at the networks involved insist that the merger is not intended to change the onair look or talent of either of the networks involved. It's more about newsgathering and prowould be decided case by case. While Jennings says he re-

mains open to the idea, others remain steadfastly opposed. The potential deal "unquestionably presents a tradeoff between genuine diversity and efficiency," says Andrew Schwartzman, president of Media Access Project. "Maybe there are economies that justify consolidation, but you're left with one voice instead of two. The root of the problem is that notion that, if Wall Street's unhappy with your performance, news is a great place to cut costs. If the FCC was enforcing its public-interest obligations, the companies would look elsewhere to cut.'

New York University media pro-

fessor Mark Crispin Miller says the proposed venture is "a bad thing. We need more voices, not fewer. The press is the only private institution the founders included in the Constitution for protection. But the press is now enthralled to its advertisers and to its own parent companies," he says, and the expanding interests of media companies make it "enthralled to the government as well."

DEFINING DIVERSITY

But the networks may define diversity more narrowly than their critics. CNN chief Walter Isaacson told CNBC recently, "I think that there's so much diversity in the way we cover things on CNN and diversity in the voices they have on ABC, I don't think ABC has been a direct competitor of CNN. So it doesn't knock out one of our competitors."

Insiders insist that high-priced production talent at ABC wouldn't be targeted for elimination after a merger with CNN. But what happens to the hundreds of technicians that make up the core membership of NABET and writers and others who belong to AFTRA remains to be seen.

The unions confirm that many of their members are clearly worried about layoffs. A merger would mean lost jobs. But, like the merger itself, how deep those cuts would be remains uncertain.

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