

EXCLUSIVE: The Only Guide to Media-Buying Firms You'll Ever Need: We Rank the Top 10 Page 32

**The New Wave
Women To Watch
SPECIAL REPORT, PAGE 22**

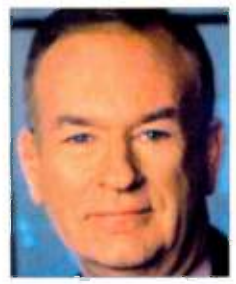
BROADCASTING & CABLE

#BXNPNRT *****3-DIGIT 462
#BC7537812# JAN06 REG 121



Reed Business Information | THE BUSINESS OF TELEVISION | www.broadcastingcable.com | \$4.95 | October 18, 2004

SCANDAL FACTOR:



What's at Stake for O'Reilly 12

SINCLAIR:

Q&A: Defending the Anti-Kerry Film 16

Editorial: The Right To Be Far Right 44

CAMPAIGN 2004:

How Not To Screw Up Election Night Results 5

MONEY TALKS



Lost

In his new column, John M. Higgins dissects the strange science of selling advertising in unexpected hits like ABC's *Lost* and *Desperate Housewives*. P6

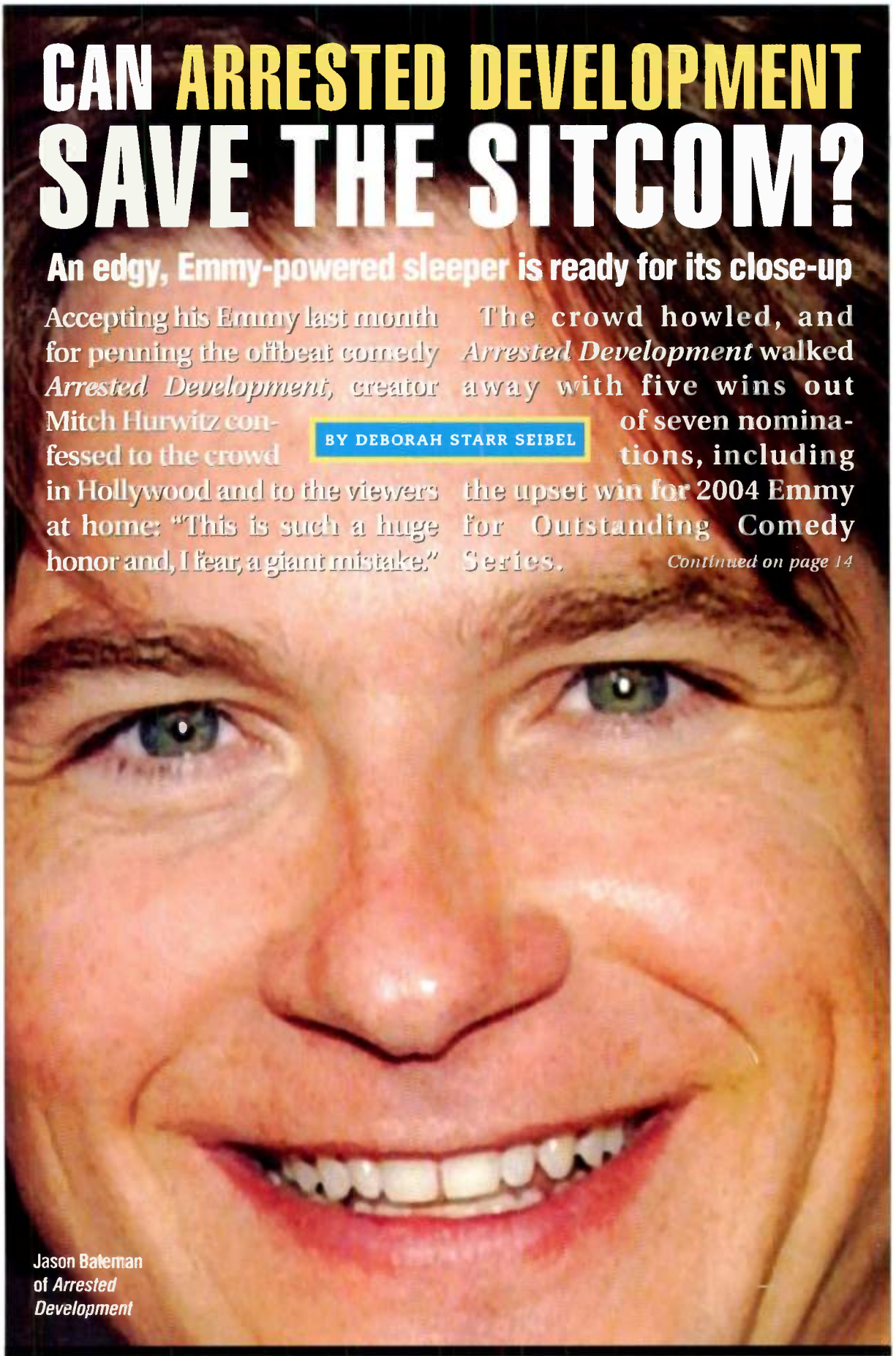
CAN ARRESTED DEVELOPMENT SAVE THE SITCOM?

An edgy, Emmy-powered sleeper is ready for its close-up

Accepting his Emmy last month for penning the offbeat comedy *Arrested Development*, creator Mitch Hurwitz confessed to the crowd in Hollywood and to the viewers at home: "This is such a huge honor and, I fear, a giant mistake." The crowd howled, and for *Arrested Development* walked away with five wins out of seven nominations, including the upset win for 2004 Emmy for Outstanding Comedy Series.

BY DEBORAH STARR SEIBEL

Continued on page 14



Jason Bateman of *Arrested Development*

100% Sold!

st-Argyle,
ions!

WHAS-TV
WJXT-TV
KVUE-TV
a KFSN-TV
WDTN-TV
WFRV-TV
KCCI-TV
KREM-TV
WPTZ-TV
KHBS-TV
rey KSBW-TV
KTVB-TV
WTOV-TV
WLFI-TV



*“Viewer feedback on
‘The Oprah Winfrey Show’ is stunning --
unmatched in daytime and perhaps
anywhere on television.”*

– Frank N. Magid Associates, Inc.

*(The Oprah Winfrey Show National
Viewer Survey, April 21-May 2, 2004)*

Now 60

Through **2011** On These ABC O&O, Viacom, Hearst, Belo, Cox, Lin, NBC and Post-Newsweek Stations

New York	WABC-TV	Baltimore	WBAL-TV	Louisville
Los Angeles	KABC-TV	Portland, OR	KGW-TV	Jacksonville
Chicago	WLS-TV	Charlotte	WSOC-TV	Austin, TX
Philadelphia	WPVI-TV	Raleigh/Durham	WTVD-TV	Fresno/Visalia
San Francisco	KGO-TV	Kansas City	KMBC-TV	Dayton
Boston	WCVB-TV	Milwaukee	WISN-TV	Green Bay
Dallas/Ft. Worth	WFAA-TV	Greenville	WYFF-TV	Des Moines
Atlanta	WSB-TV	Salt Lake City	KUTV-TV	Spokane
Houston	KHOU-TV	San Antonio	KSAT-TV	Burlington
Seattle	KING-TV	Norfolk	WVEC-TV	Ft. Smith
Minneapolis	WCCO-TV	New Orleans	WWL-TV	Salinas/Monterey
Phoenix	KTVK-TV	Buffalo	WIVB-TV	Boise
Miami	WFOR-TV	Oklahoma City	KOCO-TV	Wheeling
Denver	KCNC-TV	Greensboro	WXII-TV	Lafayette, IN
Sacramento	KCRA-TV	Harrisburg	WGAL-TV	
Orlando	WFTV-TV	Providence	WJAR-TV	
Pittsburgh	WTAE-TV	Albuquerque	KOAT-TV	

PRODUCED BY
HARPO
PRODUCTIONS, INC.

DISTRIBUTION AND
MEDIA SALES BY
KINGWORLD
©2004 King World. All Rights Reserved.

No Repeat of Election Night 2000

CBS News' Mason is intent on not making the same mistakes

CBS News Vice President Linda Mason hasn't forgotten the debacle of Election Night 2000 and knows the White House race could be every bit as tight this time around. She remembers how Voters News Service (VNS)—the vote-counting consortium formed by ABC, CBS, NBC, Fox News Channel, CNN and the Associated Press—greatly underestimated Florida's absentee ballot, which prompted the networks to call the state for Gore shortly before 8 p.m. on Election Night. When the errors became evident by 10 p.m., the networks admitted they'd been premature. More blunders by VNS led Fox News to call Florida for Bush at 2:16 a.m. The other networks followed Fox's lead shortly after, only to be forced to later declare the race too close to call. The polling disaster kicked off a month-long electoral crisis and forced the networks to disband VNS. In its place, the networks and AP have created the National Election Pool (NEP), which they claim is better prepared for a close race. B&C's Bill McConnell discussed changes in Election Night prognostication with Mason, CBS' representative at NEP. She led the network's investigation into the 2000 election meltdown and authored an 87-page report detailing the mistakes. She knows this election seems likely to be just as close as the last one.



"There's no pressure to be first to call a state. The pressure is to be right."

LINDA MASON,
CBS News

der tremendous stress. Now AP will have responsibility for collecting official tabulated results from election officials. Edison Media Research will be doing the exit polling. This system is much more robust because the two tasks will be checking on each other.

Does this mean competing news organizations will be calling different states at the same time?

No. To make projections, all the networks are getting the same data. NEP flatly says no one will call a race in any state before its scheduled close but, once a state's polls close, every network will make its own decision on when to call a race. But you'll see differences between the networks' predictions. At CBS, we have a decision desk where our analysts have worked out models used to make our own predictions. During the Iowa primary, CBS was first calling for Kerry. In Wisconsin, CBS was dead last calling that state for Kerry because Madison and Milwaukee results had not been received. I thought it was a dangerous thing to do. Everybody else called it earlier. It's great that they're right, but you want to know why you're right.

What else is CBS doing differently?

We've brought our decision desk into the newsroom. In 2000, we were on a separate floor analyzing the returns. We knew there were problems in Florida, but that didn't get communicated to the newsroom.

We will now have a correspondent assigned to the decision desk. If the same problems occur this year, the newsroom will learn about them immediately, and so will viewers. Throughout the evening, we plan to be transparent. Viewers will be along with us in knowing what's happening with vote counts rather than CBS appearing omniscient, as we have in the

Continued on page 13

Kerry Camp Wants Equal Time

WASHINGTON—The John Kerry campaign Friday formally requested time on Sinclair stations to respond to anti-Kerry allegations contained in a documentary the Baltimore-based station group plans to air, at least in part, perhaps next week.

"Please consider this a request that each Sinclair station that airs the documentary provide supporters of the Kerry-Edwards campaign with a similar amount of time on that station before the election at a time where an audience of similar size can be expected to be viewing the station," wrote Marc Elias, general counsel for the Kerry-Edwards campaign, in a letter to Sinclair CEO David Smith. Sinclair officials insist they've already offered Kerry or his supporters a chance to respond to the allegations (see story, page 16).

Sinclair CEO Didn't Send This One

BALTIMORE—Sinclair Broadcast Group was also busy on Friday informing the public of a bogus, widely distributed e-mail that looked as if it had come from Sinclair CEO David Smith. The e-mail was titled "Update on Kerry POW Film and FEC Ruling." The company wouldn't comment on the contents of the e-mail and urged recipients to check with the company on any e-mail purportedly coming from Sinclair.

It's a CBS Thursday Again

NEW YORK—The battle for Thursday night went again to CBS last week.

The network bested NBC in total viewers (22.5 million to 15.3 million) and in 18-49s (7.9 rating/20 share for CBS, 7.2/18 for NBC) on the pivotal night the Peacock once owned, according to final Nielsen data. CBS's *Survivor: Vanuatu* won its time period in all demos, including 18-49 (7.0 rating/19 share) and total viewers (19.2 million). That, for the fifth consecutive week, beat NBC's *Friends* spinoff *Joey*, which earned a 5.8/16 in 18-49s and 13.4 million viewers. Also, once again, CBS's *CSI* beat NBC's *The Apprentice* in total viewers (with 28.9 million viewers to 16 million) and in 18-49s (10.4/25 versus 7.7/19). CBS's *Without a Trace* also led NBC's *ER* in total viewers (19.4 million versus 16.8 million). *ER* retained its 18-49 lead (8.2/21, compared with *Trace*'s 6.4/16), but those 18-49 numbers were the lowest in the history of *ER*.

How likely are the networks to blow their calls this time around?

I'm extremely confident we won't have the same troubles. VNS models were all wrong, and their computers broke down. We've tested the new system thoroughly during the primaries, and we've done hours of simulated stress tests, overloading the system to make sure computers won't break down.

What's different besides better computers?

First thing we've changed is, we've split the jobs VNS did in 2000 between two organizations. VNS computers were put un-

BROADCASTING & CABLE

October 18, 2004

Volume 134 | Number 42

CONTENTS

Top of the Week

- MONEY TALKS Lessons from *Desperate Housewives*...6
- THE NEW SEASON Cable is up, broadcast is down...10
- HALL OF FAME B&C honors media's brightest lights...13
- Q&A Sinclair's Mark Hyman on the documentary flap...16
- FAST TRACK...10
- FLASH...12
- STATION BREAK...13



John Kerry in the '70s

Programming

- SYNDICATION WATCH...17
- NIelsen RATINGS...18
- MARKET FOCUS: Atlanta...19

Washington

- AT ODDS House Commerce Chairman Joe Barton wants broadcasters to give up spectrum by 2006...20
- CAPITOL WATCH...20

The Next Wave

- EMERGING GENERATION OF WOMEN IN TV...22

Special Report

- BUYING TIME Advertisers think twice about TV spending...32
- THE TOP 10 MEDIA BUYERS...34

Technology

- MASTER CONTROL Fox News improves delivery...38
- PHONE OVER INTERNET Comcast taps Cedar Point to build out physical plant...39
- Q&A Jeff Paine, UTStarcom...39

People

- FIFTH ESTATER...40
- FATES & FORTUNES...40

Business

- CHANGING HANDS...42

Voices

- EDITORIALS...44
- AIRTIME...44
- BRIAN LOWRY...48

Broadcasting & Cable (ISSN 1068-6827) (USPS 0066-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined, by Reed Business Information, a division of Reed Elsevier Inc., 360 Park Avenue South, New York, NY 10010-1710. Broadcasting & Cable © 2004 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02158-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Subscription rates: USA \$189, Canada \$249 (includes GST), Foreign Air \$360. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157 or call 1-800-554-5729. Outside the U.S. call 1-818-487-4552. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Broadcasting & Cable was founded in 1931 as Broadcasting: The News Magazine of the Fifth Estate. It was named Broadcasting & Cable in 1993. Broadcasting & Cable® is a registered trademark of Reed Publishing (Nederland) B.V., used under license.

WEEK OF DATE

B&C INDICES

THE B&C 10

WEEK YTD

-1.5% -11.2%

BROADCAST TV GROUPS

WEEK YTD

-3.5% -16.2%

CABLE TV MSO'S

WEEK YTD

-1.4% -8.4%

RADIO

WEEK YTD

-3.2% -33.7%

CLOSE	WEEK	YTD	
Dow Jones	9894.45	-2.3%	-5.4%
Nasdaq	1903.02	-2.3%	-5.0%

The B&C 10

CLOSE	WEEK	YTD	
Clear Channel	\$31.00	-3.3%	-33.8%
Comcast Corp.	\$28.46	-2.5%	-9.0%
Cox Comm.	\$33.30	0.2%	-3.3%
Disney	\$24.85	0.4%	6.5%
EchoStar	\$33.03	4.6%	-2.8%
Fox Ent.	\$29.09	0.0%	-0.2%
Hearst-Argyle	\$24.77	-0.5%	-10.1%
Time Warner	\$16.35	-2.0%	-9.1%
Tribune	\$42.39	-2.4%	-17.8%
Viacom	\$34.22	-3.8%	-22.7%

GOOD WEEK

EchoStar	\$33.03	4.6%	-2.8%
XM Satellite	\$29.42	3.8%	11.9%
Interpublic	\$11.38	2.7%	-27.1%
Westwood One	\$20.71	1.9%	-39.5%
Insight	\$9.02	1.8%	-12.8%

BAD WEEK

Paxson	\$1.25	-18.3%	-67.5%
Charter	\$2.35	-11.7%	-41.5%
Sirius	\$3.65	-8.7%	15.5%
ValueVision	\$11.50	-8.1%	-31.1%
Sinclair Bcstg.	\$7.11	-7.8%	-52.5%

SINCLAIR EFFECT

-7.8%

With so many Republicans on Wall Street, you'd think they'd be a little more cheerful about Sinclair Broadcasting's decision to preempt network programming to air an anti-Kerry documentary on all its stations just before the election. But investors don't like controversy and trimmed the broadcaster's stock price by 7.8% to \$7.11 last week.

Sources: CNET Investor (www.cnet.com). This information is based on sources believed to be reliable, and while extensive efforts are made to assure its accuracy, no guarantees can be made. CNET Investor assumes no liability for any inaccuracies. For information regarding CNET Investor's customized financial research services, please call 415-344-2836.

ABC's Upfront Payoff

Ad buyers celebrate deals on *Housewives* and *Lost*

Viewers are tuning into *Desperate Housewives* for its trashy mix of sex, betrayal and suburban frustration. But television executives should be watching the ABC hit for an interesting lesson in the economics of TV advertising.

ABC is riding high because the long-ailing network is suddenly performing much better than they—and the all-powerful ad buyers—expected. Buyers who locked in prices for *Desperate Housewives* and another ABC hit, *Lost*, at the upfront market this summer are gloating. They can brag to their clients about the terrific deal they got for shows that can demand premium prices now.

"It's the best time of the year for us from that perspective," says John Rash, director of broadcast negotiations for ad agency Campbell Mithun. "We're very happy."

But look more closely at the delicate chemistry of the ad market. Each spring, broadcasters have to decide how much inventory to commit upfront and how much to sell later, hoping for better prices when the new season actually starts. Commit too much upfront, and you risk leaving money on the table later on. Hold back too much, and you could get caught with a lot of inventory in a soft scatter market. It's a game of chicken that sellers and buyers play every year.

At the upfronts last spring, ABC was in a tough spot. Ratings had tanked—which meant plenty of make-good ads to compensate for lower-than-promised performance—and Disney CEO Michael Eisner had sacked the network's two top executives. Adding to the anxiety: ABC's schedule was populated with more new, unproven shows than any of the competition's.

So, according to Morgan Stanley analyst Richard Bilotti, ABC sought just a 6% increase in cost per thousand—the smallest rise of any major broadcast network—and lowered its ratings guarantee by 11% from last season. The network committed about 80% of its time to upfront, about the same as its peers.

Then, boom! *Desperate Housewives* and *Lost* became instant hits. In the sweet 18-49 demo, the smart soap has been delivering a huge 9 million viewers, while the spooky deserted-island drama is snagging about 7 million.

Did ABC sell too cheap? Net-works and ad buyers are fair-

ly tightlipped when it comes to detailing guarantees for specific programs, but in a preseason survey of prime time spot prices, buyers told B&C that ABC was getting about \$155,000 for a 30-second commercial on *Housewives*. On the scatter market today, according to one ad exec, the network is asking about \$255,000—a 65% increase.

Lost is found money, too. A spot that could have been yours for just \$130,000 this summer is now going for about \$220,000.

And despite its play-it-safe strategy of committing a lot of inventory to the upfronts, ABC still has plenty of time available on these suddenly desirable shows. Why? Because the network's dramas didn't sell all that well at the up-fronts. Advertisers were more interested

in ABC's sitcoms than in an unproven prime time soap and a drama that was going to showcase plane-crash victims—plus an amputation and a mercy killing—in the 8 p.m. "family hour."

ABC didn't even sell *Housewives* for the full season, booking ads only through the end of December, gambling on being able to charge a bit more later on. Good plan.

The upshot of all this: ABC now has a disproportionately large amount of inventory for its hottest shows, ripe for sale in the scatter market.

Geri Wang, ABC senior VP of prime time sales, wouldn't discuss ad sales in detail but did acknowledge that she has inventory on the network's biggest hits to sell. "Advertising is

about reach. I've got some nice reach stories," she says. "We've got to pull up the comedies. But we have nice dramas, strong reality and solid comedies."

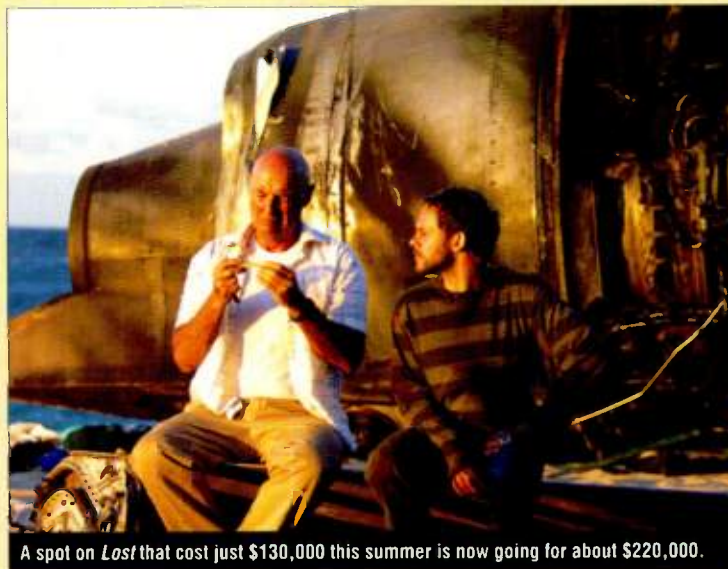
Still, it's a little early to pop the champagne. As Peter Butchen, senior vice president and national broadcast group director for buying agency Initiative Media, says, "Unfortunately for ABC, it's a soft scatter market. You can make the case that it's even worse for them, because they've got so much more inventory to sell."

And the season is still young, these hits could cool off the way ABC's Tuesday- and Friday-night comedies have.

The folks who have an unqualified reason to celebrate are the buyers who jumped onboard with the network during the upfronts. Even ABC reality shows *Wife Swap* and *Extreme*

Makeover: Home are out-delivering the network's promises, rewarding advertisers with millions more viewers than they paid for. Beats the heck out of make-goods. ■

JOHN M. HIGGINS



A spot on *Lost* that cost just \$130,000 this summer is now going for about \$220,000.

ABC now has a disproportionately large amount of inventory for its hottest shows, ripe for sale in the scatter market.

Everybody Loves

**THE SHOW WITH
WINNING DEMOS...**

THAT '70



S SHOW

(YOU WERE EXPECTING?)

Everybody Loves...
A Proven Winner!

**THAT '70s SHOW BEATS
RAYMOND IN 4 OUT OF 5 DEMOS!**

	W18-34	W18-49	M18-34	M18-49	T12-17
'70s SHOW	4.8	3.9	4.4	3.8	4.9
RAYMOND	4.3	4.6	2.7	3.1	2.5

Source: Nielsen ProFile Ranking Report, All Telecasts. Average of Nov. '03, Feb. '04, May '04 and July '04.

That '70s Show
CYCLE II

**THE SHOW OF THE DECADE
IS THE OPPORTUNITY OF THE YEAR.**

carsey  werner

DOMESTIC TELEVISION
SM & © 2004 The Carsey-Werner Company, LLC. All Rights Reserved.

FAST TRACK

FCC Wouldn't Block Sinclair Show

After Congress complained about **SINCLAIR BROADCASTING's** plans to air a documentary critical of **SEN. JOHN KERRY**, the **FCC** decided to bow out of the fight.

Chairman **MICHAEL POWELL** last week said the FCC is not in the business of regulating editorial decisions of media companies, including blocking the broadcast of a show.

He said the commission would look into the issue, but he added, "There is no rule that I'm aware of that would allow the commission—nor would it be prudent—to prevent the airing of a program. In a later **CNBC** interview, he said it would be illegal prior restraint for the FCC to prevent a program from airing.

Broadband Powers Up

After years of talk and little action, electric companies are one step closer to offering high-speed Internet and other communications services over power lines.

The **FCC** last week approved rules that would allow utilities to offer broadband service over power lines while attempting to safeguard broadcasters and other existing licensed services against harmful interference.

Broadcasters are wary of the new service because the FCC did not forbid utilities from offering the service at frequencies that could interfere with TV channels, particularly digital ones.

Get With the Program

TWENTIETH TELEVISION has cleared **FOX's** thriller **24** for an off-net syndicated run on **VIACOM** stations in 18 major markets, covering 34% of the country. Under the terms of the deal, Twentieth and stations will split the ad time, with each getting seven minutes to sell.

COMEDY CENTRAL has renewed half-hour comedy **Reno 911** for a third season. Thirteen new episodes will debut in summer 2005. The show has been one of the network's top performers since its debut.

Mischer Suits Up for Super Bowl



Janet Jackson and Justin Timberlake

Vowing not to repeat last year's half-time show featuring a singing, gyrating Jackson, the NFL has selected the producer of the 2005 show, whose previous experience includes, well, producing a Super Bowl halftime show featuring a singing, gyrating Jackson.

The NFL sought out Don Mischer Productions to produce the halftime show on Fox, but not to worry. Mischer produced the 2003 show, featuring a fully clothed Michael Jackson rather than a wardrobe-challenged Janet, and the NFL will have sign-off

on all elements of the new production, including talent "and wardrobe," adds NFL spokesman Brian McCarthy. He says it will be an entirely collaborative process, with Mischer "executing the NFL's vision."

Mischer is a decorated veteran awards-show producer—13 Emmys—though, ironically, awards shows are the other live programming genre to draw heavy indecency fire. Now that all the networks are putting delays on awards shows, Mischer also has experience producing with a delay, including at least one bleep of an offending phrase on the most recent Emmy telecast, which he produced.

Media Jobs

VARIETYCAREERS.COM, an online job resource for the media and entertainment industry, launched on Oct. 18. The Web site aims to provide entertainment companies with more qualified candidates than other broad-based sites, says **CHARLIE KOONES**, executive vice president and publisher of the **VARIETY GROUP**, which operates the site.

"For job seekers in media, it's an extraordinary resource with over 3,500 jobs at launch combined with the editorial resources for research and context," Koones says.

The Variety Group is a collection of business publications that includes *B&C*.

Cable's Clean Sweep

Cable has off-broadcast shows like *Law & Order* to thank.

BY ANNE BECKER AND JOHN M. HIGGINS

The fall season might be sizzling with surprise hits, but broadcast networks are still collectively losing share to cable.

For the first time, ad-supported cable networks beat broadcast in the initial week of a new season and are holding on to that advantage, according to analyses of Nielsen Media Research data by Turner Broadcasting and NBC.

Basic cable has secured 43% of prime time viewers for the first three weeks of the season, beating broadcast networks by two percentage points. During the same period last year, broadcasters comfortably led cable, 45% to 39%. (Other viewers are watching independent stations, pay cable and PBS.)

According to NBC's analysis, meanwhile, basic-cable viewership has zoomed 10%, to 45 million, while broadcast networks have dropped 9%, to 42 million.

"The trend is toward cable," says Jack Wakshlag, chief of research at Turner Broadcasting, although he cautions that the numbers are almost a dead heat in the 18-49 demo most critical to advertisers. Turner's analysis shows cable with a slight lead, 41.6% of the demo, compared with broadcasters' 40.4%. NBC counts a bit differ-

ently and has broadcasters with a 43% share, edging out cable's 42%. Still, even NBC's method shows broadcast's 18-49 viewership dropping 6% and cable's rising 9%.

Cable-industry executives attribute the gains to the fact that cable is airing more off-broadcast hits like *CSI* and *Law and Order* and has been scoring with stronger original series. Also, cable news networks such as Fox News and CNN are seeing gains from election coverage and the presidential debates.

Broadcasters insist that the discussion is misguided. They point out that, while they're locked into the same seven network outlets, the number of basic-cable channels grows every year. Nielsen now includes 54 cable networks in its core Galaxy system ratings reports, up from 50 a year ago, and there are dozens more channels nipping away.

"It's like a pizza," says Tom Bierbaum, vice president of ratings and program information at

As season opens, broadcast share slips behind ad-supported networks

NBC. "At one time, you had four or five very big pieces in the home. Now you have 100 slices in the pizza, and they're going to be a smaller size."

But the broadcast networks still perform better on an individual basis than the cable networks.

"It is somewhat significant that, in aggregate, cable is now ahead of broadcast in total viewers, because it gives you an idea of the landscape and there is some kind of shift going in," says Steve Sternberg, executive vice president of audience analysis at Magna Global USA. "But on an individual basis, the broadcast networks are still way ahead."

They're way ahead. But even in that area, the gap is closing.

Wakshlag points out that the divide between the top four broadcast networks and the top four ad-supported cable networks has shrunk by 50% over the past decade. Between the third quarter of 1993 and the third quarter of last year, the difference went from 5.4 to 2.7.

"The erosion on broadcast is driving their numbers lower, and the abundance of cable networks isn't hurting cable because they're getting stronger in terms of programming and marketing," he says.

Even when the networks enjoy a roaring success in the ratings, it's not quite the jackpot it once was. ABC has scored big with *Desperate Housewives* and *Lost*, but the network's Tuesday- and Friday-night comedies are performing so poorly that the network's overall share of 18-49 went only to 3.9 from 3.8 during the same period last year.

When a broadcaster loses its touch, viewers' having so many other options can be brutal. NBC is getting hammered in every demo, off 12% in total viewers and down what must be a terrifying 16% in adults 18-49. The network's troubles owe to more than just the stumble of adult cartoon *Father of the Pride* and nobody's pal *Joey*. Ad buyers

are also startled at the slide of the usually reliable warhorse *Law & Order*. The

original edition of the franchise, which is under attack from CBS' hit *CSI: New York*, has dropped 15% in total viewers and 11% in 18-49s.

That's huge, because the three shows of the *L&O* franchise are critical to NBC's schedule. Spinoff *L&O: Criminal Intent* isn't faring much better, off 7% in total viewers and 8% in 18-49s. *L&O: Special Victims Unit*, however, has risen about 7%.

Fox is walking the ratings tightrope as well. The network decided to debut some shows in the summer and delay the rest until after its coverage of Major League Baseball playoffs and the World Series is over. The network's total viewership has plunged 37% so far this season.

One ad-agency researcher says that a useful way to analyze Fox is to filter out special events (like the Emmys) and sports events. Seen that way, Fox's total viewership is down only 8%.

Even so, Fox is undoubtedly looking forward to the January return of *American Idol*. ■

MONSTERFEST

OCTOBER 24-31 2004



The Omen Marathon



Stephen King's Silver Bullet



Scream 2



Halloween Marathon

...igh he was and wit
...mysterious mark in the
...form of three sixes on
...his head.

**AMC'S 8TH ANNUAL
MONSTERFEST
BRINGS MORE
SCARES THAN EVER**

This year's Monsterfest features an on-air movie festival, an original series premiere and an original special. The launch of Monsterfest is marked by the premiere of 20: ENTERTAINMENT WEEKLY'S SCARIEST MOVIES on Sunday, October 24 at 10PM. Monsterfest also features the series premiere of FILMFAKERS, airing on Wednesday, October 27 at 10PM. In Filmfakers, a group of ...



The Amityville Horror Marathon

**AMC Brings You
8 Horrifying Nights
of Terror**

10/24 - 20: Entertainment Weekly's Scariest Movies
10/25 - The Amityville Horror Marathon
10/26 - Halloween Marathon
10/27 - New AMC Original Series Premiere
10/28 - Stephen King's Silver Bullet
10/29 - The Omen Marathon
10/30 - An American Werewolf in London
10/31 - Scream 2



TV FOR MONSTER PEOPLE

THE HORROR BEGINS SUNDAY, OCTOBER 24

FOR MORE INFORMATION, CALL TODD GREEN AT 516-803-4575

AMCTV.COM



TV FOR MONSTER PEOPLE

FLASH

A Special Spin-Filled Edition

Factoring in the Impact of the O'Reilly Mess

Beyond the possible trauma to the personal lives of the parties involved, the big question about the sexual-harassment lawsuit filed last week against Bill O'Reilly by O'Reilly Factor associate producer Andrea Mackris is this: Will the contretemps sour viewers on the Fox News Channel star and endanger his position as a multimedia rainmaker?

O'Reilly, who is paid about \$4 million annually by Fox, brings in about \$50 million of the network's \$300 million yearly ad revenue. He makes millions more from his radio show, syndicated newspaper column, bestselling books and Web site.

O'Reilly, who beat her to court with a lawsuit claiming extortion, could well ride out the storm. Rush Limbaugh's drug scandal hasn't crimped ratings of his radio talk show, which *Talkers* magazine says still draws around 14.5 million listeners a week. But even if Fox loses O'Reilly over Mackris' allegations, his leaving likely wouldn't have the devastating ef-

fect it might had a few years ago. *Hannity & Colmes*, which follows *The O'Reilly Factor* on the schedule, trails it by just 15% in the ratings.

"The net loss if he were to be gone is not as great as you might surmise on the surface," says Harry DeMott of Gothic Capital Management. "They'll replace him with someone else. It makes for great headlines, but from a business standpoint, he's not the only one on Fox News that people are watching."

Factor's ratings actually spiked 10% after the news broke. "This is going to be evolutionary, and if the viewers stay with him, the advertisers will, too," says Horizon Media ad researcher Brad Adgate. "If people don't want to watch him, the ad rates will go down, and it won't be as critical for advertisers to buy. It's a chicken-and-egg thing." For now, it's just chicken as O'Reilly and Mackris, armed with lawyers, tilt at each other in the courts.



HER SPIN

FROM ANDREA MACKKRIS' COMPLAINT:

...during the course of their dinner in early May 2002, Defendant Bill O'Reilly's demeanor abruptly changed. O'Reilly's eyes became glazed and bizarrely straying opposite directions. Suddenly, without provocation or warning, defendant Bill O'Reilly said to plaintiff Andrea Mackris: "And just use your vibrator to blow off steam." When plaintiff reddened, defendant Bill O'Reilly asked lewdly: "What, you've got a vibrator, don't you? Every girl does." When plaintiff responded indignantly, "No, and no, they don't. Does your wife?" Defendant replied: "Yes, in fact she does. She'd kill me if she knew I was telling you!" Plaintiff was repulsed.

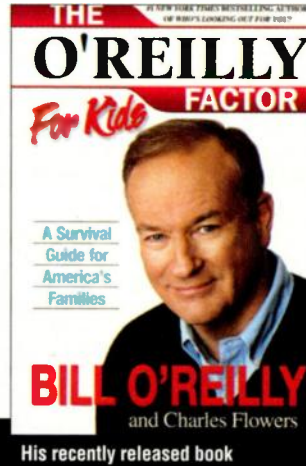
HIS SPIN

FROM BILL O'REILLY AND FOX NEWS' COMPLAINT:

...Mackris even conceded in the draft complaint that she: (a) thanked O'Reilly for dinner after he supposedly made the inappropriate comments to her of which she now complains; (b) had dinner and cocktails with O'Reilly on several occasions thereafter both alone and with others; (c) left Fox to go to its major competitor CNN for more money, a reason unrelated to O'Reilly, and she later sought to return to work with O'Reilly if he would match her salary at CNN. She also admitted in the draft complaint that after leaving Fox and while working for CNN in 2004, she went to dinner with O'Reilly and then alone with him to his hotel room to watch a presidential press conference. She further conceded that nothing untoward occurred in his hotel room.



Bill O'Reilly



His recently released book

REVERSE SPIN

FROM A SEPT. 7, 2004, E-MAIL SENT BY MACKKRIS (QUOTED IN O'REILLY AND FOX'S COMPLAINT) TO A FRIEND AT CNN WHO ASKED, "HOW ARE THINGS?":

...things are: wonderful, amazing, fun, creative, invigorating, secure, well-managed, challenging, interesting, fun and surrounded by really good, fun people. I'm home and I'll never leave again.

DOUBLE-REVERSE SPIN

FROM *THE O'REILLY FACTOR FOR KIDS*, IN A CHAPTER TITLED "SEX":

... I repeat my mantra: Sex is best when you combine sensible behavior with sincere affection.

That's the ideal, and it is smart to wait for it.

It is also smart to recognize that there is no area more potentially dishonest than the sexual arena. Girls, some guys will tell you anything to get that sex thing going. Then, after it's done, they will brutally drop you. Don't let that happen. Make your boyfriend prove [himself] over time. And don't ever allow yourself to get drunk or stoned to have sex. That's how most girls get pregnant.

And guys, if you exploit a girl, it will come back to get you. That's called "karma."

A HIGH FIVE!

ACCESS HOLLYWOOD IS THE #1 ENTERTAINMENT NEWS MAGAZINE IN THE TOP 5 MARKETS FOR FALL 2004

4 WEEK AVERAGE

	NY	LA	CH	PH	BN
	#1 4.9	#1 3.1	#1 2.9	#1 4.6	#1 3.4
Extra	4.6	2.7	2.2	3.8	3.0
Entertainment Tonight	3.4	2.4	2.4	4.1	3.0
The Insider	2.3	2.6	1.9	4.1	2.2

NBC UNIVERSAL TELEVISION DISTRIBUTION

NSI WRAP Overnights, Fall 2004 (9/13/04 - 10/12/04). HH Ratings. Ent. News Magazine = Programs Listed.

News TECHNOLOGY

SUMMIT 2004



An in-depth
look at news
operations for
broadcasters



Presented by

BROADCASTING & CABLE® **Broadcast Engineering**®

A SPONSORED SUPPLEMENT TO *BROADCASTING & CABLE* AND *BROADCAST ENGINEERING*

GOLD SPONSORS

Avid



grass valley
A THOMSON BRAND

LEITCH



PATHFIRE
Enabling Digital Media

SONY

(vizrt)

SILVER SPONSORS

dalet
Digital Media Systems



OMNEON
VIDEONETWORKS

proximity

Quantel

sgi

LETTER TO OUR READERS

Dear Readers:

Welcome to our third annual sponsored supplement covering news technology. This special project is focused on educating television station and network owners, managers, news directors and engineering talent on the opportunities and challenges presented by the latest technological developments.

Vital and hot technology topics are driving today's newsrooms. These topics include: moving to tapeless; producing news in HD; making your news pertinent and profitable; the integrated newsroom; graphics creation and control workflow issues; information sharing with IT; acquisition, archiving and managing news assets; and bringing the big-station look to small markets faster, better and with new techniques.

One of the primary editorial missions of both *Broadcasting & Cable* and *Broadcast Engineering* magazines is to provide television executives the information they need to incorporate these developments into their operations. It is clear that today, choosing the right technology is crucial to the success of a station or network news operation.

More than 90 television executives joined the 12 equipment sponsors to discuss, explore and find solutions that will improve their news products.

We sincerely hope this special partnership provides insight that is helpful to the readers of both magazines as you strive for more efficient and profitable operating efficiencies.

Regards,

Dennis Triola
Group Publisher
Broadcast Engineering

Chuck Bolkom
Group Publisher
Broadcasting & Cable

C O N T E N T S

An IT approach to news graphics	S3
IT-based news goes mainstream	S10
A new ROI equation for news	S18
High-definition news	S26
Tapeless acquisition and nonlinear news	S32



AN IT APPROACH TO NEWS GRAPHICS

Look behind the flash and sizzle, and you'll find IT technology giving journalists and producers greater control.

When done properly, news graphics create a visual style that instantly lets viewers know they're tuned where they want to be. They provide a consistent backdrop upon which news stories are built and assist journalists in communicating even complex concepts in a clear, concise fashion.

Generating the constant flow of graphics is challenging. Traditionally, a producer or journalist ordered an over-the-shoulder graphic or chart from the art department well in advance of air time. The artist, employing a number of tools — including paint, animation and titling systems — went about fulfilling the order. Once

templates right from their newsroom computer systems.

"Normally, producers or journalists will create a lower-third or access a full-screen template from a popular newsroom system, and the templates will be linked to the story," said Isaac Hersly, Vizrt president of U.S. operations. "When the newsroom system builds its set of information, not only will the newsroom system do



Above: KWGN-TV graphic designer Daniel Tarango works on the WB2 morning show using Proximity software. Right: Proximity's Artbox is designed to let producers and artists manage work from a single interface, thus enhancing workflow.



completed, the graphic was returned to the newsroom, where the person ordering it gave it a quality-control check and approved it or returned it to be reworked. When the graphic was complete, it might be stored in a still store, referenced in a run list and manually called up at the right moment and played to air through the production switcher during the newscast.

That approach has worked for a long time, but there's a better way. A new approach to generating news graphics is emerging that offers journalists and producers greater control over the content of the graphic and seamlessly integrates into an IT-based newsroom workflow to maximize efficiency, decrease graphics time to air and provide station managers with new options for personnel allocation.

The benefits of templates

The fact that newscasts follow a familiar pattern helps graphic artists establish a consistent look and feel to the telecast. Lower-thirds, over-the-shoulder graphics, charts, graphs and maps are consistent staples of news graphics. That pattern of graphics usage makes it possible for journalists and producers to become far more involved in the actual production of graphics by filling out

its normal functions, it will also build a graphics list in proper sequence and will change the sequence when a producer changes the run order — adds or deletes stories in the show line-up."

Besides immersing journalists and producers in the production of news graphics, templates offer the advantages of improved accuracy — because journalists aren't relying on someone else to key in names — and automation of redundant tasks necessary for successive newscasts.

"We also have provided people with write-once and input or use many different ways," Hersly explained. "For example, during the 4 o'clock news, you could have the closing stock market values branded as an early afternoon show. Then the journalists can just go back to

(Continued on page S6)

Products That Work the Way You Do



The Grass Valley NewsEdit LT, laptop-based nonlinear editor lets you assemble stories in the field and file them wirelessly.

Getting a story on air first is often the best weapon your station has in the drive to be number one. From timely exclusives to comprehensive team coverage, breaking the news often translates into improved ratings and increased revenue.

But producing compelling news stories is still a step-wise process. So you need tools that streamline those steps and offer a competitive

edge—in speed, in storytelling capability, in presentation, and in on-air signal quality.

With years of experience helping newsrooms like yours make the transition to digital, we offer a full suite of tools that fit the way you work—from the minute a story breaks to the moment you send a finished package to air.

Scalable and completely customizable, our Grass Valley™ Digital News Production solution is on the air in newsrooms of every size: from national networks and major-market affiliates to medium- and small-market stations. In 2003 alone, we installed news and shared-editing systems for more than 60 new customers.

Our products are available separately or as part of our Grass Valley TV Station in a Kit™ Series, which features affordable, pre-configured packages for digital newsgathering and shared news production.

No matter your choice, our solutions will streamline the way you produce news segments, save valuable time-to-air by letting you share materials easily, and significantly reduce the costs associated with videotape-based infrastructures.

So you can keep your attention where it should be: on the news.

Easy Access to Video.

With a PC, a network connection, and a browser, our Digital News Production solution gives you unfettered access to the materials you want. You can quickly reuse existing assets to extract the greatest value from them—and share materials with colleagues as easily as sending e-mail. With this improved workflow, and the rock-solid reliability of our tools, you have additional time to create richer, deeper stories that get to air on time, every time.

At the center of these video-access capabilities is our Grass Valley NewsBrowse™ Web-based browser/editor. Using it, you can log on to a terminal anywhere in your facility and access the materials you need. You can perform complex searches, select shots, develop storyboards, and create edit decision lists in minutes, not hours. And using our shared-storage systems you and your sister stations can easily access each other's materials.

Fastest Nonlinear Editing. Period.

Our Grass Valley NewsEdit™ nonlinear editors are used in major markets and small cities to cover everything from national college football games to local fire stories.

That's because they offer two key advantages: collaborative story development and unmatched speed.

With a NewsEdit system, multiple editors can access the same feed simultaneously to produce completely different stories. There's no need to wait until someone is finished or to duplicate tapes.

Because it's networked, a NewsEdit system can also

automatically grab media ingested from subscription news distribution systems and insert it into a story. The insertion is transparent to the news-service operator and completely seamless to station operations. The NewsEdit system also eliminates the chance of a typing error because the sequence always matches the slug name in the ru



The integration of the Grass Valley Digital News Production solution and Apple's Final Cut Pro software provides unmatched capabilities at a fraction of the cost of other systems.

Digital News Production



The NewsEdit family of nonlinear editors provides unmatched speed, supports collaborative story development, and offers an intuitive interface to make new users productive in days.

The NewsEdit line, and our Digital News Production solution, is also integrated with the Apple Final Cut Pro editing software. This integration provides unmatched speed and finishing capabilities—all in a shared environment and at a fraction of the cost of other systems.

Tightly Integrated Play to Air.

Tightly integrated with our Profile® video servers and shared-storage solutions, our Grass Valley NewsQ™ Pro system handles your story playback flawlessly.

The NewsQ Pro system is directly connected to the rundown list in your newsroom computer system (NRCS), providing a variety of distribution options, real-time updating of playlists, and direct playout control of a story.

The NewsQ Pro system is so easy to operate, you can play out clips in any order just by hitting the space bar. And its support of the media object server (MOS) protocol in NRCS solutions such as AP ENPS and iNEWS gives you frame-accurate machine control during playback.

Delivering Automation Efficiency.

To meet the growing demand for automation efficiency, we offer an array of solutions, including PVTV™ live news production systems and CameraMan® robotic cameras.

PVTV technology links traditional functions requiring multiple operators into a single automated command module. CameraMan products reduce or eliminate the need for operators while consolidating camera control. Both can help you deliver a consistent look and feel across broadcasts, which is key to driving viewership, ratings, and revenue.

Days, Not Weeks.

Every time we roll our products into a newsroom, people ask how long the training will take. And every time we leave, they can't believe how little time it took.

If you're a proficient editor in a tape-to-tape environment, for example, you can begin cutting new, air-quality stories on a NewsEdit system within two to three days of training, not the year-long learning curve required by traditional nonlinear editors. And the rest of our products are similarly easy to learn.

A Clear Choice.

Every day, Grass Valley Digital News Production products are meeting and exceeding the challenges of demanding newscasters and passing the test of on-air reliability. They help make newsrooms more efficient, letting them produce more content, more quickly, and with the same resources—and help increase ratings and revenue in the process.

To learn more about bringing these benefits to your newsroom, contact your Grass Valley products representative or visit www.thomsongrassvalley.com/newsproduction/ today.



Designed for numerous applications and lighting conditions, the CameraMan line can reduce or eliminate the need for operators while consolidating camera control.



(Continued from page S3)

the template and check off a box to brand the same closing stock values for the late news. The fonts, logos and other graphic elements for the newscasts are branded without needing to be recreated or re-entered into the template.”

Speed advantages of templates extend beyond regular newscasts. Their availability makes response time to breaking stories quicker.

Joe Torelli, Quantel director of broadcast applications, said, “We aren’t (only) talking about the simple addition of a

“We are now talking life or death here. Hmmm ... puts it into a different perspective.”
— Joe Torelli, Quantel

Vizrt’s Viz|Ibis 2D virtual studio software costs less than the company’s 3D virtual studio and is intended for budget-conscious or smaller stations.

title at the bottom of the screen. (We are talking about taking brand new, semi-live material being added to a pre-created template and becoming available for air instantly.)

“As I watched coverage of Hurricane Ivan approaching the Alabama coast, I wondered how a station could possibly get away with showing a graphic that was made an hour ago, which I saw on the air in Philadelphia. If I were in Birmingham watching a promo for the local 11 p.m. news and saw a graphic with the NOAA loop from an hour ago, (that would be of less value). I could have a different viewpoint as to which direction I would evacuate (with up-to-the-minute graphics). We are now talking life or death here. Hmmm ... puts it into a different perspective.”

Centralization and graphics

Improving graphics workflow isn’t simply confined to individual stations. Groups and network-owned stations can benefit from faster, more efficient production of news graphics.

As part of a larger, overall centralization of group and network operations, some have re-examined how graphics get done and concluded that it makes sense to concentrate a pool of graphic artists at a central location to fulfill the entire broadcast group’s needs. There, graphic artists not only can create the templates to be used by local producers and journalists, but also fulfill requests for specialized graphics that are likely to find life across an entire network of stations or station group.

“We have auto-management of workflow that allows producers to request content or clips that are sent out to a location with the ability to have different graphic artists create them,” said Sai Koppala, Proximity vice president sales and marketing. “When they are finished working on the content, we automatically push it back to the requesting station. That is being used at NBC, where a producer



from New York requests a graphic. The request might go to Texas, where it will be created and pushed to the playout server in New York after a review step.”

According to Vizrt’s Hersly, that approach can generate significant savings.

“We have found that our customers are enjoying approximately 20 percent reduction in overall graphics budget,” Hersley said. “Savings come from personnel and operating efficiencies. We are reducing calls back and forth between a producer or journalist and artists. A lot of control over graphics is now available to journalists on their desktops.”

Quantel’s Torelli is a little less enthusiastic of the potential to reduce personnel and see savings.

“(This approach) cuts a couple of heads at the local station,” he explained, “but some have learned that you can’t cut all the graphics design heads.”

According to Proximity’s Koppala, many station groups are inching forward on graphics centralization because of the impact it will have on people.

“Each station group is moving at its own pace,” he said. “Some are doing regional groupings, and some are distributed. Because people’s jobs are at stake here, it is a highly sensitive and political issue. Therefore, it takes time to implement centralization of graphics, including animation, as a station group needs to build consensus among its senior management, station GMs and news directors.”

Maintaining a local look

Creating news graphics off-site at a network or group graphics center may add to efficiency, accuracy and an overall improved newsroom workflow. But if having graphics created remotely impairs in any way the local identity of a station and its newscasts, the savings that approach generates will be dwarfed by the damage done to the years of expense and effort expended to create a recognizable look with viewers.

Companies feeding the IT appetite of newsrooms are well aware of the potential for problems.

“We use a template-based concept with the ability to modify the template as needed,” explained Bruce Lane, Thomson Broadcast & Media Solutions director of applications engineering. “However, the

“Because people’s jobs are at stake here, it is a highly sensitive and political issue.”
— Sai Koppola, Proximity



templates provide the common look and feel designed for the newscast by the graphic and artistic departments. Keeping a local identity is critical, and Grass Valley DNP equipment and systems allow stations to do that.”

Quantel’s Torelli is somewhat skeptical about the impact of centralization on local identity.

“(The) feedback we have heard is that it de-localizes the look of the station — makes it look more like a behemoth factory,” he said. “The good things (about the approach) are that, properly managed, graphics orders can be processed and delivered quite easily. Some mix-ups have occurred by requests not being handled in a timely fashion, or lost entirely. Humans are still required in this process,

with templating being a worthy consideration from the local station making their own updates.”

Vizrt’s Hersly is unequivocal on the subject.

“Centralization of graphics does not mean loss or impairment of local brand identity,” Hersly said.

Centralized graphics creation at CNN provides his evidence.

“CNN Español and CNN International share the same database of graphic images and clips,” he pointed out. “There’s one graphics ‘manufacturing center,’ but the look on-air is completely different for both networks. CNN International fills in the graphic templates in Hong Kong, London or Atlanta, and Español does the same at a different location. But they both are sharing the same graphic asset database. For the November elections, they will be sharing the same real-time election data and have a different look and feel on-air.”

That’s a wrap

The production of news graphics is evolving in lock step with other information technology-centric advancements in the acquisition, editing and playout of local news.

Graphics templates are giving producers and journalists greater control over the content of news graphics, automating the generation of data-dependent

Introduced last month in Amsterdam at IBC2004, version 4.0 of Vizrt’s viz|content pilot offers full support of “Look Ahead” transition logic, enabling automatic transitions between multiple graphics layers.

news graphics such as stock closings and allowing stations and groups to rethink workflow and personnel requirements. Additionally, this new approach to news graphics may generate about a 20 percent reduction in overall graphics budgets.

However, protecting against a homogenized graphic look among stations in a broadcast group or network is critical if stations are to truly benefit from these new approaches to generating news graphics. ■



This is technology you can touch. AirSpeed™, a revolutionary new breed of broadcast video server, accelerates your I/O by providing immediate access to incoming feeds. Affordable, reliable AirSpeed systems scale easily and play to air within moments of editing the story – with an interface you already know how to use. Call your Avid broadcast sales manager today or visit www.avid.com/airspeed.

Because



Avid Broadcast Solutions

Be first. Because it's only news once.

From ingest to playback, nothing stands in the way of a great story.



To be a leader, you have to stay on top of the news, the competition, and the latest technology. That's why Avid has become a leading choice of news organizations around the world for innovative editing, media asset management, networking, storage, and newsroom systems. Integrated, all-digital, end-to-end broadcast solutions from Avid continue to set the pace in versatility, reliability, and price/performance, so broadcasters can focus on today's news – and not worry about tomorrow's technology.

www.avid.com/broadcast



make manage move | media™ **Avid.**

make manage move | media are either registered trademarks or trademarks of Avid Technology, Inc. in the United States and/or other countries. All other trademarks contained herein are the property of their respective owners.

IT-BASED NEWS GOES MAINSTREAM

New tools such as MXF and established IT technologies are helping to improve newsroom productivity and cut costs.

Information technology is transforming the landscape of newsrooms around the country, changing how news is created, stored and delivered.

Stations, station groups and networks are turning to digital solutions for news for three reasons: They increase newsroom productivity; they reduce the time to air; and they increase the return on investment in news technology.

From a more hands-on perspective, they are doing away with tape duping, giving journalists a high degree of control over edited packages and promoting a far more

source footage directly from their desktops while giving news directors the tools to better manage the workflow of their organizations.

Basic architecture

Whether a newsroom is starting from scratch — a so-called green field — or has been acquiring, editing and delivering news for years, certain factors should be considered in designing an IT-centric newsroom workflow.

“The basic architecture in an IT setting consists of a stable file system or systems, networking technology that may handle bandwidth and latency issues, and switching and a storage subsystem, which is flexible and scalable,” explained SGI’s Golson.

The centerpiece of IT in the newsroom is the newsroom computer system.

As Quantel’s Joe Torelli said, “The NRCS (newsroom computer system) is the hub of the newsroom, and everything begins and ends at the NRCS.”

From the NRCS, reporters and producers must be able to access news wires, browse low-res proxies of newly acquired and archived video, mark in and out points on the proxies, select and populate graphics templates, integrate voice-overs, and share all of this with others to collaborate on developing stories. What must remain transparent to the journalists is the variety of content, graphics and archive



More than 100 journalists at the new Südwestrundfunk, or Southwestern Broadcasting, studio in Stuttgart, Germany, use a tapeless digital newsroom designed by SGI Professional Services to reduce time-to-air and improve workflow.

“The NRCS is the hub of the newsroom, and everything begins and ends at the NRCS.”
— Joe Torelli, Quantel

collaborative news creation environment where reporters and producers can spend more time on the content and less time tracking down the videotape.

“A newsroom is a place of challenge,” said Chris Golson, SGI director of media marketing. “It is a place where stories must be processed as quickly as possible in order to bring ‘the story to air,’ all the while needing to overcome incredible burdens.”

A digital newsroom, built on a solid IT infrastructure, increases the effectiveness of news organizations by allowing journalists to browse digital archives and edit

servers, switches, hubs and cabling that enable the transfer of content from reporters’ stations to editing bays and then, ultimately, to playout. The technology must never get in the way of producing the story.

When planning an IT-based newsroom system, network connection must be considered first, according to Quantel’s Torelli.

“Many stations still are using hubbed 10baseT connections,” he said. “This will have to be upgraded in order to work with LBR (low bit-rate) proxy material. Hubbed 100baseT will work in many instances, but a station should really consider switches instead of hubs for the newsroom computers. Because text is so small and video is so large, 10baseT can’t handle the traffic. If a station is planning on upgrading the internal infrastructure, it should consider Cat-5E or Cat-6 for the cabling and replace hubs with switches. Glass can be used for long runs, aggregating clusters from switches back to the equipment room.”

On the server side of the IT-centric infrastructure, news applications require a layer within a server system that controls how the essence is stored to ensure frame accuracy, according to Tim Slate, Leitch director of product marketing in the server group.

"Servers have a real-time aspect to them," he explained. "They must provide sufficient control over a storage system so when you record (file-based video content), it will remain frame-accurate. There is a certain amount of real-time criticality to server systems. At another level, a server has to expose all the content to the network, and it has to be easily accessible. There are different approaches. All create an interface between the video server's proprietary file system and a more open standard protocol."

Slate said that these include: Common Internet File System (CIFS), which allows video server content to be mounted as a shared drive by Windows, Apple OSX, Linux and Unix systems; Network File System (NFS), a less frequently used file system that allows video server content to be mounted as a shared drive by Linux and Unix systems; and File Transfer Protocol (FTP), which allows video servers content to be viewed and transferred to any system supporting the TCP/IP and the FTP protocol.

While servers and network architecture are important, at a more basic planning level, an effective digital newsroom requires forethought about how content will be stored, retrieved and played out.

"Managing these digital assets is something that needs to be designed from the get-go," said Tom McDonald, Dalet director of business development. "It can't be an afterthought."

MXF and metadata

Material eXchange Format (MXF) is becoming a critical component of managing digital assets in the newsroom and throughout the station. It is an industry standard format that serves as a digital wrapper describing the essence of a file, such as whether it's a video, sound or graphics clip, and associated information such as the length of the clip. That wrapper facilitates the efficient interchange of files among systems without needing to transcode those files from one proprietary file format to another.

Bruce Lane, Thomson Broadcast & Media Solutions director of applications engineering, explained, "MXF is designed to enable a file stored on one manufacturer's server to be accessed and distributed to another company's product without cross-converting the file and risk degrading the image quality. Thomson equipment supports this idea and includes this capability whenever possible."

Over the past year, significant progress has been made on the standard, including its acceptance and implementation by several leading vendors. That, in turn, is making MXF a reality in newsrooms.

"MXF is an efficient wrapper to exchange video files between different manufacturers' products," said SGI's Golson. "Specifically, an SGI product can exchange video and audio files, such as IMX, with an Avid or Grass Valley product. Although not a panacea, as some think, it has been a wrapper that has successfully helped various manufacturers to work together."

When fully implemented, MXF will allow cross-platform access to the same material without file conversion. Newsrooms with a mix of acquisition formats, servers and archive systems will find the full MXF implementation a crucial component of glitch-free,

seamless file sharing.

"That is the goal but is not yet the reality," said Quantel's Torelli. "Once that happens, you may be able to select the best of breed production/payout server and possibly the best of breed graphics creation device, best of breed editing and compositing. Right now, unless one company makes best of breed products in each of the categories, you can't accomplish any cross platform without file conversion."

Quantel offers the same architecture across capture, browsing, editing, graphics generation and payout without having to make new files, he added.



Avid Technology's iNews is used at a FOX affiliate for newsroom automation of nightly newscasts.

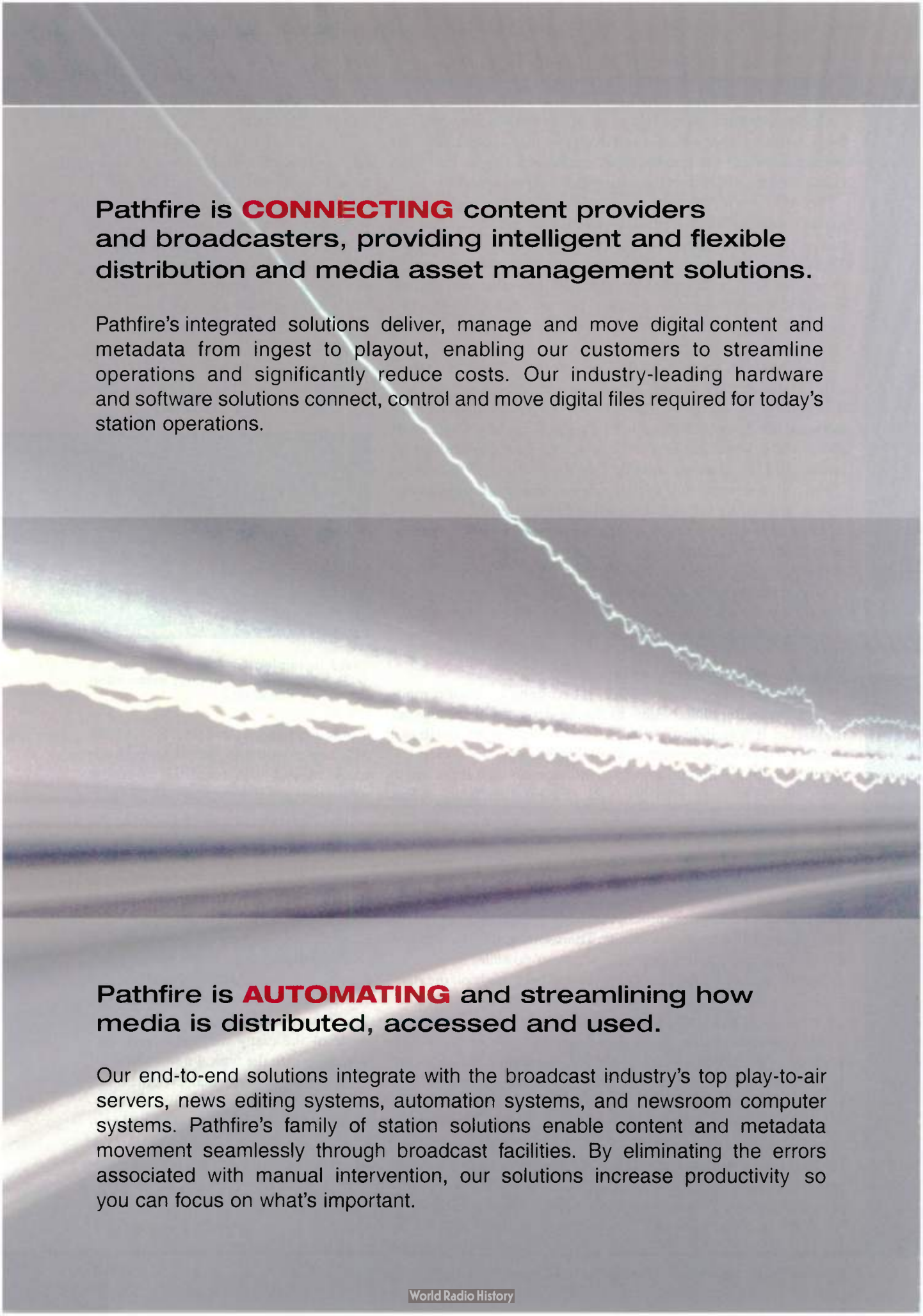
Still, it's a standard, and that's a start. With MXF, it's possible to extract some basic metadata, and that's essential if IT-centric newsrooms are to deliver on their promise.

Jim Frantzreb, Avid senior product marketing manager, said, "To the extent that metadata can be brought across to the asset management system or just to the editor, that is a powerful thing, and we are seeing this is actually happening."

While MXF is one avenue for metadata to enter a digital newsroom, it certainly isn't the only source. Videotape labels, files from tapeless cameras, server ingest stations, and satellite, microwave and fiber feeds are some of the many sources of metadata streaming into the typical newsroom.

At its most fundamental level, metadata describes the basics of journalism — namely who, what, where and when. However, it can encompass far more complex information, such as instructions for creating a 3D move with a graphics system.

"Today, you need a newsroom system
(Continued on page S14)



Pathfire is **CONNECTING** content providers and broadcasters, providing intelligent and flexible distribution and media asset management solutions.

Pathfire's integrated solutions deliver, manage and move digital content and metadata from ingest to playout, enabling our customers to streamline operations and significantly reduce costs. Our industry-leading hardware and software solutions connect, control and move digital files required for today's station operations.

Pathfire is **AUTOMATING** and streamlining how media is distributed, accessed and used.

Our end-to-end solutions integrate with the broadcast industry's top play-to-air servers, news editing systems, automation systems, and newsroom computer systems. Pathfire's family of station solutions enable content and metadata movement seamlessly through broadcast facilities. By eliminating the errors associated with manual intervention, our solutions increase productivity so you can focus on what's important.

The Pathfire Digital Media Gateway™

Pathfire is **DELIVERING** efficiency via digital innovation.

Everyday Pathfire delivers thousands of stories to newsrooms throughout the US and Canada. Because Pathfire is essential to your station's operations, we provide superior 24x7 monitoring and support, making sure your mission critical content is available when you need it.

P A T H F I R E

Enabling Digital Media

www.pathfire.com

(Continued from page S11)

that allows metadata to be maintained from ingest to archive — through editing, production, the newsroom computer and playout,” said Dalet’s McDonald.

In describing Dalet’s solution, McDonald said, “Every element that enters the system has an asset management form. When that’s complete, the asset becomes searchable. Once a comment is entered, it becomes part of the asset management system right away. So if the editor is required to put what edit bay was being used, you know it.”

Sharing metadata and moving it around with the essence of the file helps journalists to work more efficiently by being able to locate and retrieve the footage and other elements they need to complete their stories.

However, most journalists don’t work in newsrooms where there’s a sole source for IT equipment. That elevates data interchange to a critical level for successful newsroom systems.

To accommodate data interchange, Leitch keeps its own set of metadata on its servers.

“When it’s transferred,” explained Leitch’s Slate, “we do a wrap and unwrap and parse out the metadata, sort of like an XML script.”

Leitch’s servers then can recognize the sort of device generating the incoming metadata by its IP address and “know that this is the way that device does metadata fields,” Slate said.

In that way, the metadata appears in a manner that the Leitch server can accommodate. “That’s fairly easily handled,” Slate explained, and it’s likely to become more robust with time.

Still, for all its potential, the effectiveness of metadata in streamlining news production and playout is only as good as the commitment on the part of news operations managers to make it mandatory that metadata is entered into the digital workflow with the essence.

Fortunately, advancements in acquisition formats are adding an element of automation to this process in newer systems by capturing GPS positioning information, camera parameters, and even fluctuations in lighting and audio levels that can be used to generate metadata in the field.

Archiving strategies

One look at most stations’ tape librar-

ies is enough to make a news director swallow hard when trying to plan for archiving assets in a digital format. What should be archived, and what should be discarded? How much archiving can the station afford? What opportunities to sell archived footage will be lost if news tape libraries aren’t stored on an archive system? Answering those basic questions will help determine which direction a news archive will take.

“Ideally, everything should be archived. But, unfortunately, that’s not realistic,” said Joe Fabiano, Pathfire CTO. “The more you can reuse content without going through the expense of re-acquiring the material, the better the ROI on the content. “It should be remembered, however, that the value of an archive is directly proportional to the quality of the metadata, the speed of searches and a visual inspection capability, so a ‘customer’ can see what they have found rather than reading about it and then finding out later that what they pulled up didn’t match their expectations. In addition, as storage costs continue to decline, the opportunity for large digital archives increases. Especially in the case of “spinning media, maintaining online archives for content will become cost-effective very soon.”

There are perhaps as many approaches to what to archive and what to discard as there are television news operations in the United States. Even though storage prices are plummeting, there still is the human capital required to transfer linear footage to a digital, file-based, archive system.

“The human cost of transferring material on tape to nonlinear storage is still very expensive,” said Avid’s Frantzreb. “The best proposal I have heard is to figure out the stuff you know you will always need and move to that first. Then move over material that has been accessed over the past year — stuff you might want to use, and draw the line right there. Throw out the rest.”

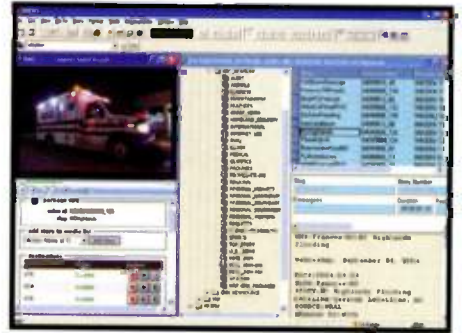
Dalet’s McDonald agreed that stations must draw the line somewhere, or they will never get started reaping the benefits of digital archiving.

“The key is to stop the bleeding now, rather than worry about archiving for the last five or 10 years,” he said. “The sooner you move, the sooner you stop that bleeding. You stop the money from being spent — or the tape library from growing any further. Then you can worry about getting somebody to generate the needed metadata from the last three or four years.”

Browsing

Any archive is only as good as the ability of its users to search for and find what they need. Looking up key words is OK, but actually seeing shots is far better, and browsing proxies can do just that, according to Geoff Stedman, Omneon Video Networks vice president of marketing.

“In a file-based world, there’s a need for a high-res archive, but



Pathfire's News Connect lets journalists search and move metadata, as well as output content from their newsroom desktop applications.

equally important is having a browse proxy of that material," he said. "The proxy can be shipped around without tying up network bandwidth. Journalists can use a browse copy when writing their stories. For archival purposes, it means finding assets faster by looking through low-res proxies and instantly being able to call up the high-res footage. Archives take up valuable space. So archive the high-res, but never archive (the) browse (proxy). Keep all of those clips in low-res on a server that can be accessed quickly. Once you have a browse feature, a journalist can be looking at archive material while someone is going to find the high-res tape, and while the journalist is looking at shots, they can be de-archiving from tape."

Rights management

If video, audio, graphics and metadata are files, who decides who can access archives, edit material and play to air? Certainly, not everyone in the newsroom wants nor needs those rights.

Effective asset management gives news directors the tools to set up those privileges.

"The idea is to have asset management built-in and rights management built-in," said Dalet's McDonald. "These are the things that must be considered when moving to a digital newsroom. We can arrange it so that when you submit a story, it can't go to air till it gets approved by a news director. It can be submitted for approval, and certain people can override that."

Rights management equals content protection, so it becomes essential for digital newsrooms to establish security procedures.

"When you make it so journalists and high-res editors can access this content, it also has to be secure," said Leitch's Slate. "You must implement security procedures. There are user log-ins and user passwords and levels of security to give rights to certain users and to a



Craft editors in India use Leitch's full-resolution NewsFlash II to build a news story.

certain level of content and what they can do with it."

Beyond protecting content, rights management gives news directors and managers a way to track expenses and revenue.

"It's nice to be able to see who gets paid and how much, time limitations and new ways of protecting your material," said Avid's Frantzreb. "These are tools not just to keep track of material you are purchasing, but to track and protect your original content downstream."

One step at a time

The stark contrast between IT-centric newsroom technology and what came before can be a little overwhelming. Thinking about video as files, storage as servers rather than VTRs with tape, and playback to air from disk rather than a news cart system requires a new way of

thinking about how news is created and broadcast.

However, adopting an IT-based model for the newsroom does not require wholesale abandonment of existing legacy equipment. According to Sai Koppala, Proximity vice president of sales and marketing, legacy integration is possible and potentially desirable.

"Several vendors claim that if you replace existing CGs with all of their latest CG equipment across all of your stations, you can get this capability (efficient digital workflow)," he said. "This is true. But, the reality is that most groups have a mix of vendor products. Because we integrate with various vendors, we can provide similar benefits as a one-vendor solution at a lower cost."

Historically, Proximity has focused on integrating systems, graphics format conversion and video transcoding.

"With that ability, we can manage media across different systems, different formats and different devices," he said. "The key is providing a single window into the assets of a cable or TV station."

Apple Computer also has focused on tightly integrating with other vendors offering components of digital newsroom solutions.

"With Final Cut Pro HD and Xsan, Apple's enterprise-class SAN system, broadcasters can make a smooth transition to an IT-based nonlinear workflow, giving them an easy way to repurpose and share media in a networked environment," said Richard Kerris, Apple Computer senior director of pro applications marketing.

Fade to black

The day video went from a signal to a file was the day all the strengths of information technology came within the grasp of newsrooms. Certainly, there continues to be an incredibly large installed base of videotape-dependent news. By some estimations, at least 70 percent of news is still tape-based one way or another.

And, somewhere at this very moment, a journalist is still fighting for tape to write a story and get a sound byte. But those days are numbered. Those activities will sooner or later evolve to an affordable IT-centric way of creating news. ■

NEXIO NEWSNET™

▶ INGEST



Ingest Control Manager™



ENPS™

iNEWS™

DaletPlus™

Shared Storage enables all users and devices

Ingest Control Manager is NewsNet's front-end component that places both manual and automated device control into a single, intuitive user interface — allowing maximum resource efficiency when dealing with incoming feeds and field tapes.

Newsroom Computer Systems Compatibility

NewsNet seamlessly integrates your preferred Newsroom Computer System with Leitch's own interactive play-to-air tools for sequencing broadcast news stories. Leveraging the flexibility of the **MOS** (Media Object Server) protocol, NewsNet provides a high degree of control within the overall news production process.

The Server That Accelerates News

NewsNet is designed around the NEXIO™ video server platform and today's advanced Newsroom Computer Systems. Our NEXIO video server system enables centralized shared storage and high-speed Fibre Channel connectivity with multi-format video I/O, editing, file transfer gateways, EDL conforming and much more. All connected devices have simultaneous access to all content — all the time — no file transfers required between discrete servers.

NEXIO's scalable design enables broadcasters to select only those exact components required for their news workflow, with the ability to add functionality as needs dictate. NewsNet enables broadcasters to deliver a superior product to air — quicker and more reliably than ever before.

[Instant Impact]

EDIT



NewsFlash FX™ NewsFlash Predator™ VelocityQ™ Remote Editing

PLAY-TO-AIR



Rundown Manager

access to all clips – all the time ▶



High-resolution Editing

Within the NewsNet workflow, NewsFlash is synonymous with speed and immediate access to news content — providing users with an enhanced toolset for intuitive, high-resolution craft editing using DVCPRO 25™, DVCPRO 50™ and MPEG-2.

Low-resolution Proxy Editing

NewsFlash Predator is a low-resolution browse and editing system based on the NewsFlash user interface for easy transition to “high-res,” specifically designed for use with Newsroom Computer Systems. Using MPEG-1 video created at the point of ingest, NewsFlash Predator allows users to share content and create frame-accurate edits (including voiceovers) – right from the desktop.

Remote Editing

NewsNet fully supports “remote” editors, including our VelocityQ™ and those from third-party manufacturers.

Playout

Rundown Manager is a MOS-enabled gateway and play-to-air system designed for bi-directional communications between NewsNet, NEXIO servers and Newsroom Computer Systems. This ensures that changes to the rundown are instantly updated on the playlist, and changes to clip status on the server are instantly updated in the NRCS. With simple controls, a customizable GUI, powerful redundancy and playout failover capability, Rundown Manager is an ideal tool for accurate and reliable news clip playout.

Canada +1 (800) 387 0233
USA East +1 (800) 231 9673
USA West +1 (888) 843 7004
Latin America +1 (305) 512 0045

www.leitch.com

World Radio History

 **LEITCH.**

A NEW ROI EQUATION FOR NEWS

Today's IT-centric news systems are improving workflow and creating efficiencies hardly imaginable a few years ago. As a result, stations have the luxury of deciding between cost reductions or creating new news profit centers to maximize their ROI.

The digital news systems that are replacing tape-based newsgathering, production and playout offer newsrooms substantial savings through improved workflow efficiencies and the opportunity to enhance station revenues.

Seen in this light, the return on investment (ROI) equation of digital newsroom systems is easy to understand. The workflow efficiencies generated from the elimination of tape as an origination and production medium, the collaborative work environment promoted in a digital newsroom and the ability to access digital assets quickly all change the financial equation of a news department.

"There are three key cost benefits that help boost the return on investment by going tapeless: streamlined quality control, lower monitoring and maintenance costs, and reduced media and parts expenses," said Bruce Lane, Thomson Broadcast & Media Solutions director of applications engineering.

When combined with the ability to generate the same amount of news with fewer people through improved efficiencies, those benefits make the ROI of server-based news systems noteworthy.

According to Tim Slate, Leitch director of product marketing for the server group, it all comes down to a streamlined, efficient way of gathering and creating the news.



The production control room of India's Sahara Pariwar network controls Leitch servers feeding seven news channels.



An editor at KABC-TV in Los Angeles relies on digital news production tools from Thomson to edit stories.

Simply put, with a digital workflow, stations can choose to cut costs through workforce restructuring or produce more sellable news products and improve their bottom line.

Show me the savings

IT-centric digital newsrooms offer several savings to stations looking to restructure the costs of newsgathering and production.

"At Leitch, the whole point is about workflow," Slate said. "How do I get stuff in from the field, and how do I quickly turn it into a news story, something that is timely with high production value?"

The shared storage editing approach illustrates how digital news systems can improve workflow. In this scenario, a news director makes an assignment, and story segments are put into the newsroom system and filter down to the server system.

"The ID names are put into the rundown," Leitch's Slate explained. "When material from the field comes in, it can be edited to fill that hole and be associated with the on-air program."

This approach creates a better workflow, allowing stations to produce a greater volume of stories at a higher level of quality or fill the same news holes with fewer people, he said.

The benefits of an IT-centric workflow in the newsroom are quantifiable too. Avid Technology, for example, uses an ROI calculator to illustrate for customers the cost savings they'll realize in using non-linear servers for playout and production in terms of equipment

costs, maintenance cycle and expendables such as videotape.

"The calculator takes the number of years a station wants to amortize the investment and calculates the human cost savings as well if there are any to be had," explained Jim Frantzreb, Avid senior product marketing manager. "Running a station's number through the calculator can be enlightening because the human costs are not always the most expensive. All costs of both the legacy and the new environment need to be considered, and while a nonlinear solution will generally be shown to be a compelling investment, it's hard for some to get their heads around the fact that computer-based systems have different life spans and support needs from VTRs."

The expense of transmissions from the field is another area in which IT-centric news opens the door to savings.

"Everyone is looking for more cost-effective ways to move content from one location to another," said Joe Fabiano, Pathfire CTO. "Satellite trucks, occasional satellite and fiber feeds, microwave trucks, and facilities are all expensive and can present maintenance difficulties. At the same time, broadband connectivity is becoming more and more affordable. Stations are looking for ways to easily

"There is an ROI there. News is a business, and (stations) shouldn't be ashamed of it being a business." — Tom McDonald, Dalet

and affordably move both live and store-and-forward content across these broadband pipes."

Show me the money

Greater workflow efficiencies in news production leave station management and news directors with a fundamental choice to make. Should the station reduce its news staff and produce the same amount of news with fewer people? Or, should it explore other avenues to increase revenue by producing more news with the same size staff?

Stations choosing the latter alternative will find several opportunities to pursue. The first place to look is inward.

"Where do you put your ROI — into another news show?" asked Tom McDonald, Dalet director of business development. "For instance, do you move head count around to bolster a morning show? There is an ROI there. News is a business, and (stations) shouldn't be ashamed of it being a business."

Interest in ROI is highest at the time of the initial purchase of an IT-centric news system, and over time, as a station looks to consolidate operations or add a second channel, interest in the ROI of the system waxes, said Geoff Stedman, Omneon Video Networks vice president of marketing.

"It's important to justify the investment in the first channel, and then be able to expand without having to completely re-invest for a second channel," he explained.

One emerging opportunity from within the station is the Web.

"We do have a system that does do this for a television station's Web news content, where all the Web news content — including hyperlinked video — is produced as a byproduct of news for TV transmission," said Avid's Frantzreb. "Stations can create news

stories and link to various video created for air or slightly edited versions for the Web. There is a process where the content gets refreshed, and it doesn't require a staff that's bigger than one or two people."

As viable revenue models emerge for stations' Web sites, the Internet will evolve from largely a vehicle whose primary value is re-enforcing the brand identity of a local station or news operation to a legitimate source of advertising income.

Looking outside the station reveals other sources of revenue.

"I think as long as the repackaged model allows for a strong local presence, in some form or another, this will continue to be a viable option," said Pathfire's Fabiano. "There will always be organizations looking for a more efficient way to use packaged news from other outlets. There will also always be organizations that have discovered the correct formula to produce high-quality, revenue-generating news products. The second group will always be available to service the first."

At the same time workflow enhancements are being realized in news operations, stations are undergoing a wholesale conversion to DTV. As of Sept. 26, 1307 U.S. television stations are transmitting a DTV signal. A small number of stations has launched 24/7 local news on one of their multicast stations.

Joe Torelli, Quantel director of applications engineering, cautions stations that committing to a 24/7 local multicast operation might be too big of a task to generate additional revenue from savings realized by adopting a digital workflow.

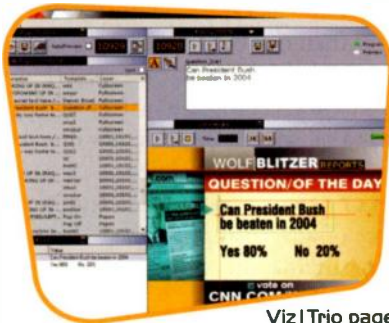
"For a typical over-the-air station to do this, serious number crunching needs to be done to be able to convince the audience that this is a viable source of local news," he said. "If you have three or four stations in a market doing this, it isn't going to last."

Also, part of the issue whether to launch a DTV multicast news channel is the limited audience with DTV receivers.

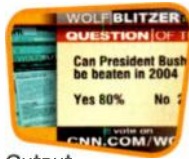
"While the number of eyeballs that can tune into the DTV channels is still relatively low, this is a potential large growth area for local stations," said Pathfire's Fabiano. "It's still uncertain whether or not individual stations or markets will

(Continued on page S22)

yes, it is a CG!



Viz|Trio page
Image Courtesy of CNN



Output
Image Courtesy of CNN



Output
Image Courtesy of WQAD

Viz|Trio is an affordable, yet very powerful, real-time 3D and 2D character generator. It contains an advanced 3D authoring system that gives access to true 3D objects and animations. The superior 3D renderer Viz|Engine™ is the output engine for Viz|Trio. Sophisticated timeline control and full control of top range 3D features are just some of the benefits. All these advanced features, with an easy to learn user interface that any experienced CG operator will quickly adapt to.

Viz|Trio generates real-time 3D animations and transitions, and has multi-layer graphics control accessible through multiple client stations. Multiple Viz|Trio clients can prepare graphics simultaneously,

without tying up the on-air graphics channel during the preparation process.

Real-time data feeds are supported, allowing graphic content to be updated instantly while on-air, even when an animation is running.

Vizrt's character generator can be entirely standalone, or can be the starting point for any TV station or professional video facility that wants to begin building a fully integrated and efficient core graphics system, benefiting every aspect of its programming and operations.

Four independent video input sources are available: two live video channels and

two built in clip channels with playback of DVCPRO25/DVCPRO50 and MPEG-2 clips. Three of the video input sources may be used simultaneously as background or live video textures, with internal keying. Clip payout can be controlled from the animation timeline.

The system contains no proprietary hardware and operates with standard, rack mountable PC hardware for quick and easy updates. It is compact and simple to install, making it ideal for remote broadcast use. It is available in all SD and HD video formats.

Viz|Trio supports dynamic content entry in a WYSIWYG manner. In addition to the all basic CG features, it has unique "Look Ahead" transition logic. With this feature, operators perform transitions between graphics automatically, using just one video output channel with key. When graphic elements are put on-air, stylish 3D animations are triggered instantly, ensuring smooth transitions. The use of the control room production switcher may be minimized and the flow of the production is greatly simplified.

Key Features and Benefits

- Genuine real-time 3D graphics.
- Advanced 3D authoring system.
- Intelligent transition logic enables output with effects between graphics to be created on one channel only (no need for mix off/on).
- Client/server architecture allows multiple clients to perform off line creation, preparation and/or editing of graphics.
- Client/server architecture allows multiple clients/operators to control the same output channel.
- Optimizing workflow: various screen layers, content creation and payout divided between operators.
- Seamless newsroom integration with all major newsroom systems: iNews, Octopus, ENPS, Dalet+, OpenMedia, Newstar, Pronews, and other systems that supports MOS 2.8.
- Operates on standard, rack mountable PC hardware and laptops.
- WYSIWYG display of graphics, without use of the on-air payout unit.
- Advanced multilayer logic reduces number of pages needed for composite graphical elements.
- 4 independent video input sources: 2 built in clip channels with playback of DVCPRO25/DVCPRO50 and MPEG-2 clips. Clip payout can be controlled from the animation timeline.
- Multiple real-time video output with adjustable video buffering.
- Supports all SD and HD formats.
- Local (VGA) and external (SD/VGA) preview channels (multiple configurations available).
- Import of 3D objects from: Wavefront™, 3Dstudio™, Autocad™, VRML2.0™, Maya™ and Softimage™.
- Import of Softimage/xsi pre-designed animations.
- Still store/Image/Clip/DDR database with search functionality.
- Wide range of different advanced text effects.
- Built in 2D DVE with sub pixel accuracy. RGBA input, Chroma Keying.
- Intelligent Interface™ support and powerful native API.



The superior 3D renderer, Viz|Engine™, is the output source for Viz|Trio.



Viz|Weather™

Excellent for local forecast!

Vizrt USA
555 Eight Avenue, 10th Floor
New York, NY 10018
Phone: 646-746-0010
www.vizrt.com
info-usa@vizrt.com



Image Courtesy of Markiza



Image Courtesy of TV2



Viz|Weather is a complete 3D real-time weather solution with countless visualization possibilities, with easily accessible and up to date accurate weather data. The graphics and animations are driven by the weather data and may be controlled, switched and manipulated in seconds. Viz|Weather was designed for and by meteorologists and weather presenters..

Weather Data

Plug and play weather data, easily accessible and available online globally from many weather data providers, trigger the weather graphics. With Viz|Weather you can show your viewers real-time weather either as point based symbols or as high-resolution 3D animations. Viz|Weather includes an interface for local real-time weather data of less than 1km resolution, giving accurate local forecasts for broadcasts as well as for transportation control, large outdoor sports events, etc.

With the Vizrt's Particle Generator functionality you can create a visually true copy of the forecasted weather development: The shape and movement of 3D clouds may be broadcast showing the true speed of the various cloud layers.

Viz|Weather, by default includes, but is not limited to, an interface to the online and interactive Weather on Demand (WOD) service, from Storm Weather Center (www.storm.no), for delivery of worldwide weather data. The WOD / Viz|Weather combination has a flexible, online user-selectable weather feed for point forecasts, girded animation data, satellite data, observations and more. Point forecasts for all locations on the

globe can be received from the WOD system. The choice of area for the 3D forecasted and satellite based animations is also a true global on-demand service, allowing the user to change the area of interest within. Unlike a traditional weather presentation system it's not necessary to call the weather provider to get additional information since the locations are not predefined. The WOD service ensures flexibility to go on-air with locally updated weather information wherever and whenever – particularly useful in time-critical emergency events such as airplane crashes, hurricanes or forest fires.

Viz|Weather is also fully compatible with data from other external data providers.

Visualization

Viz|Weather is designed in Vizrt's 3D design application, Viz|Artist™, and all Viz|Artist's design and animation capabilities are available in the weather solution.

Viz|Weather uses the same graphics engine as other Vizrt graphics solutions and operates off the same playlist as the other systems. Sound effects may be triggered automatically from the weather data to enhance the video presentation.

Viz|Weather's template based solution is easy to use and efficient for workflow. The pre-defined templates free up meteorologists, weather presenters and graphic designers to focus on the weather situations and present it in the best possible way and with an on-air look and branding consistent with the station's style.

 The superior 3D render, Viz|Engine™, is the output source for Viz|Weather.

Key Features and Benefits

- Fast and easy to use.
- Real-time weather data with constant updates from weather data services
- State-of-the-art 3D graphics & animations using tools in Viz|Artist and powered by Viz|Engine™.
- Weather data available for all types of graphics, tickers, weather presentations and virtual sets.
- Weather symbols, 3D maps, isobars, radar maps, temperatures, wind speeds and direction displayed automatically in real-time.
- Template based: Requires very little manpower to prepare a forecast ready for air.
- Weather data resolution from Storm: 36km down to under 1km resolution.
- Automatic (or manual) data insertion from the weather supplier into the graphics.
- Creation and manipulation of the show sequence from within Viz|Weather.
- Ability to control, switch and manipulate weather data and graphics in seconds.
- Preview of weather graphics is instantly available within the user interface.
- Easily manipulated graphics, even during broadcast, show up-to-date weather events and locations.
- Full integration of weather data in other Vizrt systems such as the Viz|Ticker™.
- Worldwide, high-quality, weather data supplied from Storm Weather Center (www.storm.no).

Supported Data Types

- Point data: temperature, symbol, wind speed, wind direction.
- Model data: isobars, isotherms, precipitation, cloud-scans.
- Satellite imagery.
- Manual input data: fronts, pressure systems (HL), text, splines.
- Most other data may be added as needed.

(Continued from page S19)

support a completely local 24/7 news channel. But, there are possibilities to partner with larger organizations, networks, to provide a combination national/local channel."

Perhaps a more viable option is leveraging existing news personnel to produce news products that can be sold to independents without newsgathering and production capability or partnering with a



The Swedish broadcaster Sveriges Television has replaced its videotape-based news facility in Stockholm, where an SGI Media Server is now the centerpiece of an all-digital news production workflow.

local cable channel to deliver an all-local news channel.

"You are going to see more major network affiliates providing news for the independents as the first stage of a partnership that would help shorten ROI for converting to digital," said Quantel's Torelli.

Cable component

One station that's found success in a cable news arrangement is WJLA-TV in Washington, D.C., according to Paul Turner, Omneon Video Networks vice president of marketing.

"It produces a cable news program and the main WJLA news feed from the same facility using the same material repurposed for the two audiences," he said. "It is significantly more efficient and now produces two stations' newscasts with a marginal increase in station personnel over the single-channel approach. Using MOS-based technology with template-based graphics, it can put the same asset into a different template with different fonts and logos."

For stations that are part of media groups or those with close affiliations with local newspapers, another area where digital newsroom ROI may be realized is in

converged operations between the media entities.

"More and more, local newsrooms are partnering with other media," said Pathfire's Fabiano. "The partnerships can be with the station's own Web site or with outlets outside of the organization like local newspapers, radio or cable. These partnerships allow newsrooms to cover stories more fully. They allow for a more diverse group of on-air personalities. For example, putting a camera in a local newspaper or radio newsroom can easily add reporting coverage to an important local interest story. Further, the cross-media partnerships even allow for more diverse sponsorship opportunities."

The role of new IT-centric workflows at local stations complements convergence, said Tom McDonald, Dalet director of business development. A digital environment facilitates convergence of multiple media. That would be impossible in an analog world," he said. "The story content, text, video and still photos all have metadata attached, and with a collaborative environment and thanks to the Internet and software and hardware that facilitates it, these multiple media outlets can benefit from each other's reporting."

Content: The new ROI factor

There's more to consider when determining ROI than simply the cost of the IT hardware and software that facilitates a digital news environment and enhanced revenue opportunities.

In the minds of an increasing number of station managers and news directors, digital news assets are being considered in the ROI equation. According to Omneon's Turner, news directors want know if the clips on their servers will be reusable in five or 10 years.

"The question in many customers' minds is: 'In seven years, can I replay it? Will someone, somewhere be able to play it back?' There's a need to have a methodology to facilitate reuse of assets," he said. "The ROI is not strictly focused on the equipment and software but the value of the asset and the accessibility of that asset. How fast can I get to the asset and get it into my story?"

At the center of this concern is a recognition that stale news clips begin to regain value as they make the transition from old news to history. "There's value to clips at two points," Turner said. "There's a lot of value right after it is captured. Then it gets overtaken by other events. But, say after six months, it begins regaining value in retrospective value."

Fortunately, the growing acceptance of MXF in the industry indicates clips stored on a server won't be stranded as new technology overtakes the old, thus helping to ensure that clips stored today will be available to support a later ROI transaction.

The last hurrah

Has tape-based news reached its zenith? Probably, but the medium will be an important part of news for the foreseeable future. While it ushered in unprecedented changes for news, videotape wasn't without limitations. Generational degradation, linear access, time-base errors and drop outs are only a few of its downsides. Those disappear in an IT-based newsroom.

Additionally, IT-centric workflow is far more efficient than working with tape — so much so that fewer people can produce the same volume of news. What's left for stations to decide is whether to cut costs or grow revenue with the increased capacity. ■



Blow the lid off bottlenecks. Introducing the SGI® InfiniteStorage SAN Server™— now with support for Mac OS®X. Stop spending half your day copying and moving files from one platform to another. With SGI SAN Server you get more jobs through your facility and spend more time being creative. To download information on how SGI can improve your workflow go to sgi.com/industries/media.

SILICON GRAPHICS | The Source of Innovation and Discovery™

The XDCAM System:



As the industry leaders go tapeless, they're going with Sony's XDCAM™ Professional Disc™ system. After all, Professional Disc media is the only nonlinear media you can afford to use in acquisition, postproduction, program exchange and archiving. The XDCAM system also has proven interoperability with all the popular NLEs and servers, plus proven appeal with over 3,500 XDCAM products already delivered worldwide.

And now Sony offers the new 24PsF progressive scan option card, plus we will soon deliver the PDW-D1 XDCAM drive, which plugs directly into your compatible PC via the i.LINK® interface.

So make the move to the XDCAM Professional Disc system.

And find yourself in very good company.



Get your FREE DVD on the XDCAM system at www.sony.com/XDCAM

© 2004 Sony Electronics Inc. All rights reserved. Features and specifications are subject to change without notice. Reproduction in whole or in part without written permission is prohibited. Sony, i.LINK, Like No Other, Professional Disc, and XDCAM are trademarks of Sony. i.LINK is a trademark of Sony used only to designate that a product contains an IEEE 1394 connector. All products with an i.LINK connector may not communicate with each other. Please confirm interoperability with third party manufacturers. For more information, contact Sony at 1-800-686-7669.



LIKE NO OTHER™

World Radio History

SONY®

in **Very Good**
Company



ABC 7 CHICAGO



WTVG



FISHER
communications



HIGH-DEFINITION NEWS

With barely enough time to catch their collective breaths from the DTV transition, station newsrooms must now take on HD. Fortunately, there are some strategies to make that transition a little easier.

Signs abound of the steady progress U.S. TV stations are making in their transition from analog to digital service and ultimate switch-off of their NTSC signals.

Among the indicators are FCC approval of a channel re-assignment and band repacking strategy, a commission proposal to reconsider how the 85 percent DTV audience mark should be counted to include cable viewers in the total and the passage of the 1300 mark

a few stations, including KUSA-TV in Denver and WRAL-TV in Raleigh-Durham, NC, are pushing the boundaries with their own HD newscasts.

The availability of lower-cost HD production equipment and more total HD programming, at some point, will tip the scales, and the trickle toward HD news will become a flood.

"As the cost of DLP and LCD display technology come down, entertainment and sports programming will dictate the need for HD, with news being last," said Joe Torelli, Quantel director of broadcast applications.

Added Hugo Gaggioni, Sony Electronics CTO, "One element of broadcast that can't be disregarded: Sports is moving along in



Above: Denver's KUSA-TV broadcast operations engineer Phil Haman monitors the station's HD transmissions from his position at master control.

Below: When KUSA-TV launched its HD news operation in April, the station took its first step toward HD acquisition from the field with a high-definition ENG camera and microwave link mounted to its news chopper.



for total number of TV stations on the air with a DTV signal.

Collectively, stations and home viewers have poured billions into making DTV a reality, and while HD is the ultimate goal for many, it probably won't become a reality in the newsrooms of many stations for a few years.

Audiences need to grow. Stations need to catch their breath from the ongoing DTV transition, and someone needs to figure out how to make more money from local HD production.

Still, high definition is progressing, and given the prominence of local news as a brand identifier and revenue generator, HD in the newsroom is inevitable. Already

HD, and people are buying sets. As networks are pushed more and more for HD, ENG and news have been forced to feed HD into the chain."

That raises an interesting question for news departments. If HD news production is the ultimate goal, what steps must be taken now to ensure a smooth transition from the production of news content that today will be viewed on ordinary NTSC television sets but will soon be file footage in a future HD newscast?

Up, down and all around

Making the transition from producing news for today's NTSC audience to doing high-definition newscasts is likely to be a gradual process. Two considerations along the way will be aspect ratio and signal conversion.

"(To) upconvert makes the most fiscal sense initially," said Quantel's Torelli. "Once camera technology allows pricing to be

(Continued on page S30)

sQ a revolution in technology a revolution in news

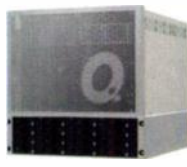
Quantel sQ is the market-leading news system – worldwide



sQView



sQCut



sQ server



sQEdit

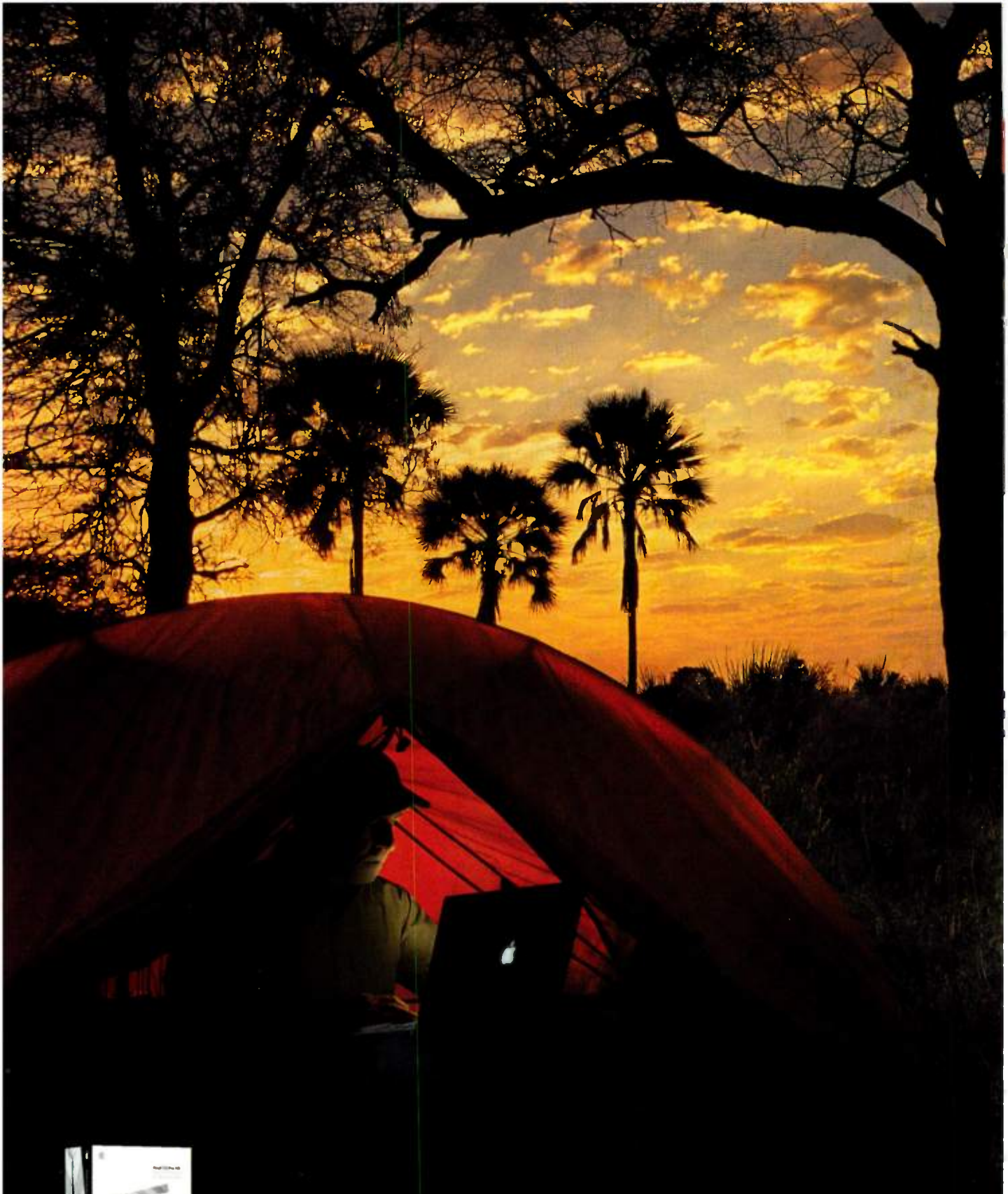


Paintbox

A Quantel sQ news system is as big or as small as you need. Journalists and editors love it. News directors value the freedom it brings. It gets late-breaking stories to air in record time. And best of all, it makes compelling financial sense. The Quantel sQ revolution is coming to a station near you. Get the latest news at www.quantel.com.

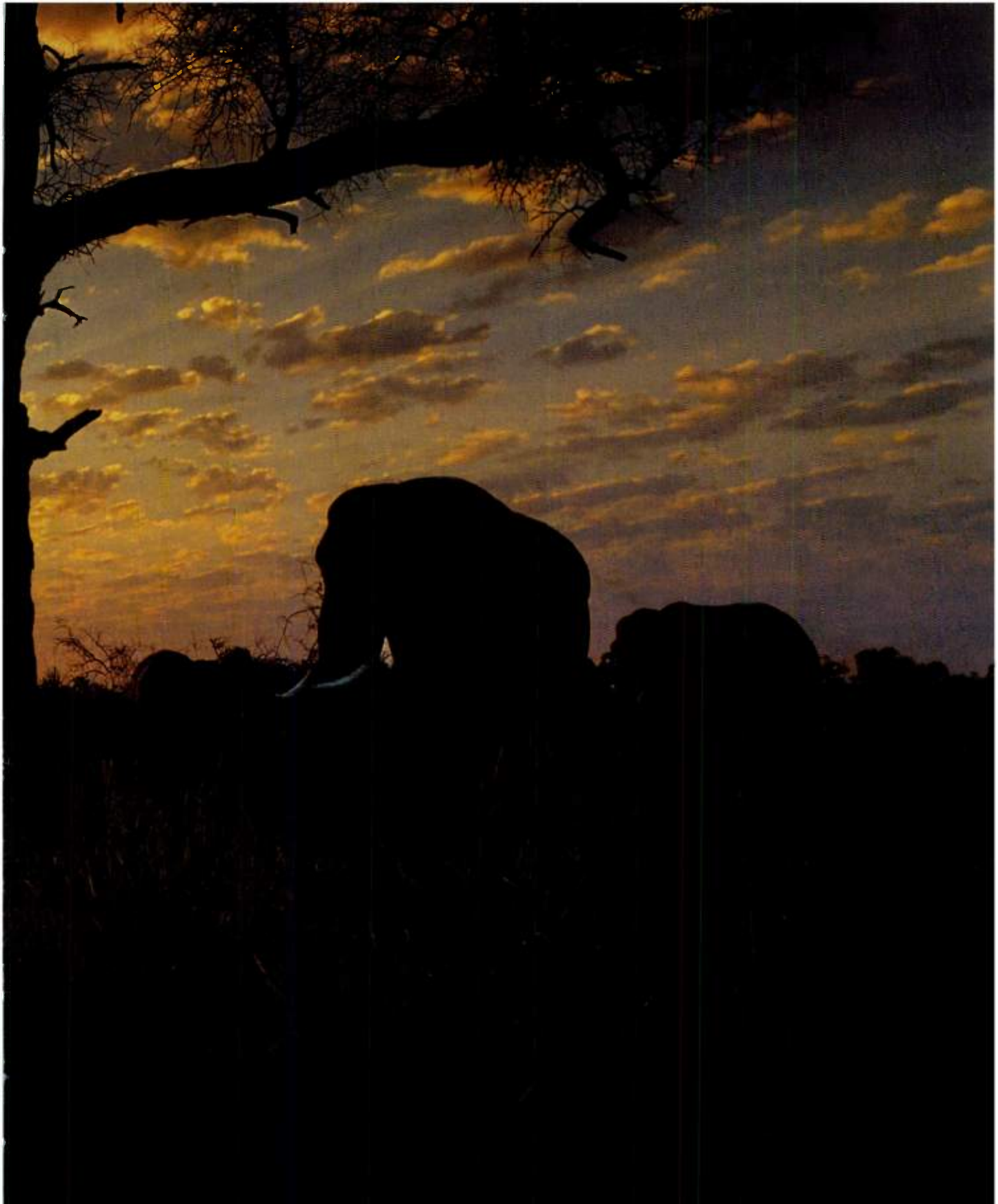
sQ is news™





Mark Shelley's HD edit bay. Mark Shelley travels to the ends of the earth to shoot the best way to capture, edit and output high-quality DVCPRO HD footage with no generational quality loss.

TM and ©2004 Apple Computer, Inc. All rights reserved. For more info, call 1-800-MY-APPLE or visit www.apple.com/finalcutpro.



his documentaries. But a professional-strength HD editing facility is never far away. Presenting Final Cut Pro HD, the So now you can edit HD, SD, DV and film anywhere. Whether you're on the plains of Africa, or on your couch at home.



(Continued from page S26)

more flexible and editing technology allows simple board swaps (from SD to HD support), then (HD news) can make sense."

Torelli pointed out that Quantel's product range already supports such SD to HD board swaps.

The reason to upconvert is simple: Doing so extends the life of today's equipment and allows a station's news operation to integrate SD with newer HD equipment.

"(It) saves the broadcaster from making a total changeover," explained Bruce

"Some folks are looking at acquisition in HD, even if they aren't going to air with HD and downconverting for today's use," explained Tim Slate, Leitch director of product marketing in the server group. "But they are getting acquisition in HD for archival use so when the transition happens, they'll already have archive material. And if acquisition is in the \$3000, \$4000, \$5000 range (as it is with several HD prosumer camcorders), it becomes a no-brainer. Just shoot it in that format."

Low bit-rate HD camcorders are so affordable, they may even fill the role of "disposable" technology that DV camcorders have created, allowing ENG crews to drop the camera and run if necessary.

"We will be getting to the point that we got to with DV," said Paul Turner, Omneon Video Networks vice president of product management. "The camcorder is no longer an asset. The price of these HD camcorders is dropping like a rock. You can buy an HDV camcorder for \$3200, and the video ends up on a mini DV cassette, which is very portable. The media becomes the asset, not the hardware."

For stations planning to upconvert, there's more than resolution to consider. The difference between HD's 16:9 and NTSC's 4:3 aspect ratios means that during this transitional period, it may



KUSA-TV takes both HD and SD feeds from its news studio cameras to feed separate, simultaneous standard- and high-definition newscasts to Denver

"Letterboxing news is not going to go over well, particularly with the luddites."

— Joe Torelli, Quantel

Lane, Thomson Broadcast & Media Solutions director of applications engineering. "Such a changeover may exceed the budget and be too much to handle at one time. Further, all historical archive media is in SD, and as we migrate to formats, we will always have to integrate HD materials with those that preceded them."

Additionally, those stations upgrading their equipment today must remember that HD news production is right around the corner and plan accordingly.

"They must capture at the highest quality today so that when it comes time to upconvert, they get the best possible look," said Theresa Alesso, Sony general manager of the optical and network solutions group.

However, upconversion isn't the only issue. Downconversion of HD news footage also may soon play an important role in maintaining service to an SD audience while preparing for eventual high-definition news acquisition and production.

make sense to begin acquiring SD footage from the field in the wider aspect ratio.

"This is a clever way to do it, and it should be considered as the first method of converting," said Quantel's Torelli in referring to shooting 16:9 SD. "KOMO in Seattle is using Quantel server-based news production and shoots everything in SD 16:9, but they run a graticule in the viewfinder to protect 4:3. They center-cut on output so that 4:3 goes to the viewers who don't have 16:9 screens. Those with 16:9 see what the photographer saw in the viewfinder, with lots of space on the sides. Something may be lost with this method, but it is the safest way to not alienate the viewers. Letterboxing news is not going to go over well, particularly with the luddites."

A look ahead

While a few stations are on the air with HD news, they currently are the exception, not the rule. To date, HD ENG acquisition has remained limited. However, low-cost prosumer alternatives may fill the SD-HD breach in field acquisition. And, even today's more expensive professional ENG cameras can be expected to both drop in cost and soon provide HD capture.

Ultimately, HD news acquisition and production will become mandatory as viewers who have grown accustomed to HD sports and entertainment programming expect their local news in the same quality. Fortunately, for stations struggling to make the analog to digital transition, that day appears to be a few years off. ■



When
every second
counts.

Faster Time To Air

Omneon Spectrum™ media server systems provide news professionals with virtually instant availability to content. Any media server can store content until you request a copy of it, but when time is critical, copying data to and from the server adds needless overhead to story preparation and introduces file management issues no facility wants to contend with. Omneon Spectrum media servers allow news professionals to ingest content directly to the server, edit the content in place, and then play to air without copying files around the network.

Omneon Spectrum media servers combine the best of standards-based open systems for application compatibility with optimized file system technology for maximum performance. This combination creates an environment where digital media files in multiple formats coexist transparently and users access files as if they were stored locally without the additional time and storage associated with local copies.

Smart Scalability

Omneon Spectrum media servers have all been designed around the concept of Smart Scalability™ so they scale in multiple dimensions independently and in smart, manageable increments. You can scale storage capacity, channel capacity, throughput and redundancy without replacing your original unit and in most cases without taking the system off-line!

Cost-Effective Workflow Optimization

To find out more about how Omneon Spectrum media servers can save time and dollars for your news operations, visit us on the web at www.omneon.com or call 866.861.5690.

It's not just
what you serve.

It's who.



OMNEON
VIDEONETWORKS

www.omneon.com
+1 408.585.5000

TAPELESS ACQUISITION AND NONLINEAR NEWS

Sony's Professional Optical Disc format offers news operations a way to benefit from IT developments in the field.

New tapeless alternatives to traditional ENG acquisition formats promise to have as big of an impact on how television news is gathered and produced as they do on newsroom budgets and allocation of newsgathering resources.

That's because tapeless formats leverage technology from the vast computer market to deliver workflow benefits and cost structures that were impossible when videotape was the only practical acquisition and editing medium for television news.

Professional Optical Disc

Sony's new Professional Optical Disc format records high-resolution original and lower-resolution proxy video and audio files using blue laser technology. The format allows ENG crews to transfer proxies to a laptop to begin field editing or to send them to producers in the newsroom at rates faster than real time over an IP network.

Tapeless acquisition also offers significant financial benefits. Compared to tape, its \$1.29 per GB price is a bargain, but the savings don't stop there.

"In regard to the cost of ownership — or cost benefit from going from tape to tapeless — for small and mid-size news operations, the savings can be \$50,000 to \$150,000 per year in recurring tape costs,"

"With the Professional Optical Disc, there are two moving parts: the laser and the seek motor." — Theresa Alesso, Sony

said Theresa Alesso, Sony general manager of the optical and network solutions group. "A local station recycles tape six to 10 times, depending on format. We have a Professional Optical Disc, and it can be used up to 10,000 times."

According to Alesso, Professional Optical Disc delivers an attractive solution for archiving news content as well.

"It offers archival life of 50 years and can be read over 1 million times," she explained. "Acquisition to archive, shelve it if you choose."

Professional Optical Disc also records and plays back video, audio and proxies with far fewer moving parts than a typical videotape machine.

"From a maintenance standpoint, analog Betacam SP camcorders have 29 moving parts. SX and DVCAM have fewer moving parts," Alesso said. "With the Professional Optical Disc, there are two moving parts: the laser and the seek motor. Those two are covered by a seven-year power train warranty. There's no labor charge or parts charge for seven years."

According to a recent survey Sony conducted of ENG equipment users, average ENG equipment usage totals 2.5 hours per day, 300 days per year.

"Given that usage, the Professional Optical Disc will need a new laser by year six," Alesso said. "Four thousand hours (of life) is very conservative. There are 4000 hours of life for the camcorder and 6000 hours for the deck. In year six, users will have a free swap out of laser and motor."



ENG crews from New England Cable News use Sony's Professional Optical Disc to acquire footage without tape.

In terms of costs, tape represents a recurring expense because it's a consumable. To ensure the quality of on-air news programming, an individual tape is used a limited number of times. When it's used up, it's time to buy fresh stock and begin the usage pattern again. Unlike videotape, tapeless alternatives offer thousands of playback and record cycles, radically transforming the media consumption equation.

When it comes to workflow, tapeless media foster and neatly fit into a nonlinear newsroom workflow. Stored as files on tapeless media, video, audio and metadata become seamlessly available for editing and playout.



Q

How do you manage multiple platforms, multiple formats and multiple devices?

A

proximity provides infinite possibilities with our new workflow and media asset management solution - artbox.



For more information visit us at www.proximitygroup.com

So they don't have to go into their pocket until year 12 (to replace the laser)."

That favorable maintenance schedule and cost of ownership equation stands in stark contrast to tape-based operations. According to Paul Turner, Omneon Video Networks vice president of product management, replacing tape heads alone is a costly expense.

"Eight months ago, the tape head budget for replacement tape heads at a mid-size station in the UK was \$150,000 in raw cost for the heads," Turner said. "Tape requires special storage, tooling, special training as well as consistent support. These are very real costs that have no impact whatsoever in getting the story. It is



Sony's XDCAM PDX-350 relies on blue laser technology to write high-res video and audio, as well as low-res proxies and metadata to a removable optical disc.

an incidental cost, and that's for a relatively small newsroom."

Added Geoff Stedman, Omneon Video Networks vice president of marketing, "Add the machines and spare machines that you must have on hand because you can't afford the downtime. In addition to the hard costs that can be eliminated, it's also important to recognize the soft cost benefits of tape vs. tapeless operations. When you move to tapeless, the productivity you can gain and the speed to get the story to air — all of those things — go up. Journalists can begin working on their edits instantly instead of waiting for a dub. And two or three journalists can work simultaneously — even on the same material."

Sony recently partnered with six companies at IBC2004 to demonstrate the ability of its Professional Optical Disc system to do FTP and streaming transfers as well as mount directly with non-linear editing systems.

Metadata

Part of the reason a tapeless acquisition format such as Professional Optical Disc is so valuable in an IT-centric news workflow is its built-in ability to record metadata along with video, audio files and proxies. Gone is the need to scribble information on a tape label, as is the need to input metadata during an ingest session back in the newsroom. With Professional Optical Disc, the metadata is already there.

"In the analog and digital world, any information created in the field was separated from audio and video material," said Hugo Gaggioni, Sony CTO. "With optical, any production-related information is attached in the same disk; the A/V, control and metadata information are all tagged together. When you archive an original shoot, all that metadata is part of the essence. For future use of the material, one can retrieve original annotations and all creative aspects of the shoot in the field."

Whenever a user of a Professional Optical Disc recorder presses the record button or turns on the camera, which results in a new audio or lighting level, the optical disc recorder collects metadata. A producer watching the video can annotate metadata while a shooter is collecting footage. The producer can comment on anything seen occurring in the field of view, and those comments are collected on the optical disc as part of the metadata.

Workflow

Tapeless acquisition changes the ENG equation radically. Instead of sending a reporter and a shooter into the field in an expensive news van, tapeless acquisition allows the team — or even an individual — to acquire the necessary content and perform an edit in the field with low-resolution proxies, while high-resolution material is being sent via a wireless or wired network back to the station, where it can be conformed to the proxy cut.

Professional Optical Disc offers file transfer, wireless transmission, IT interfaces, and traditional analog and digital composite and component interfaces for exporting and sending content.

"The nonlinear workflow extends to the field," said Jim Frantzreb, Avid Technology senior product marketing manager. "It's now possible to create stories in the field and have them virtually finished by the time a reporter gets to station. If editing in the field is impossible, content can be sent back from any available network connection. Now that there is a file-based workflow, stations can much more efficiently tie in remote sites, ENG trucks, bureaus or sister stations in a different city; browse a representation of their media; and transfer it to their site over standard network links."

From a workflow point of view, tapeless solutions such as Professional Optical Disc give news directors a way to maximize their station's presence in the community because far less ENG equipment is needed to report from the field.

"Every station wants more acquisition devices in the hands of people to acquire," said Sony's Gaggioni. "From that perspective, the use of DV tape and inexpensive acquisition devices provided a suitable solution based on tape. We believe the use of optical will fill that role, and we are just at the beginning of our introduction of optical products using blue laser technology. We will improve dramatically as the years go by." ■

The new **buzz** in broadcast news solutions

Next-Generation Solutions for Digital News Production

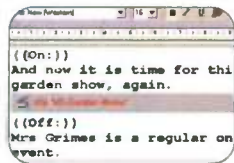


Dalet *plus* News Suite

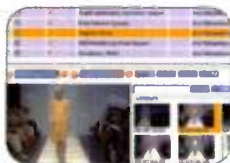
Multichannel Ingest



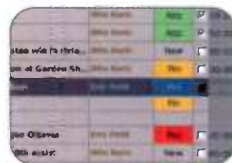
Integrated Text and Video



Low Res Browse



Rundowns



Playout



What Broadcasters Want

Broadcasters are looking for solutions that are easier to operate and maintain, deliver a faster return on investment and are more affordable, without sacrificing features and reliability.

That's why broadcast managers are looking at DaletPlus News Suite.

New Thinking for a New Era of Broadcast News

The solutions you choose for the transition to server-based news production and automation should take advantage of the latest IT and storage technologies, not ignore them. Single-vendor, first-generation solutions use dated workflow models, multiple operating systems and require extensive file transfers. Cost is high, metadata is lost and system maintenance is expensive.

BROADCASTING & CABLE[®]

Broadcast Engineering

We would like to thank the following
sponsors for their support of our
News Technology Summit and supplement:

GOLD SPONSORS



SILVER SPONSORS



STATION BREAK

WJAR Reporter Gets \$50K Fine

PROVIDENCE, R.I.—The contempt-of-court fine against WJAR investigative reporter Jim Taricani has passed the \$50,000 mark. A federal judge found Taricani in contempt for refusing to reveal who gave him a secret FBI tape that showed a former Providence official accepting a bribe. It's unclear whether owner NBC is paying the \$1,000-a-day levy that started in mid August; the station declined to comment. Taricani says he intends to keep his source secret. But it could get worse. A special prosecutor filed a motion with the court late last month that could increase the sanctions. The Reporters Committee for Freedom of the Press says it believes Taricani is the only reporter now paying a fine for protecting a confidential source.



Taxi

Blast From the Past

WB reruns have disappeared from WPIX New York's Saturday-night lineup. The station dropped the repeats last week in favor of a two-hour comedy block that includes four classic New York-based sitcoms, most of which have not been seen in the market in several years. The 1970s-era collection comprises *Taxi*, *The Jeffersons*, *The Odd Couple* and *Welcome Back, Kotter*. "They are all set in New York, and they largely feature New York-based actors," says WPIX Program Director Julie O'Neil. WPIX has run *The Odd Couple* off and on since it went into syndication nearly 30 years ago. *The Jeffersons* has been off the air in New York since 1993.

Welcome Back, Kotter hasn't been seen on New York broadcast TV since 1985. WPIX is the only TV station in the country to own the rights to the show.

Hometown Favorite

HARTFORD, CONN.—The city of Hartford will spend up to \$25,000 a year on advertising with Meredith's CBS affiliate WFSB. The agreement is part of a complex deal to keep the market's top-rated station from moving to the suburbs. Meredith will buy a 3.5-acre city-owned site for \$800,000 and will receive about \$1 million in property-tax credits over seven years. The company plans to build a \$20 million digital-broadcast center. Once it's finished, Meredith will donate its old Constitution Plaza property to the city. Hartford officials appeared desperate to hang on to WFSB. Over the summer, one council member threatened to "lie down in front of the moving vans" if necessary. General Manager Elden Hale reportedly pressed for the ad clause in the package, though it means little to WFSB's bottom line. BIA estimates the station's revenue last year at about \$48 million.

Struts Her Stuff

MIAMI—WSVN's edgy *Deco Drive*, a nightly local entertainment program, will get a face-lift this fall. The show kicks off its 10th season with a new anchor team—Louis Aguirre and Lynn Martinez—and the market's first drag-queen reporter. Daisy D hosts a segment called "Queen on the Scene." WSVN designers are working on a new set intended to emulate the bright colors and neon accents of Miami's Art Deco district. The station hopes a ratings makeover follows. *Deco Drive* finished fifth in its 7:30 p.m. time period in the May sweeps, behind *Jeopardy!*, *Hollywood Squares* and reruns of *That '70s Show* and *Everybody Loves Raymond*.

Applegate Polishes Big Apple

NEW YORK—Former MSNBC and *Weekend Today* anchor Jodi Applegate is headed back to New York. She has signed on to anchor *Good Day New York* on Fox O&O WNYW. For the past four years, she has hosted a similar program at sister station WFXT in Boston.

Dish Reaches 150

TERRE HAUTE, IND.—Last week, Terre Haute became the 150th market in which Dish Network offers local TV stations via satellite. Stations available in the package include Fox affiliate WBAK, owned by Bahakel Communications; WTHI (CBS, Emmis); and WTWO (NBC, Nexstar). Terre Haute (Nielsen market No. 148) has no ABC affiliate.

Musial Takes Charge

BUFFALO, N.Y.—Longtime WIVB News Director Chris Musial has been named president and general manager of LIN Broadcasting's CBS affiliate. Musial started at the station 27 years ago as an intern. He had been acting GM following the death of GM Lou Verruto in June.

Media Stars To Be Feted

B&C Hall of Fame dinner slated for Nov. 8

Tickets and tables are available for the 14th Annual Broadcasting & Cable Hall of Fame Awards Dinner. Scheduled for Monday Nov. 8 at New York's Waldorf-Astoria, the black-tie event will honor 10 of the brightest lights in the business.

This year, B&C is also saluting *SportsCenter*, the influential ESPN sportscast, celebrating its 25th-anniversary year.

The industry stars who will be inducted into the Hall of Fame this year include: William F. Baker, chief executive, New York Public Television; George Bodenheimer, president of ESPN and ABC Sports and co-chairman of Disney Media Networks; Stephen B. Burke, chief COO of Comcast Corp. and president of Comcast Cable; Catherine L. Hughes,

founder and chairperson of Radio One; Mario "Don Francisco" Kreutzberger, host of Univision's *Sabado Gigante*; Jerry Lee, president and partner, WBEB(FM) Philadelphia; Judith A. McHale, president and CEO of Discovery Communications; Leslie Moonves, co-president and co-COO of Viacom; Dick Robertson, president of Warner Bros. Domestic Television Distribution; Jeff Smulyan, chairman of Emmis Communications.

SportsCenter will be the second television show B&C has inducted into the Hall of Fame. Last year, the honor went to *The Simpsons*.

For reservations and information, call Maggie Pritikin at 646-746-7068. ■

This year, B&C is also saluting *SportsCenter*, the influential ESPN sportscast, celebrating its 25th-anniversary year.



Les Moonves



Judith A. McHale

No Repeat of Election Night 2000

Continued from page 5

past. If a counting error leads us to restate a vote, we'll tell viewers why.

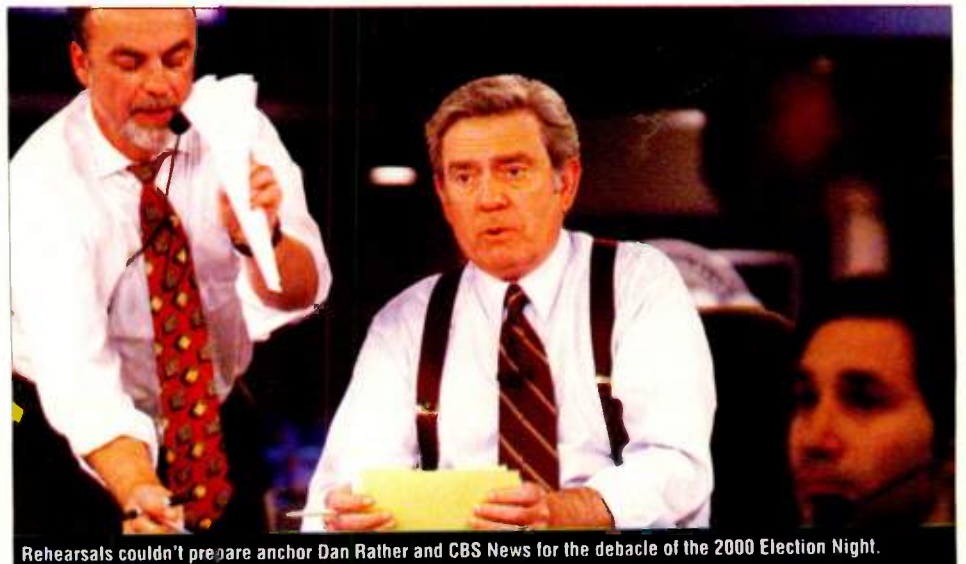
But better transparency is not enough. We'll also make it clear when our predictions are based on exit-poll data and our estimates. Viewers will be constantly reminded that mistakes can result. After investigating last election's problems, I learned to my shock there are 2 million uncounted votes in national elections. There are malfunctioning machines and lost bags of votes. All kinds of things happen in a close election, and those votes mean a lot. Every deviation is going to have an effect.

We've also improved how we deal with statistical problems encountered in 2000. We feel we've developed more-appropriate

estimates of sampling errors. We don't rely just on exit polls. We will do all we can to report actual returns as soon as possible. We've added sample precincts statistically chosen. You need to see the raw vote to see what's exactly happened. It varies from state to state when tabulated results become available; some are released right away, and some take longer.

If the election is too close to call even after all the polls close, will you admit it or take your best guess to predict a winner?

If it's very close—and there's every indication it will be—one thing we learned in 2000 is that many small things have the power to sway a state one way or another. There's no pressure from Dan or Andy [Anchor Dan Rather or News Division President Andrew Heyward] to be first to call a state. The pressure is to be right. ■



Rehearsals couldn't prepare anchor Dan Rather and CBS News for the debacle of the 2000 Election Night.

CAN ARRESTED DEVELOPMENT

SAVE THE SITCOM?



Continued from page 1

But now, with visibility high and momentum strong after its debut season, the show is nowhere to be seen. Fox is holding it off the air for two months for a better slot. The creator is anxious about the bad timing, and some cast members are openly declaring the show will never be a big hit.

Sitting in his air-conditioned Winnebago, parked next to the bustling Fox soundstage for the show, Jason Bateman, 35, who plays responsible son Michael Bluth, weighs the odds that *Arrested* can climb out of the ratings cellar. He's afraid it's an acquired taste. "I don't think this show will ever be in the top 10," he says bluntly.

All this dark thinking reflects the acerbic humor and dysfunction of Fox's oddball comedy, whose followers are waiting and wondering: Can a wacky show with abrasive characters, no studio audience and no laugh track get the numbers to succeed on a broadcast network? Or can it go further, as its cultish fans believe, and resuscitate the shopworn prime time sitcom?

The show is based on the backbiting Bluth family, which finds itself without money—or much family love—after the father, George, played by Jeffrey Tambor, is arrested for securities fraud. Michael is the only normal one in the once wealthy family.

Fans love the lightning-fast pacing and the heavy use of visual puns. "I'm a little nervous that people are going to say, 'Oh, this is

an elitist little cult show,'" says Tambor, getting ready to do his next scene—which will consist not of dialogue but of practicing tai chi in a ratty bathrobe that continually falls open. ("Close it!" yells Lucille, the family matriarch, played by Jessica Walter. "You look like the window of a butcher shop!")

This season, viewers appear to be increasingly hungry for edgier, more sophisticated fare. Many of the shows taking the biggest chances—like ABC's *Lost* and *Desperate Housewives* (the latter created by Hurwitz's friend and former *Golden Girls* colleague, Marc Cherry)—are getting the biggest buzz and big ratings numbers.

But although most critics have raved about the show since it went on the air, *Arrested* ended up a dismal No. 107 in the 2003-04 Nielsen ratings, bested by heavyweights *Everybody Loves Raymond*, *Will & Grace*, *Sex & the City* and *Curb Your Enthusiasm*.

"There were other shows that broke the mold, critically acclaimed shows that were ahead of their time and didn't get traction," says Laura Caraccioli-Davis, senior vice president at media-buying agency Starcom Entertainment, citing *Sports Night* and Denis Leary's *The Job*. "I think *Arrested Development* is going to struggle. It's been on the air for an entire year and still hasn't reached the audience it should have."

Even the cast is incredulous at the show's Emmy success. "It was insane, winning an Emmy," says Tony Hale, who plays the neurotic professional grad student, Buster. "We were such underdogs."

But the euphoria that surrounded the Emmy accolades quickly evaporated in the face of a major scheduling conflict: For anyone who wanted to sample the show, *Arrested Development* wasn't on the air, and wouldn't be, for a total of two months. Because Fox is carrying baseball playoffs, the launch date for the second-season premiere will be Nov. 7, and there will be only one daytime *Arrested* marathon slated on cable's FX. No Fox reruns are scheduled in prime time.

"To me, it seems like a misstep," says executive producer Hurwitz, a sitcom veteran.. "We've talked to everyone [at the network] we can talk to. I just hope the people who are curious are going to be curious in a month and a half, or whenever we get back on the air. I fear that [their curiosity] will wane a bit."

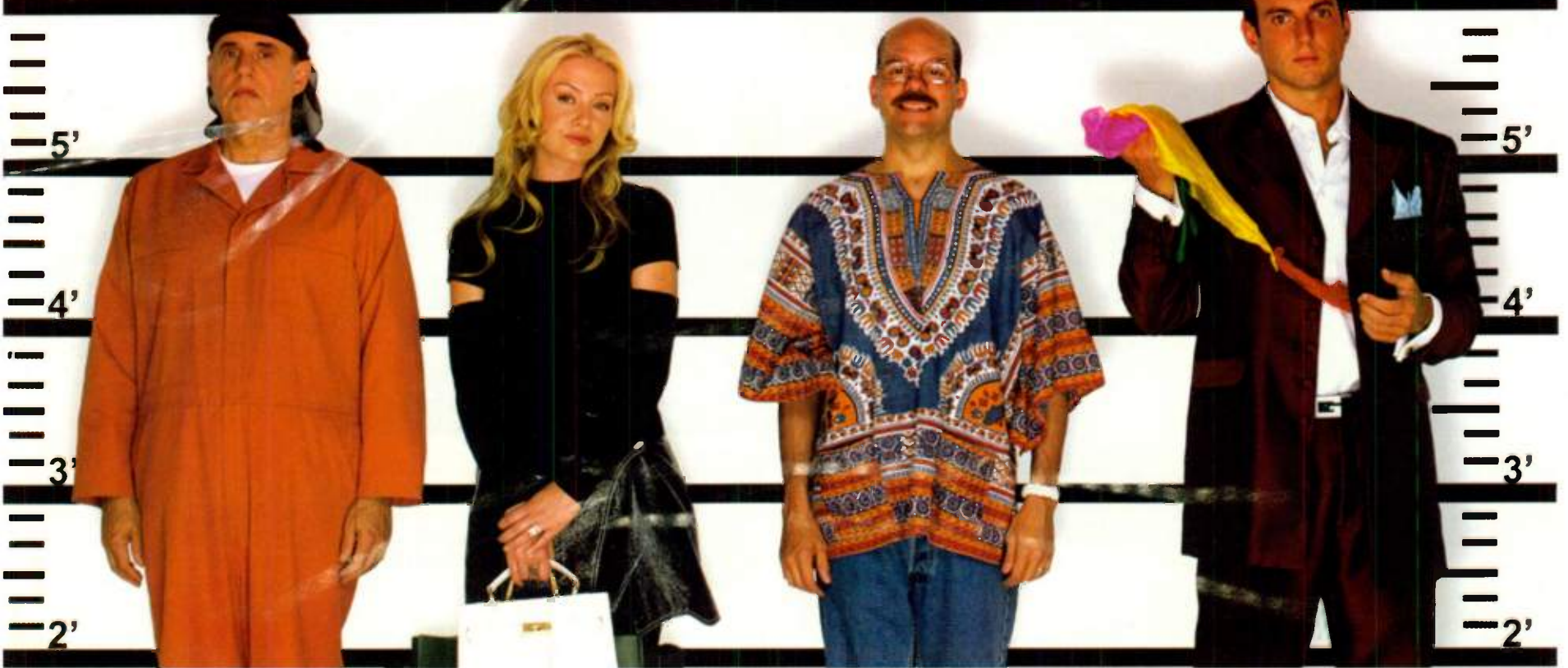
"It's personally very frustrating to me," Hurwitz adds. "I've gotten so many e-mails and calls from people I haven't seen in years who saw the Emmys and are calling, saying, 'Please, I want to see it. Where is it?'"

The one place it will be is in stores. *Arrested*'s first-season DVD will be released this week, on Oct. 19. But viewers who have never

COVER STORY

"I'VE GOTTEN SO MANY
I WANT TO SEE IT. WHERE I

GEORGE PRACTICES TAI CHI IN A LOOSE BATHROBE.
"CLOSE IT UP," YELLS LUCILLE. "YOU LOOK LIKE THE WINDOW OF A BUTCHER SHOP."



seen the show may be reluctant to shell out \$39.98 to sample it. Hurwitz believes the show should have been spliced into the schedule immediately.

"He's never mentioned 'misstep' to me at all," says Fox Entertainment President Gail Berman. "If he's calling it a misstep, I would have to take exception. We have no choice."

The problem, from Berman's point of view, is that *Arrested* can't be neatly sandwiched into post-season Major League Baseball, which is delaying the start of Fox's entire fall slate. "It would be fantastic if we were premiering our shows in September, after we had won the Emmy," she says. "What we didn't want to do was throw repeat episodes on the air with no promotion, with nothing behind them, so they could perform in what is probably the lowest-rated part of our year."

Bottom line, Berman believes, is that Hurwitz's scheduling strategy would do more harm than good. "People could stand on the sidelines and go, 'Oh, this show is never going to get any ratings. It just won an Emmy, and, look, it's doing a 4 share.'"

It's easy to understand why the crew is anxious. The creative team remembers far too vividly the agonizing months preceding the fall-season announcements when they didn't know if their show would survive. "We found out about the second-season pickup 36 hours before it was announced at the [May] upfronts," says Bateman, who sweated out the last weeks before the commitment for another 22 episodes. "It was down to the wire."

"We had to take a hard look at the numbers, and the numbers were not great but not a disaster, either," says Berman. "What I started feeling good about was that people were asking me questions in the supermarket about it: 'Oh, I saw that show twice and now I can't miss it,' that kind of thing. You can't ignore that as a programmer; you just can't."

So the pickup came, and more good news followed: *Arrested* would get a highly coveted new timeslot, 8:30 p.m. Sunday, after *The Simpsons*. In the past, such network shuffles have made all the difference to such shows as *Cheers*, *Seinfeld* and *Ev-*

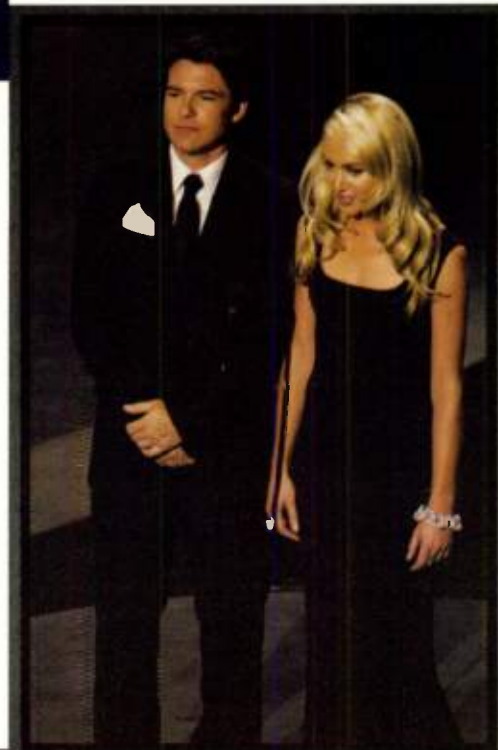
Cast of *Arrested Development* (above); and Jason Bateman and Portia de Rossi at the Emmy show

erybody Loves Raymond, which subsequently rocketed in the ratings. How much did *Arrested* want that time slot? "We were begging for it all last year," says Bateman. "Nowhere else on the network is our audience more perfectly set up than after *The Simpsons*, because those people are trained to look for the *minutia*."

Postings on an Amazon.com Web site for the *Arrested* DVD seem to confirm that assessment. "Not only would I watch it religiously on Sunday nights, but I would videotape it and re-watch the episodes 3-4 times because it seemed like every time I watched it again, I would catch onto something new that I didn't see before," wrote T. Nguyen from Woodside, N.Y.

On the set, Hurwitz is constantly teasing and tweaking, asking his actors to "try it this way." As they wait for the two shoulder-mounted digital video cameras to reposition, another *Arrested* writer gooses Hurwitz, hoping to get a rise out of him. "What does the double buzzer mean?" asks consulting producer Jim Vallely, referring to the familiar sound he knows full well signals the end of a take. "And why is this newspaper in Spanish?" Hurwitz turns on him in mock annoyance. "Oh, Jimmy, so many questions. Which could be a sign of massive intelligence. Or massive stupidity."

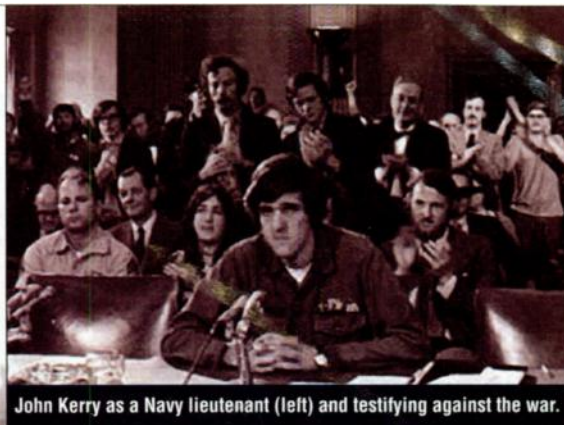
It could easily be a line in the script. "Hurwitz has the courage of his comedy," says Walter. "And luckily, the network supports him most of the time. We're not cable, so we can't go *that far*." ■



MAILS AND CALLS FROM PEOPLE WHO SAW THE EMMYS AND ARE SAYING, 'PLEASE, [?]' —MITCH HURWITZ, *ARRESTED DEVELOPMENT* CREATOR

Drama Over a Documentary

Sinclair exec defends planned airing of anti-Kerry film



John Kerry as a Navy lieutenant (left) and testifying against the war.

Sinclair Broadcasting found itself in the middle of controversy again last week after the Los Angeles Times revealed the company's plans to air all or part of a documentary attacking presidential candidate Sen. John Kerry. The film, *Stolen Honor: Wounds That Never Heal*, charges that Kerry's protests against the Vietnam War in the 1970s were used by the North Vietnamese to demoralize U.S. POWs. Amid the uproar, Democratic lawmakers called for an investigation by the Federal Election Commission and demanded that the FCC investigate whether Sinclair, the largest station group in the country with 62 outlets, is meeting its public interest obligations. Former FCC Chairman Reed Hundt and others called on the FCC to revive rules that once let individuals respond to broadcast personal attacks. And media activists threaten to challenge Sinclair TV licenses. But controversy is nothing new for Sinclair. The group was accused of pro-Bush bias in April, when its ABC affiliates dropped the edition of *Nightline* with Ted Koppel's reading of the names of soldiers killed in Iraq and Afghanistan. B&C's Bill McConnell talked with Mark Hyman, Sinclair on-air editorialist and VP of corporate relations, about the latest dust-up.

You had to have known there would be complaints that you're unfairly attacking Kerry.

Frankly, I'm a little disappointed that so many people assume the program would be entirely negative toward John Kerry. If he came on our program, he would have an opportunity to make a statement that could be very statesmanlike and sway a lot of undecided people.

You can't blame people for perceiving political bias. Editorials you deliver on *The Point* are pro-Bush and support the war and are circulated to all Sinclair stations. Plus, Sinclair previously ordered its ABC affiliates not to carry a *Nightline* episode that could have made President Bush look bad.

I haven't hidden that I'm conservative in my political beliefs. But nobody here had anything to do with this doc-

umentary. When it was offered to us we spent 2½ weeks vetting the people who made allegations. We didn't forge any documents or hire fake actors.

Are you motivated by corporate interests? Kerry says he'd like to roll back media consolidation. You're the biggest station group in terms of stations. He'd be a threat if he took the White House. So we would put ourselves in his gunsight? Kerry spokesman Chad Clanton told Fox News, "They'd better hope we don't win."

Initial press reports said you were planning to air the entire documentary and perhaps a panel discussion afterward. When did you decide to do a news program on the film rather than air the whole thing?

That's always been the plan. If we had just wanted to air this by itself, we could have done it without anyone knowing about it until we aired it. We told Kerry before we produced anything that we wanted his participation, and we sent him a copy of the documentary. We were quietly waiting for his campaign to get back to us and tell us what he wanted to do when the *L.A. Times* story appeared [about Sinclair's plans to air the documentary].

Your critics say Kerry would give the documentary credibility if he showed up to discuss it, so he won't accept the invitation, and that gives you a free pass to air a hatchet job.

That's absurd. One candidate would have veto authority over the news by refusing to participate in a program. If it's news, it's news.

Isn't this a de facto attack ad against Kerry? The

umentary. When it was offered to us we spent 2½ weeks vetting the people who made allegations. We didn't forge any documents or hire fake actors.

Our motivation? It looked like a news exclusive, especially if

John Kerry sat down with us. If John Kerry comes in, it would be a huge get for us. He hasn't done a sit-down interview with a real news organization—with anybody besides Dr. Phil, Regis and Kelly, and Jon Stewart—since the Democratic Convention.

It seems a blatant attempt to hurt Kerry.

These men did not tell their story until they came forward in August. We believe these are important and newsworthy allegations. According to the filmmaker [Carlton Sherwood], none of the big broadcast networks wanted to speak with him. That's why he went shopping for other venues. We did our due diligence on his film and saw something to it.

Unlike other documentaries that received widespread media coverage, these allegations have gotten none. Michael Moore got three days on the *Today* show promoting *Fahrenheit 9/11*.

Moore has his critics, and so does Carlton Sherwood. Democratic Party Chairman Terry McAuliffe attacked Sherwood's credibility, noting that he had been fired from a TV reporting job and from the conservative *Washington Times*. Critics note that he wrote a book lauding the paper's owner, Rev. Sun Myung Moon, and that Moon has bought tens of thousands of copies of the book.

If they can't discredit the message then they go after the messenger.

Almost every media outlet refers to him as a former *Washington Times* reporter. But most of his career was spent with Gannett and *The Philadelphia Inquirer*. He's won a Pulitzer. He's worked for several stations and won TV news awards. The shortest stop in his career was less than one year at the *Washington Times*.

Have you ever heard of a TV reporter who was never let go from some station? It's kind of transient industry. We verified where he'd been and what he'd done.



"We believe these are important and newsworthy allegations."

MARK HYMAN,
Sinclair

Democratic Party says this should really be treated as an illegal campaign contribution to President Bush.

Under that standard, every single news report of bombings in Iraq or the death of a soldier or stories of economic performance that is weaker than expected should be considered an in-kind contribution to John Kerry.

But why go with the documentary so close to the election?

McAuliffe, indirectly, suggested you got paid to air the program, perhaps by a GOP backer.

That's also absurd. To my knowledge, we didn't pay anything for it either.

Do threats of FEC complaints or license renewal problems make you rethink plans to air the show?

I don't know how the FEC would act on something that doesn't exist yet. But we're standing on our principles. We're not letting outside influences dictate media coverage. ■

SYNDICATION WATCH

RATINGS | Sept. 27-Oct. 3
Nielsen Media Research

Top 25 Shows
Adult 18-34

RANK	PROGRAM	AA	GAA
1	Friends	3.9	4.4
2	Seinfeld	3.8	4.4
3	Everybody Loves Raymond	3.3	4.0
3	Seinfeld (wknd)	3.3	3.9
5	ESPN/NFL	3.2	NA
6	Oprah Winfrey Show	2.4	2.4
7	CSI: Crime Scene Investigation	2.1	2.3
8	That '70s Show	2.0	2.4
9	King of the Hill	1.9	2.2
9	Malcolm in the Middle	1.9	2.3
11	Wheel of Fortune	1.8	NA
11	Will & Grace	1.8	2.1
13	Dr. Phil	1.7	1.7
14	Entertainment Tonight	1.5	1.6
14	King of Queens	1.5	1.8
14	That '70s Show (wknd)	1.5	1.8
17	Everybody Loves Raymond (wknd)	1.4	1.4
17	Jeopardy!	1.4	NA
17	Judge Judy	1.4	2.0
20	Maury	1.3	1.4
21	Cops	1.2	1.5
22	Entertainment Tonight (wknd)	1.1	1.1
22	Judge Joe Brown	1.1	1.4
22	King of Queens (wknd)	1.1	1.3
25	Access Hollywood	1.0	1.0
25	ExTpa	1.0	1.0
25	Frasier	1.0	1.2
25	Girlfriends	1.0	1.2
25	Live With Regis and Kelly	1.0	NA
25	Yes, Dear	1.0	1.1

Top Court Shows
Adults 18-34

RANK	PROGRAM	AA	GAA
1	Judge Judy	1.4	2.0
2	Judge Joe Brown	1.1	1.4
3	Divorce Court	0.9	1.2
4	Judge Mathis	0.8	0.9
4	People's Court	0.8	0.8

According to Nielsen Media Research Syndication Service Ranking Report Sept. 27-Oct. 3, 2004

AA = Average Audience Rating

GAA = Gross Average Audience

ONE NIELSEN RATING POINT = 1,096,000 households, which represents 1% of the 109.6 million U.S. TV Households

NA = not available

In Their Own Words

Students present the news on *Teen Kids*



Teen Kids News airs in daytime on Saturdays and Sundays on 203 stations.

BY PAIGE ALBINIAK

Some enterprising New York kids are making news. *Teen Kids News*, a 30-minute news program by and for kids, is cleared on 203 stations, including the American Forces Network in 178 countries. One year old, the show averages 4 million viewers, according to a Nielsen Sigma report.

Some of the anchors and reporters are offspring of well-known broadcasters: Haley Cohen is the daughter of CNN's Paula Zahn, Cody Gifford is the son of Kathie Lee Gifford, Jenna Ruggiero is the daughter of WNYW New York anchor Rosanna Scotto, and Ben Cohen is the son of *The View*'s Meredith Vieira. And two of the show's kids are established talents in their own right: Mwanzaa Brown played Young Simba in the Broadway version of *The Lion King*, and Felipe Dieppa voices Diego on Nick Jr.'s *Dora the Explorer*.

Teen Kids News airs in daytime on Saturdays and Sundays, timeslots where it can be tough to win an audi-

ence because of sports preemptions. The program is cleared mostly for barter, including three minutes of local time and three minutes of national time; the deal is cash-plus in a few markets.

Executive producer Albert T. Primo, who cre-

ated the *Eyewitness News* format, and award-winning *Eyewitness News* producer Alan Weiss are responsible for 52 episodes a year. They get writing and editing help from their partner, *The Weekly Reader*, a children's educational magazine with a circulation of 11 million. The show also includes a feature from Children's Pressline, an international news service.

Primo came up with *Teen Kids News* after watching coverage of the Columbine school shootings in 1999. "For kids to become interested in the news, it has to be presented by them, even if it is gathered, written and edited by adults," he says.

"Al was relentless" in terms of clearing the show, says Lew Leone, president and general manager of WCBS New York, which carries the show Saturdays at 1 p.m. "It's a great idea to have kids anchor the news. It's important to try and get them interested from an educational and community-service standpoint."

And it's good business, Leone adds, to build brand loyalty from an early age. ■

SYNDIE INSIDER

Rookies See Ratings Gains

Rookie strips performed like pros in the week ended Oct. 3, with three out of four chalking up improvements.

This season's top newcomer, Paramount's *The Insider*, gained 4% to a 2.4, out-rating Warner Bros.' veteran newsmagazine *Extra!* at a 2.2 for the second time in the new show's three weeks on the air. *Insider* also increased its key demos, rising 14% and 18%, respectively, in men and women 18-49. In the metered markets, the show averaged its highest numbers yet, a 3.0 rating/6 share on Columbus Day.

Buena Vista's *The Tony Danza Show* was up 9% to a 1.2, winning its time periods in three of the top four markets: New York, Chicago and Philadelphia.

NBC Universal's *Home Delivery* was up 22% to a 1.1, a personal best. NBC Universal's *The Jane Pauley Show*, meanwhile, fell 7% to a 1.4 after being downgraded in Dallas and Nashville. Twentieth's *Ambush Makeover* was down 9% to a 1.0.

Stations Sign Oprah Through 2011

Top talker *The Oprah Winfrey Show* has been renewed on stations representing 60% of the country through 2011, says distributor King World. In addition to its anchor clearances on ABC O&Os, stations re-upping come from the NBC, co-owned Viacom, Hearst-Argyle, Belo, Cox, LIN and Post-Newsweek groups, among others.

Tony Moves Up

Buena Vista's *The Tony Danza Show* has received upgrades in two markets: Kansas City, Mo., and Charlotte, N.C. In Kansas City, the show is moving from 1 p.m. on locally owned KCWE, a UPN affiliate and Hearst-Argyle LMA, over to KMBC, Hearst-Argyle's ABC affiliate in the market, at 9 a.m. Sony's *Life & Style* will swap places with *Danza*, going over to KCWE at 1 p.m., starting Oct. 18. In Charlotte, Belo's WCNC, an NBC affiliate, on Oct. 11 replaced NBC Universal's *The Jane Pauley Show* at 4 p.m., pushing *Pauley* to 10 a.m. NBC Universal's *Starting Over* had been at 10 a.m. but is taking *Danza*'s place at 3.



Tony Danza Show

BIG LAUGHS. BIG GROWTH!

- Los Angeles / KTTV/F / 7PM
- Milwaukee / WBZL/W / 530PM
- Birmingham / WBRC/F / 11PM
- Memphis / WHBQ/F / 630PM
- Greensboro / WGHP/F / 630PM
- Las Vegas / KVVU/F / 6PM

	Week of 9/20	Week of 9/27	Week of 10/04	% Growth
Los Angeles / KTTV/F / 7PM	2.7	3.2	4.0	+48%
Milwaukee / WBZL/W / 530PM	2.1	2.4	3.1	+48%
Birmingham / WBRC/F / 11PM	2.9	3.7	4.6	+59%
Memphis / WHBQ/F / 630PM	3.0	3.1	3.7	+23%
Greensboro / WGHP/F / 630PM	3.1	3.4	3.6	+16%
Las Vegas / KVVU/F / 6PM	2.5	2.8	3.1	+24%



Malcolm
in the Middle



Source: NSI, WRAP Overights, w/o 9/20, 9/27, & 10/4/2004, w/o 10/4 vs. 9/20/2004 % Growth, HH Rtg

NIELSEN | Oct. 4-10 | RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

Oct. 4-10

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: Ravens/Redskins	10/10	ESPN	6.0
2. Vice Presidential Debate	10/5	FOXN	5.2
4. Presidential Debate	10/8	FOXN	4.6
5. Pres Debate Analysis	10/8	FOXN	4.4
6. Nip/Tuck	10/5	F/X	3.9
7. MLB: Yankees/Twins	10/8	ESPN	3.8
7. Mv: Plain Truth	10/4	LIFE	3.8
7. VP Debate Analysis	10/5	FOXN	3.8
10. VP Debate Coverage	10/5	FOXN	3.5

Adults 18-49 (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: Ravens/Redskins	10/10	ESPN	5.1
2. Nip/Tuck	10/5	F/X	3.6
3. MLB: Twins/Yankees	10/6	ESPN	3.3
4. Vice Presidential Debate	10/5	FOXN	2.9
5. Presidential Debate	10/8	FOXN	2.7
6. Pres Debate Analysis	10/8	FOXN	2.6
7. NFL Prime Time	10/10	ESPN	2.5
8. MLB: Yankees/Twins	10/8	ESPN	2.4
9. VP Debate Analysis	10/5	FOXN	2.2
9. SportsCenter	10/10	SPK	2.2

Program length less than 15 minutes

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Oct. 4-10

Total Households (in millions)

	WEEK	STD
1. CBS	9.9	9.5
2. NBC	7.1	7.4
3. ABC	7.0	7.3
4. FOX	5.7	4.5
5. WB	2.9	3.0
6. UPN	2.8	2.6
7. PAX	0.4	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. CBS	5.5	5.4
2. ABC	5.0	5.1
3. NBC	4.9	5.0
4. FOX	3.8	3.3
5. WB	2.2	2.2
6. UPN	1.9	1.8
7. PAX	0.2	0.2

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK
1. CSI	CBS 19.1
2. Without a Trace	CBS 15.3
3. CSI: Miami Mon	CBS 14.8
4. Desperate Housewives	ABC 13.3
5. Everybody Loves Raymond	CBS 12.5
5. ER	NBC 12.5
5. Survivor: Vanuatu	CBS 12.5
8. NFL Monday Night Football	ABC 12.3
9. CSI: New York	CBS 12.1
10. Two and a Half Men	CBS 11.8

Adults 18-49 (in millions)

	WEEK
1. CSI	CBS 13.1
2. Desperate Housewives	ABC 11.1
3. ER	NBC 10.8
4. The Apprentice	NBC 10.2
5. CSI: Miami Mon	CBS 10.0
6. Survivor: Vanuatu	CBS 9.5
7. NFL Monday Night Football	ABC 9.0
8. Without a Trace	CBS 8.9
9. Extreme Makeover: Home Ed	ABC 8.5
10. CSI: N.Y.	CBS 8.0
10. Lost	ABC 8.0

SOURCE: Nielsen Media Research

Week 3	8.3/13	10.6/16	6.4/10	MONDAY 3 7/6	0.3/1	2.6/4	4.1/6
8:00	79. The Benefactor 3.0/5	29. Still Standing 7.1/11	33. Fear Factor 6.5/10	74. Renovate My Family 3.2/5	115. Model Citizens* 0.2/1	83. One on One 2.7/4	55. 7th Heaven 4.7/7
8:30		27. Listen Up 7.3/11				83. Half and Half 2.7/4	
9:00	8. NFL Monday Night Football—Kansas City Chiefs vs. Baltimore Ravens 11.2/19	5. Ev Lvs Raymnd 11.4/17	28. Las Vegas 7.2/11	59. Renovate My Family 4.2/6	108. America's Funniest Home Videos 0.4/1	85. Girlfriends 2.6/4	69. Everwood 3.4/5
9:30		10. Two/a Half Men 10.8/16				88. Sec Time Around 2.3/3	
10:00		3. CSI: Miami 13.5/22	46. LAX 5.4/9		115. Sue Thomas, F.B. Eye 0.2/1		
10:30							
TUESDAY							
5.7/9	8.4/13	4.5/7	5 8/9	0.4/1	1.9/3	3.9/6	
8:00	45. My Wife and Kids 5.5/9	14. Navy NCIS 9.5/15	64. Last Comic Standing 3.9/6	37. MLB American League Divisional Playoffs Game 1—Minnesota Twins vs. New York Yankees 5.9/9	115. Second Verdict* 0.2/1	91. All of Us 2.0/3	59. Gilmore Girls 4.2/7
8:30	38. George Lopez 5.8/9					87. Eve 2.4/4	
9:00	Vice Presidential Debate				112. Cold Turkey 0.3/1	97. Veronica Mars 1.7/2	67. One Tree Hill 3.7/5
10:00							
10:30	38. Analysis: Debate 5.8/9	47. Campaign '04 5.3/8	34. Decision '04 6.4/10		106. Doc 0.5/1		
WEDNESDAY							
7.7/12	8.8/14	6.7/11	3 5/5	0 2/1	3 0/5	2 5/4	
8:00	12. Lost 10.4/17	34. 60 Minutes Wednesday 6.4/10	57. Hawaii 4.4/7	62. That '70s Show 4.1/7	115. World Cup of Comedy 0.2/1	68. America's Next Top Model 3.5/6	69. Smallville 3.4/5
8:30				74. Quintuplets 3.2/5			
9:00	36. The Bachelor 6.1/9	15. CSI: Miami 9.0/14	29. Law & Order: Special Victims Unit 7.1/11	74. Bernie Mac 3.2/5	115. Second Verdict 0.2/1	85. Kevin Hill 2.6/4	98. Mountain 1.6/2
9:30				69. Bernie Mac 3.4/5			
10:00	32. Wife Swap 6.6/11	9. CSI: N.Y. 11.0/18	17. Law & Order 8.5/14		112. Early Edition 0.3/1		
10:30							
THURSDAY							
4 1/6	14.3/22	10.2/16	5 1/8	0.4/1	3.4/5	1 5/2	
8:00	50. Extreme Makeover 5.1/8	5. Survivor: Vanuatu 11.4/18	16. Joey 8.7/14	53. MLB National League Divisional Playoffs—Los Angeles Dodgers vs. St. Louis Cardinals 4.9/8	121. Cold Turkey 0.1/1	90. Blue Collar TV 2.2/4	95. Carey Green Scr* 1.8/3
8:30			17. Will & Grace 8.5/13			69. WWE Smackdown! 3.4/5	103. One Tree Hill 0.9/1
9:00	74. Life As We Know It 3.2/5	1. CSI 17.4/26	11. The Apprentice 10.6/16		106. Diagnosis Murder 0.5/1		
9:30							
10:00	64. Primetime Live 3.9/6	2. Without a Trace 13.9/22	5. ER 11.4/18				
10:30							
FRIDAY							
4.0/7	5.6/10	5.7/10	1 9/4	0.4/1	1.6/3	2.3/4	
8:00	63. 8 Simple Rules 4.0/7	42. Joan of Arcadia 5.6/10	49. Dateline NBC 5.2/9	93. Complex: Malibu 1.9/4	108. America's Most Talented Kids 0.4/1	95. Enterprise 1.8/3	91. What I Like About 2.0/4
8:30	73. Compl Savages 3.3/6						93. Grounded for Life 1.9/3
9:00	Presidential Debate	Presidential Debate	Presidential Debate	Presidential Debate	108. MGM Night at the Movies—Illegally Yours 0.4/1	100. America's Next Top Model 1.4/2	81. Reba 2.8/5
9:30							88. Blue Collar TV 2.3/4
10:00	41. Debate Analysis 5.7/10		31. Decision '04 6.9/12				
10:30							
SATURDAY							
4 1/8	4.7/9	4 2/8	5.7/11	0 5/1			
8:00	66. ABC Saturday Night Movie—Liar, Liar 3.8/7	81. Survivor: Vanuatu 2.8/5	59. Most Outrageous Game Show Moments 4.2/8	(nr) MLB AL Divisional Playoffs 5.0/11	105. Universal Family Movie—Pure Luck 0.6/1		
8:30		42. Crimetime Saturday 5.6/10	78. The Apprentice 3.1/6	50. MLB NL Div Playoffs—St. Louis Cardinals vs. L.A. Dodgers 5.1/10			
9:00							
9:30	54. Desperate Housewives 4.8/9	38. 48 Hours Mystery 5.8/11	50. Law & Order: Special Victims Unit 5.1/10		115. Faith Under Fire 0.2/1		
10:00							
10:30							
SUNDAY							
8 2/13	8.3/14	6 5/10	7 0/12	0 7/1		2 0/3	
7:00	57. America's Funniest Home Videos 4.4/8	20. 60 Minutes 8.4/15	47. Dateline NBC 5.3/9	(nr) NFL Game 2 10.8/21	108. America's Most Talented Kids 0.4/1	100. Steve Harvey Big Time 1.4/2	
7:30							
8:00	17. Extreme Makeover: Home Edition 8.5/13	13. Cold Case 10.0/16	56. American Dreams 4.5/7	42. MLB AL Divisional Playoffs Game 5—Minnesota Twins vs. New York Yankees 5.6/9	103. Doc 0.9/1	79. Charmed 3.0/5	
8:30					102. Sue Thomas, F.B. Eye 1.0/2	98. Jack & Bobby 1.6/2	
9:00	4. Desperate Housewives 12.1/18	25. CBS Sunday Movie—While I Was Gone 7.5/12	21. Law & Order: Criminal Intent 8.1/12				
9:30			23. Crossing Jordan 7.9/13				
10:00	24. Boston Legal 7.8/13				112. Cold Turkey 0.3/1		
10:30							
Averages							
Week	6.4/10	9.0/15	6.5/11	5.2/9	0.4/1	2.5/4	2.7/4
S-T-D	6.7/11	8.7/14	6.7/11	4.1/7	0.4/1	2.3/4	2.7/4

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 ratings point is equal to 1,096,000 TV homes | Tan tint is winner of time slot | (NR)=Not Ranked; rating/share estimated | *Premiere | Programs less than 15 minutes in length not shown | S-T-D = Season to date | SOURCES: Nielsen Media Research, CBS Research | Compiled By Kenneth Ray

MARKET | Atlanta | FOCUS

AT A GLANCE

The Market

BIA rank	9
Population	5,534,000
TV homes	2,035,000
Income per capita	\$19,987
TV revenue rank	8
TV revenue	\$562,500,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WSB	2 ABC	Cox
2	WAGA	5 Fox	Fox
3	WXIA	11 NBC	Gannett
4	WGCL	46 CBS	Meredith
5	WTBS	17 Ind.	Time Warner
6	WATL	36 WB	Tribune
7	WUPA	69 UPN	Viacom
8	WUVG	34 Uni.	Univision

*May 2004, total households, sign-on to sign-off, Sun.-Sat.

Cable/DBS

Cable subscribers (HH)	1,408,000
Major cable operator(s)	Comcast, Charter
Cable penetration	69%
ADS subscribers (HH)**	497,000
ADS penetration	24%
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 (WSB)	10/22
Network Show	
American Idol (WAGA)	30/41
Evening Newscast	
WSB	11/21
Late Newscast	
WAGA	10/15

***May 2004, total households

SOURCES: Nielsen Media Research, BIA Research

Southern Style

Atlanta boasts vibrant economy but little TV competition

The official seal of the city of Atlanta features a phoenix, the legendary bird that rises from its ashes. Atlanta has emerged from the ruins of the Civil War and from the civil-rights struggle to become one of the most economically sound regions in the nation. Home to 13 Fortune 500 companies, including Coca-Cola, it's also a significant cable center: HQ for Cox, CNN, TNT, Cartoon Network and The Weather Channel.

The ninth-largest TV market also encompasses parts of three states and harbors nearly 6 million people. The one constant for television in the past decade is the dominance of Cox-owned WSB. One of the best-performing ABC affiliates, it had the top early newscast in May and won every daypart except prime time, while raking in \$135 million in ad revenue last year, according to BIA estimates. Total market revenue is estimated to reach \$562 million this year, up 8.5% from 2003.

Relatively weak competition helps maintain WSB's status. Meredith's CBS affiliate WGCL has undergone a series of ownership and personnel changes and has not yet gained traction. WXIA, Gannett's NBC station, has only recently begun to recover from a lengthy ratings slide.

LOCAL FLAVOR



366 Average number of new residents who arrive each day

13 Number of Fortune 500 companies headquartered in the market

79M Number of passengers at Hartsfield-Jackson Atlanta International, the world's "busiest" airport, in 2003

SOURCES: Atlanta Regional Commission, University of Georgia, The Atlanta Journal-Constitution archives

Market demographics are also changing rapidly. Six counties in the market rank among the nation's top 10 in Hispanic growth, although Atlanta has only one Spanish-language TV station, Univision-owned WUVG.

In May, Fox O&O WAGA rode the popularity of local singer Diana DeGarmo on *American Idol* to its first prime time win. Its 10 p.m. newscast edged past WSB's 11 p.m. show (10 rating/15 share vs. 9/17). "The demographic skew of the marketplace very closely mirrors Fox's primary target," says WAGA General Manager Gene McHugh, "and that's helped us." Independent WTBS operates as a local station in Atlanta, although it is known as a "superstation" to national cable audiences.

Comcast controls most of the cable market. Its ad arm, Comcast Spotlight, inserts local ads on more than 40 networks. About 69% of the market subscribes to cable, while 24% takes satellite service.

With no natural boundaries to constrain its growth, Atlanta has become a poster child for urban sprawl. The Chamber of Commerce assembled a task force to develop recommendations to help accommodate an estimated 2.5 million new residents expected by 2030. "There is a growing recognition here that continuing the current trends is a bad idea," says Chamber Vice President Kevin Green. "We cannot afford to let growth happen and just hope for the best." ■

NEXT | MILWAUKEE

THE DEMOS

Relatively young, wealthy and connected, Atlantans enjoy tennis, running and lifting weights. They are far more likely than the national average to have a broadband Internet connection. Long commute times mean high wireless bills: Three out of four adults have a cellphone, one of the highest ratios in the U.S.

WHO	SHARE OF POPULATION	INDEX*
18-34	36%	113
18-49	69%	111
25-54	64%	109
35+	64%	94
Married	55%	100
Never married	27%	105
College grad	25%	106
White	71%	86
Black	25%	208
Hispanic	7%	56
Asian	NM	NM
\$100K+ HH	18%	116
\$50K+ HH	55%	112
Below \$50K HH	45%	88



BY THE NUMBERS**

Has broadband Internet	23%	120
Reads newspaper online	16%	136
▲ Played tennis	10%	180
Went jogging	23%	115
Owes home security system	31%	163
Lifted weights	25%	122

SOURCE: Scarborough Research 2003 Release 1 Multi-Market (Feb. '02-March '03)

*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.

NM = Not large enough to be measured

**Activities engaged in past 12 months

Pat Moves In With Philadelphia!



PAT CROCE
MOVING IN

With a Strong
Performance On KYW at
3pm, **PAT CROCE** Delivers
Impressive Ratings!

2.4

HH RATING!

+26%

OVER
YEAR AGO!



www.sonypicturestelevision.com
©2004 Sony Pictures Television Inc. All Rights Reserved.

Source: NSI, WRAP Overnights, M-F, 3PM; 9/13 - 10/8/04; year ago = Oct '03 tp

WASHINGTON

Barton's Opening Shot

House Commerce chairman girds for battle with broadcasters

BY BILL MCCONNELL

House Commerce Committee Chairman Joe Barton will wage his first battle against broadcasters as early as next month when he pushes his plan to take back TV stations' old analog channels by the end of 2006.

The showdown will be the first true test of the Texas Republican's political muscle against one of the most powerful lobbies in Washington. Since succeeding Louisianaan Billy Tauzin as Commerce chairman late last year, the pro-business conservative has taken the opposite side from broadcasters only once before, when he backed greater fines for indecency.

But now Barton sees reclaiming TV spectrum to redistribute to local safety departments and wireless companies as essential for homeland security and the economy. If Congress takes no action on reclaiming analog channels, stations won't be required to return the frequencies until 85% of TV households are equipped to receive DTV signals, which could add years, even decades to the transition.

Barton's aggressive pace puts him at odds with broadcasters, who are trying to hold on to as many of their old channels as they can, at least until most consumers have purchased a DTV set capable of receiving programming on stations' new digital channels. Barton's plan was passed by the House on voice vote as a non-binding resolution known as a "sense of the House." Still, Barton's effort hasn't been entirely symbolic. Putting the House position on paper gives him bargaining power if the Senate insists on pushing a more lenient plan it passed two weeks ago, which would reclaim only channels 62 and higher rather than all analog channels.

"There are lots of players in this battle, and this is Barton's opening shot," says Paul Gallant, Washington analyst for Schwab Capital Markets. "His main goal is to make sure there's no piecemeal DTV legislation this year."

Besting the broadcasters will be a Texas-size border. Sen. John McCain, Barton's counterpart in the Senate, already sponsored a version that would have set a 2009 deadline for returning all analog channels—only to see his own committee water it down after lobbying by broadcasters. Barton will find the going even tougher in the House, where lawmakers represent smaller districts and are much more likely to be on a first-name basis with station owners.

Still, Barton is undaunted—and argues that broadcasters will be better off in the long run if channels aren't reclaimed piecemeal, as the Senate has voted to do. "We can turn spectrum over to public safety sooner, and all broadcasters will

be able to move to their final digital channels," he told colleagues during a statement on the House floor Oct. 8.

Already, broadcasters' allies are challenging Barton's 2006 deadline and parroting the broadcasters' prediction of dire consequences if channels are too quickly reclaimed. "It could result in many consumers' losing their television service," warned Rep. John Dingell (D-Mich.), the Commerce Committee's ranking member. "That must not happen."

Congress is now in recess, as lawmakers have returned home to campaign for the Nov. 2 elections.

The battle for the channels will resume either after the election, when Congress returns for a lame-duck session, or in the 2005 Congress. If Barton can't derail a vote on the DTV issue this year, his hope is that the non-binding language will give House negotiators the muscle to toughen the language in the anti-terror

ism bill to make broadcasters return more of their analog channels sooner.

Broadcasters have more at stake during the lame-duck session than the pace of the digital transition. Both the House and Senate have plans to boost FCC indecency fines to a maximum of \$500,000 per incident, up from \$27,500 today. The fines also would be applied to performers as well as to stations. ■



Rep. Joe Barton sees reclaiming spectrum as essential for security.

ONE MORE TRY

Congress will tackle three major media issues when lawmakers return for a lame-duck session next month

DTV

House: 2006 deadline for reclaiming all analog TV channels

Senate: Retaking only channels 62 and higher by end of 2007

INDECENCY

House: Voted in March to increase maximum fines to \$500,000 per incident and \$3 million for a 24-hour period. Performers could be fined as well as stations.

Senate: Kansas Republican Sam Brownback will push for vote on a copy of House plan.

SATELLITE

House: Voted to extend for another five years satellite-TV providers' right to import broadcast-network programming to viewers who don't get an acceptable analog signal. Rejected DBS efforts to win same right for digital programs

Senate: Likely to insist on simple one-year extension of analog importing rights

CAPITAL WATCH

NAB Seeks More Minority Tax Breaks

The NAB unveiled two suggestions to the FCC that would make it easier for small businesses, women and minorities to get a piece of spectrum-based services like broadcasting and wireless communications.

The suggestions have the added benefit of helping big broadcasters as well. For starters, NAB wants the government to restore tax breaks for established broadcasters that sell stations to minorities or women. A similar program was abolished in 1985 after abuses, but FCC Chairman Michael Powell and Sen. John McCain (R-Ariz.) have argued that the time is right to bring it back. NAB echoed the suggestion as part of an FCC inquiry into initiatives that might boost ownership of communications properties by minorities, women and small-business owners.

NAB also wants to relax a restriction that discourages broadcasters from making partial investments in stations owned by minorities and others. The restriction requires the FCC to count any stake greater than 33% in a station as if the investor owned the entire station itself. The consequence for investors: Stakes of one-third or larger will count toward national- and local-ownership caps and reduce the number of stations owned by one group.

REVIVE PERSONAL-ATTACK RULES

Hoping to capitalize on last week's flap over Sinclair Broadcasting's anti-Kerry documentary (see story, page 16), media activists are fighting to resurrect the FCC's defunct personal-attack rules and the fairness doctrine. The rules were once bedrock principles of TV news and required stations to give individuals a chance to respond when they were attacked in a broadcast and to present both sides of controversial issues.

Media Access Project head Andrew Schwartzman said his group, Common Cause and others will ask the FCC to reinstate the personal-attack rule, which was thrown out by the courts in 2000 after the FCC on several occasions failed to justify why it was still on the books. The rule was an offshoot of the fairness doctrine, which the FCC threw out in 1987.

Sinclair's plans to air at least part of an anti-Kerry documentary weeks before the presidential election is proof, says Schwartzman, that the public is harmed when one-sided views of public issues are aired.



Andrew Schwartzman

Strippers and Whipped Cream May Mean Big Fox Fine

Fox Network stations face the biggest fine for indecent television programming ever proposed by the FCC. Last week, the commission proposed a \$1.18 million fine against 159 Fox O&Os and affiliates for an episode of *Married by America* that featured strippers and whipped cream. The total levy is the largest ever proposed against a TV program, although each station faces only the standard \$7,000 indecency fine. Previously, the largest proposed levy was the \$550,000 against CBS for Janet Jackson's Super Bowl breast baring.

Unlike the CBS fine, the FCC this time decided to fine affiliates as well as network O&Os. CBS affiliates could not have anticipated the Super Bowl incident, the FCC reasoned, but affiliates of Fox could have refused to air the *Married by America* episode after previewing the tape.

Deaf Urge Tougher Closed-Captioning Enforcement

Telecommunications for the Deaf and other groups want new compliance and record-keeping requirements for TV stations and cable systems. Their biggest complaints: Some networks provide captioning rife with errors that make a show difficult to follow, and others don't offer the service at all. In a petition to the FCC, the groups said "half measures" aren't working and additional enforcement mechanisms are required. Specifically, they want the FCC to maintain a database with updated contact information for programmers; to create a complaint form that viewers could use to report compliance problems; and to audit compliance. The National Cable & Telecommunications Association countered that most closed-captioning problems are caused by "technical glitches" rather than noncompliance.

SAVE THE DATE



TELEVISION ON DEMAND SUMMIT

**NOVEMBER 16-17, 2004
SHERATON SOCIETY HILL
PHILADELPHIA, PA**

THIS SUMMIT IS BY INVITATION ONLY
FOR QUALIFIED EXECUTIVES. SPACE IS
LIMITED. TO REQUEST AN INVITATION,
PLEASE CONTACT:

SANDY FRIEDMAN
SAFRIEDMAN@REEDBUSINESS.COM
PHONE: 646-746-6740
FAX: 646-746-6520

GOLD SPONSORS



Harmonic

NBC UNIVERSAL



NDS



**Scientific
Atlanta**

SILVER SPONSORS



**CONCURRENT
COMPUTER
CORPORATION**

RENTRAK
c o r p o r a t i o n

the next wave

THE EMERGING GENERATION OF WOMEN IN TV

The women who make up *B&C's* Next Wave for 2004 have that special spark. Although the TV business places a premium on reaching female viewers, the medium has not always placed the same importance on putting women in the executive suites. That has changed in the past several years and continues to evolve with the kind of talented executives featured here. These are extraordinary, enthusiastic women whose work is making a difference now and whose future is also the future of television. Read on.

Laverne McKinnon CBS's new drama queen



"I don't think I'm a bad person because of all the TV I watch."

BY KEVIN DOWNEY

Like so many of the women featured in *B&C's* 2004 edition of *The Next Wave*, CBS's Laverne McKinnon grew up with an obsession for television. Saturday in suburban Chicago meant racing downstairs at 5 in the morning and planting herself in front of the tube.

It wasn't just television. It was storytelling that turned her on. And today, one month into a new job overseeing drama-series development at CBS, it still is. She reads voraciously and TiVos all over.

"I love everything from hardcore procedurals to soap operas to cartoons," says McKinnon. "And I don't think I'm a bad person because of all the TV I watch. In fact, it has been very beneficial to me."

So much so that it has propelled her to senior vice president of drama series development at CBS, the No. 1-ranked and fastest-growing network. At CBS, with Nina Tassler, the network's entertainment president since September and former head of drama development, McKinnon helped develop TV's highest-rated show, *CSI: Crime Scene Investigation*, and spin-offs *CSI: Miami* and *CSI: NY*; last season's No. 1 new drama, *Cold Case*; and other shows, including *Without a Trace*, the program possibly on its way to knocking NBC's *ER* out of the top spot on Thursdays for the first time in a decade.

"Laverne has been involved in every single one of our pro-

jects since day one," says Jonathan Littman, president of Jerry Bruckheimer Television, the production company behind those dramas. "The hallmark of CBS is that they are never satisfied. You want to be challenged, constantly. Laverne is good at that."

She also has experience on Littman's side of the desk, developing empathy, she points out, for writers, producers and directors.

After graduating in 1987 from Northwestern University, McKinnon stayed in Chicago, producing educational films. But by 1991, her love of TV led her to Los Angeles. She got a job in television packaging at Triad Artists.

McKinnon then moved to Klasky Csupo, the *Rugrats* animation studio. There she developed programs like *Santo Bugito*. Though short-lived, the cartoon landed on CBS, establishing McKinnon's relationship with executives at the network.

She began in kids television at CBS but eventually got her shot at prime time. McKinnon started working in current programming, where she met David Stapf, who ran the department and is now president of Paramount Network Television. He is one of the executives McKinnon calls a "mentor." In May 2000, with Stapf's encouragement, she was hired in drama development by another mentor, Tassler.

"The skills you use in current programming—you're giving notes to writers almost on a daily basis—are applicable in drama development as well," says Tassler. "When someone is sharing a story, [McKinnon] will make a personal connection with them. And she can identify that part of a person's

Continued on page 30

Faith Campbell The woman behind AOL's Running Man

BY JEAN BERGANTINI GRILLO

See that AOL "Running Man" icon dancing before you at the bottom of your TV screen? Thank Faith Campbell, vice president and associate director, national broadcast, for Initiative Media.

Her cutting-edge thinking took AOL's animated logo to the TV networks, where she successfully pitched them on incorporating the activated icon on-screen in real time during numerous high-profile entertainment and sporting events. Running Man caught on with viewers during NASCAR races and recent NCAA and NFL football games. And "his" appearance on last year's Major League Baseball's World Series is cited within the industry as one of the most seamless and powerful brand placements to date.

Consider the audacity of her pitch: persuading broadcast and cable networks to allow an activated logo whose message to viewers is "Hey, go log on to AOL."

Clearly, this is a young woman not easily daunted. "Facing the world is a challenge I enjoy," she says. "Life is not a dress rehearsal, and you do your best from day one."

"Day one" is no metaphor. According to Campbell, her passion for great advertising runs in her blood.

Campbell cites her dad, Rudy Taylor, a longtime spot-sales executive, as her first and truest mentor, followed by Kristin Fitzgerald, her godmother with network agency experience.

"I grew up seeing the advertising trades on our coffee table," Campbell laughs. "Every adult I knew was in advertising." She interned with Horizon Media while still in high school. Then there were those weekly dinners with Fitzgerald-

ald. "She gave me lots and lots of advice," Campbell says.

After only 11 years in the business, she now oversees broadcast buying for clients in the Eastern region while supervising TV buying for America Online. Indeed, Campbell is cited by Initiative as the "driving force behind the development of a number of creative media solutions—specifically, Running Man. She also helped create an AOL online music link with Fox's hot series *The O.C.*, and she recently spearheaded AOL's "Millionaire IM" integration on the syndicated version of *Who Wants To Be a Millionaire*. The integration allows millions of AOL members, AOL Instant Messenger users and online *Millionaire* fans to assist show contestants by answering their questions in real time.

Tim Spengler, Initiative executive vice president and director of national broadcast, calls Campbell "the heart and soul of the national broadcast department. Her dedication to her clients and employees is unparalleled."

What's the goal? "I really would like to do more of these integrated ads," she says. "They're different and challenging because they're not actually commercials. The AOL icon runs over network programs, but it's not product placement."

Previously, Campbell oversaw national-broadcast buying for a host of companies: Serta, Dell, Leapfrog and Morningstar Financial for Bates and Ammirati Puris Lintas. But she got to lead her Initiative team of five media pros because she infuses everything with an iron-clad belief in right choices.

"My philosophy is really about team work," she says. "Quite honestly, to have a great team, you must have access to talented people, which I have, and then find the right spot for them. Everything we do is a collaboration." ■



Integrated ads are "different and challenging because they're not actually commercials."

Television for Women®

Lifetime salutes

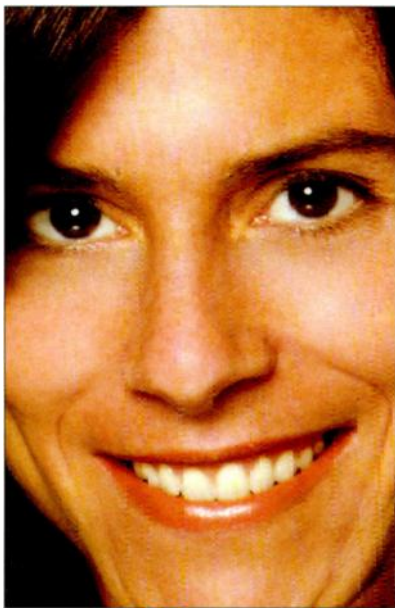
the Next Wave of Women

including our own Allison Wallach

for their stellar achievements

and contributions to our industry.

Allison Wallach Lifetime program exec is a child of TV



"Women have so many options out there right now. What we don't want to do is the traditional sitcom."

BY ANDY GROSSMAN

Few executives would count as their influences Peggy Lipton, Kate Jackson, and Farrah Fawcett. But like a lot of kids, New York-born Lifetime Television executive Allison Wallach grew up with those TV stars.

"I lived in the city," the vice president of programming for Lifetime Entertainment Services recalled recently, to explain her heavy TV-viewing diet; in fact, she was hooked on soap operas at age 6. "My parents would rather I was in the apartment watching TV. They were happy when they didn't hear 'boo' from me."

So Wallach grew up as a huge fan of ABC's epochal one-hour dramas, including *Charlie's Angels*, *The Mod Squad* and *The Rookies*—shows that influenced her by putting women in more-empowering roles than the usual domestic goddesses of earlier television.

Eventually, she went to Northwestern University as a math major but transferred to its radio-TV-film school. After graduation, she landed a job at William Morris as a trainee, where "I was put through the wringer."

She continues, "When I first started at William Morris, it was still primarily an all-boys club, which was intimidating and a challenge for me and the other women there. But the business has changed dramatically over the years with new opportunities for women everywhere."

At Lifetime, there isn't much evidence of her earlier TV fave raves. Instead, shows like *Any Day Now*, *Strong Medicine* and *The Division* paint a more realistic version of womanhood.

When she joined Lifetime in 1997 as manager of series, "There were not any real women at the center of the show," Wallach says. "It was important to show real women in real friendships and not backing away from that. Women wanted to find real women on TV."

Besides *Any Day Now*, a series about an African-Ameri-

can girl and a white girl growing up as friends in 1960s Alabama, Wallach is most proud of her role in developing the Emmy Award-winning documentary *Until the Violence Stops*.

But Lifetime is emerging from a year-long mini-slump in which the former top-rated cable network had slipped a few spots in the ratings. A piece of the network's core viewership found edgier and more entertaining fare on the broadcast networks in the form of smash reality series like *American Idol*, *Survivor* and *The Bachelor*. Ratings recovered somewhat over the summer, but Wallach's rebuilding task remains a formidable one.

So she is now paying extra attention to the reality genre, where she has championed Lifetime's *I Do Diaries*, the quarterly wedding specials, and *Popping the Question*, with Star Jones, a bridal special that will air in November.

Wallach realizes that her immediate future and the network's are intertwined, but she is a good change agent. Her diplomatic style underscores a collaborative approach to management, say colleagues.

"She is that unique individual everyone loves working with, and she makes sure you feel that your ideas are the center of conversation," says Rick Haskins, executive vice president and general manager of Lifetime Entertainment Services.

And Wallach knows that Lifetime and its audience are evolving. Her job is to develop sitcoms, dramas and reality programs that will challenge viewers without chasing them away.

HBO's *Sex & the City*, Fox's *Arrested Development* and FX's *Nip/Tuck* impress her. Those shows, she says, "raised the bar in terms of tone, of what you can get away with. It's OK to challenge a woman a little bit more."

"Women have so many options out there right now," she adds. "What we don't want to do is the traditional sitcom."

But she also would love a good new comedy. "A goal of mine is to have more fun," Wallach says. "Women like to laugh." ■

Lynn Elander A unique focus on consumers and technology

BY GLEN DICKSON

Lynne Elander's illustrious cable career has been fueled by new technology. She spearheaded Cox Communications' launch of digital cable in the late '90s and now helps Microsoft pitch its digital-TV software to cable operators and telcos.

She has no engineering or science background. But she's good at asking, What does the consumer want?

Recalls Joe Rooney, senior vice president of marketing for Cox, "In meetings, she was always asking the engineers to keep it simple for the customer."

Colleagues also note her attention to detail. Dallas Clement, senior vice president of strategy and development for Cox, remembers Elander's expertise with electronic program guides.

"She had a great appreciation for the technical complexities and how they related to the price/value equation," Clement says. "And when people came in to sell something new, she had great insights on how their product could be tweaked in order to better address a cable customer's needs."

Elander grew up in Pleasantville, N.Y., before heading to Georgetown University to study business, and later earned an MBA from the University of Virginia. She worked briefly in advertising but wanted a media career; a family friend turned her on to cable. She landed a job at Cox's Virginia Beach, Va., operation and began marketing new products like pay-per-view. And she surprised herself with how quickly she took to cable's technical bent.

"I became the marketing person you could take to an engineering meeting and not get lost," Elander says.

In 1991, Elander was promoted to Cox headquarters in Atlanta to become product manager for pay-per-view. She would progressively get more responsibility and, in 1994, became project manager of Cox's first VOD trial, in Omaha, Neb.

While the trial proved that VOD didn't yet make economic sense, Elander acquired valuable knowledge of digital compression and interactive software.

In 1996, Elander became the lead project manager for Cox Digital Cable, a post she held for four years. Her peers were engineers. "But Cox took the view that it was not about the technology but what the technology can do," she says. "They saw it as a marketing task: How can digital cable compete with satellite?" She became Cox's vice president of video product management in 2000 and was figuring Cox's HDTV play when her career changed big time.

Microsoft approached Elander last year with an offer to help develop and market interactive-TV software. She wasn't looking for a job but couldn't pass up an opportunity to work on what she calls "the next generation of product enhancement in the industry."

As general manager for marketing, Microsoft TV, Elander is now focused on adding functionality and control to operators' digital-video offerings with Microsoft software such as Foundation Edition 1.7, an onscreen user interface for digital-cable applications, and IPTV, a software platform that enables the delivery of digital video over Internet Protocol (IP) networks. Comcast is the first big customer, committing to deploy it in up to 5 million homes.

She's excited by what comes next.

"Up to now, bundling competition has primarily been about discounting," she notes. "But operators need to think about the future and how to make the TV product better for consumers because they get it from the same company that provides their high-speed data service. How do those two products interact together?" No doubt, she'll answer her own question sooner than later. ■



"I became the marketing person you could take to an engineering meeting and not get lost."

LEADERSHIP. Vision.

Dedication. Service.

We congratulate **SUZANNE KEENAN** for being the driving force behind our ongoing commitment to improving the service experience for our 21 million customers.

As Senior Vice President for Customer Service, Suzanne's **DEDICATION** and **VISION** have created a new standard for excellence, and changed the way we define service – to our customers, to our company, and to our industry.



Focused on Community.

DeDe Lea Belo's new lobbyist is coming home

BY ALAN BREZNICK

Although she has never told him this, DeDe Lea gives Jack Valenti credit for inspiring her to become a leading media lobbyist.

Lea, the new vice president of government affairs for Belo Corp., recalls seeing a Sunday *Washington Post Magazine* cover story on Valenti, the long-time head of the Motion Picture Association of America (MPAA), at the end of her first year of law school in 1991. After reading the story, she decided that she wanted to push media causes in government circles, too. Sure enough, the National Association of Broadcasters (NAB) soon hired her to do exactly that as a legal intern.

"I said I wanted to do what he does," she says. "Then I was offered the opportunity a few months later."

More than a dozen years later, Lea has moved on to her third lobbying post with a major media company or organization. The Howard University and Georgetown University Law School graduate joined Belo in early September after rising as high as senior vice president of government affairs at NAB and then completing a seven-year stint with Viacom as vice president of government affairs.

Representing the broadcasting industry in both positions, Lea played a big role in pushing the 1992 Cable Act and the Telecommunications Act of 1996 through Congress. She also pursued stronger piracy protections for television programmers and helped block various lawmakers' efforts to auction off digital spectrum to the highest bidders and impose content regulation on broadcasters.

"There's been so much [that] you forget about it after a while," she says. "It's always such a fire fight."

Lea entered the broadcasting industry nearly two decades ago. After graduating from Howard in 1985 with a degree in broadcast management, she worked

in radio and TV sales for several Washington stations before setting her sights on law.

"I saw my [sales] colleagues and asked myself whether I want to do this when I'm 40," she says. But at least she tried it. "I felt, as a woman, I needed as many toys in my war chest as possible."

Now, after 23 years in Washington, Lea has just returned to her native Texas. In her new job at Belo, she will work out of the company's Dallas headquarters, flying up to D.C. perhaps a couple of times each month for lobbying blitzes. She also expects to spend time in Austin, the Texas capital, representing the company on state tax proposals and other key issues.

"It's the best of both worlds," says Lea, who's happy to be back in her home state. "I could not have asked for a better situation."

Lea and her husband, a physician specializing in spinal-cord injuries, made the switch after he was offered a prestigious position at the University of Texas Southwest Medical Center. But, even more important, they decided on moving to Dallas after Lea gave birth to the couple's first child last spring.

"When you have a kid, it just changes your focus," she says. Coincidentally, Lea and her husband had named their little boy Dallas, after his father, Dallas Jr., and grandfather, Dallas Sr.

At Belo, Lea plans to focus on persuading federal regulators to adopt digital multicast must-carry mandates for cable operators. Terming digital must-carry "the number-one, -two and -three issues" for her new company, she argues that the multicast rules are critical to ensuring an orderly digital-TV transition for broadcasters.

"We've put so much money and time and effort into the digital transition," she says. "That really is the big issue for us." ■



"I felt, as a woman, I needed as many toys in my war chest as possible."

Linda Simensky An animated journey from commercial TV to PBS



"I suddenly wanted to be working on shows I could show to my son."

BY KIM MCAVOY

When Linda Simensky was in college, her classmates thought she was addicted to TV cartoons. As it turned out, the coed, who's now a veteran children's-TV programmer, was actually studying.

For nearly two decades, Simensky pursued her passion for animation as a successful cable executive responsible for putting such Nickelodeon hits as *Doug*, *Rugrats* and *Ren & Stimpy* on-air. Later, at Cartoon Network, she was a driving force behind the popular *Powerpuff Girls* and *Dexter's Laboratory*, among others. Now, in the enviable position of combining her love of cartoons and children's TV at PBS Kids, she is establishing a new programming initiative designed to capture the hearts and minds of 6- to 8-year-olds.

Simensky switched to the noncommercial side of the TV business last November when she became senior director for children's programming at PBS. It was an unusual career move. But her perspective about television changed as she began watching with her then-3-year-old son, Ethan. "All he wanted to watch was PBS Kids," she says. "I became intrigued. I watched a lot of PBS Kids with him. I suddenly wanted to be working on shows I could show to my son."

At the same time, PBS was embarking on a new programming strategy targeting the 6-8 crowd. Perfect for her.

She hit the ground running, says John F. Wilson, senior vice president of programming for PBS: "With a great deal of confidence, she read scripts, looked at boards and provided notes producers could really use. A terrific plus. She couldn't have come at a better time." Her handiwork can be seen this month with the

launch of *Maya & Miguel* and *Postcards From Buster* on PBS Kids Go! Current PBS fare *Arthur* and *Cyberchase* are also part of the new programming block airing weekday afternoons and weekend mornings. She's also working on several new preschool shows for next year.

By the time Simensky was a junior at the University of Pennsylvania, she knew she wanted to be part of the TV industry. A summer internship at Nickelodeon "really got me excited about kids TV."

Her official entry into cable programming was at Showtime in 1986, and she moved on to become a scheduler for sister network Nickelodeon. Two and a half years later, Nickelodeon's newly created animation department recruited her. "It was a dream come true," she says.

Simensky was director of animation when she left Nickelodeon for Cartoon Network in 1995. Her nine years at Nick, working for Geraldine Laybourne, were invaluable: "I learned to strive for excellence, to think about kids all the time and never take no for an answer."

At Cartoon Network, she backed original product like *Samurai Jack*, *Ed, Edd N Eddy* and *John Bravo* and pushed for the channel's own animation studio, which opened in 2000. She's proud of her efforts in getting Cartoon Network to greenlight *Powerpuff Girls*. The show was already developed when she got there, but it hadn't tested well. Simensky believed in it. "It was one of the few times I fought for something completely against the tide," she says.

Now at PBS, she'll get to create a whole new kind of programming style. Says PBS's Wilson, "We have a lot to learn from her." ■



They are edgy.



WE are cutting edge.

And deliver a desirable affluent audience Local Advertisers want to reach.



For more information on WE call: **Gregg Hill** EVP, Affiliate Sales & Marketing 516.803.4637



women's entertainment
www.we.tv/affiliates



They like soaps.



WE like soaps.

**And build your
business with
rich customized
promotions.**

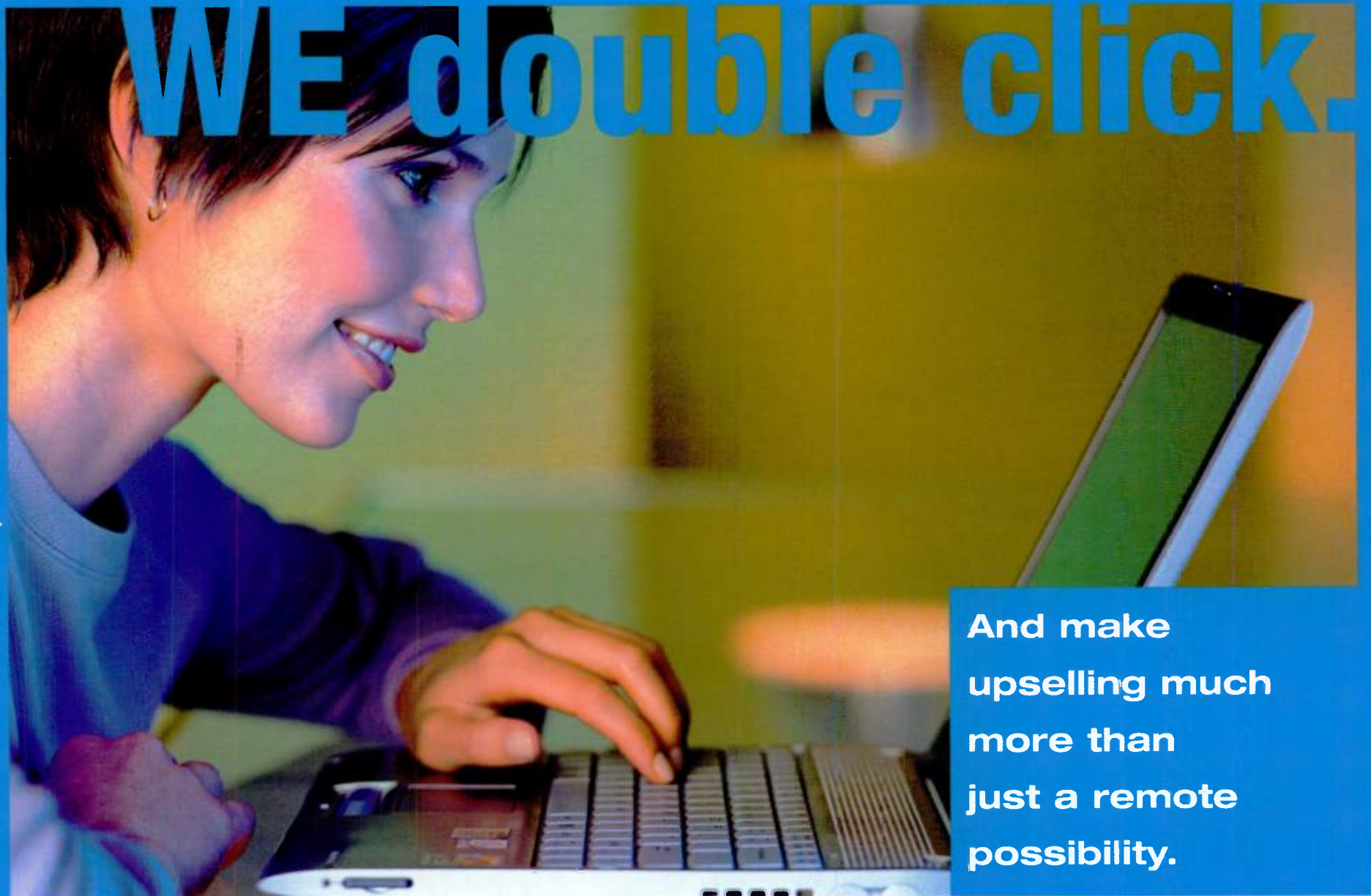
For more information on WE call: **Gregg Hill** EVP, Affiliate Sales & Marketing 516.803.4637

weSM

women's entertainment
www.we.tv/affiliates



They click.



WE double click.

**And make
upselling much
more than
just a remote
possibility.**



For more information on WE call: **Gregg Hill** EVP, Affiliate Sales & Marketing 516.803.4637



women's entertainment
www.we.tv/affiliates



They garden.



WE grow.

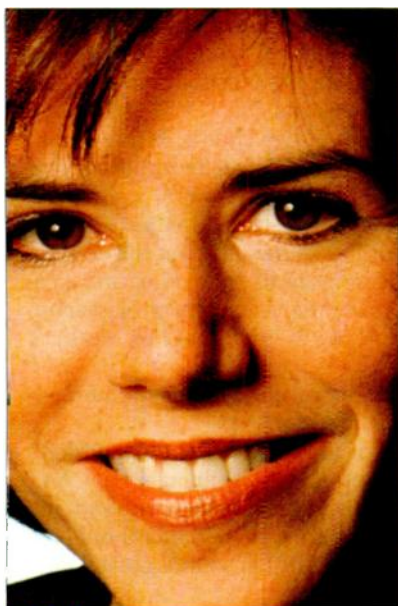
And deliver a fresh slate of originals that resonate with smart women.

For more information on WE call: **Gregg Hill** EVP, Affiliate Sales & Marketing 516.803.4637

We

women's entertainment
www.we.tv/affiliates

Suzanne Keenan Engineering cable-customer satisfaction



“What really matters is the people you work with and the trust you have in them.”

BY GEORGE WINSLOW

Last summer, when a congressman sent a letter to Comcast complaining about problems that a few customers had with their phone bill, the letter quickly landed on the desk of Suzanne Keenan, the cable giant's senior vice president of customer service.

“It would have been easy to get those few customers a refund and tell the congressman we'd solved the problem,” notes David Cohen, an executive vice president at Comcast Corp.

Instead, Keenan dug into the roots of what turned out to be a complex problem that had been created by an outside vendor. She worked to identify the 200-300 customers that had also been affected by the snafu and then set up a new system so that the situation wouldn't occur again.

That kind of action didn't surprise Cohen. “It's a typical example of how Suzanne will dig into a problem and drive a solution that will improve our overall customer base.”

Faced with brutal competition from DBS and telcos that are trying to poach disgruntled cable subscribers, Comcast needs to keep its customers happy.

The company receives 175 million phone calls a year, and its technicians make 25 million trips, or “truck rolls,” a year. It's Keenan's job to make sure that most of these end up as success stories. Her relentless drive to improve customer satisfaction also goes a long way towards explaining her extraordinary career.

Her skills in customer care grew out of an unusual background in nuclear engineering. After getting a BS in nuclear engineering at Penn State and an MA in physics from the University of Pittsburgh, she got a job as an engineer in 1987 at PECO, a major Pennsylvania energy utility.

Working in an industry where mistakes can be cata-

strophic, she quickly learned that “my greatest skill was helping the company fix processes and work with outside [regulatory] agencies,” she says.

Those skills helped her quickly rise through the ranks, eventually becoming vice president of customer and marketing services. In 1999, a headhunter contacted her about the top customer-service job at Comcast.

“It was a hard decision,” she admits. She was happy at PECO. But she was fascinated by cable and impressed with Comcast. “What really matters is the people you work with and the trust you have in them,” she says.

At Comcast, Keenan's skills at improving customer-service management were put to the test when the MSO acquired AT&T's cable operations—essentially the old TCI, a giant in cable but never its best operator. That deal not only tripled the number of customers Comcast had in 1999; it also put enormous pressure on the MSO to quickly integrate AT&T systems and show skeptical investors Comcast hadn't made a mistake.

Within a year, Keenan's team managed to expand seven call centers, build eight new ones and hire about 3,000 new representatives. Service got a lot better.

To further improve the customer's experience and deal with those complexities, Keenan's team recently implemented a campaign dubbed “Think Customer First.”

As part of that project, about 10,000 customers are interviewed each month, providing a massive amount of data on how demographic groups in all regions are responding to the company's offerings and its customer service.

“It gives us a clear understanding of what we need to do,” says Keenan, who was also recently put in charge of the training programs at the company's “Comcast University.”

All of this seems to be boosting customer satisfaction. Internal Comcast surveys found that customer-service satisfaction improved by 4 points in the second quarter of 2004.

Says Cohen, “Suzanne's leadership, her great people skills and her ability to collaborate with every part of this company has really made a difference.” ■

Adeline Delgado Helping Latin America get its MTV

BY GEORGE WINSLOW

For MTV Networks and many other programmers, political and economic turmoil in Venezuela has posed an insolvable problem in recent years. “We just weren't able to do any business in the market,” notes Pierluigi Gazzolo, the senior vice president of distribution for MTV Networks Latin America.

Undaunted, Adeline Delgado, now MTV's vice president of program sales for MTV Networks Latin America, flew down to Caracas earlier this year. There, she learned that the broadcaster RCTV still wanted to buy the programming, but in the uncertain economic climate, network executives needed to find a way to boost ratings to justify the purchase.

So Delgado proposed that they create a co-branded block of Nickelodeon programming. That alliance would allow RCTV to increase ratings and revenues by drawing on Nick's cachet with advertisers and audiences. And it would give Nickelodeon an outlet for its programming in a market with low pay-TV penetration rates.

“Adeline's great strength is that she is always finding solutions to problems,” notes Gazzolo, to whom Delgado reports. “She never comes to me with an issue without being able to offer a potential solution.”

Those qualities have long guided Delgado's career, earning her four significant promotions in the past nine years at MTV Networks Latin America.

Delgado admits that her interest in television and the entertainment industry goes back to her childhood in a Cuban-American family, when Delgado and her twin sister did some modeling and performed in a musical group. “Because my mother was a seamstress, we were always around fashion and entertainment,” she recalls.

After getting a bachelor's degree from Barry University in Miami Shores, Fla., Delgado got her first break in television in 1993 when she landed a job as an assistant at Telemundo. She knew she'd landed in the right place. “I always loved television, international travel and different cultures,” she says.

Her can-do attitude got her noticed, and within a year, she was an account executive, selling Telemundo's soaps overseas. She sold *telenovelas* to Indonesia and Turkey, markets that hadn't previously acquired such fare.

Those successes landed her a job at MTV Networks in 1995, where she played a key role in the Latin American launch of Nickelodeon a year later. While Nickelodeon is now available in about 90% of the region's cable and satellite homes, its early success was by no means assured; the market was sluggish.

Now she's head of program sales for MTV, VH1, Nickelodeon, Comedy Central and Spike TV in Latin America, and her track record of finding new ways to sell is helping the division respond to a number of problems in the region's pay-TV business.

Since being promoted to spearhead Latin program sales, Delgado has boosted syndication revenues by 13%. She helped expand the distribution of their brands with broadcasters, negotiating broadcast deals for the MTV Video Music Awards Latin America in eight territories reaching 47.5 million homes.

The traveling mother of two young children found a successful balance between work and family life. “It is very difficult to be away from the children and family,” she admits. Her supportive husband is a big help but she has other assistance: “Whenever the kids really miss me,” she discloses, “they can look at my twin sister.” ■



“Adeline's great strength is that she is always finding solutions to problems.”

Kathy White Give this agent a goal, and then look out



"Hard work will result in success."

BY KEVIN DOWNEY

Kathy White is getting ready to run. A literary and television packaging agent at Creative Artists Agency, White will be waking up with the rising sun for the next 19 Saturdays, heading out into the morning mist with more than a dozen colleagues, encouraging them, laughing with them and guiding them to what will be a hard-won victory.

For the second year, White has recruited co-workers and clients to run the Los Angeles Marathon. The race is in March, and the idea is to raise funds for charities. But the months-long training, which will culminate with most of White's team crossing the finish line for the first time, is also meant to accomplish another goal: It's one intensely important to White and one that underlies the work she does at CAA with such clients as Will Smith's Overbrook Entertainment; Betsy Borns, the co-creator and executive producer of UPN's *All of Us*; and Julie Hebert, a supervising producer on NBC's *ER*. Mainly, her clients are writers, and it's her job to keep them happy and working.

"It's a good example of where hard work pays off in the long run," says White, who also competes in triathlons.

"A lot happens as the result of completing something. It's confidence-building; it's about believing in yourself; there's a sense of competition. And competition is part of [the television] business."

White's colleagues are familiar with her "hard work pays off" message. Dawn Ostroff, UPN's entertainment president, says it came through when the network was negotiating with Will Smith for the hit sitcom *All of Us*.

"She's able to figure out everybody's needs and bring them together," says Ostroff. "We worked through many issues, but always in a very amicable way."

White's clients are also familiar with her passion to guide other people to success.

"I love the fact that she is as passionate and commit-

ted and enthusiastic about my career as I am," says Jonathan Shapiro, a supervising producer on ABC's *Boston Legal*. "The bonus point with her, from my standpoint, is that she has always had enormous integrity. She has a passion for it, and there is always the long run: 'What is the right thing to do, not only for today but also for tomorrow and down the road?'"

In building the careers of her clients, White is also building her own career, which began far removed from Hollywood.

White grew up in Stockbridge, Mass., in the 1970s and 1980s, watching a lot of TV—something she still does today. But she had no aspirations to parlay that into a career. After graduating from the University of Massachusetts, White began working in Boston at her brothers' consulting firm.

But a fateful meeting reawakened her passion for entertainment, specifically TV.

"One day, on New Year's Eve way back, I met a friend of my brother's who happened to be an agent at CAA," she says. "We were discussing television—my sad, too much knowledge of television—and he said I should become a television agent. I said, 'That sounds great. I have no idea what that means.'"

But the thought stayed with her. A couple of years later, she moved to Los Angeles and within a month was working at CAA. She started out in the mailroom and as an assistant, most significantly to literary- and TV-packaging agent Sonya Rosenfeld. Lucky move: "Sonya is one of the smartest, most effective and greatest people I've met. She is truly a mentor," White says.

She made the jump to agent in 1996 and since then—as with the upcoming L.A. Marathon—has been focusing on the success of her clients with the same determination she focuses on her own.

"The more effort you put into base training, the more you get out of it," she says. "Hard work will result in success." ■

Laura Barber-Miller Grass Valley communications chief makes it look easy

BY KEN KERSCHBAUMER

When it comes to seeing the technological forest for the trees, there aren't many more-articulate guides than Thomson Grass Valley's Laura Barber-Miller. A lifelong resident of Oregon, in what is now sometimes called "The Silicon Forest," Barber-Miller keeps Thomson Grass Valley on top by being good at getting its story across.

As the vice president of worldwide communications for Thomson Broadcast and Media Solutions, Barber-Miller must find ways to market complex and ever-changing technology to the techie world. It's complicated work, and she gives credit to her former Grass Valley boss Tim Thorsteinson for making smart decisions. But she says she inherited her strong work ethic from her immigrant Norwegian grandparents. Thorsteinson and her current boss, Marc Valentin, have her positioning the company with a vast global reach.

Attaining such a lofty marketing position without having to bounce around the country makes Barber-Miller unique in the technology market. High-tech career paths typically require stops in Silicon Valley or in New Jersey at Sony or Panasonic.

Barber-Miller's technical trajectory began when she was a child. Her father worked in information technology, and she would play with keypunch cards growing up. She graduated from Oregon State University with a degree in technical journalism. "The idea was that journalists would learn how to take highly technical subjects and make them more palatable for the lay reader," she says.

Her first marketing job was at a company called Floating Point. Two years later, she moved to the agency side, working at Portland, Ore.'s KVO, a public-relations firm for high-tech companies, where she handled Mentor Graphics, which liked her enough to hire her as a marketing communications man-

ager. But she left for the Tektronix Video and Networking Division, formerly known as the Grass Valley Group.

Her early Tektronix experience was a formative one. "On my first day, someone in HR said, 'Welcome, and hold on—it's gonna be quite a ride,'" she recalls.

He was right. In September 1999, about 18 months after she arrived, the Tektronix Video and Networking Division was spun off to private investors and once again became known as Grass Valley. The company faced a tough environment and nearly went under. Fortunately, French-based Thomson bought Grass Valley in 2002. That gave Grass Valley strong backing, and the challenge went from surviving to helping Thomson improve its presence in the U.S.

Two years later, Barber-Miller finds herself making the big decisions concerning trade shows, marketing and industry educational efforts. And while being in a male-dominated industry like technology might faze some, she isn't one of them. For one thing, she jokes that she doesn't know any better.

"I haven't worked in an industry in my life that hasn't been male-dominated," she says, "so I think I'd have to go through some sort of deprogramming exercise before I enter into another industry."

The challenge facing women today? To develop a thick skin, toughness and discipline while also offering the nurturing or softness that is sometimes expected from women. "You can try as hard as you can to deliver to everyone's expectations, support your management, staff and programs. but, to be honest, a little bit more is expected of women."

Despite spending time on the road at industry events or heading to Paris and beyond for meetings, she stays focused on balancing work and her family, especially now that her daughter Sophia is about to turn 3. Says Barber-Miller, "That balance makes me a better spouse, parent and employee." ■



"On my first day, someone in HR said, 'Welcome, and hold on—it's gonna be quite a ride.'"

Amy Rosenblum A dynamo who runs two daytime syndicated shows.

BY PAIGE ALBINIAK

Look out for Amy Rosenblum. The executive producer of both NBC Universal's *Maury* and *Home Delivery* is a whirling force of nature. A tiny hurricane who barely sleeps, Rosenblum fell in love with television as a child, and she still goes at it with the enthusiasm of a teenager.

"I used to think that, if I was a television producer, my life would be so perfect," she says. "Once it hit me that I wanted to do it, there was no stopping me."

Always ambitious, Rosenblum spent her formative years volunteering for political campaigns and other ventures pursued by overachieving high schoolers. But it was during her senior year at Hofstra University on New York's Long Island that she learned another student had gotten a TV internship.

"Competitive person that I am," Rosenblum says, "I went home that night, called Channel 5 [now WNYW] and asked, 'Do you have an internship program?' They said, 'Can you come in next week?' I took a test on current events, passed, and all of the sudden I was working at *Midday Live* and booking shows with guests like Regis, Brooke Shields and Sarah Jessica Parker when she was *Annie* on Broadway."

When that ended, she ended up as the assistant to Pat Collins, then *Good Morning America's* film critic. Collins hired Rosenblum the first time she met her.

"From day one, it was clear to me that she has what it takes to be a television producer," says Collins, now the film critic and entertainment editor at Fox-owned WWOR New York. "She had the three requisite skills: chutzpah, gut instinct about what the public wanted, and a dogged determination."

Rosenblum appears to have exited the womb with a

talent for nabbing guests. In one of her first assignments at *CBS This Morning*, she was asked to book a farmer named Howard Johnson for the next day. She had him booked in record time. The old-time CBS guys were impressed.

That evening, Rosenblum got a phone call. "Miss Rosenblum, this is Mr. Johnson. We really can't be on *CBS This Morning* tomorrow morning."

Rosenblum thought fast: "Listen to me. You can't cancel on CBS News at 5:45 p.m. the day before."

And that did it. Johnson and his wife were on the program the next day.

"From that experience, I learned the raw power of chutzpah," she says. "I used any trick to book any guest."

Says *Good Morning America's* Diane Sawyer, with whom Rosenblum worked on *CBS This Morning*, "I have known Amy since she was a tiny prodigy booker with a fabulous instinct for stories and outsized nerve. Now she is a tiny grown-up executive with that same instinct, nerve and fizz. And she is a kind of nuclear reactor of unending curiosity about this weird and glorious world. No wonder she's a star."

Finally, marriage and babies intervened, and the CBS job required too much travel. She became a segment producer on Joan Rivers' syndicated talk show. There she learned that, while she loved news, she was really made for daytime talk.

"What made Amy and I click is that, the minute I met her I knew she was smart, smart, smart," says Rivers. "She has a great sense of humor, which I adore in people, and she dresses amazingly well. Anyone that

Continued on page 30



"I can tell if someone's going to be a good guest from the second I get on the phone with them."

THE NEXT GENERATION OF WOMEN IN BROADCASTING



Congratulations, Laura Barber-Miller, for being selected as a member of the Next Generation of Women in Broadcasting, from the people who see your value every day.

Amy Rosenblum

Continued from page 29
can dress that well and has those kind of legs will always be in my heart.”

After Rivers, where she ended her stint as senior producer after a year and a half, Rosenblum

took a break to have her second child, Brett. She was out for only a couple of months before she got a call from Burt Dubrow, formerly of CBS News, asking her to help out on a new show, *Sally Jessy Raphael*.

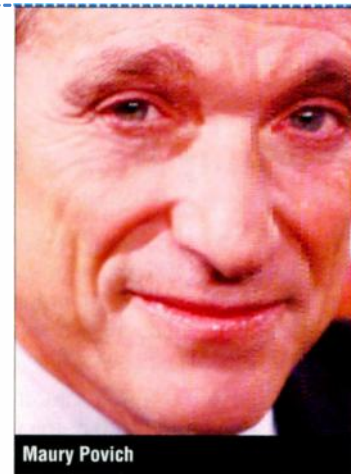
“I told Burt I would do him a

favor and work for four weeks, and I ended up there for seven years. The most creative experience of my life was working at *Sally*,” Rosenblum says. “It was like being reborn.”

While at *Sally*, Rosenblum climbed up through the ranks,

eventually becoming co-executive producer. She remained as competitive as ever, dispatching staff and herself to sleep outside of guests’ hotel rooms in fear that other shows would poach them.

“Amy is the teeniest woman, but she is the most competitive



Maury Povich

woman I have ever met,” says Holly Jacobs, who was then a producer on *Sally* and is now executive vice president of alternative development at Fox Television Studios. “Her drive and her passion for television and what she gives to her job are unmatched by anyone I know.”

After seven years at *Sally*, Rosenblum was ready to move on. Luckily for her, Universal had just acquired *Maury*.

She immediately put Povich in a turtleneck and persuaded him to cut his hair. “Out came this unbelievable guy. He’s so good-looking, he looks like a movie star,” she gushes. “He’s the best of anyone I’ve ever worked with.”

But the real key to success in daytime? It goes back to her booking days: “You have to make people care about who is on your show,” she says. “I can tell if someone’s going to be a good guest from the second I get on the phone with them.” ■

Laverne McKinnon

Continued from page 22
experience that can be shared universally.”

McKinnon ascended the ranks last month when Viacom Co-President Les Moonves reshuffled a female-dominated programming team. Tassler moved up to entertainment president, replacing Nancy Tellem, who now runs CBS Paramount Network Television Entertainment Group. McKinnon took over drama development from Tassler. And Wendi Trilling was promoted to executive vice president of comedy development. David Brownfield was bumped up to head of current programming.

So what about that glass ceiling? “I’ve never personally experienced it,” says McKinnon. “I think the entertainment industry is on the forefront of allowing women to succeed.”

Today, McKinnon is charged with keeping CBS’s hit dramas coming. “I try to stay focused on the creative process,” she says, “to ensure that the story a writer is trying to tell comes across on paper and is the one that lands on the screen.” So far, so good. ■



Time flies.

WICT. 1979-2004.
25 Years of Creating Leaders. Together.

Honor our past. Celebrate the present. Embrace our future.

Join us to celebrate the honorees...

2004 WICT Accolades Awards

Woman of the Year

Judy McGrath

chairman & CEO, MTV Networks

Woman to Watch

Suzanne Keenan

senior vice president of customer service, Comcast Cable

Tribute: Home Box Office—Iron Jawed Angels

Tribute: Showtime Networks, Inc.—What’s Going On: Girls’ Education

Forerunner Accolades

Best Operator for Women in Cable

Best Programmer for Women in Cable

(as determined by the 2004 WICT Foundation PAR Initiative)

WICT Foundation Benefit Gala

November 3, 2004

Hilton Washington | Washington, DC

Secure your space today.

www.wict.org



Women in Cable & Telecommunications™
FOUNDATION

The WICT Foundation Benefit Gala is presented by the 2004 WICT Leadership Circle:



BROADCASTING & CABLE

14th annual

HALL of FAME

MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA

HONOREES

WILLIAM F. BAKER

CHIEF EXECUTIVE,
NEW YORK PUBLIC
TELEVISION

GEORGE BODENHEIMER

PRESIDENT,
ESPN, INC. &
ABC SPORTS

STEPHEN B. BURKE

COO, COMCAST CORPORATION
PRESIDENT,
COMCAST CABLE

CATHY HUGHES

FOUNDER & CHAIRPERSON
RADIO ONE

MARIO "DON FRANCISCO"

KREUTZBERGER
UNIVISION

JERRY LEE

PRESIDENT & PARTNER,
WBEB 101 FM - PHILADELPHIA

JUDITH A. McHALE

PRESIDENT & CEO
DISCOVERY
COMMUNICATIONS, INC.

LESLIE MOONVES

CO-PRESIDENT & CO-COO,
VIACOM
CHAIRMAN, CBS

DICK ROBERTSON

PRESIDENT,
WARNER BROS.
DOMESTIC TELEVISION
DISTRIBUTION

JEFF SMULYAN

CHAIRMAN,
EMMIS COMMUNICATIONS

The Annual Broadcasting & Cable Hall of Fame

is recognized as the leading industry venue honoring the pioneers, the innovators and the stars of the electronic arts. This year's Hall of Fame Inductees will be honored on **November 8th**, at a formal dinner held at the Waldorf-Astoria, New York City.

In the November 8th issue, *Broadcasting & Cable* will produce a Special Supplement that will highlight the major contributions and achievements that the 14th Annual Hall of Fame Inductees have made to the industry. This special supplement will be seen by Broadcasting & Cable's readership of over 22,000 media executives, as well as, distributed at the Hall of Fame gala dinner on November 8th.

FOR RESERVATIONS FOR THE DINNER GALA PLEASE CONTACT:

Maggie Pritikin at 646-746-7068
maggie.pritikin@reedbusiness.com

PROGRAM INDUCTION

SPORTSCENTER



cable positive

BROADCASTING & CABLE

www.broadcastingcable.com

FOR ADVERTISING INFORMATION PLEASE CALL:

Larry Dunn: 646.746.6572 ldunn@reedbusiness.com // Paul Mauriello: 646.746.6960 pmauriello@reedbusiness.com // Cheryl Mahon: 646.746.6528 cmahon@reedbusiness.com
Jason Greenblatt: 646.746.6413 jason.greenblatt@reedbusiness.com // Rob Payne: 646.746.7022 rpayne@reedbusiness.com // Brian Campbell: 303.470.4874 bcampbell@reedbusiness.com
Technology Advertising: Kathy Standage: 303.278.2689 kstandage@reedbusiness.com // Classified Advertising: Yuki Atsumi: 646.746.6949 yatsumi@reedbusiness.com

Buying Time

Advertisers think twice, look for better return on investment

By JOE MANDESE

There will still be commercials every 12 minutes or so for a long time to come. But the agencies buying spots are beginning to think the television advertising model is a waste of time and money.

"They're beginning to lose confidence in the medium," confides Ray Warren, managing director of OMD USA, the largest TV buying agency in North America, about his peers in the ad business. Rapid acceleration of new technologies such as digital video recorders and video-on-demand, coupled with questionable audience-research practices, have marketers fundamentally rethinking the way they look at TV as a part of their advertising mix.

MediaVest Group and Carat. With that move, P&G, the nation's largest advertiser, told the world it was abandoning the status quo of conventional media planning.

While it's still too early to understand exactly how P&G will shift its media strategy, the marketer has said that an important part of the change is to wean itself off the kind of cookie-cutter media plans that begin with TV as their base.

But as the P&G move indicates, the underlying metrics of TV media plans are changing: The business won't be about how many viewers saw the commercial but about how many consumers bought the product.

"We're talking about engagement," says John Muszynski, who has deliberately imbedded the e-word into his official title: executive vice president and managing director of investment operations engagement for Starcom, an agency that spends more than \$2.7 billion on TV.

TV's not out of the picture altogether, not by a long shot. "Despite all the nontra-



MEDIA BUYERS' TOP GUNS
(from left to right):
Rino Scanzoni,
Mediaedge:
cia; Andy Donchin,
Carat; Ray Warren,
OMD USA;
and John Muszynski,
Starcom.
These top buyers
and others see
the beginning
of an
ad-buying revolution.

Still, television advertising spending continues to rise—but that's mainly because new categories of advertisers are filling the time with commercials for products or services that either didn't exist before or didn't advertise.

That's found money that won't always be there.

B&C's ranking of the top 10 TV buyers of 2003 comes as the advertising industry and clients are asking pointed questions about the efficiency of TV advertising and the measurements of success. And expectations are changing as fast as the technology itself.

The acceleration of TiVo-like DVRs is an advertising time bomb. In fact, a Zenith Optimedia report estimates that, even under the relatively modest current DVR penetration of only 3.5 million U.S. TV households, users are already zapping about 2% of all commercials.

But it's more than just TiVo. Advertising plans once began with devising a TV campaign and then filled in around it. That's changing.

"In the old days, we were told what we were going to buy based on the creative strategy," explains Rino Scanzoni, chief investment officer of Mediaedge:cia, a WPP Group unit that currently spends more than \$2 billion on TV advertising buys. "Now we're being brought in to develop a communications plan that will engage [a client's] consumers. If radio is going to do that, we'll buy radio. If it's a mix of radio with the Internet, that's what we will do."

Advertisers and their agents want to know what they're getting and what to expect. "It's all about accountability and ROI," says Warren, using the acronym (for return on investment) that has become Madison Avenue's media-planning mantra.

How to actually define ROI may be another matter entirely. "Does it mean that you want to make sure your spots have actually run?" Warren asks. "Or does it mean that you want to show that your sales have gone up? Of course, it's both of those things. And in the end, it's our job to make sure advertising works."

While few would argue that advertising—especially television advertising—doesn't work, the medium is under acute pressure from major marketers. They're shifting away from the classic "reach"-based approach of media planning, in which buys are prized for delivering as many consumer eyeballs or eardrums as possible. In the new world, "communications planning" seeks to "engage" and motivate consumers to actually do something—presumably, to buy the products.

Nowhere was that point brought home more dramatically than in Procter & Gamble's decision to review its media-planning account and transform it into a "communications-planning" assignment that eventually was split between Starcom

ditional media spending and all the talk about communications planning, broadcast venues remain strong, and network television within that," declares Andy Donchin, executive vice president and director of national broadcast at Carat. "Reports of the death of network television have been greatly exaggerated."

Media buyers say demand continues to build from new brands and advertisers, some in entirely new categories, like most pharmaceuticals. The number of brands using television jumped to 32,313 in 2002, the most recent year measured by the Television Bureau of Advertising, up from only 11,086 in 1992. The number of advertisers buying TV during that same period jumped to 5,836 from 2,019.

"I look at my budgets in the television world over the past couple of years, and I can tell you, without a doubt, they are not up. Yet the industry as a whole is up," says Starcom's Muszynski. "What's driving this is new advertisers, new brands and new categories that have come into the marketplace."

So even as so-called "alpha" marketers like Procter & Gamble and Mitsubishi re-think their TV advertising mixes, enough newer and emerging brands are demanding TV time to more than make up for the cutbacks by majors like American Express, which now has only 30% of its ad budget in TV, down from 80% five years ago.

But those decisions to cut back, or at least rethink, TV spending shouldn't be lost on buyers, sellers or advertisers. Lately, OMD's Warren, whose clients include Apple Computer, General Electric, McDonald's and Visa, has adopted a sarcastic new slogan for thinking about the future of the TV ad business, where he spends over \$5 billion a year. "Change is not necessary," says Warren dryly. "Survival is not mandatory."

His ominous meaning: Television and advertisers don't have to change; they will just go out of business.

Buyers are putting their money elsewhere, to be sure. Muszynski and his Starcom colleagues have placed millions of dollars in broadband video ad buys on MSN, Yahoo! and Feedroom.com and have been encouraging other Internet providers to develop

broadband video programming.

Muszynski likens the current shift to the early days of cable TV: "The only difference is that broadband is much more effective at delivering us some kind of measurement for what we got, and it's also much more targeted than cable is."

Buyer restlessness is just starting, these executives believe. Advertisers are changing marketing strategies because, Muszynski notes, "consumers have more choice and more control than ever before."

**TV ad buyers are
"beginning to lose
confidence
in the medium."**

RAY WARREN,
OMD USA managing director

TOP 10 LIST BEGINS ON PAGE 34

SUPER DEBUT!

America's
Funniest
Home Videos

M-F 4-5^{PM}

+27%

Sun 7-8^{PM}

+152%

M-F 8-10^{PM}
SPECIAL PRIMETIME EVENT

+78%

SUPERSTATION
WGN

Source: Nielsen Media Research; Increases based on HH (000) vs. Q4 '03 TP (4P and Prime w/o 9/27), Sun = 9/19 & -26 (vs. same weeks in '03). Qualifying data available upon request. All times eastern.

World Radio History



SPECIAL REPORT

Top 10 Media Buyers

B&C's indispensable guide to the top firms, the top execs and who has the top accounts, by our new contributing editor, JOE MANDESE

BY THE NUMBERS

2003 billings

	TOTAL (billions)		TOTAL (billions)		
1	OMD	\$5,110	6	Initiative	\$2,895
2	Universal	\$4,724	7	Starcom	\$2,746
3	MindShare	\$4,055	8	MediaCom	\$2,712
4	MediaVest	\$3,313	9	Carat	\$2,500
5	Zenith	\$3,302	10	Mediaedge:cia	\$2,400
			Top 10 Total		\$33,388

SOURCE: B&C estimates; excludes Spanish-language TV

1 OMD Worldwide

U.S. TV BILLINGS 2003

\$5.11B

11 Madison Ave.
New York, NY 10010
212-590-7100
www.omid.com

TV AD SPENDING

NETWORK TV: \$2.525 billion
CABLE TV: \$931 million
SYNDICATION: \$299 million
SPOT: \$1.4 billion

TOP MANAGEMENT

JOE UVA, CEO, OMD Worldwide
PAGE THOMPSON, CEO, OMD North America

TOP U.S. MANAGEMENT

JILL BOTWAY, managing director, OMD East
KATHLEEN BROOKBANKS, managing director, OMD Midwest
MONICA KARO, managing director, OMD West
RAY WARREN, managing director, OMD USA—national broadcast, member of operating council

TOP TV EXECUTIVES

DEBBIE RICHMAN, U.S. director of national broadcast
CINDY CLEMENTS, U.S. director of local broadcast
CHRIS GERACI, director of national broadcast
MAJOR ACCOUNTS: Apple Computer, Clorox, Cingular, General Electric, Hershey, JC Penney, McDonald's, Nissan, Office Depot, Pepsico, State Farm, Visa

2004 IN REVIEW: With more than \$5 billion in U.S. TV-related billings, OMD is Madison Avenue's TV-buying heavy-weight. When it comes to national TV outlets like broadcast and cable network, the agency dominates. Price negotiation aside, OMD uses its dominant market position to leverage special program opportunities for its clients, such as the *Five Days to Midnight* programming deal with USA Networks' Sci Fi Channel. The deal provided 10 OMD brands—including McDonald's, Federal Express and Mountain Dew—unique product-placement opportunities within the mystery thriller. OMD demonstrated strategic initiative in the area of original research during 2004, collaborating with Arbitron on an analysis of portable-people-meter data that is believed to be the first to demonstrate the unique and overlapping reach of TV and radio advertising schedules.

2 Universal McCann

U.S. TV BILLINGS 2003

\$4.72B

622 Third Ave.
New York, NY 10017
646-865-5000
www.universalmccann.com

TV AD SPENDING

NETWORK TV: \$1.834 billion
CABLE TV: \$784 million
SYNDICATION: \$316 million
SPOT: \$1.790 billion

TOP MANAGEMENT

ROBIN KENT, chairman/CEO

TOP U.S. MANAGEMENT

JEAN POOL, EVP/director of operations North America/head of LCI spot-buying unit

TOP TV EXECUTIVES

DONNA WOLFE, EVP/director of broadcast
ANNETTE CERBONE, SVP/director of national broadcast

AFFILIATE: Magna Global (TV negotiating arm for Interpublic units Universal McCann and Initiative Media)
IRA CARLIN, global chairman
BILL CELLA, U.S. chairman

MAJOR ACCOUNTS: AFLAC, Johnson & Johnson, Kohl's, L'Oréal, Lowe's, Microsoft, Nestlé, Sony

2004 IN REVIEW: Following a stellar 2002 and 2003 in which the agency seemed to be operating on all cylinders, Universal McCann's fortunes appeared to turn sour in 2004. While the Interpublic unit did pick up some important new business, including Verizon Wireless and *USA Today's* media-planning and -buying accounts, the year was marked by some notable defections among clients and some of the agency's top management as well. Throughout 2004, UM lost several key managers, including Creative Director Alan Schulman, research and media-futures executive Jon Swallen, and key account managers. Director of Client Services Chuck Thompson left to join the Cabletelevision Advertising Bureau as head of sales. Nonetheless, UM is considered a leader in the emerging practice of communications planning and has continued to generate high marks for its original consumer-research studies and market-forecasting operations.

3 MindShare

U.S. TV BILLINGS 2003

\$4.06B

825 Eighth Ave.
New York, NY 10019
646-756-4000
www.mindshareworld.com

TV AD SPENDING

NETWORK TV: \$1.447 billion
CABLE TV: \$772 million
SYNDICATION: \$211 million
SPOT: \$1.625 billion

TOP MANAGEMENT

IRWIN GOTLIEB, chairman/CEO, Group M
DOMINICK PROCTER, CEO, MindShare

TOP U.S. MANAGEMENT

MARC GOLDSTEIN, president/CEO, MindShare USA president national broadcast
RAY SIMKO, president, strategic planning

TOP TV EXECUTIVES:

KATHY CRAWFORD, president, MindShare Local Broadcast
PETER TORTORICI, president, MindShare Entertainment
JASON MALTBY, senior partner/managing director, national TV
SHARI COHEN, senior partner/managing director
RICHARD COTTER, senior partner/director of local broadcast

MAJOR ACCOUNTS: American Express, Bristol-Myers, Gillette, IBM, Kimberly Clark, Kodak, Mattel, Novartis, Sears, Unilever

2004 IN REVIEW: It was hard to top 2003, when MindShare was lauded by several trade magazines for its prowess and earned accolades for its groundbreaking work for Yahoo! Personals' "Project: Real People," which featured a single woman who lived, dated and hooked up live in front of the public on a billboard created by MindShare. As if that weren't enough, MindShare struck a maverick programming alliance with ABC that developed *The Days*. Aside from representing the potential for tie-ins for MindShare clients such as Unilever, the lead client on the project, the deal signals a direct role for the agency in program development.

4 MediaVest

U.S. TV BILLINGS 2003

\$3.31B

1675 Broadway
New York, NY 10019
212-468-4000
www.smvgroup.com

TV AD SPENDING

NETWORK TV: \$1.345 billion
CABLE TV: \$845 million
SYNDICATION: \$418 million
SPOT: \$705 million

TOP MANAGEMENT

JACK KLUES, CEO, Starcom MediaVest Group
RENETTA MCCANN, CEO, The Americas, Starcom MediaVest Group
LAURA DESMOND, CEO

TOP U.S. TV EXECUTIVES

DONNA SPECIALE, president, U.S. broadcast
MARIBETH PAPUGA, SVP, local broadcast

MAJOR ACCOUNTS: Altria, Avon, Capital One, Coca-Cola, Ernst & Young, Heineken, Mars, Masterfoods, Procter & Gamble, Paramount, UBS Warburg

2004 IN REVIEW: Despite having more media-billings clout than its sister unit, MediaVest is frequently overshadowed by Starcom, whose management have been on the rise and calls the shots at Publicis' Starcom MediaVest Group (SMG). But that perception belies the feisty, and winning nature of MediaVest CEO Laura Desmond, who has crafted a uniquely differentiated media-services brand that is the perfect complement to Starcom. Where Starcom is seen as a strategic visionary, MediaVest is known for its marketplace muscle, an attribute that no doubt factored into its win late in 2003 of Coca-Cola Co.'s massive media-buying account. The win effectively consolidated the soft-drink giant's business at SMG (Starcom already had the planning assignment), but what is not known generally is how strategic MediaVest is on its own accord. Whereas Starcom pursues strategic innovation through original research, MediaVest uses market leverage and creativity, striking branded-content deals for clients such as Procter & Gamble (Swiffer), Coca-Cola and Crest (White Strips).

5 Zenith

U.S. TV BILLINGS 2003

\$3.30B

299 W. Houston St.
New York, NY 10014
212-859-5100
www.zenithmedia.com

TV AD SPENDING

NETWORK TV: \$1.161 billion
CABLE TV: \$392 million
SYNDICATION: \$54 million
SPOT: \$1.695 billion

TOP MANAGEMENT

STEPHEN KING, CEO, ZenithOptimedia Group, Worldwide

TOP U.S. MANAGEMENT

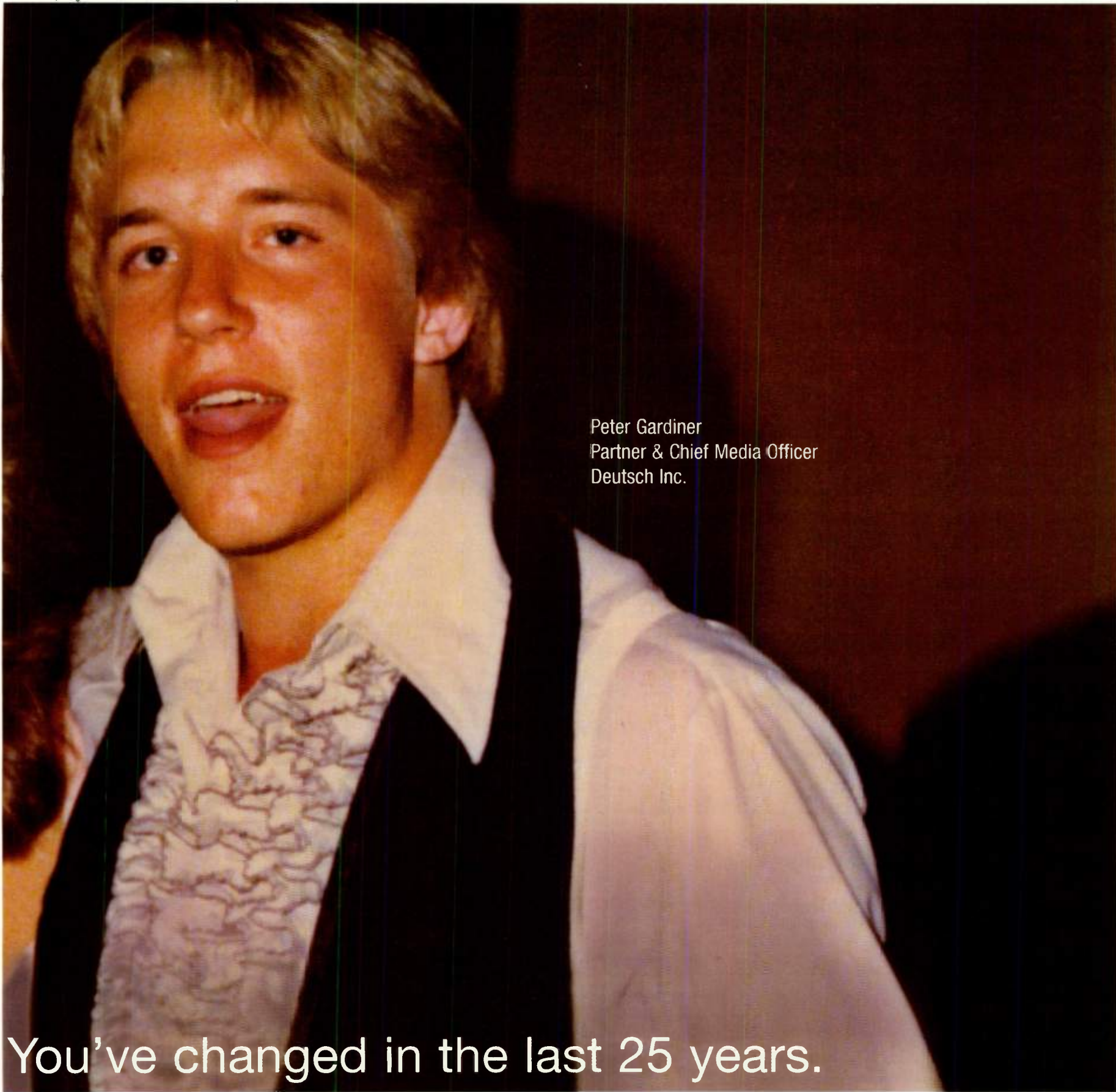
RICH HAMILTON, CEO, ZenithOptimedia Group, The Americas

TOP TV EXECUTIVE

PEGGY GREEN, president, broadcast, Zenith Media Services

MAJOR ACCOUNTS: Toyota, Verizon, General Mills, Schering Plough, Astra Zeneca

2004 IN REVIEW: ZenithOptimedia got off to a rocky start this year, when its U.K.-based founder and CEO John Perriss stepped down. Perriss, who masterminded Zenith, the first of the major unbundled agency media-services units, left no apparent heir, sparking speculation on the succession. Ultimately, the agency named Steve King, an ambitious and personable executive who had helped Perriss launch Zenith in 1988. The move ended speculation that one of ZenithOptimedia Group's U.S. executives might take the reins. The management turmoil also sparked rumors that ZenithOptimedia might ultimately be folded under a new corporate-level media management post at parent Publicis. But Publicis has subsequently formed a corporate media organization, and ZenithOptimedia's King sits on it alongside Starcom MediaVest Group chief Jack Klues.



Peter Gardiner
Partner & Chief Media Officer
Deutsch Inc.

You've changed in the last 25 years.

So has spot cable. With more and more viewers turning to cable TV, spot cable is looking better than ever. And Comcast Spotlight is helping make it an important alternative to broadcast. We're creating a consistent menu of cable networks in our top markets. We're providing innovative products like Adtag™ and Adcopy™, that help advertisers better target their audiences. We're even making buying in our interconnected markets as simple and convenient as buying broadcast. For more information, call 866.871.8601 or visit www.comcastspotlight.com. You'll never look at spot cable the same way again.

Spot cable finally delivers.



6 Initiative Media

U.S. TV BILLINGS 2003

\$2.90B

1 Dag Hammarskjold Plaza
New York, NY 10017
212-605-7000
www.im-na.com

TV AD SPENDING

NETWORK TV: \$1,156 million
CABLE TV: \$711 million
SYNDICATION: \$114 million
SPOT: \$914 million

TOP MANAGEMENT

ALEC GERSTER, CEO, Initiative Worldwide

TOP U.S. MANAGEMENT:

CAROLYN BIVENS, president/COO, Initiative North America

TOP TV EXECUTIVES

TIM SPENGLER, EVP/director of

national broadcast

SUE JOHENNING, EVP/director of local broadcast

DAVID ERNST, EVP/director of futures and technologies

STACEY LYNN KOERNER, EVP/director of global research integration

NEGOTIATING AFFILIATE: Magna

Global USA (TV negotiating arm for Interpublic units Universal McCann and Initiative Media)

IRA CARLIN, chairman, Magna Global Worldwide

MAJOR ACCOUNTS: America Online, Bayer Corp., Bell South, Coors, The Home Depot, Merck, SC Johnson

2004 IN REVIEW: Initiative had a tough start, losing a number of key clients. It had to defend one of its most important accounts, America Online's \$200 million media-planning and -buying assignment, against blue-chip contenders. Ultimately, Initiative retained AOL and has been lauded for AOL's breakthrough "Running Man" campaign.

7 Starcom

U.S. TV BILLINGS 2003

\$2.75B

35 W. Wacker Dr.
Chicago, IL 60601
312-220-3535
www.smggroup.com

TV AD SPENDING

NETWORK TV: \$1,101 billion
CABLE TV: \$539 million
SYNDICATION: \$211 million
SPOT: \$895 million

TOP MANAGEMENT (NETWORK)

JACK KLUES, CEO, Starcom MediaVest Group

RENETTA MCCANN, CEO, The Americas, Starcom MediaVest Group

JOHN MUSZYNSKI, EVP/managing director of investment operations engagement

STEVEN FUELING, EVP/chief marketing officer

TOP U.S. MANAGEMENT:

JOHN MUSZYNSKI, EVP/managing director of investment operations engagement

STEVEN FUELING, EVP/chief marketing officer

CHRIS BOOTHE, EVP/group client leader

ANDREW SWINAND, SVP/group client leader

ELIZABETH HERBST-BRADY, SVP/director of broadcast investment

TOP U.S. TV EXECUTIVES

ELIZABETH HERBST-BRADY, SVP/director of broadcast investment

KEVIN GALLAGHER, SVP/director of local investment

MAJOR ACCOUNTS: Allstate, Hallmark, Kellogg, Miller, Morgan Stanley, Phillip Morris, Procter & Gamble.

2004 IN REVIEW: Starcom, the Chicago-based half of Starcom Media Vest Group, continued to live up to its reputation for innovation, winning (with Carat) P&G's new communications planning assignment, a strategic adventure that has huge implications for the future of advertising.

8 MediaCom

U.S. TV BILLINGS 2003

\$2.71B

77 Third Ave.
New York, NY 10017
212-545-2100
www.mediacom.com

TV AD SPENDING

NETWORK TV: \$1,182 billion
CABLE TV: \$600 million
SYNDICATION: \$241 million
SPOT: \$689 million

TOP MANAGEMENT

ALEXANDER SCHMIDT-VOGEL, CEO, MediaCom Worldwide

TOP U.S. MANAGEMENT

JON MANDEL, chairman, MediaCom U.S./chief global buying officer, MediaCom Worldwide

DENE CALLAS, CEO, MediaCom U.S.

TOP TV EXECUTIVES

JON MANDEL, chief global buying officer

PETER OLSEN, EVP, national broadcast

ANNE ELKINS, EVP, local broadcast

MAJOR ACCOUNTS: Cendant, Dannon, Diageo, GlaxoSmithKline, Hasbro, Kmart, Smucker's, Subway, Warner Bros.

2004 IN REVIEW: Few had it as tough as MediaCom in 2004. Just as the media shop was poised to reposition itself with a new marketing chief and a new brand identity, the agency lost one of its biggest assignments, media planning for Procter & Gamble. Then parent company Grey Global Group was acquired by rival WPP Group. That caused account defections, including Masterfoods' Mars brand and Wyeth's Consumer Healthcare division. VW also is reportedly reevaluating its \$1.4 billion global media-planning assignment, split between MPG and MediaCom. WPP's acquisition isn't expected to close until late this year or early next, but questions abound.

9 Carat

U.S. TV BILLINGS 2003

\$2.50B

3 Park Ave.
New York, NY 10016
212-689-6800
www.carat-na.com

TV AD SPENDING

NETWORK TV: \$1,150 billion
CABLE TV: \$600 million
SYNDICATION: \$175 million
SPOT: \$575 million

TOP MANAGEMENT

DAVID VERKLIN, CEO, Carat Americas

TOP U.S. MANAGEMENT

CHARLIE RUTMAN, president, Carat USA

TOP TV EXECUTIVE

ANDY DONCHIN, EVP/director of national broadcast

MAJOR ACCOUNTS: Alberto-Culver, Bank One, Hyundai, Midas, Radio Shack, Remax, Papa John's, Pfizer, Procter & Gamble

2004 IN REVIEW: The year started off on the wrong foot for Carat, which struck out on three high-profile account pitches: American Express, America Online and Coca-Cola Co. The agency, the youngest of the major U.S. media-services giants, was developing a reputation for being more a bridesmaid than a bride, until it snagged what many consider the biggest plum account of all, Procter & Gamble's communications-planning assignment. Although the business was split with Starcom MediaVest Group (see Starcom profile), the win was especially significant for Carat, firmly establishing it as a strategic-planning heavyweight. Meanwhile, Carat has also emerged as a significant media-buying factor, breaking into the top 10 TV-buying shops for the first time this year.

10 Mediaedge:cia

U.S. TV BILLINGS 2003

\$2.40B

825 Seventh Ave.
New York, NY 10019
212-474-0000
www.mediaedge.com

TV AD SPENDING

NETWORK TV: \$925 million
CABLE TV: \$400 million
SYNDICATION: \$80 million
SPOT: \$995 million

TOP MANAGEMENT

CHARLES COURTIER, executive chairman, worldwide

TOP U.S. MANAGEMENT

RINO SCANZONI, chief investment officer

LEE DOYLE, managing partner, client services

TOM HANDY, chief financial officer

JOE ABRUZZO, managing partner/director of MediaLab

KIM VASEY, director of radio

ALAN SCHANZER, managing partner, The Digital Edge

TOP U.S. TV EXECUTIVES

RINO SCANZONI, chief investment officer

MAGGIE ROSS, managing partner, local broadcast, North America

LYLE SCHWARTZ, director, research and marketplace analysis

MICHAEL BOLOGNA, emerging media communications director

MAJOR ACCOUNTS: New accounts include Citibank, United Airlines and Adams (part of Cadbury Schweppes). Others include AT&T, Campbell Soup, Colgate Palmolive, Yum Brands, Matre, DHL, GlaxoSmithKline, Xerox

2004 IN REVIEW: Mediaedge:cia is one of the least understood media agency brands in the U.S., but it dominates overseas. It got noticed when it won Paramount Pictures' \$480 million media-planning and -buying account.

How the Top 10 Slice the TV Pie

(Billings in billion dollars, U.S. only, 2003)

RANK	AGENCY	TOTAL TV	ALL MEDIA	TV/ALL MEDIA	BROADCAST NETS	BCST/TOTAL TV	SPOT TV	SPOT/TOTAL TV	CABLE NETS	CABLE/TOTAL TV	SYNDIE	SYNDIE/TOTAL TV
1	OMD	\$5,110	\$8,330	61%	\$2,525	49%	\$1,355	27%	\$931	18%	\$299	6%
2	UNIVERSAL MCCANN	\$4,724	\$7,395	64%	\$1,834	39%	\$1,790	38%	\$784	17%	\$316	7%
3	MINDSHAPE	\$4,055	\$9,400	43%	\$1,447	36%	\$1,625	40%	\$772	19%	\$211	5%
4	MEDIAVEST	\$3,313	\$4,355	76%	\$1,345	41%	\$705	21%	\$845	26%	\$418	13%
5	ZENITH	\$3,302	\$4,350	76%	\$1,161	35%	\$1,695	51%	\$392	12%	\$54	2%
6	INITIATIVE	\$2,895	\$5,080	57%	\$1,156	40%	\$914	32%	\$711	25%	\$114	4%
7	STARCOM	\$2,746	\$7,505	37%	\$1,101	41%	\$895	33%	\$539	19%	\$211	8%
8	MEDIACOM	\$2,712	\$5,000	54%	\$1,182	44%	\$689	25%	\$600	22%	\$241	9%
9	CARAT	\$2,500	\$4,720	53%	\$1,150	46%	\$575	23%	\$600	24%	\$175	7%
10	MEDIAEDGE:CIA	\$2,400	\$5,265	46%	\$925	39%	\$995	41%	\$400	17%	\$80	3%
	TOTAL	\$33,757	\$61,400	55%	\$13,826	41%	\$11,238	33%	\$6,574	20%	\$2,119	6%

SOURCE: B&C TV EXPENDITURES ESTIMATES; AGENCY BILLINGS FROM RECMA

REED TELEVISION GROUP PRESENTS:



HISPANIC TELEVISION SUMMIT

MARRIOTT NEW YORK
MARQUIS
1535 BROADWAY
NEW YORK, NY 10036
DECEMBER 6-8, 2004

GOLD SPONSORS

HITN-TV

 **UNIVISION**



SILVER SPONSORS

ALTERNA TV

LFN

La Familia Network
Para Tu Familia

NBC  **UNIVERSAL**

CABLE



mun2

FOR INFORMATION AND RESERVATIONS PLEASE CONTACT: SANDY FRIEDMAN AT 646-746-6740 OR [SFRIEDMAN@REEDBUSINESS.COM](mailto:sfriedman@reedbusiness.com)

FOR SPONSORSHIP OPPORTUNITIES PLEASE CONTACT: CHUCK BOLKCOM AT 646-746-6544 OR [CBOLKCOM@REEDBUSINESS.COM](mailto:cbolkcom@reedbusiness.com)

TECHNOLOGY

BY KEN KERSCHBAUMER

CUTTING EDGE

Get Hyper

Chyron has started shipping the Duet HyperX HD graphics system to customers, including Turner Studios in Atlanta, WJW in Cleveland, and KAKM in Anchorage, Alaska. The new real-time character-generator system can be configured as HD only, SD only, or a combination HD/SD. It runs Lyric, Chyron's premier content-creation and playout software, and offers a wide range of features, including multi-channel operation, full-motion compressed clips with key, and RAID 5 storage. The system is also MOS (media object server)-ready and includes Chyron's Intelligent Interface.

Post Show

Is post-production ready for its own trade show? The National Association of Broadcasters and Future Media Concepts think so. On Nov. 15-17, 2005, the Javits Convention Center in New York will play host to the first NAB Post Production Show. The event will complement and build on the NAB Post Production World Conference held at NAB's spring convention and is targeted to East Coast video and film editors, visual-effects artists, producers, graphic designers, animators, Web developers, sound designers and DVD producers.



New Vision

WCPO Cincinnati has integrated an array of Nvision routing and control systems. The new hardware includes an NV8256-Plus digital video router, an NV7256 digital audio router and an NV5128-MC multichannel master-control switcher and an NV9000 control system. The facility's NV8256-Plus digital video router is configured for 32x32 HD/SWB, 128x128 SD-SDI plus 64x64 analog video, while the NV7256 digital audio router will handle a mix of AES-format and analog audio signals. Joe Martinelli, head of engineering at WCPO, says the gear will help signal routing in a new 60,000-square-foot facility that was put together by system integrator A.F. Associates. Other gear includes Omneon Spectrum media servers, 10 edit bays, five high-end edit suites and four graphics suites, plus two identical on-air studios and companion control rooms.



Control at a glance at Fox News Channel

All Systems Go

Fox News Channel improves delivery with expanded master-control facility

The nerve center at Fox News Channel is getting a makeover. Last week, the network took the wraps off a new master-control facility that gives operators what they want most: more control.

The new system includes an expanded master-control switcher with more versatility and new video monitor walls that give the operators the ability to see incoming video feeds, graphics and even audio levels at a glance.

"Now they can deal with breaking news more easily or any other problems or changes that might occur," says Paula Firestone, head of master-control operations.

Master control is where all of the programming, graphics, commercials and interstitials come together before heading out to the viewer. When news breaks, the operators in master control are responsible for cutting into programming with footage and making sure that TV spots that get displaced eventually make it back into the schedule. A ruined or missed spot can be expensive, resulting in a make-good and lost revenue.

The new 16- x 30-foot room is larger than the old one and is located in what used to be the graphics department.

At the heart of the system is the Thomson Saturn master-control switcher. With only one control panel in the old system, only one operator could interface with the switcher. But as Fox News Channel has begun to do more and more programming for the Fox network, it became apparent that additional control panels were needed. Two new panels have been added, giving as many as three operators their own workspace.

"Now the master-control operators don't have to do everything from one panel," says Frank Cerone, Fox News' en-

gineering project manager. "And they can also send different channels at the same time."

The new Saturn switcher can send out as many as four channels at once. Firestone says that will make it easier for the network to send out content to the Fox network and affiliates. In the past, she says, those signals would bypass master control completely and simply be transmitted to the network. Being able to bring them through master control gives an additional level of quality control.

The new LCD wall is light years ahead of the old system, which required operators to swivel from monitor to monitor to make sure a graphic or logo was ready for air. Positioning all of the elements in front of the operators opened up space behind them for other equipment, like tape machines.

A new LCD wall is light years ahead of Fox News' old system.

Cerone says one of the things he likes most about the room is that LCD monitor walls have replaced traditional tube-based monitors. The advantage of using large LCD panels is that one screen can display multiple incoming and outgoing signals.

An Evertz MVP multi-signal monitoring system coupled with a Thomson routing switcher will allow each operator to customize the LCD monitor layout at the push of a button: video, audio and graphic monitoring.

"When you change to a different panel or frame, the whole monitor wall changes to show you the inputs out of the switcher, the output lines, the preset programs, and return path right in front of you," says Cerone.

The MVP also lets the user zoom in on part of the display, such as an onscreen area dedicated to graphic elements. Says Firestone, "We can blow that box up and read clearly the crawl that will go out." ■

Comcast Gears Up For Phone Over Internet

Cedar Point helps the cable company build out the physical plant



Cedar Point's Safari C³ integrated packet-based voice switch

Comcast, the nation's largest cable operator, has tapped Cedar Point Communications as a primary vendor for the rollout of its voice-over-IP (VoIP) phone service.

The deployment of VoIP technology is seen as a big threat to phone companies and an important part of the cable industry's plan to offer a triple play of video, broadband and telephone service. VoIP converts an ordinary phone call into data—specifically, into Internet Protocol (IP) packets—which can be streamed over the Internet. By using VoIP, cable operators can deploy voice services over their existing cable infrastructure. Typical costs are about \$150 per subscriber as opposed to \$300 per for circuit-switched.

Comcast is currently testing VoIP service in the suburbs of Philadelphia, Indianapolis and Springfield, Mass. Even as those trials continue, the company is getting its physical plant ready. According to Comcast spokesman Robert Smith, 50% of the company's headends will be VoIP-enabled by the end of this year, 95% by the end of next year. "That doesn't necessarily mean the services will be launched next year," he says.

Cedar Point's customer list now includes Comcast, Charter and Net2Phone in Puerto Rico as well as operators in Ecuador and Colombia. Cedar Point President and CEO Andy Paff says his company's Safari C³ technology simplifies VoIP deployments because it brings multiple components used for distributed soft-switching under control of a single unit. A soft-switched architecture is IP-based and less expensive to install than traditional circuit-switched phone services.

The Safari C³ brings together several diverse components into one unit: the call-management media gateway (MG), the media-gateway controller (MGC), a signaling gateway (SG), an announcement record-keeping server (RKS) and a CALEA (communications assistance for

law enforcement) server. "It gets down to cost, and our approach leads to better scaling costs, not only in terms of capital expenditures but operational costs as well," he says. Savings can be up to 66% on initial equipment, engineering, installation and integration costs and as much as 58% on the operational side.

One of the advantages cable operators will have in the voice-delivery market, Paff says, is the ability to do multimedia applications like video telephony and video e-mail. They also have access to more bandwidth, which improves the quality of the voice service. There are also services that combine aspects of voice with video and broadband services, such as calling logs on a PC or caller ID that appears on the television. Many operators, he says, are starting with simpler services like call waiting or caller ID.

"We understand why they start where they start," he says. "But the incremental costs to add the more advanced services are very minor. It's a question of figuring out what the customers really want and then looking at the unique potential."

Smith, however, says Comcast won't shy away from advanced services. "We intend to offer a service

that is differentiated by features," he says. "Our competitive advantage will be features, not necessarily price. We don't want this to be a me-too service."

For now, Comcast is focused on the trials. Smith says that there is no end date for them and the company is continually learning about the skills required for VoIP: from provisioning, to installation to customer service. "We want to provide our customers with an excellent experience when we launch the service like our video and broadband products," he says. "On the video side, we built a digital platform and then added HD, VOD and now DVR. On the Internet side, we built a two-way network, doubled our download speed and added video e-mail. VoIP will evolve like that." ■

Fifty percent of Comcast headends will be VoIP-enabled by the end of this year, 95% by the end of next year.

TECH Q&A

Stream Dream

UTStarcom wants to help telcos tap TV over IP

Forget voice over Internet Protocol (VoIP): for UTStarcom, it's TV over the Internet. The 13-year-old company has built a business based on IP networking, service and support that is expected to have revenue of \$2.8 billion in 2004. The company recently rolled out its mVision system, an IP-based video-on-demand system that the company says gives access to 100,000 hours of content without actually storing all of the content in a viewer's set-top box. So far, no customers have signed up for the service. Jeff Paine, vice president of strategic marketing for UTStarcom, spoke with B&C's Ken Kerschbaumer about a market that faces its own set of challenges and opportunities.

How do you view the TV-over-IP market?

In the short term, TV-over-IP's market really comes from the traditional telcos. Those are the guys who can deliver services over either copper DSL or some flavor of fiber to the home. And what's going to make it compelling for them is, they have serious subscriber problems. They're losing land lines.

About 10 months ago, the telcos had an epiphany where they realized that IP services were where they needed to go. And they realized they could go after additional IP services, particularly in the entertainment/media content space and get some nice numbers out of it [using their DSL service]. The corollary was that, if VoIP could deliver about \$10 a month, then entertainment content delivered over copper or fiber becomes \$30 to \$40 a month.



"We have a substantial deployment under way right now."

JEFF PAINE, UTStarcom

You say your system can store 100,000 hours of content in a single rack at the headend. How?

We're not actually storing the movies, per se, at the edge. We're an IP company, and we're using switched video delivery to the edge. So we store the first four minutes of every piece of content on the edge server. And the minute the user orders the content they want, it downloads that four minutes. And we have a smart protocol that starts shipping more segments out to the system.

Also, our system allows the content to be stored at the movie studio. We have a media-location registry that knows where everything is and where people are. So we have a way to provide hundreds of thousands of pieces of content at the same time.

What about the other cable content?

Depending on the country and rebroadcast regulations, we could not only stream content over the network but store content in the network. So it's feasible to have premium- and standard-cable programming stored as well as weeks' worth of local broadcasts.

So when do you expect to see some deployments?

We have a substantial deployment under way right now, but we can't talk about it. I think this stuff really starts to roll out in the middle of next year. It's going to happen everywhere, but it's just going to take a while for the U.S. telcos to figure out the economics. ■

PEOPLE

THE FIFTH ESTATER

Cable Calling

Cellular star Watson shows Comcast how to sell

Dave Watson was on the phone with his wife when he saw a white van pull up in front of his office building. Out popped Comcast Corp. founder Ralph Roberts, his son Brian and six other executives from Comcast. Watson had learned that Comcast had secretly cut a deal to buy the Philadelphia cellphone operation he helped run, Metrophone Inc.

That was bad news. Just weeks earlier, Watson had rejected Comcast's offer of a senior marketing job. As he watched, the executives stopped for a group photo. "I think the people who are coming to let me go are taking pictures in front of the building," he told his wife.

He not only survived, he thrived. He eventually became president of Comcast Cellular, then crossed over to cable. In July, he snagged the top operating job at Comcast's cable division, executive vice president of operations—essentially responsible for keeping the TVs glowing in Comcast's 21 million homes.

Watson has spent most of his career in the cellular business. He grew up in the Virginia suburbs of Washington, the son of a lawyer for the U.S. Tax Court. A love for soccer (he still plays) drew him into a short stint at a high-end sporting-goods company. He jumped in 1984 to Bell Atlantic Mobile, which was just building its network around Washington. Watson was hired to pitch the service to government agencies. There was no consumer market at the time, only business customers. "We had these enormous phones," Watson says. "There was no such thing as a flip phone."

He grew with the business as the phones got smaller, the prices got lower and the competition stiffened. Initially, there were only two cellphone companies in each market. By the mid 1990s, there were as many as five "fiercely competing," Watson says.

LIN Broadcasting recruited him to head marketing for its Philadelphia cellular unit, which was later sold to Metromedia. That was Comcast's hometown, but it was still a shock when Comcast—not a Baby Bell—stepped in to buy the system.

On the day the deal was signed, Ralph Roberts did come into the building and ask to speak with Watson privately. "I thought, 'The chairman is personally going to fire me,'" says Watson. Roberts, of course, knew about Watson's rejecting the job offer. But he didn't care. "This is not our main business," Roberts told him. "We would really like you to stay."

Says Watson, "I was speechless."

When Comcast sold its cellular unit in 1999, Watson got quite a culture shock crossing over to cable. Used to brutal competitive fights among cellular companies, he found Comcast Cable relatively sleepy. Executives and managers were too accustomed to cable's history as a local monopoly. Says Watson, "In the early stages, it was an eye-opener."

For example, when someone called to cancel service, Comcast reps did nothing to try to retain the customer. "The old way was, 'O.K., let's process your order,'" says Watson. By contrast, a cellular company would send those orders to a specially trained rescue desk armed with, among other things, special discounts unavailable to other customers. "These are all things that, even in a competitive cable world, did not exist," he says.

At the same time, Watson was fascinated by the power of a cable telemarketing operation. Cellular companies' call centers essentially handled service and billing problems. But Comcast also used its operation for finding new customers; moreover, when existing customers called in to resolve a problem, cable service reps worked to sell them additional services.

Watson contends that the industry and Comcast have changed dramatically: "We've kicked it into a different competitive gear." Comcast's marketing is smarter, he says. It's touting local HDTV and video-on-demand as products DBS can't offer and selling high-speed Internet and, soon, telephony as strong, new sources of revenue.

He sees VOD as cable's best weapon. Says Watson, "I think that we have changed the game from just the amount of channels we offer to more choice, more control."—*John M. Higgins*

David N. Watson

Executive vice president of operations, Comcast Cable



B. Sept. 28, 1958; Clarksburg, W.Va.

EDUCATION

BA, political science, University of Richmond, 1980

EMPLOYMENT

National coordinator of distribution, Intersport Inc., 1980-84; sales manager, Bell Atlantic Mobile Systems, 1984-86; VP, marketing and sales, Metrophone Inc., 1986-92; president, Comcast Cellular Communications Inc., 1992-99; EVP, Sales, Marketing and Customer Service, Comcast Cable, 1999-2004; current position since July

PERSONAL

M. Ellen, Oct. 12, 1985; two children

FATES & FORTUNES

Broadcast TV

ERIC MEYROWITZ, sales executive, WBDC Washington, appointed VP/general manager.

PETER C. PAPPAS, executive VP, government and regulatory affairs, Pappas Telecasting Companies, Visalia, Calif., promoted to executive VP/legal and governmental affairs.

JARED LIPWORTH, series producer, *Innovation*, WNET New York, promoted to executive producer, science programs.

TERRI RUPPE, account executive, KPIX San Francisco, named local sales manager.

JAISHREE RAMAKRISHNAN, area sales manager, Comcast Spotlight, Chicago, named new business manager, WBBM Chicago.

At WPSG Philadelphia: **BOB FEIN**, director, sales, promoted to station manager; **HAROLD B. HAIRSTON**, former fire commissioner, Philadelphia, joins Eyewitness News team as on-air consultant.

TIM CRUMLEY, national sales manager, WTXL/WTWC/WBXT Tallahassee, Fla., appointed national spot sales manager, The WB 100+ station group, Tallahassee.

Programming

DAN MARTINSEN, senior VP, corporate communications, Nickelodeon/Nick at Nite/Spike TV/TV Land/Noggin, New York, named executive VP.

SCOTT MACPHERSON, previously senior VP, public and government affairs, Court TV, New York, promoted to executive VP, corporate and government affairs.

KEN WILKEY, VP, network operations, NBC Cable, New York, promoted to senior VP, TV stations and cable technology, NBC Universal, New York.

CAROL ENG, senior VP, original programming, MTV, New York, named senior VP, programming and development.

BETH KLEIN, senior VP, talent and casting, Viacom Productions, Los Angeles, named senior VP, talent and casting, Showtime Networks Inc., Los Angeles.

ROBERT FRIEDMAN, senior VP, cable sales manager, Paramount Domestic Television, New York, named senior VP, programming, Spike TV, New York.

ALEXA VERVEER, VP, public policy and government relations, Discovery Communications, Silver Spring, Md., promoted to senior VP.

At ESPN, Bristol, Conn.: **MANISH JHA**, senior VP/general manager, emerging media and data services, named senior VP, ESPN mobile; **JOHN KOSNER**, senior VP/general

BOB FEIN
KYWMANISH JHA
ESPNMARLENE BRAGA
History Channel en EspañolLUCY DENNY-GARDNER
King World Productions

manager, ESPN.com, named senior VP, ESPN new media; **GEOFF REISS**, senior VP/general manager, *ESPN The Magazine*, named senior VP, ESPN consumer products.

At Comcast SportsNet, Bethesda, Md.: **SCOTT LANGERMAN**, VP, business development,

WHAT'S YOUR FATE?

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

promoted to senior VP, business and programming development; **CHRIS HELEIN**, director, communications, Comcast SportsNet Mid-Atlantic, promoted to VP, communications, Comcast SportsNet; **MICHAEL JENKINS**, sports anchor/reporter, KVUE Austin, Texas, named anchor/reporter. **PHIL GONZALES**, VP, publicity, Warner

Brothers Television, Burbank, Calif., named VP, communications, CBS Entertainment, Los Angeles.

MARLENE BRAGA, field producer, ABC News, New York, named director, programming and production, The History Channel en Español, New York.

LUCY DENNY-SARDNER, director,

finance: marketing, promotion and administration, King World Productions, Santa Monica, Calif., promoted to VP, creative services finance and special projects.

Radio

JOHN DITTMEIER, executive VP/chief operating

officer, Mission Broadcasting Inc., Scranton, Pa, named VP/general manager, WBRE Wilkes-Barre-Scranton.

BRAD MILLER, promotions director, KNCI(FM) Sacramento, Calif., named promotions director, KSTJ(FM)/KJUL(FM)/KKLZ(FM) Las Vegas.

DATEBOOK

This Week

Oct. 18-20

Consumer Electronics Association

Industry Forum 2004. Fairmont Hotel, San Francisco. Contact: 703-907-7600 or www.ce.org.

Oct. 18-19

Global Society for Asset Management

2nd Annual International Conference. Conference Center, Pasadena, Calif. Contact: 323-254-6545 or www.g-sam.org/secure/gsam03_reg.asp.

Oct. 19-20

Entertainment Technology Alliance

ETA 2004. Hudson Hotel, New York. Contact: 310-229-8915 or www.etaexpo.com.

October 20

Cable Telecommunications Marketing Association

How Cable Goes to Market, Midtown Manhattan, New York. Contact: Vu Chung 212-367-6821 or vu.chung@eurorscg.com.

Oct. 21

The National Academy of Television Arts and Sciences

Technology & Engineering Awards, New York. Contact: www.emmyonline.org.

Oct. 21-24

Society of Cable Telecommunications Engineers

SCTE Seminar Central. Cisco Campus, San Jose, Calif. Contact: 800-542-5040.

Oct. 25

Society of Cable Telecommunications Engineers

Tom Polis Golf Classic. Ashbourne Country Club, Cheltenham, Pa., Contact: www.scte.org/events/oeventdetailed.cfm?ID=1076.

SIZE DOESN'T MATTER

**SUFFERING FROM SCREEN ENVY?
NO MATTER IF IT'S 2" AT 4:3 OR 70" AT 16:9
IT'S STILL AN IDIOT BOX WITHOUT CONTENT.
YOU'VE GOT LONG-FORM LOCAL INTERSTITIALS AND EPIC NETWORK
MICRO-MINISERIES AND CAN'T-MISS PROGRAMMING NEVER IMAGINED.
WE'RE 21ST CENTURY TELEVISION.
WHATEVER THE SIZE, SHAPE, FORM, THEME OR AUDIENCE...
THIS IS ABOUT THE SYNDICATION OF IDEAS.
DON'T BE AFRAID, THINK INSIDE THE BOX.**

NATPE 

05

CONFERENCE & EXHIBITION
TUESDAY - THURSDAY
1.25.05 - 1.27.05
MANDALAY BAY RESORT
LAS VEGAS NEVADA

www.natpe.org

© 2004 NATPE. All rights reserved.



EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

Sinclair's Right To Be Far Right

Sinclair waved a big red flag in front of Democratic legislators last week, announcing that it would preempt programming on its 62 stations to air all or some of a documentary focusing on harsh criticisms of John Kerry's anti-war activities. Within three weeks of the election, that unusual move was guaranteed to draw fire from the Hill.

Now, to go along with the Republicans who screamed for Dan Rather's head after the National Guard story fell apart, here come Democrats gunning for Sinclair's decision to air a Kerry rant because it wasn't, well, fair and balanced.

Fortunately, journalists don't have to meet some government idea of balance, though clearly there are those who would like to change that. Sinclair is not CBS News, but the news decision-making of both have prompted calls for FCC and congressional probes. CBS's *60 Minutes* Memogate pivoted on questionable judgment and some basic journalistic screw-ups. Sinclair's journalistic sin is wearing its conservatism like a badge of honor and opening itself up for attack when it preempts programming on all its stations for what is perceived as a partisan Kerry attack.

Ironically, Congress has been pushing the FCC to give greater freedom to stations to preempt for programming they feel is more relevant to their communities or to avoid network shows they believe are inappropriate. Sinclair goes its own way. It chooses to air frequent conservative commentaries by Mark Hyman, who is also Sinclair's vice president of corporate relations (see Q&A, page 16). It exhibited its independence from network hegemony with its preemption of *Nightline* the evening that Ted Koppel devoted it to a roll call of the U.S. war dead in Iraq. And it is doing it

again by slating *Stolen Honor: Wounds That Never Heal*. Powerful legislators—and a lot of other people—didn't like those calls.

The scent of prior restraint was all over a letter to FCC Chairman Michael Powell from two powerful Democratic congressmen who want the commission to investigate a show that hasn't even aired yet. Fortunately, Powell still has enough spine to recognize suppression of free speech when he sees it, and came out strongly last week against suggestions the FCC censor Sinclair. (See Two Cents, right)

But Sinclair's move also emboldened activist groups, with the blessing of FCC Commissioner Michael Copps, to seek a reinstatement of the personal-attack rules, and the return of the fairness doctrine that broadcast journalists fought for three decades to escape.

"Fairness" sounds so unassailable. Who can be against a policy billed as fair and balanced? Well, for one, the kind of people who believe that the government should not be making editorial decisions, even if the content is biased and politically motivated.

Obviously, Congress is feeling emboldened after getting the FCC to crack down on indecent content. But when it calls on the FCC to investigate "a program that is no more than a one-sided propaganda piece," it is clear that content regulation has become the preferred currency in Washington. We're not buying it. Yes, the director of *Stolen Honor* has, to say the least, a questionable journalistic record. But attempting to stifle Sinclair is no solution. Letting viewers make up their own minds, about the documentary and then about Sinclair for showing it, is the way to go.



AIRTIME

GUEST COMMENTARY

Big Media or Big Losers?

Despite criticism, 20 years from now, media observers will recall FCC Chairman Michael Powell's tenure as remarkable for its revolutionary fervor and impact. In the face of a flood of technological challenges, Powell's regulators, to their credit, have most often been the dogs who do not bark in the night. In fact, far from anointing winners, this incarnation of the FCC has ensured the fall of the media baronies in their present form.

The FCC was once necessary to police the access to radio and TV channels. Now, however, comes broadband—and sending content as a stream of packets breaks the old model. Many voices effectively time-share what used to require silence from all except the sole authorized license owner. Geographic proximity to the transmitter is meaningless. The final frontier—ubiquitous Internet Protocol dial tone—is right around the corner. Get ready for an Internet browser in your car.

How easy will it be to access (or share) this content? In the last decade, the FCC's policies have greatly expanded the utility of frequencies that require no licenses. Wi-fi technology applied to this meager slice of spectrum already has had a profound, irreversible impact. This will balloon if the FCC claws back spectrum now allocated to analog TV.

As media consumers get used to the idea of programming their own "mix," the old blowtorch economies of scale no longer add value. The corporate rush to consolidate represents what private pilots call a "sucker hole" in the clouds. While some content (breaking news, sports) needs to be seen in real time, the dirty little secret is that little of any broadcaster's feed has time-sensitive value; in geek parlance, it is latency-tolerant. TiVo and cable video on demand (VOD) demonstrate that.

Further, the actual creators of content—the writers, editors, musicians, videographers—now have an unprecedented set of very low-cost tools. Blogging is merely the first wave. The sheer number of other data streams coming together in just a few years will be a giant body blow to cable operators and common carriers.

The black-helicopter crowd concentrates on whether the relaxation of crossownership rules will mean the silencing of diverse voices and opinions. Fine. They need something to yip about.

But, thanks in large part to the Powell FCC, the value proposition that underlies all big-capital broadcast media bets is going the way of—well, the way many uncompetitive oligopolies do when their foundations erode. (Think Erie Canal.)



LARRY HONIG
Volvoxx Group

The Big Media response to this FCC-fostered environment of creative destruction remains a version of the old studio system: Buy up as many stars as possible and lock them into a closed distribution net. As a result, it is likely to fail. The present dominant players are missing the boat. The success stories will more likely resemble Google or a diverse directory of multimedia blogs—where creative types create content and meta-programmers help drive traffic their way.

So, far from presiding over a media monoculture, the supposed beneficiaries of the FCC's actions may, in the future, end up a lot smaller, poorer and less influential.

Honig, chairman of the new tech firm called Volvoxx Group, has written about media technology since the 1980s, when he was the lead consultant for Gartner Group.



OPEN MIKE

Yes, But We Comp Him

I always enjoy BROADCASTING & CABLE's Two Cents column and Editorials, in particular the Oct. 4 edition, where the "Tonight Without a Fight" piece described a future with President Hillary Rodham Clinton. From your editorial to God's eyes. I hope the deity has a subscription.

KIMBERLY CEBALLOS
Sarasota, Fla.



TWO CENTS

"I think that would be an absolute disservice to the First Amendment, and I think it would be unconstitutional if we attempted to do so."

FCC CHAIRMAN MICHAEL POWELL, to reporters, when asked if the FCC would intervene in the Sinclair broadcast of *Stolen Honor*

"It is a sad fact that the explicit public-interest protections we once had to ensure balance continue to be weakened by the Federal Communications Commission while it allows media conglomerates to get even bigger. Sinclair and the FCC are taking us down a dangerous road."

FCC Commissioner MICHAEL COPPS, on Sinclair and *Stolen Honor*

"*Stolen Honor* is propaganda at its worst—just as surely designed. And a further sign, as if more were needed, of the lengths the right will go to, democracy be damned. But the age-old formula works: The more grotesque the lie, the harder to combat."

ROBERT SAM ANSON in *The New York Observer*

"Turns out just 515,000 people mistake J.Lo for a thespian and tuned in to the season debut of this Bravo series to hear James Lipton, America's Greatest Living Gasbag, quiz Jennifer Lopez about her acting 'technique.'"

The Washington Post's LISA DE MORAES, on *Inside the Actors Studio*

"I'd be stunned if something happened to change my mind."

Daily Show host JON STEWART on his plan to vote for John Kerry

"The CIA just came out with a new report, and it said that Saddam Hussein was so fearful of the United States that he used a phone only two times since the 1990s—once to call his generals and once to vote for Justin Guarini."

CONAN O'BRIEN

"I feel like—like—a blushing bride."

Saturday Night Live cast member AMY POEHLER, on joining head writer Tina Fey on the comedy show's "Weekend Update" news segment

"And I feel like an older Greek oil magnate who's taken a young bride. She's the Jackie O. to my Ari Onassis. Secretly, she's disgusted by me, but she has no choice."

SNL's TINA FEY, on Amy Poehler

WE LIKE LETTERS

If you have comments on anything that appears on these pages and would like to share them with other readers, send them to us. We reserve the right to edit. E-mail: bnletters@reedbusiness.com; fax 646-746-7028; or mail to BROADCASTING & CABLE, 360 Park Avenue South, New York, NY 10010.

INDUSTRY JOBS

brought to you by VarietyCareers.com

**A Career Where
Anything's Possible.**



To explore opportunities with Time Warner Cable, visit www.varietycareers.com

Discover all the possibilities...

Not only are we the leading global real world media and entertainment company, with some of the best-loved networks in 155 countries and territories, we are ranked in the top 10 among "Best Companies" by *Working Mother* magazine.

The more you discover the more you'll see why you should be part of our team. We have Entry level to Senior Executive opportunities available in:

- Media
- Production
- Marketing
- Sales
- Finance
- Technology
- And much more!

See a complete listing of opportunities at www.VarietyCareers.com.



An Equal Opportunity Employer.



The **best jobs** in the industry begin at **E! Networks**

Make your next move at www.VarietyCareers.com

We're Hiring!



**OUTDOOR LIFE®
NETWORK**

Open positions listed at varietycareers.com
Please send resumes to jobs@olntv.com

For information about professional opportunities at Turner Broadcasting System, Inc., visit www.varietycareers.com



A Time Warner Company



Check out our job opportunities on VarietyCareers.com

GREAT NAMES. GREAT JOBS.



View our jobs on:
VarietyCareers.com
nbcjobs.com
universalstudios.com/jobs

**THE SPOTLIGHT
IS ON YOU!**



FOX is hiring.
Go to: FoxCareers.com

You can also view our job opportunities at www.VarietyCareers.com

**OPPORTUNITIES
FOR EVERYONE
WE ARE HIRING!**



www.varietycareers.com

DIGITALDOMAIN®

For more information about our opportunities at Digital Domain, visit www.varietycareers.com



Warner Bros. Studios is in the business of ideas. By blending creative freedom with diverse points of view, we have achieved an environment in which anything is possible.

Check out the possibilities at www.varietycareers.com

© 2004 Warner Bros. Entertainment Inc. All rights reserved.

**LOOKING
TO HIRE?**

**POST YOUR JOBS ON
varietycareers.com**

For more information:
varietycareers@reedbusiness.com
800.357.4745

ONLINE. WORLDWIDE. NOW LIVE & READY TO SEARCH.
www.varietycareers.com

VARIETY CAREERS
THE MEDIA & ENTERTAINMENT JOB SITE

POWERED BY:

BROADCASTING & CABLE

Multichannel

VARIETY

VB

World Radio History

CLASSIFIEDS

TELEVISION

Creative Careers

CREATIVE SERVICES PRODUCER

KTTC-TV seeks Creative Services Producer. Minimum one year professional broadcast experience. Must be proficient with Premiere non-linear editing equipment and have a good driving record. Send resume and demo reel to: Creative Services Manager, KTTC-TV, 6301 Bandel Rd. NW, Rochester, MN 55901. Deadline is November 14. NO PHONE CALLS. EOE

Promotion Careers

PROMOTION WRITER/ PRODUCER/EDITOR

ABC 7 Chicago, Chicago's #1 Station, is seeking a highly creative, energetic, self-motivated Writer/Producer/Editor to join our award-winning Creative Services Department. Successful candidates will have 3+ years of experience in television promotions; must possess strong writing, producing and non-linear avid editing skills. Be efficient, innovative, and a team player. Must be organized, work well under pressure and have the ability to meet tight deadlines. Responsibilities will include: Conceptualizing and producing high-end station image campaigns, news series promos, daily topical news promotion and local programming promotion. A strong knowledge of Film and HD Production a definite plus! Please send resume and non-returnable demo reel to: Keri Bartholomew, Promotion Manager, ABC 7 Chicago, 190 North State Street, Chicago, Illinois 60601. No phone calls, please. EOE

PROMOTION PROFESSIONAL

CBS 10 KZTV, in beautiful Corpus Christi by the bay on the Texas Gulf Coast, is looking for the most creative commercial television promotion professional in America! If you're the best and want to work at a station affiliated with the hottest network in the country, send your tape to Mr. Dale Remy, CBS 10 KZTV, 301 Artesian, Corpus Christi, TX 78401.

TWO POSITIONS

PRODUCER/EDITORS: America's #1 independent TV marketing agency is looking for inspired AVID editors with a great reel. Accounts include Dr. Phil, Judge Judy, Entertainment Tonight, That 70's Show, Fear Factor among others. All spots air nationally and require smart, innovative editing techniques, strong manipulation of soundbites, and a masterful command of music. If you are not the best in your market, you are encouraged to save your time and postage. We are hiring groundbreakers. GRAPHIC DESIGNERS: America's #1 independent TV marketing agency is looking for dramatic designers/animators. 3-D ONLY! Proficiency in After Effects and Cinema 4D or Electric Image. All designs must show enormous depth, class and "wow" factor. Please send your non-returnable demo & bio to: STUDIO CITY, 3330 Cahuenga Blvd., Los Angeles CA 90068. www.studiocity.com

Sales Careers

COMMERCIAL COPY COORDINATOR

The WLS-TV Sales Operations Department has an opening for a Commercial Copy Coordinator. This position is responsible for the daily processing of new commercial material and instructions received for air. The ideal candidate must have TV traffic experience and be familiar with computer systems. Knowledge of the BIAS traffic system a plus. This position requires the ability to communicate effectively with advertising agency contacts, local sales force and engineering personnel. Candidate must be detail oriented, highly organized, able to work efficiently to meet daily deadlines and perform other traffic functions as assigned. Send resume to: Michael Ozog, Director of Sales Operations, WLS-TV, 190 North State Street, Chicago, IL 60601. No phone calls, please. EOE.

SALES ASSISTANT / COORDINATOR

ABC 7 Chicago is looking for a Sales Assistant/Coordinator for local sales efforts. The position requires computer proficiency (Windows/Word/Excel/Power Point) and typing abilities. The qualified candidate must have organizational, corporate purchasing experience, and planning skills with the ability to prioritize assignments. In addition, the candidate must have strong communication skills to handle busy telephones and interaction with advertising agencies and clients. Prior broadcast advertising experience preferred. Please contact Nancy Sergey, Sales Manager at (312) 750-7372. EOE.

MediaRecruiter.com

"We're looking for you!"

We're in touch with over 67,000 media professionals each week.

Currently 225+ Jobs - Nationwide
Managers - Sales Pros - Marketing
& Research

Management Careers

TV STATION BUSINESS MANAGER

Do you enjoy doing things precisely and correctly? Are you tired of not hearing "Thank You"? Do you like to do things right the first time? Do you prefer to work in a professional environment? If so, we have an opportunity custom made for you. We are looking for an organized and disciplined individual to direct our business office at one of the fastest-growing television stations in the Tri State. Experienced candidates should send their resumes to: Lyle Schulze, General Manager, WAZE-TV, 1277 N. St. Joseph Ave., Evansville, IN 47720. (lschulze@wazetv.com) (EOE)

To place an ad contact Yuki Atsumi

Phone: 646-746-6949

Fax: 646-746-6954

Email: yatsumi@reedbusiness.com

Editing Careers

VIDEO EDITOR

The Muscular Dystrophy Association - America's No. 1 nonprofit innovator and home of the Jerry Lewis Labor Day Telethon - needs a video editor to produce personal profiles, celeb appeals, radio and TV PSAs and more. Need post-production producer with great online editing and special effects skills. Linear edit suite requires operating Axial 3000 Edit Controller, ABEKAS 8100 switcher and Sony DME 3000. Min. 3-5 years experience. Super team; great SW climate; some travel. E-mail resumes to pburns@mdausa.org; fax to (520) 529-5382; or mail to MDA, Human Resources, 3300 E. Sunrise Dr., Tucson, AZ 85718-3208.

News Careers

PHOTOJOURNALIST

WYFF-TV, Hearst-Argyle Television is looking for a photojournalist. Do you have a passion for great pictures and sound? Do you relish an atmosphere where your ideas count? If so, this is a rare opportunity to join our team. At least one year of experience in commercial television required. Resume/tape to John Hendon, Assistant Chief Photojournalist, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EEO

NEWS DIRECTOR/ANCHOR

WYIN 56, (PBS) serving Northwest Indiana and Chicago is looking for a News Director/Anchor to lead a young news department. Do you have what it takes to lead a small news team in a big market? We're looking for a proven leader with sound news judgment and a strong on-air presence. Please send cover letter, resume and non-returnable tape to General Manager, WYIN, 8625 Indiana Place, Merrillville, Indiana 46410. No phone calls, please. EOE.

Producer Careers

PRODUCER

WYFF, Hearst-Argyle Television is looking for an aggressive high-energy newscast producer. College degree and one year of experience required. Tape/resume to Andy Still, News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EEO

Traffic Careers

TRAFFIC MANAGER

WDJT in Milwaukee seeks exp individual w/excellent org & leadership skills to manage traffic for 3 stations as we administer our new system, Wide Orbit. Demonstrated ability in managing all tech aspects of a traffic dept. & strong supervisory mgmt skills. Resume w/sal req to CBS-58, HR-TM, 809 S. 60th St., Milwaukee, WI 53214; fax: 414-607-8189; e-mail: ccamps@cbs58.com EOE

Lease Time

**PRIME RADIO & TV LEASE TIME
NY & NATIONWIDE
Ethnic, religious accepted
NY LPTV & RADIO LMA AVAILABLE
212-769-1925
866-MY TV SHOW
tcntalk@aol.com**

ALLIED FIELDS

Faculty Careers

BROADCAST POSITIONS

The University of Colorado's School of Journalism and Mass Communication seeks applicants for two positions in television news and production. POSITION ONE: Assistant Professor, Tenure Track: Applicants must have a Ph.D. (preferred), MFA or MA and significant industry experience. POSITION TWO: Instructor, Contract. The University of Colorado at Boulder is committed to diversity and equality in education and employment. Full description at www.colorado.edu/journalism.

CABLE

Production Careers

POST PRODUCTION MANAGER

Lifetime Television is currently looking for an outstanding Manager, Post Production Facility to manage all day to day technical activity within the Post Production Facility, including Quality Control, Duplication, Edit Sessions, and Digital Media Services. Individual will recruit, manage, and motivate the Post Technician and Duplication staffs. Individual will be results-oriented, combining a Post Production background with management and teaching skills that will add value to existing operations. Oversee Duplication Services and staff, including weekly and monthly billing. Author and issue standard operating procedure and technical specification documents for appropriate equipment and/or processes. The successful candidate will have demonstrated experience in all of the above mentioned areas. Please send resume and salary requirements to recruiter@lifetimetv.com.

Programming Careers

PROGRAMMING MANAGER

Dallas-Fort Worth - ¡Sorpresal, America's first Hispanic Children's Network, seeks Programming Manager. Candidates must be bilingual and have at least 3 years experience. Responsibilities include program acquisition, on-air promotions, and overseeing programming dept. Fax resumes to (817) 831-1848 or email to jhaire@firestoneinc.com

CABLE

Production Careers



Deliver a world of experiences to our audience

Be the creative force behind one of television's hottest networks! Countless eyes are already watching the original, award-winning programming of TLC. Your job will be to keep them tuned in through visionary leadership and the introduction of compelling new programming.

Vice President, Production

Exercise your editorial and creative judgment to determine what's next for this popular network by managing content and production of all programs, and leading a staff in achieving maximum quality, originality and efficiency. You'll need at least 10 years of managerial and producer experience at the national level with additional local or regional experience and knowledge of contemporary production and post-production capabilities. Position is at our Silver Spring, MD office. **Position Req #1672.**

View a complete job description and apply online at <http://corporate.discovery.com>

We are an Equal Opportunity Employer.



Professional Cards & Services

du Treil, Lundin & Rackley, Inc.
CONSULTING ENGINEERS



201 Fletcher Avenue
Sarasota, Florida 34237
(941) 329-6000
www.DLR.com

Member AFCCE

COHEN, DIPPELL AND EVERIST, P.C.
CONSULTING COMMUNICATIONS ENGINEERS
Domestic and International

1300 "L" Street, N.W., Suite 1100
Washington, D.C. 20005
(202) 898-0111 Fax: (202) 898-0895
E-Mail: cde@attglobal.net
www.broadcast-engineers.com

Since 1937

Member AFCCE

CARL T. JONES
CORPORATION

CONSULTING ENGINEERS

7901 Yarnwood Court
Springfield, Virginia 22153
(703) 569-7704 fax (703) 569-6417

MEMBER AFCCE

www.ctjc.com



Serving Broadcasters
Since 1948

Mullaney
Engineering, Inc.
Member AFCCE

9049 Shady Grove Court
Gaithersburg, MD 20877
(301) 921-0115
Fax (301) 590-9757
mullaney@mullengr.com

John F.X. Browne
& Associates

A Professional Corporation
Member AFCCE

BROADCAST/TELECOMMUNICATIONS
Bloomfield Hills, MI Washington, DC
248.642.6226 (TEL) 202.293.2020
248.642.6027 (FAX) 202.293.2021

www.jfxb.com

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS

Box 280068
San Francisco, California 94128



707/996-5200
202/396-5200

www.h-e.com

HATFIELD & DAWSON

Consulting Engineers
9500 Greenwood Ave., N.
Seattle, Washington 98103
(206) 783-9151
Facsimile (206) 789-9834
www.hatdaw.com

MEMBER AFCCE



7839 Ashton Avenue
Manassas, VA 20109
703-392-9090

www.CMDconsulting.com
www.FCInfo.com

Member AFCCE

CARL E. SMITH
CONSULTING ENGINEERS

AM FM TV Engineering Consultants
Complete Tower and Rigging Services
"Serving the broadcast industry
for over 60 years"
Box 807 Bath, Ohio 44210
(330) 659-4440

Denny & Associates, P.C.
Consulting Engineers



301 686 1800 tel.
301 686 1820 fax
www.denny.com
Member AFCCE

Munn-Reese, Inc.

Broadcast Engineering Consultants
P.O. Box 220
Coldwater, Michigan 49036
Phone: 517-278-7339
Fax: 517-278-6973
www.munn-reese.com

WALLACE
& ASSOCIATES

Dennis Wallace

282 Smallwood Drive West
Suite # 372
Waldorf, MD
20603
(202) 251-7589
WallaceDTV@aol.com

Television & Radio Digital & Analog

SUBSCRIBER
DEVELOPMENT, Inc.

Subscription Infrastructure
for Broadcasters
Consulting - Implementation
(209) 536-0800

VISUAL AUDIO CAPTIONING

Closed Captioning

Captions for Pre-recorded & Live Programming,
DVDs & Subtitles
Contact Visual Audio Captioning, Inc.
703-280-0041

24/7 Teleport Facility with Ku and C band

Network Origination
Transmission Services

1-800-605-3590
www.NorthStarStudios.tv

BURST

Turnkey TV Systems
Custom Integration

RF Transmission
MPEG Encoding
Studios
Master Control Rooms

www.burstvideo.com
Contact Kirk for info
303-649-9600

BROADCASTING & CABLE

2004 Classified Advertising Rates

CLASSIFIED LINE AD

(Text only) - \$3.70 per word, minimum 20 words

CLASSIFIED DISPLAY AD (Boxed ad with logo)

# of insertions	Cost per inch
1x	\$314
3x	\$251

COLUMN WIDTHS

Column	Width	Column	Width
1 column	2-1/4"	3 columns	7-1/16"
2 columns	4-5/8"	4 columns	9-1/2"
	Max. height	11"	

PERTINENT INFORMATION

- * To guarantee your space, ads are due at 5:00 p.m. EST on Mondays prior to the publishing date.
- * Agency discount (15%) is available for appropriate camera-ready art.
- * Artwork should be in EPS, PDF or TIFF format with a minimum dpi of 300; CMYK instead of RGB.

CONTACT INFORMATION

Contact: Yuki Atsumi
Phone: 646-746-6949
Fax: 646-746-6954
Email: yatsumi@reedbusiness.com



BRIAN LOWRY

Stern Is Good—For Nothing

Will fans pay to hear X-rated Howard?



Howard Stern

People who publicly complain about a job are generally the last to leave one. So credit Howard Stern with making good on his threats by agreeing to move his morning circus to Sirius Satellite Radio—the near-equivalent of Oprah Winfrey's shifting from broadcast syndication to Showtime.

The decision marks a coming-of-age for satellite radio and a blow to Viacom's Infinity Radio, however the company might spin it. Yet in a broader sense, Stern's planned migration at the end of next year starkly highlights the schism that still exists between free and pay entertainment, testing anew what consumers will actually part with cash for and what they won't.

Stern, after all, bills himself as the King of All Media. He enjoyed success in publishing (including best-selling books), cable TV (E!'s version of the radio show and FX's canceled *Son of the Beach*) and, to a lesser degree, movies (the autobiographical *Private Parts* was a modest box-office draw in 1997).

Still, in every instance, only a fraction of his listening base—estimated at more than 10 million each week—anted up for the product in question, whether it was the middling opening weekend for *Private Parts* or even his

low-rated show on basic cable's E!

As a regular Stern listener (albeit one who usually tunes out the more excretory shtick and occasional race-baiting he uses to indulge the knuckle-draggers who are part of his fan base), I find myself in a similar take-it-or-leave-it category. Yes, I flip to Stern during my morning drive, but not being able to wouldn't cause such a gaping void as to force me to run out and buy satellite radio. As a Los Angeles resident, I still have a few dozen free channels from which to choose.

Sirius has stated that the company needs a million or more additional subscribers to justify its huge cash outlay to land Stern. That basically translates to just one out of 10 Stern miscreants addicted to fart jokes spending money to hear him.

If that seems like a slam dunk, though, history indicates otherwise. Sure, people have grown accustomed to paying for cable TV. But a paltry few buy pay-per-view movies or championship fights with any regularity. Similarly, how many Internet surfers pay to access sites when there's so much information out there free for the taking?

Broadcast networks face declining audience shares, but their top programs still dwarf audiences for anything on pay TV except *The Sopranos*. Ditto for the lion's share of offerings on basic cable, regardless of how much hype they engender. And while DVD packages and other tie-ins to shows like *24* or *American Idol* have become a lucrative adjunct to the TV biz, the raw numbers of people who dig into their pockets remain relatively small.

Free TV, of course, has become something of a misnomer. More than 80% of U.S. homes currently receive their "free over-the-air" TV feed via cable or a satellite dish. Moreover, PBS pledge drives and insidious product-placement pitches meant to trump remote controls and TiVo exact their own kind of tolls.

Despite all that, for me and, I suspect, many viewers, there's still some kind of mental block in relation to paying directly for a TV show, a song or an article on the Internet. Perhaps that's why the dazzling new technologies allegedly destined to revolutionize our lives somehow always appear to stay five years away.

Howard Stern commands inordinate loyalty from his target audience. It's an intense devotion that has turned his endorsement of movies, TV shows and even political candidates into a sought-after commodity.

Since the Sirius announcement, there has been no shortage of sycophants assuring him that his minions will make like the rats of Hamelin town and follow wherever he leads.

Maybe, but there's a difference between sitting through the jock's extended ad pods and shelling out \$12.95 a month. Heck, even HBO—graced with the most well-oiled marketing machinery around—can convince only a third of homes with cable that the service is must-buy TV (or, to paraphrase its slogan, must-buy "not TV").

Stern, who loves discussing his modest upbringing before he struck the mother lode in radio, certainly knows something

about the American dream. Based on media habits, however, he should also know that Americans prize freedom above virtually all else—with the possible exception of getting what they want for free. ■

Yes, I flip to Stern during my morning drive, but not being able to wouldn't cause such a gaping void as to force me to run out and buy satellite radio.

BROADCASTING & CABLE

www.broadcastingcable.com

J. Max Robins/Editor in Chief/646-746-7671

EDITORIAL/NEW YORK

P.J. Bednarski/Executive Editor/646-746-6965
Mark Robichaux/Executive Editor/646-746-7111
Fern Siegel/Features Editor/646-746-7674
John M. Higgins/Deputy Editor/646-746-7024
Susan Qualtrough/Managing Editor/646-746-6432
Ken Kerschbaumer/Assistant Managing Editor/646-746-7011
Allison Romano/Staff Writer/646-746-7027
Anne Becker/Staff Writer/646-746-7029
Paige Albiniak/Contributing Editor/303-593-0227
Joel Meyer/Assistant Editor/646-746-6517
Melanie M. Clarke/Editorial Assistant/646-746-7144

DESIGN/NEW YORK

Kent M.C. Lau/Art Director (specials)/646-746-6415

EDITORIAL/WASHINGTON

John S. Eggerton/Deputy Editor/202-659-3852
Bill McConnell/Assistant Editor/202-659-3835
Kim McAvoy/Contributing Editor/540-341-4234

EDITORIAL/LOS ANGELES

Deborah Starr Seibel/Senior Writer/323-965-5318

INTERNET/NEW YORK

Dave Levin/Director of Web Operations/646-746-6736

ADVERTISING/NEW YORK

Chuck Bolkcom/Group Publisher/646-746-6544

Larry Dunn/Publishing Director/646-746-6572
Rob Payne/National Sales Manager/Special Projects/646-746-7022
Cheryl Mahon/Regional Sales Manager/646-746-6528
Jason Greenblatt/Account Executive/646-746-6413

ADVERTISING/LOS ANGELES

Eric Low/Sales Coordinator/323-549-4113
Kathy Standage/Director, Technology Advertising/303-278-2689
Brian Campbell/Regional Sales Manager/303-470-4874

ADVERTISING/ASIA

Yukari Media Inc./Masayuki Harihara/81-6-4790-2222;
Fax 81-6-4793-0800; e-mail: ymi4886@cello.ocn.ne.jp

CLASSIFIED ADVERTISING/NEW YORK

Yuki Atsumi/Account Executive
yatsumi@reedbusiness.com
Direct: 646-746-6949
Toll Free: 866-258-1075
360 Park Ave. South, New York, NY 10010; Fax: 646-746-6954

EVENTS

Sandy Friedman/Director, Special Projects/646-746-6740

PRODUCTION/NEW YORK

Farrah Aponte/Production Manager/646-746-6524

CIRCULATION/NEW YORK

John LaMarca/Circulation Director/646-746-7080

SUBSCRIPTIONS/DELIVERY

Broadcasting & Cable: 800-554-5729
Online Customer Service: www.broadcastingcable.com/renew
Broadcasting & Cable Yearbook: 800-521-8110
TV Fax: 800-554-5729, TV Buyer: 800-554-5729

LISTS/REPRINTS

Julie Cronin/List Rental/800-323-4958 ext.
8348/jcronin@dm2lists.com
Reprints/800-217-7874/rbireprints@rsicopyright.com

OFFICES

New York: 360 Park Avenue South, New York, NY 10010/
646-746-6400;
Edit Fax: 646-746-7028 or 646-746-6610; Ad Fax: 646-746-6948
Washington: 1701 K Street NW, Suite 510, 20006
202-659-3852; Edit Fax: 202-659-2235
Los Angeles: 5700 Wilshire Blvd., Suite 120, 90036
323-549-4100; Edit Fax: 323-965-5327; Ad Fax: 323-965-2432

THE TELEVISION GROUP

Charlie Koones/Executive Vice President/323-965-4441
Chuck Bolkcom/Group Publisher/646-746-6544
Marianne Paskowski/Vice President, Editorial Development/
646-746-6581
Carol Jordan/Group Deputy Editorial Director/646-746-6582
Madelyn Hammond/Associate Publisher, Marketing/323-965-4439
Rawley Moore/Director of Finance/646-746-6445

REED BUSINESS INFORMATION

Jim Casella/Chief Executive Officer
Tad Smith/President, Media Division
Dan Hart/Vice President, Finance
Sol Taishoff/Founder and Editor (1904-1982)

Our customers voted early.

USDTV customers have voted with their remote. With 10,000 customers in only three cities we think this has the makings of a television landslide. An overwhelming majority of our customers (83%) told us that they would recommend USDTV to a friend.

USDTV is a partnership that embraces all broadcasters. We are already offering the industry opportunities from ownership to revenue sharing programs where broadcasters receive payment for multicast channels, HDTV transmission and premium services. Now, for the first time, broadcasters are in the Pay-TV business.

It looks like the TV watching public is ready for a change.

U.S. Digital Television. We're on.



www.usdtv.com/vote



back forward stop

address: www.nicktoons.com



NICKTOONS BRINGS THE NEXT GENERATION OF ANIMATION ONLINE

NICK HITS

NEW, EXCLUSIVE CONTENT FROM AROUND THE WORLD

INTERACTIVE GAMES

CONTESTS

ACCESS TO ALL THINGS ANIMATION

NICKTOONS.COM

NICKTOONS.COM

GET NICKTOONS WHERE YOU LIVE.

WHAT'S ON NICKTOONS RIGHT NOW

World Radio History

mtv networks. channel our strength. mtn.com

©2004 Viacom International Inc. All Rights Reserved. Nickelodeon, Nicktoons and all related titles, logos and characters are trademarks of Viacom International Inc. SpongeBob SquarePants created by Stephen Hillenburg.

