

BROADCASTING CABLE

AUGUST 12, 2002

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WASHINGTON FCC TAKES CHARGE ON DTV SETS

Tired of waiting, the commission sets a timetable for putting digital tuners in sets

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BUSINESS DOLANS' SUMMER RETREAT

Cablevision, scrambling for cash, is axing some weak ventures and laying off more employees; Wall Street is unimpressed

» PAGE 10

CABLE E! HITS IT BIG



Anna Nicole is a ratings winner, but her reality show gives

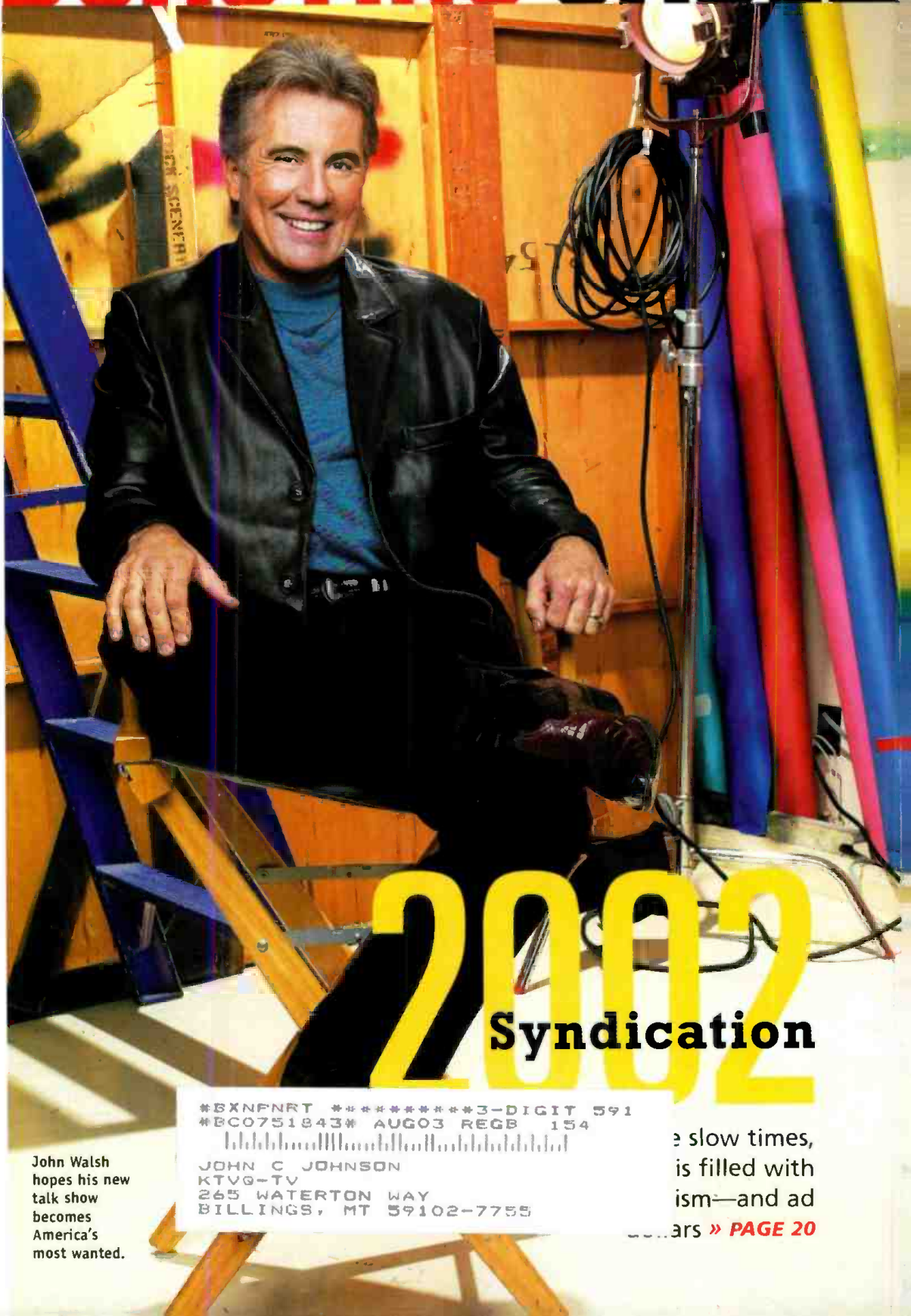
the genre a frightening new dimension

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TECHNOLOGY CNN'S NEW MAGIC VOICE

CNN Europe to launch interactive service linking reporters' stories to Web

» PAGE 34



2002 Syndication

John Walsh hopes his new talk show becomes America's most wanted.

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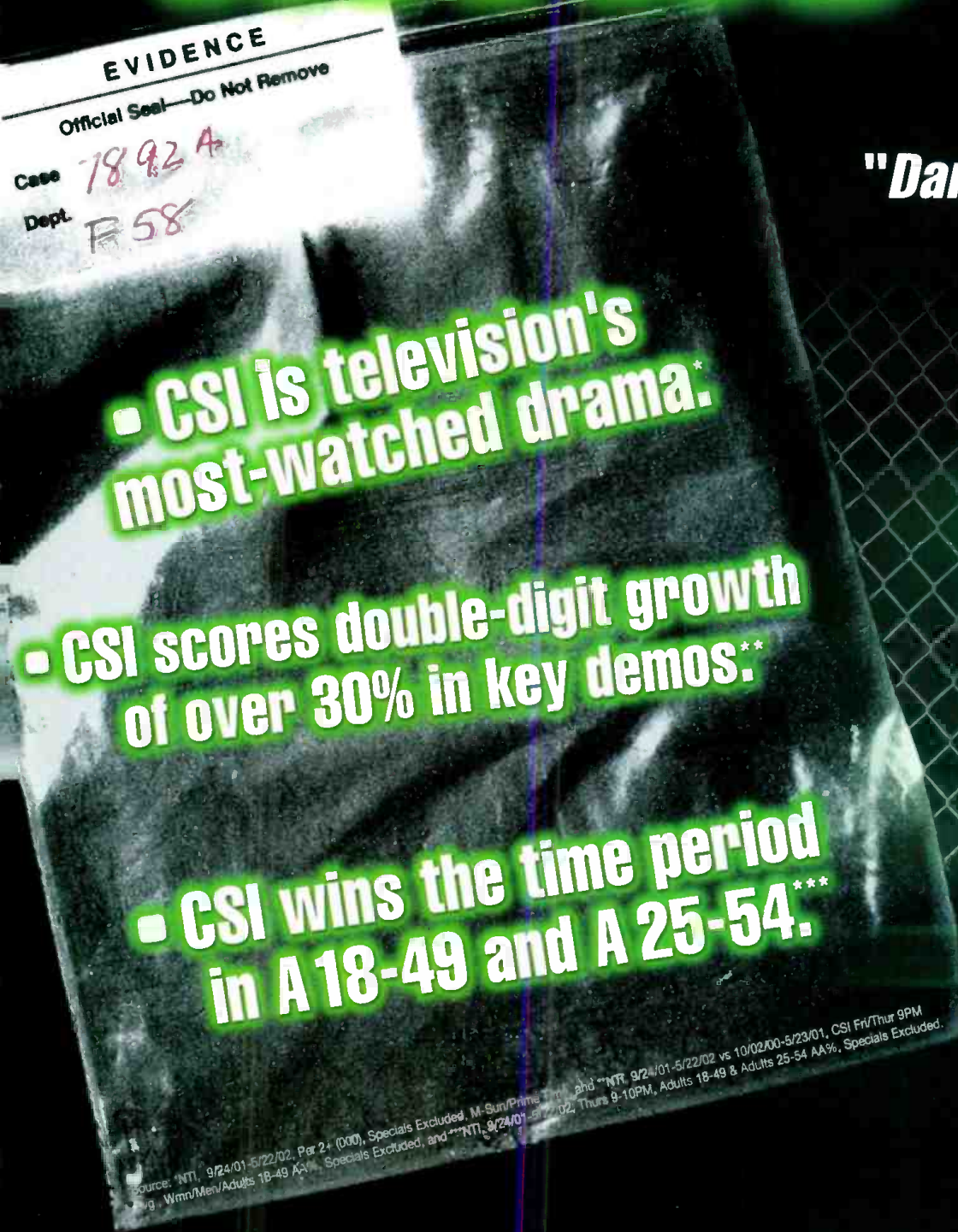
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**Concentrate
On What
Cannot Lie...**

Top of the Week August 12, 2002



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DIGITAL TV

Corn yes, tuners no

The American Corn Growers Association came out last week against the digital-tuner mandate, one of the "prominent public-interest groups" whose opposition was cited by CEA. What with pesticide and genetic modification to worry about, how did DTV tuners wind up on corn farmers' plates? The president of the association, Keith Dittrich, didn't know and wasn't familiar with the issue but said ACGA monitors some telecom issues; it founded the Rural



Telecommunications Alliance to lobby for open markets and competitive pricing. Dittrich referred the tuner conundrum to ACGA CEO Larry Mitchell, who said he had "no idea" why they were opposing the mandate, but "was trying to find out."—J.E.

CABLE

No free ride at Western Show

The price tag to attend the Western Show is back up for major MSO execs. Last year, to boost turnout, the California Cable Telecommunications Association picked up their T&E. But not this year. Show organizers are focusing on technology and broadband services. Cable still isn't in the show's name. It's called the New BroadbandPlus Western Show.—A.R.

DIGITAL TICKER

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Newest digital stations

WWSI-DT Atlantic City, N.J. (TEL)
WRDQ-DT Orlando, Fla. (INO)

Total DTV stations

452

BC EYE

Behind the scenes, before the fact

TECHNOLOGY

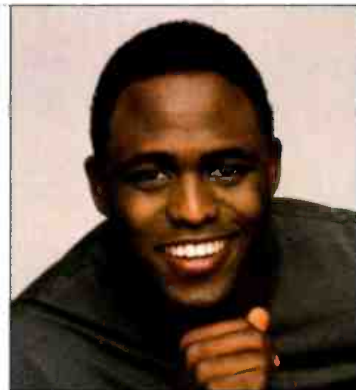
Backhauling it

CBS parent Viacom has taken the lead in the newly formed News and Sports Production Coalition, which aims to ensure that the spectrum crunch doesn't flatten TV. Networks already have to give up some of the "backhaul" ENG spectrum they use to send coverage of news and sports to their studios. But spectrum-hungry events such as golf, NASCAR and major news are particularly problematic. Proliferation of news channels and innovations such as driver cams often require "borrowing" spectrum from other services. Demand for wireless and other non-TV uses has made that search a lot harder. The coalition is asking the FCC to make sure temporary news and sports needs are accommodated. Members include broadcast networks, Turner Sports, C-SPAN, ESPN and Golf Channel.—B.M.



Hallmark's 'very best' for less

Hallmark Channel brags it is just about the fastest-growing cable channel since its relaunch a year ago, hitting 47 million subs. But when parent Crown Media posted earnings, it showed zero growth in cable license fees in the past 12 months. Why? Most of those sign-ups have been deep-discount deals. "We're not getting subscriber revenue out of most of these deals in the early years," Crown Chairman David Evans acknowledged. In the 10-year contracts Hallmark has been signing, fees don't kick in for four to six years, even when the network is paying a launch fee that industry execs say tops out at \$7 per sub. Evans points out that some competing start-ups are signing 10-year deals with no license fees, leaving those nets totally dependent on ads: "That makes it a one-revenue-stream business."—J.H.



SYNDICATION

Recapturing Rhea

Wayne Brady debuts in *Rosie O'Donnell's* time periods on the ABC-owned TV stations Sept. 2. But come January, the stations will have to decide if he's earned it. The station group has a 50% stake in Warner Bros.' *Caroline Rhea Show*, also debuting this fall, which the ABC group will debut in late night. Essentially, *Rhea* is a back-up show if *Brady* doesn't deliver. But there's a catch: A source close to the show says, if the ABC stations don't upgrade *Rhea* out of late night by January, Warner Bros. recaptures 100% ownership. Makes sense, observers say. After all, Warner gave the ABC stations the stake as an incentive to give *Rhea* maximum exposure. "There's little advantage to Warner Bros.' having the show in late night in the big markets," says one executive.—S.M.

TRAFFIC JAM AT GROUND ZERO

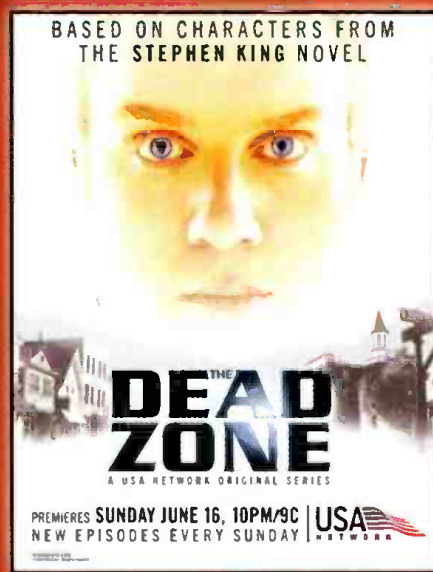
About 100 TV stations and perhaps a third as many international broadcasters are expected to send anchors/reporters to the sites of the 9/11 attacks—most to Ground Zero in New York. New York officials say they have not yet had many outside requests for press credentials but expect a rush in the next few weeks. Network affiliate services, particularly news feeds, will provide facilities for the out-of-town journalists.—D.T.





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THE HIGHEST-RATED CABLE NETWORK IN PRIMETIME A18-49 AND A25-54



OUR NEW ORIGINAL DRAMATIC SERIES
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BIG. BOLD. BLOCKBUSTER.

FCC turns DTV sights on cable

After mandating DTV tuners in all TV sets by 2007, agency gets set to tackle compatibility, plug-and-play

By Bill McConnell

As promised, FCC Chairman Michael Powell last week pushed ahead on two of three components that broadcasters say are crucial to the successful transition to DTV: DTV tuners and copy protection. The final key—making sure it's easy for consumers to hook up digital sets to cable TV—is next on his agenda.

"We're working on it," he said shortly after ushering through a new rule aimed at ensuring that American homes will be equipped to receive DTV and proposing strong copy-protection measures intended to prevent widespread copying and streaming of content over the Internet.

All three initiatives are aimed at speeding the transition from analog signals used since the Depression era to digital transmission allowing broadcasters to offer high-definition



◀ NAB President Eddie Fritts cheered the FCC's tuner and copy-protection moves, saying they "represent the most important action on digital television since adoption of the DTV standard in 1996."

◀ FCC Chairman Michael Powell now seeks the "development of plug-and-play sets for those cable subscribers who do not want to use a set-top box."

TV-set makers largely refuse to incorporate digital tuners. But Powell is convinced that the sale of 25 million analog-only sets each year jeopardizes the digital transition.

So far, the FCC hasn't weighed in on the third critical component in the mix: technical standards necessary for "plug-and-play" sets that work with cable without the need for extra converter boxes that consumers

plug-and-play standards, there are disagreements between the cable industry and consumer electronics makers over copy-protection capabilities, standards for two-way interactive communication, and interfaces used between cable-industry security devices and retail set-top boxes.

"There is a golden opportunity for the industries to get involved and resolve some issues and keep the commission out to the extent they can," Ferree said. "We would prefer industry-driven solutions."

Said Marc Smith, spokesman for the National Cable & Telecommunications Association, "We're optimistic the industries can resolve this and save our friends at the FCC some work."

Cable disputes are a top priority. "We must quickly address cable-compatible issues," said Commissioner Michael Copps. Commissioner Kevin Martin, noting only 15% of Americans rely on over-the-air tuners to get TV, went so far as to cast the lone vote against the mandate because no cable-compatibility requirement was included.

Martin's dissent echoed the complaints of the Consumer Electronics Association, which plans to fight in court. CEA says the

'If 70% of Americans are relying on cable to get their broadcast signal, then let's set a national plug-and-play standard as Congress has asked the FCC to do.'

—Gary Shapiro, Consumer Electronics Association

pictures, multicasts of standard definition signals, high-speed Internet and other services.

Faced by a perception that the digital transition is going too slowly, Powell is under pressure from Congress to add momentum. Since April, he has been pressing, with varying success, to get broadcast and cable nets to offer more high-definition programming and to get stations to commit to carrying network digital programming.

must buy or lease. Ensuring cable/DTV compatibility is critical because 70% of Americans rely on cable for their TV (another 15% rely on satellite).

"That's what has to be done next," said FCC Media Bureau Chief Ken Ferree, who will call various industry parties to one of his frequent DTV "hoedowns" in the next couple weeks to resolve some of the lingering disputes. In addition to stalemates over

requirement could add up to \$250 to the price of each television set, a figure the National Association of Broadcasters disputes as far too high. That is probably no deal-breaker for the big-screen sets costing \$2,000 and up that initially must face the mandate, but could double the cost of smaller sets, says CEA. Others say that, even if CEA is right, costs will decrease rapidly as more of the new tuners enter the market.

But CEA President Gary Shapiro retorted, "If 70% of Americans are relying on cable to get their broadcast signal, then let's set a national plug-and-play standard as Congress time and time again has asked the FCC to do."

CEA members Zenith and Thompson broke with the trade group and told Powell that they could live with the mandate. As a reward, the FCC relaxed the phase-in schedule by a year to 2007.

Cable has opposed government compatibility mandates, but the FCC action does not necessarily run counter to standards pushed by the industry and its technology-development arm, CableLabs. For instance, the FCC might decide it must back

The tuner timetable

Each July 1 begins a new phase of the new FCC digital receiver phase-in plan:

2004 > 50% of sets 36 in. and larger

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

2006 > 100% of 25- to 35-in. sets

2007 > 100% of 13-in.+ sets,
receiver-equipped VCRs and DVDs

cable's insistence that equipment manufacturers sign licensing agreements that would greatly limit home copying.

Meanwhile, broadcasters were cheering the FCC. "Today's decisions represent the most important action on digital television since adoption of the DTV standard in 1996," said NAB President Eddie Fritts.

CEA is gearing up to fight the tuner mandate in court. Reps. Billy Tauzin and John Dingell and Sen. Fritz Hollings, the lawmakers reigning over communications policy, insist the All Channel Receiver Act that forced set makers to add UHF to tele-

vision dials also gives the FCC authority to mandate a digital tuner. But CEA disagrees. When the act was created in the 1960s, broadcasters were the only avenue for delivering television, and the government had a compelling interest in making sure UHF could be received.

Consumer advocates are backing the set makers. The FCC and its supporters are "stuck in the past chasing the Holy Grail of over-the-air television," said Mark Cooper, research director for the Consumer Federation of America. Rather than help broadcasters, the FCC should let them try to survive by creating compelling programming. In the meantime, he says, the FCC could best help consumers by lowering cable prices and stopping media consolidation.

Powell derides predictions of consumer burdens as "absolutely ridiculous" because prices will drop rapidly as tuners are mass-produced. The All Channel Receiver Act, note FCC officials, gives the agency authority to impose any receiver standards necessary to ensure that TV sets can receive all allocated frequencies. "It's pretty straightforward stuff," Ferree said. ■

\$250 digital tuners? Yes, more or (a lot) less

The Consumer Electronics Association says that the FCC-mandated tuners will cost \$250 each. Chairman Powell says that he is confident that the additional costs associated with tuner incorporation, no matter what the costs are today, will be "relatively marginal" in the minds of consumers. So who's right?

It could be both: "Relatively marginal" may be pushing it, and \$250 could be excessive. One DTV-receiver chip manufacturer says that he has seen the \$250 figure and knows that his company can offer a tuner with demodulator, CPU and all other necessary components for \$125 today. And that cost will continue to drop, but it may

not get to the "relatively marginal" level for a long time.

Peter Fannon, Panasonic director of government and public affairs, says it took 20 years for the UHF tuner to hit the \$16 mark and that tuner is much less complex than a DTV tuner, which is basically a minicomputer.

"It's not just a microchip," he explains. "It's multiple chips and many other parts that make up a very expensive add-on that very few will use in the near term."

The cost of 8-VSB set-tops has dropped from around \$1,300 to nearly \$400 today, but Fannon says most of that cost is not in the box or the plug. It's in the power supply,

a front-end demodulator, and a substantial amount of processing memory and decoding and formatting capability.

"The DTV tuner is not a \$16 chip by 2006," he adds, "and wishing will not make it so."

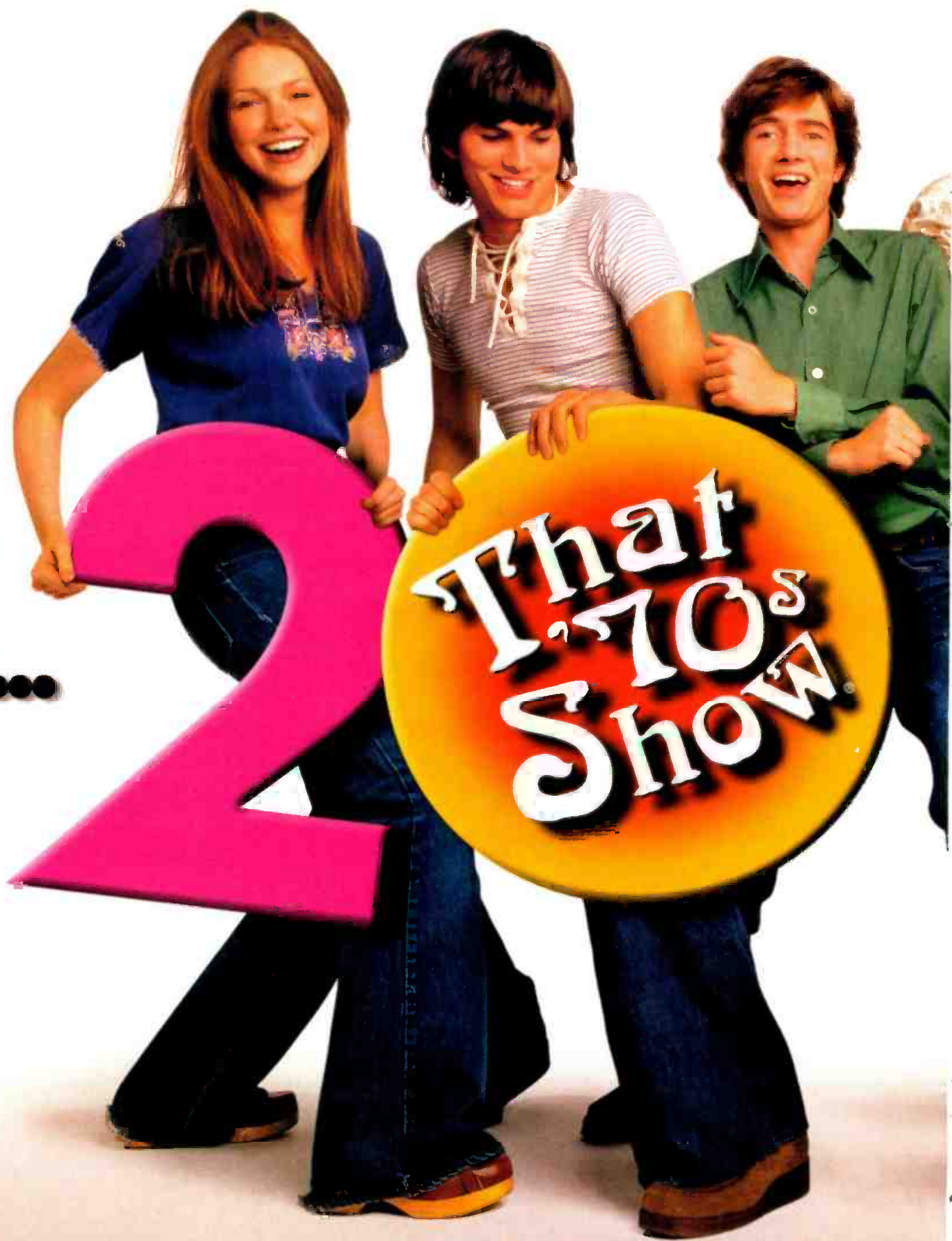
The device will be a simple tuner, incapable of doing some things: For example, the tuner couldn't be used for conditional-access services such as a broadcaster's pay-per-view service that stations may someday choose to offer. Over time, as conditional-access and interactive-TV standards are ironed out, those capabilities can be added. An analog tuner will most likely still be included in sets, and smaller 4:3 sets will letterbox

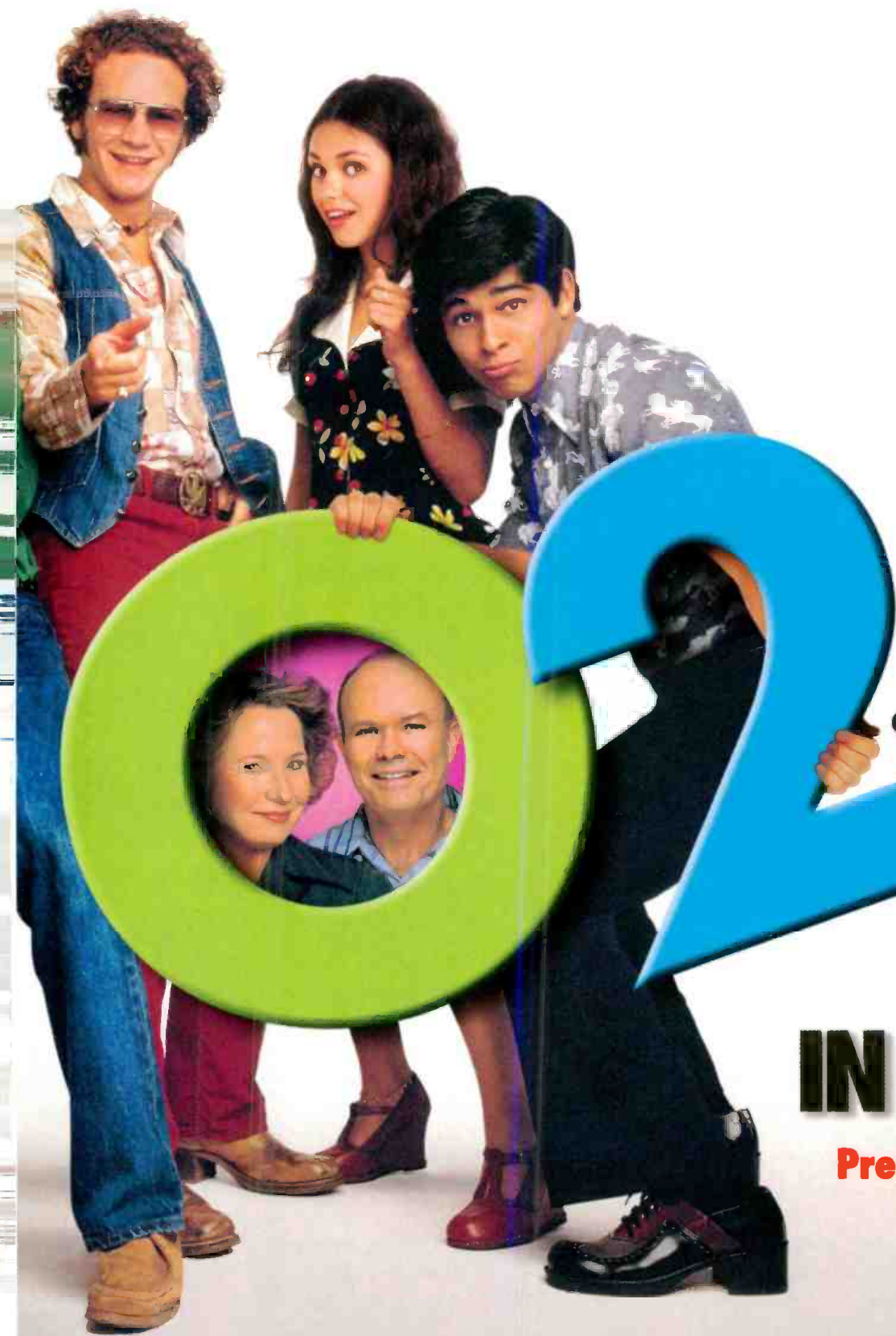
any widescreen content.

A potential problem is cheap tuner solutions coupled with the low-power signals that many broadcasters are electing to send out to viewers. With both manufacturers and broadcasters looking to save money, the loser could be the stereotypical Joe Sixpack.

"Unless the viewer has a pretty good antenna outside the house, they won't receive the signal anyway," says one industry executive. "You know what the set manufacturers are going to do: They're going to find the lowest-noise, highest-gain chip they can find because it's the cheapest thing to put in. It's just not going to work." —Ken Kerschbaumer

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Cablevision: But what vision?

Analysts, Wall Street knock MSO for its hazy plan to boost its stock price

By John M. Higgins

James Dolan faced a critical performance last Thursday. The Cablevision CEO had called a meeting to convince key Wall Street investors and analysts that he had a battle plan to reverse the 90% slide and work the cable operator out of a cash crunch that looms next year.

By many accounts, the meeting was a failure, with some attendees outraged by giant holes in the company's plan. Yes, James Dolan and his father, Chuck, the chairman, said the company will sell some movie theaters and shut 60% of its ailing The Wiz electronics stores, both once touted as critical elements of Cablevision's New York-centric strategy.

Its stock has sunk in part because the company has surrounded its core cable-system and -network businesses with money-losing, capital-hungry or lame businesses.

But investors were angry last week over such things as the lack of detail on how, exactly, a dramatic chop in capital spending would affect growth at its cable systems. Or some justification for reeling in the Rainbow Media network tracking stock and forcing shareholders to take \$800 million in Cablevision stock for a company valued at more than \$4 billion 18 months ago.

The board of directors "determined it was in best interest of all shareholders, and we'll leave it at that" was all Vice Chairman Bill Bell would say. There was no further estimate on how much money Cablevision expects from assets it might put up for sale.

But it was easy to estimate what Wall Street thought: Investors trashed the company's stock, not only pounding it down 15%, from \$8, on Thursday, but hitting it for another 15% on Friday morning.

Bear Stearns media analyst Ray Katz slammed the company, telling clients that



"we believe management should have presented more detail." What investors needed was a comprehensive statement of "how they intend to get from here to there. But they didn't; instead, they left it to the investment community to piece together the information and arrive at their own numbers and conclusions. In the current environment, we believe this was a mistake."

Another analyst was more blunt: "That was the worst presentation I have ever

'I think it's a highly risky plan in that it leaves no room for error. Under almost any circumstance, it's going to require them to sell assets anyway.' —Rich Bilotti, Morgan Stanley

seen. I thought it was a joke. How do you cut the [capital-expenditure] budget that much and not explain how it affects operations?" He was one of many who stalked out of the crowded meeting during the Q&A session.

James Dolan defended the company, saying that, in previous years, investors expected fast, furious growth and capital investment. "Now it's about disciplined growth," he said. "It's about risk-aversion."

He projected the moves will allow Cablevision to begin generating positive free cash flow by 2004—actual cash after interest expense and capital spending are excluded from operating cash flow.

Cable capital spending will be cut 35%-45% in 2003, from an expected \$1 billion this year to \$550 million-\$650 million.

Part of that will come from renegotiating a purchase agreement that made Sony the

sole vendor for digital set-tops much more advanced than ones being deployed by other MSOs. Cablevision had committed to buy up to \$1 billion worth of set-tops at \$350 each. Now the company has backed off and won the right to buy from other vendors at a price the company put at \$215 each, although the executives didn't explain how they could get them so cheaply.

The company is also laying off 7% of its corporate staff, but executives refused to say how many workers that would hit.

In its free-spending days, Cablevision got into two ventures Wall Street would love to see it sell or scrap. One is the Northcoast PCS phone operation in Cleveland, which was planning a rollout in New York. The Dolans said they'll consider selling or partnering but will shelve the New York launch.

They do plan to go through with a DBS

venture, for which they have Loral Space building a satellite. That has eaten up \$200 million so far and could require \$500 million to \$2 billion in more capital. James Dolan said funding for the DBS deal is committed through 2002 but would not say what the company plans to do.

All in all, analysts are uneasy about the Dolans' rescue strategy. "I think it's a highly risky plan in that it leaves no room for error," said Morgan Stanley's Rich Bilotti. "Under almost any circumstance, it's going to require them to sell assets anyway." His favorite candidates: Independent Film Channel, WE: Women's Entertainment, non-New York sports networks and the wireless licenses.

But Chuck Dolan said the plan is sound: "The company will be positioned to move forward on its own resources without new debt or equity." ■



Not HBO, it's ABC

Network makes program deal with pay-cable giant; NBC links with DreamWorks

By Steve McClellan and Allison Romano

Broadcast-network executives have been vowing to change the way they do business. Some deals last week suggest they mean it.

ABC, the willing-to-try-anything network in its bid to climb out of the Nielsen

ratings netherworld, struck a first-look development and financing deal with HBO, producer of such hits as *Sex and the City*, *Six Feet Under* and *The Sopranos*.

Then, ABC agreed to air repeats of a cable original, USA hit *Monk*, coincidentally produced by ABC sister company Buena Vista Television (technically, a Mandeville Films production in association with Buena Vista).

Also last week, NBC struck a new first-look and financing alliance with DreamWorks Television. DreamWorks' alliance with ABC expired earlier this year.

For now, the *Monk* deal is essentially a test: The hit drama will air on ABC at 9 p.m. Tuesday nights, following its Friday-night airing on USA, for four weeks beginning Aug. 13 (*Mole II* ended last week in that time period). ABC, which developed *Monk* and retained some rights to the show, is ponying up roughly \$300,000 per episode, considerably less than the tab for an original broadcast show. (And while cable-to-broadcast repurposing is unusual, later this month, NBC also will replay a week's worth of Court TV's *Forensic Files*.)

Under the ABC-HBO, the pay net's in-house production unit will create original series and, possibly, made-for-TV movies for the broadcast network, which is investing in the HBO unit and will cover start-up costs for new shows. The network gets first look at all projects and retains distribution rights. (HBO earlier developed *Everybody Loves Raymond* for CBS.)

In the DreamWorks-NBC deal, the network will get a first look at all future DreamWorks TV projects and provide financing for the shows it decides to go forward with in return for a majority ownership stake in those shows. ■

Allen has a Charter plan

Chairman tells SEC he may buy company's bonds, or the company itself, on the cheap

By John M. Higgins

With investors treating Charter Communications as if it's on the verge of Chapter 11, multi-billionaire Chairman Paul Allen is starting to craft a rescue plan, by either taking Charter private or helping the MSO pare its debt.

Allen said last week in an SEC filing that he is considering buying some of Charter's public bonds or the 46% of the com-

pany he doesn't already own. The company's huge leverage and the fallout from the financial scandal at fellow cable operator Adelphia Communications have sliced 90% out of Charter's stock price in the past year. Worse is the plunge in the price of Charter's bonds, trading at just 40-60 cents on the dollar.

The stock drop means that the \$7.8 billion in cash Allen has sunk into Charter is worth just \$880 million today. But it also

means that he could buy the rest of the company for a mere \$750 million at today's prices.

The news came as Charter joined three other MSOs in posting strong growth for the second quarter, up 14% in both revenues and cash flow. The company has \$2.3 billion in existing credit lines and no significant repayment or other funding issues until 2004. "Trading at a near-bankrupt level, that I don't understand," complained CEO Carl Vogel.

A more complicated option for Allen would be to buy sev-

eral classes of Charter's \$9.3 billion in outstanding bonds, some trading at 50 cents on the dollar. If he bought up bonds at a discount in the open market and offered to convert them into equity, the immediate public value of Charter would likely shoot up, and Charter's balance sheet could be far healthier.

In Allen's SEC filing, he says flat out that his first target will be Charter's \$1.8 billion in convertible bonds, now trading around 40 cents on the dollar. Those are designed to be readily converted into stock. The process of an insider's buying other types of bonds and converting them into stock would be more difficult. ■



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In 76% of the Country!

**Excluding SURVIVOR
Source: Nielsen Galaxy Explorer 9/24/01-5/20/02; #1 in TP among
HH, women & adults 18-34, 18-49, 25-54, M18-49, M25-54;
lead-in growth = A18-49 rating;
#1 CBS 8pm program = W, M, A18-34, 18-49, 25-54

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CNBC's Cohen declares split

Exec who largely created biz net's style clashes with new boss, sources say

By Allison Romano

CNBC is having trouble shaking off its own economic hangover. Its bread-and-butter financial news has lost its luster, and, while the other cable news channels are building their audiences, CNBC is hemorrhaging viewers.

Amid the traumas, it came as little surprise last week when the channel lost Executive Vice President of Business News Bruno Cohen. Insiders believe, though, he may still have a future somewhere else at NBC.

A five-year CNBC veteran, Cohen is electing a contract option to take a four-month paid sabbatical. Executive Producer David Friend will direct the newsroom and its operations until Cohen's replacement is found.

Cohen, who was charged with CNBC's 5 a.m.-8 p.m. programming, is unlikely to return to the channel after his time off. But the break gives NBC brass a chance to evaluate their needs, perhaps installing Cohen to run an O&O station or in another management post.

His departure ends a power struggle at the top of CNBC's executive ranks between Cohen and President and CEO Pamela Thomas-Graham. Industry executives say Cohen, a holdover from the days when current CNBC International chief Bill Bolster ran the channel, and Thomas-Graham dis-



In 2000, CNBC reigned as the highest-rated cable news channel. Now, much like the stock market it covers, it's in the basement. It argues, though, its viewership is underreported.

agreed on the direction of CNBC.

"There was major tension between him and Pamela all along," said one insider.

Said a cable executive, "The only thing that is surprising is how long it took" for Cohen to leave.

Thomas-Graham, who took over in July 2001, is said to favor more-analytical coverage, while Cohen prefers what some have



called play-by-play news, which covers the stock market more like sports.

For a time, the Cohen formula helped propel CNBC to the top, though helped by a rocketing stock market. In 2000, CNBC reigned as the highest-rated cable news channel. Now, much like the stock market, it's in the basement, trailing Fox News, CNN and MSNBC, and nearly even with Headline News (CNNfn doesn't release Nielsen ratings).

In July, CNBC averaged a 0.2 rating in prime time, down 50% from the year before, and a 0.2 in total day, off 33%, according to Nielsen data. So far, the third quarter looks slightly better, and CNBC consistently argues that its viewership is underreported because the channel is watched in business offices, which Nielsen doesn't measure.

Nonetheless, Fox News and CNN have garnered better ratings for business news sprinkled with general news. Fox's *Your World With Neil Cavuto* is averaging a 0.7 so far this quarter, while CNN's *Lou Dobbs Moneyline* is pulling in a 0.5 average.

Before joining CNBC in 1996, Cohen was vice president and news director for WNBC(TV) under then-General Manager Bolster. When Bolster jumped ship to run CNBC, Cohen soon followed. He continued to rise through CNBC's ranks—until Thomas-Graham got the nod to head the network in July 2001.

"Bruno is more experienced than Pamela and wanted that job very badly," said one executive familiar with the situation.

At the time, Thomas-Graham, a former McKinsey & Co. partner, was CNBC's president and COO. She previously headed CNBC's Internet operations. ■

Nielsen taps into TiVo info

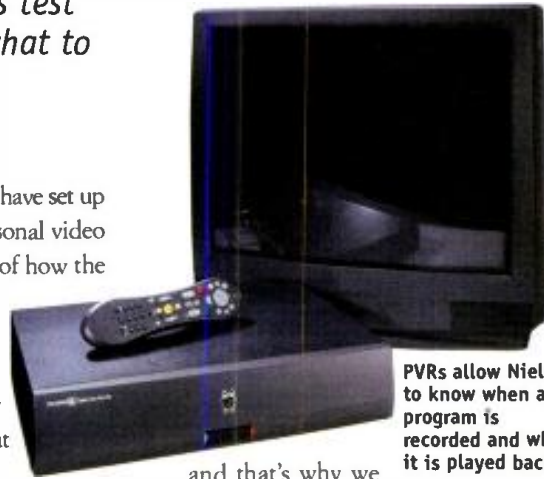
Research group begins test of TiVo ratings. But what to do with the data?

By Ken Kerschbaumer

Nielsen Research and TiVo have set up 20 households with personal video recorders to get a sense of how the devices change viewing habits. The results will then be shared with Nielsen clients to begin the arduous task of figuring out how ratings will reflect households that are time-shifting left and right.

The measuring might not be so tough. It's what to do with the results. For example, households with VCRs are counted by Nielsen when a program is recorded, because there is no way to know when the program is played back. But PVRs allow Nielsen to know when the program is recorded and then when it is viewed. And that creates the challenge for the industry.

"We need agreement from the industry about how they want the data reported," says Jack Loftus, Nielsen's spokesman. "Do they want it in the syndication report? In the overnights? Do they want it in a separate report? Right now, they're not sure,



PVRs allow Nielsen to know when a program is recorded and when it is played back.

and that's why we have these test panels.

"The industry needs to learn as much as it can as early as it can," he says, "so we can make an intelligent decision about how we want the data reported."

Only 80 of Nielsen's 30,000 households have a PVR device, and those households are currently bypassed for ratings.

TiVo and Nielsen's new tests instead start with a test bed of 10 homes that have been given TiVos and 10 current TiVo owners so that Nielsen can see how viewing habits change with the devices in the home. The two companies began working on the project in August 2000.

The result is software that, for now, is usable only with the TiVo PVR. Nielsen is working with other PVR manufacturers to adapt it for their systems as well.

Susan Whiting, Nielsen Media Research president and CEO, said in a memo to clients that TiVo has downloaded the necessary software to its subscribers but the data will be retrieved only from sample households that give permission. She added that the goal is to fully credit PVR and other time-shifting usage by integrating the data into Nielsen's syndicated reports. There is no timetable for when that would happen.

"For the near term," she said, "we will continue to exclude households with PVR devices from our metered samples."

The other challenge for Nielsen is to integrate the information needed into existing data, and that requires creating new systems. Right now, the emphasis will be on learning the viewing habits of homes with TiVo, not gathering ratings. Nielsen wants to know how much recording is done and how much time shifting is done. That data will be shared with Nielsen clients later this fall. "Once the industry learns more," Loftus says, "it can make a more rational decision on how that data should be reported." ■



Dingell wins again

Rep. John Dingell, ranking Democrat on the House Energy and Commerce Committee, won his hotly contested suburban Detroit primary Tuesday, all but assuring his return to Congress next term. His victory also is a win for most media companies, which feared a Dingell loss that would have placed Rep. Henry Waxman in line to lead the committee's Democrats, perhaps as chairman if the party took the House in November. Dingell claimed 59% of the vote in his race against Rep. Lynn Rivers (redistricting set up the face-off). The 75-year-old Dingell is the longest-serving member of the House. For Michigan voters, Rivers's strong support from abortion-rights advocates and Dingell's support from the gun lobby were hot-button issues.

World Cup.



Goooooal! The numbers are staggering. Over 35,000,000 people cheered the World Cup on Univision, TeleFutura or Galavisión.* Univision delivered more households tuned to the World Cup final match than ABC in seven of the nation's top television markets.** A phenomenal 66% share nationally.† Of course, unbeatable soccer coverage is but one facet of Univision's dominance. No other Spanish-language network has been awarded national Emmys® or collected more prestigious awards for broadcast excellence and public service to the community.

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13
Emmys

This year, we're proud to be recognized again by our peers with 13 local Emmys. We salute all those who contributed to these remarkable accomplishments. KMEX Los Angeles • Primera Edición • Cara A Cara Con Vincente Fox • Desfile de las Rosas • Best Photographer, Arturo Quezada. KDTV San Francisco • Noticias 14 a las 11. WLTV Miami • La Última Batalla. KTVW Phoenix • Los Muertos de Juárez • Gracias Por Los Aplausos • De Dónde Es La Quebradita • Deal with Death • Quiero Ser Policía • Siempre Contigo • Governors' Award.

THE WEEK THAT WAS

THE PEOPLE MEETER

As expected, **AOL Time Warner** hired **Jon Miller**, 45, as chairman and CEO of the company's America Online subsidiary. Miller replaces **Bob Pittman**, who was shown the door in a management shakeup three weeks ago. Most recently at Boston-based equity firm **General Catalyst Partners**, Miller previously worked for **Barry Diller**, first as head of **USA Broadcasting** and then as head of USA's information and services group (including **HSN**, **Expedia** and some other on-line ventures). ...

ABC hired veteran marketing and promotion executive **Steve Sohmer** as executive VP, marketing, advertising and promotion. Sohmer formerly led promotional efforts at **NBC** when that network began its climb from the cellar to dominance in the '80s and, prior to that, headed promotion for **CBS**. Most recently, he had been president, marketing, for **Paxson Communications**. ...

ABC Washington correspondent **Cokie Roberts** revealed last week that she is being treated for breast cancer. It was detected in its early stages, and she expects to continue working and to cover the midterm elections. Roberts underwent a successful lumpectomy after her doctor detected a lump in her left breast in mid June; a subsequent mammogram revealed a small tumor. Roberts begins six months of chemotherapy Tuesday. ...



Kim D. Kelly is now the highest-ranking woman at an MSO.

Tweaking its executive lineup, **Insight Communications** promoted COO **Kim D. Kelly** to the post of president, making her the highest-ranking woman in the executive suites of cable operators. Kelly has been at the company for 12 years, first as CFO and, since 1998, as COO. She takes one of the titles currently held by CEO **Mike Willner**, who remains the top executive but takes a new title, vice chairman. "We've always operated as partners; the new title reflects that," Willner said.

AD SPENDING UP 2.3% THIS YEAR

Nielsen Media Research reports that advertising spending for the first half of 2002 rose 2.3% over the same period last year, according to its ad-tracking service, **Nielsen Monitor-Plus**.

Hispanic TV climbed almost 7%, partly due to the World Cup. Broadcast-network TV, cable, and spot TV showed gains of 2%-3%, while spot radio rose 1%. Ad spending by the top 10 adver-

tisers generated \$5.6 billion dollars through May 2002, 5.2% greater than the same period last year. **Pfizer Inc.** and **The Procter & Gamble Co.** increased spending 32% and 21% more, respectively.

THE SPORTING LIFE

The Yankees Entertainment Sports network (YES) is gearing up to add the NBA's **New Jersey Nets** to its programming lineup. The Nets are owned by the same **YankeeNets** consortium that controls the **New York Yankees** and the YES network. For now, that means that Nets fans who are also **Cablevision** subscribers won't be able to watch the Eastern Conference champions in 73 YES televised games. The network is still mired in a carriage dispute with Cablevision. ...

With every marquee sport on its schedule, **ESPN** is having to make some choices. The sports net is reducing its **National Hockey League** telecasts to 71 regular-season games, down from 102 last year. Pro hockey will still have an exclusive night, Thursday, plus ESPN is adding Sunday afternoon; the NHL's old night, Wednesday, will soon belong to the **National Basketball Association**, ESPN's latest acquisition. But ESPN said its NHL changes had nothing to do with ESPN's NBA deal.

BOTTOM LINES

Nickelodeon is buying **Sesame Workshop's** 50% interest in their jointly owned

Noggin kids cable network. Terms were not disclosed. **Sesame** will redirect its resources to production. "Cable is our primary business and not necessarily theirs," said **Nickelodeon** President **Herb Scannell**, who by adding **Noggin**, is adding about 25 million subs to his watch. ...

Four weeks after **MSNBC's** **Phil Donahue** and **CNN's** **Connie Chung** started slugging it out at 8 p.m., Chung is pulling in twice as many viewers. Chung averaged 819,000 viewers Aug. 5-7, compared with Donahue's 405,000, according to Nielsen data. Household ratings tell a similar story: Chung averaged 0.8 last week and Donahue a 0.4. Donahue boasted early victories over Chung, but recent ratings have slipped.

Chung had a big night Aug. 6, with a 1.1 rating, compared with Donahue's 0.4. Of course, **Fox News's** **Bill O'Reilly** still beats both shows handily. ...

Nielsen signed another Boston polemeter client, **WGBH-TV**, the **PBS** station in the market.

WGBH-TV joins **WUNI(TV)**, the Univision affiliate, independent **WNDS(TV)**, **AT&T Broadband**, **New England Cable News** and **New England Sports Network** as TV clients in the new service. The traditional affiliate stations have so far stayed away, fearful that the new service will show lower ratings for them.

GREAT NEWS!

WJXT is **still** the **Jacksonville Powerhouse!**

Week Three: July 29-August 4, 2002

- #1 Eyewitness News 5, 5:30, 6pm**
- #1 Eyewitness News 10pm**
- #1 Oprah 4pm**
- #1 Eyewitness News 12noon**
- #1 Daybreak 5am**
- #1 Daybreak 6am**

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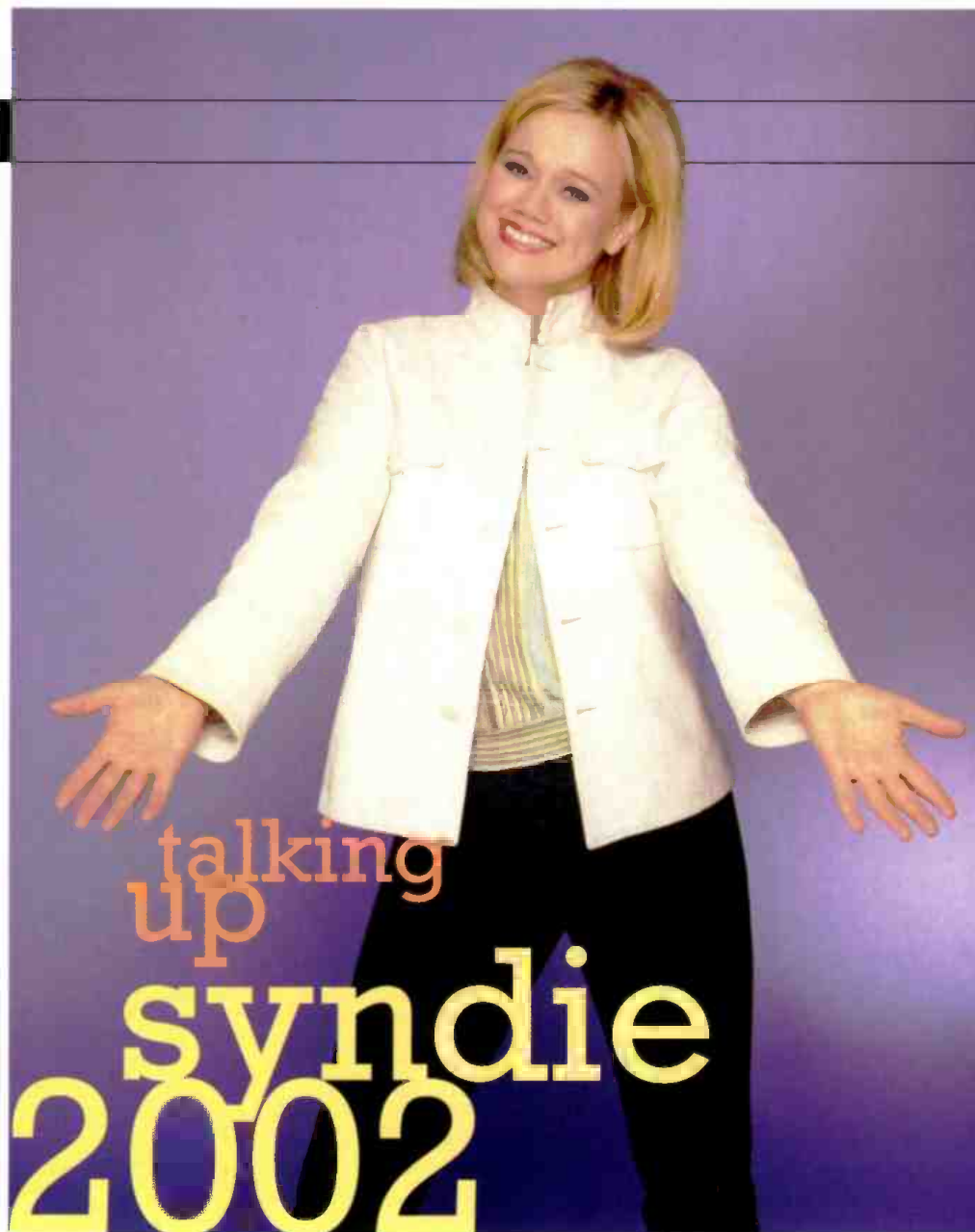


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For the first time in a couple of seasons, syndicators' fall offerings create some buzz

For the new first-run syndication season, program distributors and their station clients are focused on the two meat-and-potatoes formats of the medium: talk shows and game shows. With six new talk shows and two new game shows on the schedule, more than half the new strips for the 2002-03 season fall into one of those categories.

Behind all of syndication's efforts is that this fall marks the start of what will be an aggres-

sive multi-year effort on the part of talk-show syndicators to come up with the next *Oprah Winfrey Show*, says Garnett Losak, vice president, programming for Petry Media Group. Winfrey insists that she's quitting the show after 2006, which gives the whole syndication business several tries to find someone as strong to replace her.

"There is clearly a movement afoot to find an *Oprah* replacement," says Losak. "You can

expect that, for the next several years, everyone will be looking for that next 4 o'clock show."

To some extent, the new talk entries are trying to emulate the success of shows that have gone before them. Serious-minded *The John Walsh Show* and *The Rob Nelson Show*, for example, are likened to *Phil Donahue*, which ruled the first-run talk genre for much of 1970s and early 1980s.

Wayne Brady and Caroline Rhea are both entertainers, and their shows will reflect their backgrounds in blending talk with some variety elements. *Dr. Phil*, as King World Chairman Roger King will remind you repeatedly, is a spin-off of perhaps the most successful talk show in the history of the business, *The Oprah Winfrey Show*.

And James Van Praagh communes with the dead. But don't scoff. Dick Askin, president of Tribune Entertainment, which distributes *Beyond With James Van Praagh*, says it is sold out for the season at rates that were pretty far out there, too. He credits Van Praagh with much of that success: The host met with a lot of advertisers and agency buyers at this year's NATPE convention and essentially sold them on his schtick.

Of course, having a successful entry in the genre, *Crossing Over With John Edward*, didn't hurt either, Askin admits.

For TV stations, there probably hasn't been a more important show in syndication than *Oprah* in the past 20 years. Why? Of all the syndicated shows, the show provides the best lead-in for local newscasts. Stations that carry it will miss it

'This season will be very interesting for the game format in that, if one of them doesn't hit big, we just may see game-show development going back to remission.' —Garnett Losak, Petry Media Group

dearly and are encouraging distributors to try to find a suitable replacement; stations that don't have it are hoping to find the next *Oprah* first.

"She's gone in May of 2006, but you have to be on the air by 2004 to generate a ratings track record if you're going to be seriously considered as a replacement," says Katz Media Group Vice President Bill Carroll.

Finding a solid 4 p.m. show is clearly the strategy for NBC's new talk hopeful, *The John Walsh Show*, which will debut mostly in morning time periods. "If he proves himself and becomes the hit we think he

can become," says NBC Enterprises President Ed Wilson, "he's also got the opportunity to play at 3 or 4 o'clock. And that's what television stations are looking for. They need good strong local-news leads. *Oprah* has given stations around the country a terrific advantage as being a great news lead-in."

Beyond the upcoming season, three talk projects on tap for '03 are almost sure to make it to air: Warner Bros. *Ellen DeGeneres*, Universal Television's *Fergie* and NBC/Court TV's *Trial by Fire*. King World is also developing at least two

for '03, including a daytime show called *Living It Up! With Ali & Jack*, hosted by Jack Ford and Alexandra Wentworth, the new wife of ABC's George Stephanopoulos.

In the game-show arena, *Pyramid*, hosted by Donnie Osmond, and *Who Wants to Be a Millionaire*, with Meredith Vieira, are old but are debuting in new versions in September.

But two other shows are sort of new as well. *Weakest Link* bowed in January so this will be its first full season on the air. And *Family Feud* is getting a complete makeover, including a new host, Richard

Karn, known best perhaps as Al the tool guy from *Home Improvement*. In effect, *Feud* is being relaunched.

Carroll sees the resurgence of game-show activity in syndication as a product of the success (though brief) of *Millionaire* and, to a lesser degree, *Weakest Link* in network prime time runs. But, he notes, the fate of all the new games is "ultimately intertwined as they are running in blocks in many situations."

Petry's Losak believes the '02-'03 season is do-or-die time for the genre. Over several seasons, none of the new first-run

Betting big

Budget for *John Walsh Show* is about twice typical talker's

NBC is placing a bigger-than-usual bet on its latest talk entry, *The John Walsh Show*, which begins Sept 9.

According to NBC Enterprises President Ed Wilson, the budget for *Walsh* is roughly twice that of most talk shows, which typically cost between \$4 million and \$5 million a year to produce. Part of the reason for the higher cost is that each episode of *Walsh* will start off with a produced piece from NBC News Productions introducing the topic of the day, but the extra expense will also come from the unusually high number of on-location shoots planned. "We think you have to invest if you want to find the next break-out hit," says Wilson.

John Walsh, Wilson and executive producer Alexandra Jewett, of course, don't think *Walsh* will be the typical talk show.

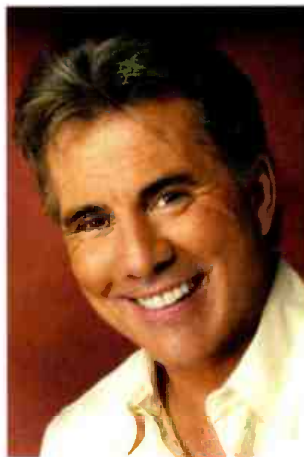
"The question is, is America ready for intelligent talk," says Walsh, suggesting that, for his sake, they'd better be. "People want to be empowered," which is why he'll cover subjects like child safety, kids and the Internet, school violence, and victims' rights initiatives before state and federal legislatures.

Jewett says that, every week, the program will do one segment devoted to child safety, for which Walsh first came to sad prominence in the early '80s when his 6-year-old son Adam was kidnapped and killed. That got him deeply involved with fighting for passage of the Missing Children Act and, eventually, led to his crusading *America's Most Wanted*, a weekly staple on Fox.

Jewett said Walsh's talk show will also focus on hometown heroes. "These are things that John cares passionately about, and we intend to incorporate those passions into the show."

Walsh will frequently take his show on the road because the topics will be more closely tied to big stories in the news than other talk shows.

And he will go where other TV hosts—or journalists, for that matter—may not have access. He says he was the only TV person allowed at Ground Zero in the immediate aftermath of last year's



NBC Enterprises clearly expects *The John Walsh Show* to step into *Oprah's* time slots.

terrorist attack at the World Trade Center. (Indeed, Jewett says the show has "some very special and powerful segments planned" for its first week concerning the anniversary of the terrorist attack.) Walsh also had unusual access after the 1995 bombing of the Alfred P. Murrah federal building in Oklahoma City.

Ad buyers say their clients have been guaranteed a 2.5 household rating for the show, fairly high in today's fragmented viewing world, where a 2 rating is considered a hit in syndication. Wilson wouldn't confirm the guarantee but says the show got a 10%-15% premium over other new talk shows in the

upfront ad-sales market "just because of who [Walsh] is. People really buy into this guy."

The program is cleared in 91% of the country, at NBC owned stations and some Hearst-Argyle and Gannett stations.

The show will be produced at NBC News studios at 30 Rockefeller Plaza in New York. And Walsh will be extremely busy this coming season: He's also continuing to do *America's Most Wanted*, the only show that remains from Fox's debut as a network 16 years ago. "It's been an incredible journey," he says.—S.M.

What's happening and when

The upcoming season's crop of new shows

Syndication 2002

Talk

Dr. Phil (debuts Sept. 16 in 96% of the U.S.)—If any show ought to succeed in syndication, it's *Dr. Phil*. Relationship expert Dr. Phil McGraw has had a weekly segment on *The Oprah Winfrey Show* for two years, and, by all accounts, those segments have been wildly popular. But now he's being spun off into his own show, and one place stations can't put him in is direct competition with *Oprah*. According to King World Chairman Roger King, though, Dr. Phil isn't assuming success. "Right now, he's working 24 hours a day in Los Angeles," says King. "This is not an easy thing to do." Still King is confident that *Dr. Phil* will be the top-rated new show of the season.



Dr. Phil

The Caroline Rhea Show (Sept. 2, 90%)—The show replaces *The Rosie O'Donnell Show*, although it won't get all of *Rosie's* time periods. The ABC-owned stations, for example, are putting *The Wayne Brady Show* where *Rosie* was. But ABC has a vested interest in giving *Caroline* maximum exposure, having taken a 50% ownership stake in the show. Call it an insurance policy on *Wayne*. Former NBC and HBO exec Bridget Potter is executive producer.



Caroline Rhea

The Wayne Brady Show (Sept. 2, 50%-plus)—It's not the first slow rollout of a talk show, and it won't be the last. For now, Buena Vista Television is selling the show for cash with no barter, although that's likely to change when the show gets past the 70% threshold. Other stations carrying it besides the ABC group include WFTS(TV) Tampa, Fla.; KNXV(TV) Phoenix; WCNC(TV) Charlotte, N.C.; WJZ-TV Baltimore; KMGH-TV Denver; WOIO-TV Cleveland; and WTHR-TV Indianapolis. The creative team



The Wayne Brady Show

behind the show includes veteran producers Robert Morton (*The Late Show With David Letterman*) and Bernie Brillstein (*The Blues Brothers*, *Prime Time Glick With Martin Short*).

The Rob Nelson Show (Sept. 16, 93%)—Twentieth Television President Bob Cook says Nelson "will bring the same blend of credibility and compassion to his show that made Donahue a talk-show franchise." The former Fox News Channel host (*The Full Nelson*) holds a law degree from Stanford and has authored two books, including *10 Common Sense Solutions to America's Biggest Problems*. After what the country has been through in the past year, some observers think viewers are ready for a daily dose of serious-minded topics.

Beyond With James Van Praagh (Sept. 16, 95%)—Yes, he claims to talk to the dead. Get past it. Advertisers have, says Tribune Entertainment President Dick Askin, adding that the show is already sold out for the entire season. *Van Praagh* is now the second psychic talk show to enter first-run. *Crossing Over With John Edwards* is entering its second year in first-run syndication.

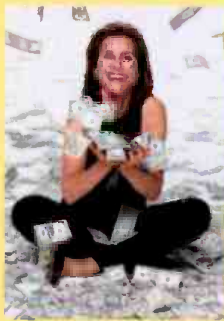


Beyond

The John Walsh Show. See box, page 21.

Games

Who Wants to Be a Millionaire (Sept. 16, 95%)—Well, ABC had a humongous hit on its hands but drove it into the ground by airing it four nights a week in prime time. Executive producer Michael Davies says ABC simply ran out of ways to promote it. "We will drive the *Millionaire* brand with the syndicated version," he says. And that version will be different from the network version in one respect: The so-called fastest-finger round, in which a dozen potential contestants compete to get to the hot seat, will be eliminated. Instead, all contestants will be preselected in an effort to get a more diverse crowd of players; in the network version, white males have dominated. Meredith Vieira hosts.



Millionaire

Pyramid (Sept. 16, 95%)—Another new and improved game-show staple, and Columbia Tri-

game show contenders has emerged as a bona fide hit, she says. "They've all been lukewarm, not bad enough to cancel and a struggle to renew," she says. "I think this season will be very interesting for the game format in that, if one of them doesn't hit big, we just may see game-show development going back to remission."

King remains rather amused by the would-be competitors in the game arena. "Strong production values have kept *Wheel of Fortune* and *Jeopardy* challenging and entertaining. And the plethora of challengers have all blown up."

A slight overstatement, but clearly none of them have been able to put a glove on either *Wheel* or *Jeopardy*, the top two rated first-run shows in syndication for two decades.

Meanwhile, the entire syndication business is looking forward to the new season for several reasons, not the least of which is that the viewing and advertising environment for the fourth quarter will be far more upbeat and positive than it was last year. Sept. 11 put a huge damper on an already depressed market. And syndication was hurt the worst, certainly from an ad-sales standpoint. Some estimates put the business down 30% from the previous year.

"But," says Tribune Entertainment's Askin, "now I think there's a feeling of renewed optimism that we'll see a far better TV environment, generally speaking, a more receptive environment on the part of viewers and advertisers."

Certainly, the syndication

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Star is giving it an eight-city promotional blast-off starting Sept. 8, with one person from each city winning a trip to Hollywood to play the game.

Stephen Brown is executive producer; Harry Friedman, executive producer of *Wheel of Fortune* and *Jeopardy!*, is executive consultant.



Pyramid

Magazines

Celebrity Justice (Sept. 2, 91%)—It was a segment within *Extra*, and now Warner Bros. has created a new show to track celebs and their run-ins with the legal system. Count on this show to have the details if Robert Downey Jr. gets busted again.

Reality

Life Moments (Sept. 9, 90%)—This reality strip, hosted by Asha Blake (*Later Today*), will tell "stories of hope, inspiration and courage."



Life Moments

Says Paramount Programming VP Kristin Peace, "We know that women are in intrigued by these stories, and we think we have a fresh way of telling them." Stations also have the option of using a local host. The Hallmark Channel

will repurpose each episode one week after its initial airing.

Court

We, the Jury (Sept. 9, 65%)—This show is distributed by one of the few remaining independent syndicators, Teleco Productions of Los Angeles. The focus of the show is really the jury deliberation and not the personality of the judge as is the case with most of the other court shows, says Teleco President Alex Paen. Here's a unique sales tactic: In several markets, including Pittsburgh;

Wheeling, W.Va.; and Johnstown, Pa., Paen is letting NBC stations test-drive the show on the weekends for free this season. If it works, he says, "maybe we can do a deal with them next season."



We, the Jury

Weeklies

She Spies—NBC Enterprises President Ed Wilson wasn't expecting the show to get *ER*-size ratings in its four-week run on the network

before entering first-run syndication. And, after three weeks, it hasn't. But, he says, "we accomplished what we wanted to do, and that's introduce it to an audience and create some awareness before it goes into syndication." Ad sales are solid on the show, says Wilson, no doubt helped by the shakeout of action hours last season. And who knows, there's enough babe power on the show to generate *Baywatch*-type interest.

John Woo's Once a Thief (Oct. 5, 90%)—This show has been seen just about everywhere but in the U.S. Fox commissioned it several years



Once a Thief

back but then never used it, and so Atlantis/Alliance sold it worldwide outside the U.S. The producer's programming consultant, Chuck Larsen, saw an opportunity and struck a deal to sell it to U.S. stations via his distribution company, October Moon. Clearing stations include WWOR-TV New York, KCAL-TV Los Angeles and WCIU-TV Chicago.

Adventure Inc. (Oct. 5, 97%)—Formerly known as *The Ultimate Adventure Company*, this action hour "didn't get out of the gate as quickly as we would have hoped," says Tribune Entertainment's Dick Askin. Tribune and Fireworks Entertainment are partnering on the show. Actor Michael Biehn wasn't signed to star in it until June. But now production is humming along, and the distributor is revisiting a few advertisers who wanted to see more detail about the show before making a commitment, says Askin. "All things considered, it sold pretty well. Now we're going back to fill in a few holes."

The Chris Matthews Show (Sept. 16, 93%)—The weekend news and commentary show, from the host of co-owned MSNBC's *Hardball*, will be produced by NBC News out of Washington. The majority of the top-10 stations carrying the show are NBC-owned, but stations from a laundry list of other groups are on board, including ones from Hearst-Argyle Television Inc., Gannett Co. Inc., A.H. Belo Corp., Cox Broadcasting, Scripps Howard Co., LIN Television Corp. and Clear Channel Communications Inc.

Livin' Large (Sept. 16, 96%)—The one-hour lifestyle magazine is produced by Heritage Networks in association with Dick Clark Productions and Basic Elements, and it is syndicated by Carsey-Werner-Mandabach. The show was packaged by United Talent Agency, which represents Heritage, as well as the show's two co-hosts, Carmen Electra and Kadeem Hardison. The program is described as a younger, hipper version of *Lifestyles of the Rich and Famous* and said to be more likely to profile the latest rap-group sensation than, say, Elizabeth Taylor.

Syndication 2002

advertising business has taken a turn for the better. Gene DeWitt, president of the Syndicated Network Television Association (SNTA), estimates that this year's syndication upfront ad sales were up 18% from last year, to \$2 billion.

"And there is a feeling that there very well could be some broadcast-network shortfalls," which could tighten up inventory and enable syndicators to do very well in the scatter market, DeWitt says.

According to Askin, Tribune Entertainment's ad revenue is up 25%, the result of both improved sell-out rates and higher pricing. He notes that, last year, many syndication shows sold just 50% to 60% of their inventory upfront and, this year, those levels have been boosted to 70%-plus to 80%-plus.

King says this year's upfront was "the strongest upfront we have had in years," with price increases averaging around 9% across the company's programs. And *Dr. Phil*, the new talk show, was one of the drivers, he says, adding that the show got the highest ad rates ever for a new show that King World has brought to market. He predicts the show will do a 3.0 to 3.5 rating, which would make it a huge hit.

Bragging is easier before the syndication season begins, but this season does seem brighter than in recent years. "None of my members are complaining," says SNTA's DeWitt, about the ad business they're writing up. Syndicators and stations hope he can still say that a few months from now. ■

Programming

E!'s great big blonde surprise

Anna Nicole Show debuts to large Niensens and some rough critical response

By Allison Romano

E! Entertainment Television President Mindy Herman is oddly relieved that *The Anna Nicole Show* mustered "only" a 4.1 Nielsen rating for its Aug. 4 debut. Had the show notched a 5.0 or higher, Herman told staffers, she'd get an Anna Nicole Smith tattoo.

"No one is prepared for this type of show, where everyone is talking about it," Herman said, who would have been thrilled with a 2.0 rating.

For better or worse—many critics said for worse—television is buzzing about Anna Nicole. Her show was the highest-rated program on basic cable last week. But what viewers must have been talking about was her slurred speech, unsteady gait and just plain space-cadetness.

Herman contends that Smith is playful and the show is well inside the bounds of cable. There's no swearing and, technically, no nudity. "In the competitive landscape of television," she said, "I don't believe this show is outside of the norm."

As for Anna's appearance, E! execs insist she's far from dumb and is not on drugs.

E! is planning 13 episodes at a cost that's said to be less than \$100,000 per episode. Just in case the show is a hit, E! has already locked up several more seasons.

But is Anna Nicole the flavor-of-the-week or the

next big reality sitcom? Audience researchers say it typically takes three weeks to tell: Week one brings in curious samplers; in week two, some return and bring new viewers with them; by week three, a show becomes a habit—or not.

That was the case with *The Osbournes*, which debuted to a strong 2.8 rating back in March. Its audience grew nearly every week, averaging a 4.4 rating for the season. A late-April episode nabbed a spectacular 5.9 rating.

E! wisely launched its show in August, when there's less opposition from broadcast networks. Come September, though, *The Anna Nicole Show* will face competition from Sunday-night football on ESPN and the new broadcast season.

"They have about a month to make the

Anna Nicole Show appointment viewing for the masses, like *The Osbournes*," said Horizon Media head of research Brad Adgate.

Another coup for E!: Smith's first audience is youthful, with 1.7 million viewers 18-34 years old and 2.7 million adults 18-49. Early advertisers—notably, Taco Bell, McDonalds, Old Navy and Almay—are squarely targeting those viewers.

E! sold early episodes in its scatter-market schedule. Now network sales execs are hurriedly crunching numbers to sell the show on its own. *The Osbournes* eventually commanded \$150,000 per 30-second spot. But, unlike MTV, E! also needs *Anna Nicole* as a promotional platform for other shows. "My ad sales guys will tell me we need to sell it," said Herman, "but we need to look at the long-term value." ■

Critics roast Anna Nicole

Here's a sampling of critical opinion that appeared in newspapers after *The Anna Nicole Show* premiered on E! last week:

"What this cable operation cobbled together on Anna was degrading, humiliating and embarrassing. ... She is an accident waiting to happen. And E! needs a censure."—Cindy Adams, New York Post columnist

"At times wheezing, usually incoherent and horribly unlikable, America's most famous gold digger is not a persona likely to pull in many viewers, beyond the crowd that likely tuned in for the heavily hyped premiere."—Tim Cuprisin, Milwaukee Journal Sentinel

"Her biggest sin, for TV, was being monumentally tedious, but for good measure she tossed in bizarre, bewildered, self-centered and icky. Very icky."—Rick Kushman, Sacramento Bee TV columnist.

"Wobbled by Fox's *Celebrity Boxing* specials, a battered Western civilization finally has thrown in the towel."—Ed Bark, Dallas Morning News

"*The Anna Nicole Show* ... isn't really a TV show. It's a train wreck—with breasts."—David Bianculli, New York Daily News



Anna Nicole Smith

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

JULY 29–AUG. 4 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	UPN	WB
45	5.2/9	7.7/13	6.1/11	2.3/4	0.8/1	2.0/3	1.8/3
MONDAY	8:00 31. Lincoln Financial Battle: Woods/Nicklaus vs. Trevino/Garcia 5.2/9	13. King of Queens 6.4/12 16. Yes, Dear 6.2/11 3. Ev Lvs Raymnd 8.5/14 5. Becker 7.8/13	19. Fear Factor 6.1/11 11. Dog Eat Dog 6.7/11	83. Boston Public 2.6/5 95. Titus 2.0/3 92. Titus 2.1/4	134. Promised Land 0.6/1 130. Touched by an Angel 0.8/1	95. The Hughleys 2.0/4 100. One on One 1.9/3 95. The Parkers 2.0/3 92. Girlfriends 2.1/3	103. 7th Heaven 1.8/3 105. Smallville 1.7/3
	10:00 2. 48 Hours 8.6/15	26. Crossing Jordan 5.5/9			122. Diagnosis Murder 1.0/2		
	4.7/8	5.1/9	5.7/10	5.6/10	0.9/1	1.2/2	2.0/4
TUESDAY	8:00 54. According to Jim 4.3/8	31. JAG 5.1/10	46. Spy TV 4.6/9	58. That '70s Show 4.1/8	134. Mysterious Ways 0.6/1	108. Buffy the Vampire Slayer 1.4/3	95. Gilmore Girls 2.0/4
	8:30 39. According to Jim 4.9/9		50. Spy TV 4.5/8	55. The Simpsons 4.2/8			
	9:00 38. The Mole II: The Next Betrayal 5.0/8	29. The Guardian 5.2/9	31. Frasier 5.1/9 46. Scrubs 4.6/8	8. American Idol 7.1/12	130. Doc 0.8/1	117. The Hughleys 1.1/2 117. One on One 1.1/2	95. Smallville 2.0/3
	10:00 46. John Stossel Special: War on Drugs 4.6/8	31. Judging Amy 5.1/9	6. Dateline NBC 7.6/13		111. Diagnosis Murder 1.3/2		
	10:30 4.4/8	5.8/10	6.5/12	4.5/8	1.0/2	1.4/3	2.1/4
WEDNESDAY	8:00 50. My Wife & Kids 4.5/9	19. 60 Minutes II 6.1/11	31. Meet My Folks 5.1/10	58. 30 Secs to Fame 4.1/8 78. Meet the Marks 3.1/6	139. Candid Camera 0.5/1	107. Enterprise 1.6/3	92. The WB Wednesday Movie—Portrait of Murder 2.1/4
	8:30 29. My Wife & Kids 5.2/10			46. Bernie Mac 4.6/8 16. American Idol 6.2/10			
	9:00 66. Drew Carey 3.6/6	15. Big Brother 3 6.3/11	23. The West Wing 5.8/10		117. Touched by an Angel 1.1/2	111. WWE Oivas 1.3/2	
	9:30 71. Drew Carey 3.5/6						
	10:00 44. ABC News Special: The Brain Game 4.8/8	31. 48 Hours 5.1/9	3. Law & Order 8.5/15		111. Diagnosis Murder 1.3/2		
	10:30 4.7/8	7.3/13	5.8/10	3.3/6	0.8/1	3.1/6	1.2/2
THURSDAY	8:00 66. ABC Big Picture Show—John Carpenter's Escape From L.A. 3.6/6	26. Big Brother 3 5.5/10	9. Friends 6.8/13 23. Scrubs 5.8/11	71. Beyond Belief: Fact or Fiction 3.5/7	134. It's a Miracle 0.6/1	78. WWE Smackdown! 3.1/6	108. Reba 1.4/3 125. Jamie Kennedy 0.9/2 108. Jamie Kennedy 1.4/2 122. Off Centre 1.0/2
	8:30	1. CSI 10.5/18	16. Will & Grace 6.2/11 21. The Rerun Show 6.0/10	80. Pulse 3.0/5	130. Touched by an Angel 0.8/1		
	9:00 9. Primetime Thursday 6.8/12	25. The Agency 5.6/10	39. ER 4.9/9		117. Diagnosis Murder 1.1/2		
	9:30						
	10:00 4.3/8	3.5/7	5.1/10	2.0/4	0.8/2	1.2/2	2.0/4
FRIDAY	8:00 45. America's Funniest Home Videos 4.7/10	55. 48 Hours 4.2/9	61. Dateline NBC 4.0/8	89. Hidden Cameras 2.2/5 88. Hidden Cameras 2.3/5	134. Weakest Link 0.6/1	115. UPN's Movie Friday—Hot Boyz 1.2/2	100. Sabrina/Witch 1.9/4 103. Sabrina/Witch 1.8/4 87. Reba 2.4/5 100. Raising Oad 1.9/4
	8:30						
	9:00 73. Whose Line Is It 3.4/7	65. Funny Flubs 3.7/7	39. Dateline NBC 4.9/10	105. The X-Files 1.7/3	130. Bonanza 0.8/2		
	9:30 73. Whose Line Is It 3.4/6	66. Funny Flubs 3.6/7					
	10:00 21. 20/20 6.0/12	83. The District 2.6/5	13. Law & Order: Special Victims Unit 6.4/12		122. Diagnosis Murder 1.0/2		
	10:30 2.7/6	3.6/7	2.7/6	4.2/9	0.6/1		
SATURDAY	8:00 82. ABC Bond Picture Show—The Man With the Golden Gun 2.7/6	64. Big Brother 3 3.8/8	85. She Spies 2.5/5	76. Cops 3.3/7 62. Cops 3.9/8	125. Twice in a Lifetime 0.9/2		
	8:30						
	9:00 66. The District 3.6/7		81. NBC Saturday Night Movie—Double Team 2.8/6	39. AMW: America Fights Back 4.9/10	139. PAX Big Event—Terminal Error 0.5/1		
	9:30 76. The Agency 3.3/7						
	10:00						
	10:30 3.2/6	5.4/10	5.6/10	3.5/6	0.7/1		1.1/2
SUNDAY	7:00 73. Wonderful World of Disney—A Sainly Switch 3.4/7	7. 60 Minutes 7.5/15	28. Dateline NBC 5.4/10	89. Futurama 2.2/5 89. Greg the Bunny 2.2/4 58. The Simpsons 4.1/8 62. King of the Hill 3.9/7	139. Candid Camera 0.5/1		115. For Your Love 1.2/2 117. For Your Love 1.1/2 111. Charmed 1.3/2 125. Angel 0.9/2
	7:30						
	8:00	52. The Guardian 4.4/8		55. Malcolm/Middle 4.2/7 52. Malcolm/Middle 4.4/7	125. Doc 0.9/1		
	8:30						
	9:00 85. Alias 2.5/4	39. CBS Sunday Movie—Missing Pieces 4.9/8	11. Law & Order: Criminal Intent 6.7/11		125. Doc 0.9/1		
	9:30						
	10:00 66. The Practice 3.6/6		31. Crime & Punishment 5.1/9		125. Touched by an Angel 0.9/2		
	10:30						
AVERAGE	4.2/8	5.5/10	5.4/10	3.6/7	0.8/1	1.8/3	1.6/3
5-10	5.8/10	7.6/13	8.1/14	5.2/9	0.9/1	2.5/4	2.3/4

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE
 • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED
 • TV UNIVERSE ESTIMATED AT 105.5 MILLION HOUSEHOLDS;
 ONE RATINGS POINT IS EQUAL TO 1,055,000 TV HOMES
 • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN
 • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE
 • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH

Syndication Watch

JULY 22-28 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank/Program	18-49	
	AA	GAA
1 Friends	4.7	5.5
2 Seinfeld (wknd)	4.1	7
3 Seinfeld	3.9	4.2
4 Everybody Loves Raymond	3.6	3.7
5 Oprah Winfrey Show	2.4	2.4
5 Entertainment Tonight	2.4	2.4
7 King of the Hill	2.3	2.6
8 Everybody Loves Raymond (wknd)	2.1	NA
9 Home Improvement	2.0	2.4
10 Wheel of Fortune	1.1	NA
10 Frasier	1.9	2.0
12 Jeopardy	1.1	NA
13 Just Shoot Me	1.6	1.7
13 Judge Judy	1.6	2.3
15 The X-Files	1.5	1.7
15 Maury	1.5	1.6
17 Entertainment Tonight (wknd)	1.4	1.4
18 Live With Regis and Kelly	1.1	NA
18 Inside Edition	1.3	1.3
18 Cops	1.3	1.6
21 Jerry Springer	1.2	1.3
21 Extra	1.2	1.2
21 ER	1.2	1.4
21 Divorce Court	1.2	.6
21 Access Hollywood	1.2	1.2

TOP OFF-NET SITCOMS

Rank/Program	18-49	
	AA	GAA
1 Friends	4.7	5.5
2 Seinfeld (wknd)	4	4.7
3 Seinfeld	3.9	4.2
4 Everybody Loves Raymond	3.4	.7
5 Frasier	1.9	2.0

According to Nielsen Media Research Syndication Service Ranking Report July 22-28, 2002

18-49 = Adults 18-49

AA = Average Audience Rating

18-49/GAA = Gross Aggregate Average

One Nielsen rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States

NA = not available

Living It Up in daytime

King World intends to give *Live With Regis and Kelly*, *Good Day Live* and other first-run daytime shows a run for their money with a new strip called *Living It Up! With Ali & Jack*, targeted for fall 2003 launch.



Jack Ford and Alexandra Wentworth will star in King World's entertainment and lifestyle show *Living It Up! With Ali & Jack*, slated for fall 2003 launch.

The show stars comedian Alexandra Wentworth (wife of ABC News' *This Week* moderator George Stephanopoulos) and Jack Ford, the former-prosecutor-turned-TV-newsie. Ford is currently with ABC News but has been given permission to explore other opportunities. Before joining ABC, Ford was chief legal correspondent for NBC News and co-anchor of the Saturday edition of *Today*.

The thirtysomething Wentworth got her big break a dozen years ago as a member of the comedy troupe on the Fox series *In Living Color*. Her film credits include *Jerry Maguire*. She has also made numerous appearances on *The Tonight Show With Jay Leno*, including a bit as a scantily clad, cigar-smoking White House intern back when her hubby's former boss was still in office. (Check out her fan page, via Yahoo.)

Wentworth is pregnant with her first child; in the just-completed pilot, she snaps her fingers, and dad-to-be Stephanopoulos appears in a brief walk-on.

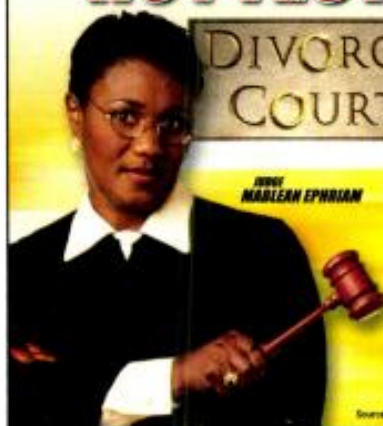
King World Senior Vice President, Programming, Steven Nalevansky says he tested dozens of personalities for the roles and, after three days of focus testing at the Viacom program research facility in Las Vegas, Ford and Wentworth stood out as the most compatible and appealing co-host combo.

No word yet on deals, but several big ones are expected soon, according to King World Chairman Roger King.

—Steve McClellan

HOTTEST COURT SHOW THIS SUMMER

**BIGGEST YEAR-TO-YEAR
JULY HH GROWTH**



Source: NBS, Salary Express, 711-2170 or 710-2291, SAN RR Reg. Court Shows on Trial, Judge Mathis excluded because of change in measurement

StationBreak

BY DAN TRIGOB OFF

FORMER KSAT-TV ANCHOR PLEADS GUILTY

Just as his trial was to begin, former KSAT-TV San Antonio news anchor Gerry Grant pleaded guilty to possession of child pornography. According to the agreement, he will serve five years and pay a fine of \$2,000. Grant was arrested in October 2000 after undercover officers sold him explicit photos of children engaging in sex acts.

Prosecutors had planned to offer as evidence tapes of Grant discussing violent sex with children, including paying extra for sex with a very young girl and molesting a girl in Mexico. In a statement given in court, he said he had never done those things but was merely talking in what he believed to be a private encounter with a prostitute. "I am repulsed by what I said, and I'm further repulsed by what I said because I have a sexual addiction," he told the court. The remarks, the photos and his involvement with a prostitute ended his career.

In an interview with his former station, Grant's wife, Michelle, with whom he has a 2-year-old son, said she has been supportive and called the five-year prison sentence too harsh.

A NEW HAVEN FOR DEHAVEN

The Viacom station group has named Walt DeHaven to head KCNC-TV Denver. He was displaced a week ago as



10 years of neighborliness

WFOR-TV Miami's Neighbors 4 Neighbors, launched in 1992 as a relief effort following the devastating Hurricane Andrew, celebrates its 10th anniversary this month. Lynne Cameron, executive director of the much-honored program, is shown here during relief efforts in the aftermath of Hurricane Georges in 2000.

general manager of WBBM-TV Chicago when new Viacom COO Dennis Swanson lured Joe Ahern away from ABC-owned KGO-TV San Francisco. Odd man out is Marv Rockford, the veteran TV newsman who was promoted from news director to general manager in August 1995. Rockford, who had been at KCNC-TV more than 20 years, will leave the station.

Previously, DeHaven was executive vice president of then-Paramount stations WSBK-TV Boston and WLWC-TV Providence, R.I. (both now part of the Viacom group) and had responsibility for all Paramount Northeast stations.

DISHING IT OUT

Stations in the Burlington, Vt.-Plattsburgh, N.Y., DMA got a big boost from high up—liter-

ally—when DISH Network began carrying them for the first time in June. Station execs say they don't expect a similar spike in HUT levels for the July book to match a reported spike in dish sales in the No. 90 DMA but are looking hopefully toward the November or February books, saying it's a huge addition to their viewer base.

"We've gotten hundreds of inquiries about where to get [DISH] dishes in the last few weeks," says Paul Sands, general manager at Hearst-Argyle-owned NBC affiliates WPTZ(TV) North Pole, N.Y., and satellite WNNE-TV Hartford, Vt., who is looking forward to higher viewership and, eventually, higher ad rates.

Mountainous terrain, which makes it difficult to receive even a strong signal, and lack of cable availability have made

the market among the highest in satellite penetration—estimated locally at more than 35%. Retailers tell station owners they're experiencing an unprecedented boom due to the local-station carriage.

KHSL-TV SUED

Veteran sportscaster Royal Courtain (pronounced "core-tane") has sued former employer KHSL-TV Chico, Calif., alleging age discrimination in his firing last year. Courtain, who had been with the station more than 20 years, now works for KRCR-TV Chico. Station and owner Catamount Broadcasting officials could not be reached for comment, but, in past statements, Catamount President Raymond Johns has called the dismissal "justified, fair and reasonable" and suggested that Courtain was fired for cause. Courtain says he has been defamed by such remarks.

MORE NEWS IN MADISON

WISC-TV Madison, Wis., adds a half-hour to its local morning news this week. *News 3 This Morning* expands today from 90 minutes to two hours, 5-7 a.m. CT, with the 6-7 a.m. hour rebroadcast weekdays at 9-10 a.m. The program is anchored by Rob Starbuck, Susan Siman, and meteorologist Jeff Smith.

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

FocusLaredo

THE MARKET

DMA rank	194
Population	210,000
TV homes	55,000
Income per capita	\$9,954
TV revenue rank	199
TV revenue	\$5.4 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	KLDO-TV	27 Uni.	Entravision
2	KGNS-TV	8 NBC	Malcolm
3	KVTV(TV)	13 CBS	Eagle Creek

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

CABLE/DBS

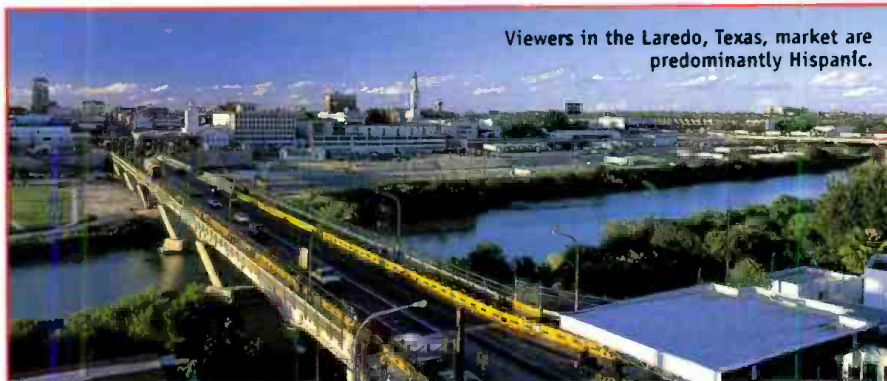
Cable subscribers (HH)	40,320
Cable penetration	72%
ADS subscribers (HH)**	NA
ADS penetration	NA
DBS carriage of local TV?	No

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Seinfeld</i> (KGNS-TV)	7/14
Network show	
<i>Friends</i> (KGNS-TV)	15/24
Evening newscast	
KLDO-TV	17/34
Late newscast	
KGNS-TV	20/33

***May 2002, total households
Sources: Nielsen Media Research, BIA Research



Viewers in the Laredo, Texas, market are predominantly Hispanic.

The Sanchez factor

It has been a while since anyone not named Sanchez has run a full-power U.S.-based English-language TV station in DMA No. 194, Laredo, Texas. But the club may be even more exclusive than that: KVTV(TV) General Manager Larry Sanchez and KGNS-TV General Manager Mary Nell Sanchez are brother and sister.

"When we get together, we talk no business. It's all family talk," says Larry Sanchez. "It's really been fun," says Mary Nell Sanchez, in competition against her brother as GM for three years. "I know the race will be a clean one."

So far, younger sister's team is winning. KGNS-TV is the market's leading English-speaking local station. KLDO-TV gets the biggest ratings, according to Nielsen numbers, but KGNS-TV outdraws it in revenue nearly two to one, although KLDO-TV was the only other station in the DMA to top \$1 million last year, at \$1.3 million, according to BIA Financial.

Like some other English-language stations in heavily Hispanic markets, KGNS-TV disputes Nielsen's Hispanic-household count and believes Nielsen discounts bilingual viewers. Minutes from the Mexican border, the market is heavily—94%—Hispanic.

Laredo draws significant regional and national ads, largely from several national retail and restaurant chains operating in the area, including Wal-Mart, J.C. Penney and Sears. "Of course, the national rate cards are higher," says Mary Nell Sanchez, "but national picks its time. We do everything we can to accommodate local dollars."

KGNS-TV's news has had its troubles, despite dominating among English-language viewers. In February, its four-person Spanish-language news staff walked out and filed a complaint with the Equal Employment Opportunity Commission, citing lower wages and resources compared with their English-speaking counterparts. The station had no comment, and the matter remains unresolved. The newscast, which had already lost ratings to KLDO-TV, has been replaced by one in English.—Dan Trigoboff



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On WAGA at 11am, JUDGE HATCHETT Delivers An Outstanding Summer Performance!

JUDGE HATCHETT
The Judge America's Watching!



The Leader in Young Adult Programming.

Source: NSI, WRAP Overnights, Growth=July '02 (7/11-8/5/02) vs May '02, June '02=5/30-6/26/02 CTDTV.COM

www.judgehatchett.com

Washington

More power to you, big affils

FCC nixes special temporary authority permits, tells DTV stations to power up

By Bill McConnell

Making good on a pledge to force big-market affiliates to fulfill their DTV obligations, the FCC has ordered 16 stations to begin offering full-power digital transmissions rather than cost-saving reduced-power transmissions.

The FCC's crackdown, however, will not affect the roughly 233 stations that are either located outside top-30 markets or not affiliated with Big Four networks. Those smaller stations continue to have permission for lower-power transmissions.

Reduced-power DTV transmissions were authorized in November 2001 for most TV stations, which were required to begin digital broadcasts in May. The move was intended to give cash-strapped smaller-market stations a way to go digital without the huge energy and construction expenses of a full-power station. Although roughly two-thirds of the country's 1,300 stations failed to meet the May DTV deadline, many of those that did comply have relied on low-cost, low-power "turnkey" systems shaving millions off the cost of a DTV launch.

Big-market stations also could use a break on energy costs, said Dick Warsinske, GM at KOMO-TV Seattle, one of the stations ordered to beef up transmissions. "We're going to spend \$2,000 to \$2,500 more a month on electric bills when the difference in coverage area will be insignificant."

Industry experts, however, say the issue isn't coverage-area size but signal reliability. At lower power levels, even those close to a transmitter may have trouble receiving signals without large outdoor antennas.

Top-30-market affiliates of ABC, CBS, NBC and Fox have been required to offer digital signals since at least November 1999 and were not explicitly given authority for

the reduced-energy broadcasts in November. In DTV rule revisions in May, the FCC clarified that big-market affiliates would not be permitted the low-power option. But 16 of them were operating under special temporary authority (STA) permits that did allow reduced-power transmission. Those permits began expiring this year, and, last month, the FCC issued each a letter ordering it to begin full-power broadcasts in August.

Nine of the stations are owned by Gannett or Belo, which have agreed to ramp up to full power but have asked the FCC for more time. "We're not arguing with the requirement, but we're asking to have until Jan. 1," said Mamie Sarver, the Wiley, Rein & Fielding

attorney representing both station groups.

Other affected stations: WUSA(TV) Washington, KHOU-TV Houston, KFMB-TV San Diego, WHDH-TV Boston, KRON-TV San Francisco, WOFL(TV) Orlando, KPHO-TV Phoenix, KPNX-TV Phoenix, KGW-TV Portland, Ore., KMOV-TV St. Louis, KSDK(TV) St. Louis, WTSP(TV) St. Petersburg, Fla., KARE(TV) Minneapolis, and KXTV(TV) Sacramento, Calif.

Three stations eligible to remain at low power were

ordered to up energy levels because they have constructed full-power facilities: WJXT(TV) Jacksonville, Fla., KPTV(TV) Portland, Ore., and WLMT(TV), Memphis, Tenn. They are expected to appeal. ■



KOMO-TV's Dick Warsinske pleads high energy bills.

LIABLE FOR INDECENCY

By Bill McConnell

A broadcast licensee does not escape liability for indecency violations when it is sold by its parent company, the FCC has ruled.

In upholding a \$16,800 fine against WLDI Inc., licensee of WCOM(FM) Bayamon, P.R., the FCC ruled that the transfer of ownership of licensee WLDI from Chancellor Media to Spanish Broadcasting in January 2000, three months after the sanctioned material was broadcast, did not affect WLDI's culpability. "In many cases," the FCC said, "the entity's employees remain with the company after a transfer. If the employees (or the prospective trans-

feror) knew that the licensee would be insulated from forfeiture actions for violations preceding a transfer of control, they would have less incentive to comply with the law."

Also, the FCC held a station liable for indecent remarks of a guest from MTV's *Jackass* catching an interviewer off guard with a joke about knifing an infant's rectum. Rubber City Group, operator of WONE-FM Akron, Ohio, was fined \$7,000. The FCC found that WONE-FM should have anticipated the "questionable nature of the guest's material" because a station employee admitted that past *Jackass* guests had "a penchant for 'getting a rise out of people.'" ■

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More, more, more. It's what every video professional wants from a piece of equipment. So we created the LDK 5000, the only high-performance digital camera with oversampling technologies to let you shoot in SD today—and in native HD anytime you're ready.

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Inside, the LDK 5000 uses a DPM™+ CCD with 9.2 million pixels to capture extremely high-resolution images. This oversampling technology gives you the best possible images with extremely low aliasing—no matter what output format you choose.

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Changing Hands

TVs

WVAH-TV Charleston, W.Va.

Price: \$8.476 million

Buyer: Sinclair Broadcast Group Inc. (David D. Smith, president/CEO); No. 11 station group owns 62 stations, including WCHS-TV Charleston

Seller: Cunningham Broadcasting Corp. (Robert L. Simmons, president); was formerly Glencairn

Facilities: Ch. 11; 51 kW, ant. 1,723 ft.

Affiliation: Fox

WNUV-TV Baltimore

Price: \$4.453 million

Buyer: Sinclair Broadcast Group Inc. (David D. Smith, president/CEO); No. 11 station group owns 62 stations, including WBFF(TV) Baltimore

Seller: Cunningham Broadcasting Corp. (Robert L. Simmons, president); was formerly Glencairn

Facilities: Ch. 54; 1,353 kW, ant. 1,145 ft.

Affiliation: WB

WTTE-TV Columbus, Ohio

Price: \$3.276 million

Buyer: Sinclair Broadcast Group Inc. (David D. Smith, president/CEO); No. 11 station group owns 62 stations, including WBFF(TV) Columbus

Seller: Cunningham Broadcasting Corp. (Robert L. Simmons, president); was formerly Glencairn

Facilities: Ch. 28; 1,910 kW, ant. 965 ft.

Affiliation: Fox

Combos

WBEC(AM) and -FM Pittsfield, Mass.;

WZEC-FM Hoosick Falls (Albany-Schenectady-Troy), N.Y.

Price: \$4.3 million

Buyer: Vox Media Corp. (Jeff Shapiro, owner); owns 30 other stations, including WENU(AM) and WNYQ-FM Albany-Schenectady-Troy

Seller: Tele-Media Broadcasting Co. (Ira Rosenblatt, VP/COO Radio)

Facilities: WBEC(AM): 1420 kHz, 1 kW day, 1 kW night; WBEC-FM: 105.5 MHz, 950 W, ant. 591 ft.; WZEC-FM: 97.5 MHz, 400 W, ant. 1,204 ft.

Format: WBEC(AM): News/Talk/Sports; WBEC-FM: Hot AC; WZEC-FM: Hot AC

Broker: Frank Boyle of Frank Boyle & Co.

KMHT(AM) and KZEY-FM Marshall (Tyler-Longview), Texas

Price: \$400,000

Buyer: Hanszen Broadcast Group Inc. (Jerry T. Hanszen, owner/GM); owns two other stations, none in this market

Seller: Community Broadcast Group Inc. (Jerry Russell, president)

Facilities: KMHT(AM): 1450 kHz, 650 W day, 1 kW night; KZEY-FM: 103.9 MHz, 2 kW, ant. 423 ft.

Format: KMHT(AM): Urban AC; KZEY-FM: Urban AC

Broker: Media Services Group

FMS

KYXS-FM Mineral Wells, Texas

Price: \$6 million

Buyer: LKCM Radio Group LP (Kevin Pregil, VP/director); no other broadcast interests

Seller: Jerry Snyder & Associates (Jerry Snyder, owner/president)

Facilities: 95.9 MHz, 80 kW, ant. 1,079 ft.

Format: Nostalgia

KISI-FM Malvern, Ark.

Price: \$325,000

Buyer: Noalmark Broadcasting Corp. (William C. Nolan Jr., president); owns 12 other stations, none in this market

Seller: Malvern Entertainment Corp.

(Scott A. Gray, president)

Facilities: 101.5 MHz, 6 kW, ant. 318 ft.

Format: Oldies

Comment: If the seller successfully moves the tower so that the signal contours cover the majority of Hot Springs, Ark., the purchase price will increase to \$437,500

WAYT-FM (CP) Thomasville, Ga.

Price: \$15,000

Buyer: WAY FM Media Group Inc. (Robert D. Augsburg, president); owns four other stations, none in this market

Seller: Southeast Educational Radio Inc.

(J. Charles Ryor, chairman)

Facilities: 88.1 MHz, 50 kW, ant. 1,161 ft.

Format: cp

NEW FM (CP) Winchendon (Worcester), Mass.

Price: \$10,000

Buyer: Friends of Radio Maria Inc. (Florinda M. Iannace, president); no other broadcast interests

Seller: Toccoa Falls College (W. Wayne Gardener, executive vice president)

Facilities: 91.1 MHz, 155 W, ant. 207 ft.

Format: cp

NEW FM(CP) Pueblo, Colo.

Price: \$6,251

Buyer: Educational Communications of Colorado Springs Inc. (Ronald Johnson, chairman); owns one other station, not in this market

Seller: Colorado Christian University (Brian Bissell, corporate secretary)

Facilities: 88.1 MHz, 10 kW, ant. 180 ft.

Format: cp

AMs

WWCA(AM) Gary (Chicago), Ind.

Price: \$1.5 million

Buyer: Starboard Broadcasting Inc. (Mark Follett, chairman/CEO); owns six other stations, none in this market

Seller: Willis Family Broadcasting, (Celestine Willis, president)

Facilities: 1270 kHz, 1 kW day, 1 kW night

Format: Gospel

WAMM(AM) Woodstock (Winchester), Va.

Price: \$140,000

Buyer: Hometown Broadcasting LLC, (Margaret S. Boston, managing member); no other broadcast interests

Seller: Grass Roots Broadcasting LLC, (Thomas A. Lewis, president)

Facilities: 1230 kHz, 1 kW day, 250 W night

Format: Soft AC

WNCR(AM) Fair Bluff, N.C.

Price: \$1,200

Buyer: Stanley Broadcasting System (Thomas V. Stanley, owner/president); no other broadcast interests

Seller: Arnsen Broadcasting (Don Arnsen, president)

Facilities: 1480 kHz, 1 kW day 48 W night

Format: Gospel

KBCL(AM) Bossier City (Shreveport), La.

Price: Donation

Buyer: Barnabas Center Ministries (Leon W. McKee, ministry director); no other broadcast interests

Seller: Results Unlimited (George R. Alewyne, president)

Facilities: 1070 kHz, 250 W

Format: Christian/Contemporary/Talk

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BIA Financial Networks'
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ISSUE DATE

November 11, 2002

SPACE CLOSING

Friday, November 1

MATERIALS CLOSING

Monday, November 4



Peter Barton
LIBERTY MEDIA



Carole Black
LIFETIME



Kelsey Grammer
FRASIER



Eddy Hartenstein
DIRECTV



Don Imus
IMUS IN THE MORNING



Robert Miron
ADVANCE/NEWHOUSE



Bud Paxson
PAXSON COMMUNICATIONS



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Technology

CNN Europe blazes broad trail

New system will automate matching of Web text, video content to live stream



Starting in late fall, broadband users will be able to watch the video portion of the feed on one part of the screen and be able to drill into related Web content on another part of the screen.

By Ken Kerschbaumer

CNN Europe is about to launch an interactive service that promises to live up to the convergence hype. The new broadband service is currently being demonstrated to broadband operators throughout Europe, with plans for an official launch sometime later this fall.

With the help of speech-recognition software from Dremedia, CNN Europe will be able to automate the process of matching Web text and video content to the live stream of CNN Europe's feed. This will allow broadband users to watch the video portion on one part of the screen while being able to drill into Web content on another part of the screen. For example, a live news report on unrest in Israel can bring up the latest Web content that matches the names and places mentioned in the video stream.

According to a CNN Europe spokesperson, there are no current plans for deploy-

ment over digital set-top boxes to TV viewers, but the Dremedia software is capable of that function as well. For now, the service will be available to broadband operators who wish to differentiate their product offering from that of other providers. Typically, the only tangible difference from one broadband operator to another is price.

Dremedia's software uses speech recognition to create keywords that can be used to match the other Web and VOD content. It then uses contextual modeling to home in on the proper content.

"People talk about interactive TV all the time, but we found that executives weren't that interested in investing in it because there weren't any editorial models that were compelling," says Dremedia President Matthew Karas. "This allows for content-sensitive linking to live and scheduled programs."

The promise of the Internet has been that it can allow a more personalized expe-

rience. The challenge, however, has been automating that process for a mass audience. If only 2% of broadband users want more information on a story, the process of finding and delivering that additional information requires as much manpower as if 75% want more information. By automating the process of finding and delivering that content, Dremedia's technology moves CNN Europe closer to its goal of personalization.

Dremedia's technology was born out of work done at Cambridge University and uses statistical methods for name recognition. It uses technology developed by Autonomy (based on pattern-matching and Bayesian probabilistic techniques) to form a conceptual understanding of text in any format and to automate certain tasks.

The system works by ingesting the video into a server running the Autonomy software. The feed is delayed by 45 seconds so the software can match keywords and phrases in the audio portion of the broadcast and find relevant matches from Internet and on-demand video clips located on another server. The matched content is then made available to the viewer for viewing and interacting.

"Everyone has their niche interest," says Karas. "If you're watching a standard news program, 90 seconds on a story on Nigeria may do it for most of the audience. But there will be others that will want more information."

That could include encyclopedia-type information, recent text links of related news and even video clips from the previous two weeks.

"Those links can be from anywhere on CNN.com, but there are a few rules about dates so it isn't outdated," Karas says. On-

demand video clips will also be part of the offering, making the broadband experience truly nonlinear. Karas believes that, eventually, that nonlinearity will be delivered to cable viewers.

“CNN Europe wants to create new, compelling ways of delivering the news without having to rebuild the newsroom and hire new people,” he says. “So they’re actually repurposing three things they already have: the standard TV output, the last two weeks of on-demand video clips, and any Web page.”

According to Karas, a TV network can use the Dremedia software in two ways. In the first, a network that wants to control the content can combine the text and video at its facility and send out two streams: one with XML links to URLs, the other with a compressed video stream. The other way

involves delivering the equipment to the cable operator or broadband provider and allowing the distributor to combine the content. The second method makes it easier for providers to brand the content in a way more to their liking. “It also might be easier for the broadband operator to pull down a broadcast-quality stream from satellite and then encode it themselves,” adds Karas.

The software, which costs \$200,000, requires one server ingest box for text and another ingest box to index the VOD content. Karas says the servers are connected by HTTP over standard networks.

“The speech-recognition part transcribes the broadcast output in real time,” Karas explains, “and the text created in that way is conceptually matched against any available Web and VOD content.

“We don’t like the term *keyword*,” he adds. “That’s because our engine is capable of noticing that two documents are about the same thing, even when they don’t have words in common.”

As an example, he notes that a document with the words *paleontology* and *brontosaurus* might be identified as being conceptually similar to one containing *fossil* and *dinosaur*. “This is highly effective with larger archives,” he says, “especially of news, which consists largely of names and places.”

The system, he explains, has an internal representation of similarity, referred to as a concept, which is a probability table saying that a certain list of words commonly exists in the similar contexts and so documents containing several words from the same list are likely to be about the same subject. ■

VCI adds analysis Toolkit

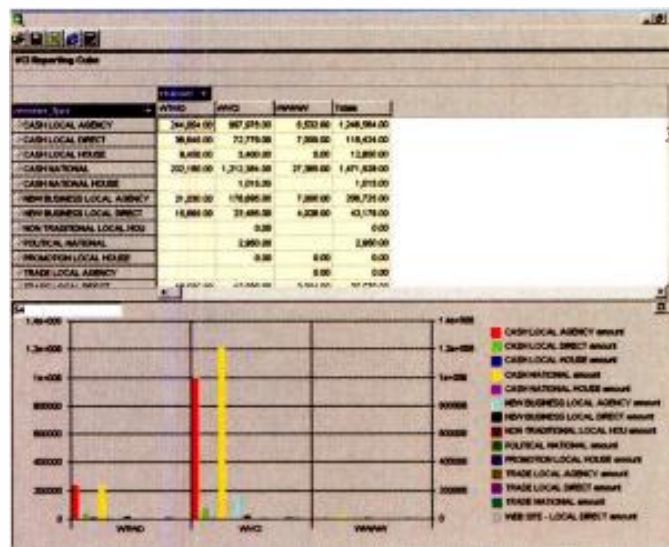
Software allows sales and traffic data to be customized

By Ken Kerschbaumer

Traffic and automation vendor VCI is introducing a “Sales Analysis Toolkit” to its Starz II+ system. Comprising two products—the Cube and the Trend Analyzer—it is designed to enable sales managers to take a more comprehensive look at sales and traffic data.

The Cube allows raw data to be reconfigured any way a sales manager would like (its name refers to its ability to spin data on any axis).

“Almost every system out there leaves sales managers stuck with paper presentations,” says CEO Lowell Putnam. “If you want to look at the numbers in a different way, you need to go back into the



The Cube allows greater flexibility in analyzing and organizing sales data along the lines of the user’s particular needs.

system and redesign it or call up another report and print it.”

He says the advantage of the Cube software, which will be available as a free upgrade this fall following customer feedback, is that it takes advantage of data

the Starz II+ system collects and never purges. A user can reprint, in full, every logged entry since the system was implemented. “If the user comes up with a new way to look at data,” Lowell explains, “they can use it for the

future and also historically.”

The data can be sent as an HTML document, eliminating the need for a paper presentation.

The Trend Analyzer, Putnam says, will allow sales managers to more easily see when demand for inventory is up and when dollars started hitting the books. “If a sales manager knows when agencies and advertisers are going to start the heavy up period, they can know when to re-examine the rate card and make sure it prices out at an appropriate point.”

The analysis can be done by daypart, specific advertisers or categories (such as General Motors or automotive), or type of programming (news, for example).

The Toolkit will continue to expand, according to Putnam. An anticipated feature is a base-rate modeling program, which he describes as an interactive “base-rate” budgeting applet allowing users to do “what-if” scenarios on inventory pricing to determine optimal rate structure. ■

CuttingEdge

BY KEN KERSCHBAUMER

KSHB GETS AN AUTOCUE

KSHB-TV Kansas City, Mo., will install AutoCue's QSeries newsroom production system. The station will initially install the QNews and QNet parts of the system to handle news production and prompting. The media-management portion of the system will be installed later. When complete, the system will allow journalists to write scripts and browse edited video on PCs at the same time.

NEW STREAM VERSION FROM OPTIBASE

Optibase has introduced a version of its MGW 2000 TV streaming platform for delivery of IP services like broadcast TV over IP-based DSL or fiber networks. It can receive up to six live digital or analog signals, encode them in real time, and stream them in multi-cast or unicast mode. The new version includes Session Announcement Protocol (SAP) and Session Description Protocol (SDP), allowing channel schedule information to be sent to viewers. Other features include a remote management system.

WINSTED'S LATEST

Winsted has introduced the Matrix Modular Console System, incorporating a Xenon overhead dimmable lighting system, an anti-glare monitor bezel with acrylic optical shield, a monitor-positioning system, pullout CPU shelves and a choice of one-, two- or three-tier configuration. A



standard two-tier system is 24 in. W x 31.8 in. D x 80 in. H. It has a tube-steel frame and can be made with a variety of surfaces, including DuPont's Corian.

MEDIA 100'S 844/X ARRIVES IN CANADA

Media 100's 844/X system has been installed at Visual Productions, making the Winnipeg facility the first Canadian site to install the system. According to Keith McKenzie, technical director and partner at Visual Productions, the system will make it easier for the company to composite and render material for its commercial clients.

SUPER WEATHER

WXIN(TV) Indianapolis is using the Adonis Super-Genesis Live weather system.

The PC-based system features 3-D True Type text, fronts and air masses with true drop shadows, and soft or highlighted clouds. It also offers automatic plotting and contouring of domestic data and automatic preparation of ready-to-air contour and temperature maps.

COOKING WITH VIRAGE

Britain's Thomas Cook TV is using Virage software to help speed up the post-production process. The 24-hour travel channel uses the software to index raw footage, providing immediate and accurate search and retrieval of video.

IBIQUITY CHIP

Texas Instruments introduced the first digital baseband chip for digital AM and FM radios last week. The chip, which

incorporates digital-signal processing from Texas Instruments and iBiquity's IBOC digital AM and FM technology. The TMS320DRI200 chip is expected to be used in digital radios that will be available next year. An IBOC digital module product is also available, including the hardware and software on a credit-card-size board for use in AM/FM receivers. Digital radio broadcasts are expected to start in the fourth quarter in six markets: Chicago, Los Angeles, Miami, New York, San Francisco and Seattle.

THOMSON GRASS XTEN IS GLOBAL SUCCESS

Thomson Grass Valley's Xten DD digital production switcher has already found itself popular among broadcasters worldwide. In the U.S., Trinity Broadcast, based in Costa Mesa, Calif., has ordered a switcher with four mix effects, and KERA-TV Dallas is using the system for SD production and passing through its signal for upconversion to HD. Other orders have been placed by TVB Hong Kong, the BBC, Llider TV in Azerbaijan, Canal Sweden and Canal+ France.

AVID A GOOD IDEA

Disney-MGM Studios' i.d.e.a.s post-production facility has purchased an Avid DS HD editing system for both SD and HD work. The facility also has two Avid 9000s, two Avid 1000s and a Symphony.

TOP 25 RADIO GROUPS

On September 9, **Broadcasting & Cable** will feature its annual report on the **Top 25 Radio Groups**.

Ranked according to revenue, each company's listing will include a breakdown of stations owned in each Arbitron® market.

As the only magazine to provide this coverage, it's no wonder the industry refers to this issue throughout the year. Plus, your message in **Broadcasting & Cable** receives the benefit of being seen in the industry's best known publication. Reserve your space in **Broadcasting & Cable** and make our Top 25 Radio report your #1 buy.

Issue Date

Sept. 9, 2002

Space Closing

Friday, Aug. 30

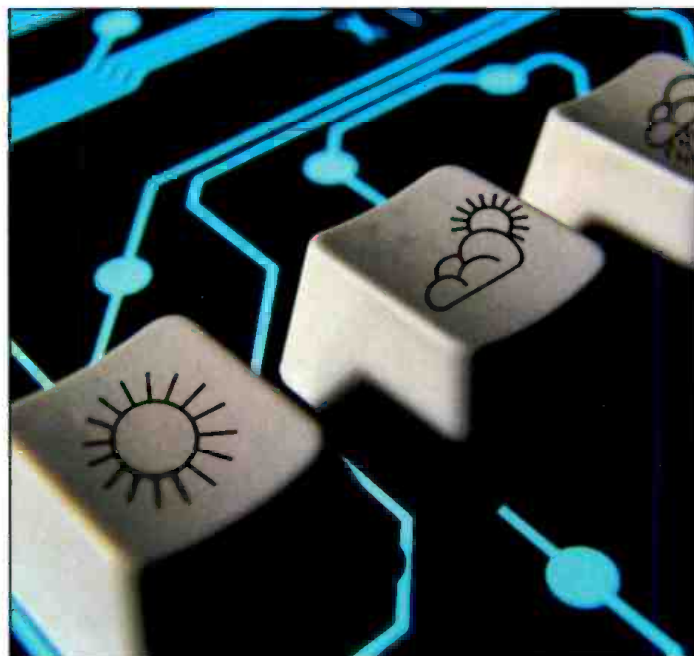
Material Closing

Tuesday, Sept 3

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silver lining?

News Technology/ Weather Systems

Who's shaking up technology in the news and weather business? Which platforms will be the best bets of the future? Find out in *Broadcasting & Cable's* special report on September 16th and don't get left out in the cold.

ISSUE DATE

Sept. 16, 2002

SPACE CLOSE

Friday, Sept. 6

MATERIALS CLOSE

Tuesday, Sept. 10

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People

F A T E S & F O R T U N E S

Broadcast TV

Mike Chico, VP, business development, sports sales and station Web operations, ABC, New York, joins NBC, New York, as senior VP, business development.

Jill Saarela, general sales manager, WPBN-TV Traverse City/WTOM-TV Cheboygan, Mich., joins KVVU-TV Henderson, Nev., in the same capacity.

Jeff Klayman, local sales manager, KSBW(TV) Salinas, Calif., joins WPBF(TV) Tequesta, Fla., in the same capacity.

Peter Apostle, account executive, WNAB(TV) Nashville, Tenn., named national sales manager, WFLI-TV Cleveland, Tenn.

Cable TV

Kevin Kidd, president/CEO, Make-A-Wish Foundation of Oregon, named president, San Antonio division, Time Warner Cable.

At Cox Communications: **Rod Mickler**, VP/GM, Pan American Sports Network, Hollywood, Fla., joins as VP, regional sports programming, New Orleans; **Susan Ballance**, assistant controller, Atlanta, promoted to controller.

At Comcast University, Philadelphia: **Colleen Rooney**, director, employee communications, promoted to senior director; **Brian Mossor**, director, performance improvement, promoted to senior director.

Programming

Scott Packman, general counsel/executive VP, business and legal affairs/corporate secretary, Creative Planet, Los Angeles, named senior VP/deputy general counsel, Metro-Goldwyn-Mayer Studios, Santa Monica, Calif.

At MTV, New York: **Bob Kusbit**, senior VP, production, launches his own production company, One Louder Production, and remains a consultant to MTV; **Tony DiSanto**, VP, production, promoted to senior VP.

Loris Kramer Lunsford, independent consultant, Los Angeles, named senior VP, creative affairs, RCN Entertainment, Los Angeles.

Sharon Markowitz Bennett, senior VP, licensing and merchandising, U.S. and Canada, Saban Consumer Products, Los Angeles, joins Discovery Communications, Silver Spring, Md., as senior

Obituaries

Sports fans around the nation but especially in Los Angeles mourn the loss of longtime Los Angeles Lakers announcer **Chick Hearn**, who died Aug. 5 at 85.

Hearn sustained injuries after a fall in his Encino, Calif., home the previous Friday. Doctors had operated twice to relieve swelling in his brain, but he never regained consciousness.

With 42 years at the Laker mike, Francis Dayle Hearn was the only regular play-by-play man the current National Basketball Association champions have ever had. He called a record 3,338 consecutive Lakers games between 1965 and 2001; heart surgery caused him to miss some games this past season.

The popular announcer is credited with popularizing the terms "slam dunk," "air ball" and "no harm, no foul."

Hank Stack, morning-news signer for the deaf at KGW(TV) Portland, Ore., died July 31, from complications following heart surgery. He was 84.

Deaf since childhood, Stack became KGW's interpreter in 1971, making the news station the first in the US to have such a service for the deaf.

In addition to his work with KGW, Stack founded the Northwest Theater for the Deaf.

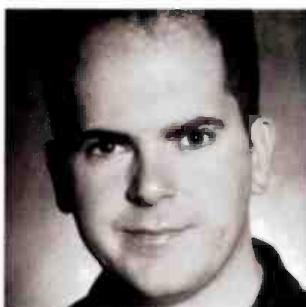
Joshua Ryan Evans, television actor, died Aug. 6 in a San Diego hospital during a medical procedure. He was 20. Evans was born with a rare disease that stunted his growth.

Evans, who played Timmy the living doll on daytime soap *Passions*, got his start as Dreyer's Ice Cream's "dancing baby." The commercial landed him a role in the movie *Baby Geniuses*.

Evans made subsequent appearances on *Ally McBeal* and in cable net movies *P.T. Barnum* (A&E) and *Poltergeist: The Legacy* (Showtime).



Kevin Kidd



Tony DiSanto



Loris Kramer Lunsford



Bruce Eskowitz

F A T E S & F O R T U N E S

VP, partnerships and licensing, consumer products division.

Janine Jones, director, current programming, The WB, Burbank, Calif., promoted to VP.

At Bravo Networks, Jericho, N.Y.: **Alan Klein**, director, advertising sales promotions, Court TV, New York, joins in the same capacity; **Leslie Tseng**, manager, ad sales marketing, promoted to director, ad sales marketing; **Ted Leuci**, manager, event marketing, Cablevision/supervisor, corporate marketing, promoted to manager, ad sales marketing.

At *The Rob Nelson Show*, Los Angeles: **Rob Nelson**, host, *The Half Nelson*, Fox News Channel, named host; **Linda Ellman**, president, Ellman Entertainment, Los Angeles, named executive producer; **Debbie Alpert**, co-executive producer, *Lifetime Now* and *Speaking of Women's Health*, Lifetime Television, Los Angeles, joins in the same capacity; **Rob George**, director, *The Other Half*, Los Angeles, joins in the same capacity; **Marilyn Zielin-**

ski, supervising producer, *Popstars*, Los Angeles, joins in the same capacity; **Bruce Catania**, executive in charge, Paramount Domestic Television, joins in the same capacity; **Steve Markowitz**, line producer, Weller/Grossman Productions, joins in the same capacity; **Stacie Saugen**, associate director, *The Other Half*, joins in the same capacity.

Ned Tate, production manager/executive producer/director, WKYC-TV Cleveland, joins Sunshine Network, Orlando, Fla., as executive producer.

Barbara Barna, former director, talent development, VH1, New York, has launched Barbara Barna Casting, New York.

Advertising

Bruce Eskowitz, executive VP, national sales and marketing, Clear Channel Entertainment, New York, promoted to president.

At BMI, New York: **Joseph J. DiMona**, assistant VP, legal and regulatory affairs, BMI, New York, promoted to VP,

legal affairs; **Stuart Rosen**, senior attorney, promoted to assistant VP, legal affairs.

At National Cable Communications, Chicago: **Jim Mattal**, general sales manager, AT&T Media Services, Chicago, rejoins as sales manager; **Alan Weintraub**, group director, market development, Clear Channel Communications, Chicago, joins as marketing manager; **John Dortch**, senior account executive, Katz Radio Network, Chicago, joins as account executive.

Journalism

Mike Jerrick, co-anchor, *Good Day Philadelphia*, WTXF-TV, joins Fox New Channel, New York, as weekend host, *Fox and Friends*.

Ed Daniels, sports director, WGNO(TV) New Orleans, promoted to news anchor.

Mathew Garcia, reporter/anchor, WMAQ-TV Chicago, joins WPIX(TV) New York, as reporter, *The WB11 Morning News*.

Technology

Hilton Nicholson, VP/GM,

core switching and routing division, Lucent Technologies, Murray Hill, N.J., named president, IP cable business unit, ADC, Westborough, Mass.

David Jensen, VP, media and entertainment, broadband/future television division, Razorfish, Los Angeles, named executive VP, business development, Zetools, Los Angeles.

At Nvision: **Jon Waltz**, national account manager, Artel Video Systems, Marlborough, Mass., joins as regional sales manager, Southern U.S., based in Nashville, Tenn.; **Sue Seidenglanz**, account executive, Digital System Technology, Irwindale, Calif., joins as regional sales manager, Southwestern U.S., based in Glendale, Calif.

Satellite

Bob Lion, VP, marketing, Interep, Washington, joins XM Satellite Radio, Washington, as VP, ad sales.

P. Llanor Alleyne
 Palleyne@reedbusiness.com
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T H E F I F T H E S T A T E R

Looking to be a leader

Powell has big plans for the first U.S. black-owned PBS station

There's another Powell among Washington-based media professionals. Like FCC chief Michael Powell, he's African-American and the son of a famous father. Adam Clayton Powell III—the son not only of the flamboyant civil-rights leader and longtime Harlem congressman but also of singer, actress and musician Hazel Scott—hopes to combine his family heritage with the experiences of a 35-year career in news, programming and technology to make WHUT-TV Washington a programming and technology leader for the 21st century.

“People used to ask me if I wanted to be a politician like my father,” he recalls, “or an entertainer like my mother. My mother and father would always say I'd figure out a way to combine them both.”

He has done it before, working for Quincy Jones in development of programming and production of *The Jesse Jackson Show* and as a producer for the recently completed *Keep the Faith, Baby*, a biopic on his father nearly 30 years in the making.

As a young man, Powell planned a career as an engineer and attended MIT, but he found himself drawn toward media. A telephone interview for the college radio station with MIT's president regarding the death of a well-known professor gained him national exposure. Later, mistakenly given a CBS internship intended for another Cambridge, Mass.-based student (and son of a famous father), Harvard student Chris Wallace, Powell found himself covering space launches and political conventions and writing for Walter Cronkite. He dropped his engineering major.

Early this spring, he hit the ground running at Howard University Television, announc-

ing schedule changes that couldn't wait until fall. Last week, WHUT-TV doubled to five hours its weekly output of local programming, adding university-focused *@Howard* to its long-running political discussion *Evening Exchange* and extending kids programming.

Powell would like to add another 2½ to three hours of local programs over the next year. He hopes in particular to add programs dealing with personal finance and economics, in an effort to aid the economic empowerment of the communities WHUT-TV serves.

The station also added a Sunday-night documentary series focused on black history and race relations in America.

Howard University has built



Adam Clayton Powell III
General manager, Howard University Television/WHUT-TV Washington

B. July 17, 1946, New York; B.S., political science, MIT, 1967; news director (ND) WTBS-AM/FM, '63-66; re-ptr./prodr., Public Bcstg. Lab, '67-68; asst. to ND/repr., WCBS-TV, '68-71; asst. ND/anchor, WRVR-FM; ed./ND, WINS-AM, '71-76; mgr., network radio news operation, mgr., special events & political coverage, CBS News, coordinating prodr., CBS Morning News, '76-81; dir., news, Satellite News Channel, '81-83; consultant, Nigerian TV Authority, '83-85; pres., Powell Comm., '86; VP, news & info, NPR, '87-90; exec. prodr., Quincy Jones Ent., '91-94; dir., tech studies & programs, Columbia Univ., '94-96; VP, tech & programs, Freedom Forum, '86-01; current position since April; m. Irene Solet, Nov. 11, 1994; children: Adam IV (31), Sherman (30)

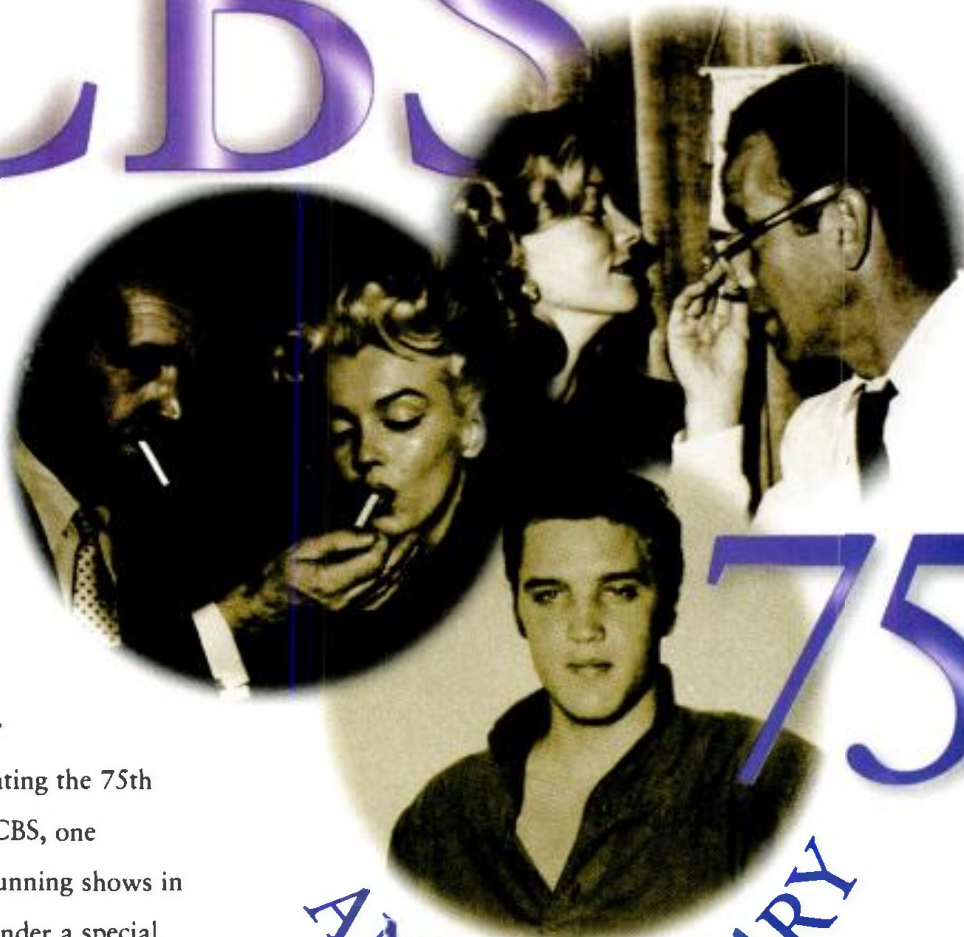
an enviable enclave of human and technological resources, and Powell wants to use those resources to develop the station as a major programming and distribution resource for TV programmers, educators and communities—minority and otherwise. He plans to turn the station building into a gallery of African and student art and invite community groups in.

“We are located in and owned by Howard University. This is a majority-minority city. We have to embrace, to tie in to all those incredible resources. We have in this building one of the most advanced video hubs in any university in the nation. I can program 10 channels, video-on-demand, over fiber and cable.

“We are the first African-American-owned PBS station in the United States,” he adds. “That means we should be in a leadership position for developing programming, not only locally but nationally. We should be providing templates for how to be inclusive and diverse. We are trying to be a resource for other communities and even for other countries.

“We go back to the Carnegie report [on higher education, 1970],” he explains, “and look to service the underserved. That can mean minorities, low-income—even anybody over 50 years old, the way things are going: I just had my 55th birthday, and there are no TV commercials aimed at me.” —Dan Trigoboff

CBS



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THOUGHTS ON THE FUTURE OF BROADCAST TV

Editor: I found your article ("Sink or Swim," 8/5, page 14) thought-provoking. You hit on the head the issue for local broadcasting's survival—a distribution. Your suggestions revolve around making the local broadcaster a distributor of programming and services—again.

The fundamental change has occurred over the last 20 years. Local broadcasting was the means of distributing programming for the New York mother ships. Now, with 85% of the US subscribing to wired cable or satellite TV, the local broadcaster is only important to the remaining 15% of the US viewers ... and even then, those 15% are probably classified as lower-income or non-technology users. But what you suggest will be difficult to accomplish.

Assuming broadcasters could get a box to the field, can they offer something compelling enough for a generation that is growing up on 300 channels, high-speed Internet, and wireless technology? I don't think they can offer enough to be competitive with cable or satellite. And, more important, can they afford servers for Internet and the \$2-per-sub programming fees for ESPN?

It is very interesting indeed. A country based on choice has given us so many choices. Can local broadcast make itself a viable choice to the consumer that demands so much today? Probably not.

Dave Carter, Nashville

Editor: Your warning to the broadcast industry could not have been more on target. Unfortunately, it might be too late.

While broadcasters debate all the issues relating to this new "must-carry" spectrum, others have quietly been working and spending to make Interactive TV a reality. What will this new media landscape look like? How will the traditional networks, studios, MSOs, advertisers and others participate in this new world order? Today, no one has an answer. One thing is for sure,

no matter how much we try to ignore it: Interactive TV is coming.

There are some very smart people with deep pockets thinking about how to make Interactive TV a reality in the U.S. They will figure it out; someone always does. Broadcasters must come to terms with this reality. They can't look at it with the same skepticism they showed for new cable networks 20 years ago.

A model solely dependent on advertising revenues and consolidation won't work long term. Interactive TV will deliver new revenue streams, for sure. Subscriptions, PPV, commerce and subscriber fees are all attainable. The question is whether or not the broadcasting business wants to be a part of it. The answer today would appear to be "we're thinking about it."

Adam Ware, Los Angeles

(Ware is former chief operating officer of UPN)

Editor: I read with great interest and pleasure your essay on the current DTV morass and what you see as a way out. My colleagues and I at Sinclair have been advocates of many of these ideas for several years. As you well know, Sinclair was publicly lambasted for even suggesting a multichannel application for DTV by none other than Sen. John McCain at one of his DTV hearings several years ago.

Clearly, over-the-air reception using simple antennas is a paramount necessary for the long-term success of DTV as a broadcast business. You clearly made that point. However, I am afraid that you have placed your trust in the wrong place. It is not certain, nor even likely, that the 8-VSB transmission standard will ever be fixed by increasing the complexity and cost of the receiver. Nor is it likely it will ever be able to provide for simple indoor-antenna reception or portable or mobile reception at reasonable data rates. All of these are extremely important applications if broadcasting—that is, free over-the-air broadcasting—is going to survive, let

alone prosper in the digital age.

The FCC plan to require 8-VSB chip sets in new TV sets is the equivalent of a death warrant for over-the-air TV because chips that can receive 8-VSB signals via simple antennas do not exist and may never exist. Broadcasters will be doomed to shutting off their stations and submitting to an ever-demanding cable and satellite industry for distribution. Where is our industry leadership? Where is our industry vision and strategic planning? Is it lost in Washington?

Nat Ostroff, vice president, new technology, Sinclair Television Group, Baltimore

Editor: As a broadcaster of 40 years, now running a radio music research service for the adult contemporary format, but with antennas and dishes all over my house, I appreciate the ideas you offer in your commentary.

I have the RCA DTC-100 [set-top digital broadcast receiver], which allows me to see not only standard-definition programming but HDTV programming downconverted to standard definition.

My experience in Portland [Ore.] leads me to believe that most of the complaints about 8-VSB [digital transmission] are based on problems related to low-power signals. The six local digital broadcasters have no interference problems in the metro area that I have ever seen. More impressive, when the antenna is disconnected and the full-power analog signal becomes awful, the digital equivalent remains robust and perfect. The 8-VSB signal is more robust than the NTSC signal for each of these stations.

I agree that all digital stations should build out to full power as soon as possible, particularly if the manufacturers start building digital tuners into their sets as they should be compelled to do if they don't do it voluntarily (it worked for UHF and would work for digital TV).

Eric Norberg, editor and publisher, The Adult Contemporary Music Research Letter

Classifieds

Television

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Beau Duffy, News Director
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Jeff Arrowood/WCCB-TV
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NEWS CAREERS

ANCHOR/REPORTER/PHOTOGRAPHER

Deliver news on air during regularly-scheduled newscasts, special programs, or story assignments. Research, cover, write, edit TV news stories. Able to one-person band a must with 2 - 3 years commercial TV newsroom reporting/anchoring experience & willingness to work any shift. Only experienced need to apply. Send resume & non-returnable tape to Harvey Cox, KAIT-TV, P. O. Box 790, Jonesboro, AR 72403. EOE.

ANCHOR:

If you are an experienced anchor/reporter and want to work in an award winning newsroom that routinely garners 30-50 plus shares in newscasts, here is your chance. WSFA, Liberty Corporation owned, NBC affiliate in Montgomery, AL, has a rare opportunity for an anchor. Successful candidate must have 2-3 years experience anchoring/reporting and be an outstanding storyteller and journalist. If you meet these qualifications please send VHS tape and resume to:
Michael O'Neil
WSFA News Director
12 E. Delano Ave.
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moneil@wsfa.com <<mailto:moneil@wsfa.com>>

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CONTACT: Please send your resume to:

Tim Malone
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KOIN-TV, a division of Emmis Communications and the CBS affiliate in scenic Portland, Oregon, is looking for a creative and energetic Anchor/Reporter. Our newscasts focus on clarity, viewer benefit and compelling storytelling. If your well-honed skills and high standards can add to our product, we would love to see your work. 3 years experience as a medium or larger market live newscast anchor/reporter is preferred. Please send your resume, cover letter, references and vhs or Beta tape to:

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Editorials

COMMITTED TO THE FIRST AMENDMENT

He's playing their tune

FCC Chairman Michael Powell, who has been criticized for the deliberate pace of change at his agency, was nothing if not decisive last week. The digital-TV-tuner mandate seemed to go from legislative prompt to FCC order with an alacrity usually reserved for congressional pay raises.

The clock is now ticking on the analog giveback, but it's more like calendar pages flying off the wall in an old movie: It may take a generation. Assuming that the FCC action passes court muster, it be could several years before 85% of TV homes have at least one digital receiver. Even then, it will be tough for the government to take back the analog channels when there will still be tens of millions of analog-only sets in use.

The National Association of Broadcasters pushed hard for the integrated-tuner mandate and scored an important victory for the industry. It will give broadcasters confidence that viewers—in ever increasing numbers—will be able to receive the digital signals broadcasters are spending millions to generate.

For NAB, though, the real game begins now: must-carry and cable compatibility. Even though digital affords the opportunity of bypassing cable and reaching viewers directly over the air (see “the good old days”), most broadcasters continue to see cable as their primary conduit into the home. So NAB will demand rules that specifically require cable systems to carry whatever multichannel mix of HDTV and SDTV the broadcasters can squeeze into 6 MHz of digital spectrum. With cable operators led by the National Cable & Telecommunications Association in firm opposition, things could get ugly.

Programming easy as HBO

If there were ever a week for broadcasters to sit up and take notice of the competition, it was last week. ABC certainly did.

In the clearest signal yet of cable's growing programming power, ABC, which has its own Disney and Touchstone studios to draw on, made a deal with HBO for shows. That's because ABC has been tanking in the ratings, while HBO collected the most Emmy nominations and continues to gather critical kudos for shows like *The Sopranos* and *Six Feet Under*. But ABC didn't stop at tapping into the power of premium channels. A day later, it was signing up for basic, making a deal to re-air USA Network's *Monk* in a reverse of the broadcast-to-cable repurposing of shows like *Law & Order*. It is only a test, but, if it works, the strategy could spread to midseason or beyond. ABC was looking for a cheap way to schedule a quality show. Cable to the rescue.

That's not to say it's time to canonize the wired medium. A casual evening of channel surfing will reveal cable's share of dreck. See *The Anna Nicole Show*. Or, better yet, don't.

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Sol Taishoff/FOUNDER AND EDITOR (1904-1982)

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