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TV's Religious Revival

Cable and broadcast renew interest in faith-based programs and networks. The Lord provides. **Page 26**



\$64M

ESPN's cost per game for *Monday Night Football*

APRIL 25, 2005

BROADCASTING & CABLE



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EXCLUSIVE

"The Tube" Rocks

Les Garland, an MTV pioneer, is starting a music-video channel specifically for broadcast stations to multicast. Raycom's 30 outlets have signed on. **Page 12**



Mick Jagger

Money To Burn

How can ESPN and NBC make money on the most expensive TV package in NFL history?

By John M. Higgins

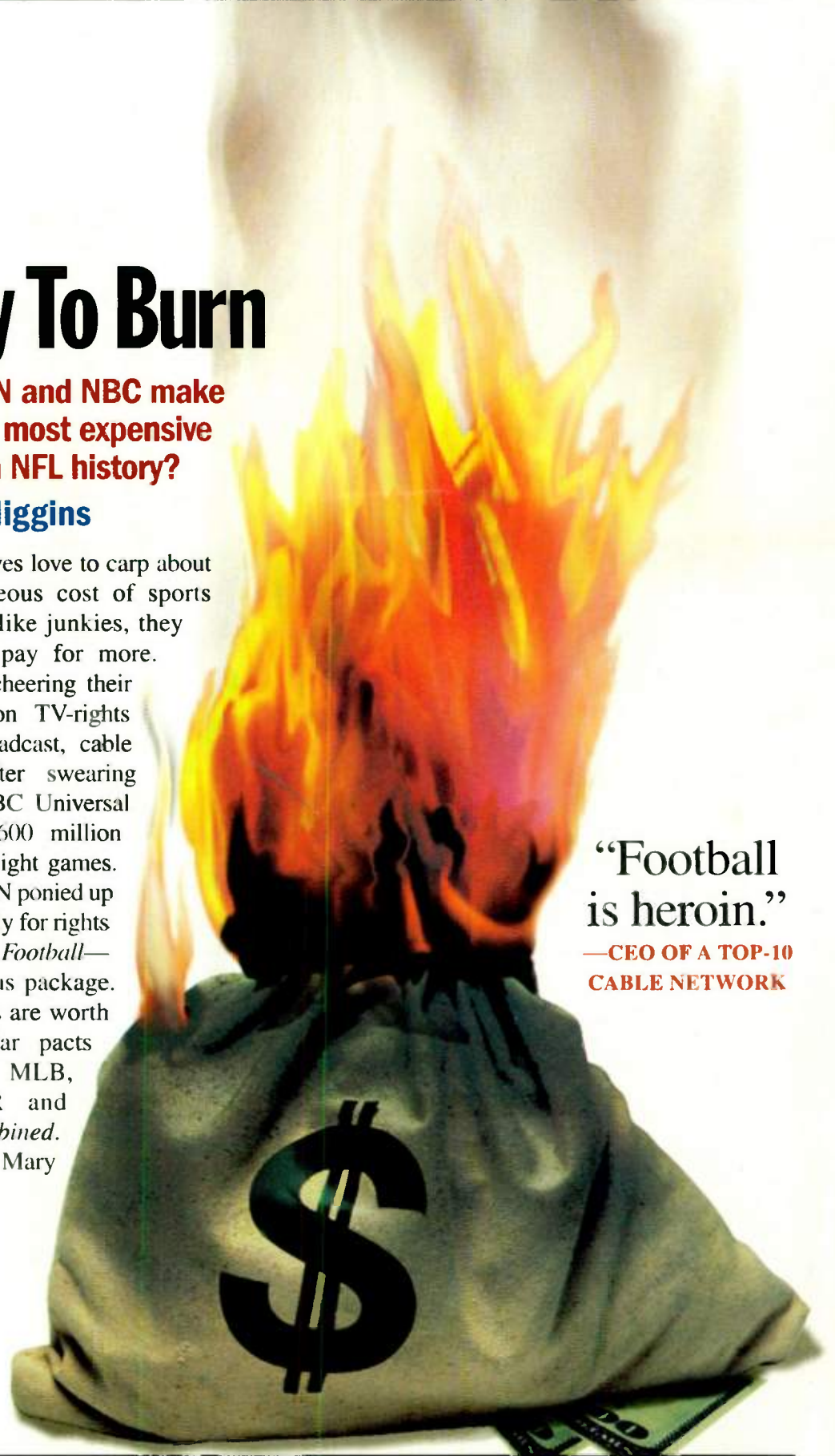


TV executives love to carp about the outrageous cost of sports rights, but like junkies, they continue to pay for more.

NFL owners are cheering their record \$3.7 billion TV-rights package with broadcast, cable and satellite. After swearing off pro sports, NBC Universal agreed to pay \$600 million for NFL Sunday-night games. Walt Disney's ESPN ponied up \$1.1 billion annually for rights to *Monday Night Football*—double the previous package. The football deals are worth more than similar pacts with the NBA, MLB, PGA, NASCAR and the NCAA—combined. Smart play or Hail Mary pass? **Page 18**

"Football is heroin."

—CEO OF A TOP-10 CABLE NETWORK



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A hand holds a silver Harris mobile phone in the foreground. The phone's screen shows a man in a suit. The background is a control room with a grid of monitors, some displaying the word 'NEWS'. A person is visible in the background, and the overall lighting is blue.

Surrounding broadcasters with

A control room with multiple monitors and people working. The scene is dimly lit with a blue glow from the screens. In the foreground, a man with glasses and a plaid shirt is looking at a monitor. To his left, another man in a military-style uniform is visible. In the background, a man in a suit is looking at a large screen. The room is filled with rows of monitors displaying various data and images.

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B&C WEEK

Where to be and what to watch...

Monday, April 25

Oxygen, also known as The Women's Channel That Isn't Lifetime, launches a reality series tonight (8 ET) hosted by **Linda Kaplan Thaler**, the marketing maven behind the AFLAC duck. *Making It Big* is sort of "Apprentice Nice," with young professionals questing after a chance to work with an "icon" in their chosen field. The show has "no ill intentions toward the contestants," says Oxygen programming chief **Debby Beece**, who refers to the six-part series as "reality that doesn't bite." Thaler talks about "nurturing" and "mentoring" and "a refreshingly honest look at how women conduct business." The professions depicted include such wellsprings of supportive, backstabbing-free sisterhood as entertainment reporting and fashion design. *Aaaffflaaaac!*



AFLAC fowl

Tuesday, April 26

Oxygen gals, hide your eyes: **Bravo's Project Runway**, which provides extremely distorted glimpses of the fashion industry as a hotbed of desperate, clawing, whirring-scissor ambition—and talent too!—is casting its second season this month. The reality series has an open call for designers today in **New York City** at the **Banana Republic** store in **Rockefeller Center**. While shoppers try to push past applicants to get at the **khakis**, and furtive guys stand around hoping host **Heidi Klum** will show, Bravo brass will be upstairs at 30 Rock in the executive boardroom, running an up-front. After weeks of excess as networks tried to wow advertisers and the press with gaudy parties, the Bravo folks are showing admirable restraint, running media roundtables today with network execs, and just making individual presentations to ad types. But sharpen up your elbows: Lunch is a buffet, old chum.



Heidi Klum



34W 32L

Who Calls the Shots

By J. Max Robins



There's more to the exit of *Today's* executive producer than just the ouster of a show-runner to stem a ratings slide.

Last Tuesday, Tom Touchet was quoted on Web site NewsBlues.com dismissing buzz that he was about to be fired as executive producer of *Today*, saying that NBC News President Neal Shapiro had personally assured him the rumor was "ridiculous." Less than 24 hours later, Touchet was history, replaced by somebody with scant news experience, NBC Sports producer **Jim Bell**. In tandem with that announcement, MSNBC VP **Phil Griffin** was named senior VP of NBC News, with oversight of *Today*, providing the hard-news bona fides that Bell lacks.

As always with these changes at high-profile shows, there's more going on than the trade of one show-runner for another in an effort to reverse a ratings slide (*Good Morning America* on ABC has whittled *Today's* lead to a few hundred thousand viewers lately). How these things

are handled often reveals much about who is actually calling the shots. The *Today* shakeup, for example, was proof positive that the guy in charge of NBC News is NBC Universal Television Group President **Jeff Zucker**, not news division President **Shapiro**.

That certainly would explain Shapiro's "ridiculous" comment to Touchet. When he reassured Touchet, Shapiro—an honorable guy—no doubt thought the producer wasn't going anywhere. Some inside NBC say Shapiro believed that Touchet simply needed some support at *Today*, and was searching for someone for the post that Griffin eventually landed; Shapiro wasn't planning to can Touchet outright.

The decision to jettison Touchet and replace him with Bell was made by Zucker and appears to have been presented to Shapiro as virtually a fait accompli.

Though candidly admitting last week that the shrinking lead over *GMA* prompted the switch, Zucker was perhaps a tad disingenuous when he told *The New York Times* that *Today* stars **Katie Couric** and **Matt Lauer** had "nothing to do" with Touchet's ouster.

When Touchet's predecessor, **Jonathan Wald**, was pushed out, Couric took the rap in the press for single-handedly engineering his dismissal. The reports might not have been accurate, and

she may not have fired the gun this time either, but it's not as if she was going to pull it from Zucker's hand. With a little over a year to go on her current contract, Couric has been courted by CBS Chairman and Viacom Co-CEO **Les Moonves**, even as Zucker tries to persuade her to extend the current deal for at least another three years. The personnel changes at *Today* last week were a way Zucker could send his star a message: Her interests are a top priority.

The *Today* episode is a reminder that the folks really at the helm at Big Three news operations aren't the news division presidents but the network chiefs. At CBS, Moonves makes the big talent and programming decisions, not CBS News President **Andrew Heyward**. Note how Moonves has been the front-and-center guy talking about the post-Dan

Rather *CBS Evening News*.

Similarly, **Anne Sweeney**, president of the ABC Disney Television Group, is the network's ultimate news gatekeeper, not ABC News President **David Westin**. News execs at ABC were heartened last week by Sweeney's comments in *The New York Times* that seemed to ensure the future of *Nightline*. But in a follow-up statement issued to yours truly, Sweeney said, "ABC News has a clear first shot to develop the next generation of *Nightline*." To these ears, that gives Sweeney wiggle room if she wants it. *Nightline* might live on as a hard-news show; it might ultimately morph into some news lite dross. Who knows? She supports the news division, but she'll go with what works. What went down at NBC and *Today* was all part of that same infotainment management mojo. ■

E-mail comments to bcrobins@reedbusiness.com

Wednesday, April 27

Ohio: Still a battleground state! OK, maybe the "battle" amounts to thumb-wrestling when it involves



Pat Buchanan

Patrick "I Brake for Accused Nazi War Criminals" **Buchanan** and **Dee Dee** "Still Milking It" **Myers** sharing the same stage at a gathering of cable industry types. But Pat & Dee Dee's right/left chat-

ter today at the "Legislative Luncheon" of the **Ohio Cable Telecommunications Association** in Columbus will make this group's annual meeting seem *fabulously riveting*...compared to most state-level cable events.

Thursday, April 28

Not sure how this happened: **The WB**, formerly a magnet for self-absorbed, mopey teenagers, is now a destination for chortling good ol' boys? That's the situation on Thursday nights—especially this one, when **Blue Collar TV** (8 p.m. ET), starring comedians **Jeff Foxworthy**, **Bill Engvall**



Jeff Foxworthy

and **Larry the Cable Guy**, is joined in the lineup by the one-hour special **Mobile Home Disaster** (9 p.m. ET). Think "Extreme Makeover: Trailer Park Edition." The kids on *Summerland* would rather die.

Friday, April 29

In 1995, NBC launched a drama about military lawyers, wasn't impressed, canned it the following spring. But producer **Donald Bellisario** happens to be ex-military, he had a soft spot for the show, and so he took it over to CBS. Now a



Catherine Bell

decade removed from its TV debut, **JAG** (with **David James Elliott** and **Catherine Bell** as Judge Advocate General legal eagles) is finally ending its run with tonight's season finale (9 ET).

Given that the show was a reliable top-20 ratings performer for years, old-timers deep in the bowels of Rockefeller Center may be prompted to grimly reminisce about the good old days when CBS was just picking up NBC scraps.

—Mark Lasswell

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Source: Nielsen Media Research, Q1 2004 (12/29/03-03/28-04), A18-49 AA(000), By Program Name, Individual Telecast.
Copa Libertadores 1/28/04, FSE, Wednesday, 10:00-12:20AM AA(000) 317. Subject to qualifications available upon request.
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FAST TRACK

Pax Retreats From Prime Time; NBC Annoyed

Ailing Pax TV will virtually cease entertainment programming and instead load its schedule with infomercials, which is drawing protests from 32%-owner NBC Universal.

Paxson Communications Corp. said in a securities filing that it plans to "substantially reduce or eliminate our sales of spot advertisements that are based on audience ratings."

The company added, "We are not currently investing substantial additional amounts in new entertainment programming and are evaluating other programming strategies and opportunities that might be available to us that could improve our cash flow."

The company plans to subsist primarily on infomercials and direct-response and other paid programming.

That annoyed NBC, which is re-

sponsible for selling advertising on Pax TV stations in markets where they both have outlets.

"Paxson apparently intends to abandon network programming and rely primarily on infomercials, direct-response advertising and paid programming as revenue sources," NBC said in a statement.

Paxson cut approximately 50 staffers in February, with the majority of job losses coming in the Pax TV network programming side.—J.M.H.

Fair and Balanced Phone Service

Sprint PCS has signed a deal to provide Fox News live over its cellphone TV service.

Unlike cellphone services that offer snippets of TV programming that can be summoned on demand, Fox News will be available live in real time.

Fox News will be added to Sprint TV's existing package, which costs subscribers \$9.99 monthly.



Lowell "Bud" Paxson

APRIL 25, 2005 VOLUME 135
NUMBER 17

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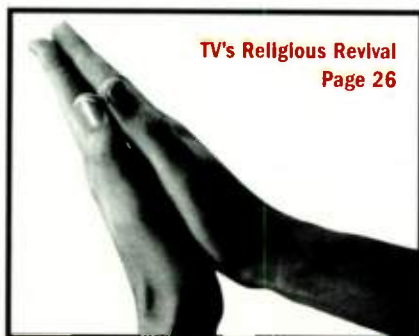
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Fox will be paid an undisclosed fee per subscriber, just as the network is paid by cable operators.—J.M.H.

Comcast, Time Warner Snag Adelphia

The months-long auction of Adelphia Communications Corp. has finally concluded, with the bankrupt cable operator agreeing to sell the company to Time Warner Inc. and Comcast Corp. for \$17.6 billion.

Adelphia will receive \$12.7 billion in cash and 16% of the common stock of Time Warner's cable division, Time Warner Cable.

The deal calls for the two buyers to divvy up Adelphia systems serving 5.2 million subscribers scattered across 31 states. Further, Time Warner and Comcast will swap systems from their existing portfolios to create stronger geographic clusters.

Time Warner will be the largest cable operator in the Los Angeles market, in which it has been a relatively small player. Comcast will substantially strengthen its position in South Florida, with nearly every cable system from the Florida Keys north to West Palm Beach.

But unloading existing systems means that Comcast will exit Dallas, Los Angeles and suburban Cleveland. Time Warner Cable will leave Minneapolis, Memphis, Tenn., and Jackson, Miss.

From the Adelphia portfolio, Time Warner will get systems in upstate New York, most notably Buffalo; California; Cleveland; North and South Carolina; and Maine. Comcast will get Adelphia systems in South Florida, suburban Washington; Vermont; suburban Boston and Hartford, Conn.; Pennsylvania; and Colorado Springs, Colo.—J.M.H.

No CBS for Stewart



Jon Stewart

If there were ever serious consideration of giving the CBS Evening News anchor chair, or one of the chairs, to comic Jon Stewart, the host of Com-

edy Central's Daily Show, Stewart put the

Continued on page 14

MTV Networks Closing in on VH1 Top Pick

What's behind the delay in announcing the elevation of Christina Norman to head MTV and MTV2? The search for her replacement as president of VH1—a quest that may be coming to an end.

B&C reported last month Norman's impending promotion, but it won't be finalized until she hands over the reins at VH1. One prominent candidate for the job has emerged, and it's a bit of a surprise: **Tom Ascheim**, executive vice president and general manager, Nickelodeon Digital TV. Ascheim won respect within Viacom for the job he did helping start Nick spinoffs *Noggin* and *The N*. But he's not an obvious choice: MTV Networks is well-known for promoting from within, but not from one silo—Nick—to the other. Ascheim is in heavy rotation, though, talking to MTVN brass about the top spot at VH1.

MTV Group President **Van Toffler** is on vacation, so nothing's likely to happen this week. If he doesn't wrap this up soon, it could be awkward at MTVN's giant upfront presentation to advertisers on May 3 if Norman's on stage pitching VH1 when



Nick veteran Tom Ascheim may take over VH1.



Producers are considering Liam Neeson for pope role.



Bay area hotel workers have ITVS in a bind.



CNN's Jeff Greenfield: The Fifth Beatle?

Globalvision and a B&C contributor, is tracking the stand-off at www.roryoconnor.org and www.alternet.org.)

Town Meeting At NAB: Filthy!

The National Association of Broadcasters held an industry "town meeting" at its Las Vegas convention last week in an effort to drum up voluntary measures that broadcasters could take to keep the FCC's smut-detectors at bay. The meeting itself was a demonstration of just how tricky this whole indecency business can be. Session moderator and CNN political analyst **Jeff Greenfield** observed that the session's title—"Come Together, Right Now!"—was just the sort of thing that invites *Washington's* wrath. Greenfield said, "I'm sure the people at NAB who named the session were young and had no idea this also is a Beatles song about simultaneous orgasm." Memo to the NAB, re: next year's convention: If you're trying to come up with a title for a conference about improving traffic reporting, please, in the name of FCC Chairman **Kevin Martin**, don't call it "Why Don't We Do It in the Road?"

everyone knows she's heading for MTV.

CBS Smiles On Pope Project

It looks like the production we're calling *Pope John Paul II: The Miniseries* will find a home on CBS. Last week, word surfaced that a

consortium of high-profile European producers involved in the CBS miniseries

Jesus five years ago had put out feelers to the network regarding a pope project (The Robins Report, April 18). Now we hear from inside the European camp that the project has been well-received at CBS and is a likely go. Insiders caution that nothing has been

signed yet, but there's already talk about casting. For *Jesus*, the producers went with the non-household name **Jeremy Sisto**: this time they're thinking A-list actors. The European producers have already reached out to **Liam Neeson** and **Paul Newman**. But nobody has been signed yet to play the pontiff. Personally, we'd go with the guy who's already on the side of the angels with his popcorn-for-charity empire.

Indie TV Faces Union Ire

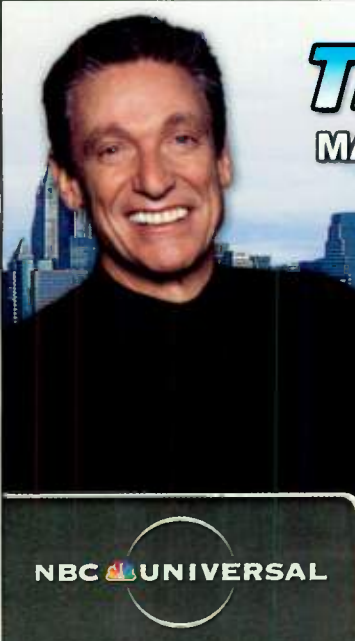
What do you do if you're a staunch supporter of social and economic justice, and you've got a big conference scheduled at a hotel involved in a labor dispute? Easy, move the event to a site where you and your progressive friends won't have to cross picket lines, right?

Not so fast. The **Independent Television Service (ITVS)** is mired in a liberal's nightmare: The group is hosting the INPUT convention of indie TV producers from around the world in **San Francisco** during the first week of May at the Hilton hotel—which is one of several hotels in the city being boycotted by **Local 2** in a bitter union fight. ITVS would bolt to another location, but stands to forfeit more than \$600,000 it can ill afford to lose. As its Web site glumly notes of the dilemma, "Now we find ourselves in a position where we support employee health benefits; and yet, we must host this important conference." Given that San Francisco Mayor **Gavin Newsom** and the **Sierra Club** refuse to cross the picket lines and that Local 2 is livid about ITVS' plans to go ahead, it could be a lonely May Day at the Hilton as the conference gets under way. (**Rory O'Connor**, CEO of the indie media company

FLASH!

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2004 - 2005	MAURY	4:00 PM	3.7	3.1	2.6
YEAR - TO - YEAR INCREASE			+23%	+24%	+8%
2003 - 2004	LOCAL NEWS	5:00 PM	1.6	2.0	2.6
2004 - 2005	LOCAL NEWS	5:00 PM	1.9	2.4	3.1
YEAR - TO - YEAR INCREASE			+19%	+20%	+19%

Source: NSI WRAP Sweeps +, Nov 03/Feb 04 average vs. Nov 04/Feb 05 average. Ratings. Lead-out = ½ Hour Time Period. Weighted average of 10 markets.

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M 18-49	2.2	2.4	+9%
M 25-54	2.2	2.6	+18%
A 18-49	1.7	2.0	+18%
A 25-54	1.6	2.2	+38%

SHIELD

FACE OF TELEVISION DRAMA

Source: Galaxy Explorer NHI. Cvg AA Rtg. The Shield Season 4 = 3 15 05 - 4 19 05; The Shield Season 3 = 3 9 04 - 6 15 04; Time Period = All Ad Supported Cable

Will Tech Change the Upfront?

DVRs and TV-on-demand are quickly reshaping commercial boundaries **By David Kaplan**



To advertise the 2006 Mercedes M-Class, the carmaker gave Dish satellite service subscribers a "special pass" to a video.

With media buyers and ad sellers gearing up to fight over where to put thousands of 30-second spots for the fall, the issue of DVRs and on-demand viewing is in the back of most minds at the mo-

ment—but not so far back as they were a year ago.

"A number of agencies and advertisers are thinking about new TV touch points as they get ready to do their traditional upfront expenditure placements and negotiations," says Tim Hanlon, VP/director of emerging contacts for Starcom MediaVest Group.

"It only stands to reason that the linear environment for television—which is what upfronts are all about—is fundamentally changing. What I would call non-linear, such as on-demand or DVR or pure interactive types of opportunities, are increasingly creeping into these conversations."

Analysts, like those who compiled a new report for Accenture, say TiVo-like DVRs, video-on-demand (VOD) and interactive television will have a much more deleterious impact on the traditional—or "linear"—business of buying and selling airtime on TV than even the most pessimistic types have previously thought.

For one thing, in fairly short order, on-demand viewing will exert downward pressure on ratings, especially as those measurements achieve greater precision. As a result, advertisers will have an increasingly difficult time reaching mass audience, the report notes.

A number of marketers, most notably Mercedes-

Benz, are trying to get in front of the trend and find new ways to spend their ad dollars amid the uncertainty brought about by the growing adoption of DVD technologies by viewers.

Last month, Mercedes-Benz shifted strategy by giving Dish Network's 10 million interactive satellite-TV subscribers an advanced "all-access pass," a gimmick that allowed those subscribers to view its new M-Class luxury SUV through an interactive ad campaign.

The Mercedes-Benz campaign consists of a 30-

second TV spot called "Blank Page," which invited viewers to opt-in (via an on-screen pop-up message, or "trigger") to an interactive Web-like environment. From this interactive-TV channel, viewers could see the expanded version of an advertisement called "Test Track," which presents a longform look at the new model.

Viewers can also access a photo gallery, order brochures and learn about the new Mercedes-Benz M-Class through advanced interactive-TV advertising, developed by Dish Network and Turner Media Group and built by interactive-TV veteran OpenTV Corp.

"We viewed these 10 million [Dish subscribers] as a select group, and the interactivity allows us to generate a large number of leads as we set about to travel the country," said Liz Birenbaum, Mercedes-Benz supervisor for Internet marketing. The carmaker is integrating the interactive advertising piece into its 35-city "Road Rally" that takes place this month. "This is an experiment, and we think it's the future."

VOD is available now to 14 million cable subscrib-

ers. But at today's pace of deployment, it should be available to most digital-cable subscribers—currently at 22 million—by the end of next year.

Accenture, meanwhile, forecasts that traditional TV ad revenue will increase by a total of only 3% by 2009. That's a far more pessimistic estimate than other industry observers, but clearly, whatever the figure, advertisers are demanding greater accountability and therefore greater measurement that various forms of television-on-demand will be able to provide. They're also more wary of the answers they're getting.

WHAT, ME WORRY?

One ad-sales veteran at one of the major broadcast networks takes the long view: A lot of technologies can kill broadcast TV, but it's the main game in town. The Big Four have been counted out so many times, the TV boss says, they've learned not to panic.

"Television has proven to be adaptable, and it'll adapt to these changes as well. And right now, DVR penetration is too small to influence [advertising] negotiations this year."

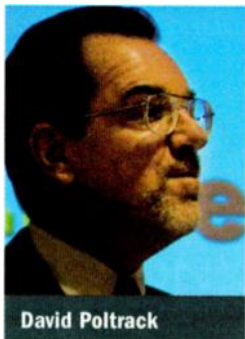
But networks are studying the TiVo influence, for sure. In a recent study conducted by David Poltrack, CBS executive VP for planning and research study, the network asked 734 DVR owners about their viewing the previous evening.

Not surprisingly, only 26% of them were watching live programming. "But the other thing that was clear was that these people were watching more TV," Poltrack says. "And they're also much more likely to watch network television."

At the time of the study, Nielsen was reporting a 47% share for the four networks in traditional-viewing circumstances and in DVR homes. Poltrack, however, found that, the night before, 80% were watching

"Imagine watching a program that you recorded two weeks ago with a new ad inserted based on the time you're actually viewing it."

TIM HANLON, STARCOM MEDIAVEST GROUP



David Poltrack

television online resource guide spring 2005

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April 25, 2005

KNOWLEDGE IS **POWER.**

Welcome to the Fall 2004 Television Online Resource Guide which shows at a glance some of the valuable information and resources that are only a mouseclick away at select television-related websites.

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NETWORK CONSUMER



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television online resource guide spring 2005

NETWORK CONSUMER



CSTV: COLLEGE SPORTS TELEVISION cstv.com

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NETWORK CONSUMER



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- Unmatched *Live From The Red Carpet*® coverage
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NETWORK CONSUMER



FOX NEWS CHANNEL FOXnews.com

FOXNews.com, a leading provider of news on the Internet, is the online destination for FOX News, which is owned by News Corp. The Website presents up-to-the-minute national, international, political, business and entertainment news and feature stories, as well as free video packages. FOXNews.com reaches more than 5.8 million unique users per month and generates nearly 200 million page views (Nielsen//NetRatings March 2005).

NETWORK CONSUMER



GSN. THE NETWORK FOR GAMES GSN.com

GSN, the network for games, is the leader in interactive television with over 100 hours of iTV Play-Along (GSNi) and the first-ever network affinity program, GSN Rewards. Now our viewers who watch and play along can join GSN Rewards and earn points towards savings on Sony Electronics, DVDs, cable cash and exclusive auctions. Other opportunities include, playing multi-player or stand-alone games, competing in GSN Cash Games, chat, and wireless games for your mobile.

NETWORK CONSUMER



HALLMARK CHANNEL hallmarkchannel.com

Hallmark Channel is the name millions turn to for high quality entertainment, and HallmarkChannel.com is your access pass to our top-rated movies and critically-acclaimed series. Sneak previews of upcoming original movies, exclusive behind-the-scenes cast interviews, photo galleries and exciting sweepstakes combine to deliver a valuable entertainment experience you can only get from Hallmark Channel. Plus, discover the "most wanted movie network," Hallmark Movie Channel, our 24/7 digital network, home to the quality movies viewers demand.

NETWORK CONSUMER

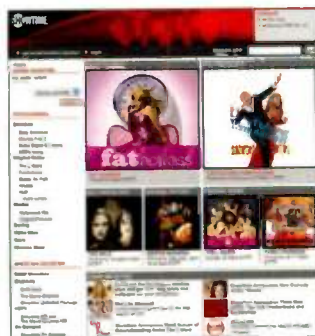


HBO hbo.com

Check out HBO.com to get closer to your favorite HBO shows—featuring online entertainment and fan communities:

- Video clips from your favorite shows, plus episode guides and talent information
- Discussion boards and chat rooms
- Games and polls
- Exclusive kids entertainment web site
- Complete HBO programming schedule and a downloadable monthly guide
- Online HBO sign up
- HBO store

NETWORK CONSUMER

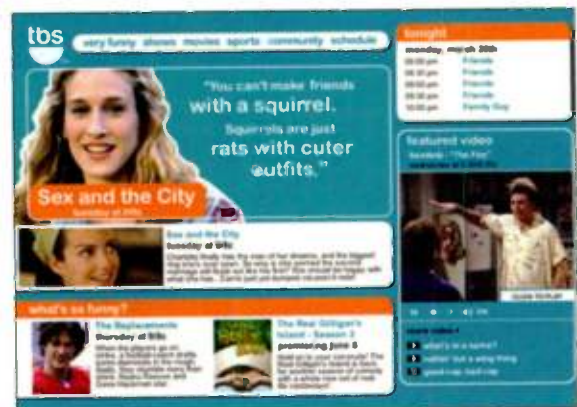


SHOWTIME NETWORKS SHO.com

The SHO.com website is as dynamic and engaging as SHOWTIME itself. You will find:

- Programming schedules for upcoming popular Hollywood Hits, Live Events, and Showtime Original Series & Pictures
- Full program listings for Showtime On Demand and Showtime HD
- Extensive video clips and previews
- Destination web sites for acclaimed hit series like *The L Word*®, *Fat Actress*®, *Weeds*, and *Queer as Folk*
- Fight schedules for America's # 1 Boxing Network®
- Special consumer offers, sweepstakes and wireless trivia for cell phones

NETWORK CONSUMER



TBS TBS.com

TBS.com is the leading online destination for comedy lovers. Those in need of a laugh or diversion can find exclusive video, memorable show quotes, entertaining games and a thriving online community. The site also features detailed schedule information, free downloads, photo galleries, cutting-edge synchronized content and fun personality quizzes.

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NETWORK CONSUMER



TURNER CLASSIC MOVIES turnerclassicmovies.com

Turnerclassicmovies.com is your leading destination for everything about classic movies. We feature exclusive broadband content, in-depth feature articles, photo galleries, community features, daily polls, trivia challenges, games, eCards, wallpaper, MP3 player skins and much more. Look for exciting support of TCM's major programming events including "31 Days of Oscar" and "Summer Under the Stars" featuring special high-speed content.

NETWORK CONSUMER



THE TENNIS CHANNEL TheTennisChannel.com

TheTennisChannel.com is the next best thing to watching The Tennis Channel on TV, and supplements the 24-hour network with the latest scores, schedules, headlines, highlights, player rankings and info. A perfect online forum for tennis fans, the site features round-the-clock tennis coverage and video clips of original-series scenes, top-level instruction, and today's hottest stars. When you can't get to a television, keep up with the game on www.thetennischannel.com, the online home for everything tennis fans want.

NETWORK CONSUMER



TNT TNT.tv

TNT is the first and only network dedicated to drama. With powerful original series and films, hall-of-fame dramas, blockbuster movies and championship sports, TNT engages viewers' hearts and minds. TNT.tv provides viewers with programming schedules, insightful stories and is the home for fans of all drama. The site also features polls, games, media clips and a real-time interactive fact and trivia component.

NETWORK CONSUMER



UNIVERSAL HD www.universalhd.com

Universal HD features the best of NBC Universal's library in 100% 1080i HD, 24/7. UniversalHD.com is the online destination for the Universal HD schedule and programming information including Universal HD's unedited and uninterrupted films, award-winning series, outstanding sports programming, awe-inspiring performance arts, events and specials.

NETWORK CONSUMER



WE: WOMEN'S ENTERTAINMENT
www.we.tv

WE: Women's Entertainment is the network women turn to for a fresh, upbeat look at all things fashion, beauty, home design, and relationships. For more information check out the WE website at www.we.tv.

• Enter the latest sweepstakes and check out our new originals including: Bridesillas, McLeod's Daughters and 3 Men & A Chick Flick

NETWORK AFFILIATE



A&E TELEVISION NETWORKS
AETNjustclick.com

Just click to find the tools you need to grow your business with A&E Television Networks. Visit us today at AETNjustclick.com:

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- Local Ad Sales and CSR training materials
- Quarterly, monthly and daily programming information
- Community Marketing information
- Research, PR, network contacts and more



NETWORK AFFILIATE



DISNEY AND ESPN MEDIA NETWORKS
affiliate.disney.espn.com

The Affiliate Zone puts everything you could possibly need to grow your business in one centralized location. From programming information to our innovative Broadband, VOD and PPV services, everything is right at your fingertips. Our fully personalized homepage allows you to determine the most important and relevant information you need to grow your business. Unlock your company's true growth potential and log-in today.

NETWORK AFFILIATE



FOX CABLE NETWORKS
foxcable.com

Instant access to the latest programming information, affiliate ad sales research, promotional opportunities, marketing materials, and more is just a click away with foxcable.com. Designed to provide affiliates with easy online access to all their marketing and affiliate ad sales needs, foxcable.com puts the promotional power of Fox Cable Networks at your fingertips.

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NETWORK AFFILIATE



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insidehallmarkchannel.com

How do you define value and opportunity?

Insidehallmarkchannel.com is your tool to connect to one of the most valued entertainment brands in the world. Hallmark Channel, a top-ten network, is the leader in ad effectiveness, original marketing partnership opportunities, and local ad sales support. Connect to exceptional revenue-generating opportunities with exclusive Holiday promotions on-air, online and with Hallmark Gold Crown® Stores. Also, learn about the "most wanted movie network," Hallmark Movie Channel, our 24/7 digital network, home to the quality movies viewers demand. Sign up and partner with Hallmark Channel and Hallmark Movie Channel to grow your business today.

NETWORK AFFILIATE



MTV NETWORKS // BET

mtvn.com

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NETWORK AFFILIATE



NBC UNIVERSAL CABLE

www.nbcunicable.com

The online affiliate resource for Bravo, CNBC, CNBC World, MSNBC, mun2, NBC Universal On Demand, SCI FI, ShopNBC, Telemundo, Telemundo Puerto Rico, Trio, Universal HD, USA Network, NBC Weather Plus, and The Complete Olympics. The comprehensive site features materials and information to support your marketing and local ad sales initiatives including schedules, logos, spots, research, and more.

NETWORK AFFILIATE



NBC UNIVERSAL ON DEMAND

www.nbcunicable.com

The NBC Universal On Demand extranet features virtually everything you need to promote the Universal Studios titles and events distributed to the Pay-Per-View and On Demand marketplace. Access film specific marketing materials and availability information, or sign up for the latest campaign!

NETWORK AFFILIATE



SCRIPPS NETWORKS
affiliate.scrippsnetworks.com

The Scripps Networks Affiliate website is filled with invaluable information about HGTV, Food Network, DIY Network, Fine Living, Great American Country (GAC) and Shop At Home. This easy-to-access database and professional support tool has been created especially for marketing and local ad sales. With up-to-the-minute programming schedules, brand specific promotional materials, proprietary sales information, demographics, research and marketing studies, this site is designed to help you maximize marketing opportunities and local ad sales revenue.

NETWORK AFFILIATE



SHOWTIME NETWORKS
SHOinfo.com

SHOinfo.com is the place affiliates go to "look, learn and get" all the information and materials they need to market SNI's products and services:

- Look – preview programming clips, TV spots, radio spots, etc.
- Learn – access a library of information about our programs, channels, services, etc.
- Get – download the latest marketing assets: logos, ad sticks, downloadable print images, etc.
- Plus, link to Call Center site, which provides online product and skills training, as well as Sundancechannelinfo.com and SHO.com

NETWORK AFFILIATE



TURNER NETWORKS
turnerresources.com

Turner's affiliate website is your online resource for the tools and materials you need to build successful marketing programs, and drive your ad sales revenue. Online resources include:

- Online Promotional Sign-up
- Brand-Specific Marketing Materials
- Ad Sales Kits
- Customizable Presentations
- Customizable E-cards for Ad Sales
- Up-to-the-minute Programming Grids
- Turner Basics Catalog Online
- Advanced Digital Services Information

ASSOCIATION



CAB

www.onetvworld.org

(An Access Password Is Required For This Members-Only Forum)
CAB OnDemand is the first place to go for cable ad sales information. Available at no charge to CAB members, the service provides cable sales professionals with instant access to the latest planning and presentation information needed to build advertising revenues including: network & supplier profiles, updates on promotions and programming changes, major industry research, key advertising category overviews, marketing success stories, advertiser testimonials, and The Weekly Intelligence Report. To request an access password, E-mail nancy@cabletvadbureau.com.

ASSOCIATION



NATIONAL CABLE & TELECOMMUNICATIONS ASSOCIATION (NCTA)

ncta.com

NCTA is the principal trade association of the cable television industry in the United States. It represents cable operators serving more than 90 percent of the nation's cable television households and more than 200 cable program networks, as well as equipment suppliers and providers of other services to the cable industry. In addition to offering multichannel video services, NCTA's members also provide broadband services such as high-speed Internet access, Voice over Internet Protocol service, and video-on-demand to customers across the United States.

Visit us at www.ncta.com for the latest information about the cable industry, including recent news releases, industry statistics, regulatory filings and policy positions, cable's commitment to quality programming, public affairs initiatives and much more.

ASSOCIATION



CABLE PUTS YOU IN CONTROL

ControlYourTV.org

The cable industry takes seriously concerns about some of the content available on television today and about the impact of media, especially its effect on children. To that end, Cable Puts You in Control, the cable industry's multi-media consumer education campaign, includes www.ControlYourTV.org.

Produced by Cable in the Classroom (CIC) and the National Cable & Telecommunications Association (NCTA), the site provides consumers comprehensive information about tools and resources that cable offers families to control programming that comes into their homes and make educated and responsible decisions about television viewing.

At www.ControlYourTV.org, you can find specific instructions about how to program parental control technology, descriptions of the TV ratings system and Vchip, descriptions of a sampling of TV Shows appropriate for children and family viewing, and a variety of media literacy resources. CIC invites companies to link to the site.

ASSOCIATION



VIDIOM SYSTEMS

vidiom.com

Vidiom Systems Corporation is a leading provider of technology solutions to the cable and consumer electronics industries. Vidiom offers a complete line of OCAP products including our OCAP software stack and porting kit, certification solutions, developer tools, and training. Vidiom also offers services including software engineering, end-to-end integration, program management, documentation, testing, and training.



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SALES REPRESENTATIVE



NETWORK ENGINEER



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GRAPHIC DESIGNER



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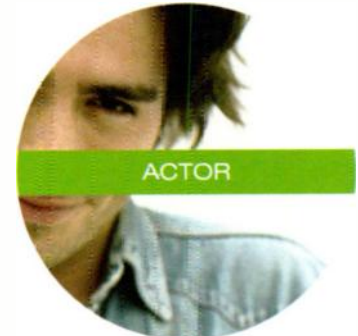
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NIELSEN APRIL 11-17 RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

April 11-17

PROGRAM	DATE	NET	HRS
1. WWE Raw 10p	4/11	SPIK	3.7
2. WWE Raw 9p	4/11	SPIK	3.5
3. SpongeBob SquarePants 9:30a	4/16	NICK	3.2
4. SpongeBob SquarePants 9:30a	4/17	NICK	2.9
4. Fairly OddParents 10a	4/17	NICK	2.9
4. Law & Order 9p	4/12	TNT	2.9
7. Law & Order 9p	4/11	TNT	2.8
8. SpongeBob SquarePants 9a	4/16	NICK	2.7
8. Fairly OddParents 10:30a	4/17	NICK	2.7
8. Law & Order 10p	4/11	TNT	2.7
8. SpongeBob SquarePants 9a	4/17	NICK	2.7

PROGRAM	DATE	NET	18-49
1. WWE Raw 10p	4/11	SPIK	2.8
2. WWE Raw 9p	4/11	SPIK	2.6
3. Sex and the City 9:30p	4/12	TBS	2.0
3. RW/RR Challenge Inferno	4/11	MTV	2.0
5. The Shield	4/12	FX	1.8
5. American Chopper	4/11	DISC	1.8
7. South Park	4/13	COM	1.6
7. Mtv: The Wedding Planner 8p	4/17	TBS	1.6
7. CMT Music Awards	4/11	SPIK	1.6
10. The Deadliest Catch	4/12	DISC	1.5

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

April 11-17

	WEEK	STD
1. CBS	8.7	9.1
2. FOX	6.6	6.7
3. NBC	6.5	7.2
4. ABC	5.7	7.2
5. UPN	2.3	2.5
6. WB	2.2	2.4
7. PAX	0.4	0.5

	WEEK	STD
1. FOX	5.3	5.3
2. CBS	4.6	5.2
3. NBC	3.9	4.7
4. ABC	3.8	4.9
5. UPN	1.6	1.8
5. WB	1.6	1.8
7. PAX	0.2	0.2

Top 10 Broadcast Shows

	WEEK	STD
1. CSI	CBS	18.3
2. Desperate Housewives	ABC	16.9
3. American Idol Wed	FOX	16.3
4. American Idol Tue	FOX	16.2
5. CSI: Miami	CBS	14.6
6. Without a Trace	CBS	14.1
7. Grey's Anatomy	ABC	13.5
8. Survivor: Palau	CBS	13.2
9. Law & Order	NBC	12.6
10. House	FOX	11.9

	WEEK	STD
1. American Idol Wed	FOX	14.1
1. Desperate Housewives	ABC	14.0
3. American Idol Tue	FOX	13.9
4. CSI	CBS	12.3
5. Grey's Anatomy	ABC	10.3
6. Survivor: Palau	CBS	9.6
7. CSI: Miami	CBS	8.8
8. House	FOX	8.6
9. Without a Trace	CBS	8.2
10. The Apprentice	NBC	7.5

SOURCE: Nielsen Media Research

	abc	cbs	nbc	fox	pax	upn	wb
Week 30	4.9/8	9.8/15	5.6/9	6.2/10	0.4/1	1.8/3	2.3/4
MONDAY	8:00 58. Extreme Makeover Home Ed: 4.9/8 8:30 How'd They Do That? 4.5/7	8:00 36. Still Standing 5.7/10 8:30 36. Listen Up 5.7/9 9:00 12. Everybody Lvs Raymond 10.2/15 9:30 11. Two and a Half Men 10.7/16	8:00 33. Fear Factor 5.9/9	8:00 43. Nanny 911 5.3/9	8:00 125. America's Funniest Home Videos 0.4/1	8:00 108. One on One 1.7/3 8:30 107. Cuts 1.8/3 9:00 104. Girlfriends 1.9/3 9:30 108. Half and Half 1.7/3	8:00 95. Summerland 2.3/4
TUESDAY	8:00 67. My Wife and Kids 3.8/6 8:30 73. George Lopez 3.6/6 9:00 38. According to Jim 5.6/9 9:30 42. Rodney 5.4/8 10:00 39. Blind Justice 5.5/9 10:30	8:00 14. NCIS 8.9/14 8:30 19. The Amazing Race 8.1/12 9:00 20. Judging Amy 7.9/13	8:00 93. Will & Grace 2.5/4 8:30 99. Scrubs 2.2/3 9:00 68. Scrubs 3.7/6 9:30 73. The Office 3.6/5 10:00 20. Law & Order: Special Victims Unit 7.9/13 10:30	8:00 4. American Idol 14.8/24 8:30 10. House 10.8/16 9:00 9:30 10:00 10:30	8:00 132. Young Blades 0.3/1 8:30 137. Lie Detector 0.2/1 9:00 132. Diagnosis Murder 0.3/1 9:30 10:00 10:30	8:00 117. All of Us 1.3/2 8:30 115. Eve 1.4/2 9:00 112. Veronica Mars 1.6/2 9:30 104. One Tree Hill 1.9/3 10:00 10:30	8:00 99. Gilmore Girls 2.2/4 8:30 9:00 9:30 10:00 10:30
WEDNESDAY	8:00 27. Lost 6.9/11 8:30 49. Alias 5.0/8 9:00 63. Eyes 4.1/7 9:30 10:00 10:30	8:00 61. 60 Minutes Wednesday 4.2/7 8:30 43. King of Queens 5.3/8 9:00 49. Yes, Dear 5.0/8 9:30 24. CSI: NY 7.3/12	8:00 23. Dateline NBC 7.4/12 8:30 13. Revelations* 10.1/15 9:00 9. Law & Order 11.5/19 9:30 10:00 10:30	8:00 65. The Simple Life 4.0/7 8:30 46. Stacked* 5.1/8 9:00 3. American Idol 14.9/23 9:30 10:00 10:30	8:00 122. Doc 0.6/1 8:30 125. Sue Thomas, F.B. Eye 0.4/1 9:00 125. Diagnosis Murder 0.4/1 9:30 10:00 10:30	8:00 68. America's Next Top Model 3.7/6 8:30 112. Kevin Hill 1.6/2 9:00 119. Jack & Bobby 1.1/2 9:30 10:00 10:30	8:00 95. Smallville 2.3/4 8:30 9:00 9:30 10:00 10:30
THURSDAY	8:00 88. Jake in Progress 2.8/5 8:30 86. Jake in Progress 2.9/5 9:00 88. Extreme Makeover 2.8/4 9:30 65. Primetime Live 4.0/7 10:00 10:30	8:00 8. Survivor: Palau 12.0/20 8:30 1. CSI 16.7/26 9:00 6. Without a Trace 12.8/21	8:00 60. Joey 4.4/8 8:30 77. The Office 3.4/6 9:00 17. The Apprentice 8.4/13 9:30 26. ER 7.1/12 10:00 10:30	8:00 58. The O.C. 4.5/8 8:30 9:00 85. Tru Calling 3.0/5 9:30 10:00 10:30	8:00 125. America's Funniest Home Videos 0.4/1 8:30 9:00 9:30 125. Diagnosis Murder 0.4/1 10:00 10:30	8:00 81. WWE Smackdown! 3.3/5 8:30 9:00 9:30 10:00 10:30	8:00 102. Blue Collar TV 2.0/4 8:30 99. Blue Collar TV 2.2/4 9:00 104. Blue Collar TV: Boyz in the Woodz 1.9/3 9:30 10:00 10:30
FRIDAY	8:00 68. 8 Simple Rules 3.7/7 8:30 77. 8 Simple Rules 3.4/6 9:00 75. Hope & Faith 3.5/6 9:30 81. Less Than Perfect 3.3/6 10:00 46. 20/20 5.1/9 10:30	8:00 53. Joan of Arcadia 4.8/9 8:30 32. JAG 6.0/10 9:00 27. Numb3rs 6.9/12	8:00 34. Dateline NBC 5.8/11 8:30 34. Third Watch 5.8/10 9:00 16. Law & Order: Trial by Jury 8.6/15 9:30 10:00 10:30	8:00 83. Fox Movie Friday—Mr. Deeds 3.1/6 8:30 9:00 9:30 10:00 10:30	8:00 125. America's Most Talented Kids 0.4/1 8:30 9:00 9:30 132. MGM Night at the Movies—Delirious 0.3/1 10:00 10:30	8:00 114. Enterprise 1.5/3 8:30 119. America's Next Top Model 1.1/2 9:00 93. Living With Fran 2.5/4 9:30 10:00 10:30	8:00 115. What I Like About You 1.4/3 8:30 108. Reba 1.7/3 9:00 83. Reba 3.1/5 9:30 93. Living With Fran 2.5/4 10:00 10:30
SATURDAY	8:00 77. Wonderful World of Disney 3.4/7 8:30 9:00 95. ABC Saturday Movie of the Week—Spy Kids 2: Island of Lost Dreams 2.3/4 9:30 10:00 10:30	8:00 55. The Price Is Right Million Dollar 4.6/9 8:30 31. Crimetime Saturday 6.1/11 9:00 46. 48 Hours Mystery 5.1/9	8:00 102. LAX 2.0/4 8:30 63. Law & Order: Special Victims Unit 4.1/8 9:00 29. Law & Order 6.7/12 9:30 10:00 10:30	8:00 68. Cops 3.7/8 8:30 61. Cops 4.2/8 9:00 55. America's Most Wanted: America Fights Back 4.6/9 9:30 10:00 10:30	8:00 132. Universal Family Movie—Continental Divide 0.3/1 8:30 9:00 9:30 10:00 10:30	8:00 137. Faith Under Fire 0.2/1 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30
SUNDAY	7:00 55. America's Funniest Home Videos 4.6/9 7:30 8:00 22. Extreme Makeover: Home Edition 7.5/12 8:30 2. Desperate Housewives 15.4/23 9:00 39. CBS Sunday Movie—Don't Say a Word 5.5/9 9:30 7. Grey's Anatomy 12.3/20 10:00 10:30	7:00 17. 60 Minutes 8.4/16 7:30 15. Cold Case 8.8/15 8:00 39. CBS Sunday Movie—Don't Say a Word 5.5/9	7:00 88. Home Intervention 2.8/5 7:30 77. The Contender 3.4/6 8:00 29. Law & Order: Criminal Intent 6.7/10 8:30 53. Revelations 4.8/8	7:00 88. King of the Hill 2.8/6 7:30 86. Malcolm in the Middle 2.9/5 8:00 49. The Simpsons 5.0/9 8:30 68. Arrested Development 3.7/6 9:00 75. The Simpsons 3.5/5 9:30 92. Stacked 2.7/4	7:00 132. America's Most Talented Kids 0.3/1 7:30 8:00 124. Doc 0.5/1 8:30 121. Sue Thomas, F.B. Eye 0.8/1 9:00 122. Diagnosis Murder 0.6/1	7:00 117. Charmed 1.3/3 7:30 95. Charmed 2.3/4 8:00 108. Steve Harvey Big Time 1.7/3 8:30 9:00 9:30 10:00 10:30	7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30
Averages	Week 5.2/9 S-T-D 6.6/11	Week 7.9/13 S-T-D 8.3/13	Week 5.9/10 S-T-D 6.6/11	Week 6.0/10 S-T-D 6.1/10	Week 0.4/1 S-T-D 0.4/1	Week 2.1/3 S-T-D 2.3/4	Week 2.0/3 S-T-D 2.2/3

KEY: Each box in grid shows rank, program, total-household rating/share. Blue bar shows total-household rating/share for the day. Top 10 shows of the week are numbered in red. TV universe estimated at 109.6 million households; one rating point is equal to 1,096,000 U.S. TV homes. Tan tint indicates winner of time slot. (NR) = Not Ranked; rating/share estimated. *Premiere. Programs less than 15 minutes in length not shown. S-T-D = Season to date. SOURCES: Nielsen Media Research, CBS Research. Compiled by Kenneth Ray.

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Vanguard Awards Page 45



Heere's Roger!

Fox News Chairman Ailes serves up shtick to a breakfast crowd. Page 3



14.2 Million Cable's phone customers by 2009

APRIL 4, 2005

BROADCASTING & CABLE



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PILOT SEASON

The Contenders

The broadcast networks are sifting through more than 120 pilots they'll consider for the fall season. Everybody says they're ready to take chances. But they're

also banking on recognizable stars like Christine Baranski, Dennis Hopper, Luke Perry and Gina Gershon.

Story and charts Page 22



Gina Gershon

EXCLUSIVE

John Malone on the Future...

“The World is becoming much more adept, and the connectivity is getting better and faster. Trying to stay in the old space and build walls to protect it is a definite death sentence. It's a dinosaur solution.”

The cable icon talks to B&C's Mark Robichaux

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B&C WEEK

Where to be and what to watch...

Monday, April 4

Yes, the 17,000 people attending the National Cable & Telecommunications Association convention at the Moscone Center in San Francisco are fascinated by panel discussions such as today's "Attack of the Empowered Customer: Understanding New Media Markets," moderated by CNN anchor Anderson Cooper and featuring the cerebral stylings of Comcast CEO Brain Roberts.



Anderson Cooper

But let's face it, the three-day gathering of the cable tribe, which began yesterday, is all about networking. And we don't mean this morning session: "Wide-Area Networking Efficient Transport over Converging Networks."

Tuesday, April 5

Security guards in the Moscone Center briefly consider detaining a teenager trying to slip into the West Hall this morning. Then they realize it's FCC Chairman Kevin Martin, arriving for the NCTA General Session, his first encounter with the massed cable industry since becoming chairman. Tonight: Remember when A&E started out as a sort of high-gloss PBS without the pledge drives? Ha! Daredevil Robbie Knievel (son of Evel) makes his A&E debut at 10 p.m. (ET) in Knievel's Wild Ride.



FCC's Kevin Martin



Robbie Knievel

In the premiere, "The Jersey Curse," Knievel revs up his motorcycle and jumps over 25 corrupt politicians. Oops, make that 25 police cruisers. Vrrroom!

Wednesday, April 6

Major League Baseball got started Sunday night on ESPN2 with the renewal of hostilities between the New York Yankees and World Champion Boston Red Sox. Their series ends today, and with it pretty much any reason to pay attention to baseball until June (Fox doesn't bother broadcasting games until May 21). Question: How big a

Ailes Entertains

By J. Max Robins

If anybody wonders why Fox News Channel so dominates the cable news wars, that question was handily put to rest by Roger Ailes last week. Appearing prosperous, playful and pugnacious, the Fox News chairman was interviewed on Thursday by New Yorker scribe Ken Auletta at Syracuse University's Newhouse School in New York breakfast series. Despite his best attempts, the able Auletta barely laid a glove on him. Plus, this Ailes guy knows how to entertain.

THE ROBINS REPORT

Auletta proffered a study sponsored by the Pew Charitable Trusts that found a pervasive right-wing bias on the part of FNC. Ailes countered that Pew started out with a bias—a liberal one—of its own. "Most polls today are not done to provide information for the public," he said. "They're done to get press for the organization taking the poll. I took a poll on Pew, and 98% of my organization thought they were biased."

It was classic Ailes, "I know you are, but what am I," jab-and-parry style. Part comic, part seasoned campaigner, he was only getting warmed up. Throughout the Q&A, the Eastern Establishment crowd of media and finance movers and shakers laughed almost as heartily as they had at November's gathering, when comedian Jon Stewart tossed barbs at the Bush White House, Fox News and other perceived conservative allies.

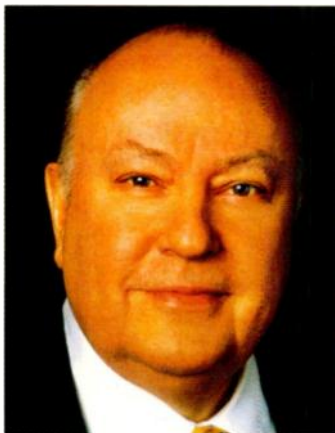
Ailes was in a similar take-no-prisoners mode. He launched quip-laden punch after punch at his competitors. On CNN's new president, Jon Klein: "He thinks there aren't enough liberals and progressives in the newsroom," Ailes said. "God, I hope he believes that." It doesn't matter that Ailes' line was a misrepresentation of at least what I've heard Klein talk about. It was funny.

On MSNBC: "After a year and a half of the changes at MSNBC, they just got beat by Headline News in prime time. So I assume they have some problems." Then he joked about

MSNBC's lame attempts to emulate FNC's roster of female talent: "MSNBC has hired every blonde who doesn't work for us."

The practiced roundhouse punches kept coming, including requisite swipes at CBS News for the Dan Rather/60 Minutes Bush National Guard document scandal, followed by a playful jab at NBC. "The Today show is now advertised as 'America's Family,' and Brian Williams is telling 'America's story' and he goes to NASCAR," said Ailes. "I think we may have had some impact on the marketing, but I don't know if we had an impact on the actual product."

Almost obscured in the flurry of competitive shtick was some insight into Ailes' plans for the future. Asked



"MSNBC has hired every blonde who doesn't work for us."

ROGER AILES, FNC

about cooperation within the far-flung divisions of his boss Rupert Murdoch's News Corp. empire, he gave his view on synergy: "In this business, the definition of synergy is, the West Coast won't screw you until noon because they don't get in until noon." But then he quickly mentioned that Jack Abernathy, a key lieutenant of his at FNC, was toiling at Fox-owned TV stations and injecting a healthy dose of what has worked for Ailes' cable news machine. This added fuel to recent speculation about Ailes' wanting to expand his empire within News Corp. to include the station group's news operations.

Ailes also touched on prospects for an FNC business-news channel to challenge CNBC, a network he once ran. He tweaked Murdoch for making periodic announcements about an imminent launch and didn't seem entirely convinced that the market wants another all-business news network. Still, he did suggest that, when FNC carriage agreements with cable systems come due next year, he and his cohorts might try to bundle a spinoff business channel into any new agreements.

But Ailes wasn't on hand to make a lot of news. He was there to chide, charm and entertain the crowd. Sound like any news network you know? ■



dent will the 'Roids of Summer scandal put in attendance numbers and TV ratings?

Thursday, April 7

The upfronts continue: Discovery Networks cozies up to advertisers in New York with a shindig at Jazz at Lincoln Center—which is only appropriate, given that the host will have to do some crazy improvisation to put the best face on double-digit drops in first-quarter ratings. Meanwhile: Is Bravo turning into the Family Channel of bizarro world? Last year, it brought us the docu-series Showbiz Moms & Dads. Last week came the debut of Showdog Moms & Dads. And now: Forty Deuce (premiere, 11 p.m. ET), a four-part series about the retro-chic L.A. "burlesque" club that peers into the lives of owner Ivan Kane, his wife and business partner, Champagne Suzy, and their dancers.



Forty Deuce artiste

"It's far from what one might expect," the press release says, "as all are passionate dancers, artists and, in true sense, family." Family? In true sense? Amazing!

Friday, April 8

When we heard about a project called "So the Drama" involving Disney, we assumed it was about either (A) finger-pointing over whose idea it was to cooperate with James B. Stewart when he came calling with a book idea, (B) melt-the-receiver phone calls from Harvey Weinstein, or possibly (C) reaction to \$188 million in fiscal 2004 losses at Euro Disney, the name of which has taken on a certain poignancy, given that so few euros are actually spent there. But no, the title refers to Disney's Kim Possible Movie: So the Drama (Disney Channel, 8 p.m. ET). It's the channel's first animated movie, spinning off from the action-comedy series for tweenies, and involves Miss Possible saving the world and developing what the press release calls a case of "puppy love" with the new guy at Middleton High School. Careful, li'l Kim. It may be cable, but Kevin Martin's running the FCC now.



Kim Possible

—Mark Lasswell

E-mail info for B&C Week to b&cweek@reedbusiness.com

FAST TRACK

Broadcast-Flag Foes Defend Suit

Public Knowledge, the American Library Association and other petitioners have made their case for standing in their challenge to the FCC's decision approving the broadcast flag, which would embed a code in digital broadcasts to prevent them from being widely copied and distributed.

The majority of a three-judge panel of the **Washington, D.C., Court of Appeals** told the petitioners they had failed to establish their right to bring the court challenge.

To establish standing, they must identify a member of any of their groups whose redistribution of TV content—for example, a news broadcast for distance-learning purposes—would be demonstrably and directly harmed by the flag. They must also explain how the FCC's decision would produce that harm.

In Tuesday's brief, Public Knowledge and the other petitioners cited quite a few, including libraries at **North Carolina State, American University** in Washington, **UCLA** and **Vanderbilt**. All were identified as parties whose educational-video operations would be harmed either by restrictions or by the expense of upgrading to flag-compliant equipment.

Other harmed parties cited included bloggers who would no longer be able to use broadcast clips to annotate their blogs, the marketer of an HDTV tuner card, and a user of computer-based personal video recorder-like device, **MythTV**.—J.E.

Ex-Cartoon Head Heads to Lifetime

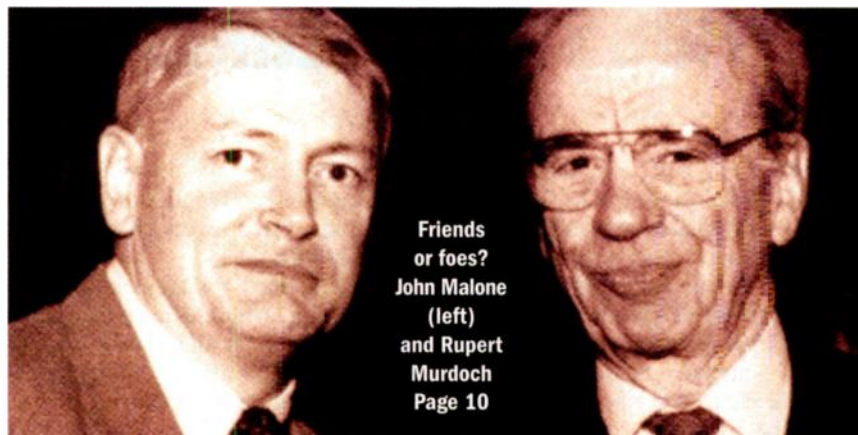
In a surprise return to the network business, former **Cartoon Network** President **Betty Cohen** has been tapped as the new chief of **Lifetime**.

Cohen will replace **Carol Black** as president and CEO of **Lifetime Entertainment Services**.

Cohen spent 14 years at **Turner Broadcasting Systems**, serving as general manager at **TNT** during the network's earliest days.

But her pinnacle there was founding **Cartoon Network** in 1992, which started with old

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Friends or foes?
John Malone (left) and Rupert Murdoch
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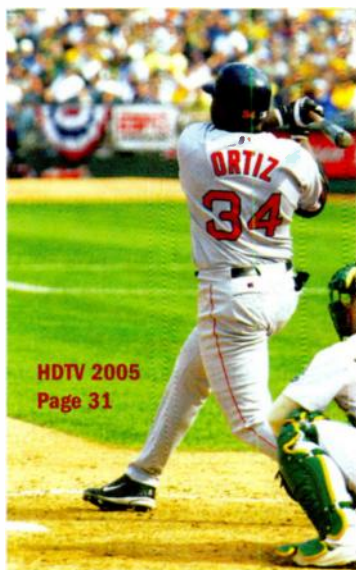
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cartoons from the Hanna-Barbera library, then gradually increased production of homegrown shows like *Dexter's Laboratory* and *Powerpuff Girls*. She stepped down in 2001, plotting out a startup media venture aimed at young girls. But it never got off the ground. In recent years, Cohen has been a consultant to networks. She starts her new job April 26.—J.M.H.

Cable Vet Goes To Tennis Net

Veteran cable and broadcast distribution and programming exec **Ken Solomon** has been named chairman and CEO of **The Tennis Channel**, effective April 1.

He replaces network co-founder **David Meister**, who is exiting the post he has held since the net was founded in 2003.

Solomon is fresh off being a founding top executive at a cable net himself, **Fine Living**, but his résumé extends over two decades and includes stints at **Twentieth Television, Paramount, Buena Vista, DreamWorks and News Corp.**, where he helped launch **FX**.



Ken Solomon

The Tennis Channel, with a lineup of 60 tournaments plus news, analysis, profiles and instruction, is available to more than 50 million households. It also recently struck a distribution deal with **Comcast**.—J.E.

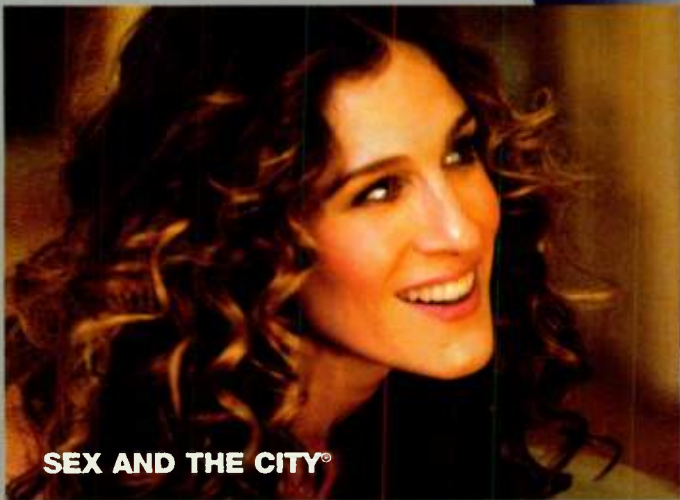
MGM Deal Could Close by Mid April

A Sony Corp.-led consortium that includes content-hungry cable giant **Comcast Corp.** has gotten the **European Commission's** OK to buy **Metro-Goldwyn-Mayer Inc.**, likely clearing its final hurdle to purchasing the company and its library of 4,000-plus films and 10,000-plus TV shows from **Kirk Kerkorian's Tracinda Corp.**

Tracinda bought MGM's assets in 1996 for \$1.3 billion. The European Commission said it has given its unconditional support to the sale, which was announced Sept. 23 and got U.S. regulatory approval last December.

Continued on page 88

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World Radio History

Koppel: Will Work for Integrity

Nightline steward has big plans for his future in TV news

By Bill McConnell

Ted Koppel, who for 25 years has anchored ABC's *Nightline*, is looking for a new job and a new network.

The driving force behind one of television's most respected news programs surprised *Nightline* staffers last week by announcing that he and his longtime colleague, executive producer Tom Bettag, will leave the program and the ABC network at the end of November.

"I plan to relinquish the reins of *Nightline* late next fall," Koppel later explained in his daily e-mail to *Nightline* junkies. "This is turning into a premature farewell. Tom and I have eight months left, and that works out to about 160 programs left to do."

He added that he looks forward to participating in "most of those" shows.

The qualifier won't be lost on *Nightline* followers.

In recent months, Koppel and ABC News President David Westin had been trying to hash out a new format for the program. Westin wants to expand the half-hour program to a full hour, live each weeknight—a commitment the 65-year-old Koppel was unwilling to make at this stage of his career. He cut back to three nights a week 4½ years ago and has no interest in stepping up obligations with the show now.

"That's clearly not something I'm going to be doing," he says.

Koppel told Westin when his last contract was signed in 2000 that he intended to phase out his presence on the show but recently amended that plan by offering to help with an hour-long show—but only if more taped, edited segments were used.

"Ted and I have discussed a number of options under which he might have remained," Westin says. "As much as I will regret his leaving, he is firm in his conviction, and I respect his decision."

Koppel says it's an "absolute certainty" he and Bettag will remain a team as they search for a gig. Their hunt begins now.

"We'll be putting up a big sign that says, 'Two highly motivated guys looking for honest work,'" Bettag says. "We're eager to do something bold and different and based on strong reporting at a time when television does too little."

Koppel says they have a few ideas for new projects but he declined to discuss details.

PROFESSIONAL SKEPTIC

Wherever the duo lands, Koppel says, their reporting will continue to resist the subjectivity that has crept into too much of mainstream TV journalism. "The move towards partisanship is forcing reporters to take more policy positions than they should," he says. "My job as a reporter is not to be pro-admin-

istration or anti-administration, but to be a professional skeptic, not a cynic, but a skeptic."

Koppel and Westin say they are optimistic that *Nightline* will continue despite declining ratings and brutal competition from *The Tonight Show* and *The Late Show With David Letterman* as well as cable. Ultimately, however, the future of *Nightline* and the late-night time slot will be up to Bob Iger, new president and COO of ABC parent Walt Disney Co. Disney execs embarrassed Koppel three years ago when they tried to lure Letterman and made it clear they'd dump *Nightline* without a second thought. Bettag says the Letterman dust-up was an aberration because the talk show host's CBS contract was expiring; a similarly compelling alternative to *Nightline* is unlikely to be available, Bettag notes.

He also predicts that Iger will remain committed to the storied news franchise. "You need *Nightline* today as much as ever. The whole notion

of the program was to remind people that war is not without cost. It was not meant to be pro-war or anti-war."

Koppel and Bettag say their aim now is to open a "second front" of intelligent television news.

Among news insiders, the departure of Bettag from ABC was almost as startling as Koppel's. A teaching associate of former CBS News President Fred Friendly at the Columbia School of Journalism from 1967 to 1969, Bettag went on to become a producer for *60 Minutes* and other CBS news shows. He served as Dan Rather's executive producer at *CBS Evening News* from 1986 to 1991, then switched networks to join Koppel as *Nightline* executive producer in 1991. In 2003 he became executive producer for *This Week With George Stephanopoulos*. Bettag returned to *Nightline* last fall.

Koppel credits Bettag with devising the "day in the life" concept in which an anchor tags along with presidential candidates or other important newsmakers. Bettag also helped popularize freeing anchors from the news desk and putting them in remote locations.

BREAKING NEW GROUND, THEN AND NOW

Koppel has anchored *Nightline* since it evolved from a series of special reports during the Iranian hostage crisis in November 1979. The initial reports on the hostages were anchored by the late Frank Reynolds, but Koppel quickly made the program his own, displaying a talent for the show's novel approach of conducting live interviews on a variety of subjects. It was a groundbreaking format, later copied by other networks, particularly on cable news.

Koppel joined ABC News as a general assignment reporter in 1963. He was chief diplomatic reporter from 1971 to 1980 when he took over *Nightline*. He also anchored *The ABC Saturday Night News* for two years in the mid-1970s. Koppel's first job in journalism was as a desk assistant with radio station WMCA New York.

Koppel says that of the hundreds of *Night-*

line broadcasts he has anchored, there are a handful of shows of which he is particularly proud: the programs on prison that aired as part of the "Crime and Punishment" series, the "America in Black and White" examination of race relations, and early coverage of the AIDS crises in America and Africa.

"I do believe there is room for a program like *Nightline* that focuses more soberly on one issue than some of the more frenetic programs we compete with," Koppel says. "We have put a team in place that can handle the program without us being there." ■



Looking back, clockwise from top left: Koppel today; with Winnie Mandela in 1985; in the Middle East in 1988; reporting from Ho Chi Minh City in 1985.

that *Nightline* is less relevant in a post-9/11 world is ridiculous," Bettag says.

Though *Nightline* is clearly a beleaguered outpost, the show can still occasionally cause a stir on the national stage. Koppel drew fire last May from supporters of the war in Iraq when, as a tribute, he read the names of Americans killed in the fighting. Some ABC affiliates refused to air that night's program. "Frankly, the hoo-ha seems silly in retrospect," he says. "I thought it was the right thing to do then and I think it was the right thing to do now. The intent



4/4/05

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NEWS & COMMENT

USA Network Tries a Novel Wrestling Move



WWE wrestlers may move to USA Network from Spk TV if a package of NBC Universal perks seals the deal.

Sen. Tom Harkin targets junk-food ads next week.

Scooby Doo aided Cartoon Network's success.

Will the possibility of "Vince McMahon: The Ride"

help USA Network land a TV deal with World Wrestling Entertainment? The network is laying out plenty of inducements—including an affiliation with parent company NBC Universal's theme parks—in its negotiations. Unfortunately, the network is not laying out a lot of money.

USA Network lost WWE's main attraction, Monday night prime time matches, to Spike TV in 2000. But with WWE's ratings fading on Spike, which has found the off-network rights to CBS hit *CSI* a more reliable investment, new Spike President Doug Herzog is not pursuing a new deal with WWE Chairman McMahon, though he does have the right to match any USA offer. (USA Network would not comment on the negotiations, and a WWE spokesman could not be reached.)

SEC filings show that WWE was collecting \$31 million annually from Spike TV, but WWE sold the ad time itself. Industry executives say that USA isn't offering any big hike in the fee, instead relying on deal sweeteners, such as matches carried on NBC U's

FLASH!

Telemundo Spanish-language network; wrestling specials on NBC; and wrestling-based attractions and promotions at Universal's theme parks.

When USA Network lost the rights five years ago, Spike offered its own enticements, including a plan to publish wrestling books and schedule a wrestling-based

reality show on Viacom sibling MTV. But Spike also

tripled WWE's license fee.

WWE isn't quite the treasure it was back then, when USA Network rushed to court to try to stop Spike (then called TNN). Ratings are down by almost half, from a peak Nielsen household rating of 6.0 to 3.4 today.

However, the Monday matches remain one of the biggest draws on cable and are a magnet for young male viewers, so rasslin's hardly on the ropes.

Tom Harkin's Food Fetish

Sen. Tom Harkin, enemy of childhood obesity and scourge of marketers who target children with junk-food commercials, is likely to make a few folks squirm on Tuesday in Washington. He's addressing a regulatory conference that includes the American Advertising Federation, the Association of National Advertisers, and the American Association of Advertising Agencies—not the biggest fans of a lawmaker who last month threatened to push for federal regulation of kid-oriented junk-food commercials.

But if Harkin supersedes his criticism of the marketers, they might be tempted to quiz him about his reaction to critics who say an essential ingredient in the American obesity problem is government agriculture

subsidies. Some researchers such as James Tillotson, professor of food policy and international business at Tufts University, argue that subsidies result in the oversupply of commodities that can foster bad diets. Corn, soybeans and wheat—grown by agribusiness with the help of massive subsidies—are used, for instance, in sweetened drinks (corn syrup), hydrogenated oil (soybeans) and hamburgers (grain-fed beef and nice, fluffy buns). And the subsidized prices make healthier but subsidy-deprived fruits and vegetables seem too expensive.

As the junior senator from the farm state of Iowa and as the ranking Democrat on the Senate Agriculture Committee, Harkin has few higher priorities than protecting the \$30 billion in annual subsidies the federal government hands to growers. One current battle: fending off the Bush Administration's attempt to cut ag subsidies 17% by 2010.

Flash!back

The 2005 National Cable & Telecommunications Association convention this week is no doubt teaming with industry movers and shakers making fearless predictions about the television business—fearless, as in not particularly worried that anyone a few years from now will bother actually checking their accuracy.

Hoping to put a little scare into them, *B&C* went back a decade and dug up some prognostications that we solicited from top cable executives in the run-up to the 1995 NCTA.

Alas, it turns out that these folks were shockingly prescient. We presented them with a list of about 40 new or yet-to-launch cable channels and asked these expert programmers to pick out the 10 most likely to succeed. They chose: America's Talking, Cartoon Network, ESPN2, FX, Golf Channel, History Channel, HGTV, Sci Fi, Food Network, Turner Classic Movies.

On this list, only America's Talking did not become a top-tier net on its own, but even that channel was re-engineered into MSNBC, and AT's founding president, Roger Ailes, parlayed the "talk cable" approach into a wee bit of programming success of his own.

THE EARLY FRINGE FRANCHISE!

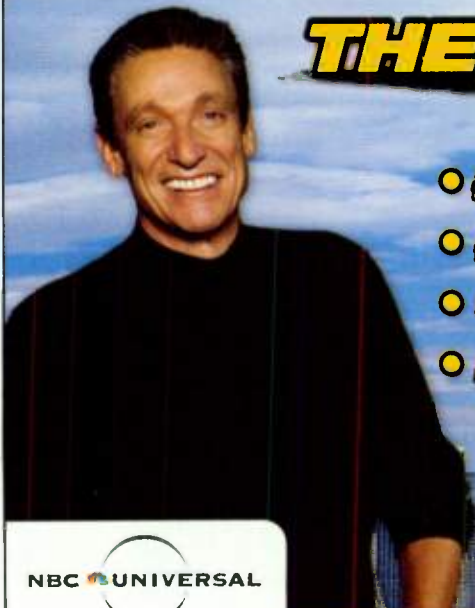
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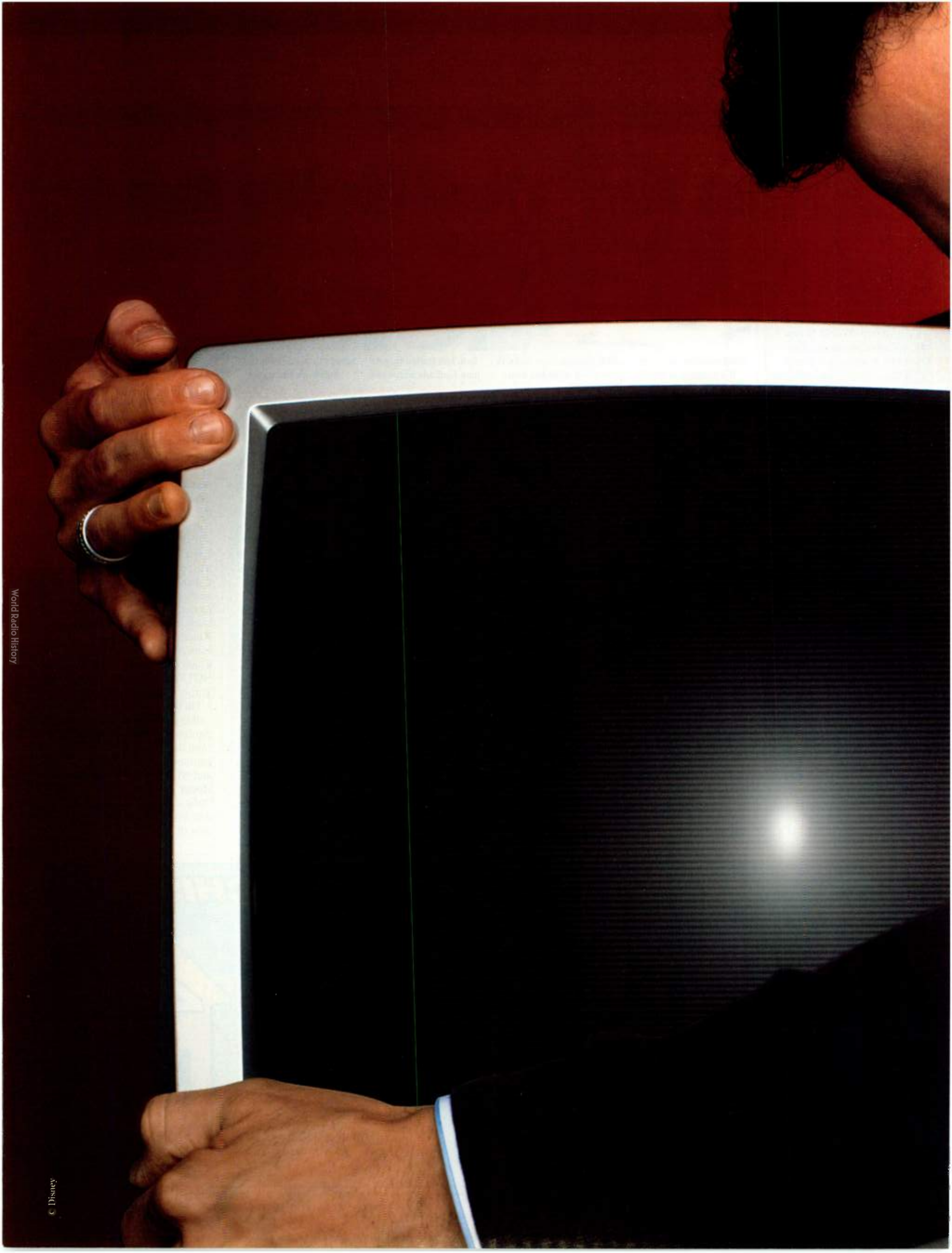
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im maury

FEBRUARY 2005
WOMEN 18-49



SOURCE: NSI WRAP SWEEPS PLUS, FEB 86 - FEB 05, 4-5PM. PA WHERE AVAILABLE. DAYTIME/EARLY FRINGE = 9AM - 6PM. LEAD-IN = 1/4 HOUR. RATINGS. WIAT WAS WBMG IN FEB. 86 - 97.





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STATION TO STATION

Local 'Most Wanted' Proves Successful

By Allison Romano

Since the mid 1980s, KTTV Los Angeles reporter Tony Valdez has been helping city authorities chase down suspects and fugitives. He profiles crime cases every Saturday night on the Fox-owned station's 10 p.m. news. Viewers call in with tips that often lead to arrests.

Crime stories are bread-and-butter for local-news operations, particularly in large markets like Los Angeles. But in KTTV's case, *L.A.'s Most Wanted* is also a display of corporate synergy. The reports air in late news on Saturdays, following Fox's long-running and popular crime series *America's Most Wanted*.

KTTV is one of 10 Fox O&Os with local *Most Wanted* franchises. The stations get cases from authorities, ranging from the local police department to the FBI, and work with them on the story. Suspects are usually wanted for serious crimes, like robbery, assault, sexual offenses and murder. After segments air, volunteers man phone banks and wait for potential leads. Both *America's Most Wanted* and the local shows share a common goal, explains KTVI St. Louis reporter Len Turner, who has worked on *St. Louis' Most Wanted* since 2000. "The idea is to give law enforcement a helping hand," he says.



KTTV reporter profiles L.A. crime cases.

The Fox network series was actually born out of KTTV's efforts. In 1984, the station initiated an ongoing series called *Crime Stop 11*, giving viewers tips to prevent crime. Eventually, the stories morphed into reports on wanted criminals.

When then-KTTV News Director Joe Saitta moved to WTTG, Fox's Washington station, he brought the idea with him. And the network took notice. Now in its 18th season, *America's Most Wanted* is the fifth-longest-running show in prime. Since its 1988 premiere, the show says, 834 fugitives

RTNDA's 2005 Agenda

Reporting and technology addressed at annual confab

Las Vegas, home to show girls and slot machines, will become local-news central this month when execs arrive for the annual Radio Television News Directors Association event. For the fourth year, the RTNDA, slated for April 18-20, is being held in conjunction with the National Association of Broadcasters' convention, which can draw 100,000 attendees.

The gathering comes at a critical time. News directors are struggling to stretch budgets. Stations want the latest equipment and coolest weather and traffic gadgets. Newsrooms are on the alert for video news releases and suspicious product placements.

The agenda for RTNDA@NAB addresses such topics. On April 18, there are also sessions on better health reporting and meteorology. That same day, reporters and producers can get critiqued by seasoned vets. And CBS News anchor Charles Osgood will receive the group's Paul White Award that evening.

IDEA GENERATOR

Day two highlights include the unveiling of the RTNDA's "Ultimate News-



"People will get ideas they might want to adapt to their newsrooms."

BARBARA COCHRAN, RTNDA

cast Makeover," at which little WCYB Bristol, Va., gets a new set, graphics and music. "People will get ideas they might want to adapt to their newsrooms," says RTNDA President Barbara Cochran.

Still, the RTNDA convention has struggled to find its footing in recent years. The 2001 show, slated to start Sept. 12 in Nashville, Tenn., was cancelled because of the 9/11 attacks.

After that, the group decided to join with the NAB. That show is loaded with cutting-edge technology and is a must-attend for engineers and business-side executives. Now news directors get a look, too.

"You get exposed to equipment and technology, which might not happen in another venue," says Angie Kucharski, the former news director for CBS-owned KCNC Denver who recently joined CBS' WBZ Boston as VP/station manager.

SOLID NETWORKING

With the combined show, news directors also rub elbows with station-group executives and Washington policy makers. Several station groups, notably Gannett, hold group meetings at the joint show. The RTNDA portion, however, is a smaller affair, averaging about 1,200 attendees, about half of its previous tally as a stand-alone. Organizers expect a similar turnout this year. Most stations opt to send only their news director.

News directors say they benefit from the networking opportunities. Says Coleen Maren, news director for WCVB Boston, "I like to know what works for other stations." ■

have been apprehended and 41 missing children found as a result of its stories.

Local stories are also effective. In St. Louis, 150 fugitives have been profiled, and all but a handful are in custody. Over the past five years, WHBQ Memphis' *Mid-South's Most Wanted* has resulted in 244 felony arrests in Tennessee and Mississippi for 25 different law-enforcement agencies.

WFXT Boston is the latest station to adopt the series. After five weeks, its *Massachusetts' Most Wanted* has led to one arrest and helped with leads on several others.

WJBK Detroit has created two half-hour specials and aired both in recent sweeps. One of the specials, called *Detroit's Most Wanted*, was created in February after the Detroit Police Department called for help with murder fugitives. The assistance works both ways.

Fox stations say their *Most Wanted* relationships with authorities are valuable when reporters are working on other stories.

Out of 484 cases KTTV's Valdez has reported, 127 have led to arrests. He recalls a few cases in vivid detail. The LAPD had an unidentified teenage girl in the morgue who sported a tattoo of a Greek word, which Valdez thought might help with identification.

In his report on Jane Doe, he showed a picture of it. Within 10 minutes, her family called. When a key witness in a drug case disappeared, authorities called KTTV. The witness was a street prostitute. Valdez shared the story on-air, omitting her line of work. Soon after, two men called with her whereabouts. These days, Valdez is working on a story about cross-dressing bank robbers who dress as French maids.

But no matter how sensational

CRIME FIGHTERS

Fox-owned stations with local *Most Wanted* series

- KSAZ Phoenix
- KTBC Austin, Texas
- KTTV Los Angeles
- KTVI St. Louis
- WFXT Boston
- WGPH Greensboro/Winston-Salem, N.C.
- WHBQ Memphis, Tenn.
- WITI Milwaukee
- WJBK Detroit
- WTTG Washington

the crime, he says, the goal is the same. "I try to humanize every single case. We are here to tell people's stories."

Send station news to aromano@reedbusiness.com

AT A GLANCE

The Market

DMA Rank	18
Population	3,661,000
TV homes	1,402,000
Income Per Capita	21,841
TV Revenue Rank	14
TV Revenue	332,300,000

Commercial TV Stations

Rank*	Ch.	Affil.	Owner
1 KUSA	9	NBC	Gannett
2 KMGH	7	ABC	McGraw-Hill
3 KCNC	4	CBS	Viacom/CBS
4 KDVR	31	Fox	Fox Television
5 KTVD	20	UPN	Newsweb
6 KWGN	2	WB	Tribune
7 KCEC	50	Univision	Entravision

*February 2005, total households, sign-on to sign-off, Sun.-Sat.

Cable/DBS

Cable subscribers (HH)	841,200
Major cable operator	Comcast Cable
Cable penetration	60%
ADS subscribers (HH)**	322,460
ADS penetration	23%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	Rating/Share***
The Oprah Winfrey Show (KMGH)	7.8/19
Network Show	
CSI (KCNC)	17.7/27
Evening Newscast	
KUSA	0.7/12
Late Newscast	
KUSA	11.5/22

***February 2005, total households

SOURCES: Nielsen Media Research, BIA Research

Determined Denver

KUSA leads, KCNC goes on-demand **By Allison Romano**



KUSA's Adele Arakawa

Denver may be the No. 18 TV market in size, but it's ranked No. 14 in revenue. Stations took in \$332.3 million in gross revenue in 2004, according to BIA Financial, up from \$308.3 million in 2003. And the city is as sophisticated as it is scenic. High-tech, tourism, manufacturing and agriculture fuel the local economy. "The diversity has helped eliminate the boom-bust cycles we used to experience," says Roger Ogden, president/GM of KUSA.

Among local stations, Gannett Broadcasting's NBC affiliate KUSA leads the way. About a year ago, the station started producing all of its local news in HD. The experiment was driven by Denver's upscale and educated audience. "You find more early adopters here," Ogden says. The station estimates that about 100,000 HD-capable TVs are in the market, and that figure is rising. Comcast, the region's major cable operator, has been pushing HD hard, and KUSA saw an opportunity to capitalize on its efforts.

CBS-owned KCNC, the only network-owned station in the market, is dabbling in another high-tech venture with Comcast. KCNC recently made its newscasts available free on-demand to Comcast digital-cable subscribers. Four of the station's newscasts—6 a.m., noon, 6 p.m. and 10 p.m.—can be viewed on-demand a half-hour after the live broadcast and remain on the server for three hours. Says KCNC VP/GM Walt DeHaven, "We are offering flexibility."

For this outdoors, weather-obsessed city, viewers can choose from two local 24/7 broadcast weather channels. KUSA carries a version of NBC's WeatherPlus on one of its digital channels. McGraw-Hill's ABC affiliate KMGH is trying a hyper-local play. Earlier this year, it debuted its 24/7 News and Weather Channel on one of its secondary digital channels. The service replays KMGH's newscasts and has an L-shaped ticker with constant news and weather information.

These digital plays are designed to woo more viewers to the stations' local news and entertainment. KUSA, the traditional news leader, has the advantage. It won early-morning, noon, 6 p.m. and late news in the latest February sweeps. KMGH dominated the 4 and 5 p.m. hours with *The Oprah Winfrey Show* and its lead-out newscast.

But KUSA's rivals are on the march. In June 2006, KCNC will add *Oprah* to its afternoon lineup, which should boost its early-evening news. KMGH is focusing on weather and recently poached KUSA's top meteorologist, Mike Nelson, for its evening team. Both Fox-owned KDVR and Tribune's WB station KWGN program morning and late news and pull in respectable numbers. "This is a competitive news market," says KMGH VP/GM Darrell Brown. "Viewers are well-served by it." ■

NEXT: WEST PALM BEACH, FLA.

Hola, Denver

The Denver TV scene has a new Spanish-language player. In early March, McGraw-Hill Broadcasting switched on three low-power stations as Azteca America affiliates, a Mexican broadcaster competing with Univision and Telemundo.

McGraw-Hill owns local ABC affiliate KMGH. The new stations, branded as Azteca America Colorado, will operate out of KMGH's building. Comcast Cable is carrying them on its analog tier.

Azteca America's programming is mostly Mexican shows and sports. That suits the Denver market, says KMGH VP/GM Darrell Brown, who also oversees the Azteca America stations. "Sixty-five percent of Hispanics in Denver are of Mexican descent," he says.

Plans call for Azteca America Colorado to add Spanish-language newscasts in 2006. Its newscasts will be produced out of KMGH's studios, one of the synergies that McGraw-Hill sees for its new duopoly. "We can leverage the news-gathering capabilities of 7 News," says Brown, "and help build the new station."—A.R.

THE DEMOS

WHO	SHARE OF POPULATION	INDEX*
White	93%	113
Black	3%	27
Asian	2%	67
Hispanic Origin/Descent	15%	114

*Index is a measurement of consumer likelihood. An index of 100 indicates that the market is on par with the average of the 75 local markets.

SOURCE: Scarborough Release 1 2004 75 Markets Report (August '03-September '04)

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Good News Ahead?

Supreme Court seems to favor cable in open-access fight

By Bill McConnell

Cable-industry lawyers say that they have a good shot at keeping rival Internet service providers (ISPs) away from their broadband subscribers.

That prediction came last week during oral arguments in a case that could dictate how cable companies operate their lucrative high-speed Internet platforms. Many of the justices' comments indicated they believe that the FCC was well within its authority three years ago when it decided against making cable operators open their broadband lines to other ISPs.

A decision is expected in June. The FCC's 2002 conclusion not to impose ISP open access on cable operators was a "classic example of what an agency does," said Justice Stephen Breyer, meaning that it creates rules that can be logically defended. "I don't think the court wants to second-guess."

Four years ago, the FCC decided that cable operators aren't bound by telephone-style rules that have required local Bell phone monopolies to lease portions of their telecommunications capacity to rival companies.

Ailing Chief Justice William Rehnquist, speaking with the aid of an electronic device, pointed out that the 1996 Telecommunications Act, upon which the FCC's cable-modem rule is based, largely ordered the agency to reduce regulatory burdens on the communications business. Consequently, any time the FCC interprets ambiguous portions of the statute, it generally should err on the side of deregulation. "Congress apparently wanted to go in the direction of deregulation here," he said.

"It was clear the justices believed the FCC has jurisdiction to decide the cable-modem rules," said Daniel Brenner, general counsel for the National Cable & Telecommunications Association.

Analysts for investment bank Legg Mason predicted in their synopsis of the argument that the court will defer to the FCC, but they said the ISPs "have a fighting chance," thanks to a deft presentation by their lawyer, Thomas Goldstein of Washington firm Goldstein & Howe.

AUTHORITY BUT NO OBLIGATION

The issue of cable Internet access has embroiled the FCC since 1998. That year, the Portland, Ore., City Council ordered AT&T to open local cable Internet lines to rival ISPs as a condition of approving the company's acquisition of the town's Tele-Communications Inc. franchise. AT&T challenged the order, setting off a legal battle over Internet-access rules. When that initial appeal was decided by the federal appeals court in San Francisco two years later, the

judges ruled that the 1996 Telecommunications Act obligated the FCC to impose open-access rules on all cable systems.

In an attempt to settle the issue, the FCC ruled in 2002 that it had the authority—but no obligation—to impose access mandates. The FCC said it would not impose any new obligations unless cable operators began interfering with subscribers' ability to navigate the Internet, such as blocking content on rivals' Web sites. In October 2003, the San Francisco court ruled the FCC had wrongly ignored its earlier decision. The FCC then appealed to the high court.

THE MEANS TO SHARE

Opening cable Internet lines to rivals has been a top priority for ISPs and consumer advocates because cable broadband is faster than the version offered by phone companies. With a lock on the best high-speed platform available, cable companies will be able to promote in-house content at the expense of competitors', consumer activists warn. In 2004, national broadband subscriptions stood at 33.2 million, with cable holding 60% of the market.

Earthlink and Brand X, along with the largest consumer groups, argue that the FCC was wrong to reject access mandates, because current telecommunications law already obligates cable operators to lease access to competing providers.

Cable operators counter that rivals will have a huge competitive advantage in setting prices for broadband service if they are allowed to piggyback at low cost on the new digital pipeline the cable industry has spent \$95 billion constructing.

The cable industry drew \$10 billion in revenue last year from broadband subscribers.

Deputy Solicitor General Thomas Hungar, arguing on behalf of the FCC, explained that telephone companies are treated differently because they have traditionally been required to lease access to their backroom telecommunications transmission services. Cable faces no such obligation. He also pointed out the FCC is actively rethinking rules that force telephone companies to lease access to their DSL capacity.

Justice Antonin Scalia remained unimpressed. Goldstein, representing independent ISP Brand X, picked up on Scalia's reservations. He argued that cable operators have the means to lease their capacity, although cable-industry lawyers disagreed. Goldstein pointed out that cable services also have the means to lease their telecommunications capacity.

The FCC's rationale for exempting cable from open-access rules, Goldstein maintained, is akin to letting a store evade a ban on selling cigarettes to minors by arguing, "I'm not selling cigarettes. I'm selling a smoking service." ■



"I don't think the court wants to second-guess."
JUSTICE STEPHEN BREYER

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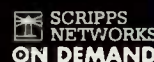
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WASHINGTON WATCH

High Court in Quandary Over Grokster

The Supreme Court appears to be struggling over how to prevent Grokster and similar file-sharing networks from promoting illegal copying of movies, music and TV shows while preserving the peer-to-peer (P2P) networks' potential for legitimate use.

Last week, in oral arguments on the movie industry's effort to shut down Grokster, Justice Antonin Scalia suggested that legitimate new technologies could be shut down in infancy if they are initially used primarily for illegal purposes.

"What I worry about is the lawsuit coming right out of the box," Scalia said. Several justices suggested that allowing copy-protection safeguards to over-reach could have killed off other digital-media products like Apple's iPod for music files, for which significant pay services have been created.

MGM and other studios complain that 90% of the files traded P2P are illegal copies.

"Neither side will have its prayers fully answered," conceded James DeLong, senior fellow of the Progress & Freedom Foundation, which supports keeping P2P networks free of liability unless they actively promote illegal copying.

One possibility is that the justices will order the lower court to determine whether Grokster and its siblings actively induced users to abuse its system in order to swap content files illegally, and to determine whether operators of the systems should pay damages.

ABC's Westin Rejects Wal-Mart Foes

ABC News President David Westin last week shot back a blunt "no" to 21 members of Congress who demanded he drop Wal-Mart as a sponsor for the "Only in America" segment on *Good Morning America*.

The lawmakers complained that Wal-Mart's sponsorship of a segment featuring inspiring stories about patriotic and hardworking America was hypocritical, given what they say is the low-price retailer's track record of paying

Local Deals in Doubt

FCC looks to curb joint sales agreements **By Bill McConnell**

The first settlers along the mountainous Tennessee-Virginia border eked out a hardscrabble existence among the flinty peaks and isolated hollows. Life today doesn't seem any easier for WKPT, the ABC affiliate in Johnson City, Tenn.

Operating on channel 19, a UHF channel with poor reception in the mountainous terrain, the 30-year-old station has lost money for six years running.

WKPT President George DeVault Jr. predicts he can break into the black in 2005, but only if he continues getting a little help from one of his stronger local rivals, CBS affiliate WJHL. The sales staff of Media General Corp.-owned WJHL sells ad time on DeVault's stations through a joint sales agreement (JSA) the stations established in 2002 after WKPT was hammered by the costs of converting to digital TV and ABC's disastrous decline in prime time ratings.

In return for the sales help, DeVault gives Media General a cut of the sales and covers WJHL's expenses for contributing ad production, traffic support and sales-staff hours to his station.

But joint sales agreements in small markets could soon become a thing of the past if the FCC sticks to a plan that would make it much harder for stations like WKPT to hire competitors to broker ads.

FROM PARTNERSHIPS TO DUOPOLIES

In August, the FCC announced it has "tentatively concluded" that TV joint sales contracts give the brokering station too much influence over both the programming and the ad prices in a market. A junior partner might become so dependent on the extra ad revenue that it might cede control of programming decisions to the brokering station, the FCC said.

To greatly limit JSAs, the FCC has proposed a change in its local ownership rules that would outlaw the ad partner-

ships in most small markets across the country. Under the change, both stations in a joint sales agreement would be considered a duopoly, or under control of the brokering station's owner. The rule would apply if the arrangement is responsible for 15% or more of the junior station's ad revenue. The FCC forbids duopolies in markets with fewer than eight separately owned stations.

The FCC plan for TV JSAs mirrors a radio rule imposed two summers ago. The FCC began phasing out another type of TV partnership known as local marketing agreements (LMAs) in 1999. LMAs were considered even more of a threat to local programming diversity because they allow the stronger station to make key programming and operational decisions for the weaker one.

"PAY AS YOU GO"

Eliminating joint sales deals would deal a blow to weaker stations across the country. Twelve Paxson Communications

stations have their ad time purchased for them in markets where NBC has an O&O. Sinclair Broadcast, Nexstar and Granite Broadcasting also rely on JSAs for a big chunk of their revenue. In return, the

junior partners pay the brokering stations a commission of roughly 10%, and many also agree to cover expenses for the brokering station.

The FCC collects no official records of JSAs, but, according to estimates by the National Association of Broadcasters, somewhere between 50 and 100 stations across the country depend on JSAs.

DeVault, along with NAB attorneys, made the case for preserving small-market JSAs to FCC acting Media Bureau Chief Deborah Klein and staffers. DeVault said in a filing that it is wrong to assume junior stations will cede control of programming to the brokering stations: "The licensee ... in a pay-as-you-go JSA must program the station well, or positive sales results will not follow." ■

Eliminating joint sales pacts would deal a blow to weaker stations across the country.



David Westin

poor wages and crushing mom-and-pop competitors. Westin, in a letter to the officials, urged them to take their complaints to Wal-Mart and leave ABC out of the fight. "It would be inappropriate that ABC News should be used to act as your intermediary," he wrote. The lawmakers calling for ABC to drop Wal-Mart's sponsorship included Rep.

Anthony Weiner (D-N.Y.), who led a fight to block the building of a Wal-Mart store in his Queens district. The appeal to ABC was also backed by the United Food and Commercial Workers union, which is opposing expansion of non-union Wal-Mart's grocery business.

"This is just another attempt by the UFCW to criticize Wal-Mart by spreading misinformation," said Wal-Mart spokesman Dan Fogleman.

Terror Plan Puts Pressure on TV

A new FCC plan to build an emergency-communications system robust enough to let local police and fire departments talk to the FBI and other federal officials has TV stations under more pressure than ever to exit their old analog channels.

Last week, the FCC asked public-safety officials across the country whether, in the case of emergency, they need more channels than the four they are currently slated to get as a result of TV stations' transitioning to digital.

The FCC suggested that adding a few more channels to the mix would enable a radio system hearty enough to accommodate local officials as well as the FBI, the Department of Homeland Security and area hospitals.

To alleviate overcrowded conditions on emergency radio bands, the FCC already plans to turn channels 63, 64, 68 and 69 solely to public-safety departments when broadcasters go all-digital. Emergency departments can use the channels now, but only if they don't cause interference to TV stations.

Public-safety officials are asking the FCC to relax that interference protection, however. Broadcasters fear that the move is designed to create airwave clutter that will drive them away from the channels before the digital transition is complete.

HELP FROM YOUR NEIGHBOR

Some of the station groups that hire competitors to sell ads

OWNER	JSAS	SELECTED MARKETS	SALES BROKERS
Paxson Communications	43	New York; Indianapolis; Greensboro, N.C.	NBC, Belo
Mission Broadcasting	10	Amarillo, Texas; Springfield, Mo.; Utica, N.Y.	Nexstar
Malara Broadcast Group	2	Ft. Wayne, Ind.; Duluth, Minn.	Granite
Sinclair Broadcast Group	2	Peoria, Ill.; Cedar Rapids, Iowa	Nexstar, Second

SOURCE: FCC, SEC filings



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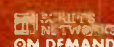
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World Radio History

What They're Thinking About

Guide to the network development season **By Jim Finkle**

Studios are rushing to crank out more than 120 pilots for the broadcast networks. Deadlines are tight: Fall schedules are announced the week of May 16.

Fewer than half of these projects will ever make it to prime time. In making their selections, the networks vowed to take risks this year. Based on the short descriptions for each program, it is tough to say which shows are truly original. But it is clear that imitation is still television's sincerest form of flattery. Here is a look at the trends:

BY GENRE

Every network wants the next *Desperate Housewives* or *Lost*. There is increased demand for soaps and tales from suburbia (about a dozen pilots), along with the supernatural (nine pilots, including an ABC revival of *Night Stalker*).

About a dozen "procedural" pilots (read: *Law & Order* or *CSI*) are being shot. Nine pilots are about married life or new romances. An equal number are about the challenges of divorce. Three involve the real estate industry, two are about lottery winners, and two dramas are set at fertility clinics (Fox's *Born & Bred* and NBC's *Inconceivable*).

HOT PRODUCERS

CSI hitmaker Jerry Bruckheimer is working on five pilots: two for CBS, two for The WB and one for NBC. *Lost* producer J.J. Abrams is shaping three ABC dramas. And Tom Fontana (producer of *Oz* and *Homicide*) is supervising two pilots for CBS and one for The WB.

BY NETWORK

ABC: Entertainment President Steve McPherson is looking at four procedurals, at least three soaps and some 14 comedies (more than half about families).

Fox: New Entertainment President Peter Liguori is screening more than two dozen pilots ordered by his predecessor, Gail Berman. Two shows getting early buzz are *Reunion* (about the lives of a group of high school friends, with the one-hour episodes set about a year apart) and *The Break*, an action drama about brothers who plot a prison escape.

CBS: The network wants marquee names. Series stars include Henry Winkler, Stockard Channing, Julia Louis-Dreyfus and Dylan McDermott. Behind-the-camera stars include *Will & Grace* producer Kari Lizer and established names Barry Levinson, Tom Fontana and

Bruckheimer. And playwright David Mamet will team with Shawn Ryan, creator of *The Shield*, to produce *The Unit*, about a government crime-fighting squad.

NBC: Rebound time. NBC has Dick Wolf, Lisa Kudrow and Lorne Michaels each producing new comedies. Entertainment President Kevin Reilly also has an eclectic mix of drama candidates. *E-Ring* from Jerry Bruckheimer is set at the Pentagon; *Fathom* documents an alien invasion of Earth.

The WB: New Entertainment President David Janollari is collecting top producers, too: the ubiquitous Bruckheimer, Steve Martin, Tom Fontana, Marta Kauffman, David E. Kelley, Marcy Carsey and Tom Werner, and *Will & Grace* producers David Kohan and Max Mutchnick.

UPN: Eleven pilots are on order: five comedies, five dramas and one reality show. Eye openers: *Everybody Hates Chris*, based on Chris Rock's life as a teenager (he'll do voiceovers), and sexy *South Beach*, produced by J-Lo.

Below and on the following pages is a sampling of pilots the networks are considering. For a more comprehensive list, go to www.broadcastingcable.com.

PILOT SAMPLING

PILOT SAMPLING				
ABC	GENRE	STORYLINE	PRODUCERS	CAST
Adopted	Comedy	Man gets to know his birth family after learning he was adopted	20th Century Fox TV; Nat Faxon, Jim Rash, Peter Principato	Christine Baranski, Bernadette Peters
Hot Properties	Comedy	Four women working in a real estate office	Warner Bros. TV; Suzanne Martin	Gail O'Grady, Nicole Sullivan
¼ Life	Drama	About a group of twentysomethings struggling to find their way in Chicago	Touchstone TV/Bedford Falls; Ed Zwick, Marshall Herskovitz	Austin Nichols, Shiri Appleby, Merritt Weaver
The Catch	Drama	Character-driven drama about a single-dad P.I. and his partner	Touchstone TV/Bad Robot; J.J. Abrams, John Eisendrath, Bryan Burk, Thom Sherman	Greg Grunberg, Kym Whitley, Don Rickles, Joanne Kelly
The Evidence	Drama	Procedural about crime-solving partners who are best friends	Warner Bros. TV, John Wells Productions; Sam Baum, Dustin Thomason, Gary Fleder	Martin Landau, Orlando Jones, Nicky Katt
What About Brian	Drama	Dramedy about a thirtysomething perpetual bachelor and his coupled friends	Touchstone TV/Bad Robot; Dana Stevens, J.J. Abrams, Thom Sherman, Bryan Burk	Barry Watson, Rosanna Arquette, Rick Gomez
Pros and Cons	Drama	Procedural about grifters who work for the FBI	Touchstone TV/Bad Robot; Stu Zicherman, Raven Metzner, Thom Sherman, J.J. Abrams, Bryan Burk	Dorian Missick, William Baldwin, Rick Gomez
CBS	GENRE	STORYLINE	PRODUCERS	CAST
Marsh McCall Project	Comedy	Classics professor begrudgingly welcomes his estranged son back into his life	Jerry Bruckheimer TV, Warner Bros. TV Production; Marsh McCall, Jerry Bruckheimer, Jonathan Littman	
Old Christine	Comedy	About a divorced mom who owns health club	Warner Bros. TV; Kari Lizer	Julia Louis-Dreyfus
Ready, Fire, Aim	Comedy	Les and Gwyn meet in parking-lot accident. Four months later, they're married with a baby on the way.	Dick Wolf Productions, NBC Universal TV; Les Firestein, Dick Wolf, Nena Rodrigue	

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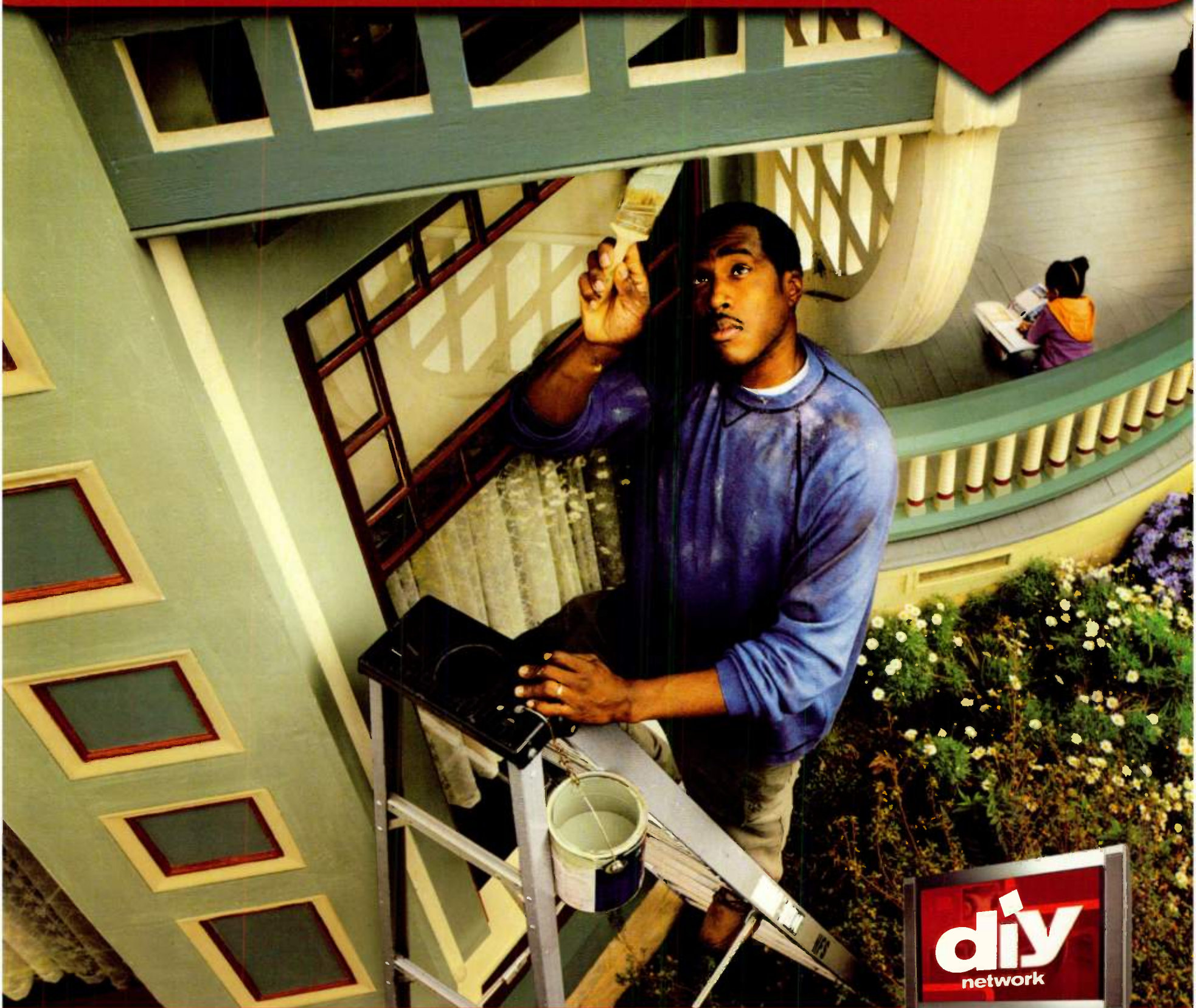
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PILOT SAMPLING CONTINUED

3 LBS	Drama	Brash but gifted brain surgeon might be losing his mind	Paramount Network TV; Peter Ocko, Paul Stupin, Barry Levinson, Tom Fontana	Dylan McDermott, Reiko Aylesworth, Mark Feurstein
Commuters	Drama	Soap about three suburban couples with husbands who commute into the city	Paramount Network TV; Dan Bucatinsky, Michael Taylor	Jeri Ryan, David Arquette, Jonathan Schaech
American Crime	Drama	Aggressive prosecutor/single mom helps get to the bottom of horrifying crimes	Warner Bros. TV; Jerry Bruckheimer, Jonathan Littman, Jim Leonard	
The Unit	Drama	Elite group of government operatives defend America	Twentieth TV; David Mamet, Shawn Ryan	Dennis Haysbert, Scott Foley
FOX				
SHOW	GENRE	STORYLINE	PRODUCERS	CAST
Who Wants To Live Forever?	Alternative	Experts spend 4-6 weeks helping make life-extending changes to participants	Fox TV Studios	
Heavy on My Mind	Comedy	Hip-hop artist Heavy D in a comedy set in a tow lot.	20th Century Fox TV, Regency TV; Will Smith, Warren Hutcherson, Steve Tompkins	Heavy D
Don't Ask	Comedy	Housewife learns her husband is gay and seeing her therapist	20th Century Fox TV, Phase Two Productions; Sandy Grushow, Paul Shapiro, Nicky Silver	Kristen Johnston, Alan Ruck
Kitchen Confidential	Comedy	Comedy set in an upscale restaurant	20th Century Fox TV, New Line Productions, Darren Star Productions; David Hemingson	Jaime King, John F. Daley
Windfall	Drama	Drama explores how lotto jackpots change people's lives	Regency TV; Laurie McCarthy, Gwendolyn M. Parker	Luke Perry, Jason Gedrick, Sarah Wynter
Born & Bred	Drama	Relationship drama set at a Los Angeles fertility clinic	20th Century Fox TV, Imagine TV	Matt Letscher, Joely Fisher
Reunion	Drama	Group of friends undergo major life changes, each episode set about a year apart	Warner Bros. TV; Jon Harmon Feidman, Steve Pearlman, Andrew Plotkin	Will Estes, Sean Faris, Dave Annable
NBC				
SHOW	GENRE	STORYLINE	PRODUCERS	CAST
Earl	Comedy	Earl wins lottery, decides to right all the wrongs of his checkered past	20th Century Fox TV; Greg Garcia	Jason Lee, Ethan Suplee, Jamie Pressly
All In	Comedy	Based on life of championship poker player and single mom Annie Duke	Warner Bros. TV; Jack Burditt, Lisa Kudrow, Dan Bucatinsky	
Goody's	Comedy	Set at Goody's, a coffee shop in Boston's North End	NBC Universal TV; David Dlebotte, Dick Wolf, Nena Rodrigue	John Bernthall



Austin Nichols



Julia Louis-Dreyfus



David Arquette



Heavy D



Jamie Pressly

COUNTRY



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PILOT SAMPLING CONTINUED

The E-Ring	Drama	Story of people who work in the Pentagon. Looks like <i>West Wing</i> with a military twist.	Warner Bros. TV, Jerry Bruckheimer TV; David McKenna, Taylor Hackford, Jerry Bruckheimer, Jonathan Littman, Ken Robinson	Dennis Hopper, Benjamin Bratt, Aunjanue Ellis, Sarah Clarke
Fathom: Beyond the Sea	Drama	Aliens appear on Earth in the form of seemingly innocent sea creatures that are beautiful and warm the heart	NBC Universal TV; Jonas & Jay Pate	Lake Bell, Rade Sherbedgia, Jay Ferguson
NY-70	Drama	1970s cop story based on exploits of two legendary NYC cops: Eddie Egan and Sonny Grosso	NBC Universal TV, Sony Pictures TV; Rand Ravich, Sonny Grosso, Larry Jacobson, Far Shariat	Donnie Wahlberg, Bobby Cannavale, Kat Foster
Book of Daniel	Drama	Rev. Daniel Webster gets help from a cool, contemporary Jesus as he navigates challenges of life	NBC Universal TV, Sony Pictures TV; Jack Kenny, Flody Suarez, Jim Frawley	Aidan Quinn, Ellen Burstyn, Susanna Thompson
Inconceivable	Drama	Drama about a fertility clinic	Touchstone Television; Oliver Goldstick, Marco Pennette, Michael Tollin, Brian Robbins	Ming-Na Nguyen, Jonathan Cake, Kevin Alejandro
WB				
SHOW	GENRE	STORYLINE	PRODUCERS	CAST
Men Behaving Better	Comedy	Three men who were childhood friends seek advice from life coach as they try to improve luck with women	Jerry Bruckheimer TV, Warner Bros. TV Production; Jerry Bruckheimer, Marsh McCall, Ross McCall, Aaron Peters	Eric Lively, Josh Braaten, Max Greenfield
Who's Your Daddy	Comedy	A single mom, a sperm-bank donor and their daughter	20th Century Fox TV, Imagine TV; Brian Grazer, Ron Howard, Michael Saltzman, Jeff Kleeman	
The Bedford Diaries	Drama	Provocative Human Behavior and Sexuality class taught at NYC college by a controversial, charismatic professor	Warner Bros TV, HBO Independent Productions, The Levinson/Fontana Co.; Tom Fontana, Julie Martin, Barry Levinson	Matthew Modine
Halley's Comet	Drama	Beautiful, smart cancer survivor enters medical school	20th Century Fox, David E. Kelly Productions; David E. Kelley, Andrew Kreisberg, Jonathan Pontell	Audrey Marie Anderson
Just Legal	Drama	Down-on-his luck, heavy-drinking ambulance chaser teams up with a brilliant legal prodigy.	Warner Bros. TV, Bruckheimer TV; Jerry Bruckheimer, Jonathan Littman, Jonathan Shapiro	Don Johnson, Jay Baruchel
Sisters Project	Drama	Four adult sisters navigate career, romance and relationships in New York City	Warner Bros. TV/Class IV Prods.; Liz Tuccillo, Marta Kauffman, Steve Pearlman, Andrew Plotkin Four	Laura San Giacomo, Jennifer Esposito, Lizzy Caplan
UPN				
SHOW	GENRE	STORYLINE	PRODUCERS	CAST
Everybody Hates Chris	Comedy	Black teenager is bused to a mostly white middle school in the 1980s	Paramount Network TV; Chris Rock, Ali LeRoi, Michael Rotenberg, Dave Becky	
South Beach	Drama	Soap filled with beautiful people in Miami's South Beach	Paramount Network TV, Flame TV; Jennifer Lopez, Tony Krantz, Simon Fields, Philip Levens	
The Studio	Drama	Four twentysomething roommates go to great lengths to make it in show business	Warner Bros. TV, Silver Pictures; Joel Silver, Dana Baratta	Gina Gershon, Conor Dubin, Jessica Lucas, Kelly Overton, Mike Erwin
Triangle	Drama	Physician scours Caribbean looking for bride who vanished on honeymoon in Devil's Triangle	Paramount Network TV, Shore View Entertainment; John Sakmar, Kerry Lenhart, Perry Simon	



Dennis Hopper



Aidan Quinn



Matthew Modine



Don Johnson



Gina Gershon

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Cable Programming Roundup: New Shows, New Networks

Reality draws more celebs, Comcast targets kids and ABC Family gets dramatic

By Anne Becker

In its long battle with broadcast networks, cable television recently won a few more skirmishes. It beat the seven broadcast networks in household share, according to Nielsen Media Research, for the third consecutive first quarter: 51.9 vs. 45.8. This follows a first-ever win over broadcast in prime during February sweeps. To get a sense of what cable will be throwing next into the programming fight, *B&C* monitored the buzz from the upfronts so far and the NCTA show. Here are highlights and trends:

VIVA ESPAÑOL: Discovery is launching two digital networks: Discovery Kids en Español and Discovery Travel & Living (Viajar y Vivir) on June 17. Each will target Spanish-speaking viewers with a mix of original and acquired programming rather than secondary audio feeds of other Discovery shows. Having inked deals with Comcast, Cox, Charter and Insight, among others, **The History Channel en Español** premieres *Paranormal Mundial*, its first original, monthly Latin-American-themed series, this month.

DEMANDING IT: Discovery will also launch **Discovery on Demand en Español**. Showtime Networks will debut its third on-demand service, **Flix on Demand**, in second quarter 2005. **Fuse on Demand** will offer interactive gaming and localized programming and air regionally targeted auditions from its *Ultimate Fuse* Gig VJ search to markets nationwide this spring.

REBRANDING IT: In July, Court TV will become **Court TV News** in daytime and **Court TV Seriously Entertaining** in prime time, dropping its trademark fingerprint logo and taking on a sleek blue-and-white one featuring barcode-like lines adopted from DNA fingerprinting. (Court will also launch streaming-video service Court TV Extra, bringing subscribers continuous trial coverage over the Web for \$5.95 a month). **BBC America**, which recently announced a move from Washington to New York between May and September, is undergoing a "brand refresh" starting April 4. It incorporates elements of its trademark black boxes with animated characters to introduce humor and cheekiness to the channel. As part of its own rebranding effort, which began in January, **Bravo** relaunches its weekend movie strand *Five Star Cinema* as **Bravo's Big Picture** this month. Films air every Friday and Saturday at 8 p.m. and will include *Big Daddy*, *Casino* and *Rain Man*. **Starz Entertainment Group** gave logo makeovers to all 13 of its **Starz** and **Encore** networks last week. **Encore** tacks its name on its themed movie channels; **Starz** picks up three new networks: **Starz Comedy**, male-targeted **Starz Edge** and **Starz Kids & Family**.

HERE COME THE BRIDES: WE brings back its crazy

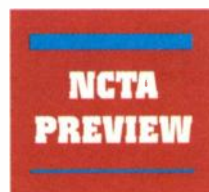
brides for a second season of *Bridezilla* starting June 12. Shannon Elizabeth (*American Pie*) stars in a new Lifetime original movie, *Confessions of an American Bride*, a romantic comedy about a frantic, perfectionist bride-to-be premiering in May.

GIRL TALK: ABC Family launches its first two scripted drama series this summer: *Wildfire*, about a teenage girl who goes to live on a ranch after leaving a detention center, debuts in June, and *Beautiful People*, about a mother and two daughters who move from New Mexico to New York for a better school, arrives in August. Kathy Bates will take the starring role this fall in a Lifetime original movie, *Ambulance Girl*, based on the true story of food critic Jane Stern, who faced losing a successful career and loyal husband to depression.

REALITY REDUX: Tennis stars Venus and Serena Williams are the latest celebs to join the genre. They just started production on six episodes of a reality show about life off the court scheduled for a July debut on ABC Family. Hulk Hogan, along with wife Linda and two teenage kids, lets **VH1** inside their Clearwater, Fla., estate this summer in *Hogan Knows Best*. Danny Bonaduce and wife Gretchen join **VH1** for some couple's therapy in *Being Bonaduce*. Meanwhile, *The Surreal Life* returns for a fifth season Sept. 4. This year's crop of washed-up celebs bunking together include Jose Canseco, Bronson Pinchot and *Apprentice* castoff Omarosa Manigault-Stallworth. **Fox Reality Channel** debuts June 1. **National Geographic** goes on a quest for some actual reality in its fall series *Is It Real?*, which uses detective work to investigate supernatural phenomena and legends, including Bigfoot and the Bermuda Triangle.

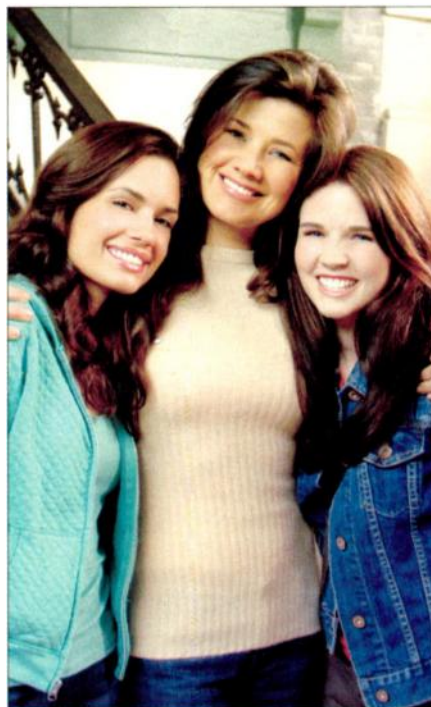
KIDS ONLY: Comcast's new kids network launches April 4 in partnership with PBS, Sesame Workshop and HIT Entertainment. **Cartoon Network's** preschool block *Tickle U* launches Aug. 22.

CAR DEALERS: History Channel rolls out *Automaniac*,



a 13-episode series about vehicles driven by gangsters, police and the rich and famous, on June 1. **G4** rides with the fast crowd in a new automotive-programming block, *The Whip Set*, on April 10. It will feature *Formula D* and import car racing show *Street Fury*.

CLASSIC COMEBACKS: BBC America teams with with BBC's drama factory to present revamped editions of four Shakespeare classics: Modern adaptations of *The Taming of the Shrew*, *Much Ado About Nothing*, *A Midsummer Night's Dream* and *Macbeth* will premiere later this year with some of the UK's leading actors. **ESPN Classic** introduces a new lineup: The network's hour-long signature series *Classic Now*



Newcomers (clockwise from above left): ABC Family's *Beautiful People*; ABC Family's *Wildfire*; and the cast of the fifth season of **VH1's** *Surreal Life*



debuts late spring/early summer and airs nightly; it examines present sports news through a historic lens. Top-20 countdown show *Who's #1?* and *Top 5 Reasons You Can't Blame...*, which vindicates athletes and coaches wrongly accused of perceived sports errors, will debut on **ESPN2** on April 11 (to fill a hole left by the NHL) and then move to **ESPN Classic** on May 2. ■



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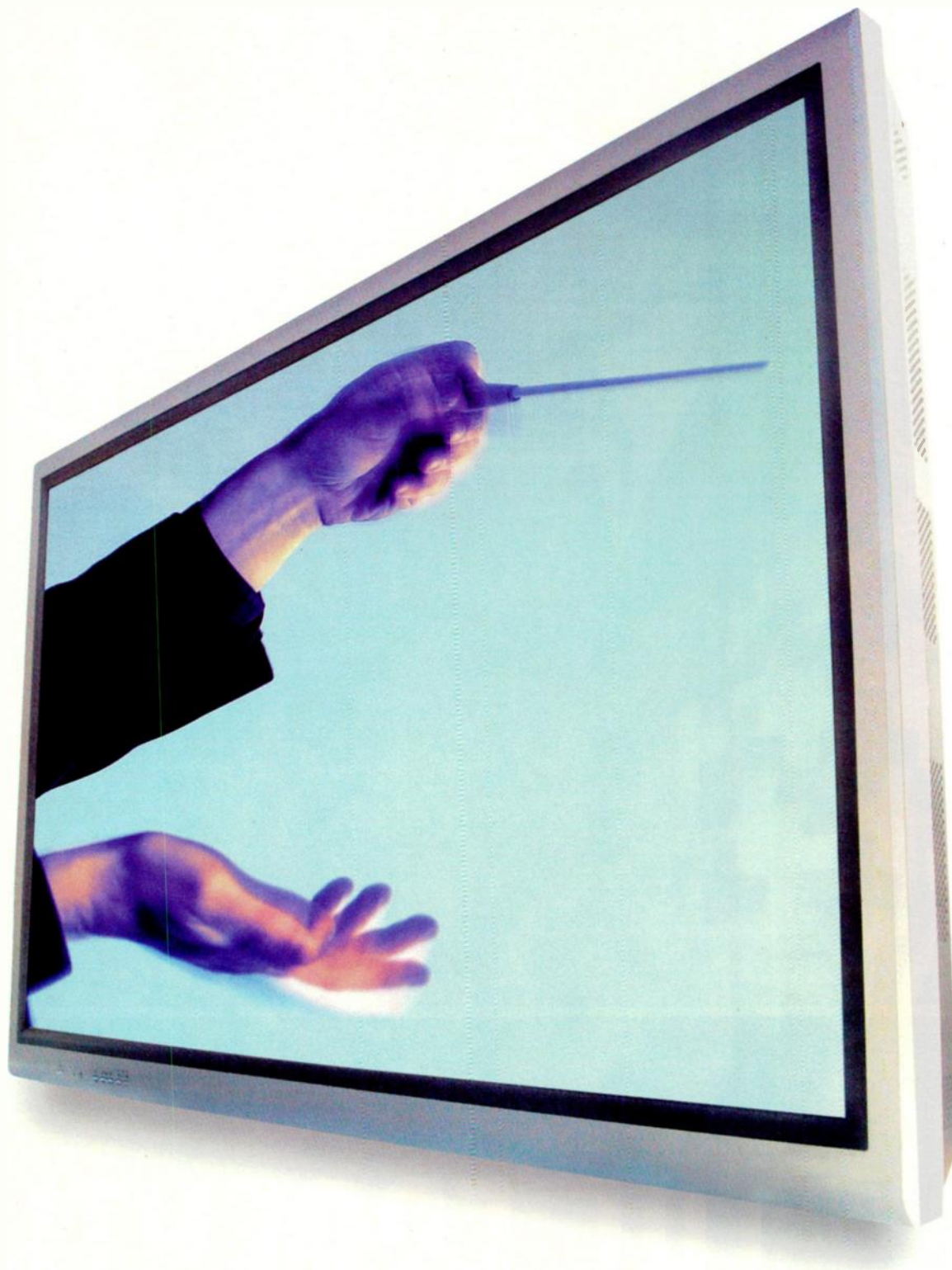


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For Cable, High-Def Is a Question Of Time And Space



Starting this summer, ESPN2 will show pro baseball in HD.

Not to mention, spending the money to make the switch

By Anne Becker

The Consumer Electronics Association maintains that, by the end of 2007, half of all U.S. homes will have HDTV—and cable networks are getting ready for this change. But as of now, there are still only about 13 million HD-ready households, and probably fewer than half of them are getting actual high-def.

Cable operators and HD networks are partnering with retailers to push along the deployment of the medium. Discovery Networks, for example, set up a promo along with Time Warner in 130 Circuit City stores last year, where they touted the beauty of HD.

But education is also a factor. Studies show customers wait an average of four months after buying HD sets before installing a cable or satellite set-top box that facilitates the HD picture. The cable industry wants to narrow that gap.

YES Network is doing its part. The channel will feature 70 New York Yankees games in HD this year. And other cable networks are considering spinning off networks devoted to the medium.

Nielsen Media Research does not yet measure HD networks' audience size, so there is no HD advertising model. But operators are still hungry for the moneyed audience an HD network most assuredly attracts. Plus, advertisers know their products will look all the more alluring in high-def.

"When you consider the evolution of TV, from cable to satellite to DVD and now HD, we're clearly on an unrelenting quest for picture quality that most closely resembles reality," says Clint Stinchcomb, SVP/GM of Discovery HD Theater and VOD.

But a pretty picture is worth a thousand headaches, and there are significant challenges for those trying to launch an HD network: time, carriage and cost.

TIME:

"For us, it's a matter of when we go [to HD], not if," says National Geographic President Laureen Ong.

The network, which is rapidly

building its audience base (it is currently at 53 million), is also stocking its HD library and has its Washington studio HD-ready, waiting until it gains critical mass to launch an HD network. Ong estimates that is a year or two away.

Its viewers are definitely HD-hungry: According to the 2004 Beta Research Survey of Cable Subscribers, National Geographic is the network most frequently cited as important to adults interested in HDTV.

"Anything new we commission now, we look at its HD component first," Ong says. "In our particular category of programming, building a library makes all the sense in the world."

The Scripps cable networks shoot nearly 20% of their programming in HD and hope to launch their own HD network in first quarter 2006. Rumors in the HD community abound that MTV and CNN are among networks ready to flip the switch.

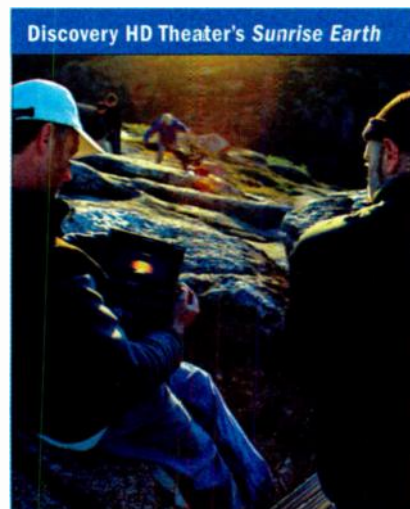
CARRIAGE:

For some, the challenge to surmount is carriage, as they work to persuade space-strapped operators to squeeze them in when bandwidth is limited. Early players like Discovery HD Theater, which launched in June 2002—when there were just five other networks broadcasting in HD—have inked deals with most cable and satellite operators and have a secure place in the cable universe.

But as time passes and bandwidth is taken up by new digital channels, on-demand networks, broadband offerings and at least 23 national networks offering part or all of the day in HD, it is tougher to carve out a space for a new HD network.

"That's what happens when you're late to the party," says Discovery's Stinchcomb.

ESPN HD, for example, launched years ago, and ESPN2 HD premiered in January 2005. The former has deals with all the major cable companies, as well as DirecTV and Dish. The latter, however, was a little late to the party and is still in negotiations with most of the major cable companies. It has deals with Adelphia and DirecTV, but DirecTV has yet to launch the channel in many of its households.



Discovery HD Theater's *Sunrise Earth*

"When you consider the evolution of TV, from cable to satellite to DVD and now HD, we're clearly on an unrelenting quest for picture quality that most closely resembles reality." CLINT STINCHCOMB, DISCOVERY HD THEATER AND VOD

COST:

Launching an HD channel is an expensive and arduous process. There exists no library of high-definition content to license, so networks need to hire a staff to convert standard programming or start from scratch in building libraries of their own. Stinchcomb estimates the cost of shooting in HD to be 10%-15% higher than shooting in standard-definition.

That isn't pennies. ESPN, which relies heavily on HD for live programming, also sends anywhere from 50 to 100 people to off-site shoots for events and uses extra equipment to shoot and transmit HD coverage.

"It's not for the faint of heart," says Bryan Burns, VP, strategic planning and business development, at ESPN. "Getting into this business in the early stages, we still use a lot of equipment with serial number 0001 on it. Any time you start like that, you travel at your own risk. People here have embraced it, but it takes so much extra effort."

Still, HD viewers are a vocal bunch when it comes to telling networks and operators when they want their HDTV. ESPN, for one, has responded to the call by expanding from the 100 major events each network had promised to air in HD at their launches to airing 400 events, between its two offerings, in 2005.

That is 100 more than what the company predicted in January and is in addition to the more than 2,000 HD programs shown on the two sports networks.

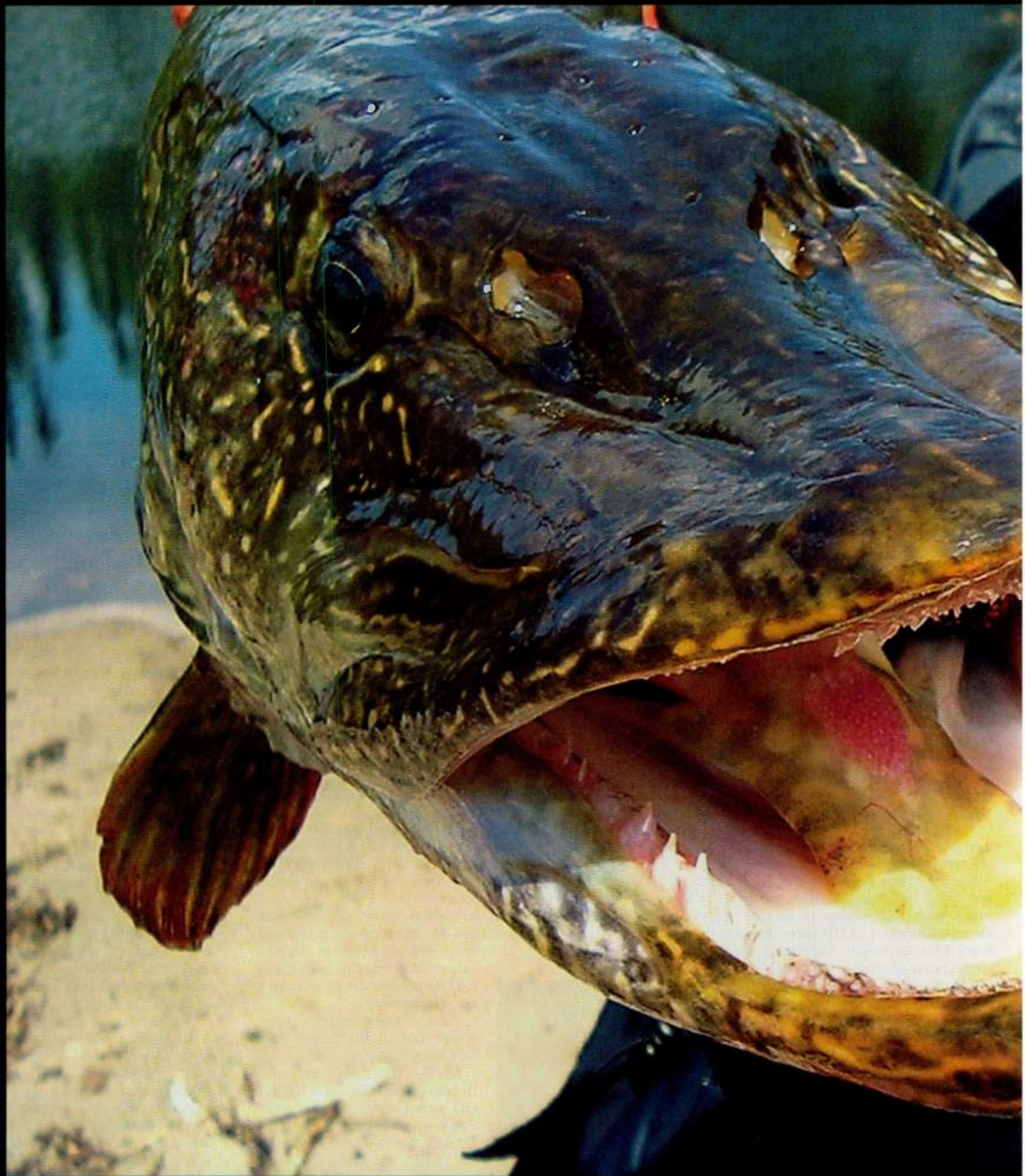
Increased HD event coverage will include the National Hot Rod Association every weekend on ESPN2 HD starting in June, every game of the Men's and Women's College World Series across the two channels, and Major League baseball most Wednesdays this summer on ESPN2 HD.

"Off the chart comes to mind," says ESPN's Burns, in describing consumer reaction to the HD networks. "We get a lot of letters and calls. You don't need to go out and buy a new set when you buy premium services, but when you lay down \$3,000 for an HDTV set, you're demanding about what you want."

The ESPN Digital Center, the network's 120,000-square-foot Bristol, Conn., facility, is 75% outfitted to accommodate HD—including three HDTV studios. *SportsCenter* moved in and began shooting in HD over the summer; NFL programming joined the HD lineup in September.

The next steps in HD will be programming wraps that lead into and out of games and producing more of the network's original entertainment series in HD. *Tilt* and *Playmakers* are already shot in HD, as was *3*, the network's latest movie.

"Every one of these things takes retraining a workforce exponentially higher and deeper," Burns says. "But we want to get around every corner of the company to spearhead the transition from analog to take HDTV into the next 50 years." ■



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The floor of the 2004 NAB show. More than 100,000 are expected again this year in Las Vegas.

Road to NAB, Part 2: Station Operations

Vendors make HD too tempting to pass on **By Ken Kerschbaumer**

The halls of NAB will give station and network executives a chance to peruse a virtual shopping mall of HD wares. And they will find more reasons than ever to buy. Nearly every vendor this year wants to give its customers maximum flexibility for the future. At the least, that means transmitters that are HD-upgradeable and production switchers that can handle both SD and HD signals simultaneously.

That sentiment also applies to the infrastructure side.

Whether it is routing switchers, automation or even traffic systems, the goal is to make services like digital multicasting easier (and cheaper) to roll out.



The following pages offer a brief overview of some of the products that will be on display at the NAB show floor next month. It also serves as a glimpse at the trends in tech that will show up in product lines in the general marketplace over the next six months.

Start Your Engines **Traffic systems meet need for speed**

If there is one thing that can make a great sales team even better, it is a solid traffic system. Vendors continue to add new functionality to give management and sales teams easier access to the information they need when they need it—and in the format they need it in. Here is a look at some of the top offerings at this year's NAB:

BroadView Software

Topping the list of new BroadView Software features is "secondary-event management," allowing the user to create "styles," or rules, for managing secondary events. Also, expect a library-management and asset-management feature that gives facilities an integrated means of tracking their library materials.

Harris

The first fruits of the Harris acquisition of Encoda Systems will be on display as Harris lays out a vision it hopes will keep current Encoda customers in the fold long term—and attract new clients as well. A new wrinkle: a brand-new version of Encoda's traffic and billing system designed specifically for the cable-network business.

"It will tie into their content-delivery strategies, especially for the international or global market," says Bob Duncan, SVP of sales and marketing for Media Management Solutions, Harris Broadcast Communications Division.

Marketron

Marketron's TV Traffic solution will have a number of new features that the company says will reduce redundant data entry, optimize inventory and, in turn, increase revenue.

A new traffic automation interface that allows real-time integration of the traffic system with the automation side of the house will be demonstrated.

Marketron will also complete integration with Media Ocean, giving two-way communication between stations and agencies to minimize make-goods, discrepancies and redundant data entry.

Optimal Solutions (OSi)

Check out Workflow, a multilevel contract-approval process that gives management unlimited control over entry, a step OSi says can get account executives back in the field with no downtime.

"Gone are the days of not knowing where a contract might have stalled in its route to approval," says Ed Adams, OSi president. "Real-time views allow the sales staff to know exactly why a contract was rejected, and they can even modify and release the line back through the process within a matter of seconds."

It also allows routing groups to be configured in nearly any way possible.

VCI

It will be a quasi-family affair at VCI's booth as two of its partners, OneDomain and Peter Storer & Associates, demonstrate integration of their systems with VCI's Stars II+. Also to be touted at the show are new features for the VCI Cube, including "threshold" functionality.

"It allows the user to discern, through the use of color, areas of over-achievement and, more importantly, areas where action is needed," says Mary Blair, VCI manager of software development. "All a manager needs to do to see where action is needed is zero in on the red figures." (The user can also choose the colors). A new feature enables users to employ their own formulas without having to export data to a spreadsheet. "This matches the versatility of the VCICube with the flexibility of a spreadsheet," says Blair.

WideOrbit

WideOrbit is branching out with Master Control Automation software, dubbed WO Automation. The company is using source code from Novus Development and integrating it into its own traffic software. Applications include satellite recording, digital library and management, media prep, and schedule and archive management. Another new module, which is separate from the ones for WO Automation, will also be available for promos. Take note: WideOrbit is setting up shop in a suite at the Bellagio, not in the Convention Center.—K.K.

Suppliers are adding new functionality to give easier access to information.

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First, Send a Signal

Transmission gear moves ahead

Whether for field or broadcast transmission, there will be many new options available at this year's NAB. In fact, analog-transmitter technology is still evolving (so that it is less expensive to run), and next-generation digital-compression techniques are providing improved bandwidth efficiency.

Acrodyne Industry (Ai)

The latest Ai Quantum transmitters use ESCIOT tubes, a natural outgrowth of the IOT transmitter that Ai Chairman Nat Ostroff says gives stations greater power savings; it can operate in either analog or digital mode. "It doesn't have a fancy name or gimmicks or any confusion about what is the right tube technology," he says. "It's just a solid, reliable product."

BMS

An important issue for broadcasters is dealing with ENG transmission in the wake of the Nextel Frequency Relocation Plan rollout. The new Truck-Coder II is designed to help broadcasters in either the new digital mode the standard requires or in the older, analog mode. BMS President Graham Bunney says it has an unlimited number of presets so station engineers can give truck operators whatever they need for multiple scenarios. A front-panel Ethernet port is also

new, making downloadable field upgrades and preset configurations possible.

Dielectric

Dielectric is rolling out a bow-tie-slot turnstile antenna for UHF applications. Because each tie slot represents two batwings, the low-power economical broadband omnidirectional antenna eliminates feedlines, hardware and radiators, and the need for a support mast. The design allows for dual inputs intended for single-channel operation or the simultaneous broadcast of two channels without the need for a separate combiner.

Harris

Harris addresses the analog crowd with its new Atlas Analog UHF solid-state transmitter. A station will also be able to use it in the digital age. "Broadcasters will be able to simply and cost-effectively transition to digital when they're ready," says Dale Mowry, VP of the Harris TV Broadcast Systems business unit. The transmitter is available in various power levels.

Link Research

Link HD is the the working model of a wireless HD camera system the company is touting. Also look for a production version of LinkXPRV, a wireless camera system with reverse video for sports broadcasts. A new LinkXP wireless transmission system for choppers will be on display, as well.

Modulus

Modulus is crazy for MPEG-4 AVC (Advanced Video Codec), and this year the company will launch its ME6000 AVC HD video encoder. Based on the MPEG+4 advanced media codec, it uses a slice-partition methodology and advanced features like CABAC entropy coding, macro block adaptive field-frame coding, and multi-frame references to help content distributors transport video signals with much less bandwidth.

Tandberg

Tandberg is showing the EN5990, an MPEG-4 encoder suitable for a range of broadcast, cable, telco and satellite needs. It can encode in real time using MPEG-4 AVC compression, providing more-efficient distribution of HD signals and content.

Thales

Thales will show gear that enables a station to reach mobile phones with live video. It uses the DVB-H standard to broadcast to mobile/handheld devices. The demo will include content creation, distribution and RF transmission. Also look for SmartVision TV, a video-over-broadband service platform for live, VOD and iTV.—K.K.

The Omnibus News Ingest System is in use at KOMO Seattle.



The Best Router... Is one you don't even notice

Routing switchers, which transport signals from one device to another, continue to be like the turbines in a power plant: When they're working well, you don't even know they're there; when they aren't working well, you definitely know it. This year's NAB will include a number of new routers that combine HD and SD switching—and even an innovative approach to routing from Pro-Bel. Here are some of the options.

Leitch

Leitch will introduce a new video/audio router. The Panacea Clean Switch is a "clean" routing switcher that provides simulcast of SD and HD, switch transitions, and auxiliary outputs. A smaller version, Panacea Lite, is a 12x1 router for utility-routing applications. The 1RU (rack unit) frame is available as a dual-format router (analog video and audio, SD video and AES, HD video and AES router) or in standalone formats (analog video, analog audio, SD video, HD). (An RU is 19 inches wide and about 3 inches high.)

Nvision

New Nvision routing products include the NV7512 expandable digital-audio router, a 14RU 512x512 system that is linearly expandable to 2048x2048

and can handle AES, MADI and analog audio. Also new is the NV5256, an expandable machine-control router featuring up to 256 bidirectional ports in only eight rack units. It is linearly expandable to 512 ports in only 16RU.

Pesa

Pesa's latest is the Premiere routing switcher, a small, expandable system available in matrix sizes based on 8x4, 12x8, 16x8 and 16x16. It can handle a variety of signal types, including composite, Y/C, RGB, RGsB, RGBV and stereo audio (future releases will include SDI, HD-SDI and AES/EBU). Included in Premiere are RS232, USB, Ethernet and PESA PRC connectivity, along with PESA Windows setup software and a local control panel.

Pro-Bel

Broadcasters facing the dilemma of tying video/audio routers with data routers will have a new option to explore at NAB: A new Pro-Bel item called Fusion will be displayed (shipping and pricing are to be determined). What makes it different is that it uses codecs to translate video signals into files and back again as content moves from the regular router to the data router. Says Graham Pitman, Pro-Bel group chief executive, "The router can now be a gateway between the traditional signal environment and the new file environment."

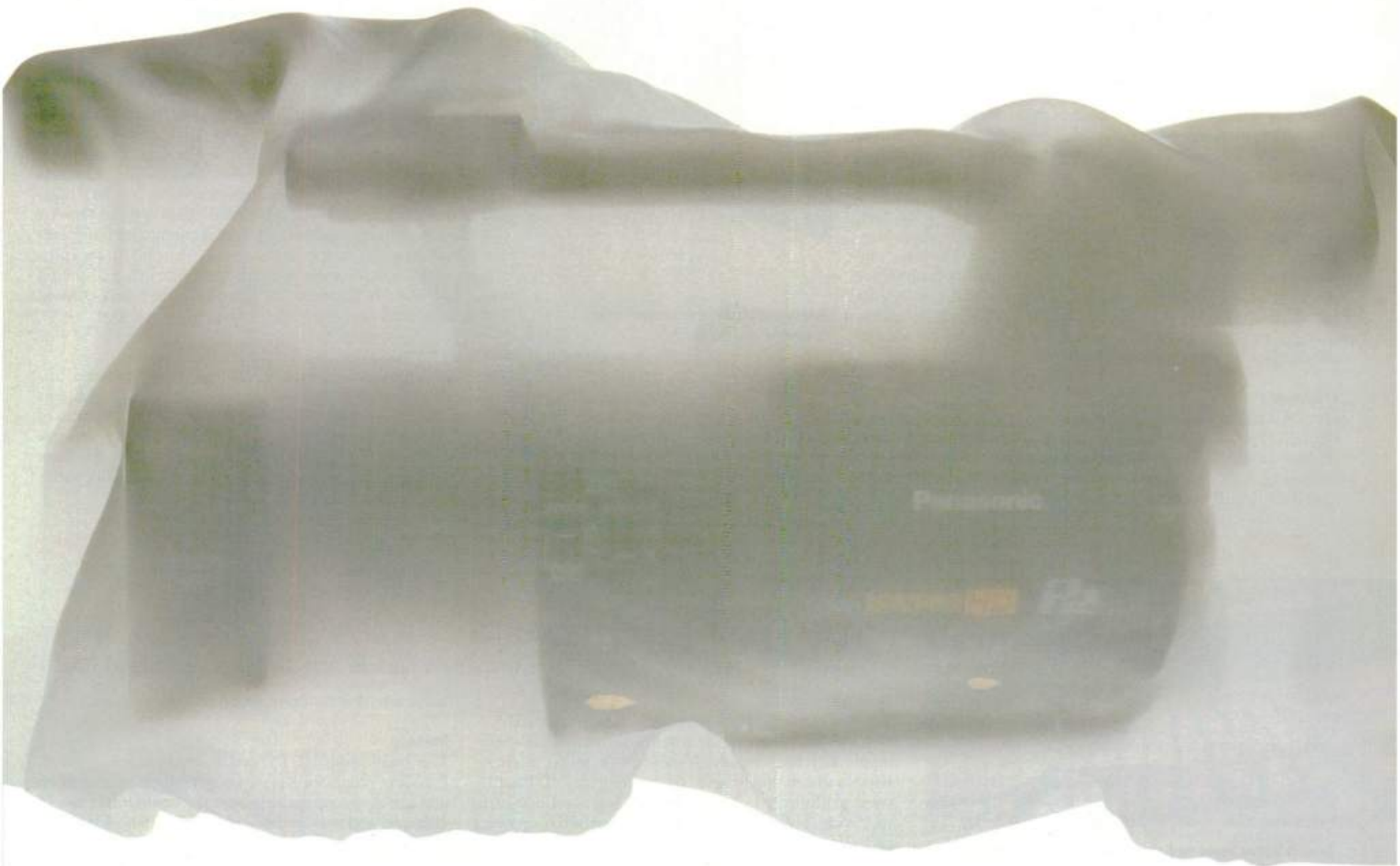
Sierra Video Systems

Look for the new Sierra NLE multi-format routing switcher designed specifically for nonlinear editing suites and facilities. It has an 8x8 matrix switcher in a 3RU frame and is capable of routing SDI in a number of different types of audio and video signals. The switcher can be purchased with up to three levels of video, one level of SDI video, one level of digital stereo audio and two levels of balanced-analog audio for a total of seven possible levels. With all levels installed, the facility gets multiformat, multilevel switching.—K.K.

This year's NAB will include a number of new routers that combine HD and SD switching—and an innovative approach to routing from Pro-Bel.

at NAB 2005, the most anticipated breakthrough
in video technology will be

unveiled



AG-HVX200

HD/SD multi-format: 1080/60i, 1080/24p, 1080/30p, 720/60p,
720/24p, 720/30p, 480/60i, 480/24p, 480/30p; and multi-codec:
DVCPRO HD, DVCPRO 50, DVCPRO, DV

DVCPRO HD *P2*

Panasonic
ideas for life



Station Automation

Faster digital playback, archive retrieval ahead

Given bottom-line pressures, all TV operations are looking to do more with less. Automation can help. Here is a sampling of some of the top announcements that will be made at the NAB show. Interesting moves from Harris are likely as it integrates Encoda's automation product line into the parent line.

Autocue

Autocue is introducing a system that will make it possible to search media archives for spoken words or phrases without prior transcribing. The system, called QLog, is a low-resolution, disk-based MPEG output recorder that lets users review material as it is recorded. Uses include evaluating viewer complaints, proof-of-advertising playout, playback of competitor's output and archive review. A more sophisticated version—QLog+—provides capture of closed-caption information, audio indexing and searching, the ability to "print to tape" and, as an additional option, to use SDI inputs instead of analog and Windows Media 9.

Florical

Look for a number of new features from Florical, including a tool that makes it easier to join a program in progress and handle ad-trafficking changes. A breaking-news feature makes it possible to roll breaking-news coverage automatically. Pre-programmed events—like the cut-in to the program, graphics insertion and cuts to cameras—can be programmed once, then rolled again and again without an operator. Also, a supervisory monitor system creates a timeline of multiple channels and shows resource allocation. It can move a tape deck or graphics device from one channel to another. Other new items include an interface for Pathfire's system, and NewsGrabber, which lets the user grab news feeds with three clicks of the mouse: the source, the destination and the record device.

Leightronix

One of the challenges facing local cable and broadcasters is moving forward with digital playback while relying on legacy analog gear. Nexus from Leightronix is designed to solve that problem, providing multichannel digital-video playback and recording, digital messaging/signage, DVD/VCR machine control, and video/audio signal routing. It operates as a stand-alone device and is managed via network using

provided WinNEXUS software. Drag-and-drop scheduling enables quick and easy playlist development, while device- and resource-conflict identification ensure error-free playback results. Nexus also has device control and an internal true-matrix video/audio switcher for signal management.

Omnibus Systems

Omnibus continues to develop products around its G3 architecture. The latest is the OPUS suite, a group of content-management products the company says will give stations a chance to better tailor a system to their needs. For example, it can begin with control under a single operational interface and then add more controls and interfaces modularly. And G3 Control station-management system provides device access, operation and management over distributed networks. Router control, machine control and integration with signal-process equipment are all available to local and remote users.



Acrodyne's latest transmitters offer improved power savings.

On-Air Systems

A master-control system for automated playout and live news production will be rolled out by On-Air systems. Dubbed On-Air playKast, the system includes remote scheduling, media browsing, automated playout and events monitoring, integrated multilayered graphics overlay, as-run logs, and management reporting. Also on display will be On-Air Kore (a scheduling, media-asset management and database-workflow-automation application), On-Air transKoder (providing automatic format conversion and mirroring of media files) and On-Air Kapture (integrating tape-based content and satellite and line feeds into a single application).

Sundance Digital

The FastBreak automation system gets some upgrades this NAB, including a new graphical user interface (GUI) and some of the elements found in Sundance's Titan transmission-automation system architecture. A demo of Titan's remotely controlling video servers and encoders via SNMP (Simple Network Management Protocol) will also be on display. And Sundance will roll out a feature for its NewsLink automation system that will control Sony's MVS-8000A series production switcher.—K.K.



Snell & Wilcox hopes its Kahuna switcher will be big news.

Switch Hitters

Companies parade new switcher options at NAB

There will be a number of new production switchers (and upgrades) on display at the NAB show. Attendees can expect to find more dual HD/SD-capable switchers, greater integration with digital video effects (DVEs) and more flexibility.

Snell & Wilcox

Kahuna, Snell & Wilcox's next-generation SD/HD production switcher, has a big name to live up to. It's designed to be the dream switcher for facilities that output SD and HD. It can handle both formats using the same control panel. It can also integrate SD sources into HD productions without outboard up-conversion and has an internal 3D DVE option that can provide up to four two-channel DVEs' worth of effects to keyers. (And it doesn't need additional rack space.)

Eyeheight

The flip side of the Kahuna is Eyeheight's irisHDi, a compact HD production switcher with eight HD-SDI inputs and two outputs. It can handle video mixing, wipes and cuts and is based on the company's DT hardware platform, which is only 1RU high and one-half rack wide. The company is pushing the irisHDi's power and versatility.

Grass Valley

The KayakDD switcher line (about \$98,000) is also available in an HD version with two Mix/Effect buses (M/E). The 4RU-high unit supports 1080i and 720p HD with 48 inputs and four keyers per M/E. With up to 24 outputs, it can be used on HD and SD. A six-channel RAM recorder hold hundreds of uncompressed clips or stills.

Ikegami

In the large-production-switcher department is Ikegami's HSS-3000 next-generation, full-size HD/SD unit. It can input HD, SD or SDI signals and support up to 96 inputs and 64 outputs, as well as four M/Es that are HD- or SD-assignable. (Two smaller versions with one and two M/Es will also be shown.)

The HSS-3000 also has a two-channel DVE built

into each M/E for basic programmable effects.

Miranda

The Imagestore HDTV master-control and channel-branding processor has two new features: a dual DVE and a multi-group audio mixer. The audio mixer has 16 channels and uses embedded or AES audio for multi-channel playout (including 5.1-surround-sound mixes). The processor has eight-channel audio storage for 5.1 clips or stereo voiceovers in four languages.

Ross Video

The new SmartConversion-Cross Converter Tie Line Management allows cross-converters with different resolutions and formats to be automatically switched in and out as needed. Also new for the company's MD switcher are modules that handle standard-definition interface and high-definition interface HD-SDI.

Sony

Users of Sony MVS-8000A and MFS-2000 production switchers will be able to add editing functionality directly to the switcher. A new option package called Plug-in Editor can be loaded, turning the control room into an editing suite. The MFS-2000 switcher is designed for use when space in a facility or truck is an issue.—K.K.

2005 Vanguard Awards

Monday, April 4, 2005 / 5-7 p.m.

Moscone Center (West) / Third Level / San Francisco





The Mark of Excellence

NCTA's Vanguard Awards mark the pinnacle of achievement in the cable business

More than any other media business, the cable industry, even in an era of mega-giants and consolidation, has a family feel. That's because cable is a relatively young business, so hundreds or thousands of cable pros went through its growing pains together.

The National Cable & Telecommunications Association's Vanguard Awards honor the best of the creators, the innovators and the risk-takers for their achievements. The men and women profiled on the next few pages excel both in business and in personal commitment to their colleagues. They lead in many ways. As the NCTA says in its own official literature about the awards, "they set the example for all of us in their commitment to human rights, employee development and encouragement of minority involvement in all aspects of the industry. All our national awards recognize these broad-based leadership qualities."

This year, the Vanguard Awards will be presented on April 4 at a special ceremony beginning at 5 p.m. on the third level of Moscone West, part of the convention hall complex.

Tickets, priced at \$65 per person or \$650 per table, can be purchased on-site at the registration area in the north lobby of the Moscone Center.

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Cox Communications proudly salutes
2005 Vanguard Award Winner
Steve Rizley.

Congratulations to Steve
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The Turner Networks Salute the

2005 Vanguard Award Winners



A TimeWarner Company





When Storm Clouds Grew

Former NCTA chief Anstrom pulled cable through tough times **By P.J. Bednarski**

Shortly after Decker Anstrom became president of the National Cable Television Association in 1994, he gave a speech in which he confessed that, as a child in North Dakota, he and a friend deliberately set his neighbor's home on fire.

The kids also called the fire department, which quickly doused the flames, and, for a little while, the two tykes were considered heroes for their quick thinking. Only after his conscience got the best of him did Anstrom confess—and begin the bruising process of rebuilding his reputation around the neighborhood.

Anstrom told the story because, in 1994, the cable industry was in crisis. "You have to remember, when he took over, rates had been rolled back, and we had a lot of enemies," says Char Beales, president and CEO of CTAM, the cable marketing organization. "He changed the image of the industry."

By 1992, bad service, bad attitudes and bad publicity led Congress to re-regulate the industry, chilling investors. Anstrom, recalling those days, says, "Quite candidly, in the late '80s and early '90s, cable was in self-denial. Rates were going up, and we had a bad relationship with regulators and the public. The industry created a lot of its own problems, and the purpose of my story was to say, 'We have a problem, and it's time to own up to it.'"

Anstrom turned out to be the right person at the right time. By the time he left the NCTA in 1999, cable had successfully started its on-time-service guarantee, and in Washington, the Telecommunications Act of 1996 and other measures left the industry more or less free of the hammering re-regulation of 1992.

Anstrom—quiet, unfailingly polite but perfectly direct—had steered cable on a new course.

This week, he is honored with one of the two Vanguard Awards for Distinguished Leadership, in large part for what he did for the cable industry in the '90s.

Says Eddie Fritts, president of the National Association of Broadcasters, who will step down—after 23 years—this fall, "I have great respect for Decker. Through

the years, we've been through many battles, sometimes on the same side of an issue, sometimes on opposite sides. I've always found Decker to be true to his word and a first-class professional."

Ask around, and others will quickly agree. "The problem with Decker is that, to describe him, you have to decide when to stop the string of superlatives," says Beales, who worked with him at the NCTA earlier in her career. "He's incredibly human, and he has a great strategic mind."

Anstrom, who grew up in Minnesota, North Dakota and Wyoming, ended up a powerful presence in Washington, first as

tumultuous years later.

Although he worked near the TV industry, he had never been a part of it—his family didn't even own a set until 1968—so it was quite a departure when, in 1999, he left to become president of the Weather Channel. By 2002, he became the president and chief operating officer of Landmark Communications, which owns the Weather Channel, a couple of TV stations and a string of newspapers.

He admits now that seeing the other side of television was a fascinating learning experience.

"Absolutely!" he says. "When I was at the NCTA, we would become involved with helping settle carriage issues between programmers and operators. Our biggest job there was to make sure they didn't bring their problems to the attention of [officials in] Washington. Working for a cable network was an eye opener for me, because I could then see the intricacies of the business models and how fragile they could be."

It's an odd coincidence that the NCTA has just changed leadership, the FCC just got a new chairman and NAB leadership will soon change. But Anstrom thinks change at the top of trade organizations is good, too, because it allows the industry to create and react to different goals.

Anstrom, 54, is still very involved. He is on the board of directors of the NCTA—which now stands for the National Cable & Telecommunications Association—and he helped on the search to find Kyle McSarrow, the successor to Robert Sachs, who replaced Anstrom. He is also on Comcast Corp.'s board of directors and serves as vice chairman of the board of directors of the Cabletelevision Advertising Bureau.

Being on the outside with a good sense of the inside, Anstrom ponders the big issues, including that of mega-giant operators and networks.

"It's pretty apparent, with consolidation in the media, the big will get bigger," he says. "Is that good or bad?"

It's a little of each. It's bad because we'll lose some of the entrepreneurship—the people willing to do something new. But being close to Comcast, I also see, because of their size, how impactful and meaningful they can be."

Joking about his little Landmark Communications—with no giant stable of networks other than the Weather Channel—he says, "We are increasingly unique." That is what a lot of admirers would say about Anstrom, too. ■



DISTINGUISHED LEADERSHIP AWARD:
Recognizes one man and one woman who consistently have demonstrated the highest level of cable industry leadership.

"I have great respect for Decker. Through the years, we've been through many battles, sometimes on the same side of an issue, sometimes on opposite sides. I've always found Decker to be true to his word and a first-class professional."

EDDIE FRITTS, NAB

president of Public Strategies, a consulting firm heavy on mulling public policy and issuing economic analyses. Earlier, he worked in the Carter administration as assistant director of the White House Office of Presidential Personnel, at the Office of Management and Budget and at the Executive Office of the President, where he helped create the U.S. Department of Education.

He joined the NCTA in 1987 as its chief lobbyist and ascended to the top spot seven

**Seeing what tomorrow holds.
Our business...Decker's passion.**

Thanks to Decker Anstrom for his
innovation, creativity, and leadership.

Congratulations to him and all the
Vanguard Award honorees.



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World Radio History



The Son Also Advances

Steve Miron worked his way toward the top of the family business **By Louis Chunovic**

When he was just 16, Steve Miron recalls, "I did installs and worked on construction projects. When I worked in the business growing up, it was a family business."

For him, of course, it still is. His father, Robert Miron, is chairman and chief executive of Advance/Newhouse Communications, and twice chairman of the NCTA, so 38-year-old Steve probably has a little coaxial cable running through his body. Cable has been his life, especially since 2002, when he became president of Advance/Newhouse.

Three years ago, when the partnership between Advance/Newhouse and Time Warner Entertainment was restructured to give Advance/Newhouse day-to-day management control of some of the largest Time Warner cable markets, the elder Miron named his son second in command. At the same time, Steve's sister, Nomi Bergman, became Advance/Newhouse's EVP of strategy and development.

Miron resolutely deflects personal credit for his award to the members of his close-knit family, with whom he works daily. "What does the award mean to me?" he asks rhetorically. "Mostly what it means to me is that my sister and my dad are too old to be nominated. Recognition's great, but when you're in a family business, it's a bit of an alien concept."

Miron's grandmother was the sister of Advance/Newhouse founder Samuel I. Newhouse Sr., whose family today controls not only the Bright House cable systems but also the Condé Nast publishing group, Fairchild Publications and daily newspapers serving some 26 cities. High-profile publications that are part of the Newhouse empire include *The New Yorker*, *Parade*, *Vanity Fair*, *Vogue*, *Wired* and *Women's Wear Daily*, among many others.

One of the earliest, highest-profile initiatives the Miron family undertook in the late-2002 post-TWE-management period was the rebranding of the cable systems under their aegis. The privately owned company created Bright House Networks, which was ranked by the NCTA last year as the seventh-largest multiple-system cable operator in the U.S., with approximately 2.2 million customers. For an effective campaign creating and marketing the Bright House brand in early 2003, Bright House Networks received that

year's Multichannel News Innovator Award for consumer marketing.

Today, Bright House, still owned jointly by the Time Warner and Advance/Newhouse partnership but managed by Advance/Newhouse, operates systems in and around Tampa Bay, Fla.; Central Florida; Indianapolis; Birmingham, Ala.; Bakersfield, Calif.; and Detroit, along with several smaller systems in Alabama and the Florida panhandle.

Miron has held various positions in the cable-television industry since 1989, starting with positions with MetroVision in Chicago and moving to Vision Cable Communications in North Carolina and NewChannels in upstate New York, all Newhouse-owned cable



YOUNG LEADERSHIP AWARD:

Recognizes a young individual who already has made a mark on the industry and its constituents

"Recognition's great, but when you're in a family business, it's a bit of an alien concept."

STEVE MIRON

systems in the pre-consolidation era.

But he has seen how it is done elsewhere. Prior to rejoining Advance/Newhouse, Miron spent about a decade at Time Warner Cable, most recently as vice president and general manager of its central and northern New York cluster, headquartered in Syracuse. Sister Nomi Bergman also had a lengthy career at Time Warner Cable, most recently as a manager in the Charlotte, N.C., operation.

"We disagree sometimes," Miron says of the perception that the family always acts as a

single unit. "We have healthy debate. My dad's been at this a long time, my sister has a real strong engineering background, and most of my background is in operations." Still, he adds, "we're more about the team."

The original Advance/Newhouse-TWE partnership was formed in 1995, with Advance/Newhouse contributing 1.4 million subscribers in upstate New York. The partnership eventually included approximately 6.7 million subscribers.

Bright House, like Time Warner Cable itself, is known for its strong basic-subscriber base and growth, its digital and high-speed-data penetration, and its early entry into video-on-demand and subscription VOD, as well as for high-definition television and the proffer of digital video recorders.

"The biggest challenges for the business," says Miron, is that it's "getting more competitive, and it's getting more operationally complex," particularly with its new, interactive networks.

As for Bright House, Miron professes that there are no growth ambitions beyond the general clusters and areas where it now operates systems. "My dad says probably the only way we'll become No. 6 [on the list of top MSOs] is if No. 3 buys No. 4," he jokes. "We're not looking to rapidly expand into areas we don't serve."

Miron holds a bachelor of science degree in marketing from American University. He resides in the Syracuse, N.Y., area with his wife, Jackie, and two sons, James and Daniel, age 11 and 8, respectively. "My older son is showing some good aptitude for electronics," he says of the next generation that could enter the family business.

Daniel wants a quicker route to wealth. Miron says: "My younger son wants to be in the NBA."

Miron has served on the board of directors of the Jewish Community Center in Syracuse. In 2003, he was named to the board of directors of the Emma Bowen Foundation, established by the media industry to increase access to permanent job opportunities for

minority students. This year, he was named to the board of directors of the Cable & Telecommunications Association for Marketing (CTAM).

His leadership has been tested. Notes Mike LaJoie, Time Warner's chief technology officer, when Florida hurricanes ravaged several Advance/Newhouse systems last year, "Steve managed to address these totally unpredictable challenges with an eye toward good business and human sensitivity for his customers and employees." ■

We join the industry in saluting

Steve Miron

President, Advance/Newhouse Communications

Winner of the

2005

*Vanguard Award
for Young Leadership*

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Job well done!

Advance / Newhouse

communications



He Likes a Challenge

TV One is a labor of love for entrepreneurial Johnathan Rodgers **By Allison Romano**

Of all the roles he has played as a television executive, Johnathan Rodgers is partial to one: "network builder." It is a part he has played for about the last decade in the world of cable television.

Three years ago, Rodgers walked away from the Discovery Networks, where he was president of an organization he helped build up to 11 channels. He pledged that his next gig would be entrepreneurial. "I'd rather be with a startup or a fixer-upper," he said at the time.

He got what he wanted. As president of TV One, a 16-month-old cable channel for African-American adults, Rodgers faces a daunting but exciting task: to craft a brand-new entertainment service and get it distributed on cable and satellite systems at a time when it is not easy to get a channel launched—and after giving BET, the only broadly distributed black network, about a 24-year head start.

On the cable dial, Rodgers has often lamented, there are entertainment services for adults, like USA Network and Lifetime, and there is BET, which appeals to the hip-hop generation of African-American youths.

But African-Americans in the 25-54 demo, he says, have had nowhere to go. Enter TV One. The channel was conceived as an adult alternative to—rather than a direct competitor of—BET, offering a mix of acquired programming.

With Rodgers at the helm, TV One is backed by minority-owned radio company Radio One and cable giant Comcast. The two companies, along with four investment banks, have committed \$130 million in funds for the network's first four years. Initially, TV One was angling to get into the top 20 markets, where more than half of African-Americans reside. Rodgers has expanded that vision. He now wants the channel to be carried in the top 60 markets, where 90% of African-Americans live. So far, TV One has 20 million subscribers in nine of the top 10 TV markets and 24 of the top 60.

Comcast has helped advance Rodgers' goal. It is the largest cable operator in many of the top-market cities—including Philadelphia, Washington, Baltimore and Detroit—and has offered TV One a coveted analog-cable slot.

Rodgers gets high marks from Alfred C. Liggins III, president/CEO of Radio One.

"Johnathan loves TV. He consumes the medium. He also understands how to target and capture and market to a specific niche audience. Those are skills he learned first as a local broadcaster, programming dayparts to attract specific audiences, and then [through] his cable experience at Discovery."

In his six-year tenure at Discovery, Rodgers launched such channels as the Discovery Health Channel and expanded distribution for Animal Planet and Travel Channel. He also had a hand in hit shows like TLC's *Trading Spaces* and Discovery Channel documentaries *Walking With Dinosaurs* and *Raising the Mammoth*.

Discovery was Rodgers' first turn in the



PROGRAMMERS AWARD:

Recognizes the innovation, leadership and individual achievement of NCTA's programmer members

"Johnathan loves TV. He consumes the medium. He also understands how to target and capture and market to a specific niche audience."

ALFRED C. LIGGINS III, RADIO ONE

cable business. He spent 20 years at CBS, working his way up its station ladder.

Being a TV executive was not his intended path, though. After journalism school at the University of California at Berkeley, Rodgers worked in print media at *Sports Illustrated* and *Newsweek*.

His first TV job was at a station in Cleveland. When his girlfriend (and future wife), Royal Kennedy, got a job in Chicago at NBC's WMAQ, Rodgers followed. He joined Chicago's CBS station, WBBM, as

assistant news director—his first of many management positions. Rodgers climbed the ranks to general manager and moved over to the corporate side, running the CBS station group. He was also an executive producer for CBS News.

By many accounts, Rodgers could have retired when he left CBS in 1996 with a comfortable payout. Instead, he jumped into the burgeoning cable industry. It was Discovery's still-growing status that attracted him. "When I got here, we had two channels, and the value was \$1 billion," says Rodgers. "When I left, they had 11 channels, and the value was \$20 billion."

TV One was hardly in Discovery's league, but that was exactly what drew Rodgers in.

Liggins envisioned a TV operation to complement the company's radio assets, but he needed someone with TV expertise. When he explained that to legendary radio producer Quincy Jones, the story goes, Jones turned him on to Rodgers.

Now, after years in the boardroom, Rodgers was back in editing suites and sales meetings. Selling the network to cable and satellite companies, he says, has been easier than he expected. "When we talk about TV One, they get it right away," Rodgers explains. "They recognize that this audience is loyal customers and great TV viewers, and they have not had choice on the dial."

Rodgers credits many seasoned broadcast and cable executives for guiding his career, from CBS patriarch William Paley to Discovery founder John Hendricks and CEO Judith McHale. Now at TV One, Rodgers collaborates with Liggins and Comcast's top-flight execs, like CEO Brian Roberts, COO Steve Burke and head of content development Amy Banse.

Rodgers also makes it a priority to give back to non-profit and business organizations. He is on the boards of the Children's Defense Fund and the Peabody Awards, and he is a trustee of the University of California (Berkeley) Foundation. He also serves on the Board of Directors of the Procter & Gamble Co. and the NCTA.

These days, Rodgers is obviously delighted at how viewers have embraced TV One. But it is too soon for the new network to subscribe to Nielsen ratings, so Rodgers relies on anecdotal feedback.

Several viewers, he says, have said that, after watching TV One at night, they tune in the next morning—just to make sure the network is still there.

Says Rodgers, "They can't believe that, at long last, we finally have a channel like this, for them." ■



Scripps Networks salutes the Vanguard Award honorees for their innovation, leadership and achievement in the cable industry.



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There From the Beginning

Hildenbrand's Cablevision career is filled with little and giant achievements **By George Winslow**

While technologies can fundamentally transform entire industries, their revolutionary impact is often based on the patient work of engineers who may spend years using technology to develop innovative solutions to practical problems.

That process is particularly evident in the long career of Wilt Hildenbrand, the executive VP of engineering and technology at Cablevision Systems Corp. who will be receiving the Vanguard Award for Science and Technology at this year's National Show.

"If you think about it, the industry's success is based on a very complex technological platform," notes Dr. Richard Green, president/CEO of CableLabs, the industry-backed research arm. "Taking older networks and transforming them into digital platforms capable of delivering a full range of telecommunications companies, from video to voice and data, is a lot more complex than it looks. Wilt's experience, his native intelligence and his willingness to play a leading role in developing newer technologies has been extremely valuable to the development of Cablevision and the cable industry."

Hildenbrand learned electronics while serving in the Air Force; at the end of his tour of duty, the Air Force got him a temporary job at a Louisiana cable operator. Hildenbrand found the fledgling industry fascinating, but when he returned home to New York, he hoped to find work in a more established industry: the airlines.

Jobs, however, were scarce. So in September of 1972, Hildenbrand went to work as an assistant warehouseman for cable operator TelePrompTer, in Islip, N.Y. The operator was upgrading its Long Island system from 12 channels to 26, and Hildenbrand quickly got a chance to put his technical expertise to work, moving out of the warehouse into the field as a service technician and then a headend engineer.

In 1976, he landed a job at Cablevision as chief headend engineer and, in 1979, was promoted to director of engineering for Rainbow Media, Cablevision's programming subsidiary. There, he designed and built the microwave networks to cablecast baseball games and developed uplink facilities and technical services that allowed the operator

to launch a number of programming services, including Bravo and AMC.

From today's perspective, working on a cable system capable of carrying only a few dozen channels and setting up uplink facilities for new channels "may not seem like much of a challenge," Hildenbrand admits. "But at the time, we were doing a lot of pretty edgy things."

That produced some heart-stopping moments. When Cablevision began covering baseball games, Hildenbrand was able to line up only three hours of satellite time for the first game. Everything went perfectly until



SCIENCE & TECHNOLOGY AWARD:

Honors individuals who have played a major role in product improvement and design, and development of engineering techniques that benefit the industry

"Wilt's experience, his native intelligence and his willingness to play a leading role in developing newer technologies has been extremely valuable to the development of Cablevision and the cable industry."

DR. RICHARD GREEN, CABLELABS

the game went into extra innings, and Hildenbrand began worrying that they might lose the satellite feed, angering both his bosses and cable subscribers all over Long Island.

"If it hadn't ended in two minutes, we [would have] lost our satellite. You might not be talking to me about my career in cable," Hildenbrand laughs.

In 1987, he was promoted to VP of engineering and customer service, making him the top technology executive at Cablevision, a position he has enjoyed ever since. Under

his direction in the late 1980s and early 1990s, Cablevision played a leading role in the deployment of addressable, two-way boxes; throughout the '90s, the company continued to upgrade and develop its networks. By 1995, Hildenbrand had earned such a reputation for his engineering prowess and innovation that he was given the Man of the Year award by Reed Business Information tech publication *CED*, a sister publication to *B&C*.

As Cablevision began to plot its digital strategy in the late 1990s, Hildenbrand continued to explore innovative technical solutions. In 1999, Cablevision and Sony agreed to a wide-ranging alliance that would make Sony the operator's exclusive supplier of a new generation of digital set-top boxes.

The deal never quite lived up to its promise. Two years passed before the boxes were deployed in 2001, and eventually the Sony deal was restructured so Cablevision was able to buy less expensive boxes from other suppliers.

Even so, the move would have a major impact on both the industry and Cablevision, Green and others say.

"Working with a major consumer-electronics company like Sony" gave Cablevision invaluable experience in developing new digital services, and "it pushed companies like Scientific-Atlanta to provide boxes that weren't just delivering TV," Hildenbrand argues.

Cablevision was the last major operator to launch digital services—in part because the network Hildenbrand built in the 1990s could offer 80-100 analog channels. But when the Optimum-branded digital service was deployed in 2001, it was arguably the industry's most advanced.

Its state-of-the-art network has also allowed the company to become the first major operator to widely deploy VoIP, digital HD services and subscription interactive game services. Cablevision became the first major operator to push digital penetration past the 50% milestone, and it is seeing impressive take-up

rates for its high-speed data and phone service. Cablevision installs 1,000-1,200 phone connections a day.

"It is amazing that a network that was once delivering just 12 channels is now delivering VOD, phone, data and interactive television," Hildenbrand says. "The key is execution and integration. For it to work, everything has to be in place." from maintaining the network to technical support, billing and customer service, he says: "Everything builds on everything else." ■

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Millions Served Daily

Time Warner's Rosenblum makes running the New York system seem almost possible **By Joel Meyer**

Like most people who do business in New York, Barry Rosenblum endures the quirks of an unpredictable city: traffic jams, red tape and a wide variety of people. But as a longtime Time Warner Cable executive—and native New Yorker—Rosenblum has met the challenges of operating the city's vast cable system with smooth success.

The company's customer-service representatives speak, in all, nearly a dozen languages. When technicians find themselves stuck in traffic gridlock, customers are notified of the delay by phone. And those technicians, who once dealt with a mere 35 channels of analog cable, are trained to explain new technologies, ranging from digital cable to DVRs to computer networking, in simple and effective ways.

Rosenblum's approach to customer service is instinctive, says Glenn Britt, chairman and CEO of Time Warner Cable. "Despite operating our largest system, in one of the most complicated marketplaces anywhere, under the glare of the national press, Wall Street and our own parent company, Barry has never forgotten the importance of the customer."

When he was named executive vice president of Time Warner Cable in 2001, Rosenblum added the operator's upstate New York systems in Albany, Binghamton, Rochester and Syracuse to his portfolio. In total, he is responsible for 2.4 million customers and 6,000 employees; about half of each are found in the melting pot of the Big Apple.

Rosenblum, 52, will receive the National Cable & Telecommunications Association's Vanguard Award for cable operations management this year, the latest chapter in a 25-year cable career filled with landmarks and achievements.

His start in cable came in 1979, a few years after earning his B.S. in aeronautical engineering from Arizona State University. While working in the copier industry in Albany, Rosenblum was offered a sales position with American Television and Communications in Jacksonville, Fla. After

a stint in Denver, he returned to New York City in 1983, climbing the ranks of the cable industry in the mid 1980s and 1990s through a series of mergers. He eventually ended up overseeing operations for Time Warner in his native Queens.

In the years to follow, he helped implement the five-year, \$400 million fiber upgrade of New York's cable infrastructure. Says Rosenblum, with just a hint of understatement, "It certainly was an interesting time."

The epic construction project involved completing mountains of permits, serving dense blocks of housing and soothing the occasional cranky landlord. Ultimately, these



CABLE OPERATIONS MANAGEMENT AWARD:
Recognizes the efforts of cable's system managers, who work under intensely competitive conditions and are key to the cable industry's success on the local levels

"Despite operating our largest system, in one of the most complicated marketplaces anywhere, under the glare of the national press, Wall Street and our own parent company, Barry has never forgotten the importance of the customer."

GLENN BRITT, TIME WARNER CABLE

tasks laid the groundwork for digital cable and high-speed Internet access. HDTV service followed in 2001, video-on-demand came a year later, and DVR service began in 2003. Digital phone service was introduced late last year.

"To do any construction in New York is complicated," Rosenblum says. While New York wasn't the first market to receive digital services, he—and his construction and operations teams, he is quick to add—really deployed them effectively. Today, 70% of Time Warner Cable's customers in New

York City have digital service—a real success story.

"You can never mentally say to yourself, 'This rollout is complete,'" Rosenblum says, noting that Time Warner Cable completes 25,000-30,000 installations per month in New York City alone. "That's like a rollout every month compared to what other cities do in a year. Even if a product is in a mature life cycle, you're still selling a lot of it."

Scrutiny is inevitable in New York, and Time Warner Cable's battle with programmers has made tabloid headlines. On March 8, the company dropped Cablevision's two sports channels, Madison Square Garden Network and Fox Sports New York, from its lineup, following a spat over carriage fees. So sports fans have been deprived of the Knicks as the team makes a surprising spurt toward the playoffs. Pre-season Mets games are also unavailable, in a year when the team could be a contender. At press time, the two companies had not resolved the matter.

Rosenblum gets credit for not losing his cool over such flame-ups. Bill Goodwyn, president of affiliate sales and marketing for Discovery Networks and a longtime colleague, says, "You can just imagine dealing with those issues in the most challenging marketplace. You need somebody who's going to remain very calm. You couldn't ask for a stronger operator than Barry."

Rosenblum also finds time for worthwhile causes. He helped John Sykes, then-president of VH1, found Save the Music, a project supporting music education. ("I am tone deaf, and I failed flutaphone in fourth grade," Rosenblum confesses.) Also, he and

Time Warner are longtime supporters of the Child Abuse Prevention Program, whose members visit public schools to talk to kids.

Rosenblum believes his biggest contribution to New York occurred in the aftermath of the 9/11 attacks. This is a part of his career he says he will never forget.

"We were wiring places literally overnight. We had duct-taped amplifiers to trees

to bring services to places the city needed right away," he says. The company also connected a hospital ship with Nickelodeon (to provide a diversion for children while their parents searched for loved ones) and quickly installed high-speed Internet for the police.

"You never really appreciate what you can do until you're in that situation where you make such a difference," Rosenblum says of those days. A Vanguard Award suggests that others have noticed his contributions as well. ■

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TIME WARNER
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The Discovery Process

In a world of choices, McFarling's challenge is to get viewers to her networks **By Paige Albiniaik**

It didn't take Lori McFarling long to earn the nickname "McMarketing" after she started at public-affairs cable network C-SPAN in 1986.

"Early on, we referred to her as our secret weapon," says Kate Hampford, who hired McFarling at C-SPAN and now runs her own consulting firm. "She's cute, bubbly and funny, and she got you going with her personality. But if you thought she was going to be a pushover or that she didn't know her stuff backwards and forwards, you were wrong."

Today, McFarling, 41, has parlayed her talent and passion for marketing into her current position as senior vice president of distribution and marketing strategy, affiliate sales and marketing, at Discovery Networks. She is also the winner of a Vanguard Award for Marketing from the National Cable Telecommunications Association, which she will pick up in San Francisco this week.

"At C-SPAN, there was this sense that no job was too big for anyone," McFarling says. "Everyone rolled up their sleeves and dove in because they were so passionate about their work. C-SPAN imbued that sense in me that you have to be passionate about what you do and you have to be collaborative with your teammates."

When McFarling started at Discovery in 1988 as an account manager for Northeast regional sales, she only had one network to promote: The Discovery Channel. Today, Discovery comprises 14 (soon to be 16) analog and digital cable networks, not to mention high-definition, video-on-demand and broadband offerings.

"The way consumers access content is changing daily," McFarling says. "A couple of years ago, no one would have envisioned that you would watch a television program on your cellphone."

"But you still have to speak to the consumer in a way that makes them understand how the product benefits them," she adds. "In this time where consumers are faced with millions of choices every day, we as marketers have to be really good at stepping back, being clear, being focused and speaking from a perspective of consumer interest."

McFarling's employer and her colleagues note two things about her: First, she has an uncommon ability to see complicated situations in their simplest terms, allowing everyone in the room to understand and thus buy into a concept.

"She can take a very complex situation, boil it down quickly and figure out what needs to be done," says her boss, Bill Goodwyn, president of affiliate sales and marketing at Discovery. "You can't teach that."

Second, she considers her clients' needs first. As a result, her campaigns benefit cable operators and consumers, as well as Discovery.

"I learned that when I was at my first job at Procter & Gamble in Los Angeles," McFarling says. "P&G's big edict was that you don't walk into a conversation with your objective stamped on your forehead. You have to understand what your client's objectives



MARKETING AWARD:

Recognizes an individual who has been instrumental in the development of marketing approaches that significantly enhance cable's public image and increase customer levels

"In this time where consumers are faced with millions of choices every day, we as marketers have to be really good at stepping back, being clear, being focused and speaking from a perspective of consumer interest."

LORI MCFARLING, DISCOVERY NETWORKS

are and then step back and look at what appropriate assets you have to offer. You then have to leverage those assets to further your client's objectives at the same time you are furthering your own."

For example, McFarling and her team developed a campaign for Cox Communications using the talent from TLC's *What Not To Wear* to promote Cox's bundled services. In the spots, style experts Stacey London and Clinton Kelly talk about bundling up in clothes for winter, comparing it to buying

bundled services from Cox. In another Cox promotion, Discovery features carpenters from TLC's *While You Were Out*, comparing the difference between power and hand tools to the difference between broadband and dial-up access.

"I really appreciate marketing people who are always thinking about the consumer and not just their own company objectives," says Joe Rooney, senior vice president of marketing for Cox Communications, who was a Vanguard winner last year.

At Time Warner, McFarling and her team created a promotion that featured Discovery HD Theater as a way to drive consumers to Time Warner Cable's high-definition services.

"When I work with Lori and Discovery, they are always aware of what my priorities are," says Brian Kelly, SVP of marketing at Time Warner. "They don't come in asking me what am I focused on, because they already know. They take it to another level."

Says Goodwyn, "We launched digital channels in 1996, and Lori quickly figured out that to bring people to those networks, we needed to create campaigns that drove people to upgrade their cable service and buy digital boxes. She was probably one of the first people to figure that your campaigns with affiliates have to do much more than promote the network," he adds. "They also really have to benefit the operator's bottom line."

While creating marketing campaigns that help both the operator and the network may seem like common sense, it is not always how business is done in the cable industry.

"A lot of places aren't like that," says Hampford, "especially places that are run by companies that own broadcast networks."

McFarling is known for her skills as a strategic thinker, but she also wins high praise for her people skills.

"Lori always had an upbeat attitude, and she was always friendly," says Brian Lamb, chairman/CEO of C-SPAN. "I can see her smile more than anything else."

For McFarling, the cable industry has become a lifestyle as much as a career. She met her husband, Tim, while she was working at C-SPAN, and many of her closest friends are in the industry.

"It's exciting to be at Discovery every single day," she says. "I look at what the company has accomplished from the time John Hendricks started it out of his basement to where it is now as a worldwide media organization, and it's incredible." ■

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TVS

K24EP AND K28FF PRESCOTT, ARIZ.; WXAX(LP) CLEARWATER, FLA.; WTNO(LP) NEW ORLEANS; K22HE AND WIRP(LP) ABILENE, KTXD(LP) AMARILLO, K22GS AND K39GJ SWEETWATER, TEXAS

PRICE: \$4.2 million
BUYER: Azteca Broadcasting Corp. (Rolando Collantes, president)
SELLER: Tiger Eye Broadcasting Corp. (John N. Kyle II, president/CEO)
FACILITIES: K24EP: Ch. 24, 1.5 kW; K28FF: Ch. 28, 56.9 kW; WXAX(LP): Ch. 26, 50 kW, ant. 1,107 ft.; WTNO(LP): Ch.

22, 50 kW; K22HE: Ch. 22, 10 kW, ant. 279 ft.; WIRP(LP): Ch. 48, 5 kW; KTXD(LP): Ch. 43, 150 kW; K22GS: Ch. 22, 10 kW; K39GJ: Ch. 39, 10 kW
AFFILIATION: WXAX(LP): Ind.; WTNO(LP): Ind.; KTXD(LP): Ind.

KSMQ(TV) AUSTIN, MINN.

PRICE: Undisclosed
BUYER: Southern Minnesota Quality Broadcasting Inc. (Dr. Candace Raskin, director)
SELLER: Independent School District 492 (Jude Andrews, interim GM)
FACILITIES: Ch. 15, 1,200 kW, ant. 381 ft.
AFFILIATION: PBS

W24CU AQUADILLA, P.R.

PRICE: \$30,000
BUYER: LKK Group Corp. (Keith Bass, managing member)
SELLER: Charles C. Townsend (Charles C. Townsend III, owner)
FACILITIES: Ch. 24, 5 kW

WAWW(LP) ROCHESTER, N.Y.

PRICE: \$10,000
BUYER: Squirrel Broadcasting LLC (James J. Smisloff, sole member)
SELLER: Venture Technologies Group LLC (Lawrence Rogow, president)

FACILITIES: Ch. 38, 27.2 kW

K64GD RED BLUFF, CALIF.

PRICE: \$5,100
BUYER: TR30 Corp. (Rubin Rodriguez, president)
SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)
FACILITIES: Ch. 64, 9 kW

W56EI CLARKSBURG, W.VA.

PRICE: \$5,100
BUYER: Anthony F. Serreno (Anthony F. Serreno, owner)
SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)
FACILITIES: Ch. 56, 1 kW, ant. 502 ft.

W62DF CLARKSBURG, W.VA.

PRICE: \$3,500
BUYER: Megan Denver (Megan Denver, owner)
SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)
FACILITIES: Ch. 62, 6 kW
AFFILIATION: TBN

COMBOS

WCZZ(AM) AND WZSN(FM) GREENWOOD, S.C.

PRICE: \$1.03 million
BUYER: Broomfield Broadcasting LLC (John Broomfield, president); owns no other stations
SELLER: Keene of South Carolina Inc. (John E. Haas, Chapter 11 Trustee)
FACILITIES: WCZZ(AM): 1090 kHz, 5 kW; WZSN(FM): 103.5 MHz, 25 kW, ant. 328 ft.
FORMAT: WCZZ(AM): Oldies; WZSN(FM): Lite AC

KBNF(FM) CHESTER AND KPCO(AM) QUINCY, CALIF.

PRICE: \$900,000
BUYER: Educational Media Foundation (Richard Jenkins, president); owns 122 other stations, none in this market
SELLER: Carousel Broadcasting Inc. (Robert K. Fink, president)
FACILITIES: KBNF(FM): 98.9 MHz, 25 kW, ant. 2,464 ft.; KPCO(AM): 1370 kHz, 5 kW day/500 W night
FORMAT: KBNF(FM): AC; KPCO(AM): Nostalgia

KRTN(AM) AND KRTN(FM) RATON, N.M.

PRICE: \$750,000
BUYER: Enchanted Air Inc. (William M. Donati, director); owns no other stations
SELLER: Raton Broadcasting Co. (Mark Roper, president)
FACILITIES: KRTN(AM): 1490 kHz, 1 kW; KRTN(FM): 93.9 MHz, 26 kW, ant. 1,447 ft.
FORMAT: KRTN(AM): Adult Hits; KRTN(FM): Oldies

FMS

WTPT(FM) FOREST CITY (GREENVILLE-SPARTANBURG), N.C.; WROQ(FM) ANDERSON AND WGVC(FM) SIMPSONVILLE (GREENVILLE-SPARTANBURG), S.C.

PRICE: \$45 million
BUYER: Entercom (David J. Field, president/CEO); owns 103 other stations, including WSPA(AM), WORD(AM), WYRD(AM)/(FM), WFBC(FM), WOLI(FM) and WOLI(FM) Greenville-Spartanburg
SELLER: Barnstable Broadcasting Inc. (Michael Kaneb, president/COO)
FACILITIES: WTPT(FM): 93.3 MHz, 93 kW, ant. 2,031 ft.; WROQ(FM): 101.1 MHz, 100 kW, ant. 988 ft.; WGVC(FM): 106.3 MHz, 25 kW, ant. 328 ft.
FORMAT: WTPT(FM): Rock; WROW(FM): Classic Rock; WGVC(FM): Rhythmic/Oldies
BROKER: Kalil and Co. Inc.

KBOQ(FM) CARMEL (MONTEREY-SALINAS-SANTA CRUZ), CALIF.

PRICE: \$3.75 million
BUYER: Mapleton Communications LLC (Adam Nathanson, president); owns 27 other stations, including KCDU(FM), KHIP(FM), KMBY(FM), KOTR(FM), KPIG(FM) and KTEE(FM) Monterey-Salinas-Santa Cruz
SELLER: J & M Broadcasting Inc. (Sherrie McCullough, owner/president)
FACILITIES: 95.5 MHz, 2 kW, ant. 630 ft.
FORMAT: Classical

WJZE(FM) OAK HARBOR (TOLEDO), OHIO

PRICE: \$2.6 million
BUYER: URban Radio Broadcast-

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D E A L S

ing LLC (Kevin Wagner, president); owns 10 other stations, including WIMX(FM) Toledo
SELLER: Rasp Broadcast Enterprises Inc. (Daniel Haslinger, president)
FACILITIES: 97.3 MHz, 2 kW, ant. 407 ft.
FORMAT: Urban

WEYE(FM) SURGOINSVILLE (JOHNSON CITY-KINGSPORT-BRISTOL), TENN.

PRICE: \$1.2 million
BUYER: ASRadio LLC (Alan D. Sneed, managing member); owns no other stations
SELLER: Seeger, Guest and Fort (Edward F. Seeger, president)
FACILITIES: 104.3 MHz, 4 kW, ant. 397 ft.
FORMAT: Gospel
BROKER: Todd Fowler of American Media Services LLC

KICM(FM) HEALDTON, OKLA.

PRICE: \$1.2 million
BUYER: Keystone Broadcasting Corp. (Robert Sullins, president); owns two other stations, neither in this market
SELLER: On the Air Inc. (Patrick Ownbey, president)
FACILITIES: 97.7 MHz, 10 kW, ant. 512 ft.
FORMAT: Country

WJSZ(FM) ASHLEY, MICH.

PRICE: \$650,000
BUYER: Krol Communications Inc. (Rodney A. Krol, president/director); owns no other stations
SELLER: Curwood Broadcasting (Michael Gaylord, president)

FACILITIES: 92.5 MHz, 2 kW, ant. 400 ft.
FORMAT: Rock & Roll

KBGR(FM) BEEBE, ARK.

PRICE: \$525,000
BUYER: Educational Media Foundation (Richard Jenkins, president); owns 125 other stations, none in this market
SELLER: Searcy Broadcasting Inc. (Ken Madden, president)
FACILITIES: 101.5 MHz, 6 kW, ant. 328 ft.
FORMAT: Country

KCGR(FM) COTTAGE GROVE (EUGENE-SPRINGFIELD), ORE.

PRICE: \$350,000
BUYER: Diamond Peak Investments LLC (Steve Master, managing member); owns no other stations
SELLER: Thornton Pflieger Inc. (Robert O'Renck, secretary)
FACILITIES: 100.5 MHz, 6 kW, ant. 115 ft.
FORMAT: AC/Spanish

WURB(FM) WINDSOR, N.C.

PRICE: \$300,000
BUYER: Lifeline Ministries Inc. (Johnny Bryant, president); owns one other station, not in this market
SELLER: Willis Broadcasting Corp. (Levi E. Willis, president)
FACILITIES: 97.7 MHz, 3 kW, ant. 299 ft.
FORMAT: Gospel

WIZB(FM) ABBEVILLE (DOTHAN), ALA.

PRICE: \$288,416
BUYER: Radio Training Network Inc. (James L. Campbell, president/CEO); owns 11 other stations, none in this market
SELLER: Celebration Communications Co. Inc. (Art Morris, acting chairman)
FACILITIES: 94.3 MHz, 20 kW, ant. 371 ft.
FORMAT: Christian Contemporary

AMS

KMYL(AM) TOLLESON (PHOENIX), ARIZ.

PRICE: \$3.75 million
BUYER: New Radio Venture LLC (Maria Elena Llansa, member); owns no other stations
SELLER: Interstate Broadcasting (Paul Toberty, president)
FACILITIES: 1190 kHz, 5 kW day/250 W night
FORMAT: News/Talk
BROKER: Larry Patrick of Patrick Communications and Tony Rizzo of Blackburn and Co. Inc.

WCNZ(AM) AND WVOI(AM) MARCO ISLAND (FT. MYERS-NAPLES-MARCO ISLAND), FLA.

PRICE: \$2 million
BUYER: Starboard Media Foundation Inc. (Mark Follert, chairman/CEO); owns 14 other stations, including WMYR(AM) Ft. Myers-Naples-Marco Island
SELLER: All Financial Network Inc. (David M. Fleisher, president)
FACILITIES: WCNZ(AM): 1660 kHz, 10 kW day/1 kW night; WVOI(AM): 1480 kHz, 1 kW
FORMAT: WCNZ(AM): News/Business News/Talk;

WVOI(AM): Oldies

WFTK(AM) WAKE FOREST (RALEIGH-DURHAM), N.C.

PRICE: Swap
BUYER: Truth Broadcasting (Stuart W. Epperson Jr., president); owns five other stations, none in this market
SELLER: Davidson Media Group LLC (Peter Davidson, president)
FACILITIES: 1030 kHz, 50 kW
FORMAT: Spanish/Mexican
COMMENT: Truth Broadcasting's WTOB(AM) and WWBG(AM) are being swapped for Davidson's WFTK(AM) plus a \$1.25 million payment, less \$15,000 for replacement of the WTOB transmitter.

WWBG(AM) GREENSBORO AND WTOB(AM) WINSTON SALEM (GREENSBORO-WINSTON SALEM-HIGH POINT), N.C.

PRICE: \$1.25 million
BUYER: Davidson Media Group LLC (Peter Davidson, president); owns 17 other stations, including WSGH(AM) Greensboro-Winston Salem-High Point
SELLER: Truth Broadcasting (Stuart W. Epperson Jr., president)
FACILITIES: WWBG(AM): 1470 kHz, 10 kW day/5 kW night; WTOB(AM): 1380 kHz, 5 kW day/3 kW night
FORMAT: WWBG(AM): Spanish/Variety; WTOB(AM): Spanish/Variety
COMMENT: See item above

KBYR(AM) ANCHORAGE, ALASKA

PRICE: \$700,000
BUYER: KMBQ Corp. (John N. Klapperich, president/owner); owns one other station, KMBQ(FM) Anchorage
SELLER: Cobb Communications Inc. (Thomas C. Tierney, president)
FACILITIES: 700 kHz, 10 kW
FORMAT: Talk/News

WAAA(AM) WINSTON-SALEM (GREENSBORO-WINSTON SALEM-HIGH POINT), N.C.

PRICE: \$235,000
BUYER: GHB Broadcasting (George H. Buck Jr., president); owns 15 other stations, including WBLO(AM) and WIST(FM) Greensboro-Winston Salem-High Point
SELLER: Media Broadcasting (Mutter Evans, president)
FACILITIES: 980 kHz, 1 kW
FORMAT: Gospel/R&B/Information

WGZS(AM) DOTHAN, ALA.

PRICE: \$135,000
BUYER: Tropicana Media LLC (Carlos Pizano, member/manager); owns no other stations
SELLER: Good Samaritan Communications Inc. (Michael Augustus, president)
FACILITIES: 700 kHz, 2 kW
FORMAT: Soft Rock

KBRO(AM) BREMERTON AND KNTB(AM) LAKEWOOD (SEATTLE-TACOMA), WASH.

PRICE: \$900,000
BUYER: Seattle Streaming

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The 2005 Brand Builders will be profiled in a Special Supplement published in both Broadcasting & Cable and Multichannel News during the annual PROMAX&BDA conference, June 21-23 at the Marriott Marquis in New York. Award-winners will also be formally recognized at the conference itself.

ISSUE DATE: JUNE 20, 2005

SPACE CLOSE: JUNE 9, 2005

MATERIAL DUE: JUNE 13, 2005



Multichannel NEWS®

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PROMAX & BDA/BROADCASTING & CABLE/MULTICHANNEL NEWS BRAND BUILDER NOMINATION FORM

Name of Nominee: _____

Company: _____

Title: _____

I hereby nominate _____ as a Brand Builder, based on the following:

(Attach written reasons why nominee is to be considered for an award)

Your Name: _____

Company: _____

Entry forms must be postmarked by **May 5, 2005** for inclusion in judging.

Send all entries to: PROMAX&BDA, C/O Brand Builders 9000 W. Sunset Blvd, Suite 900, Los Angeles, CA 90067

www.multichannel.com

www.broadcastingcable.com



DEALS

Radio LLC (David Drucker, manager/member); owns one other station. not in this market
SELLER: FTP Corp. (Bart Seidler, president)
FACILITIES: KBRO(AM): 1490 kHz, 1 kW; KNTB(AM):

1480 kHz, 1 kW
FORMAT: KBRO(AM): Talk; KNTB(AM): Variety
BROKER: Jerry Dennon of Montcalm LLC

KJL(AM) CHEYENNE AND

KKWY(AM) FOX FARM (CHEYENNE), WYO.

PRICE: \$650,000
BUYER: La Familia Broadcasting LLC (Andres O. Neidig,

member/manager); owns no other stations
SELLER: Christus Broadcasting Inc. (Paul Montoya, president)
FACILITIES: KJL(AM): 1380 kHz, 1 kW day/8 W night; KKWY(AM): 1630 kHz, 10

kW day/1 kW night
FORMAT: KJL(AM): Soft AC; KKWY(AM): Country

WACK(AM) NEWARK (ROCHESTER), N.Y.

PRICE: \$600,000
BUYER: Waynco Radio Inc. (John Tickner, president/GM); owns one other station, WUUF(FM) Rochester
SELLER: Pembroke Pines Inc. (Robert J. Pfuntner, president/CEO)
FACILITIES: 1420 kHz, 5 kW day/500 W night

WLGO(AM) LEXINGTON (COLUMBIA), S.C.

PRICE: \$575,000
BUYER: Peregon Communications Inc. (Jonathan Perez, president/CEO); owns no other stations
SELLER: Levas Communications LLC (Art Camiolo, president/broadcast)
FACILITIES: 1170 kHz, 10 kW
FORMAT: Gospel
BROKER: Todd Fowler of American Media Services LLC; Dick Sharpe of R.L. Sharpe Ltd.

KAHS(AM) EL DORADO (WICHITA), KAN.

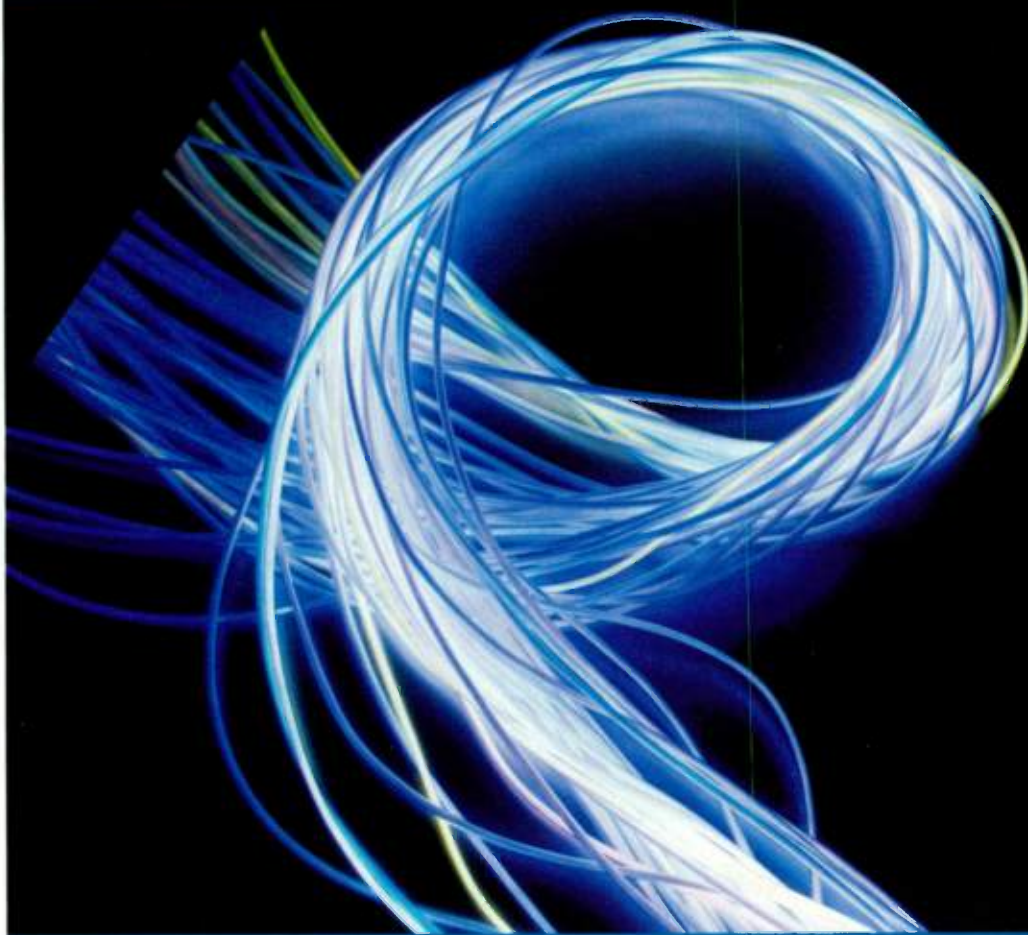
PRICE: \$400,000
BUYER: SMP Communications Inc. (Ambrosio Medrano, co-manager/member); owns no other stations
SELLER: Reunion Broadcasting LLC (D. Stanley Tacker, owner)
FACILITIES: 1360 kHz, 1 kW day/240 W night
FORMAT: Adult Standards
BROKER: Hispanic Cultural Media and Satterfield & Perry

KIDS(AM) SPRINGFIELD, MO.

PRICE: \$375,000
BUYER: Vision Communications Inc. (R.C. Amer, president); owns one other station, KADI(FM) Springfield
SELLER: Thirteen Forty Productions Inc. (Gary Snadon, president)
FACILITIES: 1340 kHz, 1 kW
FORMAT: Talk

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

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 <p>\$800,000,000 Senior Secured Credit Facility</p> <p>Documentation Agent August 2004</p>	 <p>\$155,000,000 Senior Secured Credit Facility</p> <p>Co-Syndication Agent July 2004</p>	 <p>\$25,000,000 Senior Secured Credit Facility</p> <p>Lead Arranger & Administrative Agent February 2005</p>	 <p>\$220,000,000 Senior Secured Credit Facility</p> <p>September 2004</p>	 <p>\$135,000,000 Senior Secured Credit Facility</p> <p>Syndication Agent August 2004</p>
 <p>\$55,000,000 Senior Secured Credit Facility</p> <p>Administrative Agent, Arranger & Bookrunner October 2004</p>	 <p>\$135,000,000 Senior Secured Credit Facility</p> <p>Lead Arranger & Administrative Agent July 2004</p>	 <p>\$100,000,000 Senior Secured Credit Facility</p> <p>Lead Arranger & Administrative Agent June 2004</p>	<p>WESTCOM</p> <p>\$45,000,000 Senior Secured Credit Facility</p> <p>Arranger & Sole Lender July 2004</p>	 <p>\$50,000,000 Senior Secured Credit Facility</p> <p>Syndication Agent October 2004</p>

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NIELSEN MARCH 21 - 27 RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

March 21-27

Total Households (in millions)

PROGRAM	DATE	NET	NHS
1. WWE Raw 10p	3/21	SPIK	3.5
2. WWE Raw 9p	3/21	SPIK	3.4
3. Kojak	3/25	USA	3.4
4. Law & Order 9p	3/24	TNT	3.2
4. Mv: Mom at Sixteen	3/21	LIFE	3.2
4. Law & Order 9p	3/21	TNT	3.2
7. SpongeBob SquarePants 9:30a	3/27	NICK	3.1
8. SpongeBob SquarePants 9:30a	3/26	NICK	3.0
8. Fairly OddParents 10a	3/27	NICK	3.0
10. Mv: The Mummy Returns	3/27	USA	2.9
10. Law & Order 9p	3/27	TNT	2.9

Adults 18-49 (in millions)

PROGRAM	DATE	NET	18-49
1. WWE Raw 10p	3/21	SPIK	2.8
2. Mv: The Mummy Returns	3/27	USA	2.7
2. WWE Raw 9p	3/21	SPIK	2.7
4. RW/RR Challenge Inferno	3/21	MTV	2.2
4. The Shield	3/22	FX	2.2
6. Mv: Mom at Sixteen	3/21	LIFE	2.1
7. Newlyweds: Nick & Jessica	3/23	MTV	1.9
7. Law & Order 9p	3/21	TNT	1.9
9. CSI 8p	3/21	SPIK	1.8
10. CSI 8p	3/24	SPIK	1.7
10. CSI 7p	3/21	SPIK	1.7

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

March 21-27

Total Households (in millions)

	WEEK	STD
1. CBS	9.6	9.1
2. NBC	6.9	7.3
3. FOX	6.3	6.7
4. ABC	6.1	7.3
5. UPN	2.3	2.5
6. WB	1.9	2.5
7. PAX	0.4	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. CBS	5.9	5.3
2. FOX	5.6	5.2
3. ABC	4.2	4.7
4. NBC	4.0	5.0
5. UPN	1.7	1.8
6. WB	1.3	1.8
7. PAX	0.2	0.2

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK		
1. American Idol Tue	FOX	17.4	
2. Desperate Housewives	ABC	15.8	
3. CSI: Miami	CBS	13.5	
3. American Idol Wed	FOX	13.5	
5. American Idol Thu	FOX	13.2	
6. Survivor: Palau	CBS	11.9	
7. CSI: NY	CBS	11.7	
8. Two and a Half Men	CBS	11.5	
8. NCAA Championship Game 2 Sun	CBS	11.5	
8. House	FOX	11.5	

Adults 18-49 (in millions)

	WEEK		
1. American Idol Tue	FOX	15.1	
2. Desperate Housewives	ABC	13.9	
3. American Idol Wed	FOX	11.7	
4. American Idol Thu	FOX	11.1	
5. Survivor: Palau	CBS	9.5	
6. Grey's Anatomy	ABC	9.3	
7. House	FOX	8.8	
8. Extreme Makeover: Home Edition	ABC	8.5	
9. CSI: Miami	CBS	8.4	
9. ER	NBC	8.4	

SOURCE: Nielsen Media Research

Week 27	abc		CBS		NBC		FOX		PAX		4N		WB		
	4.5/7	9.6/15	6.2/10	6.4/10	0.5/1	2.1/3	2.3/3								
8:00	7L Extreme Makeover Home Ed: 4.1/6	34. Still Standing 6.6/11	6L Fear Factor 5.0/8	42. Nanny 911 6.0/9	128. America's Funniest Home Videos 0.4/1	100. One on One 2.1/3	95. 7th Heaven 2.5/4								
8:30	How'd They Do That? 4.1/6	39. Listen Up 6.2/10				100. Cuts 2.1/3									
9:00	7L Extreme Makeover 4.1/6	14. Everybody Lvs Raymond 9.9/15	47. Las Vegas 5.7/9	33. 24 6.7/10	124. Monday Mystery Movie—MHC: Loves Music, Loves to Dance 0.5/1	100. Girlfriends 2.1/3	104. Summerland 2.0/3								
9:30		9. Two and a Half Men 10.4/16				104. Half and Half 2.0/3									
10:00	52. Supernanny 5.4/9	3. CSI: Miami 12.3/20	20. Medium 7.8/13												
10:30															
TUESDAY															
	5.3/8	8.1/13	4.7/7	13.1/20	0.3/1	1.5/2	1.7/3								
8:00	7L My Wife and Kids 4.1/6	16. NCIS 9.4/14	84. Will & Grace 3.3/5	1. American Idol 15.9/24	137. Young Blades 0.2/1	112. All of Us 1.6/3	104. Gilmore Girls 2.0/3								
8:30	76. George Lopez 4.0/6		86. Scrubs 3.2/5	8. House 10.4/16	132. Lie Detector 0.3/1	110. Eve 1.6/2									
9:00	40. According to Jim 6.1/9	20. The Amazing Race 7.8/12	80. Scrubs 3.7/6			117. Veronica Mars 1.3/2	113. Starlet 1.4/2								
9:30	59. Rodney 5.1/8														
10:00	38. Blind Justice 6.3/11	29. Judging Amy 7.0/12	24. Law & Order: Special Victims Unit 7.3/12			132. Diagnosis Murder 0.3/1									
10:30															
WEDNESDAY															
	4.6/7	10.5/17	5.7/9	8.7/13	0.4/1	2.4/4	1.8/3								
8:00	48. Lost 5.6/9	6. Survivor: Palau 10.9/17	68. American Dreams 4.3/7	56. That '70s Show 5.2/8	124. Doc 0.5/1	85. America's Next Top Model 3.2/5	108. Smallville 1.9/3								
8:30				59. The Simple Life 5.9/9											
9:00	65. Alias 4.5/7	11. CSI 10.0/15	42. The West Wing 6.0/9	3. American Idol 12.3/19	132. Sue Thomas, F.B. Eye 0.3/1	110. Kevin Hill 1.6/2	109. Smallville 1.7/3								
9:30															
10:00	82. Vacation Swap 3.5/6	7. CSI: NY 10.7/18	34. Law & Order 6.6/11			132. Diagnosis Murder 0.3/1									
10:30															
THURSDAY															
	4.5/7	7.5/12	8.9/13	7.7/12	0.4/1	3.3/5	1.6/3								
8:00	63. Jake in Progress 4.6/8	30. NCAA Basketball Championships 6.9/12	42. Joey 6.0/10	48. The O.C. 5.6/9	123. America's Funniest Home Videos 0.6/1	104. Blue Collar TV 2.0/3									
8:30	63. Jake in Progress 4.6/7		27. The Apprentice 7.2/11	5. American Idol 12.1/19		94. WWE Smackdown! 3.3/5	97. Blue Collar TV 2.3/4								
9:00	83. Jake in Progress 3.4/5														
9:30	77. Jake in Progress 3.9/6	30. NCAA Basketball Championships 6.9/12	23. The Office 7.5/12	50. Life on a Stick 12.1/19	132. 35th Annual Gospel Music Awards 0.3/1	122. Starlet 1.1/2									
10:00	53. Primetime Live 6.3/11		11. ER 10.0/17												
10:30															
FRIDAY															
	4.2/7	8.2/15	6.3/11	1.0/5	0.4/1	1.2/2	1.8/3								
8:00	70. It's the Easter Beagle 4.2/8	24. NCAA Basketball Championships 7.3/14	37. Dateline NBC 6.5/12	90. 36th Annual NAACP Image Awards 3.0/5	128. America's Most Talented Kids 0.4/1	117. Enterprise 1.3/2	117. What I Like About You 1.3/2								
8:30	86. 8 Simple Rules 3.2/6						113. What I Like About You 1.4/3								
9:00	7L Hope & Faith 4.1/7		56. Medical Investigation 5.2/9			121. America's Next Top Model 1.2/2	100. Reba 2.1/4								
9:30	81. Less Than Perfect 3.6/6	22. NCAA Basketball Championships 7.6/14	24. Law & Order: Trial by Jury 7.3/13		128. MGM Night at the Movies—There Goes My Baby 0.4/1	97. Reba 2.3/4									
10:00	62. 20/20 4.9/9														
10:30															
SATURDAY															
	4.5/9	7.7/14	4.4/8	4.6/8	0.2/1										
8:00	53. Wonderful World of Disney—Little House on the Prairie, Part 1 5.3/9	18. NCAA Basketball Championships—Illinois vs. Arizona 8.7/16	90. LAX 3.0/5	68. Cops 4.3/8	56. Cops 5.2/9	137. Universal Family Movie—Coupe de Ville 0.2/1									
8:30															
9:00			66. Law & Order: Special Victims Unit 4.4/8	66. America's Most Wanted: America Fights Back 4.4/8											
9:30		40. Crimetime Saturday 6.1/11													
10:00	79. Desperate Housewives 3.8/7		46. Law & Order: Criminal Intent 5.8/11			140. Faith Under Fire 0.1/1									
10:30		53. 48 Hours Mystery 5.3/10													
SUNDAY															
	9.8/16	8.8/16	5.1/8	7.7/15	0.4/1										
7:00	50. America's Funniest Home Videos 5.5/10	8. NCAA Basketball Championships 10.4/22	93. The Contender 2.6/5	97. King of the Hill 2.3/4	124. America's Most Talented Kids 0.5/1										
7:30															
8:00	17. Extreme Makeover: Home Edition 9.2/15	15. 60 Minutes 9.8/16	7L The Contender 4.1/7	77. The Simpsons 3.9/6	137. Young Blades 0.2/1	117. Charmed 1.3/2									
8:30				90. Arrested Development 3.0/5		113. Charmed 1.4/2									
9:00	2. Desperate Housewives 14.4/22	19. Cold Case 8.5/13	34. Law & Order: Criminal Intent 6.6/10	89. The Simpsons 3.1/5	124. Sue Thomas, F.B. Eye 0.5/1	113. Steve Harvey Big Time 1.4/2									
9:30				96. The Sketch Show 2.4/4											
10:00	11. Grey's Anatomy 10.0/17	24. CBS Sunday Movie—Suzanne's Diary 6.0/11	27. Crossing Jordan 7.2/12		128. Diagnosis Murder 0.4/1										
10:30															
Averages															
Week	5.6/9	8.8/15	5.7/9	6.3/10	0.4/1	2.1/3	1.7/3								
S-T-D	6.6/11	8.3/13	6.7/11	6.1/10	0.4/1	2.3/4	2.3/4								

KEY: Each box in grid shows rank, program, total-household rating/share • Blue bar shows total-household rating/share for the day • Top 10 shows of the week are numbered in red • TV universe estimated at 109.6 million households; one rating point is equal to 1,096,000 U.S. TV homes • Tan tint is winner of time slot • (NR)=Not Ranked; rating/share estimated • *Premiere • Programs less than 15 minutes in length not shown • S-T-D = Season to date SOURCES: Nielsen Media Research, CBS Research • Compiled By Kenneth Ray

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P E O P L E

Majoras Plays Key Role in TV

FTC chairman champions high-profile campaigns to protect public **By Bill McConnell**

When Deborah Majoras was majoring in social work during the '80s, she received some fortuitous advice. If she really wanted to help people, a trusted professor told her, she should work toward a position of power. Majoras took the counsel to heart. The advice led her to law school, after receiving her B.A. from Westminster College in Pennsylvania.

"I'm not one of these people who always wanted to be a lawyer," says Majoras, now chairman of the Federal Trade Commission. The decision to pursue a legal career, however, proved sound.

Today, she is one of the most important lawyers in Washington, as well as a critical figure on the TV landscape. Because the FTC is the top regulator of consumer advertising, Majoras plays a key role in the economics of television.

For the past year, the FTC has been urging broadcast stations, cable operators and other media to reject ads for bogus diet-drug ads and report such marketers to the FTC. Some in Congress are also calling on the FTC to restrict food marketing to children. Majoras says that is unlikely to happen unless Congress specifically orders the FTC to do so.

Still, the agency is consulting with food manufacturers to beef up their self-policing efforts. Kraft, for instance, announced plans in January to eliminate snack-food ads to kids under 11. General Mills and Kellogg are promoting food lines with less fat and sugar.

PROTECTING CONSUMERS

The head of the FTC since August, Majoras spent most of her career as an antitrust lawyer. Now she is charged with protecting consumers from bogus ads and monopolies. And she doesn't shy away from blunt talk to make her case.

Speaking at a luncheon earlier this year with *Good Housekeeping* editors, she insisted there are too many diet ads on cable hocking "crappy product."

She also blasted the identity thieves, sellers of phony business investments and other scam artists who prey on consumers as "cowards. I was going to say 'scumbags,'" she said, in an aside from her prepared text. Sassy talk from a seasoned merger negotiator should come as no shock, but from the petite and polished Majoras, it catches a listener a bit off guard.

Majoras began her career as a legal secretary before heading to law school at the University of Virginia. In 1989, she was hired as a clerk for Stanley Harris of the U.S. District Court in Washington. Working for Harris, she got her first taste of antitrust law—and experienced her first dealings with the FTC.

FIFTH ESTATER

EARLY CABLE EXPERIENCES

After the clerkship ended, she was hired to work in the Chicago office of law firm Jones, Day. Among her early assignments was assisting cable operator Tele-Communications, Inc. with the spinoff of its Liberty Media subsidiary. (TCI's cable systems are now part of Comcast.)

Majoras was assigned to write Harris' opinion overturning the FTC



DEBORAH PLATT MAJORAS
FTC Chairman

B. 1963

EDUCATION

B.A., Westminster College, New Wilmington, Pa., 1985
J.D., University of Virginia, Charlottesville, 1989

EMPLOYMENT

Clerk, U.S. District Court, Washington, D.C., 1989-91; associate, Jones, Day, Chicago, Cleveland and Washington, 1991-2001; U.S. deputy assistant to attorney general, 2001-04; current position since Aug. 16, 2004

PERSONAL

Married

decision not to let printing/directory-publishing company R.R. Donnelly purchase a rival. The judge ordered the case to be sent back to the commission; it became part of FTC lore, lasting another five years. The merger was ultimately approved.

Although her career has allowed her to handle huge antitrust cases, such as the government's settlement with Microsoft four years ago, and enter into negotiations with European Union officials to combat e-mail spam, Majoras retains a small-town skepticism of Washington's power structure and the legal profession itself.

Growing up in Meadville, Pa., a town of 13,000, she often took trips to Cleveland, about 90 miles away. "It was true-grit America; not everybody was a lawyer. When I was growing up, I was a Browns fan, an Indians fan. I still am."

Despite her small-town roots, Majoras quickly grew comfortable in a job that keeps her in the national spotlight. She champions high-profile FTC campaigns regarding credit fraud and publicizes the new "do not call" law for telemarketers, among other causes.

IN THE SPOTLIGHT

The spotlight, however, brings scrutiny—something Majoras learned to handle in her previous job at the Justice Department, where she was hired in April 2001 as a deputy to Assistant Attorney General for Antitrust Charles James. He had been a colleague at Jones, Day when he got into government, and he asked Majoras to join him.

Her first assignment was a daunting one: negotiate a new antitrust settlement with Microsoft, because a previous one with the government had been rejected by a federal court.

"Before I even joined Justice, Charles said, 'You better start reading about Microsoft.'" Majoras ultimately landed in a media maelstrom; press reports and Microsoft competitors ripped into the settlement a week before it was announced.

"It was a bit of shock," she says. "I was not fully prepared for the press reaction." Looking back, Majoras regrets stonewalling journalists. It gave her opponents an opportunity to create the negative perception that the government was going easy on Microsoft. At the same time negotiations were coming to a head, Majoras was busy getting married.

"The wedding went ahead. I even went on my honeymoon," she smiles. "But I was calling in every day from Maui." ■

FATES & FORTUNES

BROADCAST TV

At KGO San Francisco: **DAVID PIECHOWSKI**, freelance Web writer, San Francisco, joins as Web producer; **ERIK ROSALES**, anchor/reporter, KGPE Fresno, Calif., named general assignment reporter, South Bay Bureau, San Jose, Calif.

JEFF HOLUB, creative services director, marketing, KICU San Jose, Calif., named director, KTVU San Jose, Calif. and KICU Oakland, Calif.; Joon Hee Lim, writer/producer/editor, KICU San Jose, Calif., promoted to senior writer/producer/editor.

CABLE TV

FRED FOUSE, SVP, Qwest, Denver, named VP/GM, digital phone, national division, Time Warner Cable, Englewood, Colo.

At Cox Media: **SANDY MENCHER**, VP, business operations, Gulf Coast system, promoted to executive director, financial planning and analysis, Atlanta; **CATHY FERGUSON**, marketing coordinator and corporate event planner, Shenandoah Life Insurance, Roanoke, Va., named account coordinator, Roanoke, Va.

MARGE JACKSON, area director, marketing, Eatontown, N.J., named senior director, marketing, Comcast Cable, Northern New Jersey.

PROGRAMMING

MATTHEW GLOTZER, VP, VOD and business development, Fox Filmed Entertainment, Los Angeles, appointed VP, digital media.

COREY SILVERMAN, SVP, advertising sales, Fuse network, New York, appointed SVP, advertising sales, INdTV New York.

At Fine Living network, Los Angeles: **SUSIE ROMANO**, director, marketing, promoted to VP; **NICOLE RADFORD**, manager, post production and creative services, promoted to director, creative services.

MICHELE TOTI, director, marketing and promotions, *The John Walsh Show*, NBC Enterprises, named executive producer, Concrete Pictures, Los Angeles.

ANNETTE LINDSTROM, director, marketing, HGTV, Knoxville, Tenn., promoted to VP, marketing.

At Court TV, New York: **ANDREW SIEGEL** promoted from director, research to senior director, programming research; **EMIL FREUND** promoted from VP to senior VP, information technology; **DANIEL SZE** upped from senior director to VP, information technology.

Continued on page 82



Broadcasting & Cable's

Technology Leadership Awards



For the 8th consecutive year at NAB 2005, *Broadcasting & Cable* pays tribute to technology leaders who have displayed innovation, execution and achievement. In the April 18th issue, the editors of *B&C* will take a look at these 5 technology visionaries and the accomplishments that have made them the 2005 Technology Leadership Awards recipients.

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THE BUSINESS OF TELEVISION



BROADCASTING & CABLE



P E O P L E

Fates & Fortunes

Continued from page 80

JOURNALISM

LINDA BURNS, line producer, *Life & Times*, KCET Los Angeles, promoted to supervising producer.

PHIL FERRO, morning and noon meteorologist, Telemundo 51, Miami, named chief meteorologist, WSVN Miami.
At CN8, The Comcast

network: **STEVE KATSOULIS**, producer, *Minnesota Sports Tonight*, *Fox Sports One* and Fox Sports Headline News Service, Fox Sports, Los Angeles, named senior

producer, *Sports Pulse*; **SARA EDWARDS**, entertainment reporter and film critic, NBC affiliates/arts and entertainment reporter, WHDH Boston, promoted to senior

producer, *Backstage With Barry Nolan*, and co-host, *American Builder*.

RADIO

ANDI SPORKIN, communications and marketing consultant, named VP, communications, NPR, Washington.

JEFFREY BODEN, director, sales, WJZW(FM) and



Fred Fouse
Time Warner Cable

WRQX(FM) Washington, named president/GM of the stations.

NATALIE CONNER, VP/director, sales, WXTU(FM) and WRDW(FM) Philadelphia, appointed GM, WXTU.

ADVERTISING/MARKETING/PR

TOM KUHN, senior VP, account supervisor, Gianettino & Meredith



Marge Jackson
Comcast

Advertising Inc., Short Hills, N.J., joins Media-Com, New York, as SVP/group planning director, VW/Audi account.

TECHNOLOGY

GEORGE WOJTAN, formerly a partner, Cabling Technology Sales Inc., Mt. Prospect, Ill., becomes datacom and telecom sales manager, Western region,
Continued on page 84

Breakfast Research Forum
May 10, 2005
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The Half-day Breakfast Research Forum on the State of Cable and Broadband is the leading cable industry venue for discussion on multicultural consumers and the market for cable, Internet, broadband and digital technologies.

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PEOPLE

Fates & Fortunes

Continued from page 82
Network Video Technologies, Menlo Park, Calif.

At RGB: **MATTHEW GREGORY**, director, sales, Terayon Communica-

tions, Santa Clara, Calif., joins as director, sales.

JOEL PATRICK KENNEDY, writer, Bader Rutter & Associates, Milwaukee, promoted to account executive.

ALLIED FIELDS

ALAN TSCHIRNER, director, engineering, National Cable Television Cooperative, Lenexa, Kan., promoted to VP, hardware.

WHAT'S YOUR FATE?

Send it to **Melanie M. Clarke**, editorial assistant, B&C (e-mail: meclarke@reedbusiness.com; fax: 646-746-7028; mail: 360 Park Ave. South, New York, NY 10010)

SPOTLIGHT

The promotion of Dan Smith from director to VP of production at Playboy Entertainment Group must have his former colleagues at ABC Family watching his rise at the company with more interest than ever. Since joining PEGI in 2002, Smith has been a part of the production teams that are responsible for hidden-camera series *Totally Busted* (hosted by Steve-O of *Jackass*), *Spice Clips* and *Night Calls Hotline*.



Dan Smith
Playboy Entertainment Group

The Chicago native earned his B.S. in economics and theater from the Wharton School at the University of Pennsylvania, then went on to get an M.B.A. from UCLA in 1990.

After a flirtation with the agency business, Smith joined the Samuel Goldwyn Co. in 1993 and became VP of television development and production. While there, he worked on the amateur athletic competition show *American Gladiators*. He also revamped the heroic dolphin in *The New Flipper* and put a unique game-show twist on frightening tales with *Secrets of the Crypt Keeper's Haunted House*.

In 1998, Smith joined Fox Family Channel—later ABC Family—and became VP of development and production, helping to bring *Scariest Places on Earth* to the small screen.

"There were dozens of networks trying to pursue the same demo," Smith says of kids programming. "It's exciting to be producing programming that people are willing to pay for."

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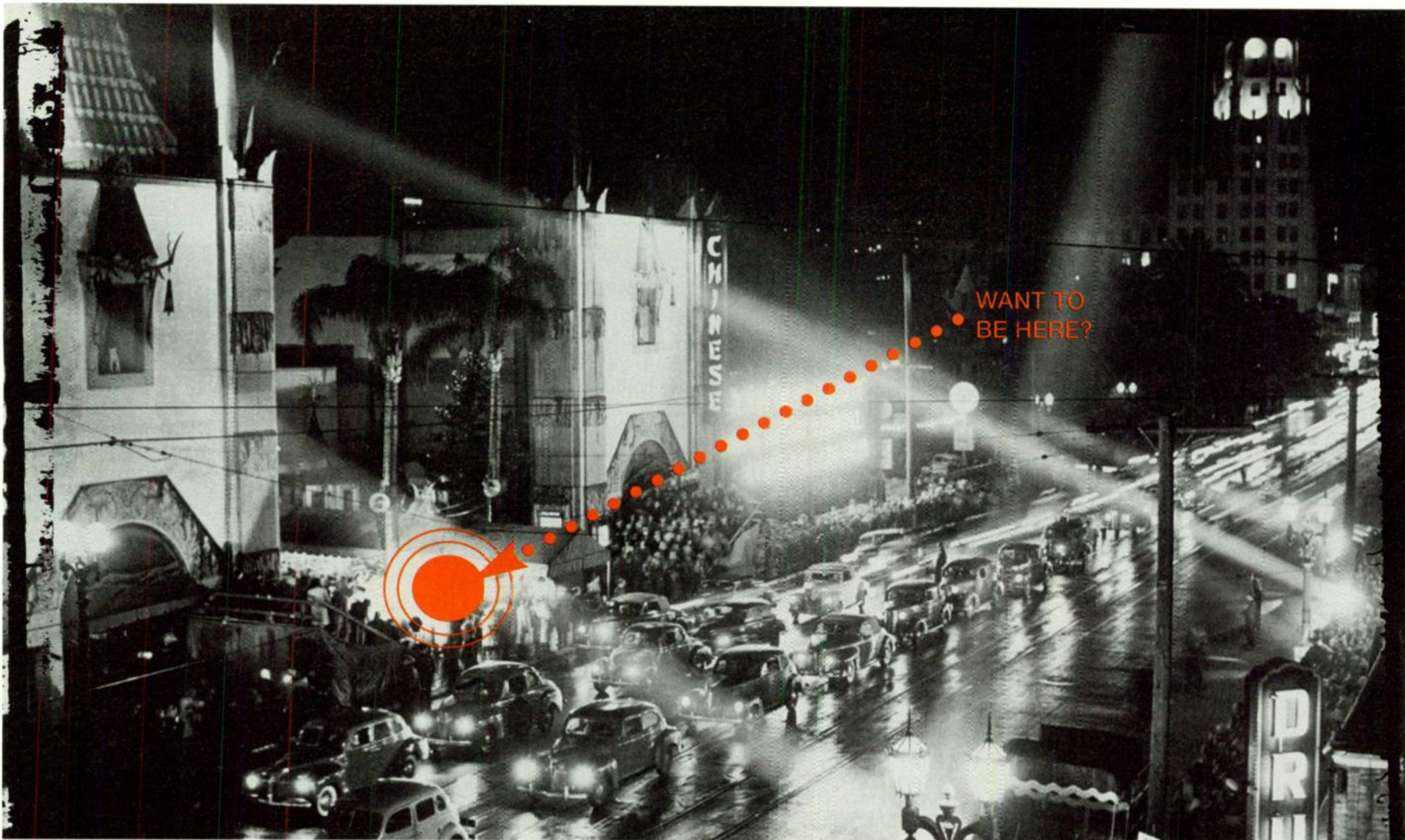
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NEWS CAREERS

SPORTS DIRECTOR

Commercial TV news station in a fast-growing top-40 market is looking for a Sports Director. The Sports Director will lead the sports department. Responsibilities include anchoring and producing a nightly sports segment. Duties also include overseeing a sports reporter and photographer. The emphasis here is on the high school and college sports scene. Energy, enthusiasm and strong local contacts are a must. Must be able to work under intense deadlines. If you have two years experience and want to cover some of the hottest teams, send your resume with cover letter and VHS tape to Box # BC328, c/o B&C, 360 Park Avenue South, New York, NY 10010, Attn: Y. Atsumi. EOE

PHOTOJOURNALIST

If you have a passion for great video and sound, relish an atmosphere where your ideas count, our News 4 team is for you. To qualify you need one year of experience including LIVE truck operation. Tapes/resumes to John Hendon, Assistant Chief Photographer, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE

NEWS CAREERS

SPORTS ANCHOR/REPORTER

WFIE-TV, the Tri-State's News Leader and local NBC affiliate in Evansville, Indiana has an opening for a sports anchor/reporter. Ideal candidate must know how to tell stories about people and have strong live reporting skills. No phone calls please. Send non-returnable tape and resume to: Sports Anchor/Reporter, 14 WFIE-TV, P.O. Box 1414, Evansville, IN 47701. EOE

NEWS ANCHOR/REPORTER

WHNS-TV FOX Carolina (Greenville-Spartanburg-Asheville) Meredith Broadcasting is searching for a News Anchor/Reporter. Two years on-air commercial TV experience required. Duties include co-anchoring The Ten O'clock News, reporting, writing and making community appearances. Send resume and tape to News Director/ NAR, WHNS-TV, 21 Interstate Court, Greenville, SC 29615. EOE

WEATHER ANCHOR/REPORTER

Opportunity for met who can also report. Prefer degreed AMS or NWA met with experience on WSI Weather Producer. At least one year of experience required. Tapes/resumes to Andy Still, News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE

PRODUCER CAREERS

PRODUCER

WFMJ-TV has an opening for a morning newscast producer. This is an overnight position. Serious candidates will have previous newscast producing experience, strong writing, communication and production skills. Send tape, resume and references to; Mona Alexander, WFMJ News Director, WFMJ-TV, 101 W Boardman St, Youngstown, OH 44503. EOE

SALES CAREERS

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Joseph Electronics, a Master Broadcast Distributor of 100 premier lines seeks experienced independent Sales Representatives in several U.S. markets. Must have at least three years experience working with TV stations, system integrators, and truck builders and be familiar with Broadcast products such as wire, connectors, test equipment and related materials. Lucrative commission package offered. E-mail resume and cover letter to chull@josephelectronics.com

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PRODUCTION CAREERS

TELEVISION DIRECTOR

KPRC Local 2 is seeking technically adept and creative director to join our production team. Candidate must be specifically experienced with newscast direction. Sports, live performances experience a plus. Must be technically proficient with typical control room gear, may be called upon to switch newscasts on occasion. Prefer minimum five years experience in a major market either directing or technical directing newscasts. Degree in communications or related field desired. Please send resume, tapes and cover letters to: Jeff Jeandheur, Production Manager, KPRC-TV, P.O. Box 2222, Houston, TX 77252.

TECHNICAL CAREERS

MAINTENANCE ENGINEER

WESH-TV, Orlando's NBC affiliate and a Hearst-Argyle television station is seeking a talented Maintenance Engineer to join our staff of professionals. Successful applicant will be self-motivated, detail oriented and a team player. Job responsibilities include operation, repair and maintenance of broadcast equipment to the component level. VHF transmitter plant, tower and microwave maintenance experience is a strong plus. Knowledge of digital broadcasting equipment and computer skills are necessary. Requires at least 5 years experience in television studio and transmitter maintenance. Send resume to Richard Monn, Chief Engineer, WESH-TV, 1021 N. Wymore Road, Winter Park, Florida 32789; email: rmonn@hearst.com. No Phone Calls, please! An Equal Opportunity Employer.

TECHNICAL DIRECTOR

WABC-TV is seeking a TD with experience switching live news, public affairs, and entertainment programs. Candidates will need to be proficient on Grass Valley Kalypso and 300 model switchers. This engagement is expected to last from May 2005 to July 2005. To apply, please send a resume detailing related work experience to: VP Engineering, WABC-TV, 7 Lincoln Square, New York, NY 10023. No phone calls, faxes, or emails, please. We are an equal opportunity employer.

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PROGRAMMING CAREERS

MANAGER OF PROGRAM DEVELOPMENT

New England Sports Network (NESN), home of the Boston Red Sox and Boston Bruins, is seeking a Manager of Program Development to lead the network's expansion into original entertainment programming. This person will be responsible for all development and launching of original programming. The ability to establish and maintain relationships with independent producers and third party production companies will be essential. The ideal candidate will have 1-3 years of experience in receiving pitches, creating concepts and managing show productions. For a detailed description, submission process and additional listings please go to the Jobs at NESN link on NESN.com. NO PHONE CALLS PLEASE.

PRODUCTION CAREERS

DIRECTOR OF PRODUCTION & OPERATIONS

New England Sports Network (NESN) seeks candidates with extensive knowledge and management experience in broadcast, cable or network programming and operations. Responsibilities will include studio and remote operations, management of original program production, post production and news operations. This position will manage all studio and technical personnel, photographers and editors in addition to working with staff producers to enhance current productions. This individual will be instrumental in the planning and execution of a move into a new HD facility. Qualified candidates will possess a Bachelor's degree and 5 years of related experience. For a detailed description, submission process and additional listings please go to the Jobs at NESN link on NESN.com. NO PHONE CALLS PLEASE.

ALLIED FIELDS

PUBLIC NOTICE

A MEETING

Of the Public Broadcasting Service TECHNOLOGY AND DISTRIBUTION COMMITTEE will take place at The MGM Grand Hotel, Las Vegas, Nevada on April 13, 2005 beginning at 4:15 p.m. Portions of the meeting may be held in executive session. A meeting of the Public Broadcasting Service AUDIT COMMITTEE will take place at PBS, 1320 Braddock Place, Alexandria, Virginia on April 21, 2005 beginning at 10:00 a.m. The meeting will be held in executive session.

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Fast Track

Continued from page 4

The deal is expected to close in mid April, contingent on financing and other closing conditions (JP Morgan Chase and Credit Suisse First Boston will provide up to \$4.25 billion in senior debt financing).

Comcast Corp.'s participation in the nearly \$5 billion bid (about \$3 billion in cash and the assumption of some \$2 billion in debt) confirmed its desire for content to supply its video-on-demand (VOD) service, which it sees as the strongest weapon to stave off attacks from satellite rivals.

For the nation's largest cable operator, the deal allows unprecedented access to a trove of screen hits, such as the *James Bond*, *Rocky* and *Pink Panther* series, and big-ticket titles, including *Annie Hall*, *Dances With Wolves*, *In the Heat of the Night*, *Midnight Cowboy*, *Platoon*, *Rain Man*, *Rocky* and *Silence of the Lambs*.—J.E.

FAST TRACK

Deadwood Lives On

HBO will saddle up for a third season of Emmy and Golden Globe-winning Western series *Deadwood*.

The critically acclaimed show, which began its second season March 6, is created and executive-produced by David Milch. Shooting on 12 new episodes will begin later this year for a 2006 debut. *Deadwood* is produced by HBO Entertainment in association with Red Board Productions and Paramount Network Television.—A.B.

TV Plugs Into Product Placement Big Time

Thanks in part to all of those *American Idol* Cokes and *Extreme Makeover* Sears appliances, TV plugs were a \$1.87 billion business in 2004, up 46.5% from the year before.

TV accounted for over half of all product placements.

Overall, integrated product placements in TV, movies and the "other" category were valued at \$3.46 billion, up 30.5% from 2004. That increase apparently came at the expense of traditional advertising, which grew by only 7%.

That is according to a new study by research firm PQ Media, which is plugging the study as the first to characterize the "size and structure" of integrated product placement.

PQ said the growth of the market was driven by the ability of surfers and grazers to avoid traditional spots, and helped by the proliferation of the plug-happy reality genre and the emergence of cable nets like *Food Network*, *Outdoor* and *The Learning Channel*.

Of the \$3.64 billion product-placement total, the majority (64%) were

White House VNR Policy Mixed

President George W. Bush may be defending video news releases (VNRs), but that doesn't hold for everybody in the Executive Office of the President.

The White House's Office of National Drug Control Policy (ONDCP) says it will no longer use video news releases to promote its anti-drug messages.

In a letter to the Government Accountability Office, ONDCP Director John Walters said that GAO's Feb. 17, 2005, guidance on VNRs made their further use by his office "impracticable."

GAO, for its part, stood up for VNRs, at least in general. In response to Walters, it pointed out that its February advisory dealt with only unidentified prepackaged news stories, adding "prepackaged news stories can be utilized without violating the law, so long as there is clear disclosure to the television viewing audience that this material

was prepared by or in cooperation with the government or agency."

GAO's clarification came in response to Walters' review of a GAO report, released Thursday, on the ONDCP's billion-dollar anti-drug media campaign. That campaign included ads, VNRs and the controversial practice of compensating programmers for working anti-drug messages into their storylines.

"We do not agree with GAO that the 'covert propaganda' prohibition applies simply because an agency's role in producing and disseminating information is undisclosed or 'covert' regardless of whether the content is 'propaganda,' wrote Deputy Assistant Attorney General Steven Bradbury in a memorandum to HHS.

Citing the Justice opinion, not GAO's, as its controlling legal authority, the administration issued no outright ban on the use of unidentified VNRs, although it advised caution.

The White House referred calls to OMB, which was still preparing a response at press time.—J.E.



Silence of the Lambs



Larry Kramer



Deadwood's third season will debut in 2006.

barter arrangements, where the product—say a houseful of Sears appliances or five Ford Focuses—was the payment. In a little under a third (29%), money changed hands, and in 7%, the plug was gratis (the product was simply used by the show). The percentage breakdown for TV's \$1.87 billion share is about the same, with \$552.3 million paid, \$1.21 billion barter and \$118.4 million in free plugs.—J.E.

CBS Creates New-Media Division

CBS has named Larry Kramer president of CBS Digital Media, a new division comprising its various online and new-media operations.

Kramer, who founded *CBS Marketwatch* (now *Dow Jones' Marketwatch*), will head up *CBS.com*, *CBS Sportsline.com*, *CBSNews.com* and *UPN.com*, as well as the sales operations for those sites.

Although the online operations are being aggregated under Kramer, he

says they will remain in their current locations. CBS sees the new division as a way to create a more nimble, entrepreneurial operation within the company as it pursues new online and broadband-video efforts.

Kramer began his career as a journalist, including stints at the San Francisco *Examiner* and as financial reporter and assistant managing editor of *The Washington Post*.—J.E.

UPN Switches Florida Affiliates

UPN is changing its affiliation in Tallahassee, Fla., the 109th-largest TV market, from WTLS to WCTV-DT, the digital channel for Gray Television's CBS affiliate in Tallahassee. The station will be available over the air on digital broadcast and cable.

The move comes after WTLS owner Pegasus Broadcasting decided to change the station's affiliation to The WB network. On April 1, the station will sign on as WFXU and become the

newest member of the WB's 100+ station group.

Typically, the WB 100+ station—an affiliate of The WB operating in small and midsize markets 100 and up—are distributed on cable. In a handful of markets, however, the 100+ stations have an over-the-air affiliation. Tallahassee will be the latest affiliation to combine over-the-air and cable carriage.

UPN's new arrangement is similar to deals the network has forged with Gray Television in Knoxville, Tenn.; Lexington, Ky.; and Augusta, Ga.—A.R.

Frank: Broadcaster Of the Year

Post-Newsweek Stations CEO Alan Frank accepted B&C's "2005 Broadcaster of the Year" award at the Television Bureau of Advertising's annual conference. Frank, who oversees six TV stations, said the industry has a unique selling point despite all the technology challenges: "We change, but we are always local."

Corrections



WJXT news team

"From Top Dog to Underdog" (3/28, page 48) about Post-Newsweek's WJXT Jacksonville, Fla., featured a photo of the news team from Post-Newsweek's Houston channel, KPRC. The WJXT news team is pictured above.

In "A Sober Success Story" (3/28, page 60), DDB Needham Worldwide was incorrectly identified.

In "Out of the Closet and All Over TV" (3/21, page 24), the estimate of gay purchasing power was provided by Witeck-Combs Communications and Packaged Facts. B&C misattributed the source.

According to an NBC spokeswoman, NBC Universal Television Group President Jeff Zucker has been in the *Today* control booth two or three times in the past few months ("Good Morning Ascending," 3/28, page 5). Also, in the February 2004 sweeps, *Today* trailed *Good Morning America* by 834,000 viewers in the 25-54 demographic. The 1.2 million figure referred to the total number of viewers that separated the two shows.

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Experience Is Not a Dirty Word

News of Ted Koppel's decision to leave *Nightline* when his contract expires in December was the sort of announcement that puts the shape of the news business in some sad perspective. It is getting to be more and more like the Wild West, but in reverse. We started out with lots of journalistic sheriffs, but their ranks are thinning now that anybody can get their own gun and an official-looking blogger badge. Some college kid sitting at a keyboard in his tighty-whiteys can become a news force to be reckoned with, or at least can get read.

We cannot reverse the Internet-born, digitally driven tide of virtually unlimited outlets with instant access to millions of eyeballs. Nor would we want to. But in the chase for better demos or to out-blog the competition, traditional news organizations must not abdicate their responsibility to remain filters and editors. In fact, we are in greater need, not lesser, of shows like *Nightline*. Koppel's announcement last week, coupled with the fact that his executive producer Tom Bettag is leaving, too, creates a void that's hard to miss. Koppel, after all, has been in the business 42 years.

News judgment and editorial discretion have been the hallmarks of *Nightline* and Koppel. He's old enough to know better. How sweet that is. And yes, we're actually endorsing age, because, though it apparently doesn't sell on Madison Avenue, age is usually accompanied by experience and a sense of history. Those are attributes that should still command some respect even in today's news profit centers.

EDITORIAL

ABC was making noises last week that it is still bullish on the *Nightline* brand and that the program will continue past Koppel/Bettag. It was less clear whether that would be as a news program or as a more entertainment-oriented news show that *B&C* recently reported ABC was secretly testing, better to compete with the standup comics on the other networks.

ABC in 2002, of course, tried to woo David Letterman—without informing Koppel or, if we are to believe the reports, even David Westin, the president of the news division. That botched coup was the beginning of the end. Koppel clearly felt dissed by ABC's ham-handed maneuvers. So while we hate Koppel's departure, we like his unequivocal rejection of any half-hearted special titles or chores ABC could have given him as a lifetime consolation prize.

There will be no "emeritus" standing, no occasional specials. He is done with ABC, and he is exiting gracefully—which is a civil gesture because Koppel was one of the few ABC News staffers still around who toiled during the early years when the organization was the journalistic equivalent of a banana republic.

We get the feeling that ABC's loss will be somebody's gain. Koppel and Bettag intend to stay a "team," and they talked last week about opportunities ahead. We're sure they exist.

There is no way to entirely compensate for the loss of Koppel's experience and, yes, gravitas, but that doesn't mean ABC shouldn't try. Insiders say executives still value the brand. If so, the network will not morph *Nightline* into a demo-driven news-ertainment show. Don't dumb down *Nightline*.

OPEN MIKE

Can't PR Firms 'Earn' Real Coverage?

Editor: As an owner of a top-five video-news-release firm, I am troubled by our industry's move into purchasing commercial time becoming the focus of what we do ("The Art of Manufactured News," 3/28, page 24). Traditionally, PR has been about effective paid advocacy that "earns" real media for our clients after passing through journalistic gatekeepers. This new trend seems to be an admission by some that they are unable to successfully earn media for their clients.

Our industry needs to be concerned about labeling client-funded, fake news as "bona fide newscasts." It misleads viewers. This unfortunate practice could limit our rights to advocate ethically for our clients, undermining the freedom of the press that should allow the real media to choose what it wants to air and how. These ethical missteps could damage our industry.

I also have concerns about whether clients receive a fair sense of the value of these purchases. Because many of these placements do not air at times rated by Nielsen, the client may often receive a projection of potential viewers rather than an actual Nielsen number, which would be far lower, if available. It also needs to be made clear to clients when this material is airing in commercial or infomercial blocks as opposed to within an actual station-produced or network program.

While "guaranteed placement" can be a nice value-added part of a video-news-release campaign, if it is accounting for more than 25% of the audience generated on a project, it is best left to the advertising people.

Douglas Simon
President & CEO
D S Simon Productions
New York

WE LIKE LETTERS

If you have a comment about anything in *B&C* or the media business, we'd like to hear from you. Send your letters, with a daytime phone number. E-mail: bnletters@reedbusiness.com; fax: 646-746-7028; or mail to BROADCASTING & CABLE, Letters to the Editor, 360 Park Ave. South, New York, NY 10010. We reserve the right to edit.

TWO CENTS

"You can look at the first 25 minutes of *Saving Private Ryan*, if you want to stage a battle. Every single possible technique you can use, they used. We watched that religiously. For the base back at home, we watched *Full Metal Jacket*."

Chris Gerolmo, writer and director of *Over There*, FX's upcoming Steven Bochco-produced series about the Iraq War, in the *New York Observer*

Cable Still Has the Edge

In today's television environment, the pendulum is swinging toward the consumer. The notion of "couch potato" has become an anachronism. It is no longer just about expanded choice. It is all about more control and convenience.

There are hundreds of TV channels currently available to consumers from a variety of providers, including cable and satellite. Local telephone companies promise to become providers as well. This list does not include video-on-demand, the Internet or your mobile phone—other potential vehicles for transmitting video. We're moving toward a world of entertainment-on-demand, complete with the ability to watch what you want, whenever you want and wherever you want. Fortunately, the cable industry is well-positioned to thrive in this new world, as *The National Show* in San Francisco will demonstrate.

Enhancements to cable's video and broadband services were made possible by the industry's substantial investment in the upgrade of its network. It has been a long road, but nine years and \$95 billion later, cable's infrastructure has been turned into a powerful broadband engine, capable of deliver-

ing VOD, digital cable, phone service, high-speed Internet access and more.

At the end of last year, the cable industry counted more than 24 million digital subscribers, and I'm proud to note that my own company, Time Warner Cable, enjoys one of the highest penetrations of digital customers, at 44%. Cable had more than 20 million high-speed Internet service customers at the end of 2004. Cable is serving 3 million phone customers, with VoIP deployment gaining speed. At Time Warner Cable, we have successfully rolled out digital phone service across all of our divisions.

Whatever product or service we offer—video, data or voice—our customers have a significant number of choices available. Intense competition has made our industry stronger, because it drives innovation. And it has substantially improved the quality and range of choices available to television viewers.

We've taken one of cable's great features—the ability to deliver hundreds of programming choices—and made it even more useful by offering some of that content on-demand. We're offering convenience with "triple play" packages, enabling people to order a

variety of telecommunications services from one provider on one bill.

Where do we go next? Cable's interactive broadband platform is built and ready to deploy cutting-edge services that will marry many different broadband applications to create unique user experiences. Not only

can we provide video, high-speed data and phone over our plant, but, because all of these services travel over the same integrat-

ed network, cable will be able to reap the full benefits of convergence. New services will leverage the two-way, robust nature of the broadband infrastructure to make available new forms of information, communications and entertainment. We have partnerships developed with programmers, and those relationships go back many years. We're bringing more choice, more convenience and more control to our customers. We think that gives us a winning hand to gain the consumer's business and longtime loyalty.

Britt, chairman/CEO of Time Warner Cable, is the chairman of the National Cable & Telecommunications Association.

AIRTIME Glenn Britt




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Synergy Strikes Out

But why can't Viacom just get along as one happy family?

Back in the 1980s, organizers of the Emmy Awards broke down and allowed cable programs to join the party. The Museum of Broadcasting eventually widened its doors, too, becoming the Museum of Television and Radio. This magazine underwent the same evolution a dozen years ago when it quit being *Broadcasting* and became *Broadcasting & Cable*.

Perhaps that's why I'm still mystified by Viacom's announcement that it might split in two, leaving its broadcast assets on one side and its cable components on the other. These days, the rift between the two has never been narrower. Indeed, broadcasting and cable mesh these days a whole lot more comfortably than love and marriage, if the robust divorce rates are any indication.

Broadcast networks occasionally throw up ratings that fall into cable territory, while the right cable hit can vault (though rarely) into the broadcast stratosphere. Sister channels like Nickelodeon and CBS, or Time Warner's Cartoon Network and The WB, share children's programs. Kids have been a main driver in helping obliterate the lines between the two media because they don't discriminate between channels 2 and 242.

Congress itself is seeking to erase all disparity, with a few crazed representatives attempting to subject cable to the same maddeningly vague indecency guidelines that have plagued broadcasters.

Major companies have recognized that possessing both cable and broadcast channels offers not only synergistic opportunities but also a hedge against the natural cycles of up one minute and down the next. NBC, for example, might be suffering through a sluggish season, but the network was all too happy to point out that its cable brethren—USA, Sci Fi, Bravo—had just enjoyed a banner February sweeps.

Similarly, both ABC and Fox have deftly exploited their relationships with ESPN and Fox Sports, respectively, just as NBC widened its 2004 Olympics coverage to its cable channels and Spanish-language network Telemundo without seriously diluting ratings for its flagship network.

Even a cursory glance of the executive pool underscores the back and forth between cable and broadcast, with entertainment chiefs at three of the broadcast nets—UPN's Dawn Ostroff, NBC's Kevin Reilly and Fox's recently anointed Peter Liguori—having spent formative years in the cable space. Comedy Central's Doug Herzog enjoyed his own brief



Les Moonves (left) and Tom Freston seem so happy together.

fing with Fox, oversaw a few hits, and returned to the more tumultuous pastures of cable.

Granted, the impetus behind Viacom chief Sumner Redstone's Solomon-like gesture has a certain logic, betraying that the crazed push to get bigger for its own sake, which characterized the 1990s, has its downsides. These companies can become difficult to manage, with shiny, profit-producing areas being tarnished by less productive sectors. Suddenly, being big into radio and billboards doesn't seem like such a grand idea, with whatever cross-promotional benefits they offer being obscured by dismal earnings.

BRIAN LOWRY

To borrow from an old song, broadcasting and cable really do go together like a horse and carriage.

Those issues, however, have little to do with the rationale behind separating CBS and UPN from MTV, VH1, Showtime, Comedy Central, Spike and Black Entertainment Television—already an arbitrary division that hinders the scope of cooperative efforts.

If anything, the politics of career advancement at Viacom have gotten in the way of some of the ventures that could be exploited and have been at other networks. Look at FX's marathons of the Fox series *24* in its early days, when the show was still struggling, or NBC's exposure of Bravo's *Queer Eye for the Straight Guy* and Sci Fi's *Battlestar Galactica*. Still, no networks have fully mastered the concept of using cable as a lab, in essence, to develop and test projects, although there have been some furtive steps in that direction.

Redstone has every right and reason to be concerned about Viacom's stock, as well as his legacy in assembling this giant and planning for its future. Yet the structure he set up to empower his two able lieutenants, Tom Freston and Leslie Moonves, has now left him contemplating an action that, in hindsight, could be as shortsighted as it is capricious.

Because, to borrow from an old song, broadcasting and cable really do go together like a horse and carriage, and anyone who fails to recognize as much in the long term risks winding up in the buggy-whip business. ■



Synergy works. NBC Universal aired the Olympics on its cable channels and NBC.

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3. Nielsen Media Research, 12/27/04-3/27/05 vs. 12/29/03-03/28/04, Comedy Central (M-Sun 7p-11p), P18-49 Cvg AA%
4. Nielsen Media Research, 7/22/96-3/27/05, Daily Show (M-Th 11p-11:30p) P18-49, Delivery
5. Nielsen Media Research, 12/27/04-3/27/05, Based on each basic cable network's total programming day, excludes Sports Programming, P18-49, Cvg AA%
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